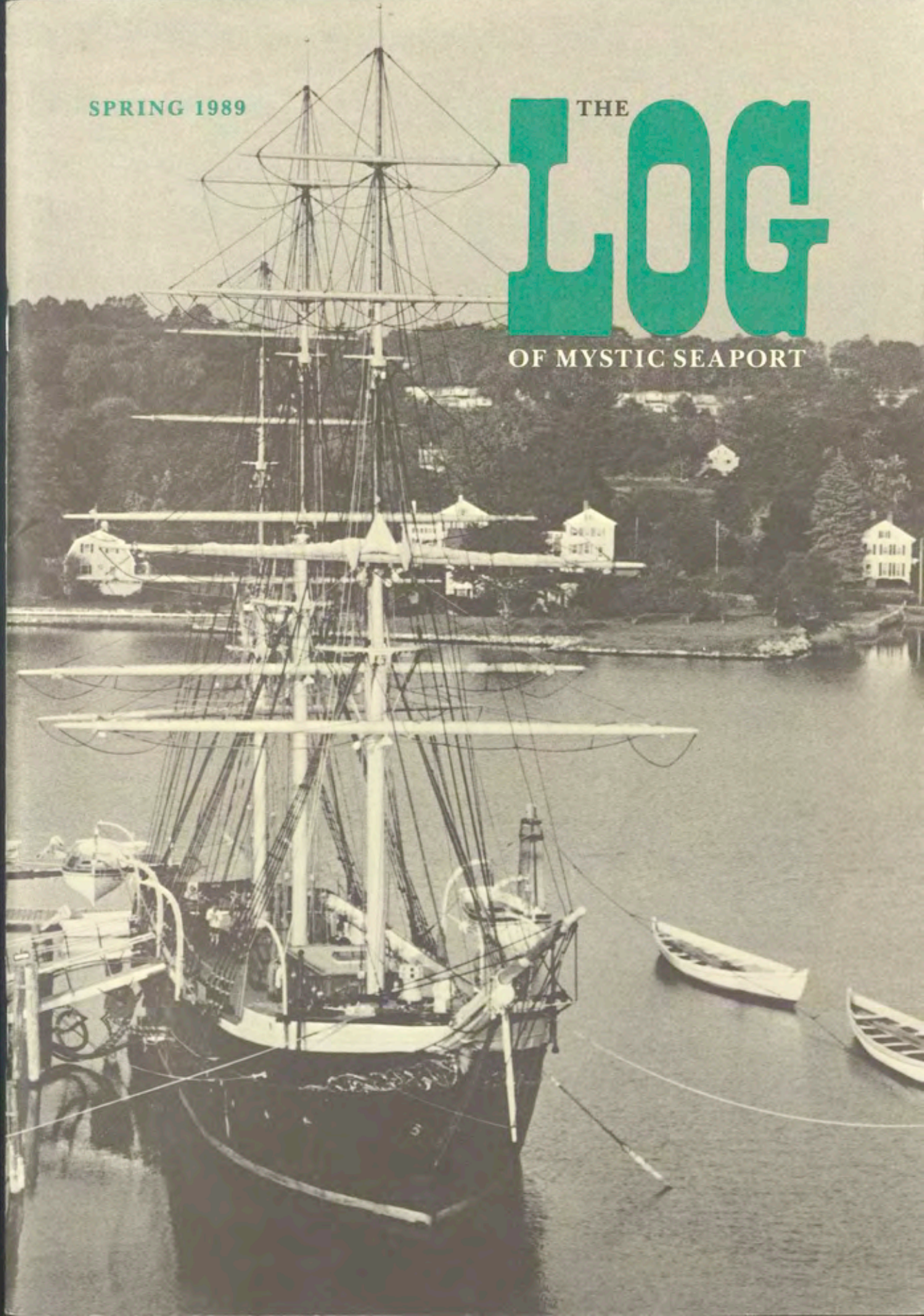
SPRING 1989

THE LOG OF MYSTIC SEAPORT



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FRONT COVER: Joseph Conrad: *the view from aloft on the* Morgan, *1986. (Photo by Gary Adair)*

BACK COVER: 'Georg Stage' [Joseph Conrad] under Letning Strand mollen den 22 Jun 1898, *oil on board, by Vilhelm Karl Ferdinand Arnesen, 1898. (M.S.M. 72.20)*

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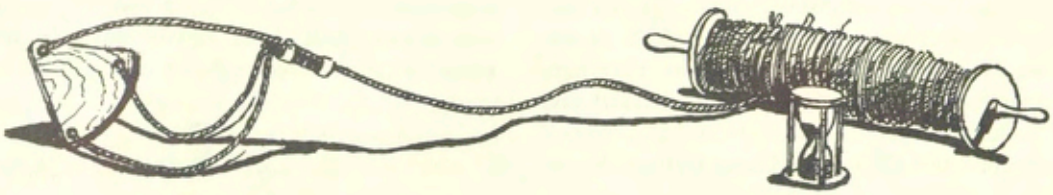
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SIGHTINGS



Thirty-five years ago Robert G. Albion, Gardiner Professor of Oceanic History at Harvard University, and Edouard A. Stackpole, Curator of Mystic Seaport, organized a summer institute in maritime history at the Museum. Originally endowed by Cora Mallory Munson in memory of her husband, it was named the Frank C. Munson Institute of American Maritime History. It received further generous support from Philip R. Mallory, the Seaport's fourth president. Eventually the Munson program achieved full accreditation as a graduate program and has since become an influential force nationally in the field of maritime studies.

Concurrent with the founding of the Institute came the involvement with Mystic Seaport of a Harvard graduate student, Benjamin W. Labaree. Ben worked alongside Bob Albion for many years on the Munson Institute faculty, succeeding him as director of the Institute in 1974. Ben Labaree's influence on the field of maritime history has been enormous, and as he retires from his fulltime involvement with Mystic it is appropriate to reflect upon the maturation of the Seaport and Ben's role in this process.

In the summer of 1954, as the Seaport celebrated its twenty-fifth year, it added a new dimension to the visitor's experience through tours guided by college students. This program constituted Ben Labaree's first employment here.

Between the time of this initial contact and his joining the Munson faculty in 1966, Ben firmly established his credentials as a superb teacher and highly respected scholar. He taught at both Connecticut College and Harvard, and in 1963 was appointed Associate Professor of History and Dean of Williams College. In addition, he had written three important books: *Patriots and Partisans: The Merchants of Newburyport, 1764–1815* (1962); *The Road to Independence, 1763–1776* (1963); and *The Boston Tea Party* (1964). In 1972, he co-authored the book *New England and the Sea* with Albion and William A. Baker, which has influenced much of the future thinking in the Museum, as would Ben himself as he joined a group of us that year to work on a long range plan.

The scope of the Munson Institute was soon to broaden significantly as an idea germinated in the minds of Ben and Seaport Director Waldo Johnston. Their innovative concept was to reach undergraduates through a maritime curriculum lasting a full semester, with the students residing at the Museum. This program would be cosponsored by the Museum and Williams College and eventually involve a consortium of eighteen colleges. The courageous decision to leave a tenured position and his appointment as Ephriam Williams Professor in American History at Williams to work full-time at Mystic affected Ben, his wife Linda, and children Ben, Jonathan, and Sarah. Through Ben's commitment and the good spirit and support of his family, the Williams College—Mystic Seaport Program in American Maritime Studies has been a brilliant success for the past eleven years.

While he is giving up the program directorship to return to full-time teaching at Williams, we are fortunate to retain Ben's services as Director of the summer Munson Institute. We are also fortunate to have an extremely able, former Williams-Mystic faculty member, Dr. James T. Carlton, who returns this fall to direct the Williams-Mystic Program.

I am certain there have been many satisfactions for Ben in his work over the years. High among these must be the broad, positive influence he has had, both on the hundreds of students in his programs and on Mystic Seaport itself. His impact has been felt widely through the Seaport, and all of us who care for this museum are indebted to Ben Labaree.

J. Revell Carr

Charles Alexander Arnaud

Reminiscences of the Last Statian Whaleman

BRYAN C. STOUT

The Editorial Board of The Log of Mystic Seaport *is pleased to present its* Eighth Annual Prize Article. *Final selection was made by a committee comprising one member of the Editorial Board and four Fellows of the G. W. Blunt White Library. In offering a $500 award, the Fellows of the Library hope to stimulate study and publication in American maritime history.*

Bryan C. Stout has worked as a role-player, exhibit interpreter, and museum teacher at Mystic Seaport since 1986. His interest in maritime history and archaeology led him to join a group of divers and archaeologists on an expedition to St. Eustatius in an effort to document eighteenth-century colonial trade and shipwrecks. During this expedition he made the acquaintance of Charles Alexander Arnaud. This article, which is the first Log Prize Article *based extensively on oral history, is drawn from the author's interview with Mr. Arnaud in November 1987.*

It looked to me one Sunday mornin' that there were two thousand, no, five thousand whales. . . . the whole ocean you couldn't see nothin' but whales. I didn't know there were that much whales in the world![1]

The last whaleman on the Dutch Antilles Island of St. Eustatius is Charles Alexander Arnaud. St. Eustatius, known also as Statia or the Golden Rock by the seamen of old, is located 178 miles east of Puerto Rico.[2] It was a major port of Caribbean trade during the seventeenth and eighteenth centuries.

Mr. Arnaud is the sole survivor of a group of fifty-seven whalemen who left Statia between 1916 and 1918.[3] At the age of eighty-eight, Mr. Arnaud still remains a man of great physical ability. Standing over six feet in height, he has, as he says, always been a husky and powerful man. He continues to rise each morning at dawn, tend to his farm animals and garden, and then walk to town. There he opens his small ice cream stand as the children gather around him waiting for, as Arnaud calls it, "his best ice cream." Watching his manner and smiling face as he handles the delicate cone while scooping the frozen ice cream, it is hard to believe that this man was once one of the fiercest of hunters, the whaleman.

In the heyday of the 1840s and '50s, sperm whale oil was selling for up to $2.50 a gallon. By 1900, the price of sperm oil, used primarily as a lubricant, had dropped to $.50 a gallon.[4] Fluctuations in its price were common due to the demands of an ever growing economy and its industries. Petroleum products and other oils increasingly supplanted whale oils in most applications as well. Only the price of baleen, or whalebone, which served as the flexible forerunner of modern-day plastics and spring steel, rose dramatically, from a minimum of $.32 a pound in 1850 to $5.00 a pound in 1907.[5] Although some demand for whale products remained, the costs of outfitting, maintaining, and operating the whaling fleet were prohibitive, and the rate of return on investment could not compare with that of such industries as textiles. Therefore, whaling could not support the once highly profitable expectations of the traditional Yankee whaling entrepreneur.

Maritime labor was also influenced by these trends. By the last quarter of the nineteenth century, there was better money to be made in mill work and the increasing job market ashore, and fewer New Englanders chose to go to sea. Experienced men became harder to find, leaving the

forecastle and officers' berths empty. Those who had previously suffered under the prejudices of the old companies were finally able to reap the scanty fruits of their labors. The best example of this can be found in the exploits of the natives of the "Western Islands": the Azores and Cape Verdes.

