# *The* Log *of* Mystic Seaport

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# Sightings

In its 67 years of existence, Mystic Seaport has grown and changed dramatically, from a small association of local individuals dedicated to collecting maritime artifacts, to an outdoor museum with actual ships and historic buildings, to America's largest maritime museum, with international distinction. As we approach the millenium, Mystic Seaport continues to change. For decades we have been perceived as a museum of New England history, and having the *Charles W. Morgan* and *L.A. Dunton* afloat on the Museum's waterfront, representing the classic New England whaling and fishing industries, has contributed to that perception. However, Mystic Seaport is much more than a regional maritime museum. We have recently created a restated mission, as a natural evolution from the earlier concepts and statements which have guided our museum: "The Mission of Mystic Seaport is to create a broad, public understanding of the relationship of AMERICA AND THE SEA."

What does this statement mean to us today, and in the future? In her monograph, *The Three Founders,* Marion Dickerman described the founding of the Museum. "From the very beginning it was decided that the Association should be national in scope and in certain aspects even broader. The founders envisioned it as a live, dynamic, educational force, presenting our past maritime greatness to the public in such surroundings and in such an atmosphere that the achievements of the past would become an inspirational force for the future." Those of us involved with this great museum today can find satisfaction in the fact that Mystic Seaport *is* that dynamic educational force.

Until this latest restatement, our purpose, in part, was to "enhance our understanding of the sea's influence on American life." But, as strategic planning committees looked at our



strengths and weaknesses, and then examined our place among this nation's maritime museums, we searched for the unique role and focus that would make a significant contribution in the future and fill a void. We saw that no other institution was bringing the whole American maritime story together, and we recognized that Mystic Seaport was well prepared to assume that role.

To do so, we needed to restate our mission in a concise way, to create a focus and direction for our future. Drawing on our founders' vision, and our existing statement of purpose, it was natural to shape the new mission to "create a broad, public understanding of the relationship of America and the Sea."

Becoming the Museum of America and the Sea will not be achieved through any one aspect of our work, but, rather, by the cumulative effect of all our efforts, collections, and programs. Today, there is no single exhibit that carries the title "America and the Sea," but through our library, college-level programs, ships, village and gallery exhibits, publications, youth and adult education programs, symposia, fellowships and research, and, of course, through our collections of objects, structures, images, and watercraft, we *are* already the Museum of America and the Sea.

But where do we go from here? What does this mean for the future? In what ways will we seek to meet this comprehensive commitment?

We cannot collect in depth in all aspects of the nation's maritime history, but we can refine and develop our collections to better fulfill our mission, and at the same time establish links with other institutions that can share in the telling of the stories. We will examine every aspect of our work to insure that all our efforts go toward this mission.

Are we doing it perfectly? No, and we never can. Are we doing it well? Yes, and we can take pride in that contribution. Can we do it better? Yes, and that is our task for the future.

The responsibilities are great, but so also are the opportunities. From the beginning, our founders, with real foresight, envisioned this role for the Museum. They hoped "that the achievements of the past would become an inspiration for the future." Over the years we have realized that a balanced study of our history cannot focus only on achievements, but must also confront struggle and failure, learning from both. We must both honor heroic deeds and recognize grim realities as we try to understand the significance of this nation's enduring relationship with the sea. Our founders set us on this course. The voyage will be long, engaging us for decades to come, but we are committed to the mission as we strive to create a broad, public understanding of the relationship of America and the Sea, to gain perspective from the past for the decisions of the future.

J. Revell Carr

DIRECTOR

# The Crimean Clippers: American Clipper Ships in French Transport Service

MICHAEL CARROLL DOOLING

American clipper ships hold a revered place in the hearts of lovers of sea history. Their unsurpassed beauty and incredible speed stunned the maritime world during the boom years of the early 1850s. Many volumes have been written about clipper ships in the tea trade, their quest for greater speed, and their involvement in the migration to California after the discovery of gold. An area virtually ignored by historians was the use of American clippers during the Crimean War.

The small harbors of the Crimean peninsula in the Black Sea became the destination of choice and necessity for a large number of American ships in the mid-1850s. It was during this time that the English and the French had come to the aid of Turkey to fight Russian aggression. Taking place in an area no larger than the state of Rhode Island, the Crimean War required massive shipments of allied troops and supplies.

During the summer of 1853 Russian troops crossed the Pruth River and invaded the region of Turkey known as the Danubian Principalities. Later that year, a Turkish flotilla was destroyed within two hours by six Russian warships near the Turkish port at Sinope, an event that drew England and France into the fray to help stop the aggression. Neither of the European powers wanted Russia to obtain access to the Mediterranean, and they quickly moved troops into position. Before a single shot was fired, cholera outbreaks took thousands of allied lives. The show of force, as well as the condition of their own disheartened and cholera-ridden army, convinced the Russians to halt their plans for southern expansion and they withdrew their forces. The tranquility of Europe was restored, at least, temporarily. Yet, it was an empty victory–empty of serious injury to the Russian military resources; empty of glory.

The allies decided to prevent Russia from making future incursions by invading the Crimean peninsula, home to an extensive harbor, a large arsenal, and a major dockyard complex. The primary target was the heavily defended city of Sevastopol, on the southwest corner of the Crimean peninsula. Its destruction would reduce the ability of the Russians to expand their territory and prevent them from spreading their influence into the Mediterranean. British Foreign Secretary Lord Palmerston proclaimed that "the eye-tooth of the Bear must be drawn,"[1] and plans were laid for the siege of Sevastopol.

The allies invaded the Crimean peninsula in September 1854, suffering an initial defeat at Alma, and soon put the fortified city of Sevastopol under siege. Throughout the following year, and through the deadly Russian winter, made worse by rampant supply shortages, the allies bombarded the city. As quickly as the allies destroyed a portion of the defenses the Russians rebuilt them. The war, which optimists believed would last only a few months, dragged on and required enormous resources from the home front.

While the war in the Black Sea intensified, opportunities for American shipping tonnage were uncertain. A good portion of the fleet, including numerous clipper ships, was employed in the transatlantic trade, carrying Southern cotton to Europe on a regular basis or enrolled in the more-or-less scheduled packet lines that gave reliable service between major American and European ports. Otherwise, the California gold rush had been a boon to the shipping business, but the great demand for fast ships on the

California run had begun to wane within two years, reducing the number of ships needed. The China trade still employed clippers, but the Australian trade had also begun to abate, and the passenger trade shifted toward the more expensive but more comfortable steam vessels. Elegant clipper ships that once carried fine, high-value freight had begun to accept previously detestable cargoes, such as guano–bird dung for fertilizer. Fast clippers lay in Callao, Peru, and then the Chincha Islands, awaiting their turn to fill their holds with the foul stuff. With first-class ships employed in such prosaic freighting, it was clear that overly optimistic American merchants had overbuilt the fleet, and when a brief panic hit the New York Stock Exchange in the fall of 1854, New York Harbor was overrun with vessels waiting for cargoes. At one point, nearly 800 vessels lay idle in port with no cargo to carry.

On 27 November 1854 the New York *Herald* printed a report from the London *News*: "We believe we may confidently state that it has been arranged that 50,000 men are to be immediately sent out from France to the Crimea, and that England is to bear half of the expense. It is to aid the transport of these soldiers that the Peninsular and Oriental Company have received imperative orders from the government to prepare some of their largest steamers for the transport of troops to the Crimea...These extensive preparations have occasioned a correspondingly extensive demand for transports, and we are credibly informed that our ministers are at their wits' ends because they cannot for love or money, procure a sufficient number on the spur of the moment."[2] Unknown to the crews of the American merchant fleet, these words foretold the role some of them would play less than nine months later. With a shortage of British and French vessels available for transporting men, munitions, and supplies to the Black Sea, both the English and the French would augment their fleets to transport much needed war materiel and reinforcements to the front. They accomplished this by chartering sailing merchant vessels and steamships, many of which were of foreign registry.

Word began to spread that American vessels were being hired by the English and French governments to bring supplies to the Black Sea. On 8 December 1854 Nathaniel Hawthorne, American consul in Liverpool, wrote to James Buchanan, American consul in London: "Within a day or two past, inquiries have been made of me by the consignees of American vessels, in respect to the chartering of such vessels by the British government for the conveyance of stores to the Crimea. I should judge that it is in contemplation to employ a considerable amount of our shipping in this way. It has occurred to me that it might interest you to know this fact."[3] Buchanan later sent his opin-

*The* Monarch of the Sea *(233x43x29) was launched by Roosevelt & Joyce at New York in 1854. She sailed in Everett & Brown's line of New York-to-Liverpool clipper packets before her charter as a French transport. Sold to Liverpool owners in 1865, she disappeared during a voyage that began in March 1866. (Courtesy Peabody Essex Museum, Salem, Massachusetts)*





*The* Queen of Clippers *(248x45x24) was launched by Robert E. Jackson at East Boston, Massachusetts, in March 1853. She made one California voyage and one transatlantic passage before entering French transport service. Sold at Marseilles in 1856, she became the French clipper* Reine de Clippers. *This watercolor by François Roux, dated 1881, depicts her off Marseilles. (Copyright Photo Musée de la Marine, Paris)*

ion on the matter to a major British shipping concern to inform the owners that no law prohibited the hiring of American ships to transport stores to the Crimea, but that these ships "would be liable to capture and condemnation by the opposite belligerent."[4] The desire for profitable cargoes far outweighed the threat of enemy action against the ships, and many American ships of all types were brought into service to the British and French governments.

As the siege around Sevastopol dragged on, the English and French governments were under great pressure to move men, horses, and supplies to the Crimea to assist in the war effort. The Cunard Steam Ship Company had a contractual agreement with the British government to build their fleet of steam vessels of sufficient size and strength to be used as gunboats or troop carriers in the event of war. Eleven of the ships, including the *Europa* and the *Niagara*, were impressed into service to transport troops, horses, supplies, and wounded soldiers to and from the Crimea.

Other shipping lines rushed their vessels into Crimean service. The Hamburg-American Packet Company had just completed building two new screw steamers, the *Hammonia* and the *Borussia*. As soon as these twin sister ships were launched in 1855 they were chartered by the British government. The Inman Line procured a contract with the French for their *City of Baltimore* even before she had left her launching ways. The Montreal Ocean Steamship Company hired out two handsome iron steamships, the *Canadian* and *Indian*, immediately after they were launched. The high cargo rates offered by the allied governments provided plenty of incentive to the shipowners to sail their ships into the war zone.

Shipowners in the United States were no exception. America's merchant fleet had grown to nearly equal the size of that of Great Britain, and so plentiful were American vessels that the construction of new ships was at a standstill. Since the French and British still lacked sufficient vessels to move the war materiel, they resorted to chartering a handful of impressive American clipper ships, numerous smaller sailing ships, and steamships for this purpose. The first American vessel to be chartered into French service was the 613-ton steamer *William Penn*, which had found great difficulty obtaining cargo in the United States. Her owners had sent her to Marseilles from New York with an empty hold and no passengers on speculation that she would find a paying cargo upon arrival. She soon went to work for the French government, and other American ships were hired shortly thereafter. The use of American vessels in the transport service was timely and provided profitable cargoes at a time when many ships were laying idle in their home ports.

The clipper ships in European service were engaged at a rate of nearly $4.00 per ton per month. This was only a fraction of the peak New York-to-California rate earlier in the decade, but given the existing economic conditions it was healthy business for a sick industry. As the depression worsened, the rates dropped even further for those vessels fortunate enough to find a cargo.

Among the American vessels was the handsome *Monarch of the Sea* (1,978 tons). She had been built by the Roosevelt & Joyce yard in New York in November 1854 and had only completed her maiden passage to Liverpool when she was chartered by the French. She sailed to Marseilles in June 1855 to load stores bound for the Black Sea. From June to the end of July the crew loaded mortars, thousands of cannon shot and shells, bags of meal, food, casks of water, horses, and gun carriages.

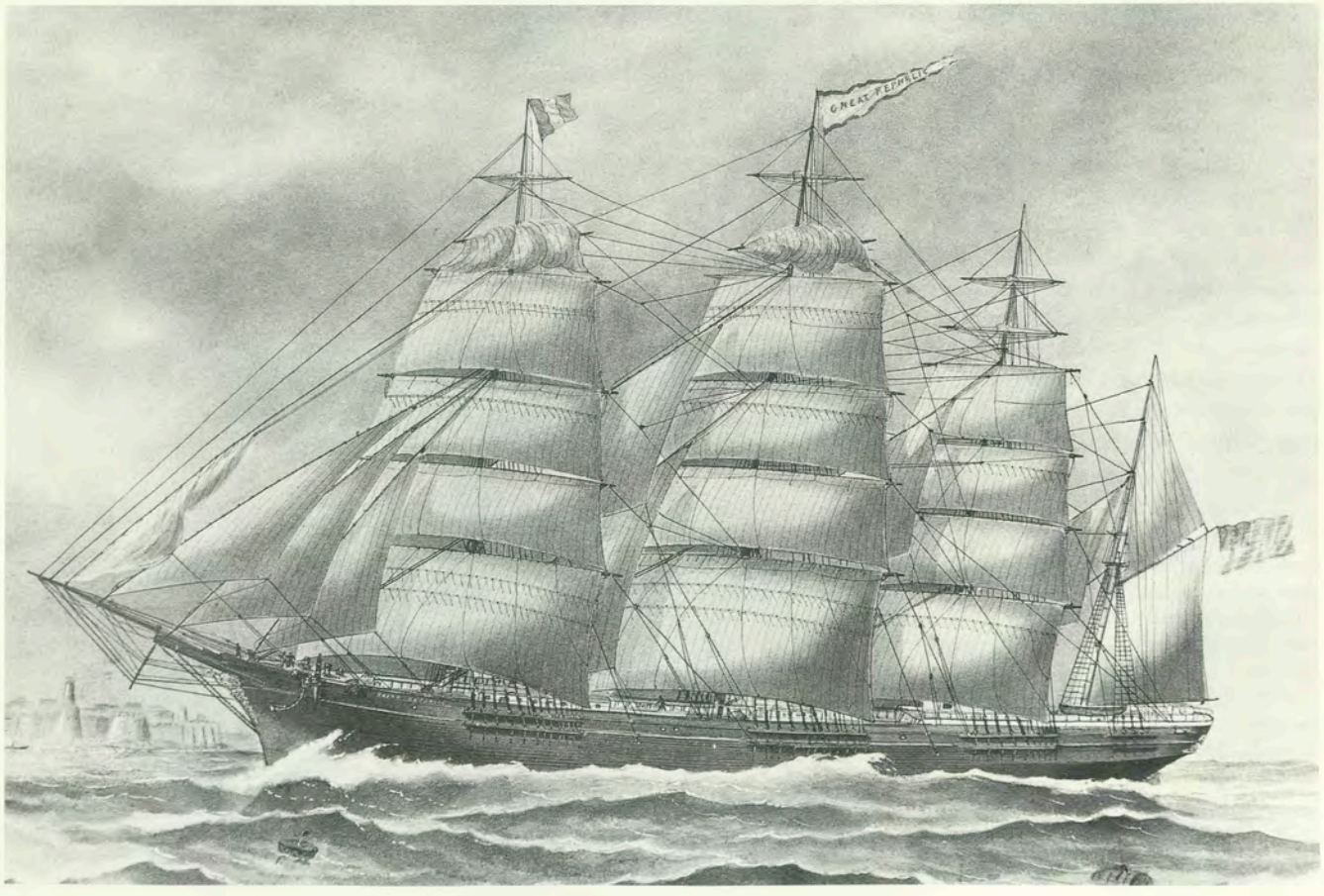
Other fine American clipper ships chartered by the French government included the *Golden Gate* (1,349 tons), built by Jacob Westervelt at New York in 1851 and chartered by the French for $7,500 a month, with a bonus of a franc per ton if she made the 1,800-mile run from Marseilles to Constantinople in 15 days; the *Rattler* (1,121 tons) built at Rockland, Maine, in 1852 and serving as a New York-to-Le Havre packet when she was chartered for French transport service; the *Simoon* (1,436 tons), built in Brooklyn in 1852 and already a veteran of the California, Australian, and guano

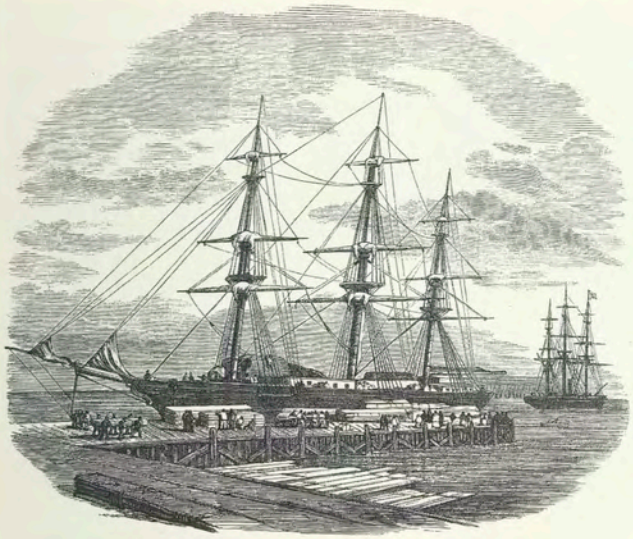
trades; the *Gauntlet* (1,854 tons), built at Richmond, Maine, in 1853 and commanded by Captain Samuel Borland; the *Ocean Herald* (1,658 tons) built at Damariscotta, Maine, in 1853 and commanded by E. G. Thurber; and the *White Falcon* (1,372 tons) built at Pittston, Maine, in 1853, with Captain Ryan as her master. Another Maine-built vessel in French service was the *Nonpareil* (1,431 tons), commanded by Captain Edward Dunn. The *Nonpareil* was built in Frankfort, Maine, in 1853 and when she was launched it was advertised that she was "built of the best materials; was well sparred and furnished; designed and fitted out as a first-class packet and a real clipper."[5] Built at East Boston in 1853, the *Queen of Clippers* (2,361 tons) went into the Atlantic trade and then into the French transport service after one unprofitable California voyage. Commanded by part owner and master John A. Zerega, she was part of the Red Z Line of transatlantic packets. The new clipper *Titan* (1,985 tons) also entered the Crimean service. Like the *Monarch of the Sea*, she had been built by Roosevelt & Joyce in New York and after her launch in 1855 she was commanded by J. Henry Sears. So impressed were the British with the *Titan* that the London *Times* described her as "the largest and finest clipper in the world."[6] Upon completion of her maiden passage to Liverpool she was immediately chartered by the French government.

