The Log *of* Mystic Seaport

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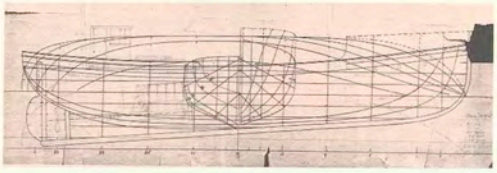
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On the cover: Captain Felix J. Hogan, at the wheel of the *L.A. Dunton*, ca. 1924. (Courtesy Felix W. Hogan)

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Sightings

It is not often that this page is used to recognize an individual's contributions to Mystic Seaport, but it is not often that we must bid farewell to an individual who has played such an instrumental role in the leadership of the Museum for a quarter of a century of committed effort. As this issue of *The Log* is reaching the members of Mystic Seaport, Franklin Kneedler is retiring after 25 years on the staff. For all of those years, Frank has held key positions and has been a participant in all the decisions that have shaped the Museum during this period—he has significantly influenced the institution's growth, character, and progress.

When Frank joined the staff in 1971, he brought with him the tools to do the jobs that lay ahead. These included a conspicuously fine education acquired at St. George's School and Princeton University, work in the for-profit world with a national oil company and as an advertising executive, and in the not-for-profit environment as a development officer at Princeton, Union College, and Manhattanville College. In this last position, he had an opportunity to tune his skills in administration and human relations during the stress on college campuses of the late 1960s. All of this experience found direct application at Mystic Seaport.

In the early 1970s, when it became clear that the Museum needed to build its financial resources, Frank was recruited as the institution's first professional development officer. After establishing a successful development and membership program, and preparing the Museum for its first significant capital campaign, Frank moved in to an area of even broader influence as associate director. He soon became deputy director, a position he has held for over 18 years. For



the last seven years, he has also been the executive vice president.

During his career at Mystic Seaport, Frank has been an especially effective development officer, chief operating officer, and, until recently, chief financial officer. He has also been active in the museum profession regionally and nationally, advising numerous museums and serving as an officer of the New England Museum Association and the American Association of Museums.

Over the years, three consistent, admirable characteristics have made working with Frank a pleasure. The first–and certainly the most important for the Museum–is his efficiency as an administrator. Over the years Frank has been extremely well organized and has maintained meticulous notes and records. This thorough documentation has been of great importance in the past and will be of even more importance in the future, when Frank is not immediately available to share his recollections. This same thoroughness is evident in his nearly flawless work as a proofreader. Bur his work was not only words and numbers, and his overall supervision of the Museum's human resources efforts has also benefited the institution as a whole and many individual staff members as well.

The second characteristic that has so often eased the inevitable strains that arise in any organization is Frank's sense of humor. Any work environment can become oppressive without the lift that comes from a laugh. Frank's clever wit and humor were constantly evident in conversation, as well as in amusingly terrifying cover sheets for budget proposals, and humorous gentle reminders that deadlines and due dates for work were nearing.

Finally, Frank's devotion to his family and his church is broadly admired. The respect he has for his wife Sandy is constantly evident, as is his fatherly devotion to his daughter Amy and son David. He exhibits this clearly through his appropriate pride in the numerous achievements of his family. His work on behalf of his church in a variety of capacities is testament to his faith and his dedication to this aspect of his community.

All of us who have worked with Frank Kneedler over the years have learned from him and have admired his ability to get things done. Perhaps most strongly, we have been conscious of his dedication to Mystic Seaport; the Museum has greatly benefited from his work in the last quarter century. He has made an indelible mark on the Museum, and his influence will remain strong into the future. All of us who care about Mystic Seaport owe Frank Kneedler our sincere thanks for many jobs well done.

J. Revell Carr

DIRECTOR

THE GERALD E. MORRIS PRIZE ARTICLE

The Real Captains Courageous: Romanticism *and* Reality in the Last Days of Fishing Under Sail

MICHAEL W. SANTOS

The story goes that international fishermen's racing began after the New York Yacht Club canceled an America's Cup race because of a 23-knot wind.[1] William H. Dennis, editor of the *Halifax Herald* and a former senator in Nova Scotia's parliament, sat in his office reading a packet of papers when his eye caught news of the cancellation.

"Twenty–three knots!" he reportedly chortled. "Why *our* fishermen down in Lunenburg would wonder if it was worth their while to hoist sail in a light breeze like that!"

Apparently still tickled with the notion, Dennis met his friends H. R. Silver, Reg Corbett, and Harry de Wolf, all prominent Halifax businessmen, for lunch. The foursome got a good laugh from the whole affair, and soon began thinking about a "real competition" between "real sailors, real fishermen." With the annual Fall Fishermen's Carnival coming up, what better time for a regatta. Before long, they traveled to Lunenburg, won support among the skippers of that town's salt bank fleet, and the race was on.

From this it seemed only logical to issue a challenge to Gloucester and create an international series that would pit the best of Nova Scotia against their Yankee counterparts. A trophy was commissioned, and a subscription was organized to raise $5,000 in prize money.

The popular response to the first series in 1920 was overwhelmingly favorable, and therein lay the seeds of the races' ultimate failure. Like Dennis, the general public and the press tended to see the fishermen as romantic stereotypes cut from the mold of Rudyard Kipling's *Captains Courageous*.[2] In organizing the *Halifax Herald* series, Dennis was reported to



Posing together on the deck of the Henry Ford *in October 1922, Captain Clayton Morrissey and designer Thomas F. McManus stood for the practical and exuberant style of fishermen's racing that McManus had pioneered back in 1886. (Negative 9210F, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)*

have rationalized the races as a means of giving "our men down in Lunenburg a chance to show their heels to those lily–livered millionaires down there." Just as Captain Disko Troop showed spoiled, rich, young Harvey Cheyne a thing or two about life in Kipling's fictitious tale, Dennis and many in the popular press expected life to imitate art. To do so, the fishermen had to play by rules of sportsmanship and fair play that had little to do with reality as they understood it.[3]

All this was a far cry from the first races organized by Tom McManus in the late nineteenth century. Living and working with the fishermen, McManus knew the difference between fact and fantasy. Like McManus himself, fishermen were, above all else, practical. It was therefore imperative to keep things simple. As McManus put it:

I called the captains of the entered vessels together, and instructed them to take off all the dories except two (which were necessary in case of accident) and to haul out, clean and paint their vessels' bottoms. This arrangement put them all on an equal footing. All were cautioned to be at the starting line at a given time. When the races were over it was simply necessary to put their dories back in the nests, take on ice, bait and provisions and they were all ready to go to their different businesses. Thus expense and unnecessary delay were obviated.[4]

McManus realized that while the heroic images of writers like Kipling and James B. Connolly were grounded in truth, for the fishermen, winning a community–sponsored race was irrelevant when measured against the realities of making a living.

Fishing captains were, as one contemporary described Clayt Morrissey, skipper of the 1922 racer *Henry Ford*, "hard as nails, determined, good natured." Along the waterfront, these qualities were expected of skippers and dorymen alike. The heroism that romantics liked to write about was simply a job requirement to men who saw themselves as members of a close–knit and proud fraternity. It wasn't something that was talked about or dwelt on. Close calls at sea were expected, dealt with, then forgotten.[5]

Fishermen viewed themselves as simple men, with simple pleasures. They were, in the words of one old timer, "rough and ready guys." When they hit shore, they tended to drink a lot, but it was only "a release from working on your nerves all the time while you were out." They lived by an "unwritten law" that everyone accepted but no one discussed–everyone pulled his weight, no arguments, no complaints.[6]

For the fishermen, racing was a logical extension of a world view grounded in practical concerns and simple pleasures. Paid on a shares system, fishermen had a clear incentive to be the first in to market, because the first vessel in got the best price. With all hands sharing equally in the profits of a voyage, everyone had a stake in pulling together and driving their schooner as hard as possible.

Besides, it was fun. There was something about being aboard a schooner on the homeward run, with the wind piping up and the sea boiling over the rail, that quickened the pulse and made it all worthwhile. As one fisherman recalled, "You get the trickle on the rail . . . and you've really got a good sailing breeze . . . you're at your top speed . . . Oh, it was a lot of fun. . . . You're livin' then."[7]

A fisherman knew what was necessary to survive at sea under all sorts of conditions, and was proud of doing what it took without having to be told. A race put him to the test, allowed him to prove himself to both man and nature. For the captain, it was a matter of honor to carry a full press of sail in the teeth of a gale, and woe to the skipper who doused his canvas first in a head–to–head confrontation with a rival vessel in a blow.[8]

The skipper understood better than most the manly pride associated with life aboard a fishing schooner. He was part of the team, a first among equals. He had worked his way up from the fo'c'sle and knew what it took to haul trawl from a dory under the worst of conditions. He ate with his crew and shared his quarters with some of his men. He knew what it meant to be a good shipmate, but he also knew the strength and leadership qualities he needed to maintain order aboard his vessel.