By 1917, three of the thirteen remaining whaling vessels from the one-time whaling capital of the world, New Bedford, Massachusetts, were owned by companies and individuals of Azorean and Cape Verdean descent, while other companies also had many Azorean and Cape Verdean stockholders. Only three of the thirteen remaining vessels were barks: the *Charles W. Morgan*, *Greyhound*, and *Wanderer*. The rest were more economical schooners. Most of the crew members were foreigners, while all of the captains were either Azoreans or Cape Verdeans.[6] This can be attributed to the fact that the islands of Cape Verde and the Azores frequently had been visited by American whalers in search of provisions and extra crew members; thus, the islanders had obtained a reputation as skillful whalers. Even today they carry on this tradition, hunting sperm whales off their own coasts, using double-ended whaleboats almost identical to American whaleboats of the nineteenth century.

During the late nineteenth and early twentieth centuries, drought, famine, and mandatory enlistment into the Portuguese Army caused many Azorean and Cape Verdean boys to sign ships' articles. With this came free room and board and free passage to America. During the same period many men also left the Caribbean for similar reasons. Natural resources of these islands were few: sisal, peanuts, bananas, cotton, yams, and the old mainstay, sugar cane.[7] Even water for drinking was scarce, and cisterns, which were built to catch every drop of rain, yielded little with the limited rainfall in this dry and sweltering environment. Also, both the Caribbean and Western Islands are generally small, with limited opportunities and adventures for a young man.

Taking advantage of the cheap, ready labor in the Caribbean islands, whalers making short Atlantic voyages began to fill out their crews there, as outward-bound Pacific whalers had formerly done in the Western Islands. Charles Arnaud spoke of recruiting: "Well there was alotta fellas from Statia who made a career of whalin'. Go to sea, come back, spend time wid dey family, and den go back. I know'd alotta fellas that's on the *Wanderer*; the *Morgan*, she always comin' here too . . . allota fellas . . . she was quite a vessel."

Charles Arnaud began his short whaling career in 1917 at the age of sixteen. With his parents' consent, he signed aboard the three-masted schooner *Arthur V.S. Woodruff* of New Bedford. The *Woodruff* had been outfitted as a 1,200-barrel whaler, and her destination was the sperm whaling ground off Bermuda. She arrived off Statia late in May, having departed New Bedford on 7 May 1917.[8]

The log entry from the *Woodruff* for 28 May 1917 reads: "Strong S.E. winds with rain squalls, came to anchor at St. Eustatius . . . Captain of the bark *Alice Knowles* sick."[9] The *Woodruff* took on firewood for the tryworks as well as men at Statia, including Arnaud who signed on at 1/180 lay or share. As the log records on 29 May 1917: "Strong S.E. winds with rain shipped 10 men and got a few recruits and left at 3:30 p.m. steering nw by n 1/2 n."[10]

The *Woodruff* left Statia on 29 May. The log for 31 May 1917 reads: "Strong e.n.e. by n.e. wind with rain, squalls, very rough, steering n by w.n. 1/2 w.n. & n 1/2 e lat. 22–27 long. 65–05 . . . The men took from St. Eustatius are all doing well with a few sea sicknesses . . . They appear to be a fine lot."[11] After proceeding to Dominica to take on water and provisions, the *Woodruff* was sailing off the grounds by early June.

Master aboard the *Woodruff* during the 1917 voyage was Captain James A. Tilton, a man in his mid-sixties. Tilton had begun his career as captain for the Pacific Steam Whaling Company in 1890.[12] Considered an innovator in steam whaling, he sailed aboard the steam brigantine *Mary D. Hume* between 1890 and 1892, taking a record 70,000 pounds of whalebone valued at $400,000.[13] He then commanded the *Newport* from 1892 through 1895.[14] In 1897, Tilton took command of the steam bark *Narwhal*, which

would later gain fame as the *Pequod* in the Warner Brother Pictures' 1922 movie version of Herman Melville's novel, *Moby-Dick*.[15]

Tilton concluded his steam whaling career as master of the steam bark *Alexander* for four voyages from 1902 until she was lost in the ice of the Beaufort Sea off Cape Parry in Canada's Northwest Territory, 12 August 1906.[16] Tilton then headed back East and took the managing share in the *Woodruff*, which he commanded from 1910 through 1917, making five voyages prior to this one in 1917.[17]

First mate aboard the *Woodruff* was Joseph G. Belain, who received 1/18th lay.[18] Belain was, in Arnaud's opinion, the only Yankee aboard the vessel other than the captain. He said Belain was half Portuguese and half Gayhead Indian and, like the captain, was a man in his mid-sixties. At the time of this voyage, Belain had already spent fifty years at sea as a whaleman. He was an expert when it came to the use of the bomb-lance gun, which most whalemen scorned because of its weight, its frequent backfiring, and its lack of accuracy, preferring the old technique of bleeding the whale to death with a hand lance.

"Belain yes, now that was a man who could shoot a whale," recalled Arnaud.

> Even if another boat get a big whale, they wait for him to come. When he come he gonna shoot a whale! By God he gonna break him down! He knows how to shoot a whale better than any of the guys . . . you gotta hit him on a angle so the steel can go through him, you know. Nobody used the gun like old Belain. He comes up, he takes that gun, and man he gonna cut his strength and break that whale down! . . . and when he puts a couple shots in him boy he gone! Belain he had a boy, Perry, he used to pull the bow oar. Perry had to hold Belain up when he shot, you know that bombgun would throw him down.

Also aboard the *Woodruff* were two other men who served as mates, signing the shipping papers under the alternate title boatheader. Richard Lopis received 1/29th lay and Paul Coracoa 1/46th lay. John Peego signed as steward for 1/70th lay; the boatsteerers received 1/85th lay; and the foremast hands received 1/90th to 1/175th lays.[19] Arnaud being the youngest aboard, signed for 1/180th lay as a greenhand, but was later promoted to preventer (extra) boatsteerer.[20]



Charles Alexander Arnaud, 1987. (Photo by author)

If anything, provisions aboard the *Woodruff* were worse than those aboard nineteenth-century whalers. Arnaud related many accounts of malnutrition, speaking of salt horse and junk with great contempt. He also spoke with some fondness of the rare occasions when "fine food" was served, especially balls of shredded whalemeat that were deep-fried, porpoise steaks, and "swonkee," a beverage made of vinegar, ginger, water, and molasses. Also there was an occasional sourdough bread that was baked by the steward. In speaking of malnutrition, Arnaud referred to the prevalent affliction of beriberi.

> Well it wasn't the best all the time, didn't get the best foods . . . salt beef they mostly use. But when they went down south they couldn't use the salt foods cause it gave the men disease . . . disease they call beriberi.



Captain James A. Tilton. (Courtesy Old Dartmouth Historical Society Whaling Museum, New Bedford)

When they got the guys with beriberi, the only thing they could do was take them to the shore, to the sand on the beach and cover them with the hot sand, bury them you see! That was the greatest thing for that disease, sweat it right out of them.

These sailors probably developed beriberi when their allowance of salt meat was cut. The meat diet, according to Arnaud, was substituted with a starchy bean and grain diet because of the belief that the disease was caused by over-consumption of salt meat in hot climates. In fact, the cause was just the opposite. The knowledge that the disease was caused by a staple diet of polished rice and wheat from which thiamine or vitamin B1 had been removed in the milling machine was not then known.[21] This deficiency results in nerve dysfunction and weakness, heart disorder, sensory weakness, and other disorders.

Despite the never-ending hardships experienced in the whaling industry, Arnaud spoke fondly of those nights spent gamming with other vessels, singing, laughing, playing cards, and making music. The log entry from the *Woodruff* for 28 June 1917 records one such gam: "Moderate easterly winds, squally, went aboard schooner Valkyria."[22]

Arnaud said of the music:

Well the musicians were right down on the quarter deck, that's where you all gammed. You'd all sit there and chat, you know. We talk about evertin' officers and captain, we never talk easy . . . they all hear us! Then some guys play music, guitar mostly, they sit down there in the night and play music and have entertainment. Most of the songs were songs of the time, most ships have a song, different ships have different songs . . . you knew the words but never really t'ink of the name of it. I don't know them all but most sing of spending the money with the girls on shore, and then go out whalin' for more.

Arnaud spoke in depth about an incident involving Captain Tilton:

Tilton, well he slapped a few boys, he was old but these boys they was only eighteen. He slapped a couple of fellas and that was pretty bad, but one day he slap a boy, a big fella . . . well, we was just finishin' cuttin' in a whale and the rooster he got overboard! The captain he tell the Filipino cook to get a net on a stick for to get the rooster. The cook he didn't understand and the boy he said, "look cook, the net on the cask" . . . so the captain come back slappin' the boy tellin' him not to give no orders. (The captain was difficult you know.)

I was the youngest onboard but not the smallest, I was husky . . . I say to another man "the day he slap me he gonna see sometin!" I didn't talk soft and wasn't afraid of him or anybody and what I say he hear me . . . I don't talk no secrets! Well he hear me pretty well and he say, "You shut your mouth!" I say, "If you want my mouth shut you shut it!" He said, "I put a spade in your mouth." I said, "You go ahead if you t'ink you can put it in my mouth you try it!"

He was standin' on the quarterdeck and was a great big man and I was below. He den jumped from the quarterdeck right down on me and tried to hold me, I got away from him and went right down and got a belayin' pin in my hand . . . he fly and went aft and that was the end of it! He never spoke a word of it again, from that day on he never say anythin' to me on that damned ship again.

One would expect Arnaud to have been punished in this case of outright mutiny, but, as

he mentioned, he had no further contact with Captain Tilton throughout the voyage.

Arnaud related an accident in Second Mate Richard Lopis's boat that led to further disagreements between men and officers.

Well, the captain he had it in for me and my mate. You never see the captain lower down but this day there was so many whales, he lower down. Well his whaleline got mixed up with my mate's line, my mate cut his line. You know you can't splice it so he put a knot in it. The line she goes through the figurehead [chock] in the bow of the boat and you put a pin in it to stop the line from a jumpin' . . . cause if it jump it take every man outta' da boat. So this pin [chockpin] hold the line down as it run 'tween the center of the boat from the tubs aft. We caught no whale dat day and we put da knot in our line so it couldn't go through the head . . . remember dat!

So in the mornin' we was a chasin' a whale. The boat ahead of us, Belain's boat, well the whale was a playin' and a playin' with his boat. Our mate Richard Lopis say the last time he saw dat the mate was taken outta' da boat, they never see notin' but his cap afloatin'. Well he tell us dis story, it happened long before, well it pretty near happen to him! We had den fastened to a whale and the line was a comin' where da knot was, it woulda' carried the boat down . . . dey keep a sharp knife right there for anytin' to happen just to cut da line. Well when the boatsteerer saw the knot comin' he yell to the mate, "Faca, faca, faca" [Portuguese for "Knife, knife, knife,"]. Well, just den we felt the boat stop and when it stop the mate he fall backwards and the lance it went right through his leg [thigh]. If it had been just two seconds more it woulda' have taken him right outta' da boat. Then we cut the line.