The most notable of the giant clipper ships chartered by the French was the *Great Republic*, built by Donald McKay of Boston. When launched on 4 October 1853 she was the largest sailing vessel on the ocean, with a registered tonnage of 4,555 tons. McKay built the big ship "on speculation," risking his personal fortune to do it. The day she was launched, businesses and schools closed in Boston so everyone could witness the event. Disaster awaited this Goliath while she lay in port in the early morning hours of 27 December 1853. Cinders from a fire at the Novelty Baking Company on nearby Front Street spread to other buildings and then to the *Great Republic*, setting her ablaze. Once her sails became engulfed there was no hope of saving her.

Two headlines appeared on the front page of the New York *Daily Times* that morning and informed the public of two different tragic sea disasters: one told of the "Great Conflagration" and the destruction of the *Great Republic*, while the other

*The largest American wooden square-rigger, the* Great Republic *was launched by Donald McKay at East Boston, Massachusetts, in 1853. Burning to the waterline before her first voyage, the* Great Republic *(335x53x29) was rebuilt in 1854 with one less deck and a reduced sail plan. Despite a modern Howe's double-topsail rig, she still required a crew of 50 men. She sailed on her maiden voyage to Liverpool early in 1855, then spent a year in French transport service. From 1857 to 1865 she sailed in the California trade, except for a year as a transport vessel during the Civil War. Laid up for a year, she was sold to owners in Yarmouth, Nova Scotia, in 1866 and to Liverpool, England, owners in 1869. The* Great Republic *foundered in the North Atlantic in 1872. This watercolor by Edward John Russell depicts the* Great Republic *in French transport service, sailing off Marseilles. (M.S.M. 33.11).*





*The* White Falcon *(190x38x23) was launched at Pittston, Maine, in 1853. After service in the China trade she joined the American clippers in French transport service. An* Illustrated London News *artist depicted her early in 1855 loading prefabricated barracks at Southampton, England, for delivery to the French troops in the Crimea. After the Crimean War she sailed in the China and guano trades. Seized as a Southern-owned vessel with the outbreak of the Civil War, she carried a load of coal to the West Coast, and in 1864 was sold to Peruvian owners and renamed* Napoleon Canavera. *In 1866, while carrying Chinese coolies to the guano islands, she was set afire and burned with 650 Chinese on board. (*Illustrated London News, *3 February 1855)*

even more somber story pronounced "Turkish Fleet Destroyed" and described in great detail the destruction of the fleet at Sinope by the Russian navy.[7] The aftermaths of the two unrelated events would converge nearly two years later when a rebuilt *Great Republic* sailed to the Black Sea.

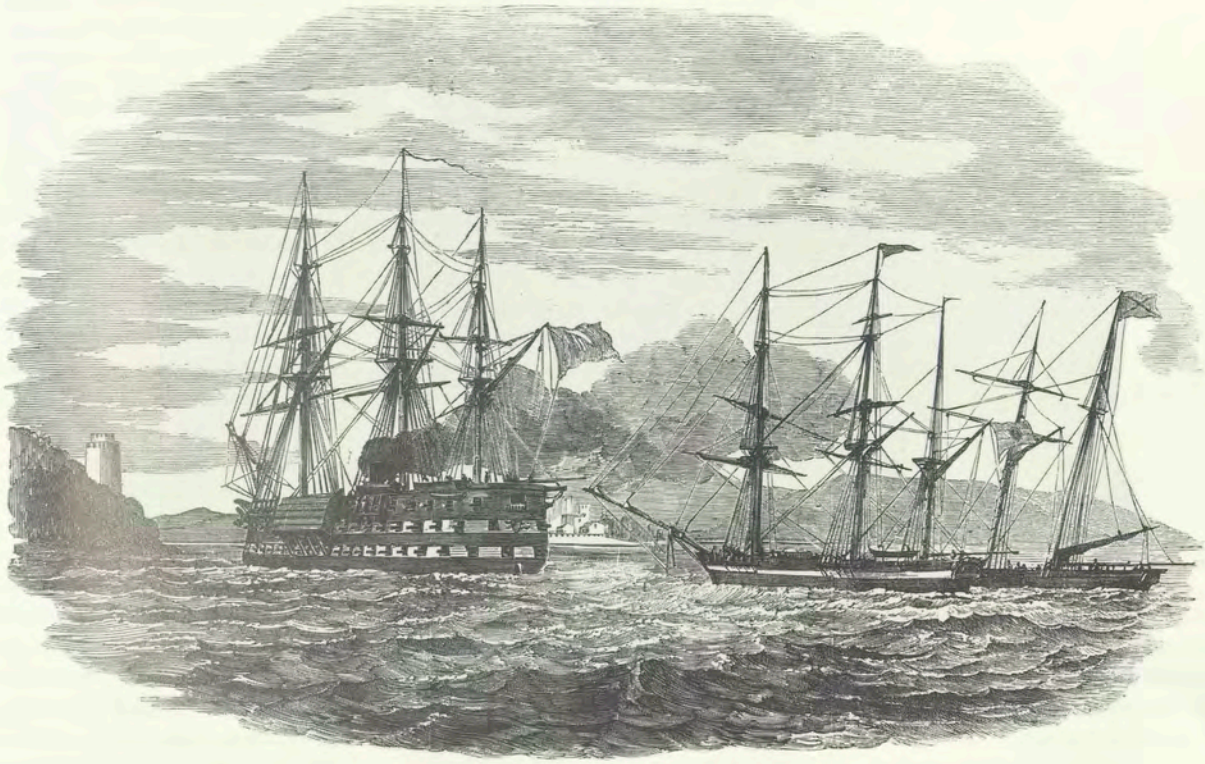
A determined Donald McKay spent the next year rebuilding the *Great Republic*. When completed she was considerably smaller; nonetheless, her registered tonnage was still an impressive 3,357 tons, and she still had the distinction of being the largest sailing ship on the ocean. She still had four masts, but with a considerably reduced rig, she required a crew only about half that of the original ship. The *Great Republic* finally sailed in February 1855, under the command of Captain Joseph Limeburner, bound for Liverpool. Shortly after her arrival in London she was chartered by the French as a transport and joined the growing number of American vessels in this service.

The United States had no political interest in the war in the Crimea, but was extremely interested in how the war was being conducted by the Europeans. The U.S. government sent a military commission to the war front to study the condition of the armies and to observe the operations used by all parties involved. Captain George B. McClellan, Colonel Richard Delafield, and Major Alfred Mordecai were sent to study and report on all aspects of the war including operations, fortifications, and ordnance. Five years later, their published reports would assist the U.S. government and (by then) General McClellan when organizing the Army of the Potomac at the outset of the American Civil War. Captain McClellan wrote a lengthy report about the mechanics of the war and mentioned the French chartering of American vessels. He described in detail the modifications made to the *Monarch of the Sea* and *Great Republic* when readied by the French for use in the Black Sea.

While in Marseilles both the *Monarch of the Sea* and *Great Republic* were fitted out to carry horses in addition to their human cargo. It was considered best to transport horses on sailing vessels rather than steamships so the horses would not be confined near the heat of the steam engines. For this service, the two clippers were fitted with horse stalls on their lower decks. The stalls were built by the French government for $8,000 and took about three weeks to complete. Measuring about 28 inches wide and five feet, 10 inches long, the stalls were lined with padding made of canvas stuffed with hair, and three extra ports were cut on the sides of each deck for increased ventilation.



*The* Ocean Herald *(234.5x44.2x22.1)) was launched at Damariscotta, Maine, in 1853 and served in Everett & Brown's New York-to-Liverpool packet line. At 260 feet overall, she was the second largest American clipper in North Atlantic packet service until her charter as a French transport. In 1856, after her French transport service, she was purchased by French owners and renamed* Malabar. *In this 1882 watercolor, François Roux depicted her being towed out of Marseilles Harbor with French troops on board, en route to the Crimea. (Copyright Photo Musée de la Marine, Paris)*



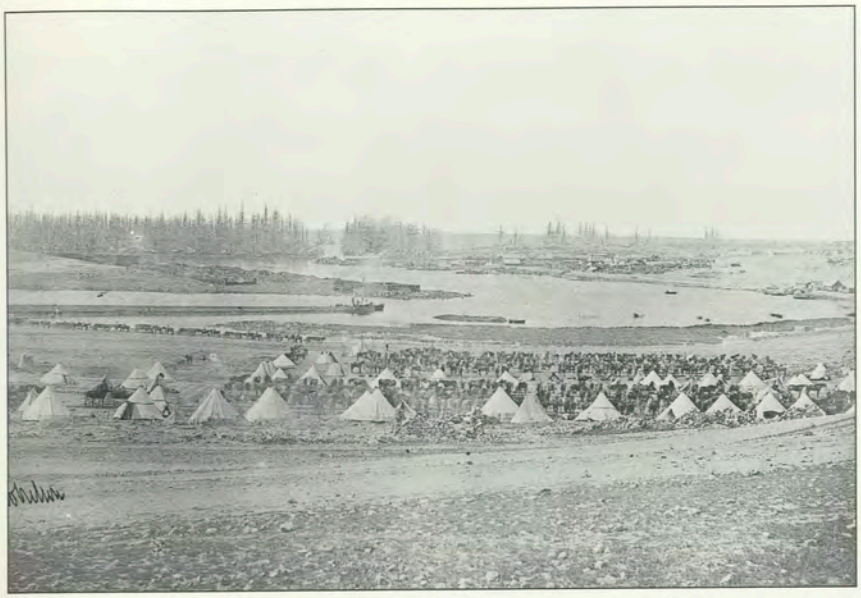
*Bound for the Crimea, the French Navy screw steamer* Charlemagne *tows two transport vessels from Constantinople through the Bosporus to the Black Sea. Because of the fluky winds of the Mediterranean and the strong currents of the Dardanelles and Bosporus, sailing transports spent a good deal of time under tow.* (Illustrated London News, *9 September 1854*)

The *Monarch of the Sea* could carry 300 cavalry or artillery horses, the *Great Republic* considerably more. On both ships, the horses were carefully loaded and off-loaded with the aid of the ship's eight-horsepower steam "donkey" engine. They could be moved into the ship's hold at the rate of about one horse per minute, accomplished by walking each saddled and equipped horse alongside the vessel on a bridge of flatboats, placing a sling, with breeching and breast-strap, beneath the horse, and lowering it into the hold using the engine for power. The French government was responsible for providing the forage for the horses, while the ship was contracted to feed the men she carried. The horses in transit were well maintained, with the French bringing their own veterinarians and medicines on board. The horses were cleaned once a day, and fed and watered twice a day. All told, of the 3,000 horses that the *Monarch of the Sea* carried at various times during her French service, she lost only about 30 horses during transit.

When not carrying a full load of horses the ship was capable of carrying up to 950 soldiers and 28 officers. The typical rations for a French soldier transported on American ships included bread, coffee, salt beef, potatoes, beans, rice and a small portion of brandy, rum, or wine. While horses were provided the comfort and security of a stall, the French troops were not furnished with bunks or hammocks. They slept about the decks, using their overcoats for warmth, with blankets offered primarily to those who were sick. [8] Stored safely below were hundreds of tons of war supplies and ordnance. Early in 1855 the American clipper *White Falcon* carried a less belligerent, but essential, cargo from England to the Crimea for the French government: prefabricated barracks to help the soldiers endure the winter.

The New York *Herald* published a report from Marseilles describing the "Immense Supply of War Munitions" being shipped from that port: "For some weeks war materiel weighing about 1,000,000 lbs. has been daily embarked for the Crimea. The English steamer *Lady Jocelyn* will sail shortly for [Bône, Algeria] taking in tow the American clipper *Gauntlet*....The English packet *Whitehaven* is also to proceed thither with the New York clipper [*sic*] *Alleghanian*, which is to convey 160 horses to the army of the East. The English steamer *Enniskillen*, towing the American clipper [*sic*] *Simoda* is also to leave for [Bône], where these vessels are to embark 160 horses for the same destination. The splendid steamer *City of Baltimore* will shortly clear out for Oran [Algeria], where she is to ship 290 horses. She is to take in tow the colossal American clipper *Ocean Herald*, which is to carry 200 horses."[9]

The presence of the great American clippers in Marseilles did not pass unnoticed by the French populace. American Consul John L. Hodge wrote to Secretary of State William Marcy with his impressions of the clipper ships and crews that had visited the port. "The number of vessels



*The French base at Kamiesh was situated on a bay that at times accommodated more than 1,000 naval and transport vessels, among them some of the finest American clipper ships of the day. Photograph by James Robertson, 1855. (The Royal Archives © Her Majesty Queen Elizabeth II )*

[is] nearly equal to the entire preceding year; this increase principally owing to so many employed in the French transport service, convoying troops, warlike stores &c. to the Crimea...this business had been profitable for our shipping...[and] includes some of the largest clippers on the ocean....These vessels do great credit to our country, the finest specimens of naval architecture, commanded by officers of gentlemanly manners & fine seaman like appearance. These clippers were visited by the authorities, also the ranks, beauty & wealth of this quarter of France, more than 100 miles off were received with great courtesy and gave a favorable impression of our country."[10]

In June 1855 the *Great Republic*, *Ocean Herald*, and *Queen of Clippers* left Marseilles, to be followed in a few weeks by the *Monarch of the Sea*. While some of the clippers first made the 300-mile passage south across the Mediterranean to Algeria to pick up horses or regiments of the colorfully uniformed French zouaves, these four vessels were bound straight from Marseilles to the Crimea. Heading south past Sardinia, they would then sail southeast and east past Sicily, Malta, and Crete before wending their way north through the islands of the Aegean to reach the Dardanelles, about 1,700 miles from Marseilles. Unlike the *Great Republic*, the *Monarch of the Sea* was towed all the way by the British steamship *City of Manchester*, making the passage from Marseilles to Constantinople in 10 days. Strong currents through the narrow Dardanelles and Bosporus made the 120-mile passage from the Aegean to the Black Sea a treacherous journey. Towboats or even steam warships were commonly used to pull the sailing transports from Constantinople through the Bosporus into the Black Sea. From there it was 350 miles–or two days–northeast to the Crimean peninsula, a passage one American considered about as eventful as a run up Long Island Sound.[11]

Despite its placid appearance, the Black Sea had been roiled by a "hurricane" that devastated the allied fleet late in 1854. Although the clipper transports missed this storm, not all of them had safe passage en route to the Black Sea. In September 1855 the *Nonpareil* was anchored off Seraglio Point at Constantinople when a French steamer collided with her. The *Nonpareil* lost her bowsprit, cutwater, and figurehead, and had to be towed by a steam frigate back to the French port of Toulon for repairs. After that incident she left the French transport service. The *Titan* had a similar accident. On 26 November 1855 she attempted to anchor in Valletta Harbor at Malta, having just arrived from the Crimean peninsula carrying 1,174 soldiers. When she let go her anchor she nearly ran into the shore. The unfortunate ship then collided with the *Marley Hill*, an iron screw steamer, and received considerable damage. After repairs were made she continued to serve the French.

In the Crimea, the British had gained possession of the harbor near the poor fishing village of Balaclava, just east of Sevastopol. The small harbor had a narrow, deep entrance with steep cliffs nearly surrounding it. Its opening to the sea was scarcely wide enough to allow two ships to sail abreast. Upon their arrival the allies had realized the harbor was too small to accommodate both the English and French fleets. The English insisted they maintain possession of Balaclava harbor, so the French continued marching to the west. They established their base at the bays of Kamiesh and Kazatch, south of Sevastopol, which offered them easier access for their ships and gave them the advantage of having the English protecting their flank.

A common entrance led to the twin inlets, and they became the main supply bases for the French. Unlike the English-controlled harbor at Balaclava, Kamiesh did not have a constricted entrance, nor was it bordered by steep cliffs. It was an ample harbor and had plenty of open landing areas on which supplies could be conveniently off-loaded. The harbor was so filled with shipping that the large number of masts resembled a forest. At one time more than 1,300 vessels were moored within the harbor.

The French constructed a wharf, and huge amounts of stores crowded the beach, but the great American clippers dominated the scene. An American traveler visiting the Crimea observed the busy harbor at

Kamiesh and wrote: "The French flag floated from her mizen mast, but the Stars and Stripes were at the peak. Prouder than the one hundred and twenty gun ship-of-the-line of the French, the *Napoleon III*, more dignified even than the *Agamemnon* of the English, the *Great Republic* of the Americans looked in her unassuming greatness–the commander of the fleet....The *Great Republic*, Captain Limeburner; the *Queen of the Clippers*, Captain Zerega, and the *Monarch of the Sea*, Captain Gardner, were anchored side by side, and I never felt prouder of my country than in witnessing these magnificent clippers from New York, so superior to any of the transports of other nations."[12]

During the days leading up to the final allied assault on Sevastopol, a young seaman from the *Monarch of the Sea* recorded what he observed in a daily journal.[13] Nineteen-year-old Aaron Wood, from Swansea, Massachusetts, and other crew members from the American transport ships were interested in getting close to the action. On 25 August, a small contingent from the *Monarch of the Sea* and the *Ocean Herald* trekked into the battle zone to, of all things, have a picnic:

*Saturday Aug. 25th.* Pleasant. Got ready at 7 o'clock and went aboard of the *Ocean Herald* to take a boy from there. Got ashore at 8 o'clock and started on foot 8 of us in an Easterly direction, Alf carrying the basket containing the dinner which was put up in the cabin by Mrs. Gardner and was very good there being one bottle of Cognac....When about 3 miles from the bay we came within shot of the Russian batteries which were evident by the shot and shell scattered about. There were some thousand acres over which the shot and shell were thickly strewn....After getting in a place where a view of the harbor of Sevastopol could be seen, concluded to dine. The harbor of Sevastopol runs nearly East and west and we being to the Eastward of it could see the east end of the town and forts Constantine and Alexander which are on the opposite side of the harbor from the city....While were taking our dinners a shot was fired which struck about 20 rods from us and several came as near.