No special legislation gave him the power captains had aboard merchant craft. In a business where teamwork and trust were essential to survival and success, men needed to trust their captain above all else. A skipper had to be counted on to know where his dorymen and their trawls were, especially on the offshore banks, where sudden fogs often separated men from their vessels. He also had to be a driver, both of the schooner and of his men, knowing the limits of each, but willing to push both to the line. The driver, the sail carrier, was the one who brought in the biggest catches, was usually first to market, and was a consistent highliner.[9]

On the wharves, reputation was everything, because, as one fisherman noted, "Fishermen [knew] each other from up and down the coast. . . . It [was] all one big group." With fishermen paid on shares, a captain's reputation as a highliner guaranteed that he attracted a good crew and kept it.[10] Impromptu races to and from the fishing grounds enhanced reputations and made for good yarning during mug–ups in the fo'c'sle.

Beyond such practicalities, there was a more ephemeral, less easily explained rationale for the popularity of the races among the fishermen. The Portuguese called it "*saudade*." For Lunenburgers, it was "*sehnsucht*." Whatever one called it, it was a state of mind, a longing for something larger than self. The beauty and power of the vessel touched something deep in the sailing fisherman's soul, something impossible to describe, but nonetheless very real. The ship was alive, with a personality

of her own. The good schooner, like the good man, rose to any challenge. As famed sail-carrier Tommie Bohlin boasted of his precious *Nannie C. Bohlin*, "I drove her an' I drove her an' I drove her. Could I make her quit? The man never lived who could make the *Nannie* quit."[11]

In communities like Gloucester, that were organized around the waterfront, most citizens understood something of the mindset that motivated the fishermen. After all, nearly everyone in town either was a fisherman, knew a fisherman, or worked for a firm ancillary to the fisheries, and thereby regularly did business with fishermen. Even those who didn't, like yachtsmen and the summer residents and monied interests of affluent Eastern Point, took an interest in goings–on down on the wharves because they considered themselves part of the community.[12] Reflecting the culture that created them, the early races were, quite simply, celebrations of the fishermen's way of life.

When the Canadians issued their challenge to Gloucester in 1920, they tapped into these long–established folkways. Racing fever was easily kindled in a city where community leaders were master mariners and most everyone remembered the glory days of sail.

Still, by 1920, things were in flux. The transformation of the American fleet to auxiliary power, competition from the net-fishing otter trawlers, and corporate structures and new labor systems were beginning to undermine the primacy of the schooners and their crews. By the mid–1920s, sail would be all but obsolete in the American fleet. While enough of the old ways remained in 1920 to make a fishermen's race viable and exciting, too much had changed, or was in the process of changing, to keep it so.

Indeed, the signs of change were there even in 1920.[13] It had been nothing more than sheer luck that the *Esperanto* sailed into Gloucester when she did. The schooners in port at the time of the original challenge were all auxiliaries, and under the conditions outlined by Halifax–name a boat within a week and be in Canada ready to race by the end of the month–there was precious little time to get any of them ready for a race under sail.

The *Esperanto* got home from the banks just as many on the American Race Committee were ready to give up. Still, she hardly seemed a logical choice. She was 14 years old and showed all the signs of a long, hard career on the banks. But Charlie Harty, the so–called dean of the Gloucester fishing skippers, had been her first captain and knew she was fast if properly trimmed. Besides, Gloucester had little choice–it was the *Esperanto* or nothing.

Over the next several days, Gloucester was abuzz with preparations. The *Esperanto*'s hold was emptied, she was brought into trim, then hauled out on the marine railway where her underbody was scrubbed and a fresh coat of paint applied. She left Gloucester on 25 October to a rousing chorus of cheers, sirens, and bells. She returned home on 7 November, sporting a new broom at her foretopmast head, the old symbol of the champion of the fleet. She'd made a clean sweep of the Canadian champion *Delawana*, two races to none.

The spirit of racing envisioned by Tom McManus when he initiated the first fishermen's race back in 1886 was alive and well in 1920. Back then, the races were to be simple, allowing only time for skippers to haul their schooners, clean and paint their bottoms, race, and be back fishing with a minimum of "expense and unnecessary delay." The *Esperanto* had pretty much done just that.

There was something refreshing in the straightforward, unpretentious nature of the fishermen's races that contrasted favorably with the rules and technicalities that complicated America's Cup competition. It captured the popular imagination in both Canada and the United States and led *Yachting* magazine to declare that "this championship race appears destined to become a classic."[14]

Less then a year later, as specially built vessels like the Boston schooner *Mayflower*, and the Canadian *Bluenose* and *Canadia* were capturing headlines, the notion of taking a boat fresh from the banks, sprucing her up, and letting her race seemed passe. The new Nova Scotian challenger, *Bluenose*, represented the extremes of length and sail area–and thus speed–permitted by the trophy's deed of gift. At least 10 percent larger than a conventional Gloucester schooner like the *L.A. Dunton*, the *Bluenose* almost guaranteed that traditionally designed vessels would not be competitive.

The changes bothered the Gloucestermen. Despite the rhetoric of the deed of gift, it was unlikely that the *Halifax Herald* Races would encourage the building of "the best possible type of craft in pursuit of the industry," at least not in any significant number to reverse the trend away from sail. After all, how many bona fide fishing schooners could be built and operated profitably if the *Mayflower* was the new standard at $52,000 initial cost?

Besides, fishing companies weren't investing in all–sail schooners anymore, and building super–expensive racers wasn't likely to induce them to do so in the future. If the *Mayflower* was an indication, only costly hybrid schooners stood a chance of winning the *Halifax Herald* Trophy, and only syndicates organized by well–meaning yachtsmen were interested enough to build them.

There was something disconcerting about all this, and more than a few Gloucester fishermen openly railed against construction of "racers" on general principle. That sentiment was reinforced by the fact that the *Mayflower* was a Boston boat. A lot of Gloucester residents felt that the international races were intended solely for Gloucester and Nova Scotia vessels, so the *Mayflower* represented an unwelcome intrusion.[15]

That she promised to be fast added to



With clear yacht influences and Boston sponsorship, the 131-foot fishing schooner Mayflower *was banned from participating in the 1921 international fishermen's racing competition. (Negative 9219F, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)*

the prejudice against her. Gloucester had some quick boats, but few believed that an older, more traditionally built fishing schooner could realistically beat the Starling Burgess designed racer. To some, the *Mayflower* represented just another effort by Boston interests to undermine Gloucester's primacy in the fisheries, a trend begun at the end of the nineteenth century and most dramatically evidenced by the Bay State Fishing Company steam trawlers that had introduced the competing net form of fishing to the banks.[16]

Such feelings at least in part fueled the controversy over the *Mayflower*'s eligibility. So too did the definition of what constituted a bona fide fishing boat. That point became clear when the *Esperanto* sank off Sable Island on 30 May 1921.[17] As soon as word reached Gloucester in early June, plans got underway to salvage her. From a practical point of view, such an expedition was foolish. The *Esperanto* was 15 years old and well past her prime. Logistically, raising her would be difficult; over two hundred vessels had come to grief in those waters and not one had been successfully salvaged.

For Gloucester, whose race committee had been looking for excuses to disqualify the *Mayflower* for months, the *Esperanto*'s sinking put into stark relief the differences between real working boats and specially built racers. If the *Esperanto* could be raised and entered in the fall elimination races, Gloucester could make a far more eloquent statement about what fishermen's races should be than all the petty carping that had gone on since February.

Everyone knew what made the 1920 races so successful—the romanticism of real working boats competing in the McManus style. The New York press had said as much back in March when it bemoaned what it saw as a conscious effort to pervert the original intentions of the international races. No doubt Gloucester was banking on some of this feeling when it tried to raise the *Esperanto.* As the *Atlantic Fisherman* noted: "There is little question but that public sentiment would be strongly behind her as to render still more difficult the task of the American committee in making an impartial decision on the status of *Mayflower*."[18]

As things turned out, the effort to rescue the *Esperanto* failed and the *Mayflower* controversy dragged on until September. Viewed in historical context, the flap over the *Mayflower* was more a result of timing than it was an indication that the charges against her were valid.