The log entry from the *Woodruff* for 11 September 1917 confirms Arnaud's story: "Saw a school of small whales in the afternoon, lowered three boats, mate and 3rd mate brought back each a whale to the ship, 2nd mate richard Lopis got a lance through the large part of his leg . . . bandaged up the cuts but he will not keep the twister tight on his leg . . . bad, bad, cuts."[23]

Arnaud:

After the mate he got dat lance in his leg the captain he had no real medicine . . . you know it went through his thigh and almost wrecked the bone! Well I couldn't touch it to tell you the truth. Well the fellas had to straighten the lance out before they pull it outta' that cut. Man I couldn't help with that at all! Man he was sufferin'!

Well the boatsteerer got it out before we take Lopis to the ship. I tell you now, I can see it, that lance was up through his leg nearly to the pole! So he was there sick for the longest time.

Well then we gam a bark, a Danish bark . . . she

The three-masted schooner *Arthur V. S. Woodruff*, 193 tons, 105x27x10, was built as a fishing schooner at Essex, Massachusetts, in 1888. She joined the New Bedford whaling fleet in 1910 and was lost in 1920. (Courtesy Old Dartmouth Historical Society Whaling Museum, New Bedford)





Trying out blubber aboard the *Arthur V.S. Woodruff*. In this view, looking aft, a man at the tryworks skims scraps from the boiling oil while a man at right minces blubber to prepare it for rendering. Farther aft, near the galley house, another whaleman appears to be cutting the large blanket piece of blubber into more manageable horse pieces. The *Woodruff* carries one of her whaleboats across the stern on "tailfeathers." Photo ca. 1915, from the Albert Cook Church Collection. (M.S.M. 45.452.21)

was sixteen days out, goin' to Buenos Aires. They told us she had $62,000 worth of cargo on her deck and there wasn't a barrel of it or nothin' on deck! She hit a storm clean the deck mon! You couldn't believe it! I was a pretty big fella then and she had sixteen steps up her ladder, sixteen steps to get up on her deck . . . big bark! Then we went up to get some medicine for Lopis . . . her captain was a little skinny guy. They don't shortin' sail, they was all blown out. They just let 'em blow out and all the Dane fellas was on deck sewin' sails. Well the little skinny captain he give us some medicine for our mate's leg . . . he suffer til dat, poor fella.

Apparently this accident led to the shortening of the voyage due to the lack of experienced officers, disciplinary problems, and the illness of Second Mate Richard Lopis.

Arnaud:

Well that night on the Danish bark we was gammin' I say we ain't gonna catch no more whales, the mate's sick and Tilton he just stay with him and can't force us to catch any whales. We all kept sayin' that, I kept sayin' that and Tilton he could hear me, he could hear me bein' loud all the time. Like I say I don't talk easy . . . I didn't care if he heard me cause I was right you see, that's why he had it in for me . . . he couldn't jump on me 'cause I tell you he'd a killed me out there, that's all he could do, but he wasn't gonna take advantage of me 'cause I no like that . . . couple of days later he was up with full sails headin' north.

After five months and thirteen days at sea, the *Woodruff* returned to New Bedford with 496 barrels of sperm oil in her hold, having taken twenty-seven whales.[24] Arnaud was paid his 1/180th share, leaving him with $75.00.[25] He went to live with his brother Nathan at 378 Kennyston

Boulevard in New Bedford and remained in the United States for almost three decades before returning to St. Eustatius. Once back on Statia, he married, set up a farm, opened a small watering hole, and finally retired to run a tiny ice cream stand, naming it "Charlie's Best Ice Cream."

Captain Tilton passed command of the *Woodruff* to Captain John Thomas Edwards, a young Azorean skipper.[26] Captain Edwards's older brother, Joseph F. Edwards, was about to become captain of the bark *Charles W. Morgan*, which he would command from 1918 to 1920.[27]

Captain Tilton concluded his career and investments in whaling in 1923. His final commands were the schooner *A. M. Nicholson*, 1920, and the motor vessel *Gaspe*.[28] He was master of the *Gaspe* on her 1922 voyage to the West Indies to take part in the filming of *Down to the Sea in Ships*.[29]

On 19 April 1920, while under all sail, the *Arthur V. S. Woodruff*, commanded by Captain August P. Gomes, foundered off Barbados.[30] The fate of "wooden ships and iron men" in the dying days of the American whaling industry is reflected in the simple words of Captain James A. M. Earle who commanded the *Charles W. Morgan* during the late years of her career: "Sometime, before you die, you must go to New Bedford and there see whaleboats and gear, not pictures nor yet models, but the real, old, sweet-lined, long double-enders, fitted with sweeps of a length and toughness suited to the arms of strong men, and then you will understand."[31]

NOTES

[1] Interview with Charles A. Arnaud by the author, St. Eustatius, 20 November 1987, Oral History Collections, Mystic Seaport Museum.

[2] Government of St. Eustatius, *Get to Know St. Eustatius* (St. Eustatius: Government Press, 1986), p. 2.

[3] Dr. J. Hartog, *History of St. Eustatius* (Aruba: VAD Press, 1976), p. 128.

[4] Robert Owen Decker, *Whaling Industry of New London* (York, Pennsylvania: Liberty Cap Books, 1973), pp. 178–79.

[5] Ibid., p. 179.

[6] Reginald B. Hegarty, *Returns of Whaling Vessels Sailing from American Ports* (New Bedford: Old Dartmouth Historical Society, 1959), p. 44.

[7] Ibid.

[8] Hartog, *History of St. Eustatius*, pp. 128–32.

[9] Whalemen's Shipping Papers, schooner *Arthur V. S. Woodruff*, 1917, courtesy Paul Cyr, New Bedford Free Public Library.

[10] James A. Tilton, Log of the schooner *Arthur V. S. Woodruff*, 7 May 1917 to 13 October 1917, p. 199, New Bedford Whaling Museum.

[11] Ibid., p. 199.

[12] John R. Bockstoce, *Steam Whaling in the Western Arctic* (New Bedford: New Bedford Whaling Museum, Old Dartmouth Historical Society, 1977), p. 37.

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Shipowner Carl Frederik Gottlob Stage and the Training Ship Idea in Denmark

JAN ZANGENBERG

Blasted tub! Splashbucket! Monster! Optical illusion! Witchcraft! Damned chimneypot! It'll never be any good without sails! Damned if I'll go aboard it! You'll see, children: before you know it, she'll blow herself up!

So, it is said, Danish mariners welcomed their nation's first steamship, the British-built *Caledonia*, upon its arrival in Copenhagen Roads on 23 May 1819. The packet-boat skippers in particular were much embittered by their malodorous competitor. One skipper even had his crew (of two) kneel down on the deck, when the *Caledonia* splashed by, and thank their Lord and Maker that their motive power was not devil's fire and smoke, but solely the hallowed winds of the Almighty.

It is understandable that the older seamen from this era should view the steamships with distrust and uneasiness, since the arrival of the "chimneypots" proclaimed, in their eyes, the ending of the only world they had known—sailing ships, with their billowing sails and myriad of ropes. But another aspect of their fear must have lain in the suspiciousness with which all new things are invariably received.

Nevertheless, the reason sailing ships could be operated with economical advantage in the Nordic region (for instance, under the Danish and Finish ensigns) until well into the present century was, first and foremost, that the Danish authorities, among others, required future officers of the merchant marine to spend a part of their sea-going time aboard sail-bearing ships.

The shipowner, Carl Frederik Gottlob Stage, who, like the famous Polish-born writer/sailor, Joseph Conrad (1857–1924), had "grown up" on sailing ships. Unlike Conrad, however, Stage recognized that the steam engine had a future. Stage was born on 2 November 1805, while his father, Georg Gottlob, was away on a voyage to the East Indies as master of the Asiatic Company's frigate *Danmark*.

When Carl Frederik was fourteen years old, his father bowed to his wish to be a ship's boy. At half past eight in the morning on Monday, 4 October 1819, father and son went aboard the Asiatic Company's frigate *Christianshavn*, which was en route to China under the command of the elder Stage.

By 1850, Frederik Stage had become a partner in Emil Z. Svitzer's salvage company, having sailed as a shipmaster for Svitzer's company since 1839. It was in precisely this field of marine salvage operations that the very first steam engines in Denmark were put into service at sea, where they provided the power for pumps, winches, and lifting gear. The early years of salvage work were concerned almost exclusively with sailing ships, but the introduction of merchant steamships, with consequent increases in

Danish-born commercial artist, cartoonist, and illustrator Jan Zangenberg spent several years in New York during the 1970s. After a few visits to Mystic Seaport and the *Joseph Conrad*, he fell in love with the old school ship. Upon his return to Denmark, Jan began working on his "*Joseph Conrad*—Last of the Frigates," a book describing in detail the design, construction, and history of the vessel. The book is expected to be published late in 1989.



Carl Frederik Gottlob Stage (1805–1892).
(Courtesy Georg Stages Minde)



Dorothea Engelsted Stage, wife of Carl Frederik Stage and mother of Georg Stage.
(Courtesy Georg Stages Minde)

both speed and tonnage, brought a corresponding rise in the general level of damage. The horsepower of the salvage steamers was therefore invaluable.

The company's steamships quickly proved a success. Their field of operation was soon extended to include all Danish territorial waters. In 1872, the partnership became a limited company, with State Councillor C. F. Tietgen as chairman, Messrs. Burmeister & Wain, shipbuilders, as shareholders, and Captain Stage as a member of the board of directors.

As technology became more complicated, the need for better practical and theoretical training was becoming increasingly apparent, not only for the engineers (of whom the first were English and Scottish), but also for the crews on bridge and deck. Many of those with no connection to the sea considered it unnecessary to train a steamship seaman aboard sailing ships. However, an increasing number of governments were beginning to recognize the importance of sail-training for the budding navigator. This attitude probably derived from the very reasonable assumption that a man who had undergone a rigorous schooling in sailing ships would be particularly well qualified to act with resourcefulness and to make instant decisions aboard a sailless vessel as well.

Frederik Stage saw that, despite its ill repute, the steam engine could prove a good servant for seamen, improving the conditions of transport and trade between the world's nations. But, from his own bitter experience as a ship's boy, he was convinced that such a form of training for young would-be seamen ought really to be conducted with a certain amount of firmness and discipline—stopping short, however, at the kind of inconsiderate brutality all too often experienced by very young, frequently undernourished lads at the hands of the adult crew members in the days of sail.