The American visitors returned safely to their ships and waited for the expected bombardment of Sevastopol. The allies had undertaken massive bombardments of the city of Sevastopol five times throughout the duration of the war, until they finally succeeded in breaking the back of the Russian defenses with the sixth assault.

While many of the American clippers lay at anchor at Kamiesh, the allies began the final bombardment of the besieged city. The serenity of the early morning hours of 5 September 1855 was shattered by the sound of more than two hundred cannons as the French opened fire on Sevastopol. After three days of pounding, more than 30,000 Russians began to evacuate the south side of the city and proceeded to destroy anything that would have value to the victors.

The war was effectively over, and the massive transport of men and supplies began once again. On 2 April 1856 the allied cannons again roared in the Crimean upland. This time they signaled the news of the diplomatic end of the long war. The Treaty of Paris had been signed three days earlier, and the allied soldiers could finally go home.

The American clipper ships could return to their more usual trades also. Two, however, would soon find new homes in the French merchant marine, the *Ocean Herald* being sold to French owners and renamed *Malabar*, and the *Queen of Clippers* selling to owners in Marseilles for 150,000 francs and sailing thereafter as *Reine des Clippers*.

Little of lasting value was actually accomplished by the Crimean War, especially when contrasted with the enormity of the effort expended and the number of casualties endured. It was a massive undertaking for the allies, who were obligated to transport vast amounts of war materiel and huge armies thousands of miles in order to confront the enemy. By the end of the campaign more than a quarter million English, French, and Turkish soldiers had died on the battlefields and in the valleys of the Crimean peninsula.

The Russians too had fought bravely and suffered an equally horrific loss as the allies. Two hundred fifty-six thousand Russian soldiers were killed, wounded, or died of disease and the cruel elements during the campaign. For the time being the Russians no longer posed a threat to the balance of power in the Mediterranean. Aided by the big American clipper ships, the allies had managed to bring enough troops, supplies, and munitions to the distant port to help them win the spoils of war.

## Notes

1. John Harris, *The Gallant Six Hundred* (New York: Mason & Lipscomb, 1973), 89.

2. New York *Herald*, 27 November 1854.

3. Nathaniel Hawthorne, *The Consular Letters, 1853-1855*, ed. Bill Ellis (Columbus: Ohio State University Press, 1988), 259.

4. Ibid.

5. William A. Fairburn, *Merchant Sail* (Center Lovell, Maine: Fairburn Marine Education Foundation, 1955), 3534; the careers of the 11 clippers chartered for French service so far identified are outlined in Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships, 1833-1858* (Salem: Marine Research Society, 1926-27; reprint, New York: Dover Publications, 1986).

6. Fairburn, *Merchant Sail*, 1539.

7. New York *Daily Times*, 27 December 1853.

8. George B. McClellan, *Report of the Secretary of War Communicating the Report of Captain George B. McClellan, One of the Officers Sent to the Seat of War in Europe in 1855 and 1856* (Washington, D.C.: Government Printing Office, 1857), 362.

9. New York *Herald*, 12 July 1855; although designated "clippers" in this article, both the *Alleghanian* and *Simoda* were full-bodied merchant vessels, not clipper ships.

10. Dispatch No. 42, Marseilles, Records of Foreign Service Posts of the Department of State, RG 84, National Archives, Washington, D.C.

11. Aaron H. Wood, Journal, author's collection; John Codman, *An American Transport in the Crimean War* (New York: Bonnell, Silver & Company, 1896), 44.

12. Quoted in Richard C. McKay, *Some Famous Sailing Ships and Their Builder Donald McKay* (New York: G.P. Putnam's Sons, 1928), 244.

13. Wood, Journal.

# Quartermaster Woodfin and the *Oosterdijk*: A Tale of Angary in the First World War

ELIZABETH W. MATTHEWS

The *Oosterdijk* gathered way, leaving Norfolk behind as she headed for the open sea on an April day in 1918. Perhaps Quartermaster Third Class Edwin C. Woodfin had a chance to glance back at his native state between watches at the wheel. It was not unusual for the 5,226-ton, 450-foot Holland-America Line steamship to be departing Chesapeake Bay. She had done so many times since her launch in 1913. What was unusual was the American flag flying at her stern, for she was a Dutch-registered vessel built in England. How did this Dutch ship happen to be sailing under the American flag with a U.S. Navy crew?

The *Oosterdijk* had been about halfway from Rotterdam to Baltimore when the story began in August of 1914. The murder of the Austrian archduke in Sarajevo had brought the major European powers into a long-anticipated conflict that soon aligned the Central Powers of Germany, Austria-Hungary, and Turkey against the Allies: Great Britain, France, and Russia. Seemingly safe across the Atlantic, the United States claimed neutrality and sought European promises to respect neutral trade, as they had through much of the Napoleonic Wars a century earlier. However, to isolate the Central Powers, Great Britain reaffirmed its 1806 "doctrine of the continuous voyage," which had abrogated the American premise that a "broken voyage" from a foreign port to a belligerent port by way of a U.S. port was neutral trade between the U.S. and the belligerent. By 1915 the British had declared a blockade of the North Sea and Baltic and were intercepting neutral ships bound for Germany, The Netherlands, or Scandinavia. Germany retaliated with an extension of the war zone to the waters of the British Isles, promising to use its U-boats to attack without warning, and claiming no responsibility for inadvertent damage to neutral shipping in the war zone.

The sinking of the British liner *Lusitania* with Americans on board in 1915 moved the U.S. closer to siding with the Allies. Through the ensuing year and a half, President Wilson sought to negotiate a peaceful solution to the war, and Germany eased up on U-boat attacks through 1916 to keep America neutral. But Germany resumed unlimited U-boat warfare in February 1917 and sank five American ships in March 1917. On 6 April 1917 the U.S. declared war against Germany.

That month, Germany destroyed 881,000 tons of Allied shipping. Since the beginning of the war, 847 vessels, totaling more than 6,330,000 tons, had been sunk. Among them were 152 neutral vessels, including 76 Dutch and 10 American ships. At that rate, Allied and neutral tonnage was being destroyed much faster than it could be replaced.[1]

The United States had anticipated the coming need for an expanded merchant marine when it established the U.S. Shipping Board with the United States Shipping Act of 7 September 1916 to encourage, develop, and create a naval auxiliary and naval reserve, to regulate carriers by water engaged in foreign and interstate commerce, and to aid in the development and maintenance of a merchant marine to meet the requirements of the commerce of the United States. Six months after approval of the Shipping Act, the Board had its Commissioners in place and had set up an Emergency Fleet Corporation for the purchase, construction, equipment, lease, charter, maintenance, and operation of merchant vessels in the commerce of the United States.[2]

The course of the war had brought rapid change, forcing on the Board the function of operating and maintaining a fleet of merchant vessels in the face of a heavy toll of vessels taken by German submarines after January of 1917, when necessary replacements were unavailable. Despite plans for a construction program of unprecedented size, new ships could not possibly be available in time to carry civilian commerce, let alone the American Expeditionary Force troops and supplies committed to the war after April 1917. To augment the commercial fleet and serve military needs, the Shipping Board requisitioned American commercial vessels, commandeered the use of vessels, purchased foreign-built vessels, appropriated German vessels that had been interned in American ports at the outbreak of the war, and requisitioned neutral Dutch ships.[3]

At least 87 Dutch vessels had taken shelter in American ports after the U-boat raids began again in 1917.

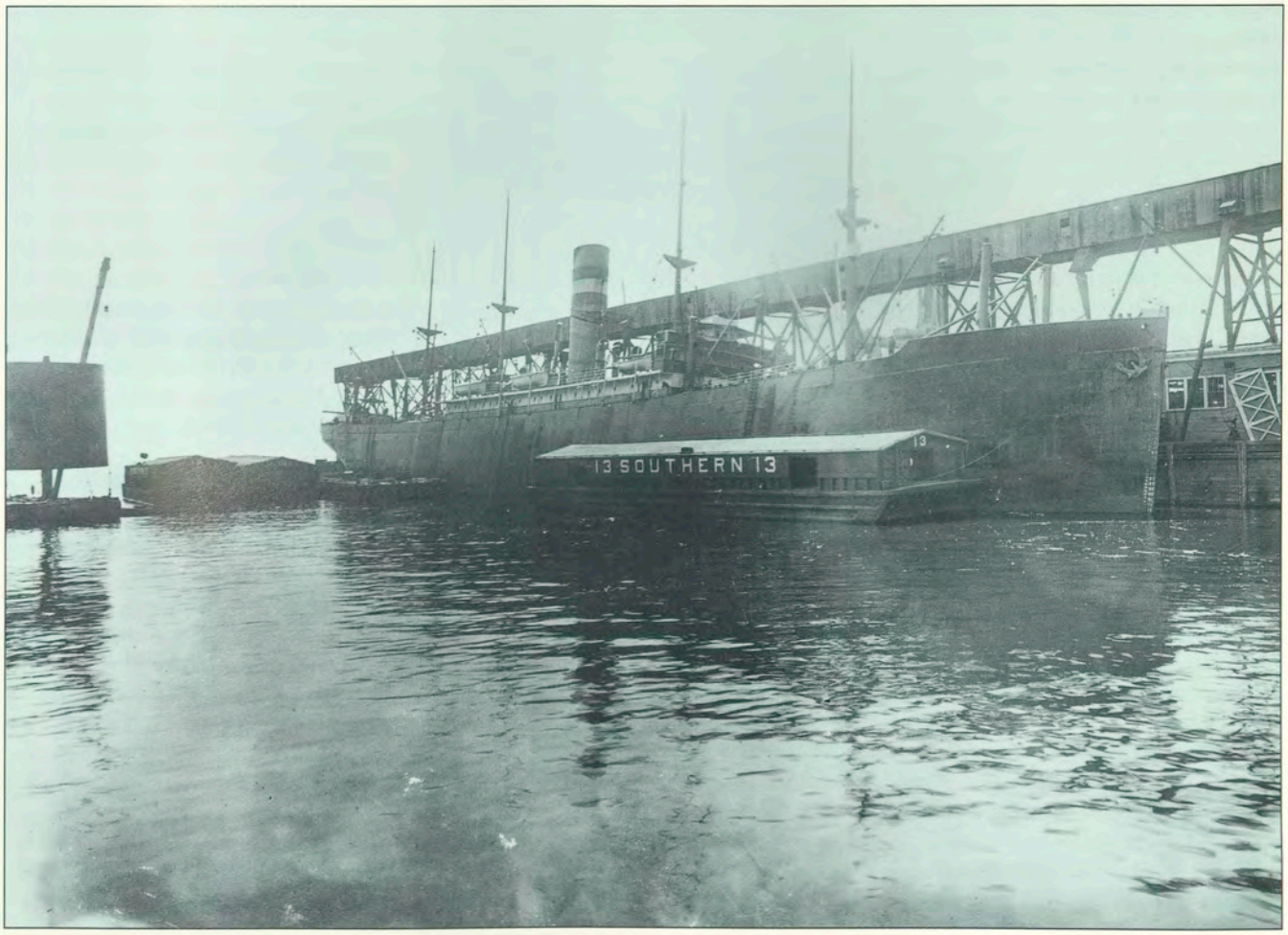
The *Oosterdijk,* for example, had continued in transatlantic neutral trade between the U.S. and Rotterdam, or occasionally the Mediterranean, since 1914. However, two days after leaving Newport News for Rotterdam on 16 February 1917, she had put into Halifax, Nova Scotia, to avoid the U-boats, and had then returned to lay up in a U.S. port in June. President Wilson was sympathetic with the neutral position of The Netherlands, but as the war effort increased in 1918 he was compelled to requisition these Dutch vessels under Act of Congress, stating "the imperative military needs of the United States require the immediate utilization of vessels of Netherlands registry, now lying in the territorial waters of the United States."[4]

As a neutral nation, The Netherlands had proposed in January 1918 that the Dutch vessels be chartered to the U.S. Shipping Board specifically to carry relief supplies for neutral Belgium and Switzerland, with safe conduct passes to French ports. As part of the contract, equal tonnage was to be shipped from The Netherlands to the U.S., but the impossibility of doing this negated the proposal.[5]

The United States then resorted to the "right of angary," an ancient power conferred on a belligerent under extreme necessity to requisition merchant vessels of neutral foreign registry temporarily lying within its territorial jurisdiction. Payment of just compensation was an important aspect of such an arrangement, recognized in constitutional and international law. Under the "extreme necessity" of war in 1918, the U.S. and Great Britain requisitioned approximately one million tons of Dutch shipping.[6]

The Dutch acknowledged the right of angary, but they insisted that its application to the fleet *en masse* was entirely arbitrary. Secretary of State Robert Lansing reported that exercise of the right was admittedly arbitrary and often distressing in its results, and for this very reason it was exercised only in cases of emergency. Lansing assured the Dutch that the United States was merely taking over temporary use of the vessels, that liberal charter rates would be paid, that the U.S. would assume all war and marine risks, and that the ships would be returned at the termination of the emergency.[7]

*With her steel hull and quadruple-expansion steam engine, the Holland-America Line's* Oosterdijk *(450.4x55x38.7) was a modern transatlantic freighter when she was launched in 1913 by Irvine's Ship Building and Dry Dock Company at West Hartlepool, England. As a neutral Dutch vessel, she contined in transatlantic service between the U.S. and Rotterdam during World War I until Germany declared unrestricted U-boat warfare in February 1917. She was laid up in U.S. ports for a year before the U.S. seized her through the right of angary in March 1918. She is shown here at a Newport News, Virginia, grain wharf. (Courtesy The Mariners' Museum, Newport News, Virginia)*



Lansing's statement, that "the law of angary is but one expression of the fundamental right of a sovereign to control all private property with its jurisdiction," was in close agreement with the British interpretation of angary. However, President Wilson's proclamation of angary began: "Whereas the law and practice of nations accords to a belligerent power the right in time of military exigency and for purposes essential to the prosecution of war to take over and utilize neutral vessels lying within its jurisdiction." Thus, Wilson emphasized "military exigency" over "sovereign rights" of nations. The Dutch used the terms "seized and detained" to describe this requisition of their ships.[8]

But whatever the legal interpretation, 87 Dutch vessels, including three tankers and three passenger liners, were requisitioned by the U.S. on 20 March 1918. Dutch crews were informed that they would receive wages and be treated as guests of America until they were repatriated. About 1,600 returned home aboard the Dutch liner *Nieuw Amsterdam*. Others were delayed by the scarcity of vessels sailing to The Netherlands; nevertheless, all but a few had been repatriated within three months.[9]

The Shipping Board had to deal with cargoes that were already on ships before the takeover, and reimbursement to owners. Efforts were made to forward cargo to original destinations on substitute vessels, but with deteriorating shipments the United States exercised the discretion conferred by maritime law on the master of a vessel to sell his cargo. The United States sold some and purchased much for the war and navy departments.[10]

Of the 87 Dutch vessels, 67 were assigned to the U.S. Shipping Board and 19 were turned over to the U.S. Navy Department. Among the five largest was the *Oosterdijk*. This 450-foot steel vessel, with 55-foot beam and 38-foot depth of hold, had been built for Holland-America by the Irvine Shipbuilding and Drydock Company of West Hartlepool, England, and was launched in February 1913. With a quadruple-expansion (four-cylinder) steam engine of 5,000 horsepower, she could steam at 14 knots. Designed to carry grain and high-value cargo, and equipped with wireless radio, she was turned over to the Naval Overseas Transportation Services in April 1918, with Lieutenant-Commander Arthur H. Webber in command.[11]



*Quartermaster Edwin C. Woodfin (1895-1957). (Courtesy author)*

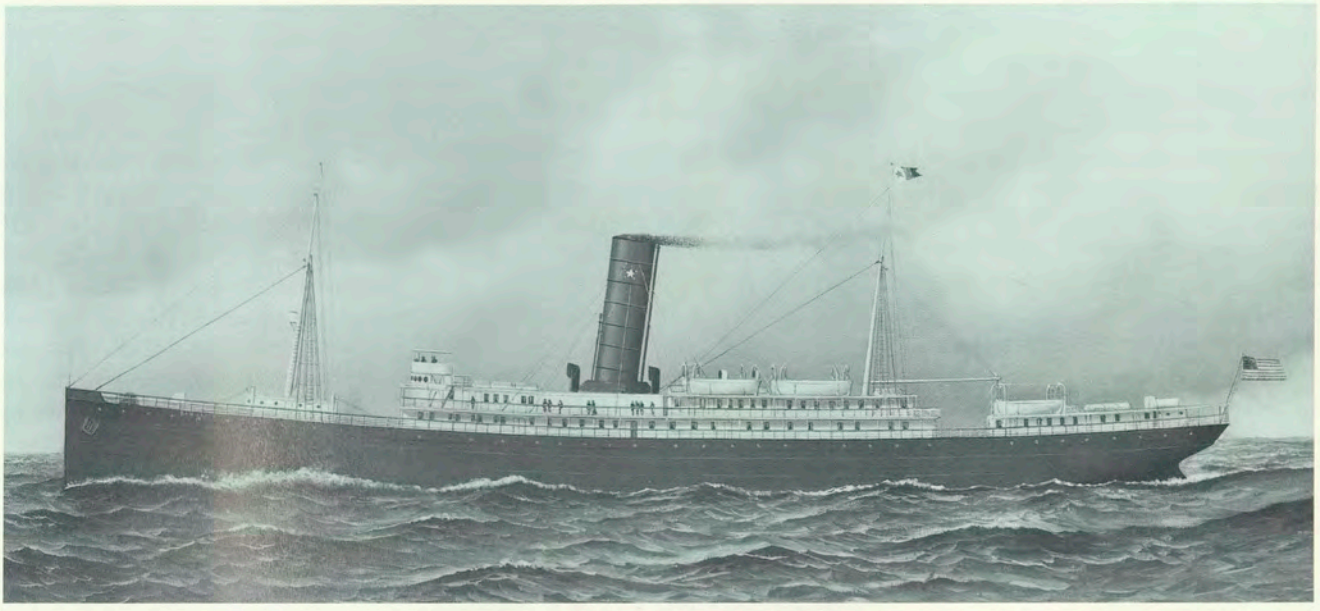
Three days before the Dutch ships were requisitioned, an American seaman, Quartermaster Third Class Edwin C. Woodfin, was transferred to Overseas Detail at Virginia Beach, Virginia. Twenty-two-year-old Woodfin of Ashland, Virginia, had been educated at Randolph-Macon College and had joined the Hanover Grays, with two of his five brothers, in anticipation of America's entry into the war. The Grays had been reactivated "for the purpose of training and for inspiring men to be ready to do their duty when their services are needed."[12]

Woodfin left his home on 1 May 1917 to enlist in the U.S. Navy at Oyster, Virginia. His slight limp, caused by childhood poliomyelitis, was overlooked, and he was sworn in. Shipped to Chincoteague Island 23 May, he was stationed aboard the USS *Hazel* as seaman second class. Remaining at that station until 15 March 1918, he left as seaman third class and was stationed barely a week at the Naval Rifle Range, Norfolk, before being transferred to USS *Procyon* at Baltimore on 21 March, the day following the United States takeover of neutral Dutch vessels in American ports. The 3,565-ton *Procyon* was another of the Dutch vessels, built in 1915 at Rotterdam.[13]

Woodfin penned cryptic notes in his diary, and kept his family and friends informed with detailed letters. On the date of his transfer he wrote to his fiancee, "They say that all of us will be shipped out of here before the end of the week."[14]

Pausing in mid-sentence, he began another heading. "Same night.–Excuse me, but I was interrupted by an order to go to Norfolk at once. From there I was ordered to Balti[more], Md. where I am to go aboard a steamer. From there I do not know where I shall go....I am rather glad to be able to go over there and I feel that my chance for a safe return is one hundred to one."