Had the *Mayflower* been built at an earlier time, she would have generated enthusiastic discussion along the waterfront, and even a good deal of healthy speculation about how she'd stack up in a head–to–head race against the fleet's fastest schooners. Certainly that had happened 32 years earlier with the *Fredonia*. Built by Boston yachtsman J. Malcolm Forbes to race the pilot boat *Hesper*, she'd been designed by Starling Burgess's father, Edward. Even though she was launched flying the Eastern Yacht Club burgee, and began life as a yacht before Charlie Harty took her fishing, no one questioned her credentials as a fishing schooner.[19]

If the *Fredonia* analogy weren't enough, the reputation of the *Mayflower*'s Captain J. Henry Larkin should have been. A tall, quiet man, he'd been a skipper since 1901, and commanded some of the best schooners in the fleet. Consistently a highliner, Larkin was well liked and widely respected in fishing circles all along the North Atlantic seaboard. As the captain of the *Mayflower*, and a member of her syndicate's board of directors, Larkin should have brought an air of legitimacy to the project, as had Charlie Harty to the *Fredonia* enterprise. He didn't because the *Mayflower*'s detractors tended to ignore or downplay anything that didn't support or reinforce their prejudices.

The *Esperanto* represented an ideal, a symbol against which all the supposed inadequacies of the *Mayflower* could be measured. As a self–conscious effort to prove that the "age of sail is not ended,"[20] the international races reinforced such thinking: an interesting development when one considers that, in 1920, the races nearly hadn't taken place.

William Dennis and his associates

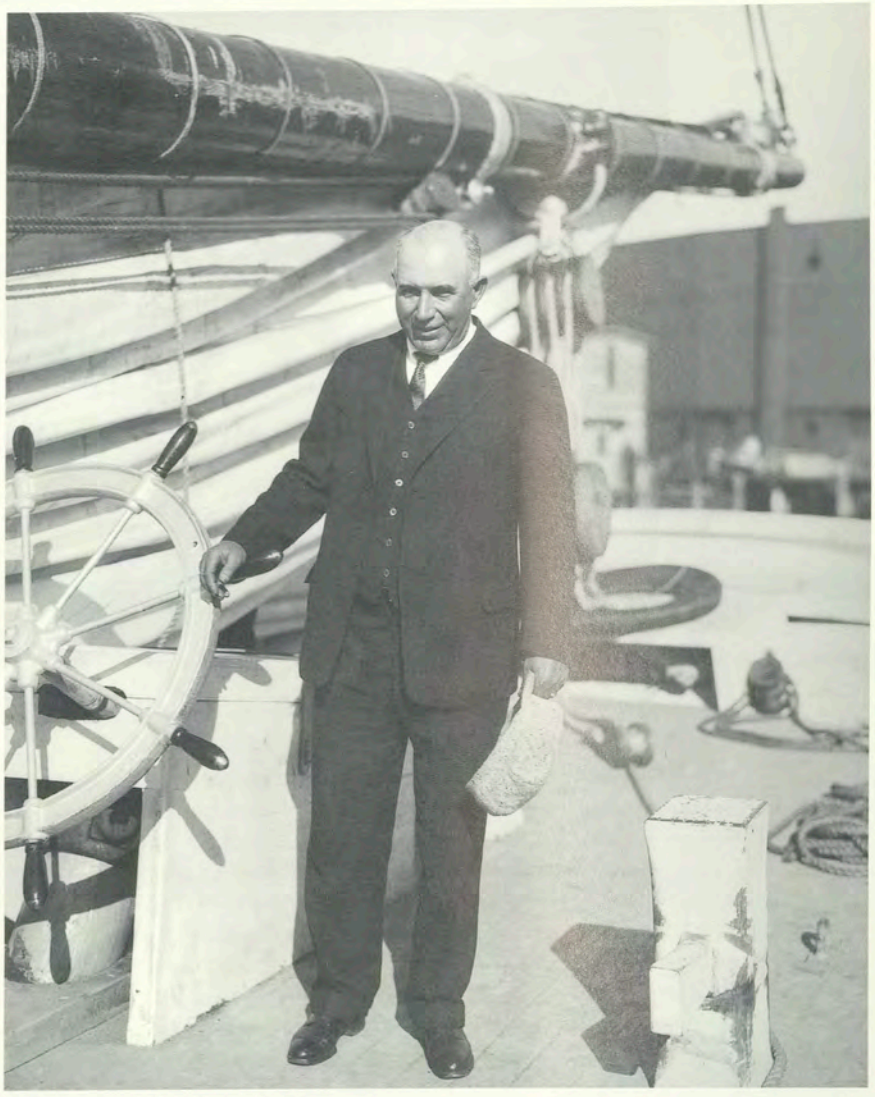
evolved the idea seemingly by happenstance after the success of the Halifax Fishermen's Carnival. The terms of the deed of gift were not even made public until after the first international races. Gloucester almost failed to field a challenger. That a short year later it was almost sacrosanct in Gloucester speaks volumes. In an age of auxiliary power and trawlers, the chance for a race under sail was too good to pass up.

On 15 September 1921, Gloucester got its wish when the international trustees abruptly banned the *Mayflower*. Not surprisingly, when the elimination race was held on 12 October, much was made of the fact that the five contestants were all real fishing schooners. At 19 years old, the *Philip P. Manta* out of Provincetown was the oldest, but not by much. The *Arthur James* had been built in 1905, and the *Elsie* was 11 years old. The *Elsie G. Silva* was a fair–sized knockabout (without bowsprit) built in Gloucester in 1915. The *Ralph Brown*, an equally respected conventional schooner, rounded out the field.[21]

With Marty Welsh at the helm, the *Elsie* defeated the other vessels fairly handily, and headed north to face the *Bluenose*. To no one's great surprise, she lost two straight races and the *Bluenose* won the Cup. Even in defeat, though, several Gloucester skippers told reporters that they were glad the *Mayflower* hadn't raced. It was better that the Gloucester schooner *Elsie* should lose, they reasoned, than to have the *Mayflower* win and the Canadians question her eligibility.[22]

Such feelings had little place in an atmosphere where national and community pride put great stake in winning the *Halifax Herald* Trophy, however. The events of 1921 had set into motion too many attitudes, animosities, and rivalries for the international series to ever be what it had been in 1920. As a result, feelings that at one time seemed carved in stone changed according to circumstance.

Gloucester's disdain for "racers" was a case in point. When it became obvious that nothing in the Gloucester fleet could touch the *Bluenose*, several fishing captains and businessmen met for dinner in a Halifax hotel to discuss the possibility of building a new schooner.[23]



Businessman Ben Pine became Gloucester's most avid racer. He was photographed at the wheel of the Gertrude L. Thebaud *in 1930. (Negative 43344, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)*

At the heart of the enterprise was Ben Pine.[24] A Newfoundlander by birth, he came to Gloucester in 1893 at age 10 determined to make it big, as many other Gloucester captains and fishermen had done. By 1905, he and Joseph Langsford ran a business that owned 12 medium–sized fishing vessels. Well–established by 1921, Pine had a reputation as a tight–fisted, hard–headed businessman.

For all this, Pine was something of a romantic. Like others in Gloucester, he had an affinity for the beauty of the schooners and a pride in his adopted city's place in the fishing industry. Though he'd never really been a fisherman save for the few trips he'd made as a boy, Pine liked the company of the skippers who had built Gloucester's reputation. It might even be fair to say he was a frustrated captain and saw the *Halifax Herald* Races as a way to fulfill a fantasy. At the very least, his civic pride and sense of sportsmanship played into his desire to get involved in racing.

Pine's group, calling itself the Manta Club, commissioned yacht designer

Starling Burgess to plan a scaled–down version of the *Mayflower*. Named *Puritan* after Edward Burgess's first America's Cup defender, the new boat was commanded by long–time Gloucester highliner Jeff Thomas. Amid all the excitement over the *Puritan*, Clayt Morrissey's new schooner (designed by McManus), *Henry Ford,* got little initial attention from either the press or the public when she was launched in April 1922.[25] In retrospect, that seems almost symbolic. As the races became more for civic and business leaders like Ben Pine, it was inevitable that their efforts would receive the lion's share of attention.

Indeed, it is significant that Morrissey, who first commanded a fishing schooner at 19 when he took over his father's *Effie M. Morrissey* in 1895, turned out to be the last fishing captain to skipper an American contender for the *Halifax Herald* Trophy. Since it took racers to e competitive in the international series, and syndicates to organize the capital to build them, skippers who wanted to participate had to make a special effort to solicit sponsors, or have the good fortune to be connected with monied interests who desired involvement with the races.

In the old days, fishing captains had boats built for them by fishing companies, many of them headed by avid yachtsmen like Gorton–Pew's Ben Smith. While Smith took pleasure in the occasional fishermen's regatta, he invested in fishing vessels to turn a profit.

The new breed of racing schooner investor was in it simply for the sport. Even the Manta Club, with its ties to the industry, was organized only to build a winning boat. The *Puritan*'s profitability on the banks was a secondary concern at best.

While this perverted the intention of the races, it was the only way fishing captains were going to get someone to build them an all–sail schooner in the 1920s. Morrissey, Thomas, and Larkin weren't stupid. If someone was willing to construct a high–quality craft for them, who were they to argue? The trade–off was giving up control to men with little or no vested interest in the fisheries, but in the short run, at least, that seemed a small price to pay.