Although Frederik Stage had an enormous influence on nautical training in Denmark, his

ideas of practical and theoretical instruction in seamanship were by no means new. On the contrary, they had been known and practiced from the very earliest days of sailing ships. In Denmark, the first schools of navigation are thought to have been established during the reign of Frederik the Second (1559–1588). An inscription on a 1568 Danish chart of the Baltic and North Sea indicates that nautical training was considered as early as the sixteenth century: "how may one begin makynge of a Shippes Mate? It is done principallie accordynge to the requirement, that he who would be the Mate of a Shippe Knoweth the Art of Readynge and of Writynge."

With the introduction of steam in the nineteenth century, it became increasingly obvious that some kind of satisfactory education must be provided for the new crews. But who was to train them? The navy had the necessary experience, but the officers of the merchant fleet did not much care for the prospect of having "the officer-cadet mentality aboard merchant ships."

At the inauguration of the Society for the Promotion of Shipping, on 1 August 1844, it was decided to start a twice-weekly evening school for "young Seafarers aspiring to be Ships' Mates." In 1846, the idea of an enlarged school of navigation began to take root in the Society's committee, among whom, by 1853, Frederik Stage could be found. The expansionist ideas were perhaps inspired by the examples of the Swedish seamens' society, or Sjomana Sallskapet, the Dutch Zeemans Hoop, or the various merchantile institutions in Britain and North America.

In 1855, some members of the Society's committee attempted to form a so-called Shipping Company for the Promotion of Sea Transportation. The idea was to include its ships in the major commercial traffic, carrying teachers who would undertake shipboard instruction. Captain Stage championed the proposal, believing it advisable to keep separate, as far as possible, the pedagogic and commercial functions, since such a fusion could cause many small shipowners to withhold their support. As Captain Stage foresaw, this proposal had to be abandoned due to insufficient interest among shipowners.

With the second half of the nineteenth century came the zenith in the transition from sail to steam. Sailing-ship owners, then in the majority, felt themselves financially much constrained. Ever-worsening trading conditions for sailing vessels encouraged the use of more steamships, at the same time causing shipowners to be extremely cautious about new financial ventures.

Meanwhile, in 1857, Frederik Stage married his fiancee, Thea Engelsted, and in November of that year their only child, a son, was born. Due to "frailty," he was christened at home on 18 July 1858, and named Georg Gottlob, after his grandfather. Georg Stage was, coincidentally, born in the same year that the novelist, Joseph Conrad, was born.

At the general assembly of the Society for the Promotion of Shipping in 1872, there developed a passionate discussion on the theme of "what steps can be taken to remedy the increasingly conspicuous difficulty attached to the procurement of boys without seafaring experience; provision of the necessary practical training; and, in particular, the question of assistance for those boys who wish to make seafaring their career after the initial training period." The meeting ended, however, without result. The chairman was requested to collect what information he could on the methods employed by the Swedish school-ship *Abraham Rydberg* in Stockholm.

On 12 August, that same year, another meeting was convened, and Frederik Stage was once again present. It was agreed that the difficulties experienced by young people wishing to go to sea were now so great that something ought to be done about it. But, the introduction of a training ship along the lines of the Swedish *Rydberg* was a somewhat expensive proposition. Subsequently, in the usual manner, a committee was formed to work out a more concrete proposal. Meanwhile, the concept of a school ship to rival the Stockholm model quietly faded away.

However, Sunday, 1 August 1880, marked a milestone in the history of Danish nautical education. Georg Stage, only son of shipowner C. F.

Stage, died of tuberculosis at the tender age of twenty-two years. It was to be quite some time before Stage and his wife put behind their profound sorrow at the untimely demise of their beloved son. Eventually, however, the shipowner came to realize that the idea of a school of practical seamanship had lain dormant far too long, due principally to a lack of finances. But now, as a memorial to his son, Stage determined to finance construction of the oft proposed Danish school ship.

On 27 April 1881, a contract was drawn up between shipowner Frederik Stage and Messrs. Burmeister & Wain, Machine and Shipbuilders, Copenhagen. Its subject was "the building of a frigate-rigged, iron-propellored ship to serve as a training ship." The terms of the contract stipulated that the vessel be built of the best quality Swedish iron, and that she be able to carry eighty pupils and ten instructors.

During her period of construction, Frederik Stage and his wife spent much time laying plans for the future of the ship. They shared their ideas with a small group of like-minded people, and the Georg Stage Memorial Foundation (Stiftelsen Georg Stages Minde) duly held its inaugural meeting with its contributors on 3 April 1882.

The school ship was launched on 11 March 1882, and named *Georg Stage*, after the Stages' deceased son. The Stages' wish to honor their son's memory also included the establishment of the Georg Stage Memorial Foundation, for which the ship had been commissioned and built as a training vessel. Long after the death of Carl Frederik Stage, his school ship carried on her appointed function, providing seagoing experience for over 4,000 "Stage lads" during a career that, with a few interruptions, spanned fifty years.

From 1919 onwards, the Georg Stage Memorial Foundation had been setting aside money with a view to the building of a new ship. The *Georg Stage* underwent a thorough technical examination in 1930, and tests revealed corrosion of the plating at the waterline. The Committee realized that the old school ship could well serve for many years to come, but that to be suitable for the education of her pupils, right to the last day she sailed, it was necessary to replace those plates that showed signs of serious corrosion. Though maintenance costs had risen quite significantly in the preceding years, there was a growing feeling that the continued operation of the aging vessel could be justified so that the ship could continue to sail for another four years (ideally, until 1935, by which time it was estimated that a new ship could be completed).

In connection with the fiftieth anniversary of the Foundation on 3 April 1932, the committee discussed the necessity of acquiring a new, more up-to-date training ship. In 1934, the balance sheet indicated that the foundation could now afford a new vessel, if the cost of building could be kept under 400,000 crowns, and provided that the State, the shipowners, and private individuals could defray her operational expenses through increased contributions. The statement of accounts from 31 December 1934, concerning the building of the new training ship, gives the total cost for the ship as 360,000 crowns.

On 24 April 1934, a contract was signed with Frederikshavn Shipyard and Floating Dock, Ltd., for the building of the new school ship *Georg Stage*, specifying that she would be put into operation in the summer of 1935. Like its predecessor, the ship was to be equipped with an auxiliary engine, a 120-horsepower Moller and Jochumsen. In light of the tragic sinking of the first *Georg Stage* with the loss of twenty-two boys during a collision in 1905 (after which she was salvaged and rebuilt with watertight bulkheads), it was decided that the new ship should be built with five watertight bulkheads and a double bottom for water-ballast and fuel oil. She would be fully rigged like the older ship, but with a more modern sail arrangement, for instance, double topsails instead of the big, heavy single topsails of her predecessor. Similarly, shrouds and backstays were to be brought inboard and fastened to the pin-rail with rigging-screws, whereas in the earlier vessel they were fixed to outboard channels. The new ship would, moreover, be equipped with a bathroom with a hot-water shower for the eighty pupils; there would also be an infirmary and a modern radio-

telegraph. The orlop deck would be light, well ventilated, and centrally heated. A supplementary generator would provide electricity for lighting. The new ship would, with its many improvements, measure about eighteen feet more in length than the old one, and would stand out as a combination of old and new, preserving the best features of her predecessor. The new ship would be built in steel and have the following dimensions:

Length between perpendiculars—36 meters;
Breadth—8.5 meters;
Depth of hold—4.5 meters;
Gross registered tonnage—297 tons;
Net registered tonnage—185.61 tons;
Displacement—545 tons.

(This second *Georg Stage* is still in service today, fifty-five years after her launch.)

The choice of Frederikshavn Shipyard was influenced by the yard's offer of 7,000 crowns for the old ship: the builders could use much of her inventory in the new vessel; for instance, the brass scuttles and the boats. Rather than see her end her days as a coal barge or worse, the foundation's committee had originally agreed to have the old *Georg Stage* broken up. While they still nourished a hope of selling her, it was the middle of the Great Depression, times were bad, and an old ship was not worth very much.

It appeared that it would be difficult, perhaps impossible, to find a buyer. As it turned out, however, Providence looked kindly on the aging vessel. A young Australian author, Alan Villiers, appeared in the role of *deus ex machina*.

Villiers was on the lookout for a smallish ship to sail in the wake of the great pioneering voyagers, to collect material for a new book. This

The boys practice furling sail aboard the *Georg Stage*, ca. 1930. (Courtesy Georg Stages Minde)





The second *Georg Stage*, built in 1934. She is about eighteen feet longer than her predecessor and, among other improvements, carries double topsails in place of the deep single topsails of the earlier vessel. (Courtesy Gamle Georg Stage Drenge, Copenhagen)

was to be his magnum opus, in which he would try to describe what men like Captain Cook, Wallis, and Magellan had experienced. Villiers was sufficiently familiar with conditions at sea to know that for such an enterprise to succeed, it would not be enough just to buy the first tub that turned up and give the order to depart. The voyage must first be carefully studied and planned, and the choice of a suitable ship was not only a matter of great importance—it was also just about the hardest part. He had spent months traveling around and looking at ships, but had not yet succeeded in finding a vessel possessed of the charm and dignity he felt to be a necessary prerequisite for his planned literary work.

The Georg Stage Memorial Foundation received Alan Villiers's offer through the law firm of Suenson and Jespersen. As they understood it, the ship was to be used as a yacht, possibly with the purpose of sailing with a small number of paying pupils aboard. The price for the entire ship, including eighty-four tons of iron ballast, two sets of sails, and full equipment for eighty pupils and ten crew members, was 30,663 crowns and 85 ore! or £1,571 and a penny.

The sale of the old *Georg Stage* to Alan Villiers caused quite a stir in the newspapers. One report, for instance, mentioned a half-mad multimillionaire who wanted to sail the old training ship to the South Seas to look at pretty girls! Another claimed that the new owner intended to take the ship to Hollywood and use her in filming.

Villiers was enthusiastic about everything he saw on board, but he could not take over the ship until the end of the season in August. The terms of the contract actually stipulated that the takeover should not come into effect until the pupils and crew had signed off.

It was half an hour before noon on Thursday, 23 August 1934, when the *Georg Stage* entered Copenhagen Harbor for the last time. The old school ship headed into the naval dockyard and was moored along the eastern side of Dock Island (dokoen). The pupils were sent ashore during the following days, looking for new engagements, and various items were delivered

for storage in the arsenal. On the following Monday, at 7:00 A.M., the ship was put into dry dock and work was started on cleaning the bottom. The Foundation's chairman came aboard with Alan Villiers and the marine inspector, and an inspection was made. The next day, the ship's bottom was given two coats of protective paint. The port hawsehole was welded, and, later in the day, Admiral Cold came aboard to supervise the removal of the figurehead.

The next morning, Wednesday, 29 August 1934, the *Georg Stage* was shifted out and moored by the quay north of the machine workshop, and the last few items were cleared out. The enrolled crew signed off, the flag was struck, and the ship was handed over to her new owner, A. J. Villiers. So ends the log for Denmark's first mercantile school ship, the *Georg Stage*, and, with it, a unique chapter in the history of Danish shipping.