Only eight days had elapsed from the presidential proclamation announcing the takeover of the



*Built at Chester, Pennsylvania, in 1903, the twin-screw, steel-hulled* San Jacinto *(380x53x24.7) spent 14 years in freight and passenger service for the Mallory Line between New York and the Gulf ports of Key West and Galveston. In April 1917 she was impressed by the government to serve as one of the first U.S. troopships to carry the American Expeditionary Force to France. Repaired after her collision with the* Oosterdijk, *the* San Jacinto *continued to serve the Mallory Lines into the 1930s, and then the Atlantic, Gulf, and West Indies Lines. While carrying general cargo and 109 passengers from New York to San Juan, she was torpedoed on 21 April 1942 and sank with the loss of five crew and nine passengers. This oil painting of the* San Jacinto *in Mallory Line service is attributed to Antonio Jacobsen. (M.S.M. 84.49)*

Dutch ships, until this sailor's arrival on board a second and larger Dutch ship, the *Oosterdijk,* at Baltimore. "March 28...now aboard the *Oosterdijk*....This ship is much nicer than the one which I just left....it will probably be a month before we sail although it may not be as long...There are about one hundred men aboard this ship and I think that crew will be added." Perhaps a few more men were added, but the navy rated the ship for a crew of 107.

Woodfin judged this vessel nicer than the one he had been on, and, indeed, many of the Dutch cargo ships lacked modern fittings, such as steam heat, baths, and refrigerators. The *Oosterdijk*, however, had been built with these modern conveniences for both officers and crew.

On 28 March 1918, an executive order was issued permitting the secretary of the navy to assume possession of tackle, apparel, furniture, equipment, and stores, including bunker fuel aboard the Dutch vessels.[15] With the American crews aboard, the vessels were rapidly put into service. "I have been so busy the past few days that I have not had a chance to do anything," reported a tired Woodfin. "Besides being on watch for eight out of twenty-four hours, I have had to work as long as there was any light left. Believe me, there is sure some work to do on a ship this size."

The great American push to get the American Expeditionary Force to France was on. After General Pershing's arrival with a token force in June 1917, regular troop convoys began with less than 50,000 men in December 1917. Shipments had begun to increase in March 1918, with 116,000 men destined to cross in April and a high of 306,000 in July. And millions of tons of war materiel would accompany them. President Wilson's promised "bridge of ships" was taking shape.[16]

After the *Oosterdijk* took on a cargo of general supplies, she steamed down Chesapeake Bay to Norfolk Harbor where naval supplies were loaded. Following a brief stop at New York, the ship left on 25 April in a convoy destined for France. She arrived at Brest, in Brittany, on 10 May, and two days later she discharged supplies at the military depot at St. Nazaire, at the mouth of the Loire River. Returning to Brest, she departed on 11 June, arriving at Baltimore on 21 June 1918 for minor repairs.[17]

The *Oosterdijk* sailed out of New York Harbor 1 July 1918, again bound for France in convoy. Eight days later, on a hazy evening, with light breeze and moderate seas, the *Oosterdijk* was steaming along, turning 48 revolutions per minute. The 380-foot, 6,069-ton steamship *San Jacinto* was just off the port beam. Built in 1903 for the Mallory Line, she had spent 13 years in service between New York and the Gulf of Mexico ports before being impressed in April 1917 as one of the first government troopships to ferry the American Expeditionary Force across the Atlantic.[18]

"We were about six days out from the states and on that night about twelve o'clock, while sleeping out on deck, on account of the heat, I was awakened by someone walking over me," recorded Woodfin. "I got up and noticed that one of the ships was

running rather close to us. I remarked to some of the boys who were standing nearby, 'That ship is going to ram us surely, unless she changes her course.' She was running down on us...a collision was unavoidable. You cannot imagine the thoughts that ran through my mind at that time."[19]

The quartermaster also noticed the *San Jacinto* closing in, and at four minutes past midnight the *Oosterdijk* was given three degrees of right rudder. Then, at 12:07 the ship was ordered hard to port, apparently to cut across the *San Jacinto*'s bow. Within three minutes the *San Jacinto* appeared helm hard to port. Two minutes later a call went out to Captain Webber, and three minutes after that the helpless crew watched the *San Jacinto* drive her bow into the *Oosterdijk* amidships.[20]

"Well, it was a miracle, the way in which this happened," wrote Woodfin. "This other ship, the *San Jacinto*, hit us and hit us solid at mid ships. It hit us square on a beam or else it would have cut our ship into two parts. Strange to say, there was no explosion [of munitions in the hold] nor was there any great rent in our ship."

Three minutes after the collision the abandon ship drill sounded and the crew mustered at the boats while the engine room watch remained at their stations. At 12:25 the Chief engineer reported to the commanding officer on the bridge that the pumps were handling the leakage. At 12:30 Captain Webber ordered all hands below to shift cargo and all the engine room crew to their stations in the engine room.

All available crew began shifting cargo to give the ship a starboard list, but the chief engineer then ordered that the cargo be shifted back to give a port list as the main bilge pump suctions were on the port side. "We got to work at once and tried to save the ship," continued Woodfin. "We shifted cargo to one side, then tested the ship so that the worst leak was above the water line and our pumps were holding our own....I have never in my life seen men work as our boys worked that night from 12:30 to 8:00 a.m."

The two damaged ships left the convoy about daylight and headed slowly back toward land. Listing 10 degrees to port, the *Oosterdijk* plowed through the moderate seas with the *San Jacinto* a safe 1,600 yards abeam.

"Well, we thought that we had the old tub out of the worse danger and true we did, had there not been another mishap," wrote Woodfin. "Being worn out after breakfast I turned in for some sleep. I do not know why, but at about twelve o'clock noon I was awakened by a dull thud. I was in a half dazed state, being so suddenly disturbed from deep slumber. One of my ship mates came running in and said, 'Woody, get up and put your clothes on, something has gone wrong. I do not know what it is, but hurry up, for I can hear the water pouring in now.' I jumped into the first thing that I could get my hands on and ran out on deck just as the general alarm was sounded."

It was 1:52. Two minutes earlier the engine-room coal bunker bulkhead had collapsed, flooding the boiler room and engine room. The engineers secured the engine and rushed on deck.

"I was told that the bulk-head had given away, not being able to stand the pressure. This caused the sides to open up and the water rushed in," explained Woodfin.

"We all put to sea in the lifeboats as soon as possible. I think that it was eight minutes before all of the lifeboats were lowered and pulled away from the doomed ship....And we had thirty-two men in that little boat, for one of the lifeboats had been smashed in the collision and we had to take her crew in with us."

At 2:10 P.M. the captain hoisted the ensign and sounded the final abandon whistle signal, and at 2:14 P.M. the commanding officer's lifeboat left the ship's side. By 3:30 P.M. all of the crew and lifeboats were aboard the *San Jacinto*. At 3:39 the *Oosterdijk* heeled sharply to port, settling fast by the stern. By 3:40 the stern was underwater, and at precisely 3:54:39 the ship sank in 40° north latitude, 47°22' west longitude.

"We had to stand by to see the good old ship go down," Woodfin wrote. "It was sure some sad sight to see her go down. It was almost human. She sank gradually until her decks were covered with water, then she turned over on her side and went down, stern first, holding her head above water as long as possible, to the last minute. I surely did hate to see my home, all of my belongings and old glory go beneath the waters edge, never to rise again. And not a single human life lost, not even anyone hurt, more than small scratches....It surely was not any fun there in the Atlantic ocean one thousand miles from land, the wind blowing and the waves rolling rather high. I was truly glad when the 'San Jack' picked us up, even though she did not have a whole bottom on her. We never knew what minute she would go down by the cave-in of a bulkhead, but she stayed on top. We had very good beds on her but she was short of food and water."

As the *San Jacinto* continued to take on water through her damaged forepeak, her captain ordered an SOS signal broadcast, which brought the Norwegian liner *Bergenfjord* and the Swedish motor ship *Bulleran* to assist.[21] They stood by overnight. "We stayd on her [*San Jacinto*] for about three days before anyone came to our aid," wrote Woodfin. "On the third night a Norwegian ship hove in view, but she could not take us off until the 'San Jack' should sink." As a neutral vessel, the *Bergenfjord* would violate her neutrality if she assisted an American belligerent vessel that was not technically in distress. "She did not sink so the next morning when one of Uncle Sam's ships came up, we were transferred to her."

"Uncle Sam's ship" was the USS

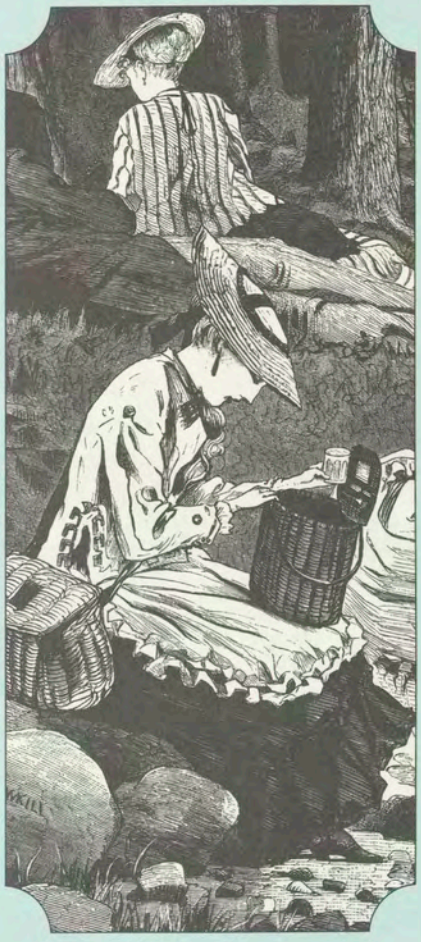
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## MEMBERS' WORLD MUSIC CONCERT AND PICNIC BY THE RIVER

***Thursday, June 6***

Celebrate warm evenings with a special evening of music and an old-fashioned picnic at 7 P.M. under the Boat Shed at Lighthouse Point. From Iceland comes Hvisl, a quartet of young men who sing new and old songs of Icelandic tradition in smooth harmony. Mystic Seaport's riverfront is the perfect setting to experience the vitality and warmth of their music. For an extra special treat, we also present Ana Vinagre from New Bedford, who sings the haunting and powerful fado music of Portugal. This traditional music was born four centuries ago in laments sung for lost loves sailing across the sea with the early Portuguese explorers. This captivating and dramatic genre lives on in Portugal today, and Ana Vinagre, with her unforgettable voice, is at the forefront of its purveyors. Forebitter rounds out the evening with a selection of songs from their new CD, *Unmooring*. These talented Mystic Seaport chanteymen have been traveling the world, presenting American sea songs to audiences in Poland, France, England, Holland and Portugual! During the concert, treat yourself to a picnic basket supper by the river! Each basket serves two people and contains baked rosemary chicken (served cold), potato salad, rolls, seasonal fruits with cheese & crackers, fresh baked cookies, and bottled spring water. Cost for the supper is $20 (includes tax), and the picnic basket is yours to keep! Wine and beer available for purchase. Suppers must be preordered on the attached Members' Programs coupon.

## OPEN HEARTH COOKING CLASS

***March 4 or 18***

All participants help prepare an entire meal, then sit down to a sumptuous dinner by candlelight in the Buckingham-Hall House! Relax before the open-hearth fire with the wonderful smells of baking bread and roasting meats. 6-10 P.M. Cost is $40 ($45 for nonmembers). To register, call Holly Malloy at (860) 572-0711, ext. 5272.

## ADULT COMMUNITY SAILING CLASSES

Join us on the Mystic River—from basic sailing to racing, we have classes for all ages and abilities. Participants sail in Mystic Seaport's nine-foot Dyer Dhows. To register, call (860) 572-5322.

**Saturday classes,**
***March 16-May 18***

Beginner: $175 ($200 for nonmembers); Learn to Race: $165 ($195 for nonmembers); Racing Series (March 23-May 11): $125 ($150 for nonmembers)

**Sunday classes,**
***March 17-May 19***

Beginner: $175 ($200 for nonmembers); Intermediate, Advanced: $165 ($195 for nonmembers)

**Wednesday class,**
***March 20-May 15***

Racing Seminar: $125 ($150 for nonmembers). To register, call (860) 572-5322.

## JUNIOR COMMUNITY SAILING CLASSES

***March 20-May 17***

Afterschool classes for juniors, ages 10-17; cost is $65 ($75 for nonmembers). Wednesday: Level 1 Thursday: Level 2; Friday: Advanced & Racing.

# MEMBERS' PROGRAMS

## BRILLIANT ADULT SAILS

To register for *Brilliant* sails, call (860) 572-5323.

### Family Weekend, *May 24-27*

Sign aboard for a memorable Memorial Day weekend sail! Trip departs from and returns to Mystic Seaport, and may include such destinations as Newport, Block Island, and Shelter Island. Hands-on involvement is required, but professional supervision and instruction make the trip enjoyable for beginners as well as veterans. Children must be 15 or older. Cost is $495 per person ($530 for nonmembers includes a one-year individual membership to Mystic Seaport).



### The Birds and Wildlife of Block Island *May 31-June 3*

Join Maggie Philbrick, Director of Denison Pequotsepos Nature Center in Mystic, for a sail to Block Island. Philbrick guides us through the many nature trails and shore scenes during our two days on Block Island, followed by a return sail to Mystic. Cost is $525 per person ($560 for nonmembers includes a one-year individual membership to Mystic Seaport).

### The Story and Reconstruction of the *Amistad* *June 7-10*

Mystic Seaport will soon begin construction on a reproduction of the famous schooner *Amistad*. The vessel made history in the nineteenth century by providing inspiration for the abolitionist movement through a series of naval, political, and legal events. We will be accompanied by Quentin Snediker, our *Amistad* program manager. Snediker has researched the schooner's design and history, and will lead discussions of this important event and project. Readings will be recommended. Cost is $495 ($530 for nonmembers includes a one-year individual membership to Mystic Seaport). To register, call (860) 572-5323.

## CHILDREN'S PROGRAMS

### Sea Squirts *March 6-April 10, Wednesdays, 9-10 A.M.*

Sea Squirts is a program for 2 and 3 year olds and their grownups in the Children's Museum, and includes stories, songs, toys, science, a craft and, weather permitting, a "field trip" to a Museum exhibit. Kids and adults use their imaginations to go lobstering on the Children's Museum's lobster boat and cook up a sailor's meal in the galley. Cost is $40 for the first child ($45 for nonmembers) and $15 for each additional child. To register, call the Education Department at (860) 572-5322.

### Members' Kids Party *March 12*

Calling all kids ages 4 to 9! What did kids do in their parlors before T.V. and computers? They had a rollicking* time! Join us and see what's up! (*rollicking: full of fun and good spirits.) Tuesday evening, 7-8 P.M., in the Children's Museum. Cost is $1 per child. To register, call the Membership Office at (860) 572-5339.

## PLANETARIUM PROGRAMS

For information and reservations on the following programs, please call the Planetarium at (860) 572-5355. Classes are held in the Planetarium unless otherwise noted.

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

Saturday afternoon, 1-5 P.M. Basic theory, installation procedures, user adjustments for peak performance. Hands-on use of radars is encouraged. Held at Dockside Electronics, Noank, CT. Cost is $45 ($50 for nonmembers).

### Introduction to GPS *March 11*

Monday evening, 7:30-9:30 P.M. Topics range from basic features and use to installation tips and antennas. Cost is $27 ($30 for nonmembers).

### Electronic Charting Techniques *March 18*

Monday evening, 7:30-9:30 P.M. Learn the latest in electronic charting and plotting equipment interfaced with other marine electronics, including GPS and radar. Cost is $36 ($40 for nonmembers).

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

Tuesday evenings, 7-9 P.M. This adult beginner's course examines ancient and modern views of the universe, the solar system, timekeeping and calendars, the birth, evolution, and death of stars, galaxies, quasars, and a brief look at space navigation and telescopes. The Planetarium sky and outside viewing with telescopes is incorporated into the class. Cost is $80 ($72 for nonmembers).

### Family Skywatcher's Guide *March 23*

Saturday evening, 7:30-9 P.M. Learn about the spring constellations, and view the moon and planets outdoors with our telescopes. Cost for adults is $3 ($3.50 for nonmembers), and youth $2 ($2.50 for nonmembers).