It didn't take long, however, for the cost to become prohibitive. The *Puritan* was lost on Sable Island during her third voyage, and Clayt Morrissey took the American eliminations by beating three schooners, including Ben Pine's *Elizabeth Howard* and Felix Hogan's sluggish *L.A. Dunton*, thereby winning the right to face the *Bluenose* in the 1922 International Series.[26] The night before the first race, he was forced to supervise the cutting of the *Ford*'s mainsail after it was judged too large by the official measurer. Despite this, Morrissey won the first race on 21 October. Unfortunately, the skippers of both racers had ignored the postponement signal from the judges' boat, and the sailing committee ruled the contest "no race." They also determined that the *Ford*'s mainsail was still too big.

Rather than submit to a further mutilation of his main, Morrissey vowed to go fishing on Monday, 23 October. Secretary of the Navy Edwin Denby, President Harding's official representative to the races, saved the day with an appeal to patriotism that convinced Morrissey and his crew to race again. Winning the second race, Morrissey felt he had nothing left to prove and began preparations to take the *Ford* fishing.

Jonathan Raymond, one of the *Ford*'s owners, invited Morrissey and his crew to a late night dinner at his estate, the Ramparts, located in the affluent Eastern Point section of Gloucester.[27] About 11:00 P.M., after much talk and some illicit liquor, Morrissey asked his men what they thought. They unanimously voted to continue racing.

Rumors flew around Gloucester



The Henry Ford *drives to windward with the lee rail under, epitomizing the idealized spirit of the fishermen's races. (Negative 9191F, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)*



The Henry Ford*'s crew of senior fishermen and captains hoists her mainsail on the morning of 21 October 1922. (Negative 9206F, ©Rosenfeld Collection, Mystic Seaport Museum, Inc.)*

about what had transpired at the Ramparts. Whatever the reason, they raced twice more, the *Bluenose* taking the series on 26 October. By then, though, a lot of folks in Gloucester said they didn't even care. Talk was strong about boycotting the 1923 *Halifax Herald* Races and organizing a race open to schooners from any New England port.

At the heart of the problem was what many perceived as undue meddling by yachtsmen. Tom McManus summarized popular feelings when he wrote, "the manner in which the races were conducted was so disgusting to . . . the general public . . . that if they are not changed and simplified, so that they will really be sailed by fishermen, as fishermen, and not, under yachting rules and yachting management, they are in great danger of losing their public appeal."[28]

Unfortunately, the truth was that the general public didn't really want races run "by fishermen, as fishermen." They wanted races that highlighted their romanticized sense of who the fishermen were. That became clear in 1923 when the *Bluenose* was forced to forfeit its second victory against Ben Pine's *Columbia* because the Canadian champion rounded a buoy on the wrong side.[29]

Angus Walters, the *Bluenose*'s feisty skipper, was furious. As Clayt Morrissey had a year earlier, he declared his intention not to race. As far as he was concerned, the *Bluenose* had won the series outright, and there was no need for a third contest. As Secretary Denby had in 1922, Premier Armstrong of Nova Scotia met privately with Walters, asking him to abide by the sailing committee's decision. Using a poor choice of words, he added, "After all, it's only sport." Walters shot back that while it was "only sport," it was a "working sport," and if the premier doubted it, he should join the *Bluenose* crew.[30] And that ended that. The *Bluenose* sailed for home.

Walters's actions were a throwback to an earlier time, when fishing captains broached no challenges to their authority, either on or off their vessels. No skipper worth his salt did anything he didn't want to do, especially if it wasn't in his best interest, and he certainly didn't bow to demands and pressures from shore–bound businessmen or politicians.

By the original standard that led to organized fishermen's regattas, Walters was right. Racing was to be done on the fishermen's terms, boat–for–boat, with a minimum of rules. The public appeal of the 1920 series had rested on that simplicity. The protests against "yachting influences," and the persistent demands to return the *Halifax Herald* Races to the control of the fishermen, likewise reflected the assumption that this event was unique because it was "working sport."

The Bluenose (left) *and* Henry Ford *race neck-and-neck off Cape Ann. The "mutilation" of the* Ford*'s mainsail, with several vertical panels of sailcloth removed from the leech, is evident when the mainsails of the* Ford *and* Bluenose *are compared. (Negative 9232F, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)*



Yet, the public perception of what "working sport" meant was grounded in an overly simplistic and romanticized view of the fishermen. The 1920s was a decade of hero worship, and many of those heroes were sports figures. Athletes were lionized as bigger than life characters by sports writers and radio broadcasters. With pluck and determination, men like Babe Ruth and Jack Dempsey overcame often overwhelming odds to succeed, both on and off the field. In an age of excess like the 1920s, there was something strangely comforting in knowing that such men existed.[31]

In the public mind, fishermen were cut from the same mold. They represented a dying breed of men, who, like the American cowboy, were strong, stoic, and virtuous because of their stubborn adherence to a moral code grounded in an earlier, simpler time.

The fishermen, however, didn't race for popular amusement; they weren't professional athletes. While they no doubt reveled in the public attention, and weren't adverse to seeing themselves characterized as heroes, they raced because it was supposed to be fun. When it wasn't, or they felt themselves unfairly treated, they saw no reason to carry on just in the name of good sportsmanship.

Unfortunately, the public expected its heroes to persevere despite the odds. When Walters refused to play by these rules, newspapers editorialized endlessly about his appalling lack of good form, and lamented the likely damage to the good will and sportsmanship that the *Halifax Herald* series had engendered since its inception. That such adjectives had been irrelevant to the international races since 1920 was beside the point.

Sports writers in particular were taken aback by Walters's truculence. Even in private, they were incredulous that he seemed so willing to flaunt social convention. Leonard Fowle, yachting editor for the *Boston Globe*, wrote to his son from Halifax announcing:

All racing off for 1923, and no winner in the international fishermen's match. This a result of the action of Capt. Angus Walters and his all captain crew from Lunenburg, who when Thursday{'s} race was awarded to the Columbia on a protest refused to race any more.

Rather poor sports, and cry babies, who when they were beaten at their own game would not play any more.[32]

Such protestations aside, Angus Walters was the genuine article, but the *Halifax Herald* Races weren't designed for him, or for men like him. Indeed, by 1923, fishermen on the American side had become secondary to the interests of men like Ben Pine who were living vicariously the popular image of the fishermen. It's particularly telling that "Captain" Pine, the sportsman, was more socially acceptable than a real fishing skipper who thumbed his nose at the niceties of polite society.

Regardless of clamoring to the contrary, the public didn't want a genuine fishermen's race if it involved genuine fishermen, especially when the romantic alternative was so much more appealing. Middle-class citizens and yachtsmen wanted to be able to imagine themselves on the pitching deck of a fishing schooner running before a howling gale, and that required characters with whom they could identify. Walters was hardly sympathetic enough for such a role.

For all intents and purposes, international fishermen's racing ended in 1923. There were several attempts by Gloucester's race committee to revive it between 1924 and 1929, but the Canadians weren't interested. In 1930 and 1931, the *Bluenose* raced Ben Pine's Gloucester schooner *Gertrude L. Thebaud*, but the *Thebaud* could hardly be considered a true fishing boat.[33]

A 134 1/2-foot semi–knockabout schooner with auxiliary engine, designed by Payne, Belknap and Skene, yacht designers, she had a cut–away forefoot that gave her a sharp bow and strong, yachty lines. With a carrying capacity of 175,000 pounds, the $60,000 *Thebaud* could hold 25,000 pounds less than the 123-foot, more traditionally designed *L.A. Dunton* (which had been far outclassed in the 1922 trials won by the *Henry Ford*). Since such older, more economically built schooners were having problems staying profitable in the 1930s, it's small wonder that this new schooner never made money during the 11 years she fished.

