The Log *of* Mystic Seaport

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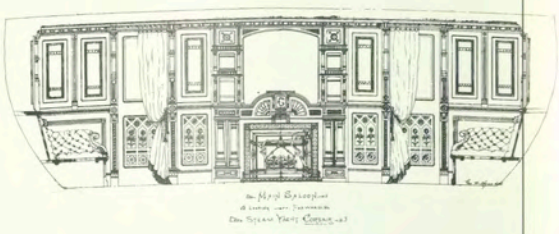


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Sightings

In the fall of 1929, events large and small reflected the character and the technologies of the times. On "Black Thursday," 24 October, the stock market plunged: 13 million shares were traded and the ticker became so overloaded that it was still recording transactions four hours after trading ended. In a different sphere, Edwin Hubble proposed his law of astronomy, derived from his observations at the Mount Wilson observatory, but impeded by the limitations of his then state of the art equipment. Lieutenant Jimmy Doolittle made the first all instrument, "blind flight" in aviation history in late September and two months later Lieutenant Commander Richard Byrd made the first flight over the South Pole. As the year ended, the Marine Historical Association, which would become Mystic Seaport, was founded by individuals with a common belief that preserving our maritime past would be of benefit in the future.

Today, computers around the world easily track an astonishing amount of trading in global stocks. Above that globe, computers direct the Hubble telescope, extending the vision of earth-bound astronomers. Computers, today, assist in managing air traffic in all weather, conditions and the hole in the ozone layer over the South Pole is continuously monitored and evaluated through the use of computers. And, of course, Mystic Seaport, while it remains an organization that focuses on the past with the goal of benefitting the future, is increasingly using computers to more effectively fulfill it mission. Recently, the first broad public electronic access to Mystic Seaport became a reality as the Museum opened its home page on the World Wide Web. This presence on the Web, which will be expanded, is an obvious symbol of a significant undertaking with which the



Museum has been involved for more than a decade and which will have great impact on Mystic Seaport's future.

In the early 1980s, the Museum's accounting system was going onto computer with custom software (since nothing adequate was available off the shelf) and our first word processor was being put to work in the Administration Building. Today, approximately 175 computers are being used in virtually every department of the Museum. These devices continually increase our capabilities and make it possible to better serve the broad range of Museum users. While some might wish for the perceived slower pace of the pre-computer age, it is mandatory that Mystic Seaport progress in this area if we are going to function responsibly in the coming century.

Many staff members are engaged in the effort to improve and enhance our computer capability. The Information Services Division, with its talented staff, assists throughout the Museum, including the Stores, with the challenges that arise from computerization. A broad-based, Museum-wide coordinated project has been initiated that will not only help the staff as they communicate among the various collections that have differing cataloging approaches, but will also greatly facilitate access to data on our collection. This will be key to the America Maritime Education and Research Center that we are developing at this time.

At the core of the development of access to collections data is the Collections Committee (CollComm), which is a task team representing each aspect of our diverse collection. The work of this group has been exemplary as they have methodically pursued their goal of creating a new way to visit Mystic Seaport through an electronic entrance.

Although, we are challenged to generate sufficient funds to sustain all the fine programs of the Museum, the work toward computerization, collections access and a strong presence on the World Wide Web are essential aspects of the museum of the future. While there is considerable discussion of "virtual reality," it is no substitute for the reality. People will still want to see and experience the Mona Lisa, the funerary mask of King Tut, or the *Charles W. Morgan*. Electronic access will provide greater awareness and knowledge of the remarkable resources of Mystic Seaport, and it should interest many more in visiting the Museum and experiencing it firsthand.

If you are ready to make your first electronic visit to Mystic Seaport, come right in, the entrance is open. HTTP://WWW.MYSTIC.ORG

J. Revell Carr

DIRECTOR

James Forten, Sailmaker

JULIE WINCH

When wealthy African-American sailmaker James Forten died in March of 1842, he was eulogized in the antislavery press as a staunch supporter of abolition, and a champion of causes ranging from women's rights to temperance. However, although actively committed to a reform agenda he hoped would bring about the moral rebirth of America, Forten saw himself primarily as "a man of business," "a gentleman of the pave," someone intimately connected with the commercial life of one of the nation's premier ports.[1]

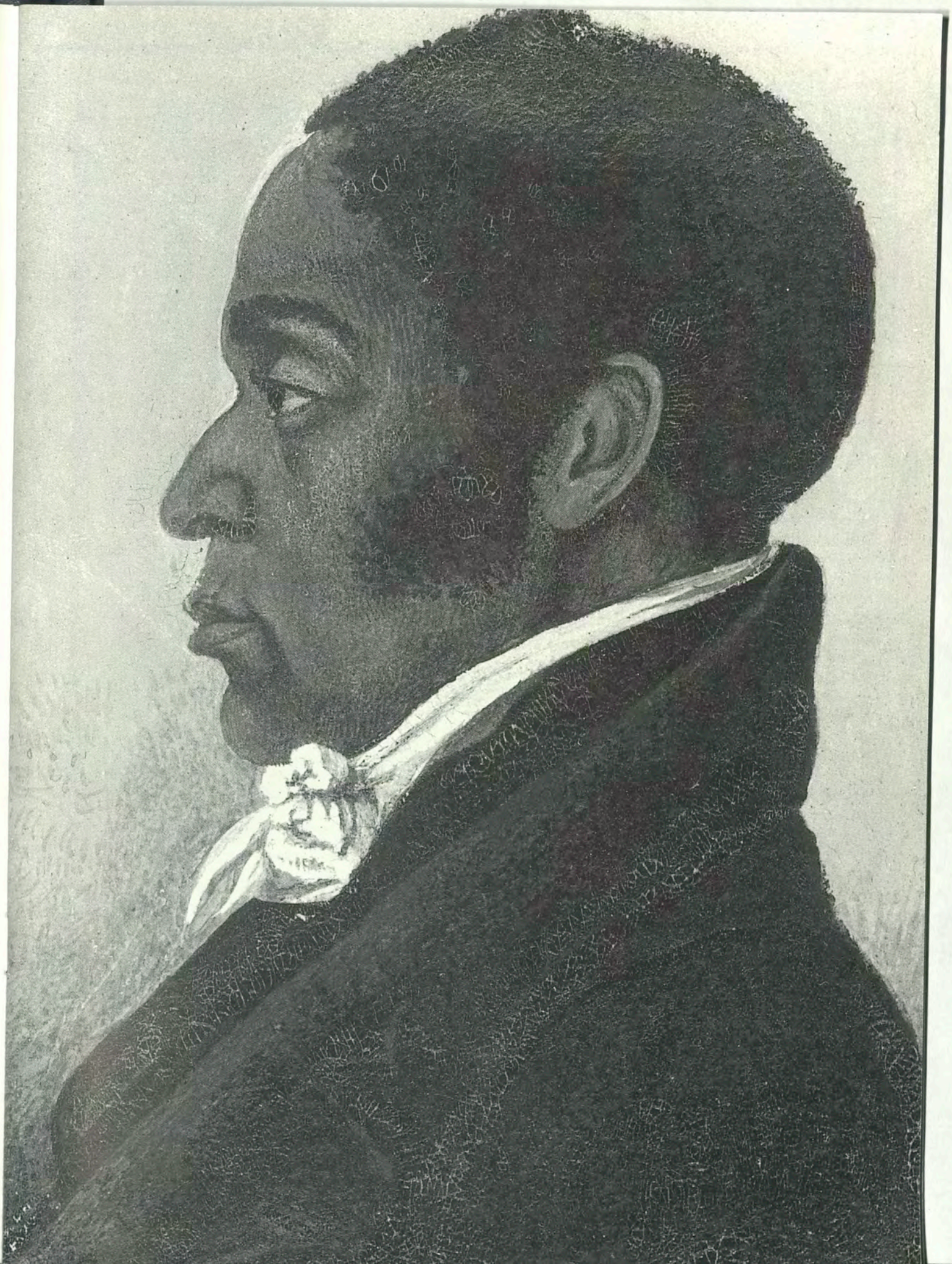
That was exactly the way many of Philadelphia's white "gentlemen of the pave" saw him. They had bought sails from him over the years, borrowed money from him, made loans to him, traded real estate with him, mulled over the state of the market with him, and gossiped about him. In short, to a certain extent they had admitted him to their fraternity. Now they came to St. Thomas's African Episcopal Church to pay their final respects to him. At his funeral sea captains and merchants rubbed shoulders with abolitionists and social reformers in a display of respect for a remarkable individual who had had a foot in both camps.

James Forten was born on 2 September 1766 in a modest home in Philadelphia's Dock Ward, a few blocks from the wharves and warehouses that lined the banks of the Delaware. Philadelphia was America's largest city and preeminent seaport, with a population of 18,600, and the vast majority of the approximately 1,400 black residents were slaves. James Forten, however, was freeborn. His father, Thomas Forten or Fortune, had himself been born free in Philadelphia, but he was the grandson of an African slave brought to the fledgling colony of Pennsylvania in the 1680s.[2]

James's mother, Margaret, had probably spent many years in bondage. The evidence suggests that she and Thomas had delayed marrying until they could purchase her freedom from her master. Most of her contemporaries bore their first child when they were in their early to mid twenties, but Margaret Forten was 41 when James's sister, Abigail, was born, and 44 when she gave birth to her son.[3] Under Pennsylvania law, if Margaret had been a slave when she and Thomas began their family, their children would have inherited her legal status and not his. As it was, one of the most valuable legacies Margaret and Thomas bestowed on their children was their freedom.

Thomas Forten gave his son two more early advantages: a formal education and the rudiments of a trade. Thomas was a skilled craftsman, a journeyman sailmaker in the sail loft of Robert Bridges and a small scale contractor in his own right. He knew not only how to cut and sew sails, but also how to fashion canvas into everything from tents and wagon cloths to "Speaking Trumpets." Forten was not a wealthy man, but his skill and inge-

This watercolor portrait attributed to African-American artist Robert Douglass, Jr., is believed to represent James Forten (1766-1842). (Courtesy Leon Gardiner Collection, The Historical Society of Pennsylvania)

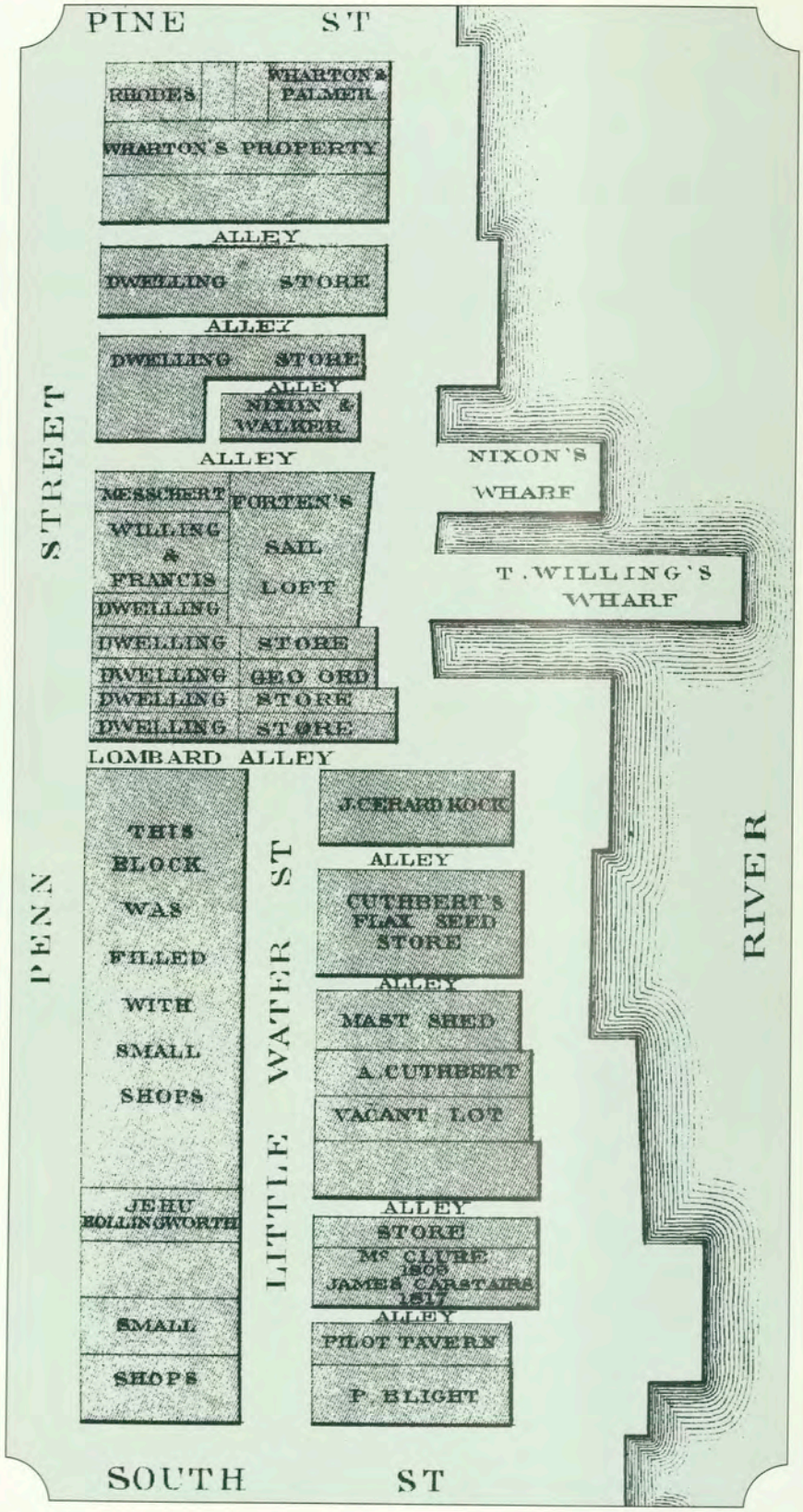


nuity kept his family in modest comfort. Lawmakers might dismiss the 200-300 free people of color in Philadelphia at the time of James's birth as "idle, slothful and...burdensome," but the Fortens hardly deserved such epithets.[4]

Thomas Forten struggled to give his son some schooling. For two years James Forten studied reading, writing, and "ciphering" at Quaker abolitionist Anthony Benezet's "African School." In a time when most white Americans had little knowledge of or respect for African cultures, Benezet taught his African-American students that they had the same innate mental abilities as whites. For Benezet, the degrading effects of slavery were responsible for whatever inferiority whites perceived among the African-American population. James Forten's education in this enlightened atmosphere would stand him in good stead as a businessman and as a reformer. In years to come, his neat copperplate writing graced receipts and ledgers as well as petitions to Congress and the Pennsylvania legislature.

Along with his classroom learning he mastered other skills. The Bridges sail loft was school, playroom, and workplace to him. He earned his first few pennies sweeping the floor of the loft, gathering up scraps of twine and canvas, and melting beeswax and shaping it into handy-sized pieces for the journeymen to wax their sewing thread with. And as soon as he could handle a palm and a needle, Thomas began teaching him how to sew neatly and quickly.

In 1773 tragedy struck the Forten household. Thomas Forten died, leaving the family on the edge of financial disaster. Margaret tried to keep James at school, but he was soon forced to begin working full-time. Anthony Benezet found him his first job, cleaning the store and clerking for a white grocer.[5] It was not the job he had been trained for, and not what his father had hoped for, but at nine years of age James Forten was too young to do much else. He was certainly too young to begin a formal apprenticeship in Robert Bridges's sail loft. He must



Forten's sailmaking business occupied a large loft near Willing's Wharf, between Pine and South Streets on the Philadelphia waterfront. (Ritter, Philadelphia and Her Merchants, *1860)*

take what he could get and count himself fortunate to be able to help support his family.

The Revolution became a crucial reference point in James Forten's life, as it did in the lives of so many of his contemporaries. It marked him physically and emotionally. When not quite ten years old, he stood in the statehouse yard on 8 July 1776 and heard Sheriff John Nixon read the Declaration of Independence to the people for the first time. The Declaration spoke of liberty and equality for "all men," and yet he knew it was the British who were the friends of liberty as far as black people were concerned. In the first months of the war the British had promised freedom to the slaves of rebel masters if they rallied to King George's standard. George Washington and his brother generals had shrunk from the idea of allowing black men, even those who were freeborn, to join in the armed struggle on the American side. True, as the war dragged on, the reluctance to enlist black men in the Continental Army began to diminish. On more than one occasion James Forten saw black and white men marching together through the streets of his native city to meet the British in battle, and yet he knew that most leading revolutionaries, Washington included, were unlikely to advocate the abolition of slavery or grant equality to black men.[6]

But if the new nation's leaders deftly avoided the issue of slavery, Pennsylvania legislators did not. In 1780 they passed the Gradual Abolition Act. True, it stopped far short of freeing the thousands of slaves in the state. Children born to slave women after the passage of the Act would be held as indentured servants until they were in their mid twenties. Nothing was said about the rights of free people of color. But the preamble to the Act did link abolition to the Revolutionary cause. The lawmakers rejoiced "that it is in our power to extend a portion of that freedom to others, which hath been extended to us." They went on to declare: "It is not for us to inquire, why, in the creation of mankind, the inhabitants of the several parts of the earth were distinguished by a difference in...complexion. It is sufficient to know, that all are the work of an Almighty hand."[7] With such mixed messages, James Forten had a choice of loyalties before him as he grew from a child to a young man while the war continued. Should he put his faith in the patriot cause, with all of its contradictions, or, like many Philadelphia blacks, should he remain a loyal subject of King George III?