### Celestial Navigation Seminar *April 13-14 or May 18-19*

Saturday and Sunday, 9:30 A.M.-4 P.M. This intensive two-part seminar covers material normally covered by our ten-week celestial navigation course. Class is limited to 15 students. Snacks and beverages are provided. Cost is $297 ($330 for nonmembers).

# MEMBERS' PROGRAMS

## SPECIAL EVENTS

### Victorian Yankee Symposium "What Killed the Victorian Yankee?" *March 9*

Five speakers discuss the events and trends that marked the end of one era and the beginning of a new era in art, literature, music, and cultural history. Julie Rivkin (Connecticut College) presents modernism in literature; Samuel Elsworth (Rutgers University) addresses the social and cultural history of the period; Orly Leah Krasner (CUNY) speaks about the era's new music; Penny Knowles (former Director of the Lyman Allyn Art Museum) discusses art; Susan Jerome, Mystic Seaport's Foreman of Roleplayers, takes an intimate look at the changing fashion consciousness of Americans–from haircuts to hemlines. Learn how dramatic events such as the Armory Show of 1912, and subtler shifts marked the end of the Victorian era, and forced the Victorian Yankee to face modernism and the twentieth century. The symposium is held in the River Room of the Seamen's Inne. In the morning, pastries and coffee and tea are served; at noon, a buffet lunch includes chowder, assorted meats and cheeses, breads, salad, dessert, and coffee and tea. Cost is $40 ($45 for non-members). To register, call (860) 572-5323.

### Lobsterfest *May 25-27*

Start your summer with a traditional lobster feast served by the Mystic Rotary Club under the Boat Shed at Lighthouse Point, 11:30 A.M.-3:30 P.M.



### Decoration Day *May 27*

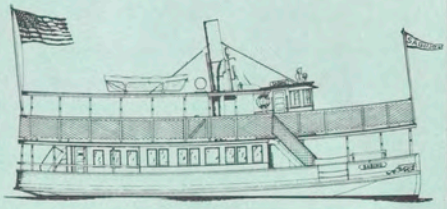
A historic reenactment of an 1870s Memorial Day brings the past to life. Ceremonies at 12:30 P.M. and 2 P.M.; parade follows the 2 P.M. ceremony.

### Small Craft Weekend *June 1-2*

Small craft enthusiasts gather at Mystic Seaport with their boats for workshops, an evening program, and an early Sunday morning excursion down the Mystic River. Visitors can see traditional small craft on display or at work on the river. Reservations are required for small boat owners. Small Craft Office: (860) 572-0711, ext. 5028.

### Sea Music Festival *June 7-9*

This year's concert features Cindy Kallet, Louis Killen, Holdstock and MacLeod, Hvisl, Dick Swain, Bob Webb, Bob Walser, Stuart Frank and Mary Malloy, and the exciting return engagement of Ian Robb of Canada. Watch for more details in the Summer *Log*!



## ON THE WATER

### Steamboat *Sabino* begins 1996 season *May 17*

Daily half-hour trips on the hour, from 11 A.M. to 4 P.M.; 90-minute downriver cruise at 5 P.M. Beginning July 1, an additional downriver cruise at 7 P.M. *Sabino*: (860) 572-5351 (in season), (860) 572-5375 (out of season; chartering information).

CLIP & MAIL

**Use this coupon to register for Stew & Stories and the Members' Concert and Picnic.**

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

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

Sorry, no refunds.



Name _____

Address _____

City _____

State _____ Zip _____

Tel. (_____) _____

**Continued on back side of coupon.**

MYSTIC SEAPORT®

ENJOY MEMBERS' PROGRAMS

# MUSEUM INFORMATION

**The Boathouse opens**
***May 18***

Weekends only, 10 A.M. to 5 P.M., through June 30. Sailboat rides aboard *Breck Marshall* and launch rides aboard *Resolute* (12 noon-5 P.M.). Members receive a discount on rowboat and sailboat rentals. Boathouse: (860) 572-5341 (out of season); (860) 572-0711, ext. 4233 (in season).

## NEW EXHIBITS

**"Water Works"**
***Opens March 30***

New interactive exhibit explores the many ways water affects our lives. R.J. Schaefer Building

**Modern Marine Masters Show opens**
***April 27***

Mystic Maritime Gallery
(860) 572-5388

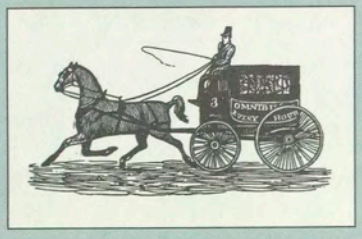
## MUSEUM HOURS

***April 1 - June 30***
***9 A.M.-5 P.M.***

Outdoor demonstrations and activities begin.

***July 1- August 25***

Full schedule of outdoor activities, participatory drama, horse and carriage rides, vending, and Kids Today activities, from 9 A.M. to 6 P.M.



## MARK YOUR CALENDAR FOR THESE UPCOMING EVENTS!

**The WoodenBoat Show**
***June 28-30***

**Traditional Sailboat Racing Series**
***July 2***

**Independence Day Celebration**
***July 4***

**American Girls at Mystic Seaport**
***July 6, 7***

**Ancient Mariners & Swiss Mariners Concert**
***July 26***

**Antique & Classic Boat Rendezvous**
***July 27, 28***



**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:*

**STEW AND STORIES**

$19 per member ($24 for nonmembers)

____ Feb. 23 ____ March 1
____ March 8 ____ March 15
____ March 22 ____ March 29

Seatings at 6 P.M. and 8 P.M.
Please indicate your first choice: _____

subtotal $_____

**MEMBERS' WORLD MUSIC CONCERT AND PICNIC**

**June 6**

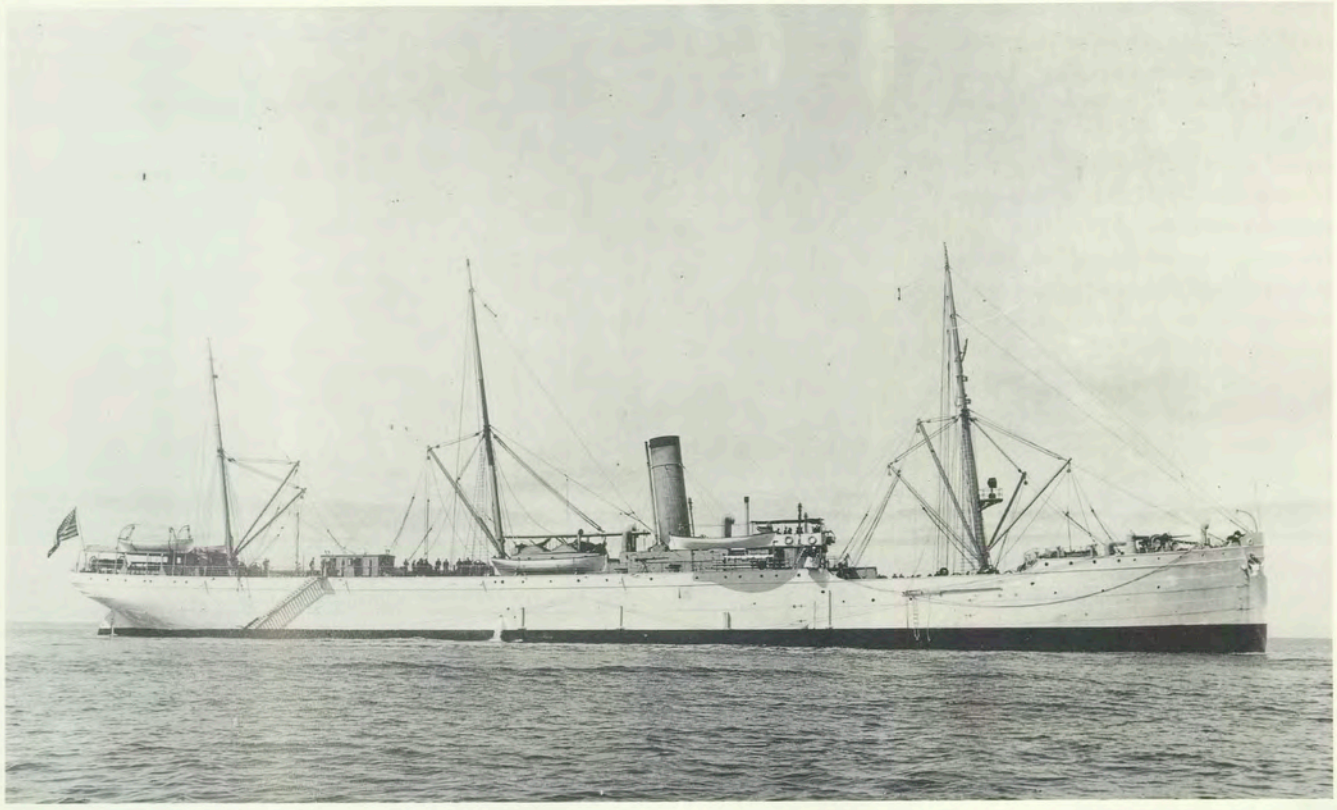
*Concert:*

Adult ____ at $10 each ($12 for nonmembers) $_____
Youth____ at $5 ($7 for nonmembers) $_____

*Picnic:*

____ Picnic Baskets at $20 each subtotal $_____

TOTAL $_____



*The steel-hulled* Culgoa *(346x43x22) was launched in 1889 by J.L. Thomspon & Sons at Sunderland, England, and spent eight years as a British merchant ship before her purchase as a U.S. Navy vessel in the Philippine Islands in 1898. As the USS* Culgoa *she spent three years as a refrigerator supply ship with the Asiatic Squadron before being decommissioned, then joined the North Atlantic Squadron. Assigned to the Naval Overseas Transportation Service in February 1918, she made seven transatlantic voyages between February 1918 and May 1919. After further naval service in the Atlantic and Pacific, the* Culgoa *was decommissioned and sold in 1922. (Courtesy The Mariners' Museum, Newport News, Virginia)*

*Culgoa*. The 28-year-old *Culgoa* was, like the *Oosterdijk*, built in Britain as a merchant ship, but she had been purchased for the U.S. Navy during the American takeover of the Philippines in 1898. Since that time, the 346-foot, 3,444-ton *Culgoa* had served as a navy storeship, carrying perishables to naval vessels and remote bases. When the *Culgoa* took the excess crew on board, the *San Jacinto*'s captain decided he could continue safely toward Canada at four knots, accompanied by the *Culgoa*, which sometimes had her under tow.[22]

Woodfin assured his family: "we were quite contented to trade this damaged ship with a hole in her and little food and water, for one which had all of these, a good hull, plenty of food and water but no beds or accommodations. We had to sleep out in the open on the hatches for seven nights, on hard boards under us, and just think it rained every night except one."

In a letter to his mother postmarked Boston, 21 July 1918, Woodfin revealed the emotions of a sailor who had lost his ship. "I suppose that you were somewhat surprised to get my telegram from Halifax the other day, but I was afraid you had seen an account of the loss of the *Oosterdijk*. Strange to say, I was not afraid, even when I thought almost to knowing, that my finish was in plain view. I did not know how, by drowning or by an explosion, for we were loaded with explosives, I merely thought that if it was the will of God that we should go then, nothing that man could do would stay the hand of the Almighty.

"You may imagine how glad we were to sight land on the nineteenth. We landed at Halifax and I was shipped to Boston from there."

Granted leave 7 August to 7 September 1918, Woodfin went to his home in Virginia where he told of his narrow escape personally. He was then assigned to the U.S.T.B. Destroyer *Thatcher*. Not only did he have his sea legs by now, but the limp attributed to childhood polio had become more pronounced. After being granted a medical discharge, Woodfin hastened back to his hometown, where he settled, later marrying the fiancee to whom he had written of his wartime experiences.

After the Armistice was signed on 11 November, the United States began to return the Dutch ships to The Netherlands. Of those assigned to the Shipping Board, several had been lost at sea: two were torpedoed, one was sunk by a mine, and one sank in a collision. The Navy Department lost two by collision, and one burned.

Even with peace, however, the ships could not be returned immediately.

The need to carry supplies to feed and rebuild Europe, as well as to bring the American Expeditionary Force home, kept the fleet busy for months. By July 1919, 39 of the 87 requisitioned ships had been returned to ports of The Netherlands in an operation known as the "Dutch Ship Mission." The Mission office, located at Rotterdam, was comprised of many American navy officers and the legal adviser of the U.S. Navy Department, with American Shipping Board participation. Financial compensation was the responsibility of the Shipping Board, whose personnel negotiated the returns and claims for repair. Navy personnel examined the condition of each ship to determine compensation.[23]

American fittings aboard had to be removed because many shipowners refused to accept altered vessels, protesting the return of "improved" ships, lest Dutch seamen begin to demand such comfortable quarters in their cargo ships. In order to comply with American shipping regulations, quarters of officers and crew had been remodeled, so that steam heat and baths were provided. Although the commissioners were willing to let the stoves, baths, heating, refrigerators, and other comforts remain when ships were returned, the Dutch owners refused on the ground that if a single ship in their employ had bath and steam heat in the captain's quarters, officers on other ships would demand the same, as would the crew. No doubt this would have increased shipping costs in marine transportation. Dutch steamship companies were also alarmed that crew would demand better food, particularly after one Dutch sailor found an American bill of fare aboard a returned Holland-America vessel and had it translated.[24]

In the case of total loss, the value of the ship was paid in full by the United States with ten percent interest. The United States Government, at the option of the Dutch owner, was to pay for her in U.S. currency, based on the exchange of $4.75 per pound sterling. The rate for the five-year old *Oosterdijk*, and vessels as old as ten years at the time of loss, was £75 per gross ton, or £50 per deadweight ton, which equals $1,861,762 for the *Oosterdijk*. The American government had the option of offering, and owners the option of accepting, an existing steamer with adjustment for age, type and speed, or a steamer that could be built substantially like the lost vessel.[25]

By the end of September 1919, returns numbered 54, and the office worked toward closing in October. A special cable from The Hague to the New York *Times*, 25 September, announced the return to Rotterdam of the last of the requisitioned ships. She was the Holland-America liner *Westerdijk*, the sister ship of the *Oosterdijk*.[26] With that, the United States retired the right of angary, and the U.S. and The Netherlands turned to the management of their own merchant marines, optimistic in the glow of peace in Europe.

## Notes

1. U.S. Committee on Public Information, *War Cyclopedia*, ed. Frederick L. Paxson (Washington, D.C.: Government Printing Office, 1918), 264-65; C. Ernest Fayle, *History of the Great War: Seaborne Trade*, 3 vols. (London: John Muray, 1924), 3:465, 467.

2. Darrell Hevenor Smith and Paul V. Bettus, *The United States Shipping Board: Its History, Activities and Organization* (Washington, D.C.: Brookings Institution, 1931), 6-7.

3. *War Cyclopedia*.

4. After February 1917, arrivals in Dutch ports were just 10 percent of what they had been a year earlier, Fayle, *History of the Great War*, 3:53; the *Oosterdijk*'s career can be traced through the New York *Maritime Register*; United States, President, Proclamation no. 1436, 20 March 1918, *Statues at Large*, 40:2, 1761-62.

5. "The Taking Over of Dutch Ships–Agreements Regarding Exports to the Netherlands," *Papers Relating to the Foreign Relations of the United States*, 1918, suppl. 1, vol. 2 (Washington, D.C.: Government Printing Office, 1933), 1377-1530.

6. George Grafton Wilson, "Taking Over and Return of Dutch Vessels, 1918-1919," *American Journal of International Law* 24 (1930): 696-98; L.H. Woolsey, "The Taking of Foreign Ships in American Ports," *American Journal of International Law* 35 (1941): 499-500; the word comes from the Latin *angaria*, service to a lord, derived from the Greek *angareia*, cumpulsory public service.

7. *British Year Book of International Law, 1922-23*, 117-18; Green Haywood Hackworth, *Digest of International Law* (Washington, D.C.: Government Printing Office, 1943), 6:648; Telegram, The Hague, 22 March 1918, File no. 565.119/246 no. 2184, Dutch Press Summary; Telegram, Secretary of State Lansing to Minister Garrett, 21 March 1918, File no. 616.119/261f, no. 1947; Telegram, Secretary of State Lansing to Ambassador Page in Great Britain, terms of Shipping Board re Dutch Vessels, File no. 656.119/261e, *Papers Relating to the Foreign Relations of the U.S.*, 1423-27.

8. Lansing is quoted in Hackworth, *Digest of International Law*, 647; correspondence regarding the parallel British take-over of Dutch vessels is included in Committee on Public Information, *Official Bulletin*, vol. 2, no. 263 (Washington, D.C.: Government Printing Office, 21 March 1918); *Papers Relating to the Foreign Relations of the United States*, 1918, suppl. 1, *The World War*, vol. 2 (Washington, D.C.: Government Printing Office, 1933), 1539.

9. U.S. Commerce Department, Navigation Bureau, *Fiftieth Annual List of Merchant Vessels of the United States for the Year Ended June 30, 1918* (Washington, D.C.: Government Printing Office, 1919), 531-32; "List of Dutch Vessels Requisitioned under Authority of Proclamation of the President of United States," 20 March 1918, lists 87 vessels by name; *Shipping Board Annual Report*, 2nd, text, page 47, shows 87, table, page 23, shows 81; *Papers Relating to the Foreign Relations of the U.S.*, 1918, suppl.1, vol. 2, 1539.

10. Presidential Proclamation no. 1436, *Statutes at Large*, 40:2, 1761-62.

11. C. van Herk, *De Schepen van de Holland Amerika Lijn* (Haarlem: Erato, 1981); *The Marine Engineer* 35 (April 1913): 363; *Dictionary of American Naval Fighting Ships*, 8 vols. (Washington, D.C.: Navy Department, Naval History Division, 1959-), 5:162.

12. Hanover *Progress*, 19 April 1917; R.G. Shalf, *Ashland, Ashland* (Lawrenceville, Virginia: Brunswick, 1994), 178.

13. Edwin C. Woodfin, Diary, 1917-18, courtesy author; *Merchant Vessels of the U.S. for 1918*, 531.

14. Woodfin to Elizabeth F. Luck, 21 March 1918, courtesy author.

15. United States, President, Executive Order no. 1825, 28 March 1918, *Statutes at Large*.

16. Albert Gleaves, *A History of the Transport Service* (New York: George H. Doran, 1921), 95.

17. *Dictionary of American Naval Fighting Ships*, 5:162.