Not only that, but unlike previous racing syndicates, *Gertrude L. Thebaud*, Inc., didn't even make the pretext of including fishermen in the enterprise. It was going to be an elite affair done on behalf of Gloucester, rather than in partnership with it. Noting that a race with the *Bluenose* would cost money, Ben Pine told reporters in 1930 that while Gloucester residents might not be willing or able to contribute as liberally to the race fund as in years past, the syndicate behind the *Thebaud* would step "into the breach financially."[34]

After the 1931 series, the *Thebaud* and *Bluenose* became tourist attractions, traveling to the 1933 Chicago World's Fair and hosting some twenty–five hundred visitors a day. The *Bluenose* spent the following year in Toronto giving sight–seeing and sailing excursions to eager visitors, then crossed the Atlantic in 1935 to participate in King George V's and Queen Mary's Silver Jubilee. The *Thebaud*, meanwhile, became Gloucester's good–will ambassador.[35]

There the story might have ended had it not been for Metro-Goldwin-Mayer (M.G.M.). In 1937, movie–goers flocked to see Spencer Tracy and Freddie Bartholomew star in the film adaptation of Rudyard Kipling's *Captains Courageous*. The movie's popular appeal was obvious to the real–life captains courageous of Gloucester. At their regular monthly meeting on 6 December 1937, the Master Mariners' Association voted to endorse an international fishermen's race that would attract "the attention of millions in all parts of the country."[36]



The Gertrude L. Thebaud *leads the* Bluenose *in this 1938 race. Inspired by the release of the film* Captains Courageous, *the 1938 series ended with the same atmosphere of contention that had characterized earlier series. (Negative 90366, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)*

As plans for the regatta developed, it was decided to make it a best three–out–of–five series, beginning 9 October 1938. The idea of a three–out–of–five series was new, and the 9 October starting date was the earliest on record. Both facts reflected the purposes of the event. A longer series meant more public attention and more tourist dollars. An early start date maximized the number of out–of–towners likely to show up for all or part of the affair. Since dorymen didn't have to hurry back to sea, and the fishing schooners weren't even fishing most of the time, any semblance of Tom McManus's emphasis on simplicity disappeared.

Not surprisingly, the series turned out to be a fiasco. At the end, Angus Walters vowed, "The *Bluenose*, as long as I live, will never again race in the United States. If *Thebaud* ever wants to come and race in Canada, we'll meet her at the starting line." Ben Pine responded that there was not the slightest chance he'd ever challenge again.[37]

The 1938 series marked the end of the age of sail in the fisheries, but it didn't end Gloucester's love affair with the schooner. Stripped of their canvas, masts cut down, a few old dory vessels continued to ply their trade under power into the 1950s. Interestingly, Gloucester seemed to delight in the persistence of these anachronisms. As one man recalled, "[Al]most everybody that was in the fleet [in the 1940s] started in dory vessels and . . . [while] they were a thing of the past . . . nobody really wanted to see them go."[38]

That was the universal sentiment no matter where one looked. It may be the simplest explanation for why the races persisted as long as they did. Average fishermen had either grown up with these vessels or knew someone who did. Citizens of Gloucester and Lunenburg identified with the fleets as a source of their economic survival and community pride. Middle-class folks from both sides of the border identified with the simple values represented by fishermen and their way of life. Yachtsmen reveled in the romantic tales of daring–do on the high seas.

Between all these positions were wide schisms of perspective, the most glaring perhaps between the fishermen and the sentimental ideal of the general public. Yet, the common link was the vessels themselves. Everyone was touched by the sheer beauty of the schooners. It was something that transcended time and defied reason. Perhaps it was nothing more than *saudade* writ large, magnified by nationalism and hyped by public relations. Whatever it was, it kept the mystique of the all–sail fishing fleet alive far longer than any practical concern for dollars and cents would ever have dictated.

Notes

1. Most of the books written about the *Bluenose* and the races begin with the premise that the fishermen followed the America's Cup Series closely and couldn't believe it when a race was canceled because of a 23–knot wind. It makes good copy but isn't quite the truth. A more accurate version of the events surrounding the first *Halifax Herald* series is given by Fennie Ziner, *Bluenose: Queen of the Grand Banks* (Halifax: Nimbus Publishing, 1970), ch. 3. See also, the October-November 1920 issues of the *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Boston Traveller*, and *Gloucester Times*; *Rudder* (December 1920); George Story Hudson, "How *Esperanto* Won the Fisherman's Race", *Yachting* (December 1920): 296–98.

2. Rudyard Kipling, *Captains Courageous: A Story of the Grand Banks* (New York: Century, 1897; various reprint editions).

3. The International Trustees of the *Halifax Herald* Trophy created a complex layer of rules and administrative procedures ostensibly designed to protect the integrity of the event as a fishermen's race. Being yachtsmen, however, they modeled their regulations on yachting standards, which only served to breed the very controversies they sought to avoid. For example, rules governing waterline length would be used to disqualify the Shelburne challenger *Canadia* in 1921. In 1922, the regulation that a vessel's "total sail area, not including fisherman's staysail, was to be no greater than eighty percent (80%) of the square of the waterline length in racing trim, as expressed in square feet," necessitated that American contender *Henry Ford*'s mainsail be cut twice to conform to the rule. This despite the fact the *Ford*'s sails had been used all summer on the Banks, in compliance with the Deed of Gift stipulation that "the sails used in racing . . . shall have been used at least one season in fishing." In 1923, the American boat *Columbia* was in violation of the free-board rule by five inches and was nearly disqualified. The Deed of Gift is reproduced in its entirety in: Claude Darrach, *Race to Fame: The Inside Story of the Bluenose* (Hantsport, Nova Scotia: Lancelot Press, 1985), Appendix C; and R. Keith McLaren, *Bluenose and Bluenose II* (Willowdale, Ontario: Anthony R. Hawke, 1981).

4. See W.M.P. Dunne, "Thomas Francis McManus (1856–1938): An Irish Immigration Success Story" (Ph.D. diss., State University of New York at Stony Brook, 1990); W.M.P. Dunne, "The McManuses of Boston: Champions of Safety and Performance," *WoodenBoat* (May/June 1993): 72–89; W.M.P. Dunne, *Thomas F. McManus and the American Fishing Schooners: An Irish–American Success Story* (Mystic: Mystic Seaport Museum, 1994); McManus to editor, *Atlantic Fisherman* (December 1922): 10.

5. Charlton L. Smith, "Who's Who Among the Skippers," *Atlantic Fisherman* (March 1922): 9; James Connolly aptly described this trait of fishermen when he wrote: "Fishermen . . . do not stop to write down their experiences. Half the time they do not even stop to talk about them later. . . . The sort of a man who would stop to make notes at such a time would be the sort of man who would never survive the experience. Bank fishermen are not an introspective or retrospective body of men: men of action rarely are." James B. Connolly, *The Book of the Gloucester Fishermen* (New York: John Day, 1927), 43–44. He illustrates this point with stories in chapters 1 and 3. Raymond McFarland details several examples of this phenomenon as well. See Raymond McFarland, *The Masts of Gloucester: Recollections of a Fisherman* (New York: W. W. Norton, 1937), 93–94, 105–106, 220–24. The point was also made by some interviewees: Robert Merchant, Interview with Virginia Jones, Stonington, Conn., 1 April

1978; Felix William Hogan, Interview with Nancy d'Estang, Mystic, Conn., 22 October 1984; Walter Beatteay, Interview with David Littlefield, Concord, Mass., 21 April 1993, Mystic Seaport Museum Oral History Collection (hereafter MSMOHC). Hubert Cluett, Interview with David Masters, Gloucester, Mass., 15 March 1978, Gloucester Arts and Humanities Program (hereafter GAHP).

6. Uno Peterson, Interview with R. Wayne Anderson, Chelsea, Mass., 9 June, 16 June 1982; Robert O'Brien, Interview with R. Wayne Anderson, Watertown, Mass., 2 March 1982, Northeastern University Oral History Project (hereafter NUOHP). These points are also made in McFarland, *Masts of Gloucester*, 74.

7. William Martell, Interview with Gary Adair, Nancy d'Estang, and Erik Ronnberg, Jr., Gloucester, Mass., February 1991, MSMOHC.

8. Robert Merchant interview, 1 April 1978, MSMOHC; George Wesley Pierce, *Goin' Fishin': The Story of the Deep Sea Fishermen of New England* (Salem: Marine Research Society, 1934; reprint (Camden: International Marine, 1989), 181; Connolly, *Book of the Gloucester Fishermen*, 285–86; Walter Furlong, Interview with R. Wayne Anderson, Charlestown, Mass., 10 June 1982, NUOHP.

9. Joseph E. Garland, *Down to the Sea: The Fishing Schooners of Gloucester* (Boston: David R. Godine, 1983), ch. 7; McFarland, *Masts of Gloucester*, 37–38; Manuel F. Domingoes, Interview with Linda Brayton and David Masters, Gloucester, Mass., n.d.; Hubert Cluett interview, 15 March 1978, GAHP; Robert Merchant interview, 1 April 1978; Bruce Stephens, Telephone Interview with Nancy d'Estang, 12 May 1986, MSMOHC; Connolly, *Book of the Gloucester Fishermen*, 138–39; McFarland, *Masts of Gloucester*, 152–53, 164–165; Pierce, *Goin' Fishin'*, ch. 16; William Martell interview, February 1991, MSMOHC; Walter Furlong interview, 10 June 1982, NUOHP.

10. Uno Peterson interview, 9 June, 16 June 1982, NUOHP; Leo Hynes, Interview with Gregory J. Fulham, Nashua, New Hampshire, 29 April 1980, MSMOHC; Robert O'Brien interview, 2 March 1982, NUOHP; Pierce, *Goin' Fishin'*, 166. The point is implicit in much of McFarland, *Masts of Gloucester*.