The Fortens remained in Philadelphia through the nine-month British occupation, while Washington's army shivered at Valley Forge. After the British abandoned the city in the spring of 1778, accompanied by a good many African-Americans, Philadelphia emerged as a major center for privateering. Both the Continental Congress and the individual states commissioned privateers–private commerce raiders, authorized to attack enemy ships and profit from their capture and the sale of their cargoes. Robert Bridges was one of many businessmen who combined patriotism with profit. He owned or shared in the ownership of six "cruisers," and James Forten may well have worked in his sail loft, helping to make or repair their sails.[8]

Eventually, in the summer of 1781, a few weeks short of his fifteenth birthday, Forten signed on for a cruise with Stephen Decatur, Sr., on his new vessel, the 450-ton *Royal Louis.* Needing a complement of 200 men and boys, Decatur could pay scant attention to such issues as race. Indeed, as slave-owners learned to their cost, privateering captains were only too willing to sign on runaway slaves as well as free men.

It is easy to see why Decatur would have welcomed Forten. He had never been to sea before, but he was young, strong, eager to serve, and with his knowledge of sailmaking he might be useful when the *Royal Louis*'s sails needed running repairs. Forten was the sort of recruit Decatur could use, but why would Forten risk his life for the American cause? In later years he would argue that patriotism alone had motivated him. For instance, when he was a successful man of business, "an honorable gentleman" visited his sail loft and urged him to apply for a pension for his wartime service. Forten answered, "I was a volunteer, sir."[9]

It was not a pension he wanted. It was equality. Patriotism may have been uppermost in Forten's mind in after years. However, other considerations probably weighed equally heavily with him as a young man. There was the prospect of making money. Decatur had an impressive list of prizes to his credit. His crew could look forward to good pickings. James Forten may also have welcomed the chance to see more of life than the streets and wharves of his native Philadelphia. Money-making and a longing for adventure went hand in hand with at least a glimmer of hope that an American victory would mean full citizenship at some time in the future. James Forten talked his reluctant mother into letting him go, and he sailed with the *Royal Louis* on her maiden voyage in search of prizes.[10]

The first voyage was a great success. Decatur cruised the waters between the Loyalist strongholds of New York City and Charleston, South Carolina, intercepting merchantmen. Most captains surrendered without firing a shot when they realized the strength of their adversary. The *Royal Louis* had 20 carriage guns and was more than a match for a lightly armed trading vessel. However, Forten did see action on that first voyage. The *Royal Louis*

encountered the armed brig *Active*, which put up surprisingly fierce resistance. When the *Active* struck her colors the privateers discovered that she was carrying vital dispatches from Admiral Rodney in the Caribbean to Admiral Graves in New York City. Decatur seized the dispatches and forwarded them to General Washington, who then knew exactly what the enemy's strength was, and when and how the Royal Navy planned to rescue Lord Cornwallis and his army from Yorktown, Virginia. In this small way Decatur and his crew helped bring about the British surrender.[11]

In the fall of 1781, though, it was far from certain that James Forten would live to see an American victory. On the *Royal Louis*'s second cruise she was captured in an encounter with a British man-of-war. Forten and the rest of the crew found themselves prisoners aboard HMS *Amphion*, bound for the prison hulk *Jersey* in New York's Wallabout Bay.[12]

That was bad enough, but Forten's fear was that he would be sent not to the *Jersey* but to Barbados or Jamaica. He had heard rumors that the British enslaved their black prisoners. However, the domestic needs of the British captain saved him. The *Amphion*'s captain, John Bazely, had his two sons on board. Fourteen-year-old John, Jr., was a midshipman with duties to perform, but his younger brother, Henry, was on the *Amphion* as his father's servant, an ill-defined assignment that left him with a great deal of time on his hands. Bored and often idle, he was a danger to himself and others on a man-of-war. Among the prisoners from the *Royal Louis*, Captain Bazely spotted a young black sailor and was "struck with his honest and open countenance." James Forten found himself under orders to keep Henry Bazely out of mischief. What began as a less than welcome task soon grew into a friendship between the two youths. "During one of those dull and monotonous periods which frequently occur on shipboard, [they] were engaged in a game of marbles, when with signal dexterity and skill, the marbles were upon every trial successively displaced by the unerring hand of Forten. This excited the surprise and admiration of his young companion, who, hastening to his father, called his attention to it." Bazely asked Forten if he could repeat the feat, "and assuring the Captain that nothing was easier for him to accomplish, the marbles were again placed in the ring, and in rapid succession he redeemed his word." After that, Bazely took a friendly interest in the young Philadelphian, giving him greater freedom than his fellow captives.[13]

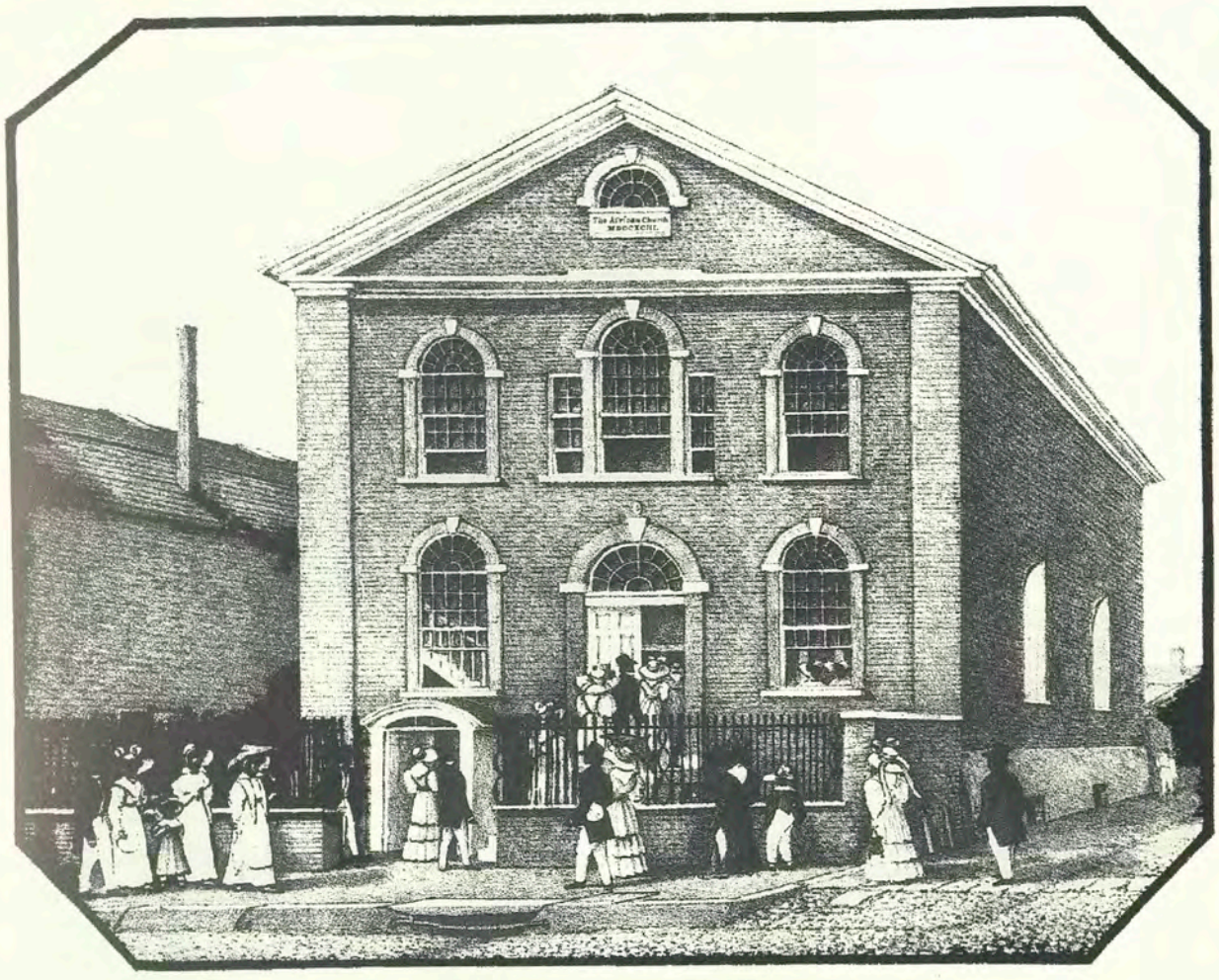
As the *Amphion* approached New York and Bazely made ready to discharge his prisoners, Henry begged his father to spare his new friend. Bazely considered the matter, sent for Forten, and made him an extraordinary offer. Would he come to England as Henry's companion, to be educated with him and sponsored by the Bazely family? To the utter astonishment of father and son, Forten rejected the offer, insisting, in the words of his son-in-law and biographer, Robert Purvis: "I have been taken prisoner for the liberties of my country, and never will prove a traitor to her interest." Captain Bazely was left with no option but to send him to the prison hulk, although he did give him a letter for the *Jersey*'s commander asking that he be treated no differently from the other prisoners and exchanged as soon as possible.[14]

Forten endured seven months of captivity on the *Jersey* battling smallpox and malnutrition, seeing men die around him, and undoubtedly regretting at times the offer he had rejected. With youth and strength on his side, he survived. He was exchanged in the spring of 1782. Rowed ashore, he was left to make his own way back to Philadelphia. To the mother and sister who had long since given him up for dead he appeared almost a stranger. He was gaunt and haggard. His feet were cracked and swollen. He had walked from New York to Trenton barefoot until someone had taken pity on him and given him an old pair of shoes. Scurvy had caused his hair to fall out in great clumps. But he was alive and he was home.[15]

His wartime experiences did not deter James Forten from venturing off to sea again. In the spring of 1784, with the war over and the new nation reestablishing its commercial ties with its former mother country, he signed on for a voyage to England in company with his sister Abigail's new husband, sailor William Dunbar.[16] They sailed with Thomas Truxtun, a privateersman turned merchant, and, like Decatur, a future commander in the United States Navy. The crossing was uneventful, and William Dunbar was soon on his way back to his young wife.

However, James Forten was discharged at his own request in London. It is tempting to imagine him heading to Dover, where the Bazelys lived, presenting himself on their doorstep, and reclaiming the friendship of father and son. Alas, there is not a scrap of evidence to suggest that Forten ever saw the Bazelys again after he left the *Amphion*.[17]

He was on his own in England. He stayed a year, most likely working in one of the sail lofts along the Thames. The war had left many dockyards short of skilled workers, and if Forten had to toil for his first few shillings as a common laborer, he soon did better for himself. Nor would the fact that he was black have hindered him. Hundreds of men and women from Africa and the Caribbean had made their homes in the dockside communities along the Thames, and they had been joined in the previous couple



"A Sunday Morning View of the African Episcopal Church of St. Thomas in Philadelphia.–Taken in June 1829." Established in 1794, St. Thomas's was an important center for the elite of Philadelphia's African-American community, including James Forten. Lithograph by David Kennedy and William Lucas. (Courtesy The Historical Society of Pennsylvania)

of years by black Loyalists–slaves who had escaped to British lines in the American war, served in the British army, and been evacuated with the white Loyalists at war's end.[18]

James Forten could have stayed in England, but he chose not to. In 1785 he was back in Philadelphia. His travels over, he entered into an apprenticeship with his father's old employer, Robert Bridges. This was no ordinary apprenticeship. For a start, at 19 Forten was several years older and more experienced than the majority of apprentices. Advancement came quickly for him. Within a year he was the foreman at the loft, with Bridges quelling a minor rebellion in the work force to keep him in that position.[19]

In the normal course of events James Forten might have expected to continue as foreman for the rest of his working life, employed by Bridges, and then by whichever of his sons or sons-in-law succeeded to the business. However, as Forten may have known from the moment he signed his indentures, or as he soon learned in conversation, that was not Bridges's intention. Robert Bridges had become a sailmaker through force of circumstances. His father, Edward, had been carving out a career for himself as a merchant when he died, aged 32, in 1741. His widow, Cornelia, found herself in much reduced circumstances. Robert was not quite two when Edward Bridges died.[20] As soon as he was judged able to work, he was bound out to learn a trade. He had become a sailmaker not out of choice but out of necessity. For 20 years, through the commercial upheavals of the 1760s and 1770s, as well as the Revolution itself, Bridges had struggled, but he had prospered. He was determined that his children would do better still. His sons were not destined to become craftsmen; they would become merchants and professional men. As for his daughters, he intended that they should marry merchants and professional men. His designated successor in the sail loft was not a son or a son-in-law but his foreman.

James Forten had a complex relationship with the Bridges family. He lived for a time in the Bridges home on Front Street. Robert Bridges might not have cared for slavery but he was no abolitionist. In the 1780s his home contained a free man of color, Abraham, and two slaves, Pitt and Sophia. Freedom came for Pitt and Sophia only with Bridges's death.[21] His encouragement of his foreman was based not so much on antislavery principles as on mutual respect.

As for Forten, he developed close ties with various members of the Bridges family, eventually naming a son for Robert Bridges, and a daughter for Bridges's daughter Harriet. As a wealthy entrepreneur, he would assist Bridges's widow and an unmarried daughter, and he would enter into what proved to be an unprofitable business relationship with the husband of yet another daughter.

In 1792 James Forten became a homeowner. Bridges bought him a small frame house on Shippen Street in Southwark. Lying along the Delaware and south of the city, Southwark was home to many who earned their living from seafaring and the maritime trades. Forten was to pay Bridges back in installments. Bridges's generosity was likely combined with a wish to bind closer to him a trusted junior partner. It may also have been a token of appreciation for the sail-handling device Forten reportedly designed and which the Bridges loft adopted.[22]

James Forten's years as Bridges's foreman were crucial to his business success in many ways. He mastered the technological aspects of his craft, and he also learned how to deal with suppliers, shipmasters, and shipowners–white men who doubtless looked askance at Bridges's choice for his successor. Then there was the vexed issue of interacting with white workingmen, at first as an equal and then as a superior. There had been problems when Bridges promoted Forten. What would happen when Forten took over the sail loft?