18. James P. Baughman, *The Mallorys of Mystic* (Middletown, Connecticut: Wesleyan University Press for Mystic Seaport, 1972), 250.

19. Woodfin to Mary Maud Howlett Woodfin, 21 July 1918, courtesy author.

20. USS *Oosterdijk*, Log, 1-10 July 1918, Records of the Bureau of Naval Personnel, RG 24, National Archives, Washington, D.C.; this and the succeeding description of activities aboard the *Oosterdijk* are drawn from the official log.

21. "U.S. Supply Ship Sunk; Oosterdijk in Collision in Midocean," New York *Times*, 17 July 1918; "Steamer Oosterdijk Sunk; Former Dutch Ship Sent Down in a Collision," New York *Times*, 21 July 1918.

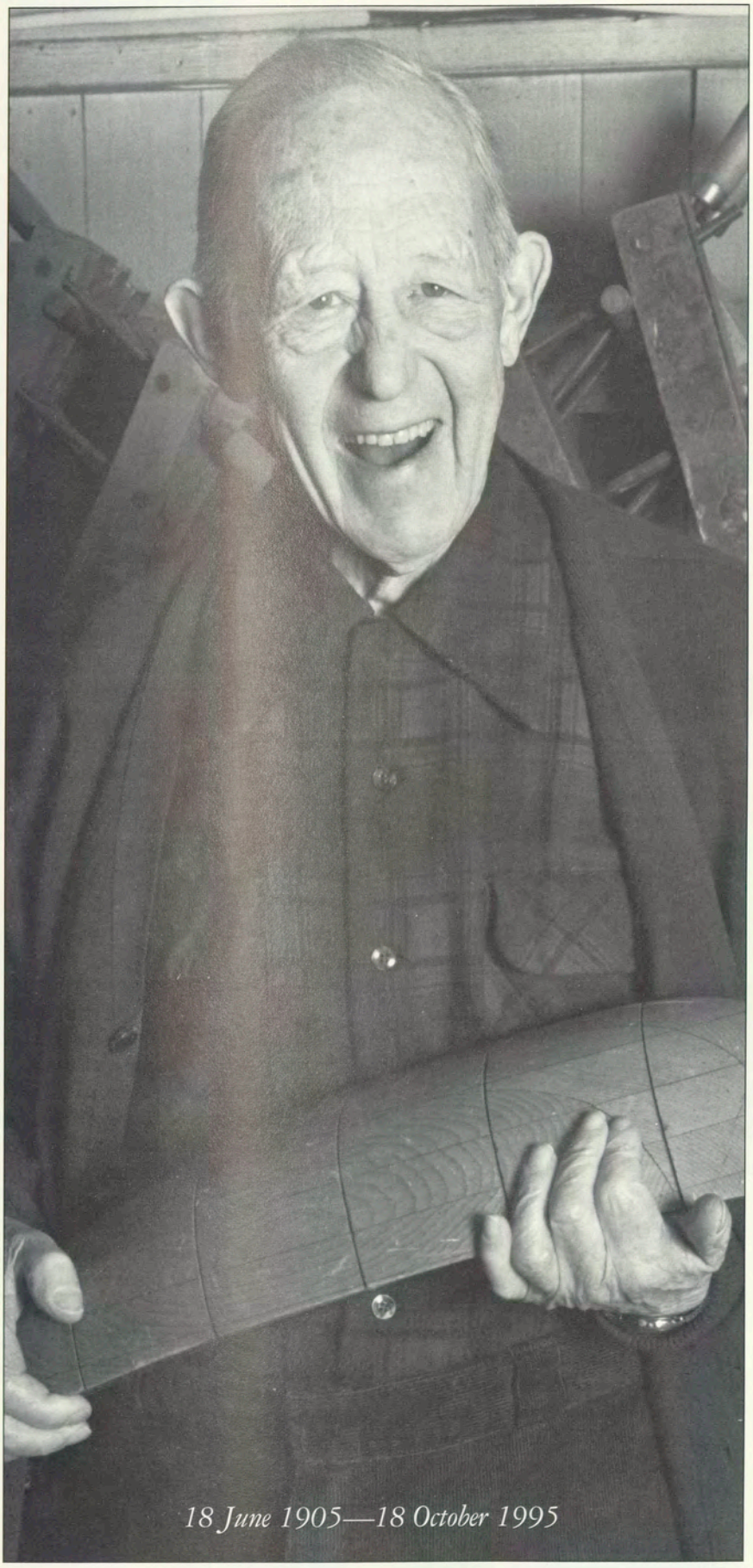
22. *Dictionary of American Naval Fighting Ships*, 2:213-14.

23. L.L. von Munching, *De Verliezen van de Nederlandse Koopvaardij in de Eerste Wereldoorlog 1914-1919* (Haarlem: Erato, 1981), 58-59; *Merchant Vessels of the U.S. for 1918*, 531-32; Wilson, "Taking Over and Return," 694-702.

24. "Holland Getting Back Ships We Took Over," New York *Times*, 15 July 1919; "Not Quite the Right Word," New York *Times*, 22 July 1919.

25. "Employment of Dutch Vessels by the American Government," Report of Dutch Shipowners Association, Permanent Court of Arbitration, *The Counter Case of the Kingdom of Norway Against the United States of America* (n.p.: n.d.), 41, 130-33, American-Dutch documents were used in the Norwegian case regarding the value of the vessels before the Tribunal of Arbitration.

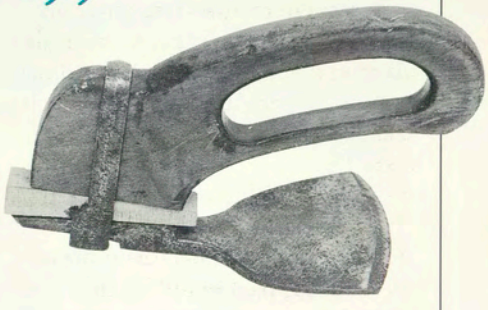
26. *Merchant Vessels of the U.S for 1918*, 532.



*18 June 1905—18 October 1995*

# John Gardner, In His Own Words

*"Building and using small wooden boats is part of our heritage, something worth doing that our forebears did that we can still do, something to cherish and hold on to, something to enjoy while we still have it to enjoy. What will be left for the generations to come in the uncertain future that lies ahead? We can only hope that something will remain. But here and now, let there be no hesitation in making the most of the good that has been given us."* **(May 1995)**



*John Gardner posed with his teaching half-model in 1990 at the White Boat Shop where he taught recreational boatbuilding, lofting, and tool sharpening to hundreds of students, beginning in 1971. (Mary Anne Stets photo)*

*"I must state categorically that there is just no such thing as the superior, all-purpose rowboat, just as there is no such animal as the superior, all-purpose dog... Peapods are fine for setting lobster pots around rocky shores and ledges, guideboats for portaging through the Adirondack brush, salmon wherries for launching stern first into the surf, Whitehalls for fast taxi service across the bay before motors came into use—but swap these functions around at your own peril."*

**(*National Fisherman*, October 1967; Building Classic Small Craft, Camden, ME: International Marine Publishing, 1977; National Fisherman Guide to Boats 1993).**



*John Gardner in his 68th year demonstrates the shipwright's broad axe hewing or squaring off a side of the white oak knee. He regarded such shipbuilding tools to be "repositories of inherited technical knowledge" (Lester D. Olin).*



*"The last campfire has burned itself down to a heap of glowing coals. Behind the chair-circle the oaks rise to meet the chill flame of the stars—massy pillars of a deeper darkness. There is a tang of Autumn in the night air. The belated watcher draws closer the folds of his blanket, as he sets gazing on that gleaming path, which the moon has brushed across the waters of Great Pond. His thoughts go out along that path, as he thinks of the days to come and of the days that are past.*

*With a panoramic fullness the summer spreads itself before him, a throbbing succession of events, kaleidoscopic, intense, poignant. He is in a canoe that rides the crested waves like a sea bird; the muscles of his back are taut; his paddle flashes as it cuts the blue water. He is couched on a bed of fragrant boughs counting the stars. The flying spray of the Atlantic is salt upon his lips. He is marching through the streets of Mercer; now threading his way through the gully; now dashing to meet an attack. The voice of a friend rings in his ears, shouting encouragement in the race that he did not win. The hand of a friend rests on his shoulder while the evening hymn is sung. He watches alone from a boat while the sun's last oriflamme unfurls itself on the Western hills. The voices of many friends are in his ears; their faces before his eyes.... And so he sits lost in deep reverie, while the moon creeps higher into the heavens, and the last flame flickering over the embers dances into oblivion.*

*Youth of clean eyes and vibrant spirit, Pine Island boy, whatever way life may take you, these things are of you now, and will go with you to the end. That spirit which Pine Island cherishes above all things has interfused itself into your veins, and should be perpetuated and strengthened in you and your deeds. Be true to it and to yourself, that from the splendid promise of youth may rise a worthy fulfillment."*

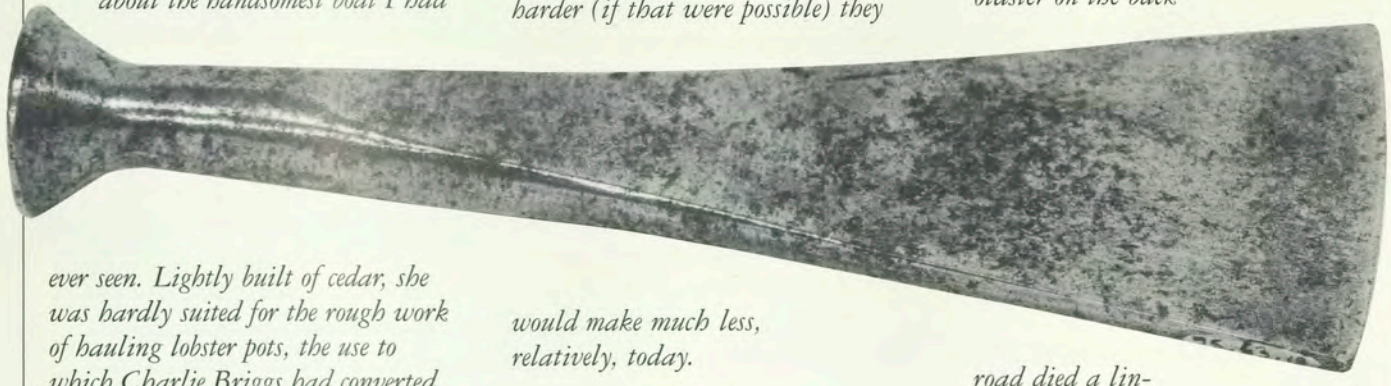
**(*The Pine Needle* 8, 1930)**

*"In 1942 I was hard at it planking 38-foot Coast Guard picket boats on the second shift at James E. Graves's lower yard down at Barnegat off Front Street in Marblehead, Massachusetts. We were at war. German submarines were reported close offshore, so close, that, believe it or not, guns collected about town were brought into the yard, and the boatshop crew were assigned defense stations behind the rocks and ledges which skirted the waterfront. Upstairs in the joiner shop the foreman put someone at the lathe turning out billy clubs for the blackout wardens, although I never heard that these implements of persuasion were ever needed or used.*

*Young and old were caught up in the war effort, which brought together an assemblage of boatbuilding talent and experience that will not be seen again. Not only in Marblehead, but all up and down the coast the oldtimers came out of retirement for one last hurrah, and for a brief interval the clock stood still while an era of wooden boat construction, which had all but passed away, was revived and renewed. Some of us who were younger sensed that we were involved in something special and absorbed as much of it as we could, but how special this was we did not realize then, and only came in time to know.... Hauled out on the beach at Barnegat, where the lobstermen put in, lay an elegant double ender, somewhat the worse for wear, it is true, and shabby of paint, but otherwise as trim and shapely as the day she was launched. She caught my eye from the first, and upon inquiry, I learned that she had been Bill Chamberlain's own gunning dory built for winter duck hunting in the rough seas among the islands of the outer harbor. Nineteen feet, five inches over all, her rounded sides and graceful sheer made her, I thought, about the handsomest boat I had ever seen. Lightly built of cedar, she was hardly suited for the rough work of hauling lobster pots, the use to which Charlie Briggs had converted her.*

*As soon as work slacked enough in the shop for me to be spared for a Saturday, I took off the lines of the dory and carefully recorded the details of her construction in anticipation of the day when I should want to build another. It was a good thing I did. Too lightly constructed for lobstering and weakened by age, she went to pieces over the next few years and was broken up.*

**(Building Classic Small Craft, Camden, ME: International Marine Publishing, 1977).**



*"I grew up on a subsistence farm in Maine in a community where farming methods had changed little since the early nineteenth century. But during my boyhood it became more and more difficult for the local population to make a living at farming. The young generation either went to work in nearby factories or moved to industrial centers leaving the section for good. So farm after farm grew to bushes and went back to woods. The families that stayed on declined in their living standards, for the most part, and many are now dependent in part or in full upon various forms of welfare or relief. They don't attempt to farm as their forebears did, because even if they worked harder (if that were possible) they would make much less, relatively, today.*

*This is a beautiful rural setting and no other place will ever seem like home to me. If tomorrow the Federal Government were to supply me with a Guaranteed Income on the order of $5,000 annually per family, which I think is not excessive, considering our present productive capacity, I should return to the home farm. I would have my garden, cow, pig, and hens. I'd cut some firewood, and would build a small power boat for fishing, depending upon fish to furnish much of the protein in our diet. I'd grow berries and flowers. And would do a little wood carving, basket making, blacksmithing, and the like, in the farm workshop. And if I felt like taking off an afternoon for reading or a day to visit the public library, it could be done. Altogether, this would add up to a much fuller, freer, more independent life than I am living now.*

*But to think of returning to the old farm without a Guaranteed Income or its equivalent—God forbid! I well recall how we worked from daylight to dark, and sometimes after dark. How Grandmother worried about paying the taxes and such things as new shingles for the el roof. How a neighbor in haying time took paris green and crawled under the barn to die. How an elderly widow down the road a piece starved to death. How another worn out oldster on the back road died a lingering, neglected death of cancer. It was sink or swim in those days and in the end a considerable proportion sank.*

*Let us not get sentimental about country living. In the "good old days" the farmer's life was a hard one, and often a degrading one."*

**(Contemporary Issues 51, 1965)**

*"Boatbuilding is folk experience with its roots deep in man's remote past. Even as recently as the middle of the last century, the building of native small craft along our Eastern seaboard was still largely unspecialized, with fishermen and others building boats as they needed them from local materials according to methods passed down from generation to generation. They built for utility, but for beauty also, with building a distinct source of esthetic fulfillment. Building a boat in those days was also a social happening with neighbors lending assistance and stopping by now and again for a gam, to see how the job was going, to offer comment and advice, or just to share silently in the appreciation of sweet lines and work well done. The professional builder of small boats as a specialized tradesman and wage earner was a late arrival on the New England scene....Building a traditional boat by oneself is an adventure in self-reliance. It leads back to a past less complicated than the present, and in some respects more humanly wholesome....It is a truism that the only way to become a boatbuilder is by building boats....Yet one cardinal principle is plain: no amount of talking and writing about building can take the place of building itself."*

**(*The Log of Mystic Seaport*, Summer 1970)**

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*"How well I remember the first boat I built— or, rather, helped my father build: a skiff to use on our river at the head of Maine's Passamaquoddy Bay. It was fashioned from cedar and oak that we had cut the winter before and had hauled over the snow to the sawmill. That was 60 years ago, and the thrill remains. Since then I have built or worked on other skiffs, as well as dories, peapods, launches, lobster boats, draggers, yachts for power and sail, on historic restorations and on reproductions. Every one of them was a deeply gratifying as well as a fascinating adventure. I am still building boats, with the same pleasure that the first one gave me."*

**(The Classic Boat, Alexandria, Virginia: Time-Life Books, 1977).**

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*"We are so much under the spell of the new scholasticism that we often forget that the building of this country down nearly to the close of the last century was to a large extent accomplished without benefit of degrees and diplomas.*

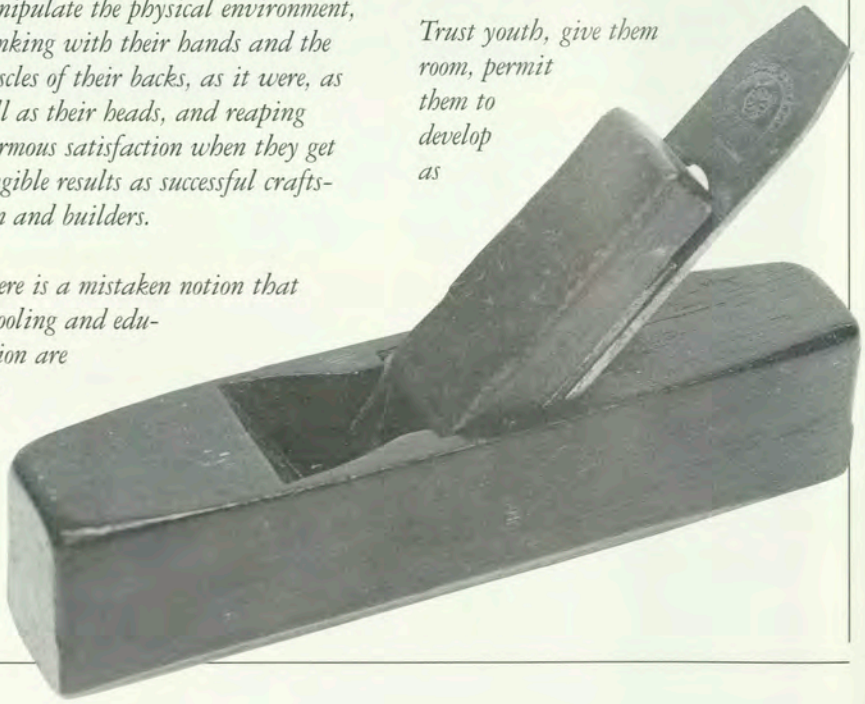
*This is neither to reject formal academic training nor to deny its worth within limits, but to insist that it is not the only way, that it is not for everyone all the time, that it should not be made a Procrustean bed on which all are forced to lie. It should hardly be necessary to say that the educational needs of different individuals are different and differ at different periods of their lives. Some are never comfortable or fully productive in a classroom setting. Some are not ready for it at the appointed time. Others outgrow it quickly. And some need to expend physical energy and to manipulate the physical environment, thinking with their hands and the muscles of their backs, as it were, as well as their heads, and reaping enormous satisfaction when they get tangible results as successful craftsmen and builders.*