11. Jeremiah Digges, *In Great Waters: The Story of the Portuguese Fishermen* (New York: McMillan, 1941), xii; Peter Brown, Telephone Interview with Michael W. Santos, 15 October 1993; Connolly, *Book of the Gloucester Fishermen*, 276–77, 288; Pierce, *Goin' Fishin'*, 169.

12. United States Commission of Fish and Fisheries, *The Fisheries and Fishery Industries of the United States*, ed. George Brown Goode, sect. 2 (Washington, D.C.: Government Printing Office, 1887), 137, 143–45; William S. Webber, Jr., *Waterfront: Around the Wharves of Gloucester in the Last Days of Sail* (Manchester, Mass.: Cricket Press, 1973); James B. Connolly, *The Port of Gloucester* (New York: Doubleday, Doran, and Company, 1940), ch. 26.

13. For more on the 1920 international series, see Connolly, *Book of the Gloucester Fishermen*, 246–61; Pierce, *Goin' Fishin'*, 229–34; the October-November 1920 issues of the *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Boston Traveller*, and *Gloucester Times*; *Rudder* (December 1920); Hudson, "How *Esperanto* Won," 296–98.

14. Hudson, "How *Esperanto* Won," 298.

15. For more on the controversy surrounding the *Mayflower*'s eligibility in 1921, see the February-September 1921 issues of the *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Boston Traveller*, and *Gloucester Times*; *Atlantic Fisherman*, (February-October 1921); *Rudder* (October, December 1921); *Yachting* (May-November 1921); Andrew Merkel, *Schooner Bluenose* (Toronto: Ryerson Press, 1948), ch. 3; Dana Story, *Hail Columbia! The Rise and Fall of a Schooner* (Gloucester: Ten Pound Island, 1985), 34–39.

16. For more on the Bay State Fishing Company, see Andrew W. German, *Down on T Wharf: The Boston Fisheries As Seen Through the Photographs of Henry D. Fisher* (Mystic: Mystic Seaport Museum, 1982), ch. 7; Andrew W. German, "Otter Trawling Comes to America: The Bay State Fishing Company, 1905–1938," *The American Neptune* 44 (Spring 1984): 114–31.

17. For more on the sinking of the *Esperanto* and the effort to salvage her, see *Gloucester Times*, June-July 1921; *Atlantic Fisherman* (June-July 1921).

18. *Atlantic Fisherman* (June 1921).

19. For more on the building of the *Fredonia*, her race with the *Hesper* in 1889, and her brief tenure as Forbes's yacht, see Joseph E. Garland, *The Eastern Yacht Club: A History From 1870–1985* (Marblehead: Eastern Yacht Club, 1989), 50; Charles H. W. Foster, *The Eastern Yacht Club Ditty Box, 1870–1900* (Norwood, Mass.: Plimpton Press, 1932), 121–22; *Gloucester Times*, 17 April 1889.

20. *The* (Halifax) *Evening Mail*, 21 October 1920, as quoted in McLaren, *Bluenose and Bluenose II*.

21. For more on the *Arthur James, Elsie, and Elsie G. Silva*, see Gordon W. Thomas, *Fast and Able: Life Stories of Great Gloucester Fishing Vessels* (Gloucester: Gloucester 350th Anniversary Celebration, 1973), 104–06, 148–50, 176–78.

22. For more on the 1921 international series, and the continuing debate over what constituted a "bona fide schooner" that followed it, see the September-October 1921 issues of the *Atlantic Fisherman*, *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Boston Traveller*, and *Gloucester Times*; the October 1921 issues of the *New York Herald Tribune* and *New York Times*; C. H. J. Snider, "The Fisherman's Race," *The Rudder* (December 1921): 3–6, 44–45; Frederick William Wallace, "The International Fisherman's Race," *Yachting* (November 1921): 213–15, 255–56.

23. For more on the *Puritan* syndicate, see the October-November 1921 issues of the *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Boston Traveller*, *Gloucester Times*, *New York Herald Tribune*, and *New York Times*; Story, *Hail* Columbia!, 43–44.

24. Charlton L. Smith, "Who's Who Among the Skippers," *Atlantic Fisherman* (October 1922): 12; Julian Hatch, Interview with Michael W. Santos, Naples, Florida, 25 October 1993; Erik Ronnberg, Jr., and William Martell, during William Martell interview, February 1991, Captain John Francis, Interview with Nancy d'Estang, West Franklin, New Hampshire, 13 April 1987, MSMOHC.

25. For more detail on the building, launching, maiden voyages, and other pre–race hype surrounding the *Puritan* and *Henry Ford*, see the March-October 1922 issues of the *Atlantic Fisherman*, *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Boston Traveller*, *Gloucester Times*, *New York Herald Tribune*, and *New York Times*.

26. For more on the loss of the *Puritan*, see the 24 June-10 July 1922 issues of the *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Boston Traveller*, and *Gloucester Times*; Joseph E. Garland, *Adventure: Queen of the Windjammers* (Camden, Maine: Down East Books, 1985), 23–27; Thomas, *Fast and Able*, 188–90; the events leading up to and including the 1922 *Halifax Herald* series are well documented in the *Atlantic Fisherman* (March-December 1922); *Boston Evening Transcript* and *Boston Daily Advertiser*, October 1922; the March-October 1922 issues of the *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Boston Traveller*, *Gloucester Times*, *New York Herald Tribune*, and *New York Times*; C. H. J. Snider, "The International Fishermen's Race," *Rudder* (December 1922): 3–5; Herbert L. Stone, "How *Bluenose* Won the Fishermen's Race," *Yachting* (November 1922): 229–33, 258. Most of the books about the *Bluenose* and the races devote only two to three pages to the 1922 series. The exceptions are Merkel, *Schooner Bluenose*, ch. 4; Story, *Hail Columbia!*, ch. 3.

27. For an interesting description of that meeting see Joseph E. Garland, *Eastern Point: A Nautical, Rustical, and Social Chronicle of Gloucester's Outer Shield and Inner Sanctum, 1606–1950* (Peterborough, New Hampshire: William L. Bauham, 1971), 361–63.

28. McManus to editor, *Atlantic Fisherman* (December 1922): 10.

29. For more on the 1923 international races and their aftermath, see the *Atlantic Fisherman* (November 1923); the *Boston Traveller*, October 1923; the October-November 1923 issues of the *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Gloucester Times*, *New York Herald Tribune*, *New York Times*; *Rudder* (December 1923); Merkel, *Schooner Bluenose*, 40–46; Story, *Hail Columbia!*, ch. 6.

30. G.J. Gillespie, *Bluenose Skipper* (Fredericton, New Brunswick: Brunswick Press, 1955), ch. 12.

31. For more on the role of sports in American society, see John Rickards Betts, *America's Sporting Heritage: 1850–1950* (Reading, Mass.: Addison–Wesley, 1974); Allen Guttman, *From Ritual to Record: The Nature of Modern Sports* (New York: Columbia University Press, 1977); Steven A. Reiss, *Touching Base: Professional Baseball and American Culture in the Progressive Era* (Westport, Conn.: Greenwood Press, 1980). For more on Babe Ruth, see Robert W. Creamer, *Babe: The Legend Comes to Life* (New York: Simon and Schuster, 1974); Associated Press Sports Staff, *The Sports Immortals* (Englewood Cliffs, New Jersey: Prentice–Hall, 1972), 42–47. For more on Jack Dempsey, see Associated Press Sports Staff, *Sports Immortals*, 54–59; for an excellent assessment of the confusing decade that was the 1920s, see Frederick Lewis Allen, *Only Yesterday: An Informal History of the Nineteen–Twenties* (New York: Harper and Row, 1931); William E. Leuchtenburg, *The Perils of Prosperity, 1914–1932* (Chicago: University of Chicago Press, 1958).

32. Leonard Fowle, Sr., to Leonard Fowle, Jr., 2 November 1923, Yachting Scrapbooks, vol. 3, no. 5, Leonard Fowle Collection, Museum of Yachting, Newport, Rhode Island.

33. For more on the futile efforts to organize international races between 1924 and 1929, see the issues for September 1924, September 1925, July-October 1926, September-October 1927, August-September 1929 of the *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Gloucester Times*; *Atlantic Fisherman* (August-September 1929); Edmund Gilligan, "Schooner *Progress* Wins Fisherman's Race," *Yachting* (November 1929): 57, 104; Story, *Hail-Columbia!*, 128–35, 151–59. In 1930, the schooners raced for a cup donated by Sir Thomas Lipton. For more on these races, see the *Atlantic Fisherman* (October-November 1930); the 9 October-19 October 1930 issues of the *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, *Gloucester Times*, *New York Herald Tribune*, and *New York Times*; Taylor, "Gloucester Once More Holds Fishermen's Championship;" Brian and Phil Backman, *Bluenose* (Toronto: McClelland and Stewart, 1965), 46–49; Merkel, *Schooner-Bluenose*, 53–55. In 1931, the series was for the *Halifax Herald* Trophy. For more on the events leading up to and including these races, see the *Atlantic Fisherman* (September-November 1931); the 1 September-22 October 1931 issues of the *Boston Globe*, *Boston Herald*, *Boston Post*, and *Gloucester Times*; William H. Taylor, "*Bluenose* Still Queen of the Fleet–Beats Gloucester Schooner *Thebaud* in Straight Races," *Yachting* (December 1931): 39–40, 110; Merkel, *Schooner Bluenose*, 56–58.