The 330-ton Philadelphia ship Helvetius *(96.9x28), built for Stephen Girard in 1804, made a number of China and Asian voyages. Depicted with royals on all three masts, top and topgallant studdingsails, and staysails between the masts, the* Helvetius *displays the quantity and variety of sails produced in a loft like Forten's. Jacob Petersen painted the* Helvetius *during a voyage to Northern Europe, ca. 1810; she later served as a whaleship out of New London, Connecticut. (Courtesy Independence Seaport Museum, Philadelphia)*

In fact, when Bridges retired in 1798 the workers split into two camps. The apprentices had indentured themselves to Bridges to be instructed in the "art and mystery" of sailmaking. Latterly they had worked under Forten's direction. They knew him to be highly skilled, and now they "all, with one consent, agreed to take him as their new master."[23]

But the journeymen were worried. In 1798 no other major business enterprise in the city was owned by a black man. The journeymen did not have the years invested in the business that the apprentices did. They were more mobile, and there were other sailmakers along the Delaware. Their main concern was whether Forten could pay them on a regular basis. Could he keep Bridges's customers? Eventually Bridges came to Forten's rescue with moral and financial support, and there was no exodus of journeymen.[24]

Forten never forgot Bridges's decision to stand by him, train him, and promote him. Nor did he forget his early labor troubles as a master. Once secure in his position as owner of the loft at 95 South Wharves, he set about integrating the work force. As a first step, he brought his relatives into the business. Brother-in-law William Dunbar died in the Seamen's Hospital in New York in February 1805, and Abigail found herself a widow with four children to raise. James Forten provided for them. Abigail's daughter Margaret married shortly after her father's death. Forten offered an apprenticeship to her husband, George Lewis, a freeborn black migrant from Delaware. He also found room in the sail loft for two of Margaret's brothers, Nicholas and William.[25]

That left the baby of the family, Forten's namesake, James Forten Dunbar. He was only six when his father died, and his uncle took a special interest in him. In 1810 Forten secured seamen's protection papers for young James and sent him to sea. What seemed

heartless–separating a young boy from his family and exposing him to the dangers of life at sea–was no more than what many other parents and guardians were doing, and Forten took pains to get his nephew signed on with captains he knew and trusted. As for young Dunbar, seafaring agreed with him. Over the next two decades he made eight overseas voyages to Cuba, England, China, and the East Indies, as well as innumerable coasting trips. When he was ashore in Philadelphia for any length of time he joined his elder brothers and his brother-in-law in the sail loft.[26]

In time, Forten took his father-in-law and his sons into the business. In 1805, when he was 39, James Forten married 21-year-old Charlotte Vandine. It was his second marriage. His first, in 1803, had ended after only seven months with the death of his young wife. Charlotte Vandine's father, George, was a longtime resident of the city. He was of mixed European, African, and Native American ancestry, and the census-takers and compilers of the city directories were mystified as to his precise racial identity, sometimes describing him as black and sometimes as white. Forten knew George Vandine and his wife Alice from St. Thomas's Church, where they worshiped and where he was a vestryman. George Vandine had been a sugar refiner and a "dealer." Now, thanks to his daughter's marriage, he had the chance to become a sailmaker. Eventually he left the Forten sail loft and went into business on his own.[27]

In the 1820s James Forten, Jr., and Robert Bridges Forten began learning their father's trade and preparing to succeed him. A decade later they were joined by their younger brothers, Thomas and William. But James Forten wanted to do much more than ensure the financial well-being of his family. Again and again he lamented the fact that there were so few employers of Robert Bridges's stamp prepared to train young black men in a skilled trade. Writing to abolitionist William Lloyd Garrison in 1831, he would observe: "If a man of color has children, it is almost impossible for him to get a trade for them, as the journeymen and apprentices generally refuse to work with them, even if the master is willing, which is seldom the case." In another letter he declared: "[I]f the whites will give us our rights, establish good schools for our children as well as theirs, give them trades, and encourage them after they have become masters of their trade, they will have nothing to fear: they will find us as true to this our country and home, as any class of persons."[28] If too few white masters would train young black men in skilled trades then black masters must make a commitment to do so. James Forten's sail loft at 95 South Wharves produced two generations of African-American sailmakers.

James Forten began in a small way. In July 1805 he consulted the Indentures Committee of the Pennsylvania Abolition Society and took on a young black boy, Samuel Elbert, as an indentured servant. Elbert was bound out to Forten to work in the sail loft for five years and five months. Then Forten sought out other young African-American men: Pennsylvania natives Joseph Waterford and Charles Anthony; a migrant from Delaware, James Cornish; New Englanders Shadrack Howard and Ezra P. Johnson, grandsons of his old friend, Captain Paul Cuffe. Waterford was with Forten for 25 years as apprentice and then as foreman. In time, his son, Joseph Jr. came into the business.Eventually, lured by prospects in California in the 1850s, the Waterfords moved to San Francisco. Charles Anthony would join forces with George Bolivar, a wealthy free black settler from North Carolina, and another of Forten's apprentices, to purchase the sailmaking business from Forten's heirs after his death.[29]

Like Joseph Waterford, Jr.and Sr., other apprentices took the skills learned at Forten's loft to succeed elsewhere. Two apprentices left him in the 1820s to go to Haiti and establish their own sail lofts there. Forten probably approved of their desire to emigrate, for he was greatly interested in the black republic founded after the slave revolt against the French there in the 1790s. One man settled in Port au Prince and the other in Cap Haitien, and both prospered.[30]

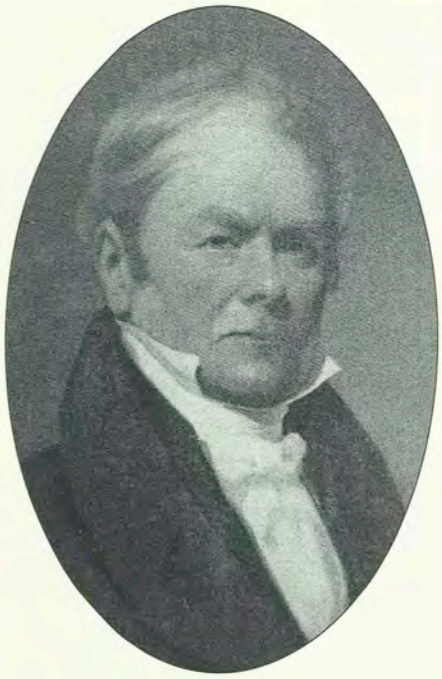
Occasionally, though, an apprentice disappointed Forten. That was the case with Francis Devany, a young ex-slave from South Carolina. Forten trained him and then watched him leave for Liberia, established in 1821 as an effort by the American Colonization Society to send freed slaves to a new home in Africa. After its founding in 1816, the white officers and agents of the American Colonization Society, who had included former presidents James Madison and James Monroe, had made many efforts to win over Forten, a successful and articulate free African American, hoping to persuade him to endorse their African colony and lead an exodus of free people of color to Liberia. Forten refused, fearing that it was a ploy to remove from the United States thousands of men and women who could help the slaves in the South to win their freedom. It also smacked of forced deportation. He would have nothing to do with the Society or the Liberian colony. Devany, however, saw economic opportunities in Liberia. He went, did well, and joined with other settlers and with the American Colonization Society's leadership in attacking Forten. Forten deplored Devany's actions, but he was not a vengeful man, and no doubt regretted the younger man's death in 1833 from consumption at age 36.[31]

Although he was a strong advocate

for free black employment opportunities, at no point did James Forten consider dismissing his white workers. He kept those who had worked for Bridges and hired more. Deeply committed to the idea of integration, he was determined to have a work force in which black men and white men worked harmoniously together. They must obey the rules he set down, labor faithfully, and subscribe to his values, attending church and abstaining from the use of alcohol, but race made no difference in his sail loft.

Paying a man's wages, whether that man be black or white, gave an employer power, and Forten was not reluctant to use that power. One day towards the end of October 1822, Samuel Breck, a former merchant active in public service and politics, who had just been elected to Congress, was walking along a street in Philadelphia when he was "accosted" by "a Negro man named Fortune or Forton...offering his hand to me." Breck was surprised but, "knowing [Forten's] respectability," he stopped to shake hands. Forten then informed Breck, no doubt in the politest possible manner, that Breck was in his debt. "[H]e told me that at my late election to Congress, he had taken 15 white men to vote for me. In my sail-loft...I have 30 persons at work [he said]...and among them are 22 journeymen–15 of whom are white...All the white men went to the poles[*sic*] and voted for you."

That chance meeting led Breck to ponder on the peculiar status of men of color. In Pennsylvania they could legally vote if they were taxpayers; but, at least in the eastern part of the state, "owing to custom, prejudice or design, they never presume to approach the hustings, neither are they...summoned upon juries."[32] Yet Forten, although effectively disfranchised, had at his command 15 votes to give to the candidate of his choice at a time when the secret ballot was decades away.



Captain Patrick Hayes (1770-1856) was born in Ireland and arrived in Philadelphia about 1787. Hayes made at least four China trade voyages, then commanded vessels in the trade with Havana until at least 1827. As a merchant, Philadelphia harbor master and port warden, director of the Marine Insurance Company of Philadelphia, and member of other organizations, he was influential in Philadelphia's maritime community. Portrait by Jacob Eichholtz, ca. 1820. (Courtesy W. Horace Hepburn and Melanie Hepburn Myers)

So much for the workers and Forten's control over them. But without orders all the workers at the sail loft would go unpaid. As events showed, James Forten was very successful in retaining Robert Bridges's customers and gaining new ones. The sail loft was on the premises of the powerful mercantile firm of Willing & Francis. The two partners gave Forten many commissions. In gratitude he named one of his sons Thomas Willing Francis Forten. Near neighbors of the firm of Willing & Francis were merchants Louis Clappier and Stephen Girard, and Forten received orders from them. He also did work for "many other [merchants] of like character."[33]

A major advantage for Forten was his entry into business just as Philadelphia's merchants expanded their role in the lucrative China trade in tea, porcelain, and silks. Philadelphia merchants had helped finance the first American China voyage in 1784, and through the two decades after 1800 Philadelphia ships often comprised almost half the annual tonnage of the 20 to 40 American vessels in the China trade. Merchants like Stephen Girard needed to fit out their vessels with the finest quality sails for the long voyage around the Cape of Good Hope and the equally grueling encounters with typhoons and shoals in the South China Sea. Skimping and hiring a less than proficient sailmaker could mean the loss of a vessel. If Forten's loft produced the best sails then that fact outweighed all other considerations.

Many new clients came to Forten with orders. A valued customer in the 1820s, for instance, was Irishman Patrick Hayes, nephew of Commodore John Barry. Hayes had substantial interests in the China trade and in commercial ventures with Cuba. He was a warden of the Port of Philadelphia, and his son Thomas, who commanded several of his vessels, was married to Commodore William Bainbridge's daughter. In an association that lasted well over a decade, Forten supplied sails and sailmaker's gear, did repairs, and consulted with Hayes about redesigning sail plans for his vessels. Forten's loft even turned out a canvas cover for the captain's piano.[34]

James Forten learned early in his career the importance of diversifying his investments. When he took over the sail loft he was still living in the house on Shippen Street. In 1803, with orders coming in steadily, he made his first foray into the real estate market. He bought a lot in Southwark, built a house, and rented it out. In 1806 he moved with his young wife from Southwark to the city proper, pur-

chasing a three-story brick house on Lombard Street. Then he began looking for suitable investments. In 1809 he acquired a second house on Lombard. As the nation headed into its second war with Britain, Forten used a substantial part of his savings to buy a lot in Blockley Township, just outside Philadelphia, and another house in the city. The outbreak of war brought a sharp upturn in property values, and Forten acquired more real estate, most of it in the Lombard Street neighborhood.

The end of the War of 1812 led to economic upheavals, but for those like Forten who survived it with their fortunes intact there were real estate bargains as fellow merchants went to the wall. In the space of four years,1816-20, Forten added considerably to his properties. He sold real estate as well, and always at a profit. He rented out various properties to tenants from many segments of Philadelphia society, and he used his profits to acquire bonds, mortgages, bank stock, and shares in various companies. He prided himself on the fact that "he never...took an advantage of his neighbor in the time of emergency or pecuniary embarrassment," and that he studiously avoided "the genteel kind of swindling that some professedly 'good' people practice under the...name of *note shaving*."[35]

When debts went unpaid, he would ask for payment orally and then in writing. Sometimes he would approach a friend or relative of the delinquent. But if he had to he would go to court–to the Philadelphia District Court, to the Court of Common Pleas, and in one instance to the state Supreme Court. And his lawyers (he hired the best) invariably won.[36]

For more than four decades James Forten was an active participant in a complex network of credit arrangements. He loaned money to many other businessmen, and he also borrowed money. His credit transactions almost always involved men Forten knew as neighbors, either at South Wharves or on Lombard Street, or as customers. These men borrowed from him; they also loaned money to him. It depended on many variables whether at any given time one was a debtor or a creditor.

But buying and selling, borrowing and lending–the business transactions only constitute a part of the equation. What did the predominantly white business community think of James Forten? He had his friends: iron merchant Thomas Ash; sea captain Daniel Brewton, a comrade in arms from the Revolution; William Deas (for whom he named a son); and a handful of other merchants. Then there were hundreds of acquaintances, like Captain Charles Perry, who carried word of Forten's success as a businessman to Havana, Cuba, and saddled him with a most unlikely commission, arranging for the education of a young African prince whose grandfather, King Sherker, was a major supplier of slaves to the Cuban slaving company of Pedro Blanco. Forten undertook the task in the hope of winning King Sherker's favor and persuading him to give up slave trading.[37]

The likes of Captain Perry never quite knew what to make of James Forten. They certainly gossiped about him. In 1831, when Harriet Forten married Robert Purvis, the son of an Anglo-Scottish cotton merchant and his mulatto mistress, the story went around that James Forten had made "some sacrifice of his fortune" to buy "a whiter species" of husband for his daughter. It made a good story, except for a few crucial facts. Robert Purvis, who could have "passed," chose to identify himself as a man of color; he was a committed abolitionist; and he was wealthier than his father-in-law.[38]

For James Forten the inescapable fact was that, try as he might to be a "gentleman of the pave" who happened to be of African descent, he was, to all but a handful of men in Philadelphia's business community, a man of color first. They saved his letters because, as one observed, it was a novelty to have a letter from "a Negro gentleman." Samuel Breck, who admired him for his respectability and his Revolutionary War service, paid him a backhanded compliment. He was "a black *gentleman*... [who] by his urbane manners, manly and correct deportment, deserves the epithet I have used, maugre [in spite of] his black face." As the editor of the *Herald of Freedom* observed, to "The white men in Philadelphia...It would have seemed a sort of sacrilege to despise [Forten], and they made him an exception to his race."[39]

It was this contradiction that puzzled an English visitor, Sir Charles Lyell, who happened to be in Philadelphia at the time of James Forten's death. He witnessed his funeral and was greatly impressed by the throngs of black and white, rich and poor, who followed the black sailmaker's coffin to St. Thomas's Church. Lyell asked about Forten and was pleased to learn of his success in business.

I was rejoicing that his colour had proved no impediment to his rising in the world, and that he had been allowed so much fair play as to succeed in over-topping the majority of his white competitors, when I learnt, on further inquiry...that, not long before his death, he had been especially mortified, because two of his sons had been refused a hearing at a public meeting where they wished to speak on some subject connected with trade which concerned them.[40]

Throughout his life, the realization that he and his children could advance so far and no further in an America that sanctioned slavery and racial proscription had motivated James Forten to devote much of his

wealth and his time to the twin causes of antislavery and social reform. As an officer of the Philadelphia Anti-Slavery Society, the Pennsylvania Anti-Slavery Society, and the American Anti-Slavery Society, as president of the American Moral Reform Society, as a generous donor to a host of institutions and organizations that had as their goal the eradication of slavery and racial proscription, and the reform of society–through the promotion of temperance, education, and the rights of women–James Forten had emerged as one of the leading reformers of antebellum America. His home was a center of reform activities. Abolitionists and social reformers from two continents wrote to him, consulted with him, and visited him at his Philadelphia home.

With a few exceptions, business acquaintances were just that–people he met in the countinghouses, in the warehouses, and on the wharves. The men and women who knew him most intimately, the people he counted as his firmest friends, were his fellow reformers. And yet, without his impressive success in business, James Forten would not have been able to help fund so many causes, nor would he have had the financial independence to speak out so forcefully on so many controversial issues.

In a very real sense, the two halves of James Forten's remarkable life came together at his funeral. Mourners paid their last respects to the man they had known. Some paid tribute to the sailmaker and "gentleman of the pave," whose technical skill and business sense had contributed to his city's maritime prosperity, while others mourned the passing of a tireless crusader for a more egalitarian and enlightened America.

Notes

1. This emerges again and again from his letters to fellow reformers and to business contacts. See, for example, James Forten to William Lloyd Garrison, 28 July 1831, Antislavery Manuscripts, Boston Public Library.

2. Stephen H. Gloucester, *A Discourse Delivered on the Occasion of the Death of Mr. James Forten, Sr., in the Second Presbyterian Church of Colour in the City of Philadelphia, April 17, 1842, Before the Young Men of the Bible Association of Said Church* (Philadelphia: I. Ashmead, 1843), 18; at the time of James Forten's birth, about 20 percent of male laborers in Philadelphia were slaves, Gary B. Nash, *Forging Freedom: The Formation of Philadelphia's Black Community, 1720-1840* (Cambridge, Massachusetts; Harvard University Press, 1988), 10, 14, 33.

3. For evidence of Margaret Forten's age see *Poulson's American Daily Advertiser*, 31 May 1806.

4. For Thomas Forten's contracting, see, for example, Thomas Fortune to Lambert Cadwalader, 25 August 1770, Cadwalader Collection, Historical Society of Pennsylvania, Philadelphia; In 1767 Forten was working for Bridges when he received an order to fit out the surveying party determining the Mason-Dixon line with marques, tents, wagon covers, speaking trumpets, and a special canvas covering for the valuable telescope. Mason & Dixon, Pennsylvania Misc. Papers, Penn and Baltimore, Penn Family, 1756-1768, Historical Society of Pennsylvania; for the comment on Philadelphia's black population see Edward R. Turner, *The Negro in Pennsylvania: Slavery–Servitude–Freedom, 1639-1861* (Washington, D.C.: American Historical Association, 1912), 56.

5. Robert Purvis, *Remarks on the Life and Character of James Forten, Delivered at Bethel Church, March 30, 1842* (Philadelphia: Merrihew and Thompson, 1842), 3.