*There is a mistaken notion that schooling and education are the same thing. They are not. Schooling is, or should be, only a minor and specialized part of the larger educational process. In constricting that process within the narrow confines of formal schooling, we have too often turned schools into detention centers, into holding tanks, as it were, for youthful talent and energies for which our society seems unable to provide wholesome and satisfying outlets.*

*It is an anomaly of this present age that although we idealize youth, we do not trust it. Youth is shielded and pampered but denied responsibility and held back. Maturity is postponed.*

*As previously demonstrated in The Apprenticeshop at Bath, youth in our time are desperately eager for meaningful activity, starved for it, in fact. They badly need to be needed by others, and are ready to give unstintingly of themselves in direct measure to what is asked. They seek total commitment and will be satisfied with nothing less. Under favorable conditions they are self-reliant, resourceful, inventive, and learn amazingly fast. They are capable of sustained effort, eat up work, and find hard physical labor expended in a good cause satisfying both to body and spirit....*

*Trust youth, give them room, permit them to develop as*



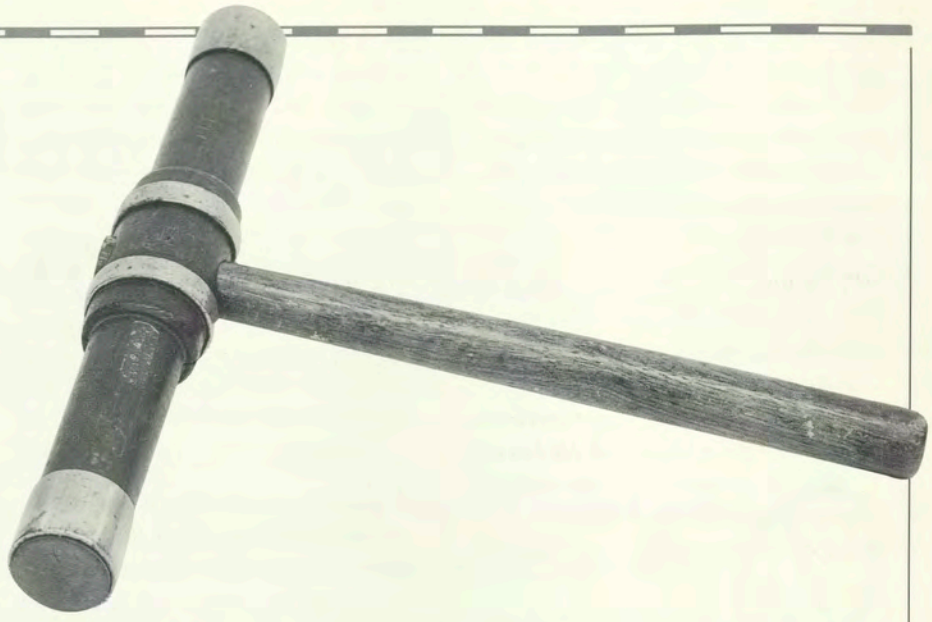
*whole persons; ask, and set no upper limits in asking, and they will rebuild the world.* ”

**(Introduction, Barns, Beams & Boats, The Restoration Shop, Bath, Maine: Maine Maritime Museum, 1981; *Sea History*, Summer 1982).**

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The editors thank Sharon Brown for thoughtfully compiling these quotations.

The tools illustrated in this article were donated to Mystic Seaport by John Gardner from his private collection.



# *John Gardner's First Year*

SHARON BROWN

In April 1969, John Gardner traveled from his home in Saugus, Massachusetts, eager to begin working for the Marine Historical Association. At the Mystic station he stepped off the train in full stride, mulling over ideas for bringing traditional small craft to the forefront of maritime history, and was met by Don Robinson, Associate Director for Administration, who took him to Noank to share the family Easter dinner.

It was a warm beginning to John's productive 26-year association with Mystic Seaport. He was in his sixty-fourth year, a master boatbuilder at Frederick J. Dion, Inc., Yacht Yard, Salem, Massachusetts, haunting the libraries of Boston and Cambridge on his days off, maintaining significant correspondence with contemporary intellectuals, and keeping up a prolific publishing output in popular boating journals and esoteric sociopolitical periodicals. He was already well respected in the museum world as an associate and volunteer of the Peabody Museum in Salem and as a consultant to the Adirondack Museum at Blue Mountain Lake, New York.

He was given a room, Marion Dickerman's old office in the Thomas Greenman House, where he slept, and he scoured the grounds scrounging lumber and tools to set up "an interim boatshop" in what was then the Carriage Barn and began planning the design and construction of his first Mystic built boat.

Two items in the December 1969 *Log* reflect John's groundwork and portend exciting small craft developments for the spring of 1970 that would have far-reaching implications in conveying the significant role of traditional small craft in the twentieth century maritime museum world. Curator Ed Lynch announced in passionate terms that in order to make Mystic's small craft collection more accessible to small boat builders John Gardner would direct a Small Craft Laboratory to serve as a clearinghouse for construction and design information. The second item urged readers to watch for information about the Museum's plans to hold a rowing conference to reflect a revival of interest in rowing, rowboats, and the important part they played in our maritime past. John took up the challenge that became the focus of the last third of his life.

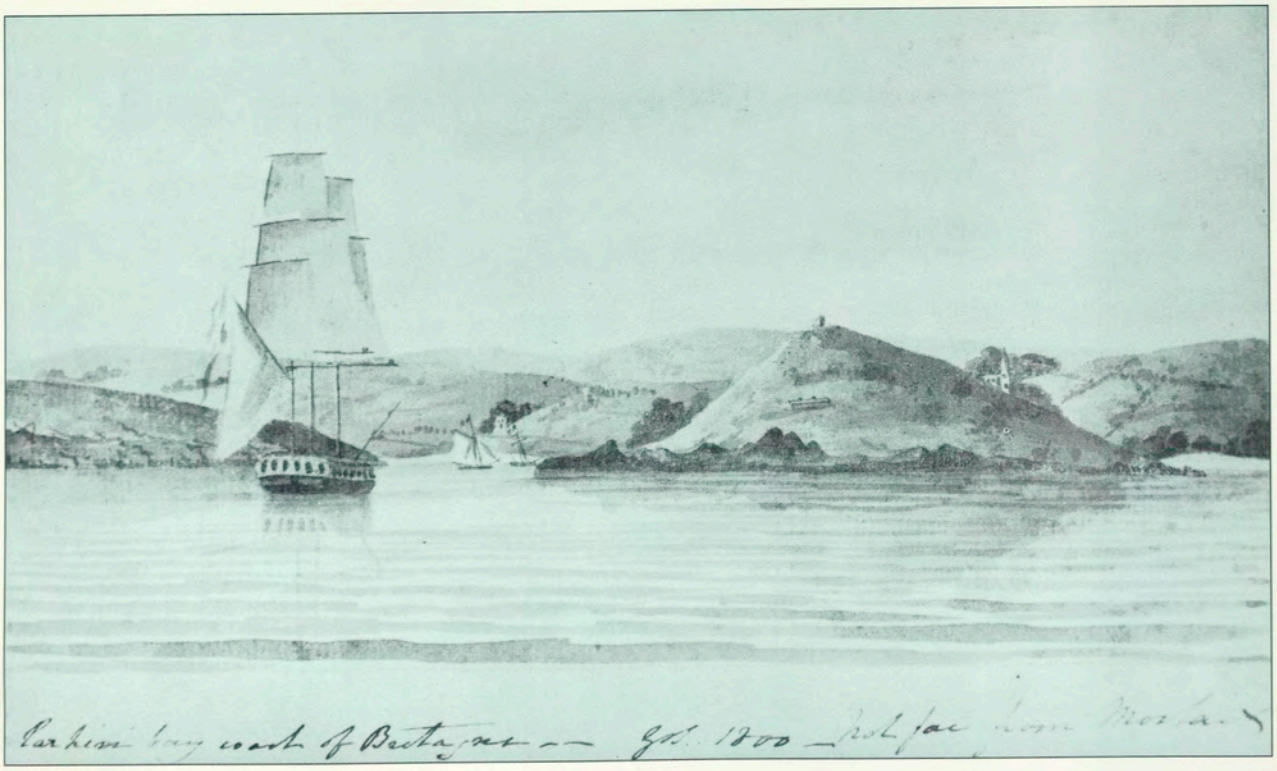
By the time he submitted his resignation to J. Revell Carr on 16 June 1995, just shy of his ninetieth birthday, he had accomplished more than most people could in two lifetimes. The blistering pace he established in his first years here laid the foundation necessary to achieve his vision of a small craft program which involved collection, preservation, restoration, construction, exhibition and finally, utilization.

Dedicated staff members are carrying on the spirit and mission of John and his work in places like the Boat Shop and the Boathouse, where people can literally get in touch with the boats and the traditions they represent.

# Roly-Poly, Spotted Dick, and Toasted Cheese

SANDRA L. OLIVER

Doctor Stephen Maturin and Captain Jack Aubrey often share a meal in the pages of Patrick O'Brian's popular novels about their adventures in the British Royal Navy during the Napoleonic era. The late-eighteenth- and early-nineteenth-century English dishes they enjoy range from gentrified turtle soups and truffle-stuffed pies to the vernacular fare of sailors like duff and salt meat. O'Brian presents his readers with many dishes that have names unfamiliar to Americans who enjoy the books, and some perhaps are unknown even to modern British readers. While most people are probably not the least interested in sampling one of Aubrey's favorites, a soused pig's face, many other dishes are perfectly acceptable to modern tastes. One Patrick O'Brian devotee recently asked me about roly-poly, spotted dog, and toasted cheese. Let's take a look at each.



"It was a good dinner–oysters, halibut, lobster, turkey-poult, and a massive roly-poly that gave the sailors at least a good deal of unaffected pleasure" (*The Fortune of War*, page 281). Roly-poly is a jam-filled boiled pudding. The earliest citation for the word in the *Oxford English Dictionary* dates to 1848, though we commonly use words some time before they are cited in dictionaries. Various uses of the word imply trifling, common, stout, and plump. The 1848 citation comes from William Makepeace Thackeray's *The Book of Snobs,* but a later citation, from the 2 October 1866 London *Times,* gives us a better context: "He would have devoured a Charlotte Russe or a Neselrode pudding as unthinkingly as a common rolly-pooly."[1]

Roly-polys were found in British and American recipe books throughout the nineteenth century, though in America roly-polys faded from the scene around the first part of the twentieth century. A version of roly-poly was included in Mary Lincoln's *The Boston Cook Book* (1913), though it was a bit antiquated by that time. The British, who are more dedicated to their traditional puddings than North Americans are, continue to include roly-poly in cookbooks, usually those that reflect traditional or rural ways.

In the earliest years, English roly-polys were a pastry-like dough that was rolled out and, as the following recipe suggests, filled with jam or marmalade; in the United States, cut-up fruits were used. In fact, the log of the schooner *William B. Herrick*, in Mystic Seaport's manuscripts collection, contains a fairly orthodox apple roly-poly recipe that dates probably to the 1870s. Like its British cousins, it was made with a biscuit-like dough, and raised with chemical leavenings. Suet was the preferred shortening for roly-poly and other puddings in the early part of the nineteenth century. However, at sea, drippings or fat skimmed from meat dishes–which seafarers called "slush"–was also used. Later in the century, especially ashore in America, butter was the shortening of choice. The suet pudding tradition is so strong in England that modern British vegetarians can find "vegetable suet" in health food stores.

What made roly-poly common, stout, and plump was the inexpensiveness of its ingredients, the low-tech way it was cooked, and its rounded, damply swollen shape when cooked. The more elegant puddings of the period were rich with a variety of dried fruits and spices, and sometimes they were steamed in moulds to give them a refined shape. Suet was generally cheaper than butter, chemical leavenings were expeditious, and the jam filling was quicker and cheaper than acquiring and preparing fresh fruits. To prepare roly-poly, a cook merely rolled it up in a cloth and put it into a pot of boiling water; it required no particular mold or pan. That is not to say that one didn't need skill –cooks had to prepare the cloth properly and pay steady attention to the pudding as it boiled to prevent its becoming sodden. Puddings boiled in this way end up with damp, sometimes glutinous exteriors, which many people today don't appreciate. Puddings boiled in cloth are an acquired taste.

For the sake of those who wish to try a roly-poly, I have selected a modern English recipe from Theodora Fitzgibbon's 1975 *Taste of London,* which is as close as I could find to the traditional sort enjoyed by Aubrey and Maturin. Fitzgibbon writes that she obtained the recipe from a Mr. R. Smythe of the famous

## *Jam Roly-Poly*

*1 lb. (4 cups) (454 gr.) flour*
*1 oz. (2 tablespoons) (28 gr.) baking powder*
*1/2 lb. (227 gr.) jam, preferably raspberry, strawberry, or apricot, slightly warmed.*
*1/2 pt. (1 cup) (0.285 l.) water approx.*
*6 oz. (1 1/2 cups) (170 gr.) grated suet*
*2 oz. (1/4 cup) (57 gr.) sugar*
*a pinch of salt.*




*Sieve together the flour, salt, and baking powder. Mix in the sugar and the grated or finely chopped suet. Mix with cold water, adding it gradually until it makes a firm paste. (You might find that just under the 1/2 pint is enough.) Put out onto a floured board and roll out to a square of about 14 inches. Spread with the slightly warmed jam to within 1 inch of the edges. Fold over two of the sides to meet in the middle; then moisten the back edge and roll up from front to back. Lay in buttered grease proof paper, roll up and tie securely. Put into a steamer over boiling water, or wrap in a cloth and boil in boiling water for 1 1/2 hours. If a cloth is used it should be wrung out in boiling water and sprinkled with flour on the inside before rolling up the pudding. Serve with a sauce boat of warmed jam.*
*Enough for 6-8.*

*Had they actually existed, Captain Aubrey and Doctor Maturin might have shared toasted cheese with Commodore George Tobin of the Royal Navy, who painted this watercolor sketch during blockade duty on the Brittany coast in 1800. (M.S.M. VFM 965)*

London restaurant, Simpson's-in-the-Strand, noting that Simpson's-in-the-Strand roly-poly "is a regular item on the menu, and has been for almost a century."

This roly-poly can also be baked like pastry on a greased baking tin in a hot oven (400 degrees F for about 40 minutes). In this case sprinkle the jam with bread crumbs before rolling up.[2]

If using suet utterly revolts you, you may substitute vegetable shortening. You can chop the suet by pulsing pieces of it rapidly in a food processor. I found that I needed every bit of the half-pint (1 cup) of water, and a splash more. When you are rolling out the dough try to avoid creating any holes or thin spots because the jam will ooze out. Rolled up, the pudding looks a bit like a rolled-up sleeping bag. Parchment paper works very well, available in cookware shops and stores that carry cake-decorating supplies. In our household, there was no contest: baked roly-poly was preferred over the steamed and was pronounced wonderful. In our opinion, this pudding would feed closer to a dozen people. The warmed jam sauce is a good idea, as would be melted raspberry or currant jelly.

"Jack dined well that day...off Stephen's fish, last year's lamb, and a thumping great spotted dog..." (*The Truelove*, page 213). O'Brian's reference to spotted dog is very polite. Spotted *dick* is the term usually applied to this other steamed pudding. Another vernacular dish, the name is included in the *Oxford English Dictionary* with an 1849 citation from Alexis Soyer's *Modern Housewife*.[3] I searched optimistically but in vain for an obscure, food-related application of the word "dick" that might explain its use as a pudding name. While there were many similar puddings in America's past, I have not yet come upon one by this name.

Spotted dick is very similar to sailor's duff, differing mostly in the amounts of shortening (suet) and dried fruit, with which it is more replete. Some references to the pudding, including the Soyer recipe, make it sound as if spotted dick is a currant-filled roly-poly. As Fitzgibbon writes in her roly-poly recipe, "If the jam or syrup is omitted and sultanas, raisins, or currants are added to the dough, it is known as 'Spotted Dick.'"[4] But other recipes show it to be similar to the large family of English suet-flour-fruit steamed puddings.

This pudding is very good if steamed in a mould or pudding bowl; it has a moist, cake-like character when cooked this way. In her 1884 *Common Sense in the Household*, Marion Harland provided very clear instructions for working with moulds and bowls: "The mould should have a close fitting top, and be buttered well–top and all–before the batter or dough is put in. These moulds are usually made with hasps or other fastening. In lack of this, you had better tie down the cover securely. If you use a bowl, butter it, and tie a floured cloth tightly over the top....In all, leave room for batter, bread, rice and cracker puddings to swell."[5] Harland also advises that the water be kept boiling all the while the pudding is in, and when the time is up, the mould or bowl should be taken up and plunged into cold water, which prevents the pudding from sticking.

## *Spotted Dick*

*The pudding was a mixture of a cupful of flour and a cupful of suet, a cupful of currants, an egg, and a little milk to mix. It was a boiled dumpling pudding for a working day, to appease the hunger of farm men, a primitive pudding known through the centuries, boiled in a cloth.*[6]

*The recipe really does work. Use a standard measuring cup for the "cupful" measures, tossing all ingredients together and adding the milk gradually until you have a sticky dough. Put into a greased and floured earthenware bowl. Dampen a piece of muslin large enough to cover the bowl generously, lay it over the top doubling it back on itself for an inch or two to allow room for expanding. Tie it down with string. Use a bow to tie it so you can open the pudding easily to check for doneness. Boil for an hour and a half. If a skewer or knife inserted comes out clean, the pudding is done.*

*This is rich, and will serve 6-8 people generously. As with roly-poly, a melted jam or jelly sauce is very nice.*

I include a spotted dick recipe from a modern English work, Alison Uttley's *Recipes From an Old Farmhouse*, first published in 1966, in which Uttley described her late-nineteenth-century Derbyshire childhood.