34. For more on the organization of the *Thebaud* syndicate and the building and launching of the *Gertrude L. Thebaud*, see the *Atlantic Fisherman* (April-May 1930); and the October 1929-March 1930 issues of the *Boston Evening American*, *Boston Globe*, *Boston Herald*, *Boston Post*, and *Gloucester Times*.

35. Backman and Backman, *Bluenose*, 18–19; Darrach, *Race to Fame*, ch. 4; Merkel, *Schooner Bluenose*, ch. 7; Thomas, *Fast and Able*, 199–202.

36. Metro–Goldwin–Mayer, *Captains Courageous*, 1937; available on videocassette, New York: MGM/UA Home Video, 1985. For more on pre–race activities, see the *Atlantic Fisherman* (December 1937, June, September 1938); the June-September 1938 issues of the *Boston Globe*, *Boston Herald*, *Boston Post*, and *Gloucester Times*.

37. For more on the 1938 races, see the 9 October-5 November 1938 issues of the *Boston Globe*, *Boston Herald*, *Boston Post*, and *Gloucester Times*; Alfred F. Loomis, "The Last of the Fishermen's Races," *Yachting* (December 1938): 31–32, 108; Darrach, *Race to Fame*, 48–60; Sterling Hayden, *Wanderer* (London: Longmans, Green and Co., 1963), ch. 42–43; McLaren, *Bluenose and Bluenose II*; Merkel, *Schooner Bluenose*, 58–62.

38. R. Barry Fisher, Interview with Gary M. Adair, Mystic, Conn., 13 January 1992, MSMOHC.



Life On Board the *L.A. Dunton*

ANDREW W. GERMAN

The year 1996 marks the seventy-fifth anniversary of the fishing schooner *L.A. Dunton*, which has been at Mystic Seaport since 1963. We know a good deal about the *L.A. Dunton*. We know that she was a Thomas McManus design, launched on 23 March 1921 at the A.D. Story yard in Essex, Massachusetts; that she was named for sailmaker Louis A. Dunton of Boothbay Harbor, Maine; and that her captain was Felix J. Hogan, a native of Newfoundland who had commanded a succession of notable schooners since the turn of the century. We know, too, that Captain Hogan was an expert in the halibut fishery, taking his schooners north to the Grand Bank of Newfoundland, and sometimes as far as Greenland, to catch those large flatfish on trips that typically lasted about 30 days. Hogan also specialized in the haddock fishery, which was generally pursued in the area of Georges Bank, with trips lasting little more than a week. And when fishing for either halibut or haddock, fishermen commonly caught a good supply of cod.



The late afternoon sun glints off a mixture of cod and halibut filling the pens to starboard as the fishermen bend to their work of gutting and cleaning their catch. (Courtesy Felix W. Hogan)

While we know how the *L.A. Dunton* worked, it is hard for us, 75 years after her launch, to visualize her at sea, laden with fishing gear, fish, and 22 men. Fortunately, a few fishermen took cameras to sea, and a few photographs of the schooner at work have survived to give us a glimpse of life on board the *L.A. Dunton*.

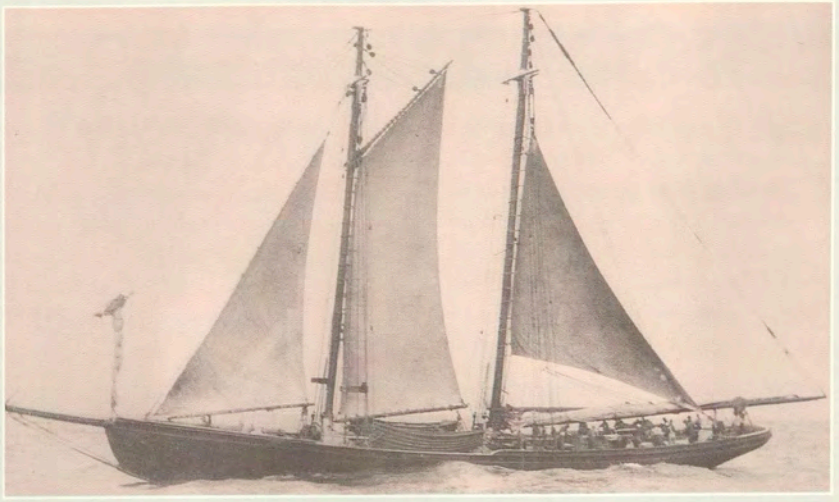
Looking fresh and orderly, the L.A. Dunton *lies at the fish pier in South Boston. Her main gaff and boom have been removed, and it appears that she has a triangular riding sail hooped to her mainmast, as does the smaller schooner between the* Dunton *and the pier. (Courtesy Dana Story)*



"Making up trawls." As the Dunton *sails off the wind with even a couple of dory sails set, the fishermen overhaul their halibut trawls. The orderly chaos of trawls on top of the aft cabin is made up of 1,800-foot coils of stout ground line, each of which has about 150 5-foot "gangings" of smaller line that attach the big halibut hooks to the trawl. (Courtesy Felix W. Hogan)*



Standing atop the large storage box called the kid, a doryman shows off a good-size cod. Notice the bait knives stowed by the bait cutting board on the edge of the kid. (Courtesy Felix W. Hogan)



"Winter rig." With her fishermen aft, working on their trawls on the after cabin top, the Dunton *jogs along under forestaysail (jumbo), foresail, and triangular riding sail in place of her large mainsail. Up forward, the furled jib is triced up on the jib stay to keep it out of the seas if the* Dunton *should bury her bowsprit in the swells. (Courtesy Emery N. Cleaves)*



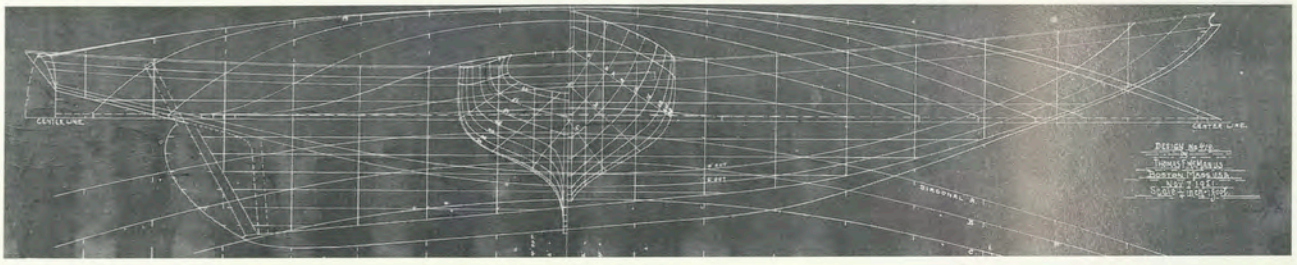


"Hauling trawl." Cod trawls could be hauled by hand, but halibut trawls and their heavy catch were usually hauled by means of a small hand winch called a hurdy-gurdy. The fisherman forward takes a moment to wave to the passing Dunton *as he cranks the hurdy-gurdy. (Courtesy Felix W. Hogan)*

"Fixings for sea pie." Young Bill Martel shows off a couple of seabirds caught, most likely, to fill a pie. At left, a furled dory sail stands against the main shrouds, while a fisherman works at a splitting table on what looks like an overturned tub for washing fish. (Courtesy John W. "Bill" Martel)

The Plans *of* Thomas F. McManus: Building Mystic Seaport's America and the Sea Collection

MARIA CHRISTENSON



The lines and sail plan for Design No. 419, the racing fisherman Henry Ford, *are included in the Thomas F. McManus Collection.(Claire White-Peterson photos)*

Over his 45-year career, naval architect Thomas F. McManus (1856-1938) produced more than 450 designs for yachts and fishing vessels, including Mystic Seaport's Gloucester fishing schooner *L.A. Dunton*. McManus's revolutionary designs improved working conditions aboard fishing schooners and consistently proved to be the fastest fishermen in the fleet. Although he preferred to carve half-hull models to demonstrate his new ideas, Tom McManus did put his designs on paper. Luckily, some of his models and copies of photographs were given to the Smithsonian Institution during his life, and many lines plans of his schooners, drawn by maritime historian Howard I. Chapelle, are housed there as well. Now, another group of McManus plans and manuscript material has been preserved by Mystic Seaport's Ships Plans Division. Donated by his granddaughter, Mrs. Louise V. Will, the 62 historic plans, dating from 1901 to 1927, comprise the Thomas F. McManus Collection.