6. On the reading of the Declaration, see "Great Men," unidentified newspaper clipping in Anna Julia Cooper, *Personal Recollections of the Grimke Family* (Washington, D.C.: Author, 1951), 10; Forten recalled seeing black and white troops together, Forten to William Lloyd Garrison, 23 February 1831, Antislavery Manuscripts, Boston Public Library.

7. See Arthur Zilversmit, *The First Emancipation: The Abolition of Slavery in the North* (Chicago: University of Chicago Press, 1967), 124-37.

8. For the departure of Philadelphia blacks, see Nash, *Forging Freedom*, 47-58; for Philadelphia's privateers, see Library of Congress, *Naval Records of the American Revolution, 1775-1788* (Washington, D.C.: Government Printing Office, 1906), 217, 254, 325, 390, 409, 438.

9. Purvis, *Remarks*, 11.

10. Ibid., 4.

11. *The Freeman's Journal*, 22 August 1781; *Pennsylvania Gazette*, 22 August 1781; on the importance of the dispatches, see French Ensor Chadwick, *The Graves Papers and Other Documents Relating to the Naval Operations of the Yorktown Campaign, July to October, 1781* (New York: For the Naval History Society, 1916), xiv-xvi, lxvi-lxvii.

12. Log, HMS *Amphion*, ADM 36/9561, Public Record Office, London.

13. Muster roll, HMS *Amphion*, ADM 36/9561, Public Record Office, London; Purvis, *Remarks*, 5-6.

14. Gloucester, *Discourse*, 21-22; Purvis, *Remarks*, 6; Forten, his name spelled "Fortune," was taken aboard the *Jersey* as prisoner #4102, Muster roll, HMS *Jersey*, ADM 36/9579, Public Record Office, London.

15. Purvis, *Remarks*, 7-8.

16. Ibid., 8.

17. Frederick Arthur Crisp, *Visitation of England and Wales* (n.p.: Privately printed, 1909-11), 16:100.

18. Ralph Davis, *The Rise of the English Shipping Industry in the Seventeenth and Eighteenth Centuries* (London: Macmillan, 1962), 62-64, 66-68, 70-71, 78; on the black community in London in the 1780s, see James Walvin, *Black and White: The Negro and English Society, 1555-1954* (London: Allen Lane, 1973), 47-57, 61, 72.

19. Purvis, *Remarks*, 9.

20. Edward L. Clark, ed., *A Record of the Inscriptions on the Tablets and Grave-Stones in the Burial-Grounds of Christ Church, Philadelphia* (Philadelphia: Collins, 1864), 525; Records of Christ Church, Baptisms, Marriages, Burials, Historical Society of Pennsylvania.

21. Robert Bridges, Will (1800), Philadelphia City Archives.

22. Philadelphia County Deeds, T.H., Book 179, 244, 248; Purvis, *Remarks*, 8.

23. Gloucester, *Discourse*, 23.

24. *National Anti-Slavery Standard*, 10 March 1842.

25. Records of St. George's Church, Philadelphia, 1785-1856, Historical Society of Pennsylvania; *Philadelphia City Directory*, 1811, 1813, 1814, 1816, 1817.

26. Seamen' Protection Papers, Box 18 (1810, A-F), Record Group 41, National Archives; *Maritime Records–Alphabetical–Masters and Crews, 1798-1880*, ser. 5, vol. 13 (1819), 123; vol. 15 (1821), 27; vol. 17 (1823), 163, 226; vol. 19 (1825A), 122; vol. 21 (1826A), 59; vol. 24 (1828), 118; vol. 33 (1838), 298; *Philadelphia City Directory*, 1825, 1829, 1830.

27. *Poulson's American Daily Advertiser*, 14 November 1803, 2 June 1804, 13 December 1805; William Douglass, *Annals of the First African Church in the United States of America, Now Styled the African Episcopal Church of St. Thomas* (Philadelphia: King and Baird, 1862), 107-10; *Philadelphia City Directory*, 1810, 1811, 1813, 1817, 1819, 1820, 1822.

28. Forten to William Lloyd Garrison, 3 February 1831, Antislavery Manuscripts, Boston Public Library; Forten to William Lloyd Garrison, *The Liberator*, 19 March 1831.

29. Indenture of Samuel Elbert (1805), Pennsylvania Abolition Society Papers, Historical Society of Pennsylvania; James de T. Abajian, comp., *Blacks in Selected Newspapers, Censuses, and Other Sources. An Index to Names and Subjects* (Boston: G.K. Hall, 1977), vol. 2; Henry M. Minton, *Early History of Negroes in Business in Philadelphia* (Nashville: AME Sunday School Union, 1913), 16.

30. Benjamin Hunt, *Remarks on Hayti as Place of Settlement for Afric-Americans; and on the Mulatto as a Race for the Tropics* (Philadelphia: T.B. Pugh, 1860), 6.

31. *African Repository* 10 (May 1834): 90.

32. Nicholas B. Wainwright, ed., "The Diary of Samuel Breck, 1814-1822," *Pennsylvania Magazine of History and Biography* 102 (October 1978): 505.

33. *North American*, 5 March 1842; Gloucester, *Discourse*, 23.

34. For Philadelphia's China Trade, see Jean Gordon Lee, *Philadelphians in the China Trade, 1784-1844* (Philadelphia: Philadelphia Museum of Art, 1984); for Hayes's dealings with Forten, see Barry-Hayes Papers, Independence Seaport Museum, Philadelphia.

35. Philadelphia County Deeds, Philadelphia City Archives; James Forten, Will (1842), Phildelphia City Archives; Gloucester, *Discourse*, 22.

36. See, for instance, Forten to Samuel Breck, 22 July 1828, Breck Papers, Historical Society of Pennsylvania.

37. Alonso Munoz to James Forten, 24 June 1817, Abolition Society Minutes, 1800-1824, 260, Historical Society of Pennsylvania; *Poulson's American Daily Advertiser*, 14 July 1817.

38. Abraham Ritter, *Philadelphia and Her Merchants, as Constituted Fifty and Seventy Years Ago* (Philadelphia: Author, 1860), 46-47.

39. Endorsement on Forten to Samuel Breck, 22 July 1828, Breck Papers, Historical Society of Pennsylvania; Samuel Breck, Diary, 1832-33, Historical Society of Pennsylvania; *Herald of Freedom*, in *The Liberator*, 8 April 1842.

40. Sir Charles Lyell, *Travels in North America* (London: Longman, Brown, Green and Orme, 1843), 207.

A Fan For All Seasons: Theater at Mystic Seaport



Mary Anne Stets

Lantern Light Tours "transport" visitors back to Christmas Eve in 1876.

The *Charles W. Morgan* shifts at her berth as the wind blows on a cold evening shortly before Christmas. With each movement her creaks provide accompaniment to the whistling gusts. Midnight will toll soon, and below decks the noise and darkness conjure up all sorts of images. Yet, in these eerie confines, one of Mystic Seaport's most cherished employees perseveres. The dependable "elf" is busy performing the necessary chores to finish up another night of Lantern Light Tours!

During the holiday season, in a close approximation of a time machine, the Museum transports over 7,000 people back to 24 December 1876. Tourgoers meet the residents of the small shipbuilding community of Mystic as they prepare for Saint Nicholas's arrival—almost 120 years ago.

Lantern Light Tours were Mystic Seaport's first venture into the world of theatrical production. In 1978, the original tours emphasized the evolution of the New England Christmas celebration throughout the nineteenth century. Guides led visitors to the undecorated Buckingham House, illustrating the absence of a festive holiday observance by the Congregationalist Buckinghams in the 1830s. The tour ended with a stop at the lavishly decorated Greenman House of the 1880s, a picture-book example of a true Victorian Christmas.

After ten years in this format, the theme was reevaluated and changed to incorporate more continuity into the evening. Now, the storyline is different every year, and visitors experience a first-hand glimpse into late-nineteenth-century life on a bustling Christmas Eve.

Although the technological and material differences between the centuries are vast, many similarities bridge the years, such as the ageless and timeless holiday excitement and spirit that have always offered hope for the future. Sometimes, nature adds the best stage direction and gently fills the sky with snowflakes. Between moonlight and lantern light, these evenings transform the Museum grounds into a truly magical setting.

Lantern Light Tours are a challenging production, and preparation usually begins in August. The cast of 120 is evenly composed of Mystic Seaport staff and professional actors. In addition, each stop along the tour route has a coach who directs the scene.



Judy Beisler

Tracy Crouch teaches audiences about nineteenth- and early-twentieth century women lighthouse keepers through her portrayal of fictional character, Sarah Livingston.

One more crucial component is needed for a successful tour—the indispensable "elves," who work as production assistants and perform a variety of behind-the-scenes chores from setting out lanterns to providing refreshments for the actors.

"When theater is done well, it looks easy," says Rob Richter, Mystic Seaport's Supervisor of Special Interpretive Programs. "Museums feel they can do it themselves, but trained theater professionals are needed for quality." Richter oversees most of the performance-based programs, including music, role-playing, theater, and special programs such as Fourth of July and Lantern Light Tours.

All through the year, the Museum offers visitors some form of the performing arts. This summer, in particular, the village area came alive with four different theater pieces!

Mystic Seaport's most popular warm-weather theatrical offering is the participatory play, "A Tale of a Whaler." In celebration of the 150th anniversary of the *Charles W. Morgan* in 1991, the Museum wanted a new program that would entertain while it answered often-asked questions about whaling and the *Morgan*. The City Stage Company of Boston, an independent theater company well-known in the field of educational theater, was hired to consult in conjunction with Richter.

They created "A Tale of a Whaler," a play about a young woman disguised as a man, who goes to sea aboard a whaler to find her boyfriend. With a cast of three and volunteers from the audience playing many roles, the script answers at least twenty questions about whaling, including, "How long is the *Charles W. Morgan?*" "Why is the wheel at the back of a ship?" and "How big is a whale?" Veteran "Tale" actors Michael Lerner and Jessica Cerullo describe the "mass exodus" after the performance from the stage to the nearby *Morgan*, stating that the play gives visitors an "in" or advantage to learning about the history of whaling.

Predictably, participatory theater heightens the learning process and strengthens the audience's willingness to pay attention because they are actively involved in the production. The actors unanimously agree that children make the play fresh and different every day.

Far from being a new concept, museum theater began in the early 1970s with the goal of teaching the public through a combination of entertainment and education. The Science Museum of Minnesota and other similar museums were at the forefront of the theater movement—presenting the concrete and abstract concepts of science to all levels of visitors has always been a challenging task.

The Museum Theatre Professional Interest Council of the American Association of Museums publishes a newsletter, expounding the philosophy that theater and dramatic arts are natural allies for the museum in its struggle to humanize its collection or message. The *Newsletter* cites "The Trial of John Brown," developed in 1972 by the Smithsonian Institution's National Portrait Gallery, as the first production of the modern museum theater movement. Museum staff and student participants reenacted John Brown's 1859 trial for treason against Virginia.

Some may question the relative newness of museum theater by referring to the role-players, or first person interpreters, that the nation's premier history museums have incorporated into their education programs for years.

Although not apparent to the casual observer, there are vast differences between these role-players and museum theater performers. The contrasts encompass not only the actual performance, but also the approach to the respective crafts.

The actor is given text and creates a character based on information from the script. From start to finish, the performance is a collaborative effort between playwright, actor, director, and designer. The role-player, or first person interpreter, begins from the opposite direction, by developing his or her character from research, and lastly writing the text. Also in contrast, the creation of the role-player's character is a solo responsibility. Most importantly, the actor finds his or her motivation in the interpretation of the script, whereas the role-player's motivation is the love of knowledge.

Thanks to funding from the State of Connecticut, Mystic Seaport visitors learned about maritime history from three new theatrical performances that debuted during the summer. These solo pieces—a rare combination of acting and role-playing—were unique in their development and presentation. Performed by the same professional actors who comprise "A Tale of A Whaler" cast, the four men and two women dedicated themselves to researching and creating their own characters, as well as writing the scripts.

"Women Keepers of the Light" finds "Sarah Livingston," a young widow with twins, applying for a position to replace famed lighthouse-keeper Ida Lewis at the Lime Rock Lighthouse in Newport in 1903. The audience is treated to an entertaining peek into American social mores and attitudes at the turn of the century. Visitors learned that "wickies" were families who lived at lighthouses, and children were called "beacon brats"!

For their studies, Jessica Cerullo and Tracy Crouch studied books and primary sources. In addition to confidently presenting their character, they were able, through their research, to answer a variety of questions above and beyond the script from curious audience members—an infrequent opportunity for an actor.

"After seeing the performance, many people's romantic ideas about lighthouse keepers change. They understand the sacrifices and difficulties that were necessary to carry out the responsibilities. It's also a positive example of the heroic women who worked as lighthouse keepers and received credit for what they did," states Cerullo. She mentions one enthusiastic visitor who left her performance and went to the Museum's Bookstore to buy over $300 worth of lighthouse books!

The hundreth anniversary of Joshua



Judy Beisler

Ted D'Agostino narrates the 1895 solo circumnavigation of Joshua Slocum.

Slocum's solo circumnavigation was acknowledged by the piece "Slocum: Around the World Alone." This presentation created a unique problem—since Slocum sailed alone, his conversations were obviously limited! After much deliberation, the performers decided to create a narrative that takes place in the present, beginning, "One hundred years ago today..." Actors Ted D'Agostino and Michael Lerner slip in and out of the Slocum character to describe the voyage and relate his personality through stories and comedic anecdotes.

Lerner had a particularly satisfying surprise at the end of one of his performances. The family of Joshua Slocum came forward and introduced Lerner to another Joshua Slocum, a little boy directly descended from the original Slocum.

"The Men of the Life-Saving Service" honors the deeds of the men who kept watch along the shore for the United States Life-Saving Service, a forerunner of the U. S. Coast Guard. The performance takes place in 1890, and is unquestionably the most philosophical and dramatic of the three scripts. A character named John L. Mitchell describes successful and failed rescue attempts, and makes reference to the actual Blizzard of 1888 that paralyzed many New England towns. Derron Wood and Charlie Eastman based their material upon stories from Station Captain Joshua James of Hull, Massachusetts, in addition to books and oral histories from the Museum's extensive collection.

Although Christmastime and summer offer optimum venues for engaging theater, every season brings new opportunities for the performing arts at Mystic Seaport.

Based upon the requests of members, the Membership Office and Special Interpretive Programs, in collaboration with Flock Theater of New London, Connecticut, developed Ghost Tales, a spooky tour filled with stories of haunted New England. During the evening in the weeks before Halloween, the falling leaves, hushed silence, and odd shadows of the Museum create the perfect atmosphere and anticipation for strange happenings on the grounds. Ghost Tales debuted in 1994 and sold out within weeks; this fall, the tours were doubled.

The dark nights of late winter in February and March are made cozy and warm in Mystic Seaport's Spouter Tavern. On a weekly basis, Stew and Stories gives members the opportunity to sit in front of a blazing fireplace, enjoy a hot bowl of stew, and relax while listening to an after-dinner story brimming with New England lore.

"I'm very excited about the way history is being presented at Mystic Seaport—there is so much attention to teaching through performing, it's unique, inspiring, and exciting! The Museum is continually exploring new ways to develop, research, write, and present educational theater!" states Michael Lerner.

Four children stand on the stage in comic sailor hats. "You are the most narrow-backed, limber-kneed, parrot-toed, cotton-stomached, gimlet-eyed bunch of scurvey slackers I've ever seen in all my days!" shouts Neptune to the greenhands in "A Tale of a Whaler." The kids giggle, and Neptune continues, "Are you ready for the test?"

From lighthouses and lanterns to legends, all the world's a stage at Mystic Seaport, bringing the laughter and sadness of the past to life through the performing arts.

...And the test? You'll just have to see for yourself!



Judy Beisler

Derron Wood captivates his audience with stories of shipwrecks and the daring rescue attempts of the U. S. Life-Saving Service.

MEMBERS' PROGRAMS

For more information about the following members' activities, please call the Membership Office at (860) 572-5339. ***Reservations for members' programs are guaranteed with payment. Please use the attached reservations reply coupon for Adventure Series, Winter Workshops, and Stew and Stories. For other programs, call as noted.***

1995-1996 ADVENTURE SERIES

This season's series is full of unique and daring seafaring adventures! Each program begins at 7:30 P.M. in the River Room of the Seamen's Inne. Subscription tickets cost $30 ($45 for nonmembers). Additional tickets may be purchased at the door, if available.

My Old Man and the Sea
Thursday, December 14

Best-selling author David Hays recounts his 317-day, 17,000-mile voyage around Cape Horn. In 1989, Hays and his son, Daniel sailed from New London aboard the 25-foot cutter *Sparrow*; before journey's end, they had experienced gale-force winds and a near capsize.