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Documenting the *Joseph Conrad*

NANCY d'ESTANG *and* GARY ADAIR

The Seaport's collections, research facilities, and contacts, both here and abroad, are essential to the accurate presentation of the school ship *Joseph Conrad*.

The *Conrad* was acquired by Mystic Seaport Museum in 1947, having completed her tour with the U.S. Maritime Commission and having had many alterations since she left Danish ownership in 1934. She then spent nearly forty years as a combined exhibit and berthing ship at the Seaport. While various preservation efforts were undertaken during this time, she was not restored to any particular period. When her major restoration began in 1984, the Museum chose to exhibit her as she was in the autumn of 1934, with the Danish school ship configuration, with the name *Joseph Conrad*, and without alterations made by Alan Villiers in preparation for his circumnavigation. Since the teak main deck and wrought-iron deck plating had to be replaced, it was the opportune time to begin a proper restoration.

Even before the restoration began, the Museum was actively seeking documentation on the *Conrad*. Our *Joseph Conrad* collections, which include boats, films, photographs, diaries, taped interviews, paintings, logs, models, books, manuscripts, and artifacts related to her, are particularly rich. Some of the material has come to the Seaport through loans, some by purchase or trade, some just fell in our laps, and some we have traveled extensively to gather. The acquisitions now held, which are indispensable to the *Conrad* history and restoration, are listed at the end of this article.

Restoration began with the replacement of the 102-year-old deck plating. The wrought iron for the deck plating, the traditional pneumatic tools for riveting, the specially produced "cheesehead" bolts, and the rivets were all assembled. Using the Museum's sources on traditional shipbuilding practices and a lot of experimentation, the shipyard crew restored the deck ironwork—after a local craftsman demystified the procedure.

Much of the original teak deck furniture had been altered, removed, or hidden under later additions. During the restoration, inappropriate furniture and additions were removed or restored. After scaling dimensions from Villiers Collection photographs at the National Maritime Museum in Greenwich, England, shipwrights rebuilt the galley deckhouse doors and the paneling. Patterned frosted glass in the two skylights, first seen in a National Maritime Museum photograph, was replicated. The varnished teak officers' companionway had been enclosed within a steel chart house for the Villiers circumnavigation. The chart house was removed, added to the collections, and the original companionway restored, using photographs from Georg Stages Minde and the National Maritime Museum as reference.

Historical photographs in the inventory revealed that a hand cranked "downton" pump, which was in the Seaport's White Boat Shed, belonged on the *Conrad*'s deck. A skilled volunteer made patterns for the missing valve parts, had new pieces cast, machined them, and put the pump in working order.

Nancy d'Estang heads the research and documentation shop of the Seaport's restoration shipyard. She came to this position through a love of objects made for everyday use and an admiration for the craftsmen who make them. d'Estang travels with a camera, photographing the work boats of China, Thailand, Brittany, New England, and her own backyard.

Gary Adair, the Museum's head rigger, came to Mystic Seaport from the San Francisco Maritime Museum in 1976. He and his crew research and restore the rigging of the Seaport's vessels. He has become an enthusiastic collector of every available scrap of knowledge about the *Joseph Conrad*.



Jeff Pearson, blacksmith Clint Wright, and two other Seaport shipwrights at work on restoration of the fo'c'sle head, 1988. (Photo by Nancy d'Estang)

An interviewee told the story of the jibboom having been shortened by eight feet when an accident required a quick repair. Using the taped interview, pictorial evidence, and old drawings, shipwrights turned a new jibboom on the spar lathe, fitted it with the correct ironwork, then painted, varnished, and installed it in the ship.

Sandblasting the original ironwork revealed locations of original port lights, fastenings, and fittings; photographs and interviews added further details. Light sandblasting also revealed the paint layers, confirming that paint color samples collected in Denmark from the second Danish *Georg Stage* were also correct for the *Conrad*.

Christine Torgersen's favorite pastime must have been climbing and photographing aloft! Her films are invaluable as the riggers continue to refine the *Conrad* rigging and spars.

In the 1920s, the fo'c'sle head deck was lengthened to accommodate the new capstan. That configuration is being retained in the 1988–89 restoration of this deck. Photographs from the Zangenberg, National Maritime Museum, Junker, Loomis, Lane, and Jakobson collections, as well as library volumes on iron and steel shipbuilding methods, are all in use to assure accuracy of the restored head deck.

Fortunately, the boys often photographed each other doing laundry and peeling vegetables on the foredeck, unwittingly capturing the fo'c'sle heads (toilets) in the background of their pictures. So, the 1989 restoration of the heads' bulkheads, mouldings, doors, and transoms will



The *Georg Stage*'s longtime master, Captain Junker, stands at the officers' companionway. This photo was used as evidence when the companionway was replicated at the Seaport. (Courtesy Captain Jan Junker)



Sunday showers aboard the *Georg Stage*. This photo shows clearly the main companionway and the "downton" pump, both of which have been restored to the ship. (Courtesy Captain Jan Junker)



This view of the 1931 cadets aboard the *Georg Stage* revealed numerous details about the ship's teak deck furniture to Seaport shipwrights. (Courtesy Edgard Aagesen)



Washday aboard the *Joseph Conrad* during the 1934–36 circumnavigation. Seaport shipwrights studied this photo for details of the head bulkheads and doors under the fo'c'sle deck. (Courtesy Hilgard Pannes)

be based on the small snapshots in the Fuller, Pannes, Pedersen, Lane, and Jakobson albums.

Another favorite spot for photographing the lads was around the main companionway, itself a handsome piece of varnished teak, now replicated.

As a young man, Captain Jan Junker sailed around the world with Alan Villiers on the *Conrad*. While on that cruise he built a model, using paints from the ship's stores, that was later used as reference when repainting the *Conrad* during the restoration. When the model was sold to Mystic Seaport, Captain Junker also gave the staff detailed information about the colors and the rig.

The ship's boats, often seen in the historic photographs, are important features of the Museum's presentation of the *Conrad*. She carried six boats: one 22′5″ "storbaad" boat on the port side forward davits; one "gig" the same length on the starboard; two "jolle" boats, 20′6″ long, on the quarter davits; a Norwegian pram ("Moses boat"), 14′ long, was carried on the galley deckhouse; and a "motorbaad" hanging off the stern was 17′ in length.

Two boats have been built for the *Conrad* at the Seaport, and historic photos were essential references. Lines plans for the Danish "storbaad" boat came from the Georg Stages Minde; since Danish construction details were not available from the Museum's sources, construction details were based on plans in an English volume by Ernest W. Blocksidge. Close examination of the Seaport's yawl boat from the *Anglo Saxon* also yielded helpful information.

Captain Pedersen told of having seen the gangway boards Huntington Hartford gave "to a museum in Boston." Since these have not been located, photographs from the National Maritime Museum and Captain Junker have been used by the Museum's carvers to make reproductions of the four original gangway boards.

There is still much work to be done and more source material to find. Only two photographs (one from the Villiers Collection at the National Maritime Museum and another from Georg Stages Minde) in the current inventory show the lantern lockers that were on the sides and above the companionway in the aft end of the galley deckhouse.

Reproductions still need to be made of the original blocks and ironwork for the rig aloft. Sketches made from evidence on the ship will be used to design the old frigate-style hammock nettings, as seen in photographs from Pedersen, Jakobson, Torgersen, National Maritime Museum, Pannes, Lane, Zangenberg, Georg Stages Minde, Aagesen, and Mortensen.

The stern and trail-board carvings will replicate those shown particularly well in photographs from Pannes. A Villiers photo shows how the poop deck hoisting-well house will look.

Several manuscripts, interviews, sketches, and diaries helped us piece together details of



Seaport shipwrights caulk the new teak deck around the main companionway and officers' companionway fashioned at the Museum, 1985. (Photo by Nancy d'Estang)

the interiors of the galley deckhouse, the mess, and the captain's cabin, with its gold leaf trim. Only two photographs show a portion of the captain's cabin, and so far we have found no more than two that show the galley interior. There are no plans or photos in the collections of the chart table or of the radio location, and only four photographs show the berthing. One photo, from the Aagesen collection, shows the boys' mess.

Further search; another trip to Denmark, England, and Australia; and the forthcoming, meticulously researched book by Jan Zangenberg will shed more light on the *Joseph Conrad* as she appeared in August of 1934.

To do the best job of restoration and fitting out, the staff still needs to see photographs of the interiors, the original gangway boards, lines and construction plans for the boats, and the ship's original plans and drawings from her construction in 1882.

Our heartfelt thanks to all who have given and to all who will give to this magnificent inventory, which tells the story of the lovely *Joseph Conrad*.

DOCUMENTARY SOURCES ON THE *JOSEPH CONRAD*

Photograph Collections

SOURCE	PERIOD REPRESENTED	IMAGES
U.S. Coast Guard	H. Hartford's ownership & U.S. Maritime Comm.	8
Irving Jakobson	Immediately after circumnavigation	45
Alfred Loomis	January 1935, New York City	8
Mrs. Luis T. Runge	1902 class portrait	1
Andrew Lindsay	May 1936, off Lord Howe Island, S. Pacific	1
Finnbjorn Mortensen	1915 training cruise	4
Waldo Howland	H. Hartford ownership Bermuda expedition	2
Jan Zangenberg Coll.		
Stiftelsen Georg Stages Minde Coll.	Under Danish ownership	61
Gamle Georg Stage Drenge Coll.	Photos of artifacts from old *Georg Stage*	23
Danish Maritime Museum Coll.	1905–1934	9
Capt. Hans Christian Pedersen Coll.	Under Danish ownership & complete circumnav.	282

Continuing Collections 1982 to the Present

Edgard Aagesen	1931 training session	24
Edward Lane	Circumnavigation beginning in New York	59
William Quincy	Upon arrival at M.S.M.	9
Harry Gothler	1917 class protrait	1
John S. Craig	1947–1952 at M.S.M.	114
Hilgard Pannes	Circumnavigation, beginning in Harwich, England	53
Christian H. Jensen	Under Danish ownership (16"x20" enlargement)	1
National Maritime Museum, San Francisco	Circumnavigation	6
Mariners' Museum, Newport News, VA,		
Levick Coll.	H. Hartford's ownership	16
General Coll.	Early period of M.S.M. ownership	10
Mrs. H. Bruce McNeill	1892 class portrait and ship portrait	2
National Maritime Museum, Greenwich, Eng.		
Villiers Coll.	Circumnavigation	72
Danish Maritime Museum, Helsingor, Denmark	1892, 1905	5
Capt. Jan Junker	Up to last day of Danish ownership	88
Svendborg County Museum, Svendborg, Denmark	1905, 1914	7

SOURCE	PERIOD REPRESENTED	IMAGES
James Fuller	Circumnavigation beginning in Harwich, England	6
Rosenfeld Coll., M.S.M.	Jan. 1935 and under H. Hartford's ownership (cat. not complete)	
Seamans Church Institute, New York	U.S. Maritime Commission	4
Maureen Kelleher Gruce McDougall Coll.	Circumnavigation, Auckland, New Zealand to New York	28
Christine Torgersen	Voyage from Harwich, England, to New York City	362
J. Richard Ashton	December 1935, Australia	40
Maryellen Weed-Olsen	1912 class portrait and ship portrait	2