"'Toasted cheese for the Doctor, half a dozen mutton-chops for me, and a couple of bottles of the Hermitage'" (*Desolation Island*, page 114). Finding a recipe for toasted cheese was tricky because, apparently, it wasn't always the *cheese* that was toasted. This is another vernacular dish. The *Oxford English Dictionary* has a reference to toasted cheese from 1604, so it has been around a very long time, long enough that there was a sixteenth-century joke about toasted cheese. The joke concerned a great crowd of Welshmen whom God in his mercy allowed into Heaven, where they annoyed all the others. St. Peter stepped outside the pearly gate one day and called out "caws pobi"–that is, roasted cheese–and when all the Welshmen ran out to get some, he shut the gate behind them.[7]

The name Welsh rabbit, given early in the eighteenth century to a dish of melted cheese poured onto toasted bread, is a bit of an ethnic dig, but plenty of British ate it, too. This is one of the ways Aubrey and Maturin may have known toasted cheese. In

## *Gloucester Cheese and Ale*

*1/2 lb. Gloucester cheese (Cheddar or Cheshire can also be used)*
*1/2 pint strong ale or dark beer*
*1 tablespoon strong made English mustard (or according to taste)*
*6 slices brown toasted bread*

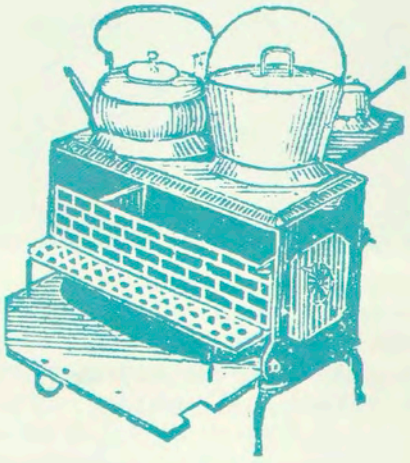



*Cut the cheese into flakes and put into a fireproof {ovenproof} dish spread with the mustard. Pour over the ale, to cover, then bake in a hot oven for about 1/2 hour or until it is soft and melted. Have ready the brown toast and moisten it with a little more ale, then pour over the hot cheese and serve with pickles and more beer.*[9]

this case, it was the *bread* that was toasted. (This is analogous to our saying, "crackered cheese" to describe cheese eaten on a cracker.)

Toasted cheese may also have been a piece of cheese skewered on a long-handled fork and roasted before a hot fire. In this instance, the cook would have to twirl the cheese steadily to prevent it from falling off, then perhaps nibble it directly from the fork or dexterously slip it onto bread or crackers in the spirit of French raclette: cheese melted under a broiler and served on potatoes. Jane Grigson, author of *The Observer Guide to British Cookery*, contrasts raclette with toasted cheese on a fork, "Raclette is a job for ninnies....No wonder that we flash the whole thing under an overhead grill these days, or make some smooth little mixture in a neat little pan."[8]

Considering Jack Aubrey's instructions to his steward, Killick, the melted cheese on toast–Welsh Rabbit–is the more likely option. Entirely possible to make over a small cabin stove, or even in a chafing dish, a mixture of cheese and beer or ale, seasoned with mustard, was substantial enough to be suitable for a supper or tea, especially if gentlemen were present. A Cheddar-type cheese was and still is the best choice for this dish. In England, Gloucester, Cheshire, and Cheddar



cheeses have been used for this purpose throughout the centuries. In fact, Gloucester cheese, first made in the eighteenth century, was known to be good for cooking after it was old and slightly stale, a condition likely to occur at sea.

Many modern Welsh Rabbit recipes call for additions of egg, milk or cream, butter, and sometimes even flour or cornstarch. These embellishments–possibly even ruinations–were for the most part unknown in Aubrey and Maturin's time. Again, Theodora Fitzgibbon provides a modern but traditional recipe suitable for those wishing to recreate Doctor Maturin's supper.

[The author wishes to thank and acknowledge Donna Bellantone, who located the Patrick O'Brian food references.]

### *Notes*

1. *The Compact Oxford English Dictionary*, 2569.
2. Theodora Fitzgibbon, *Taste of London: World Famous Recipes with Nostalgic Photographs* (Boston: Houghton Mifflin, 1975), 25.
3. *Compact Oxford English Dictionary*, 2980.
4. Fitzgibbon, *Taste of London*.
5. Mary Virginia Terhune (pseud. Marion Harland), *Common Sense in the Household* (New York: Scribner's Sons, 1884), 395.
6. Alison Uttley, *Recipes from an Old Farmhouse* (London: Faber and Faber, Ltd., 1966), 32.
7. Jane Grigson, *The Observer Guide to British Cookery* (London: Michael Joseph, 1984), 186-87.
8. Ibid.
9. Theodora Fitzgibbon, *The Taste of the West Country in Food and in Pictures* (London and Sydney: Pan Books, 1972), 64.

## *About the* Log *Authors*

MICHAEL C. DOOLING is a rare book collector and dealer, a hobby he started after discovering a seaman's journal in his family home. The small journal, from the 1830s sealing schooner *Hancox*, now resides in the manuscripts collection at Mystic Seaport. In 1989 he acquired Aaron Wood's journal of the Crimean voyage of the *Monarch of the Sea*, and he has spent the past six years studying Aaron's life and times.

ELIZABETH W. MATTHEWS is Professor Emerita, School of Law Library, Southern Illinois University. Educated at Randolph-Macon College, with a Ph.D. from Southern Illinois University, she has published numerous articles and books, including a third edition of *The Law Library Reference Shelf, Lincoln As a Lawyer: An Annotated Bibliography*, and *Seventeenth Century English Law Reports in Folio*. She is the daughter of Edwin C. Woodfin.

SHARON D. BROWN supervises Mystic Seaport's Boathouse, and worked as John Gardner's assistant from 1989 to 1995. Brown continues to work on the book that she and Gardner were writing at the time of his passing, *Wooden Boats to Build and Use*.

# *Wind Rose*® Museum Notes

## *Sing, Clap, Dance, and Jump! Children's Events at the Sea Music Festival*

8-9 June 1996



Judy Beilser

We've planned two days of sea music fun just for you! Hear stories of children who lived aboard working vessels, and sing along with musicians, too! Make your own paper hat and instrument for the musical Children's Parade, then bring them home as keepsakes of your day. All of these exciting events and more are scheduled for the Sea Music Festival at Mystic Seaport.

Start both days singing at the Dead Horse Ceremony; sailors took part in this fun celebration when they were no longer in debt to the ship. Enjoy the Breeches Buoy Rescue Demonstration on the Village Green, then participate in the Semaphore Sing-Along. We'll divide the group into Wrecked and Rescuers to spell out messages, allowing time to spell out a few sailor songs, too!

Children of all ages are invited to the Instrument Making and Paper Hats Workshop, followed by the Children's Parade. Saturday's parade takes you to the *Joseph Conrad*, where you'll join in hauling the yard; Sunday's parade leads to a program on sailors' craft and lore.

In the middle of each day, the Children's Stage features performances for all ages. Push the children's capstan 'round and sing work songs, then listen to funny nineteenth-century sea songs and real-life tales of children who have been shipwrecked and rescued.

On Saturday, board the *L.A. Dunton* to hear true stories of childhood on schooners; on Sunday, the *Charles W. Morgan* is the place to learn about the adventures of children aboard whaleships.

At mid-afternoon on Sunday, everyone is invited to Lighthouse Point for the "All Hands On Deck" final concert to hear the musicians who have been performing throughout the weekend—a rich sampler to send you home singing of the seas!

## *"Water Works" - New Exhibit Opens with a Splash on 30 March in the R. J. Schaefer Building!*

Water is common, but it is precious.
We are attracted to its beauty, but it has the ferocious power to destroy.
We value water, and hold it sacred in our ceremonies, but we pollute it.

Water Works, Mystic Seaport's new, interactive exhibit, investigates these themes from the unique perspective of a maritime museum. The show expands our understanding of the many ways that water affects our lives. Demonstrations about water help you understand and appreciate this mysterious, fascinating substance that impacts us every day. We've incorporated science, history, and art into this thought-provoking exhibit that includes something for every interest!

- Enjoy music and literature that have been inspired by water.
- Learn how we have used the waterways for exploration, transportation, trade, and warfare.
- Explore water's delicate ecology through our interactive computer program.
- Observe a working model of a water-powered saw mill and a steam engine.
- Gather around a large microscope to glimpse tiny water creatures.
- View video footage that illustrates the many moods of water.

# *Wind Rose*® Museum Notes

## *Mystic Seaport Members Enjoy a Mississippi Excursion!*



Claire White-Peterson

*Mystic Seaport members on the* Delta Queen.

Last October, Mystic Seaport members spent eight days traveling the Mississippi and Arkansas rivers aboard the paddlewheel steamboat *Delta Queen*. Mystic Seaport Curator of Collections, Bill Peterson, and his wife, Claire White-Peterson, Mystic Seaport's photographer/lab technician, were the hosts for the journey. The autumn colors provided the perfect backdrop for the cruise, as passengers relaxed and learned about the history of this fascinating region. Peterson highlighted the trip with his knowledge of Civil War sites along the river route.

The *Delta Queen* excursion is the first in a series of travel opportunities offered by the Mystic Seaport Membership Office. We are designing a year full of exciting trips for you—be sure to watch *The Log of Mystic Seaport* for future travel news!



Claire White-Peterson

*The* Delta Queen, *a National Historic Landmark, was built in 1926. During World War II, she served in the San Francisco Bay area as a troop ferry. After the war, she made an adventurous journey from California through the Panama Canal to reach her home port of Cincinnati.*

## *WoodenBoat Show Comes to Mystic Seaport!* 28-30 June 1996

Mystic Seaport is pleased to have been selected as the site of the 1996 WoodenBoat Show. Over 100 booths and displays will occupy the entire grounds and feature demonstrations of wooden boat building and repair, tools and hardware, sails and maintenance products, ship models, plans and publications. Wooden boats of all sizes, shapes, and construction will be docked along 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)

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

WOODENBOAT SHOW
ADMISSION AT THE GATE

$7.50 - adult
($17.50 for nonmembers)

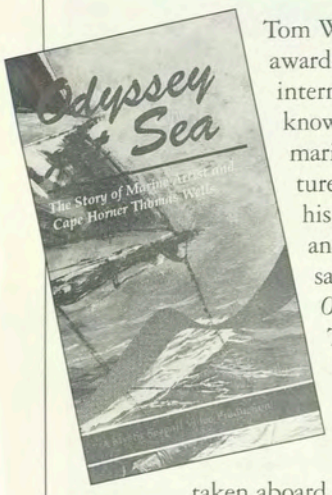
$5 - youth 6-18
($10 for nonmembers)

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

Due to the nature of this event, our "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 to visiting yachtsmen during the event.

# *Wind Rose*® Museum Notes

## *New Seaport Videos*® *Release* Odyssey at Sea - *The Story of Marine Artist and Cape Horner Thomas Wells*




Tom Wells, an award-winning, internationally known artist and maritime adventurer, translates his life's work and love of sailing into an *Odyssey at Sea*. This inspiring video contains Wells's rare footage taken aboard the bark *Passat*, and includes a profile of his life and artwork. Mystic Seaport members may have seen Wells's earlier video, *Around the World in a Square-Rigged Ship*, and his oil paintings at the Mystic Maritime Gallery, where he is a perennial favorite!

45 minutes, color and B&W; $24.95 plus shipping and CT sales tax. Members are entitled to a 10 percent discount. Please call 1-800-445-9236 to order your copy today, or visit our Mystic Seaport Museum Stores!

## *Around America in 1865 Maritime and More*

***The Mystic River Scale Model depicts every day life in Mystic from the 1850s to the 1870s. The American people witnessed great changes in society and technology during those decades. One year, in particular, plays a pivotal role in United States history. Do you know what was happening around America in 1865?***

General Robert E. Lee, representing the Army of Northern Virginia, surrenders to Union General Ulysses S. Grant at Appomatox Courthouse in Virginia on April 9, beginning the disolution of the Confederate States of America. The war costs America over 600,000 lives.

Confederate commerce raider *Shenandoah* burns over twenty whaleships in the North Pacific in June, technically after the end of the Civil War.

At Vassar College, Maria Mitchell becomes the first female professor of astronomy in America. She went on to become the first woman elected to the Academy of Arts and Sciences.

President Abraham Lincoln is assassinated on April 14 at Ford's Theater in Washington, D.C. while watching the play, *Our American Cousin*. The assassin, John Wilkes Booth, is captured and shot on April 26 in Bowling Green, Virginia.

The Thirteenth Amendment to the Constitution abolishes slavery.

The Ku Klux Klan is founded in Pulaski, Tennessee. The name comes from the Greek "kyklos" (circle), and was separated into "Ku Klux." "Klan" was added because of the area's Scotch-Irish population.

John Macgregor, a British barrister, established the sport of canoeing.

Mary Mapes Dodge of New York publishes *Hans Brinker, or The Silver Skates*.

The St. Louis-New Orleans side wheeler steam packet *Sultana* explodes on the Mississippi River, killing over 1,600 passengers, most of whom are men just freed from Confederate prison camps. This tragedy is the worst peacetime ship disaster in history, and the worst of any American ship disaster.

Jules Verne writes *From the Earth to the moon* about scientists and a journalist being shot to the moon from a cannon at Cape Canaveral, Florida.

The first American train hold-up occurs near North Bend, Ohio. The train was derailed by objects placed on the tracks; armed robbers boarded the trail, taking money and valuables from the male passengers.

Philadelphia hat maker John Batterson Stetson opens a one-man factory and manufactures the Stetson ten-gallon hat. The hat has a wide brim, and its high crown can hold ten ornamental braids, known as galloons. This word was mispronounced, and the term "ten-gallon" hat was born!

Winslow Homer, 25, works for *Harper's Weekly* as a special correspondent and artist. During this year, his *Prisoners from the Front* paintings depict the difficulties experienced by soldiers at the front during the Civil War.



# Mystic Seaport Salutes

ART PAYNE

"Working at Mystic Seaport is a way of life—a peaceful, totally different world. It's a joy to work here; in fact, it's downright therapeutic!" exclaims Art Payne. And that world is due to the dedication of people like Payne. With over 2,000 hours as a Mystic Seaport volunteer, and renowned for designing and building a world-class scale model, his enthusiasm about the Museum is as fresh as his first day of work here, over thirty years ago!

In the mid-1950s, Payne left his hometown of Toronto, Canada, for a vacation that would change his life—he visited Mystic Seaport. Payne's energetic and imaginative character became apparent during a conversation with Edouard Stackpole—the Museum's Curator at that time. Stackpole offered him a staff position to develop the Mystic River Scale Model.

He began his work on the model with an extensive investigation of Mystic's layout. He explored the streets, photographed "everything in sight," and borrowed postcards, maps, and photos from residents; the model, scaled 3/32 inch to the foot, reflects the 1850-70s time period.

Payne's passion for model building began when he was a young boy. In his early teens, he spent summers working aboard fishing tugs on Lake Erie, and later joined the merchant service for Canada, Britain, and Norway. During World War II, he learned to fly; with typical modesty, he says, "That's all I knew how to do—sail and fly." After the war, he completed his formal education at the University of Toronto and Ryerson Institute of Technology, gaining employment in the Instrument Engineering and Design Department of Avro British Aircraft in Toronto.

Payne's first stint at Mystic Seaport was short-lived; after a few years, funding for the scale model project was expended, and the anticipated detail-work was indefinitely halted. He returned to Canada and became a pilot for Central Airways and Ambank Airlift. Later on, he moved back to Connecticut, and worked as a Nuclear Engineer and Safety Engineer at Electric Boat in Groton for 23 years.

In 1986, a friend prompted Payne to return to Mystic Seaport for his first visit since the 1960s; he went directly to the scale model. "I was hooked, again!" Payne's enthusiasm returned as if not a day had passed. He immediately began to rebuild and refine the model, but this time in his new capacity as a volunteer.

Payne and four volunteers—including longtime scale model partner Bob Morse—use dental tools, small knives, miniature saws, and homemade devices to practice their Lilliputian trade. Payne's cleverness is apparent when he describes construction methods and materials. He uses basswood for clapboard houses, cherrywood for masts, and pine for hulls. To create accurate wood shavings for the model's shipyards, he bores holes into wood using a tiny drill; tea leaves are used for old wood chips. Another volunteer, Payne's daughter, builds the roads. "I've got her on construction crew," states her proud father.

"When I'm in the diorama, that is the size you're living—your mind adjusts to the objects immediately around you. Then, you experience a culture shock to go from the miniature to the real world," says Payne. He enthusiastically outlines future plans for the scale model, including vignettes detailing many aspects of life, such as a wedding party and a funeral cortege; he also wants to emphasize the enormity of shipbuilding in Mystic.

"And if we can get humor into it, that's fine," says Payne with a grin. "In the 1950s, we weren't allowed to put outhouses in the yards because 'the public will be offended.'" After three decades, the citizens of the Mystic scale model were finally allowed to have outhouses! Payne relates that one visitor remarked, "Oh, they must have loved dogs back then! Look at all of the doghouses!"

"I love working in the diorama; it's an ongoing process of discovery, and it has become a part of me," states Payne. We salute Art Payne for his years of dedication and spirit, and especially for sharing his creative skills with staff, volunteers, and visitors alike!




# Mystic Seaport's 1995-1996 Annual Fund

Running the day-to-day operations of Mystic Seaport takes almost three times the amount of money we acquire through gate and membership revenues.

The Annual Fund provides the crucial income for education programs, interpreted demonstrations, and essential preservation activities. We still must raise $20,000 to reach our $550,000 goal. But we need your participation—at any level!—to reach our goal before the end of the fiscal year on April 26, 1996.

78% of our Annual Fund dollars come from members, and we thank all of you who have contributed. When you receive your spring appeal, please contribute as generously as you can.

**THANK YOU!**