The Voyage of American Promise
Thursday, January 25

Dodge Morgan is the only American to complete a solo, nonstop circumnavigation. Sailing aboard *American Promise*, a 60-foot cutter, Morgan covered 25,500 nautical miles in 150 days.

Raw Liver for Lunch
Thursday, February 22

Hunting seal by dogsled with the Inuit is just one of Captain Peg Brandon's many adventures during her voyage to Baffin Island. Brandon commands the oceanographic research vessels *Westward* and



Corwith Cramer for the Sea Education Association at Woods Hole, Massachusetts.

Visiting Antarctica on a Russian Icebreaker
Thursday, March 28

H. Lee Hirsche recounts his fascinating voyage to Antarctica on board a Russian icebreaker. He discusses life aboard the vessel, and the people, wildlife, and lands he encountered during the journey.

Sailing Antarctica's Most Mad Seas
Thursday, April 18

Australian Julia Crossley has completed 17 trips around Cape Horn and four expeditions to Antarctica. She relates the thrilling experience of high-latitude sailing, including her hazardous trek through the Drake Passage.

WINTER WORKSHOPS

These Saturday workshops give you the opportunity to learn 19th-century crafts and the art of role-playing. Each workshop costs $30 ($35 for nonmembers), and includes materials and tools for class use. For participants ages 14 and up. Due to space constraints in the exhibit buildings, class size is limited. **These popular workshops sell out quickly, so sign up early!**

Blacksmithing
January 20, 10 A.M.-12 noon

Pull the bellows and strike red-hot iron in the historic Driggs Shipsmith Shop. Learn about the tools and materials of the smith as you forge a functional piece of ironwork.

Canvas Work
January 20, 10 A.M.-12 noon

Sew your own ditty bag in the American Seamen's Friend Society Reading Room. Learn the skills and tools used to sew canvas by hand. Ditty bags were commonly made by sailors to store personal items.

Printing
January 27, 9 A.M.-12 noon

Design a printing project from start to finish. Workshop includes typesetting and the operation of our 19th-century presses in the Mystic Press exhibit building.

Carving
January 27, 10 A.M.-12 noon

Carve a simple project while learning about tools, sharpening and wood choice. Join one of our shipcarvers in the Shipcarver's Shop for an introduction to this fascinating craft.

Role-playing
February 3, 10 A.M.-12 noon

Investigate and create characters from the past by using primary sources and theater games. The American Seamen's Friend Society Reading Room is the setting for your exploration of period styles, including paintings, photographs, and clothing, and their influence on character development.

MEMBERS' PROGRAMS

STEW AND STORIES

February 23, March 1, March 8, March 15, March 22, March 29



Enjoy a hearty New England stew in the cozy Spouter Tavern. The menu includes your choice of beef or fish stew, salad, a traditional New England bread, dessert, and coffee or hot apple cider. Beer and wine are available for sale. After dinner relax by the stove and listen to a storyteller weave tales of New England legend and lore. Each seating is limited to 20 people. You will be assigned a dinner time; there are two seatings per evening, 6 P.M. and 8 P.M. This traditional New England evening costs $19 ($24 for nonmembers).



ELDERHOSTEL

January 21 - 27

Explore "Maritime New England" at Mystic Seaport. Three commuter spaces are available. Cost for the program, excluding meals and lodging, is $125. Call (860) 572-0711, ext. 5036.

SKILL CLASSES

The following weekday evening classes are offered by the Exhibits and Interpretation Department. Class spaces are reserved on receipt of payment. Make check payable to Mystic Seaport and send to Edward Baker, Interpretation Division at the Museum address. Call the Interpretation Division at (203) 572-5356 for more information.



Carving Class

January 16 - February 8
Tuesday and Thursday,
6:30-9:30 P.M.

Eight sessions designed for students with no prior training, but also open to experienced carvers. The class is project oriented; projects may include name boards, stern boards, decorative panels, and eagles. Enrollment limited to six (minimum of four). All materials and tools are provided. $225 ($240 for nonmembers).

Smithing Class

January 29 - February 21
Monday and Wednesday,
6:30-9:30 P.M.

Eight sessions cover both modern and traditional blacksmithing techniques. Designed for students with no prior training. Enrollment limited to six (minimum of four). All materials and tools are provided. $225 ($240 for nonmembers).



Smithing Class, Level II

March 4 - March 27
Monday and Wednesday,
6:30-9:30 P.M.

Eight sessions, following the Level 1 class, so students who wish may take both. Designed for students with some blacksmithing skills, the class focuses on advanced forge work and decorative techniques. All materials and tools provided. Cost is $225 ($240 for nonmembers).

PLANETARIUM PROGRAMS

For information and reservations on the following programs, please call the Planetarium at (203) 572-5355. Classes are held in the Planetarium unless otherwise noted.



Piloting and Dead Reckoning Course

January 25- February 29

Thursday evenings, 7:30-9:30 P.M. Topics include advanced piloting, tides, currents, current sailing, and dead reckoning. Cost is $72 ($80 for nonmembers).

Basic Celestial Navigation Course

February 7-April 17

Wednesday evenings, 7:30-9:30 P.M. Topics include plotting, use and adjustment of the sextant, the *Nautical Almanac*, sight reduction by tables and programmable calculator, and star identification. Practical sight taking with the sextant will be done at Stonington Point on a weekend day. Cost is $135 ($150 for nonmembers). *No class on March 27.*

MEMBERS' PROGRAMS

SPECIAL HOLIDAY ACTIVITIES



Lantern Light Tours
December 1-21

Mystic Seaport takes you back in time to Christmas Eve in the 1870s as the village locals prepare for the coming festivities. Tours leave the Visitor Reception Center every 15 minutes, 5-9 P.M., through December 21. Tours will not run on December 4-7, 12, and 19. Ticket prices are $18 for adults and $10 for youth 4-15 years old. Children under 3 are free, but must be able to sit on an adult's lap. Reservations are by phone only, at 1-800-522-1841, Monday through Friday, from 8 A.M. to 4 P.M.

Members' Shopping Day
December 2

Members' receive 20% discounts on purchases made at the Mystic Seaport Museum Stores. Expanded hours—10 A.M.-8 P.M.

Members' Plum Pudding Voyages
December 2

Discover holiday traditions at sea and ashore, as a costumed guide leads you through the village and into exhibit buildings. Tours depart every 15 minutes from 9:30 A.M. to noon and 1 P.M. to 2:30; each tour lasts an hour, and costs $2.50 per person for ages 6 and up; 5 and under are free. For reservations call the Membership Office at (860)572-5339.

A Salty Dog Holiday Party
December 6

Calling all kids ages 3 to 9. Join us at the Children's Museum for a Salty Dog Holiday Party from 7 to 8 P.M! Bring your favorite (stuffed!) sea *dog*; learn about *dog* stars; touch a *dog* winkle; hear a sailor *dog* story...and lots more! Call the Membership Office at (860) 572-5339 to reserve your "Spot" for $1 per child!

American Girls At Mystic Seaport
December 9, 10

This special day for young girls and their families includes activities based on the crafts and stories from the American Girls books. Programs take place from 10 A.M. to 2 P.M.. Cost is $10 ($15.50 for nonmembers—includes Museum admission) per person. Everyone needs a ticket, adults as well as children. Register by mail with a check payable to Mystic Seaport, and include the number of participants, day, and membership number, or register by phone with a credit card by calling the Education Department at (860) 572-0711, ext. 5119, 5079, or 5236, between 9 A.M. and 12 noon.



Community Carol Sing
December 17

A brass quartet and the Mystic Seaport Carolers kick off the annual carol sing in Anchor Circle at 3:30 P.M. Mystic Seaport is free to all on this day.

Kids After Christmas
December 26 - January 1, 1996

Special activities for all ages including magic shows, a magic workshop for children, and an origami workshop for the whole family!

CLIP & MAIL

Use this coupon to register for Adventure Series, Winter Workshops and Stew & Stories.

Reservations must include payment; tickets will be mailed as ordered up to 5 days before any event.

If available, Adventure Series single lecture tickets can be reserved the week before the performance from the Membership Office for $6 ($8 for nonmembers).

To find out if a program is cancelled due to poor weather, call (860) 572-5339 after 2 P.M.

Sorry, no refunds.

Name _____

Address _____

City _____

State _____ Zip _____

Tel. (_____) _____

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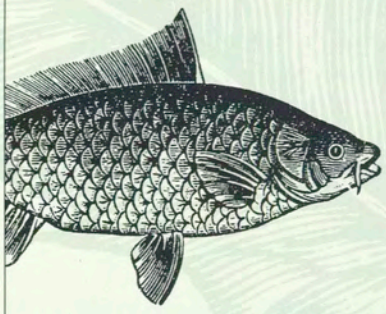
MYSTIC SEAPORT®

ENJOY MEMBERS' PROGRAMS

MUSEUM INFORMATION

NEW EXHIBITS

"Stonington Fishing Fleet: Pride, Tradition, and a Way of Life"
Mallory Building.



Distinguished Women Marine Artists Exhibit
Through January 28, 1996
Mystic Maritime Gallery; call (860) 572-5388 for further information.



MUSEUM HOURS

November 26 - January 1
9 A.M.-4 P.M.
Christmas Activities Schedule, Mystic Seaport decorated for the holidays.

January 2 - February 25
10 A.M. - 4 P.M.
Experience the warmth of a Mystic Seaport winter. North End exhibits, the *L.A. Dunton* and the *Charles W. Morgan* are open for in-depth exploration, and special new activities are scheduled. Village exhibits are closed from January 2 through February 25. Stop by the Spouter Tavern and savor a bowl of stew while warming up by the fire.

February 26 - March 31
10 A.M. -4 P.M.
Village exhibits reopen.

MARK YOUR CALENDAR FOR THESE UPCOMING EVENTS!

Kids' Liberty Days - ***February 17-25***

Victorian Yankee Symposium - ***March 9***

Introduction to Radar Seminar - ***March 9 or March 16***

Introduction to GPS Class - ***March 11***

Yachting History Symposium - ***March 15-17***

Electronic Charting Techniques - ***March 18***

Introductory Survey of Astronomy- ***March 19- May 7***

Family Sky Watcher's Guide - ***March 23***

Check payable to Mystic Seaport, send to:
Membership Reservations, 75 Greenmanville Ave., Box 6000, Mystic, CT 06355-0990

Or charge to:
VISA, MC, AMEX# _____

Signature _____ Exp._____

Please indicate ticket quantity:

ADVENTURE SERIES SUBSCRIPTION
_____ Member $30 _____Nonmember $45
subtotal $_____

WINTER WORKSHOPS
$30 each ($35 for nonmembers)
____Blacksmithing
____Canvas Work
____Printing
____Carving
____Role-playing
subtotal $_____

STEW AND STORIES
$19 per member ($24 for nonmembers)
____ Feb. 23 ____ March 1
____ March 8 ____ March 15
____ March 22 ____ March 29
subtotal $_____

TOTAL $_____

Wind Rose® Museum Notes

Watercraft Endowment Fund Party Celebrates the Future American Maritime Education and Research Center

On the evening of 14 July 1995, nearly 150 people gathered in the Rossie Velvet Mill to view plans and schematic drawings for the renovation of the Mill into the American Maritime Education and Research Center—future home of the Watercraft Exhibition Hall. Guests were treated to behind-the-scenes tours, and a look at some of the boats in the Museum's collection of over 480 historic watercraft.



Mary Anne Steets

Mystic Seaport Director, J. Revell Carr, and Watercraft Endowment Fund Steering Committee Chairman, Anthony P. Halsey, unveil a painting of the Annie, *by well-known watercolorist, Victor Mays.*

Limited edition, signed, numbered and remarqued 20"x 23" prints of Mays's watercolor, showing the sandbagger *Annie* winning the New Haven Yacht Club Regatta in 1881, will be presented to Watercraft Collection Endowment Fund donors. The first boat in Mystic Seaport's collection, *Annie*, an 1880, 28'9" Class A racing sandbagger sloop, was donated in 1931.

Give your Friends a Video Postcard for Christmas!

In celebration of the Antique and Classic Boat Rendezvous' 20th anniversary, Mystic Seaport offers a new, 15-minute commemorative Video Postcard! Our yearly extravaganza recognizes the efforts to restore and maintain wooden boats built before 1952. Past and recent footage from the Film & Video Archives highlight many of the sail and motorboat favorites during the parade, dockside at the Museum, or through candid interviews.

The novel packaging of the Video Postcard makes it a wonderful, inexpensive remembrance of Mystic Seaport—the perfect stocking stuffer for family and friends this holiday season!

The Antique and Classic Boat Rendezvous Video Postcard costs $5.00. You may purchase it at the Mystic Seaport Museum Stores, or call the Film & Video Archives Division at 1-800-445-9236 for more information or a video catalog.

MYSTIC SEAPORT
VIDEO POSTCARD™
ANTIQUE AND CLASSIC BOAT RENDEZVOUS

Brustolon House Opens



Mary Anne Steets

Trustee Joe Brustolon sits in the room where he was born in the Brustolon House, now the location of Mystic Seaport's Finance offices. Brustolon attended the open house party to celebrate the relocation of the Museum and Stores Finance offices into one building.

Special Olympians Celebrate America and the Sea!

Last July, Connecticut was honored to host the Special Olympics World Games in New Haven. Located near the competition site, Olympic Town provided entertainment and served as a gathering place for the athletes and their coaches.





Amid laughter and proud accomplishment, participants built paper and wooden boats, learned knot-tying, created their own scrimshaw, climbed aboard





Participants from all over the world experienced America's maritime heritage through hands-on activities at Mystic Seaport's exhibit. Museum staff and volunteers enthusiastically welcomed the athletes to try their skills at a variety of nautical endeavors, resulting in a mutual learning experience—and a lot of fun!

a whaleboat, tried a rowing machine, viewed maritime videos, and hauled lines. The more adventurous athletes enjoyed riding on the breeches buoy and standing on the footropes of a yard!

In a cooperative effort, the Shipyard and Exhibitions Departments designed and constructed the exhibit, and Mystic Seaport Pilots and other volunteers built the parts for over 3,000 wooden toy boats!

In August, the exhibit was installed in the new All Hands On Deck Discovery Barn at Mystic Seaport. In the new location, activities are designed for children ages 8 to 12, but quite frequently one can detect the cheers of happy adults who have finally managed to balance themselves on the footropes!



Photos: Stuart Parnes

Book Review

America and the Sea: A Literary History

Edited by Haskell Springer

Athens and London: University of Georgia Press, 1995. xi plus 414 pp., illustrations, bibliography, contributors, index. $40.00

It is a joy to read this important and long-awaited text. Not since Thomas Philbrick's seminal work, *James Fenimore Cooper and the Development of American Sea Fiction* (1961), has there been a comprehensive study of American literature of the sea. And Philbrick's book, as its title suggests, ends with Cooper's death in 1851. *America and the Sea*, in contrast, works chronologically from the colonial era to literature written after 1960. It includes 14 chapters plus a long and interesting introduction by the editor and a portfolio of "American Seascape Art."

This review will offer not only a critique of the work but also an overview of literature of the sea. What works constitute sea literature? How did these writings change over time, especially in their relationship with the sea and with the sea voyage? These and other questions will be investigated.

As Donald P. Wharton writes in chapter 1, "sea literature of the colonial period is almost entirely a sea-deliverance literature" (pp.32-33). The colonial writers were persons on their way to somewhere–often the New World–and en route they encountered disaster and misfortune. Their stories are often haunting. Anthony Thacher's narrative recounts the loss of his children in a shipwreck in the year 1635. Their vessel was driven on to the rocks by a hurricane while sailing from Newbury to Marblehead, Massachusetts, and broke up. Thacher watched in helpless horror as one of his children was torn from the rocks at his feet and three others were lost in the pinnace. He tries to accept the loss of his children as the work of Providence, but "Oh I yet See their Cheekes poor Silent Lambs pleading pity and helpe at my hands" (p. 39).

Some of the world's most famous literature grew out of these sea-deliverance narratives. In 1609, Sir Thomas Gates sailed from Plymouth. His vessel was caught in a storm and shipwrecked on the Bermudas. He and his crew built two pinnaces and escaped to Virginia. "True Reportory of the Wracke, and Redemption of Sir Thomas Gates," an account written by an expedition member, William Strachey, was circulated in manuscript before its publication in 1625. William Shakespeare read the manuscript, and echoes of its storm scene are heard in the opening scene of *The Tempest*.