Tape Recorded Interviews

INTERVIEWEE	DATE	SUBJECT
Alan Villiers	1957	Comments on the 75th birthday of *Joseph Conrad*
	1967	Narration for the film *Cruise of the* Conrad
Admiral Vidal, Royal Danish Navy	1967	Life onboard *Georg Stage* as a trainee
Capt. Laurits Peterson	May, 1982	Trained on *Georg Stage* in 1913
Capt. Hans Christian Pedersen	July, 1982	Sailed on *Georg Stage* as trainee and officer, and sailed entire circumnavigation
Capt. Jan Junker	July, 1982 & Sept, 1984	Son of *Georg Stage*'s master from 1918 to 1934, sailed also on entire circumnavigation
Magnus Nybrant	July, 1982	Spokesman for Copenhagen Gamle Georg Stage Drenge
Edgard Aagesen	Aug., 1984	Trained on *Georg Stage* in 1931
Huntington Hartford	Aug., 1984	Owned *Joseph Conrad* 1936–39
James Fuller	Sept, 1985	Signed on in Harwich, England, sailed entire circumnavigation
Stanley Goodchild	Sept, 1985	Signed on in Harwich, sailed entire circumnavigation
Capt. Knud Langevad	Apr., 1985 & July, 1987	Trained on *Georg Stage* in 1922 junior officer 1927, 1928, second officer on *Danmark* 1937 to 1945
J. Richard Ashton	Sept, 1987	Sailed on *Joseph Conrad* in Australia, 1935
Christine Torgersen	Sept, 1987	Sailed on *Joseph Conrad* from Harwich, England, to New York
Ernestine Pannes	Dec., 1987	Wife of Hilgard Pannes, who sailed on *Joseph Conrad* from Harwich and entire circumnavigation

Diaries

James Fuller	305 pages covering entire circumnavigation, beginning with departure from Harwich, England. Illustrated with pencil sketches.
Christine Torgersen	180 typed pages covering the Atlantic crossing from Harwich to New York and additional travels. Also accompanied by letters with Alan Villiers prior to signing on *Joseph Conrad*.
Hilgard Pannes	Four volumes covering *Joseph Conrad*'s entire circumnavigation beginning in Harwich, England.

A Skiff for the Riverfront Rangers

JOHN GARDNER

There would be little point in collecting and preserving specimens of traditional watercraft unless there was a possibility they might be useful to those continuing to build and use boats. Accordingly, our small-craft program at the Seaport is based on the assumption that the Museum's collection of traditional small craft does have a continuing utilitarian function, as well as historic interest. That is, artifacts surviving from the material culture of the past constitute the bedrock of a useful history that is something more than anecdotal antiquarianism.

And so it was that when we were asked to design a simple, but safe and sturdy, rowboat that youngsters recruited from Hartford's inner city could build this past summer—as part of Riverfront Recapture's ongoing program to reclaim the Connecticut River from the neglect and abuse it has suffered in the Hartford area in previous years—we turned to a traditional sharpie rowing skiff in our collection. This was a working skiff developed and used by fishermen early in this century and even earlier, at the mouth of the Connecticut and along the shore of Long Island Sound. And it can be rightly said that the signal success of that summer boatbuilding project was due in considerable measure to the characteristics of this boat. No modern boat of recent design would have met all the requirements.

From earliest times, going back 350 years, economic, cultural, and political life in western New England centered in the valley of the Connecticut River. Before the railroads, the Connecticut was a flourishing avenue of waterborne transportation and commerce, and an active shipbuilding center. Its abundant waterpower, together with that of its numerous tributaries, turned the wheels of a multitude of busy workshops and small factories. No region has contributed more to the industrialization of America than the Connecticut Valley, with the cities of Hartford, Connecticut, and Springfield, Massachusetts, in the forefront of that development. Both the steamboat and the submarine originated on the Connecticut. Standardization of interchangeable machine parts, which revolutionized early factory production, was a contribution of the Connecticut Valley arms industry, as exemplified by the Colt revolver.

From the beginning, settlement was attracted to the Connecticut Valley not only because of its bountiful economic resources, rich farmland, plentiful timber, and valuable mineral deposits, but also because of the beauty of the lovely river itself, with its comely banks and beaches and the nobility of its scenic prospects.

The Connecticut is not a big river on the order of the Mississippi, the Nile, or the Amazon, but it is the longest river in New England. From its source close to the Canadian border in New Hampshire, it flows through four states, until, swollen by numerous feeder streams and tributaries, it discharges into Long Island Sound, having attained a width of one mile at its mouth. In a length of 410 miles the river falls 1,600 feet, and drains 11,260 square miles, which is close to one-third the area of New England, excluding Rhode Island and Maine.

More than 100 years of intensive and proliferating industrialization, including roughly the last half of the nineteenth century and the first half of the twentieth, brought far-reaching changes to the Connecticut Valley. Manufacturing increased enormously and population expanded in proportion. Vast amounts of industrial waste and domestic sewage came to be dis-

John Gardner has been Associate Curator for Small Craft Studies at Mystic Seaport Museum since 1970.

charged directly into the river, polluting and defiling its previously clean water beyond any possibility of safe recreational use. Railroad tracks and switching yards, storage depots, and later highways for autos and trucks, as well as dikes to protect against flooding, made access to the river for recreational use difficult—or cut it off completely. Refuse and clutter of every kind accumulated along the river banks, on the beaches, and in the river itself. In some places, tangled undergrowth and forest weeds hid the river from view. The beautiful river had become the unsightly river, the ugly river.

Then, in 1952, public action to do something about the river's deplorable condition was initiated by a group of conservationists and businessmen in Hartford and Massachusetts river communities. They formed the Connecticut River Watershed Council and were successful in securing legislation to stop further contamination of the river, as well as to support cleanup efforts and to protect wildlife, wetlands, and forested areas. Other groups have since joined in this effort. The 1965 Federal Clean Water Act has provided funds that together with funds from state and private sources, now aggregate a total cleanup and restoration investment in the Connecticut Valley of nearly half a billion dollars. Close to 100 municipal sewage treatment plants have been built to handle sewage previously discharged in a raw state directly into the river. By 1980 nearly 80 percent of the river was fit to swim in once more, where a few years previously, extensive stretches of the river had been little better than open sewers. Especially indicative of the progress in cleanup is the return to the river of the fish population for which it was once famous, salmon and shad in particular. One estimate puts the current annual shad run at 800,000 fish.

The Riverfront Recapture boatbuilding project at the Old State House attracted much attention during the summer of 1988. (Photo by Gregory A. Kriss)



Perhaps the most creative and wide-reaching local restoration effort, so far, has been undertaken by Riverfront Recapture, Inc., a nonprofit organization set up in 1981 in Hartford and East Hartford. Major objectives include the development of riverfront parks and recreation areas, a six-mile scenic walkway along the riverbank with provision for jogging and bicycles, boating and docking facilities, and direct and easy access to the river and its recreational facilities from downtown Hartford and the inner city.

One especially notable and innovative feature of the Riverfront Recapture program was its outreach to the city youth, involving them directly as participants in the conservation effort. Paid summer employment in the waterfront cleanup effort had been provided in previous years for a select corps of city youth enlisted as Riverfront Rangers. This past summer the summer job program was broadened to include a first-time boatbuilding project. Sixteen Riverfront Rangers were selected to build rowboats for use in recreational programs on the river.

It was clear to those who came up with this idea that from the standpoint of an educational experience for the youngsters involved, such a boatbuilding project had every chance of proving a winner. As publicity for Riverfront Recapture, it had to be a natural, but when first viewed by an experienced boatbuilder and teacher it

did also have the look of a potential mine field.

A quota of six boats to be completed for launching in only six weeks during July and August; to be built by total novices, however willing and enthusiastic, who hardly knew one end of a boat from another, who had never pushed a plane, sawed off a board, or read a blueprint: this was a tall order, and to anyone who knew boats a daunting one. Yet, when a delegation from Hartford showed up at the boatshop at Mystic Seaport early in the spring of 1988 for advice and assistance, we saw the possibilities, were persuaded, accepted the challenge, and agreed to help. Our job, specifically, was to design the boat and to give the manual arts teacher in charge of the project, and his three assistants, a one-week crash course in building it.

Obviously, not any boat would do for a prototype, and as we analyzed the various requirements that the boat to be selected must satisfy, it was clear that a very special sort of craft was needed. Construction would have to be as simple as possible, to be done with a few basic hand tools only. Power tools were out for a number of reasons. To begin with, assembling a full outfit of machines for the job would have been too costly for the limited funds available. Power tools require a shop for setup and use, and no convenient space was available near the selected building site. But the overriding consideration was the danger to inexperienced operators from power saws, jointers, shapers, and the like, which made them unacceptable for this project. Also, what had to be considered in selecting a boat was the lack of any suitable place for a steam box, which ruled out designs requiring steam bending. Furthermore, besides being sturdy and safe for the river, with plenty of initial stability and enough carrying capacity to take a fair load—at least four adults—the boat had to row easily.

To find a model that met all the various requirements promised some difficulty; yet, as it happened, we did not have to look far. A few months earlier a boat had been donated for the Seaport's small craft collection that filled the bill nicely. It was a fifteen-foot sharpie rowing skiff from Stamford, Connecticut, such as had been widely used by commercial fishermen off the shores of Long Island Sound in the early years of this century and before.

Besides satisfying the requirements already listed, this boat had other desirable characteristics. Instead of the usual full-length steam-bent chine logs, an arrangement of short pieces, fitted between the ends of the side frames, provided support and secure nailing for the cross-planked bottom. It was fastened throughout with nails. Nailing is easier and faster than using wood screws, and is quite adequate for this boat. It was suited to assembly on a moveable building form of the type developed in the Seaport's boatbuilding classes, which has particular advantages in the construction of this type of cross-planked, flat-bottom boat. Readily available and relatively inexpensive exterior plywood would do as an acceptable substitute for wide sawn boards for the sides. The wide boards formerly used for the sides of these sharpie skiffs

One of the Riverfront Rangers measures a bevel from the skiff plans prepared by John Gardner. (Photo by Gregory A. Kriss)





The Riverfront Rangers at work, practicing their new skills.
(Photo by Gregory A. Kriss)

Below: simple building forms, which gave shape to the boats as they were pieced together, allowed two skiffs to be built at once.
(Photo by Gregory A. Kriss)



are not easy to obtain now, and are quite expensive. Besides, with plywood sides there were no planking laps to fit, which simplified and speeded up construction considerably. Finally, the sharpie skiff was historically appropriate as a traditional boat type that had been developed and used by fishermen on the river.