But not all who wrote accounts were or became famous. Wharton includes the narrative of Briton Hammon, a black slave who sailed from Plymouth in 1747, was "shipwrecked, captured by Indians, traded to the Spanish, imprisoned, and left to die. Later, he escaped, was recaptured, escaped again" (p. 43)–and served in the British Navy until he was discharged and made his way home 13 years after he left. If this was fiction, it would be considered totally unrealistic: no one person could undergo all that Hammon did. Yet, as Nathaniel Peirce asks in his account of his 1752 ordeal: "But what will not a Man attempt to save Life?" Peirce answers his own question: "No Man knows what Hardship he can bear, 'till he is bro't to the Test" (p. 45).

Wharton also wrote chapter 2 of *America and the Sea* on the Revolutionary and Federal periods. It, like his chapter 1, is remarkable for the number of works of sea literature which he found. Wharton sees a change in this second period. No longer is the sea an avenue of exploration; it has now become a highway of commerce. And the literary style has changed as well. David Harrison's narrative of the 1765 voyage of the *Peggy* from the Azores to New York, during which the sailors had to resort to cannibalism, is written, as Wharton writes, "in the elevated and effusive style of the eighteenth-century English novel" (p. 51)–but it is gruesome nonetheless:

> They therefore dragged him [one of the men on board] into the steerage, where, in less than two minutes, they shot him through the head.–They suffered him to lye but a very little time before they ripped him open, intending to fry his entrails for supper, there being a large fire made ready for the purpose;–but one of the foremast-men whose name was James Campbell, being ravenously impatient for food, tore the liver from the body, and devoured it raw as it was . . . The unhappy man paid dear for such an extravagant impatience, for in three days after he died raving mad, and was, the morning of his death, thrown overboard. (p. 51)

Edgar Allan Poe later read a shortened version of Harrison's narrative and incorporated some of its gory elements into *The Narrative of Arthur Gordon Pym* (1838).

Hugh Egan's chapter on James Fenimore Cooper and his contemporaries is well-written, flowing, and easy to read. Egan is indebted, as he acknowledges (p. 66), to Philbrick's work. But Egan is an important Cooper scholar in his own right. James Fenimore Cooper is best known for his Leatherstocking Tales, including *The Last of the Mohicans* (1826). But Cooper was, as Egan states, "the nation's preeminent author of the sea in the first half of the nineteenth century. . . . for the sheer volume of his prose, for its nautical specificity as well as its spacious suggestiveness, Cooper had no peer" (p. 65). When his sea novel, *The Red Rover* (1828), appeared just after the Leatherstocking tale, *The Prairie* (1827), the *North American Review* expressed relief that Cooper was back in his own element: "The quarterdeck is his home" (p. 66). Cooper's *The Pilot* (1824) is usually considered the first sea novel.

Egan writes well of Cooper's contemporaries, including Nathaniel Hawthorne, William Leggett, and especially Edgar Allan Poe. He

exhibits a dry, understated humor–"Poe's plots gravitated inevitably to the extreme" (here, p. 75, Egan means the literal extreme of the North and South poles as well as the metaphorical)–combined with articulate and thoughtful analysis: " as the tale [Poe's *The Narrative of Arthur Gordon Pym*] proceeds through a catalog of horrors . . . and finally ends with the narrator blending with the polar shroud, it can be seen, like *Moby-Dick*, as vexing the problem of the uninterpretability of experience" (p. 76).

John Samson's chapter on personal narratives, journals, and diaries is important, but not as easy to read as Egan's chapter on Cooper–probably because he has to include so much and therefore cannot concentrate, as Egan can, on a few authors. But his discussion of the narratives written by sailors to the polar regions is quite interesting.

With Robert D. Madison's rambling chapter on hymns, chanteys, and sea songs, we arrive at a subject close to the heart of Mystic Seaport. Madison intriguingly begins with the first work published in America, the *Bay Psalm Book* (1640), including its version of Psalm 107: "They that goe downe to th' sea in ships" (p. 99). His discussion of early sea song is quite valuable. He writes that "the ballad stanza, with all its irregularities and permutations, has dominated American sea song" (p. 100). But his discussion of chanteys, the sailors' work songs, is too short, especially for readers immersed in the rich world of chanteys at Mystic Seaport. He lists only three types of chanteys (long drag, short drag, and capstan) and claims in his discussion of form that short and long drag chanteys are indistinguishable by form. Madison gives as his example of the short drag, "Boney," which he states could be used as either a short drag or a long drag. "Nothing in the form of the verse, however," Madison writes, "pointed out the difference" (p. 104). This is quite true of "Boney," but what of a short-drag chantey such as "Dan, Dan," with its single, quick chorus, "Ugh," or a sing-out, such as "Fiddlesticks!"? Madison's chapter is also weak in his discussion of the sources of chanteys: it should include more about the English and especially the West Indian and African influences on chanteys than the half-sentence he gives this topic (p. 101). Local disaster ballads and the popular interest in maritime themes seen in the songs of communities far removed from the water are other topics which could have been treated.

Madison gives credit for the revival of interest in sea songs and chanteys to both the schooner industry and the folk revival of the 1960s. He writes: "Although the folk revival is certainly dead, the interest in sea songs remains high among the schooner people" (p. 107). The death of the folk revival is exaggerated, and the schooner trade is neither the main nor the most important location of the interest in sea songs. The sea music festivals and the coffeehouses they inspire are important venues for maritime song–not only the Sea Music Festival at Mystic Seaport (this past June was the sixteenth annual), but throughout the world. Two million people attended the festival in Brest, France, in 1992. Two of Mystic Seaport's chanteymen, Geoff Kaufman and Rick Spencer, have sung in Poland, where sea music is the rock-and-roll of the young. Polish teenagers are absolutely crazy about chanteys. The "Dead Horse" chantey is pounded into a microphone while the speakers blare. And important sea music is still being written: the symposium at the recent Sea Music Festival included two papers examining recent music from North Atlantic fishing communities chronicling their hardships in the last thirty years.

Madison's chapter ends–as it begins–on an intriguing note. The last sea songs he discusses are those of the Beach Boys. He forces the reader to consider other sea music than just the obvious chanteys. One of the great strengths of *America and the Sea* is asking the reader to reconsider what defines sea literature.

Joseph Flibbert's "Poetry in the Mainstream" is a well-written consideration of the many themes in sea poetry. Some poems, such as John Greenleaf Whittier's "Palatine" and William Gilmore Simms's "The Ship of the Palatines," are of considerable interest locally. These poems, detailing the wreck of an emigrant ship on Block Island, off the Rhode Island coast, "indicate," Flibbert writes, "the extent to which ghost-ship accounts are derived from unreliable oral tradition" (p.116): "In Whittier's version, a ship of German emigrants is wrecked in a gale on the coast of Block Island with apparently no survivors. Voracious islanders swoop down on the vessel and pick it clean before setting it on fire. Simms sets his version of the event . . . on the Carolina coast and describes the massacre of all the emigrants by the ship's master and crew, who then torch and abandon the vessel after appropriating the emigrants' treasures. In actual fact, the ship came ashore on Block Island in late 1752. The crew had plundered the emigrants' possessions and abandoned the ship but had not massacred its passengers. The islanders rescued all of the passengers but one." (p. 116)

Whittier, although a great poet, was not always historically accurate. Flibbert points out that Whittier recalls "inaccurately" the sinking of a Marblehead fishing vessel in 1806 in "Skipper Ireson's Ride" (p. 117). Captain Disko Troop, in Rudyard Kipling's *Captains Courageous* (1897), angrily denounces Whittier's poem when young Harvey Cheyne begins to recite it: " 'Don't go on, young feller. That's a mistaken jedgment–one o' the worst kind, too, becaze it's catchin' to the ear. . . . All you're goin' to say,' said Disko. 'All dead wrong from start to finish, an' Whitier he's to blame. . . . Whittier he come along an' picked up the slack eend of a lyin' tale, an' tarred and feathered Ben Ireson all over onct more after he was dead'" (ch. 4).

Herman Melville and *Moby-Dick* (1851) permeate *America and the Sea*. Of the 16 sections, Herman Melville is discussed in 13 (all except chapters 1, 2, and 13) and *Moby-Dick* in 11. So, it is natural that Melville has a whole chapter to himself, written by Haskell Springer and Douglas Robillard.

Their chapter is an excellent overview of an immense subject. It is especially good when they go in-depth, as they do, for example, in discussing *White-Jacket* (1850). They investigate not only Melville's well-known works, but also lesser-known books, such as *Israel Potter* (1855) and Melville's collection of Civil War poems, *Battle-Pieces* (1866). In a discussion of the latter, Springer and Robillard point out that the poem "Misgivings" concludes "in one of Melville's finest lines": "the hemlock shakes in the rafter, the oak in the driving keel" (p. 140). This *is* a fine line–and a fine essay.

The major flaws of *America and the Sea* occur in the portfolio of "American Seascape Art," which is placed in the very center of the book. These flaws are not the fault of the editor, I suspect, but of the publisher. First, the print of each of the 17 works of art discussed should be placed before and *facing* the text of the discussion–not placed, as they are in the book as published, on the *back* of the discussion. The reader has to constantly flip back and forth to see each point in the print as it is discussed in the text. Second, the quality of the prints needs to be much better. They are quite dark: so dark, in fact, that neither the "rubbery boat" nor the "curving fish form" (p. 176) discussed in the text is visible in the print of Albert Pinkham Ryder's *Jonah* (ca. 1885). Hiawatha, in Albert Bierstadt's *The Departure of Hiawatha* (ca. 1868), is a small gray smudge, which is found only after much study (p. 172). The ideal would be to have photographs of the works of art printed in color. Then one could have seen "the burning light" of the Bierstadt painting (p. 171). A Jackson Pollack piece (p. 189) is just not as impressive in dark black-and-white.

Roger B. Stein, who put together the portfolio, also wrote chapter 8 on "Realism and Beyond." This is one of the best chapters of the entire work. As a Melville scholar, I was intrigued when Stein, like Springer and Robillard before him (p. 141), called Herman Melville's "A Utilitarian View of the Monitor's Fight" (1866) an "ugly" poem: "surely one of the ugliest poems in the English language" (p. 191). Melville evokes the change in warfare that occurred with the building of the ironclads during the Civil War not only with his words: "War now placed–/ Where War belongs–/ Among the trades and artisans" (ll. 10-12), but also with his heavy verse and mechanical words. I have always considered the poem perfect in its ponderousness. But perhaps Stein and I are not so very different in our vision. Stein writes: "In its parodic rhetoric, clanking rhythms, and forced rhymes [Melville's poem] ironically dramatized the loss of the older, heroic vision" (p. 191).

Stein makes Emily Dickinson, the reclusive poet of inland Amherst, Massachusetts, a touchstone for the "writers of the sea" emerging at this time (p.191). He goes on to consider other women writers. Celia Laighton Thaxter was the daughter of the lighthouse keeper on Appledore, in the Isles of Shoals. Later, she made her summer home and garden on Appledore the center of a community of writers, artists, musicians, and composers, including the painter Childe Hassam. "By contrast to the harsh 'brotherhood of the sea' learned by men aboard ship," Stein writes, "Thaxter's Appledore modeled an alternative: the seacoast community shaped by women" (p. 202). He further investigates this seacoast community in Elizabeth Stuart Phelps's *The Madonna of the Tubs* (1886), but especially in the works of Sarah Orne Jewett. "[I]n her best fiction Jewett offered a radical critique of American sea fiction of the previous century by insisting on the central role played by women in the maritime world" (p.204)

Stein's study peaks in his analysis of Kate Chopin's *The Awakening* (1899). At the end of Chopin's work, the protagonist, Edna Pontellier, walks naked into the sea and swims to her death. She thus declares the cleansing beauty of female sexuality, Stein points out, in a way that was an affront to the dominant ideology of her culture. As a contrast, Stein quotes George Engelmann, president of the American Gynecological Society: "Many a young life is battered and forever crippled in the breakers of puberty; if it crosses these unharmed and is not dashed to pieces on the rock of childbirth, it may still ground on the ever-recurring shallows of menstruation, and lastly, upon the final bar of the menopause ere protection is found in the unruffled waters of the harbor beyond the reach of sexual storms." (p. 207) This quotation, riddled with sea metaphors, comes from *The American Girl of Today: Modern Education and Functional Health* (1900).

One of the best parts of *America and the Sea* is its inclusion of writers the reader has neither read nor even encountered before. Bert Bender's chapter, on fiction by seamen after Herman Melville, includes many of these: Morgan Robertson, Thornton Jenkins Hains, Arthur Mason, Felix Riesenberg, Bill (Bertram Marten) Adams, Lincoln Colcord, Richard Matthews Hallet, and Archie Binns. As seamen, their view of the sea is often harsh. Riesenberg writes in *Mother Sea* (1933) that the sea "harden[s] those it [does] not kill" (p. 217). Archie Binns's *Lightship* (1934) includes a harrowing scene. The protagonist sails as a boy with his friend from Norway to America. But his friend falls from aloft, breaks his back, and must be left helpless in the cabin when the remaining crew lash themselves high in the rigging in order to survive a hurricane. "Looking down to where his friend lay 'drowning or drowned already,' 'he began screaming' into the wind, 'There is no God!': 'He moistened his split lips and shouted into the darkness, across the frenzied sea, above the grave of his shipmate, "There is no God! There is no God!"' And when at last he was able to hear his own voice, it 'gave him courage'" (p. 212).

America and the Sea also includes chapters on neglected maritime works such as the maritime literature of the Great Lakes and African-American literature of the sea. Victoria Brehm has written on the Great Lakes. Ironically, even here, Herman Melville is present. "[P]erhaps the most frequently quoted description of the lakes, Brehm writes, is from the introduction of Steelkilt in "The Town-Ho's Story," chapter 54 of *Moby-Dick* : "they are swept by

Borean and dismasting blasts as direful as any that lash the salted wave; they know what shipwrecks are, for out of sight of land, however inland, they have drowned full many a midnight ship with all its shrieking crew" (p. 227). The Great Lakes have "one of the world's most wreck-strewn shores" (p. 230), and those wrecks are often the subject of their literature. Because they are freshwater and inland, the Great Lakes do not seem as menancing nor as powerful as the ocean. Thus, as Brehm concludes, "the stories that have grown from men's experiences sailing there question our myths of control over nature in a way that saltwater fiction does not" (p. 232).

Elizabeth Schultz's discussion of African-American writers of the sea is especially good on modern writers. W. Jeffrey Bolster's essay, "'To Feel Like A Man': Black Seamen in the Northern States, 1800-1860" (1990), would have helped to fill out her early sections on slave narratives and especially on black sailors who crossed the oceans not as slaves in chains but as seamen. But her later sections are stimulating and full. Ntozake Shange's *Sassafrass, Cypress & Indigo* (1982) includes not only a sailor who chooses to go to sea, leaving his three daughters behind, but also those daughters and their relationship to the sea. "Sassafrass [one of the daughters] seeks, through the sea, to know her father and other African cultures; she visits the wharves, learning, as her father had, to mend nets, to sing 'like the sailors & dance like the west indians/ who was crew on a lotta boats . . . & listen to the tales of other colored folks lives in the islands & as far off as new guinea'" (p. 256).

Poetry, especially modern poetry, is difficult to write about, but Dennis Welland does a good job in the next chapter, "Twentieth-Century Poetry." He works chronologically through the period and includes such poets as H.D., Ezra Pound, T. S. Eliot, John Peale Bishop, William Meredith, Elizabeth Bishop, Charles Olson, Hart Crane, and Wallace Stevens. The New England seacoast and the town of Gloucester, Massachusetts, are at the heart especially of all of Charles Olson's writings (p. 282). The works of these poets are filled with complex and beautiful lines. But, as Huckleberry Finn once said of *Pilgrim's Progress*, "The statements was interesting, but tough" (chapter 17).

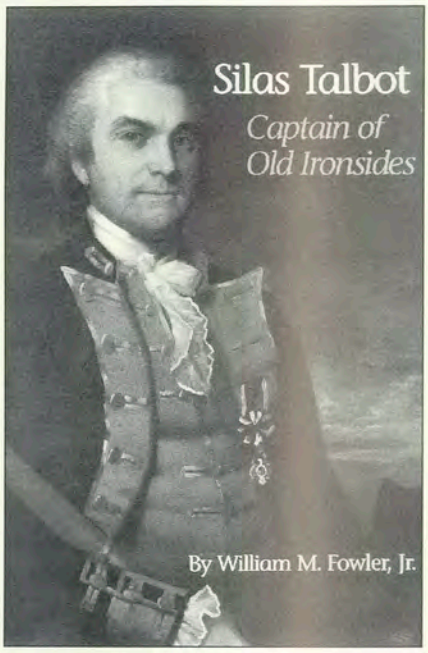
Joseph DeFalco defines modernism at the beginning of his chapter on modernist prose and its antecedents: "New techniques for fusing idea and emotion were adopted by writers who . . . sought new ways to express the concerns of those who felt themselves increasingly 'lost' after American soldiers had experienced the first world war of the modern age" (p. 289). The sea journey changes with modernism; it "often represent[s] a quest for selfhood, with the sea as an archetype of the unconscious" (p. 289). DeFalco discusses at much greater length authors who had just been touched on earlier. His study of Eugene O'Neill's "Bound East for Cardiff" (1916) and of his other one-act plays is especially good. DeFalco notes O'Neill's repeated mention of fog in "Bound East for Cardiff" which, he writes, "implies the obscurity of purpose in mortal life" (p. 294). Occasionally, DeFalco's sentences get tied up in knots; the following is one clause-laden example: "In fact, Hemingway attempts closure by way of an image in his final sentence that is a metaphor of the human struggle in the sea of existence" (p. 300). But the strength of his observation makes up for any occasional lack of finesse in his expression. DeFalco's study of Ernest Hemingway's *The Old Man and the Sea* (1952) is much better than the glancing look at it in an earlier chapter. He declares that "Hemingway best realized the potency of the sea as a source of symbols for his own time" (p. 306)–a statement which is well-supported by *The Old Man and the Sea*.

America and the Sea concludes with Dennis Berthold's chapter on prose since 1960. I was privileged to hear Berthold speak on Peter Benchley's *The Girl from the Sea of Cortez* (1982) at a Sea Literature session of the American Culture Association conference. Benchley's book is a minor work, but Berthold's thorough analysis of it was complex and tantalizing. At that same 1987 conference, I heard that many of the speakers at the ACA Sea Literature sessions were putting together a new book on American sea writers. Berthold's talk, more than anything else, made me eager to read the book when it was published as *America and the Sea*. And Berthold's final chapter lives up to my high expectations. He sees a trend in "sea-conscious writing" since 1960 of viewing the sea with the "contemporary scientific notion that life on land depends on life in the sea" (p. 307). Berthold explores popular works like Benchley's *Jaws* (1974) and Tom Clancy's *The Hunt for Red October* (1984; the best-selling book ever published by the normally technical and factual Naval Institute Press). But he also looks at academic works like John Barth's *Sabbatical: A Romance* (1982) and writes about them with suitably sophisticated prose: "*Sabbatical* legitimizes sea fiction as a serious academic subgenre and ensures that the most sophisticated contemporary literary critics will have to know a jib from a stay" (p. 319). If literary critics do know a jib from a stay, they will be doing better than Edgar Allan Poe who, in *The Narrative of Arthur Gordon Pym* (1838), had his protagonist raise a jib after his *sloop* was dismasted: "[R]ushing to the mainsail, [I] let it go by the run. As might have been expected, it flew over the bows, and, getting drenched with water, carried away the mast short off by the board. This latter accident alone saved me from instant destruction. Under the jib only, I now boomed along before the wind" (chapter 1). Very exciting, if, alas, quite impossible.

America and the Sea is a book well worth devouring by students of literature, American studies, and history. But it will also appeal to anyone who has ever been moved by a sea story. The reader leaves it not only with a greater understanding of the works of sea literature and how they changed over time but also with a long list of "must-read" books.

Mary K. Bercaw Edwards, Outdoor Demonstration Squad Foreman, Literature of the Sea Instructor, Mystic Seaport.

Mystic Seaport Publishes a Biography of Silas Talbot, Captain of the USS Constitution



Judy Beisler

More than 30 years ago, Alexander O. Vietor, friend of Mystic Seaport and astute collector of early American documents, gave a large number of the papers of Silas Talbot to the Museum's G.W. Blunt White Library. A year later, another collection of Silas Talbot documents came to the Library as a gift from Mrs. John Talbot Curtis, and a year after that a third gift of Talbot material was made by William Richmond Talbot.

In subsequent years, with the encouragement and support of Mrs. William Richmond Talbot, a biography of this interesting man was begun, then delayed, then finally taken up by Mrs. Alexander Vietor and Professor William M. Fowler, Jr. The result is Mystic Seaport's latest book, *Silas Talbot: Captain of Old Ironsides*, written by Professor Fowler and based on wide-ranging research into the man and his time–and, of course, making good use of the large manuscript resources in the Museum's Library.

Who was Silas Talbot? As the book's title announces, he commanded the USS *Constitution*–"Old Ironsides"–during the Quasi-War with France, 1798-1800. But he was much more–and less–in his 62 years of life: a U.S. Navy captain, yes; but an ordinary citizen too, and in that less-exalted capacity a man whose life nicely illuminates his time.

Born in 1751, the son of a poor Massachusetts farmer, he learned the mason's trade and then went to sea to make his fortune. Success at sea and marriage to a woman from a monied family brought him into prominence in Providence, Rhode Island, and with the coming of the Revolution he served with courage and competence as an army officer. Later in the war he went to sea as a privateer, winding up a prisoner of war. Seeking financial success after the war, he purchased an estate in upstate New York and embarked on a political career, gaining election to the New York State Legislature and the U.S. Congress. During a brief diplomatic foray he sought freedom for American mariners detained or impressed by the British Royal Navy in the Caribbean during the unsettled trading era of the 1780s. Desiring to return to sea in the 1790s, he parlayed his Revolutionary War service into a captaincy in the expanding U.S. Navy. As the second commanding officer of the *Constitution*, he made a Caribbean cruise to protect American merchant interests against the French. Sadly, after this most eventful career he slipped into oblivion, dying in New York City in 1813.

Were it not for the survival of his voluminous papers, Silas Talbot would exist as a mere footnote in American history. But Professor Fowler, a recognized naval historian and scholar of the American revolutionary and early national period, has used those documents to paint a well-rounded picture of the man and his times. Now we too can get to know Silas Talbot: brave, energetic, ambitious, conniving, an indulgent father and an often-indifferent husband, a skillful politician and a resourceful military man; in sum, a fascinating supporting actor in the dramatic creation of the American Republic and its navy.

Silas Talbot: Captain of Old Ironsides is a 248-page hardcover book with 19 illustrations, and its price is $29.95. You can order it through the Museum's Publications Department (860) 572-5347, or the Mystic Seaport Stores Bookstore (800) 331-2665, and don't forget to mention that you are a Mystic Seaport member to get your 10 percent discount. Put Silas Talbot on your list of winter reading.

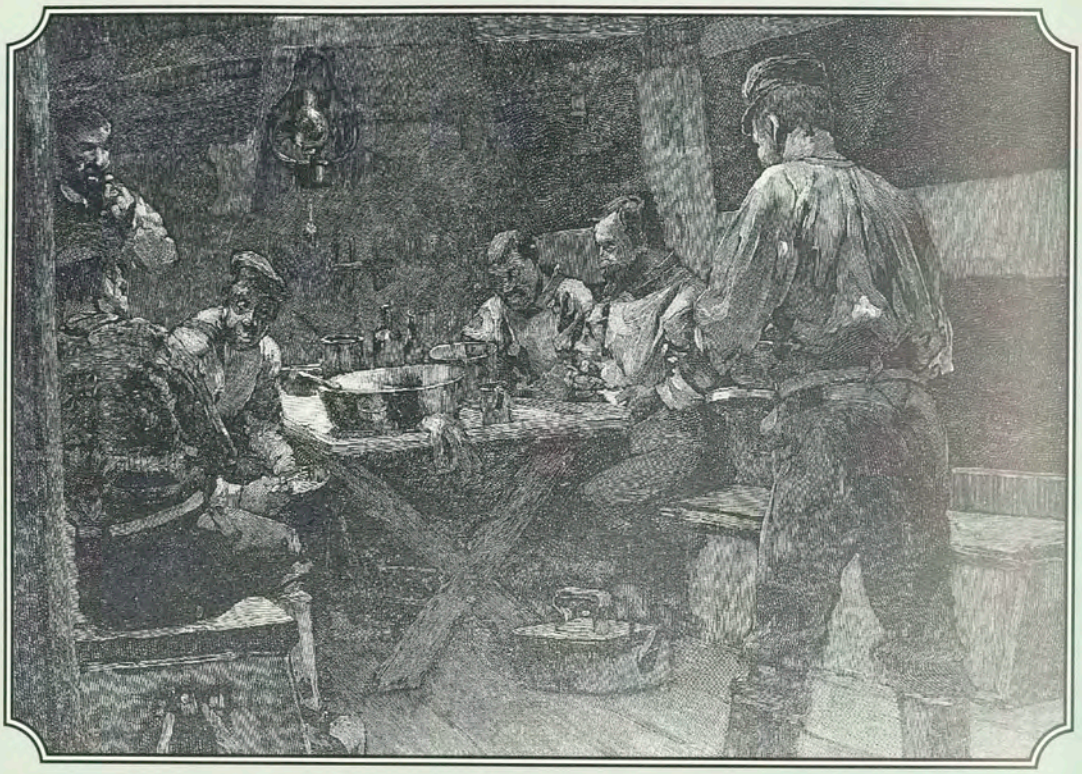
About the Log *Authors*

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Is it sea pie? Late-nineteenth-century sailors eat aboard ship in this engraving from a sketch by Frank Brangwyn. (Scribner's Magazine, *July 1893*)

Sea Pie

SANDRA L. OLIVER

"Jack rejoiced when to each watch was served out an extra allowance of grog, with a double-deck sea-pie, and plum duff and wine sauce, for dinner that day in her honor," recalled Captain Samuel "Bully" Samuels, describing the celebration of his daughter's birth at sea.[1] Samuels treated his crew to quite a blow-out. In a ship's weekly rotation of comestibles, flour usually rolled around just once or twice in a week, often on Sunday, when the cook made duff, a sailors' boiled pudding. Sometimes it was doled out on a weekday as well, perhaps for another duff or, if other conditions were favorable, for the cook to construct a sea pie. Sea pie was customarily a special treat at sea, at *best* a once-a-week dinner, so duff and sea pie together on the same bill of fare–never mind wine sauce for the duff and extra grog–was a sign of a high occasion indeed.

Like duff, sea pie required flour, and flour was prized at sea. Keeping a grain in a floury condition in the damp, vermin-infested environment of a ship was most difficult, so flour became the perquisite of the officers and passengers in the after cabin, for whom it was made into fresh bread, or "soft tack." For sailors before the mast, grain usually came in the shape of hard sea biscuits or ship's bread, nicknamed "hardtack"–sometimes "Liverpool pan tiles"–very durable items so hard and dry that they clatter when dropped.

In an attempt to keep flour dry aboard ship, storerooms were sometimes lined with tin or cement and their bulkheads were caulked. Aboard some eighteenth-century French ships, flour was stored in special plastered cabins.[2] However, aboard most American merchant or whaling vessels, officers simply relied on careful stowage of flour casks to preserve flour in good condition. Nor did they carry much of it, relying instead on hardtack as the major source of bread for the crew.

For additional grain-based fare, English vessels carried oatmeal and Americans sometimes provided cornmeal.

To make their daily diet of ship's biscuit edible, sailors commonly soaked it in their ration of water or soup. Sometimes hardtack was cooked up, becoming dumpling-like, to thicken a dish like lobscouce, or it might be used as a substitute for potatoes to make crackerhash. On English ships, oatmeal was made into porridges or thinned out into gruel; Americans turned the cornmeal into mush. No wonder early-nineteenth-century sailors welcomed duff and looked forward to sea pie: something relatively tender and reminiscent of home fare. It is no wonder, too, that allowances of flour were increased in the late 1800s, and that soft bread and other dishes requiring flour became more common aboard ship, especially as larger, faster sailing vessels provided somewhat better cooking conditions.

In its conventional form, sea pie consisted of fresh meat combined with salt meat and sometimes potatoes, layered up in a pot with a pastry dough made of fat, flour, and water, which was then stewed. The dish evidently was developed in the eighteenth century, for the word does not appear until mid-century. The *Oxford English Dictionary* provides a citation from the *Affecting Narrative of the Catastrophe of His Majesty's Ship Wager*, dated 1751, which partially describes the contents of sea pie: "They shot several wild Fowl, some of which they roasted, putting the rest into what we call a Sea Pye." But since eighteenth-century seamen's rations do not show flour in the rotation, it may be that sea pie was cabin-only fare until the 1800s. This is partly born out by a recipe in Hannah Glasse's chapter, "For Captains of Ships," which she wrote for her *Art of Cookery Made Plain and Easy* in 1747. She provided an array of sauces and pickles, plus instructions for soups, gravies, puddings, and "a Cheshire Pork Pye for Sea." Glasse's recipe called for the characteristic layering of a sea pie, but used potatoes instead of pastry between the layers of salt meat. She instructed the cook to bake it, which was an inconvenient operation at sea. A contemporary of Glasse, the French cookbook writer Vincent La Chapelle, who similarly included a chapter addressed to sailing ship captains in his 1742 *Le Cuisinier Moderne,* provided a pie recipe "Tourte de Ton, ou les Bonites," a pie of tuna or bonita baked in a tourtiére, a deep pie dish. Clearly, there were plenty of examples of seagoing pies, which leaves us wondering how a pie might be designated "sea."[3]

Pies made of meat or fish enclosed in pastry date back at least to the fourteenth century, when the word first appeared. Early pies were freestanding constructions, but gradually in the seventeenth and eighteenth century pie came to imply a dish lined with pastry, filled, topped with more pastry, and commonly baked. In Old England, baked pies and pastry most often graced the tables of the well-to-do who had ovens. The poor relied more upon puddings, which could be boiled in water over an open fire. There were many links between early puddings and pies, and for a while there was a confusion of names, as in "pudding pies." Some early puddings were constructed like pies, with pastry rolled out, the desired fillings heaped in the middle, and the pastry closed up. The difference was in the cooking, for puddings were cooked in cloth submerged in boiling water, as in the famous Cratchit family Christmas pudding of Charles Dickens's *A Christmas Carol.* At sea, where change is often late coming, and archaic, often humble, processes endure, puddings, pies, and oven-less technology combine in the ideal setting for sea pies.

Another essential characteristic of sea pies is the augmentation of the regular ration of salt meat with fresh meat, which at sea was limited to newly slaughtered shipboard livestock (if available), or more often scavenged fresh meat from sea birds or mammals. When a pig gave birth to a litter of piglets on board the ship *Edward* out of Philadelphia in 1837, sailor Spencer Bonsall described his fellow seamen "longing for one of the little fellows to have him served up in that most exquisite style termed by sailors Sea pie."[4] Like hard bread and pudding, salt pork and salt beef were humble, lower-value food most often relegated to laborers, soldiers, and the poor–and the common fare of sailors. Aboard ship, as ashore, it was the elite–the ship's officers–who enjoyed fresh meat and soft bread. In a sea pie, the salt meat stretched out the fresh to provide better fare or an occasional treat for the crew at low cost.

Because sea cooks did not generally record their recipes, we must rely on published versions, allowing for shipboard modification. In her 1824 cookbook, *The Virginia House-Wife*, Mary Randolph articulated a standard sea pie: "Lay at the bottom of a small Dutch oven some slices of boiled pork or salt beef, then potatoes, onions, cut in slices, salt, pepper, thyme, parsley shred fine, some crackers soaked, and a layer of fowls cut up or slices of veal; cover them with a paste not too rich, put another layer of each article, and cover them with a paste until the oven is full; put a little butter between each layer, pour in water till it reaches the top crust." Seasoned with wine, catsup, and cloves, the pie was stewed till done.[5]

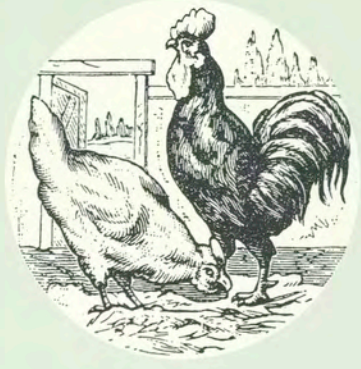
In the Northeast, Amelia Simmons, whose *American Cookery*, was first published in 1796, gives us an idea of the variety of potential sea pie fillings: "lay in split pigeons, turkey pies [*sic*], veal, mutton or birds, with slices of pork."[6]

Spencer Bonsall's journal contains one of the clearest descriptions of a sea pie *at sea*. The *Edward*'s crew ate sea pie on Sundays, and Bonsall described it as "made of lumps of dough, potatoes, and pieces of fresh and salt meat boiled together." This was hardly a carefully constructed, layered dish; in fact, it is strongly reminiscent of sea pie's landlocked version–pot pie. The *Oxford English Dictionary* gives the origin of pot pie as chiefly American, and offers a definition from the *Century Dictionary* (ca. 1890), "a dish of stewed meat with pieces of steamed pastry or dumplings in it," which is virtually indistinguishable from Bonsall's sea pie.[7]

Sea pie survives in modern Quebec as "le cipaille," or sometimes "six pâtes." According to a French linguist acquaintance of mine, the word is a Franco-English version of the English word instead of the more frequent Anglicization of a French culinary term. Food writer Edward Behr explored Quebec and its traditional dishes and found a *le cipaille* recipe that called for the usual layers of pastry in the bottom of the pot and between a mixture of meats, including venison, moose, partridge, duck, rabbit, and salt pork, and sometimes potatoes.[8]

By comparison, later-nineteenth-century and modern versions of sea pie/pot pie are pretty tame. In *The Lady's New Book of Cookery*, 1852, Sarah Josepha Buell Hale, the famed editor of *Godey's Lady's Book*, included a recipe for sea pie that called for salt beef cut in thin slices, a large jointed fowl, and onion. She recommended the pastry be "cut into round pieces according to the size of the pot in which the pie is to be stewed," claiming, "It is served in a pudding dish, and answers well for a family dinner."[9]

Many modern pot pies slide by with a mere layer of pie crust on top of a stew, or a batch of dumplings dropped on before the dish is steamed or baked. The following version of pot pie comes from Pearl Kurtz, born near Scranton, Pennsylvania, about 1885, by way of her granddaughter, Virginia Hall, a friend and neighbor of mine. When Ginny read the sea pie recipes, she noticed the similarities between them and her grandmother's pot pie, and commented that the pastry layers, which sometimes sound unpalatable to modern Americans, cook up to become large pasta- or noodle-like layers. Sea pie/pot pies historically may have been quite thick, while Pearl Kurtz's recipe creates a soupier dish.