When it came to drawing the building plans, very few alterations, and only minor ones, were made in the original hull structure to better adapt it for recreational use. The overall length was shortened to fourteen feet, while other major dimensions remained unchanged. A bench or "stern sheets" for seating passengers fitted against the transom at the stern, and two thwarts were located in the central portion of the boat to row from or for seating, depending on how the boat was loaded. Full-length strips, or seat risers, nailed to the side frames, ran from one end of the boat to the other. Fitting tight at their ends against the stem and the transom, they served to stiffen and brace the plywood sides, as well as



Above: the six skiffs ready for launch, August 1988. Their names reflect project assistance from Aetna Life and Casualty Foundation, CIGNA Corporation, the Hartford Downtown Council, the Hartford Steam Boiler Inspection and Insurance Company, IBM, the Stanley Works, and the Travelers Companies Foundation. (Photo by Gregory A. Kriss)



Right: skiffs in action on the Hartford waterfront. This photo shows how limited Hartford's access to the Connecticut River has become. Once an active waterfront existed here. (Photo by Gregory A. Kriss)

to support the rowing thwarts and the stern bench. Supplementary to the fully detailed and dimensioned building plans, we prepared a twenty-page step-by-step outline of the building procedure, which took up each operation in its proper sequence, explaining it fully.

Much of the necessary preparation preliminary to actual construction was done at Mystic Seaport by the project supervisor and his three assistants, during their brief introduction to skiff building. From a full-size laydown of the boat lines on sheets of plywood, patterns were made for the plywood sides; and the sectional molds, the transom subassembly, and the building forms were laid out and diagrammed.

The building form plays a key role in the method of construction adopted for this boat. Essentially it is a skeleton framework, erected at a convenient height for working and securely braced, which gives the boat its shape, and on which the first stage of construction takes place. For this project, two of these forms were required

in order to have two boats under construction at the same time. If the building form is erected on two full-length plank stringers, not unlike large sled runners, it can easily be moved from one location to another without any distortion of shape, provided it has been securely cleated and cross braced.

For this project the building form was not merely advantageous, it was a prime necessity. The building site was situated at the rear of the Old State House in Hartford. For security at night and on weekends, boats under construction were easily moved inside. When it rained, construction could be carried on under the shelter of the portico, but in fine weather boats were moved out on the little green at the rear of the State House, together with tools and materials, where work went on in full public view. A continuous flow of passers-by along the crosswalk through the green brought observers from every part of the city. The novel sight of youngsters busily hammering, sawing, and planing away induced many to stop and watch and to inquire what was going on. Not a few had at one time or other built or repaired boats themselves, or were boat owners, and they were doubly interested. Residents of the greater Hartford area who had never heard of Riverfront Recapture and its conservation effort learned about it for the first time and went away impressed. If only from the standpoint of the favorable publicity generated here, the building project must be acknowledged a resounding success. But also to be taken into account is the educational effect on the participants.

That these youngsters acquired some smattering of boatbuilding skill was incidental, as it is highly unlikely that any of them will ever take up the now nearly obsolete trade of wooden boatbuilding as their lifework. Nevertheless, building something in wood with hand tools today can be a broadening experience, especially for city youngsters. But while all of this was worthwhile, the real payoff came with the growth in self-confidence and self-esteem in the young builders, so critical to positive character formation, especially for inner-city youth. In their highly visible role as boatbuilders on that swatch of greensward behind the Old State House, these youngsters, without prior warning or conscious preparation, I am sure, were suddenly thrust into a new and demanding situation, and they responded beautifully. Once in the swim, they were soon answering questions from the curious and supplying information like old hands, and in the process gaining in stature and self-assurance by leaps and bounds. And then the dynamic woman who is the city's mayor appeared one day to congratulate and embrace the young boatbuilders.

As indicated at the outset, the project could easily have turned out a disaster. Things could have gone quite differently without the right boat, without careful preliminary planning, without a favorable building site, without the tools, building materials, and financial support supplied by generous donors; but above all, without the quality of the teaching and teaching skill which guided this project to its successful conclusion. Over and above the indispensable technical skills and experience, the teacher who ran the show had that instinctive rapport with his students that is so essential, a gift for teaching that good teachers seem to be born with, and that is not to be acquired from courses in pedagogy.

And finally, it should be added that Riverfront Recapture, Inc., got six sturdy, serviceable rowboats for use on the river—boats that were ready on launching day, and that didn't leak a drop.

BOOK REVIEWS

Charles G. Davis. *Ship Models: How to Build Them.* 1925. Reprint, Mineola, New York: Dover Publications, 1987. xxix, 139 pages, glossary, index. Paperback, $5.95.

This old standby, originally published by the Marine Research Society of Salem in 1925, is again available to model builders who wish to do scratch building. Charles G. Davis was a naval architect and an accomplished model builder who died in 1959 at the age of eighty-nine. In this book he provided the beginner with an informative discussion of model-builders' tools, wood, materials selection, and construction techniques, complete with sketches to clarify the text. It will be as useful to scratch builders today as it was to me when I became interested in ships and building models in the late '20s and early '30s. In the back of the book is a set of plans for the construction of a model of the clipper ship *Sea Witch.*

William S. Quincy
Model Maker, M.S.M.

Frederick Pease Harlow. *The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger.* New York: Dover Publications, 1988. 385 pp., illustrations. Paperback $8.95.

The Marine Research Society of Salem originally published this volume in 1928; yet it is just as good sixty years later. Frederick Harlow of Newport, Rhode Island, went to sea in 1875 and made a year-and-a-half voyage to Australia and back in the ship *Akbar.* Fifty years later he got out his journal of the voyage and composed this account. His narrative is full of quotations, which are probably approximations of conversations aboard ship, since Harlow commented that the book was difficult to write "with due regard for the proprieties of speech." Yet, even if this is a sanitized version, his observations on shipboard life and his descriptions of the uses of chanteys make this one of the classic tales of life aboard an American square-rigger. It is good to see it brought back into print for a new generation of maritime readers.

William A. Baker. *Sloops & Shallops.* Barre Publishing Company, 1966; new edition, Columbia, South Carolina: University of South Carolina Press, 1988. 174 pp., illustrations, notes, glossary. $24.95.

This little gem, newly reissued by South Carolina, deals with the first two centuries of small vessel design on the Atlantic Coast of North America. The project grew out of Baker's efforts to design an appropriate shallop for his *Mayflower II* replica, and the depth of his research in primary sources is apparent here. Beginning with the open, double-ended Biscay shallop of Europe, Baker speculates on the diffusion of the form through the rest of Northern Europe and to the New World, where it served as a basic coastal workboat. He then turns to the term sloop, from its entry into the language about 1630, through the variety of vessel types it referred to, to the modern single-masted merchant vessel of the eighteenth and nineteenth centuries.

The work contains a comprehensive glossary, but, because of Baker's style, which is literate but jumpy, it is unfortunate that an index was not added to this edition. Nevertheless, we should all welcome its return to print.

The Wherry Oarsman

Jay S. Hanna. *The Shipcarver's Handbook.* Brooklin, Maine: WoodenBoat Publications, 1988. 108 pp., illustrations, photographs, sources. $17.95.

The Shipcarver's Handbook is a revised, expanded, and improved version of Jay Hanna's earlier *Marine Carving Handbook*, which has been out of print for a number of years. The new version is better organized by chapters and contains larger photographs and drawings.

General woodcarving books are not rare, and there are also a few good books available on shipcarvers and their work, but this is the only book on the techniques of marine carving. In a careful, step-by-step manner, Hanna guides the reader through the processes involved in creating various marine carvings. The student who has never touched tool to wood will find *The Shipcarver's Handbook* an excellent place to begin, and experienced carvers can also benefit from the work. Hanna shows a spectrum of carving from the ornate, fanciful friezes decorating the Dutch vessel *Groote Beer* to a simple carved rope border on a stem board. There are no descriptions of full-size figureheads; instead, he concentrates on the more practical billetheads, trailboards, quarterboards, and stern decorations. The approach is not scholarly, but the book does include a very brief overview of the history of marine carving. Hanna's advice is reinforced by more than forty years of carving experience,

and his book is surprisingly comprehensive, considering its diminutive size.

Although creating can be immensely satisfying, it also leaves the artist exposed and vulnerable. The challenge is to remain open and accessible, and in this Jay Hanna has been most successful. Jonathan Wilson, editor of *WoodenBoat* magazine, describes him as "warm, wise, and patient." There is a sage-like quality about him that emerges in the style of this book. The author leads the reader by the hand, salting his comments with Down East humor and anecdotes: "I can tell you a story about an elderly Maine boatbuilder whose competence I admire. Years ago I saw a piece of work that he had produced that involved some masterly carving. Really wanting to know his technique for achieving such results, I asked him how he'd done it. After scratching his head for a minute and looking puzzled, he answered, 'wa'al . . . it ain't easy'" (p. 107).

Mr. Hanna recommends his own methods, but also allows for other techniques: "these carvings . . . should be expressions of yourself, so anything said in these pages is suggestion only" (p. 84). Throughout, the emphasis is on aesthetic considerations as well as technique. In a discussion of trailboards he writes: "keep all lines in harmony with the hull lines. . . . Fore and aft lines follow and are directed by the lines of the bowsprit, sheer, and planking; vertical lines are directed by the stem. The idea is to have a trailboard that continues the lines with no sudden breaks or dips. The upper and lower rails of the board are the defining lines, and these roll into the billethead and become part of it" (p. 61). Comments such as these help to advance the carver from a level of mechanical proficiency to an artistic plane. We see the hull as a sculptural form. Carvings that adorn it "grow" from the shape of the vessel itself.

In this book Mr. Hanna provides the reader with everything needed to begin carving. Knowing that most beginners ask "what kind of wood should I use?" he starts with a description of suitable woods and their relative merits. He also offers information on tools and where to procure them. The carving projects he describes are accompanied by photographs, patterns, drawings, and templates. Finally, the work includes a list of other books of interest to carvers. Some full-size plans and patterns shown in the book are available.

Recently, I was asked to reproduce a trailboard originally carved by Mr. Hanna for the schooner *Bill of Rights*. The original was lost at sea and only the port side remained. I have spent some time studying the surviving board in order to faithfully reproduce its mate. *The Shipcarver's Handbook* also provided insight on the original. It is perhaps fitting that the book itself could help save some of the author's own work. Jay Hanna is not only a man who has written skillfully about shipcarving, he is also a talented artisan whose carving has a legacy of its own.

Jonathan Shay
Curatorial Department, M.S.M.

ACQUISITION

When first spotted in an auction catalog, this watercolor painting of the ship *Caroline Tucker* was simply described as "a black-hulled ship under full sail seen approaching the coast with a pilot boat standing by." The Seaport's curatorial staff quickly realized that this painting depicted a Mystic-built vessel, constructed in 1851 by George Greenman & Co. on what is now the site of Mystic Seaport. This was an exciting discovery because the *Caroline Tucker* was a full-bodied freighting vessel typical of Mystic's prolific output in the 1840s and early 1850s. The Museum has acquired a number of paintings of other Mystic-built vessels, but most are clipper ships of the 1850s. Images of earlier Mystic-built vessels such as the *Caroline Tucker* are quite rare.