Chicken Pot Pie

1 cup flour
salt
butter the size of a walnut (2 tablespoons)
1 egg beaten to which add milk to equal 1/2 cup

Mix the dough and roll it as thin as possible.

Cut into squares and put into a pot of chicken broth with pieces of chicken meat in it.

Cover it, and boil briskly.

Notes

1. Samuel Samuels, *From the Forecastle to the Cabin* (Boston: Charles E. Lauriat Co., 1924), 237.
2. Gilles Proulx, *Between France and New France: Life Aboard the Tall Sailing Ships* (Toronto and Charlottetown: Dundurn Press, Ltd., 1984), 103.
3. *Compact Oxford English Dictionary*, 2695; [Hannah Glasse], *Art of Cookery Made Plain and Easy* (1747; reprint, London: Prospect books, 1983), 123-25; Vincent La Chapelle, *Le Cuisinier Moderne...*, 5 vols. (The Hague: Author, 1742), 3:18.
4. Spencer Bonsall, Journal, ship *Edward*, Log 740, G.W. Blunt White Library, Mystic Seaport.
5. Mary Randolph, *The Virginia House-Wife: The Facsimile of the 1st Edition, 1824, and Additional Material from eds. of 1825 and 1828 with Historical Notes and Commentary by Karen Hess* (Columbia: University of South Carolina Press, 1984), 95.
6. Amelia Simmons, *American Cookery* (1796; reprint, New York: Dover, 1984), 23.
7. Bonsall, Journal; *Oxford English Dictionary*, 2258.
8. Edward Behr, "La Cuisine Quebecois," *The Art of Eating* 11 (Summer 1989): 2.
9. Sarah Josepha Buell Hale, *The Ladies' New Book of Cookery* (New York: H. Long and Brother, 1852), 271.

Corsair Sails Again–On Linen

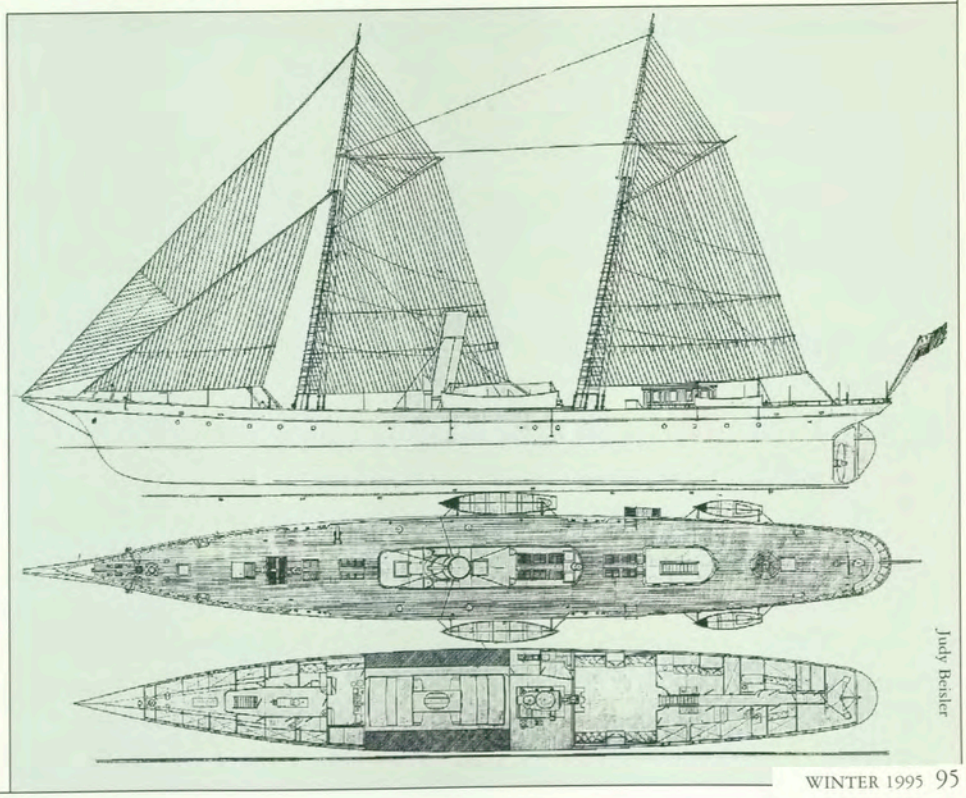
A Mystic Seaport Acquisition

MARIFRANCES TRIVELLI

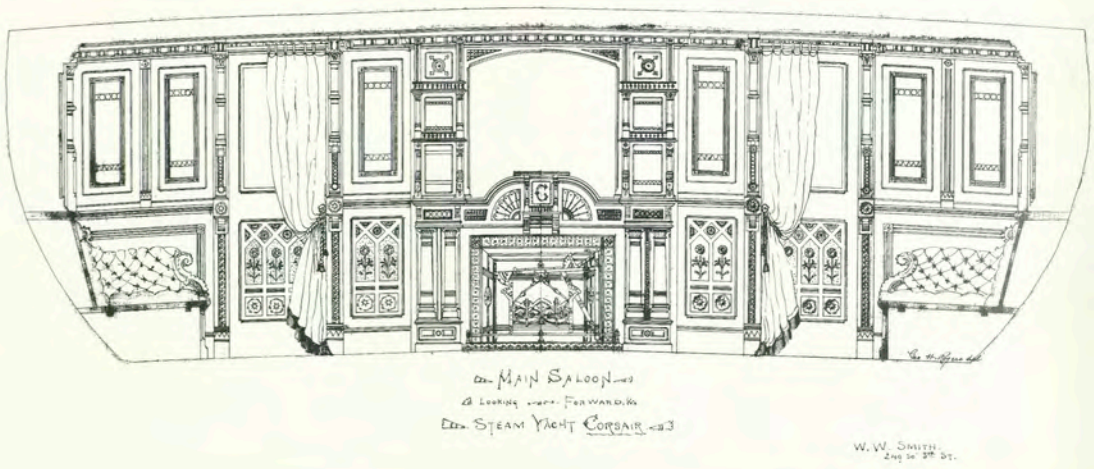
During this past summer, visitors to Mystic Seaport once again participated in a wide variety of activities: enjoying demonstrations, encountering interpreters and role-players, exploring the exhibit areas, and boarding historic vessels.

Considering all there is to see, visitors are sometimes surprised to realize that the artifacts on exhibit represent just a small fraction of the Museum's holdings.For example, across the street in a portion of the old Rossie Velvet Mill, which is being transformed into the American Maritime Education and Research Center, the Museum's Ships Plans Office is home to approximately 100,000 drawings that depict a wide range of commercial and recreational vessels. Often these drawings are the same documents that shipbuilders would consult as they constructed their vessels. One of the most recent gifts to the Ships Plans collection is a set of ink-on-linen drawings of the 1880 auxiliary schooner yacht *Corsair*. Their arrival here this year brings them back into association with the original half model of the same vessel, which has been in Mystic Seaport's collection since 1931. Like half models, drawings such as these, originally considered as simply reference tools for shipwrights, can help us document the evolution and scope of American shipbuilding and yachting.

The *Corsair*, together with her sister yacht the *Stranger*, were built by the William Cramp & Sons Ship and Engine Building Company, in Philadelphia, Pennsylvania. Located along the Delaware River, the Cramp yard had been operating since 1830, initially supplying wooden brigs and schooners, and later clipper ships. With his yard located in a state containing ample iron resources, Charles Cramp was an early advocate of the kind of iron shipbuilding pioneered in Great Britain. By the time of the Civil War, Cramp had begun to guide the family business through the transition from wood construction and sail propulsion to iron-hulled, steam-powered vessels. The *New Ironsides*, for example, built for the Union Navy in 1862, was a successful composite vessel, with an iron-plated wooden hull and steam engine. Ten years later, the Cramp Shipyard launched the *George W. Clyde*, the first iron steamer in the country to be powered by one of the efficient new compound steam engines (a two-cylinder engine,



Judy Beisler



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such as is found in the Museum's steamboat *Sabino*).

By the 1880s, then, the Cramp Shipyard had a well-deserved reputation for innovation, and it was not surprising that, after the launch of the *Corsair* and *Stranger* in 1880, *Harper's Weekly* magazine would laud the arrival of two of the largest steam yachts built in the United States to that time. Studying the *Corsair*'s lines gives us an appreciation of her workmanship and "modern improvements." Her schooner rig and 185-foot hull (165 feet on the waterline), "remarkable for beauty, grace, and delicacy of line," are carefully delineated, as are her compound engine, raked stack, steam windlass, and "graduated screw propeller."

The plan of the forward bulkhead in the *Corsair*'s main saloon was drawn by George H. Rogers and W. W. Smith. Both men may have been working as interior designers, under contract to Cramp. According to *Harper's Weekly*, the main saloon was "upholstered in raw silk and plush, with black and old gold as predominating colors. A handsome fireplace, with a mantel of odd design in Eastlake style, is opposite the companionway. A large sideboard is on each side, the two spaces between at each end being filled by divans, richly covered." The "Eastlake style" was pioneered by an Englishman, Charles Eastlake, whose book, *Hints on Household Taste in Furniture, Upholstery & Other Details*, greatly influenced late-nineteenth-century interior design. Eastlake urged his readers to avoid heavy veneers and excessive ornamentation in choosing their decor. Although the *Corsair*'s mantle design may appear excessive by twentieth-century standards, the design actually is much less ornate than its predecessor, Rococo Revival.

Although the *Corsair* first gained recognition for her beauty and 14-knot speed, she would become famous after she was purchased by the wealthy financier, railroad magnate, and philanthropist John Pierpont Morgan. Looking for a large, comfortable commuting yacht, J.P. Morgan purchased the *Corsair* from Charles J. Osborn in 1882. Morgan used her to travel from his home, Cragston, on the Hudson River, to his Manhattan offices. The *Corsair* soon became a familiar sight as she ferried Morgan and his family, and participated in the annual New York Yacht Club cruises. Morgan also used the *Corsair* as the site of countless private business conferences. In 1890, after eight busy years, J. P. Morgan sold the *Corsair* and commissioned a larger, faster steam yacht, which was also to be christened *Corsair*.

Eventually there would be a succession of four Morgan yachts, each named *Corsair*, and each more luxurious than her predecessor. The original *Corsair* was purchased by the Reverend W.V. Moore and renamed *Kanapha*. While being used by the Associated Press as a dispatch boat in Cuban waters during the Spanish American War, she was lost off Cape Maysi, Cuba, in 1898.

The original *Corsair* lasted just 18 years, but her plans had been safely stored in the files of the Cramp Shipyard until 1941, when the yard was leased to the U.S. Navy. The Navy, in creating new storage space, discarded several of the old Cramp files, including the plans for the *Corsair*. Fortunately, the outboard profile and deck plans, and the main saloon bulkhead profile were salvaged by naval architect David D. Beach. Beach is well known as a designer of "small boats for the competent backyard builder." His articles, published from the 1940s through early 1960s in *Rudder, Sports Afield Boatbuilding Manual*, and *Mechanix Illustrated*, helped make recreational boatbuilding accessible to the general public. Over the past few years, David Beach has donated his designs to the Museum's Ships Plans collection, and this year he also presented these *Corsair* plans. Beach's work, juxtaposed with the lines from the luxurious *Corsair*, help to illustrate the breadth of yachting holdings available for study at Mystic Seaport's Ships Plans Office. Inquiries are welcome, Monday through Friday, 9:00 A.M. to 5:00 P.M. You may reach the Ships Plans Office at (860) 572-5360.



Seaport Salute!

Robert G. Stone, Jr.

Since 1989, Mystic Seaport has benefited from the enthusiasm and astute business skills of Chairman of the Board of Trustees, Robert G. Stone, Jr. Last September, he took on the new position of Chairman Emeritus; in gratitude for his years of service, the Museum presented him with the handcarved America and the Sea gold eagle.

During the past four decades, Stone has played an integral role at Mystic Seaport. Whether leading the trustees in the Annual Fund, or working on the Campaign for Mystic Seaport, Stone's dynamic initiative has influenced countless supporters of the Museum. In addition, he has served on a number of Mystic Seaport committees, including the Nominating, Development, and Executive Committees. He became a Sustaining member of the Museum in 1963, and a trustee in 1975.

Stone's career has centered upon the shipping and energy industries. He is Chairman of the Board and Director of the Kirby Exploration Company, Inc. a concern engaged in inland and offshore marine transportation.

Continuing a family tradition, he graduated from Harvard University in 1945. During his collegiate years, he was an oarsman on the College crew, and later, captain of the 1947 Eight. Stone is known and cherished for his hands-on participation in Harvard activities. From attending sporting events, to such philanthropic endeavors as serving as co-chair for Harvard's campaign and creating an innovative financial aid program, Stone's motivation originates from his personal interest in the students.

He plays an active role in innumerable corporations and foundations. His directorships have included the Chubb Corporation, R. H. Macy & Co., Inc. and Corning Glass; he has held trusteeships in organizations from the National Rowing Foundation to Rockefeller University. He is a member of the Cruising Club of America, the Harvard Clubs of New York & Boston, and the New York Yacht Club, where he served as Commodore.

An avid sailor, Stone races *Arcadia*, a 60-foot auxiliary sloop. His love of boats inspired him to develop the Sven Hansen Boatbuilding Fund in honor of sailor Hansen. The Fund provided financial support for the construction of Great South Bay catboat *Anitra*—now gracing the Museum's waterfront.

We are proud to salute Bob Stone for his dynamic vision and leadership. During his years as Chairman of the Board, Mystic Seaport has prepared for the 21st century by refining and expanding our Mission and developing our Strategic Plan. Stone's thoughtful guidance and confidence has assisted in creating the foundation for Mystic Seaport's development into the Museum of America and the Sea.

SAVE THE DATES!
28-30 June 1996



WoodenBoat Magazine's
1996 WoodenBoat Show
Comes to Mystic Seaport!

Mystic Seaport and WoodenBoat Magazine will host the 1996 WoodenBoat Show, scheduled for 28-30 June 1996.

This spectacular gathering will occupy the entire grounds. Five tents with 100 booths and displays will feature demonstrations on wooden boat building and repair, tools and hardware, sails and maintenance products, ships models, plans and publications. Wooden boats of all sizes, shapes, and construction will be docked along the entire length of Mystic Seaport's waterfront.

Special WoodenBoat Show rates for Mystic Seaport members:

Three-Day Pass *(advance purchase only)**
$10 - adult ($20 for nonmembers)
$ 7- youth 6-18 ($12 for nonmembers)

Daily admission at the gate
$ 7.50 - adult ($17.50 for nonmembers)
$ 5.00 - youth 6-18 ($10.00 for nonmembers)

For three-day pass tickets, please call WoodenBoat at 1-800-273-7447.

For exhibitor information, call the WoodenBoat Show at 1-207-359-4651.

Due to the unique nature of this three-day event, the members' free admission policy will be suspended. For these days only, Mystic Seaport members will be charged a special reduced WoodenBoat Show fee that covers the cost of the show. Docks will be closed for the event.