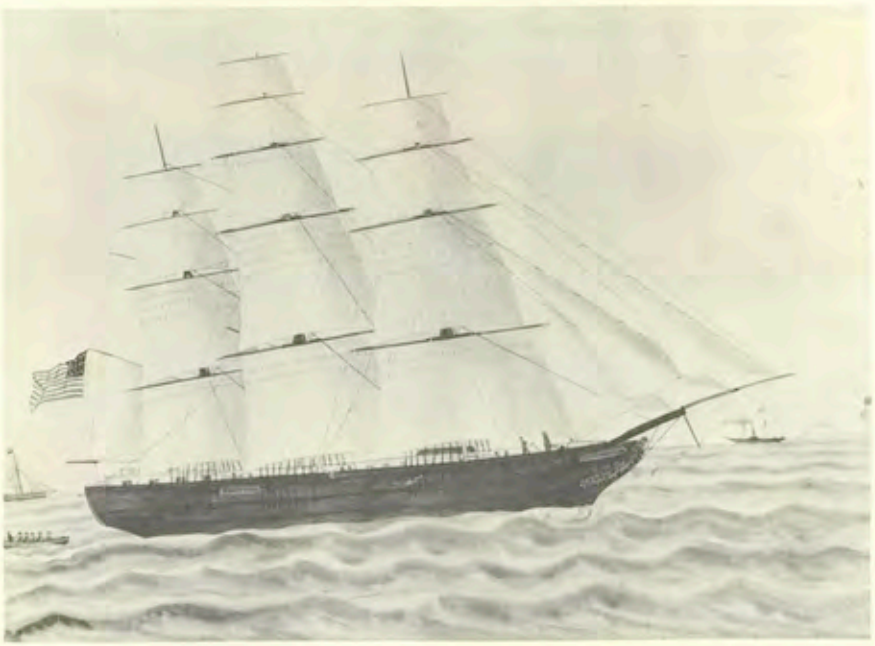
The *Caroline Tucker* was generally representative of American freighters of her period, although she may have been a little more heavily sparred since in this view she carries a main skysail. She was built for the North Atlantic cotton trade, carrying cotton bales from Southern ports to Europe and returning with a variety of manufactured goods, from railroad rails to fine wines and brandy. Later in her career she entered the guano trade. Guano—bird droppings—was mined on South Pacific islands, especially off the coast of South America, and shipped to Europe and the United States for agricultural fertilizer.

The *Caroline Tucker* survived several near disasters at sea. In 1854 she returned to Le Havre, France, for repairs after a collision in which she sank the Norwegian bark *Oceanus*. In August 1862, after departing from Valencia, Spain, she was badly damaged in a hurricane and nearly foundered before reaching New York. The following year, while rounding stormy Cape Horn, her captain of seven years, J. R. Congdon, was washed overboard.

After her return to New York under First Mate Miner, the *Caroline Tucker* was sold to M. J. Wilson of Liverpool, England. She was but one of many Northern ships sold foreign during the Civil War to escape the heavy insurance premiums required because American-flag vessels were jeopardized by Confederate commerce raiders on the high seas. Renamed *Chelsea*, the *Caroline Tucker* was last listed in the ship registers in 1869, but her final disposition is unknown.

This watercolor on paper is signed by J. G. Green, about whom no information has been found. The *Caroline Tucker* is shown picking up a pilot off the Dutch island of Texel in 1856. The figure on her forecastle deck may represent Captain Congdon, still seven years away from his watery fate. Dim. (sight): 19½" x 26" [88.74]

This painting of the *Caroline Tucker* will appear in the forthcoming Mystic Seaport book entitled *Mystic Built: Ships and Shipyards of the Mystic River, Connecticut, 1784–1919*, written by William N. Peterson, the Seaport's Associate Curator for Nineteenth-Century Collections. This lavish 254-page book, containing 201 illustrations, will become available in the summer of 1989.



Mystic Seaport Museum Publications

We are pleased to announce publication of

Brilliant Passage . . . A Schooning Memoir
By Philip Gerard

Novelist Philip Gerard was among the crew that made a passage from Halifax, Nova Scotia, to Mystic aboard the Seaport's schooner-yacht *Brilliant* in 1987. In this handsome book he recounts that cruise in exceptional detail, bringing his experience with his shipmates to life. There were no great storms, only fog and contrary winds, but the rhythms of being at sea and the interplay between crewmembers are the essence of the experience, and these Gerard captures vividly in his prose.

For the past thirty-six years the schooner *Brilliant* has served Mystic Seaport as a sail-training vessel. In *Brilliant Passage*, Gerard, himself a novice in large sailing craft, makes clear the values of such an experience under sail. To learn new skills, to be both a dependable individual and a part of a team, and to become responsive to the changing weather and sea patterns that shape a passage under sail are all essential elements of the story. Hundreds of *Brilliant* alumni will enjoy reliving their own experiences aboard *Brilliant* through the perceptive eye of Philip Gerard.

Brilliant Passage also serves as an informal history of the schooner *Brilliant* and her nearly sixty-year career. Designed by Olin Stephens II at the beginning of his career, she embodies original owner Walter Barnum's specifications that his yacht be virtually unsinkable. In 1933 *Brilliant* made a near-record transatlantic passage. After a Fastnet Race, several Bermuda Races, and World War II service as a coastal patrol boat, she was donated to Mystic Seaport by Briggs Cunningham in 1952. Since coming to Mystic her cruising range has been more limited, though in recent years she has made voyages to Bermuda and Halifax, like the one described here.

This ninety-page book is further enlivened by forty-two illustrations, many of which have been selected from the Museum's Rosenfeld Collection. Along with lines and sail plans, they depict this classic schooner yacht from every angle. Bound in paper, *Brilliant Passage* is available for $10.00.

As a special bonus offer, a ten-minute videotape containing historic and modern footage of *Brilliant* under sail can be purchased along with *Brilliant Passage* at a total cost of $15.00.

. . .

All Mystic Seaport Museum publications, and other books, are available at a 10 percent discount for members only at the Mystic Seaport Museum Bookstore. (Add $2.00 for shipping and handling. For Connecticut delivery, add 8 percent sales tax.)



Brilliant under sail, 1988.
(Photo by Mary Anne Stets)

THE LOG OF MYSTIC SEAPORT

Prize Article Contest

The Fellows of the G. W. Blunt White Library and the Editorial Board of *The Log of Mystic Seaport* are pleased to announce the ninth annual prize article contest.

Purpose To encourage the study of American maritime subjects, and to promote the publication of original research in the field.

Criteria Accurate scholarship demonstrating original research and, when appropriate, the use of primary source material. Articles can take the form of biography or studies on economic, political, social, literary, artistic, or musical aspects of the American maritime traditions. However, strictly naval topics and works of fiction are excluded.

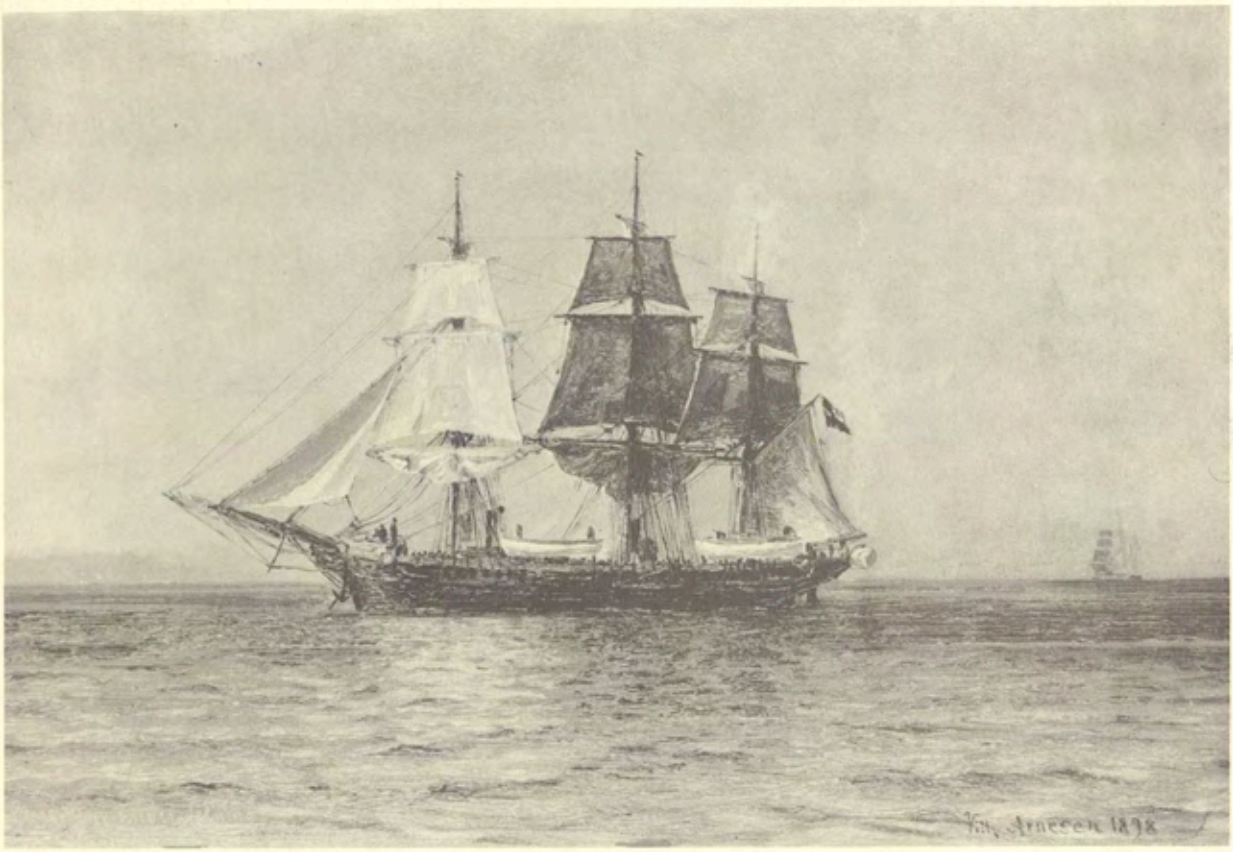
Eligibility Ineligible are Trustees of Mystic Seaport Museum and members of the Editorial Board of *The Log of Mystic Seaport*.

Manuscripts No more than 6,000 words in length (excluding footnotes and bibliography). Entries must not have been previously published. Editorial Guidelines and Contest Entry Forms are available from: The Editor, *The Log of Mystic Seaport*, Mystic Seaport Museum, Mystic, Connecticut 06355–0990.

Deadline Manuscripts must be submitted prior to 1 December 1989.

Award Five hundred dollars and publication in *The Log of Mystic Seaport*.





THE LOG OF MYSTIC SEAPORT

Mystic, Connecticut 06355

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