Tom McManus was born in Boston in September 1856, to Irish immigrants John H. and Meg McManus. As a boy, Tom paid weekly visits to neighborhood shipyards with his sailmaker father and brothers. He spent much of his time at the yard of Dennison J. Lawlor, and in the mid-1860s, Lawlor began to tutor Tom on school holidays and weekends. While playing games and running errands on the North End waterfront, with its numerous wharves, Tom also befriended many of the local Irish fishermen. He said later, "Because I knew all these people, I was observant about different parts of the boats and noticed where improvements were needed."

The McManus family, led by John H., saw the disadvantages of the clipper-model fishing schooners that were popular after the 1850s. Their shallow draft, instability, and long bowsprits provided an excessively dangerous working environment. John H. McManus, Dennison Lawlor, and Edward Burgess were instrumental in the development of safer fishing schooners in the 1880s by commissioning and designing vessels with deeper draft, shorter bowsprits, and lower rigs. Tom recognized the benefits of safer vessel design, and in 1889 he began to attend drafting classes offered through the Boston Evening High School system. He combined this formal education with his knowledge of the fishing trade and his training from Lawlor to produce revolutionary and lifesaving designs as he transformed his career from fish dealer to naval architect.

As a naval architect, Tom was well-respected and prolific, and in over 450 designs he brought many significant innovations to the field. With the Boston pilot schooner *America* in 1896, he introduced the convex bow and used outside ballast to increase the vessel's initial stability. His line of "Indian Headers" (many of which had Indian names) established this form in the fishing fleet and became known for stability, agility, speed, and capacity. In 1900, Tom designed the first knockabout fishing schooner, *Helen B. Thomas*. Her bowsprit was replaced with an elongated bow, which reduced the pitching moment of the hull and provided more foredeck to work upon. Without a bowsprit, only one man was needed to take in the jib, and he could stand on deck instead of on icy and wave-swept footropes on the bowsprit. With the *Mooween* in 1903, Tom introduced the semi-knockabout–the style represented by the *L.A. Dunton*–and with the *Blanche Ring* in 1921, he developed the "eastern-rig" schooner-dragger. She had a reduced schooner rig and was powered by motor rather than wind, and she had a pilothouse aft, as well as gallows frames for haul-

MEMBERS' PROGRAMS CELEBRATE SUMMER!

For more information about the following members' programs, please call the Membership Office at (860) 572-5339. ***Reservations for members' programs are guaranteed with payment. Please use the attached Members' Programs coupon where applicable. For other programs, call as noted.***

WORLD MUSIC CONCERT AND PICNIC BY THE RIVER

June 6

NEW Spend an evening under the stars listening to the music of Chanterelle, a quartet singing songs of the "French in America," Ana Vinagre singing the traditional fado music of Portugal, and Mystic Seaport's chanteymen, Forebitter. Adult tickets cost $10 ($12 for nonmembers); youth (6-15) tickets are $5 ($7 for nonmembers). 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, fruits with cheese & crackers, 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. Please use the attached Members' Programs coupon.

SEA MUSIC FESTIVAL

June 7-9

The 17th Annual Sea Music Festival features more than twenty acts from across the U. S. and Canada, including Chanterelle, Finest Kind, Poor Old Horse, and sea music favorites Wickford Express, Holdstock and Macleod, Louis Killen, Jerry Bryant, Tom Callinan, Bob Walser and Bob Webb, and Cindy Kallet.

SCHEDULE

Friday, 7:30 P.M.- "All Hands In" concert—a Sea Music sampler, $10 ($12 for nonmembers);

Saturday, 9:30 A.M.- "Music of the Sea" Symposium, $5;

Saturday and Sunday- special children's performances, concerts and workshops on the grounds;

Saturday, 7 P.M.- "Finest Kind" Concert features Cindy Kallet, Poor Old Horse and Finest Kind, $10 ($12 for nonmembers);

Sunday, 3:30 P.M.- "All Hands On Deck" concert.

Weekend Pass: $20 ($38 for nonmembers; $31 for nonmember youth ages 6-15).

Call for tickets at (860) 572-5315, in person at the Visitor Reception Center, or by mail to "Sea Music Festival Tickets" at the Museum address. Ticket orders received after June 2 will be held at the Visitor Reception Center. All other tickets will be mailed.



FATHER'S DAY FISHFEST AND CONCERT

June 16

NEW Celebrate fathers and the fisheries on a grand scale! We've packed an afternoon full of hands-on activities for the whole family, starting at 3 P.M. Children will enjoy our "Something's Fishy" games, while teens and adults can cull oysters, participate in netmaking, and see a fish split and demonstrations on all three of our ships! Plus, don't miss an exclusive insider's tour of our Stonington Fisheries exhibit, conducted by researcher Fred Calabretta. Getting hungry? Time to take a break and enjoy our delicious fish fry! After supper, join in the fun as the men and women of the Cape Cod Mostly Men's Chorus from Falmouth, MA— just back from their European tour—entertain you with rousing songs about the sea, from 6:30-8 P.M. Tickets for the Fishfest activities and concert cost $5 for adults and $3 for youth ages 6-18. Fish & chips include batter-fried cod, fries, coleslaw, roll, and iced tea or lemonade for $7; an optional children's meal of a peanut butter and jellyfish(!) sandwich, Mystic chips, a cookie, and lemonade is available for $5. The concert takes place on the Village Green—bring your blankets for seating. Please use the attached Members' Programs coupon.

MARINERS LIVE AT MYSTIC SEAPORT

July 26

NEW From hornpipes and jigs to shipboard work songs, you'll enjoy the music of the Ancient Mariners and Swiss Mariners of Basel, Switzerland, performing together in their American debut. The world's first and only international fife and drum corps brings the colonial seaman to life through melodies, booming cannon, and colorful outfits. This 2 1/2 hour concert begins at 7:15 P.M. Tickets cost $8 for adults ($10 for nonmembers) and $4 for youths, ages 6-15 ($5 for nonmembers). Tickets can be purchased by phone at (860) 572-5315, in person at the Visitor Reception Center, or by mail—please include your name, address, ticket quantity, check or credit card number and expiration date to Mariners Live, Mystic Seaport, 75 Greenmanville Ave., P.O. Box 6000, Mystic, CT, 06355-0990. Tickets will be mailed up to 5 days before the concert. The concert takes place on the Village Green—bring your blankets for seating. Food and beverages are available for purchase.

MEMBERS' PROGRAMS CELEBRATE SUMMER!

GILBERT AND SULLIVAN'S *H.M.S. PINAFORE*

August 24 and 25

NEW Imagine Mystic Seaport as the setting for the most famous maritime musical in history! We're proud to offer this rare opportunity to see Great Britain's renowned Opera Comique perform the operetta, *H.M.S. Pinafore* aboard our full-rigged ship, the *Joseph Conrad*. Opera Comique has performed Gilbert and Sullivan operas and concerts throughout Europe and England, including on board H.M.S. *Victory*. The performance begins at 7 P.M. and runs 2 1/2 hours; tickets cost $12 for adults ($15 for nonmembers) and $6 for youths ($9 for nonmembers), ages 6-15. Make the evening extra special and treat yourself to a delicious boxed supper with cold fried chicken, coleslaw, fruits, cheese and crackers, rolls, cookies, and lemonade or bottled water for $10; and an optional children's meal of a peanut butter and jelly sandwich, Mystic chips, cookies, and lemonade for $5. Please use the attached Members' Programs coupon.

Get Carried Away!!!!

NEW YORK CITY BUS TRIP

June 17

NEW In celebration of our role as the Museum of America and the Sea, the Membership Office is proud to sponsor an exclusively designed bus trip to New York City to explore immigration and the sea's impact on the shaping of America. We depart from Mystic Seaport's North Lot at 7 A.M. and arrive at our first destination at 10 A.M. to visit the Lower East Side Tenement Museum, including a historian-led walking tour into parts of Chinatown, Little Italy, and the Jewish Lower East Side, and a tour of a 19th-century tenement building that served as a home to immigrants of 20 nations. At noon, we depart for South Street Seaport with an hour of free time for lunch and shopping. At 1:30 P.M., a guide from South Street will give us an hour-long tour of the new exhibit "Immigration and the Age of Sail," followed by an hour to explore the Museum's ships and buildings. At 3:30 P.M. we will depart for Mystic, returning to the North Lot at 6:30 P.M. Trip costs $45 ($55 for nonmembers) and includes bus fees, all museum admissions, and tours. Limited to 40 people on a first-come, first-served basis. Please use the attached Members' Programs coupon.

PROJECT OCEANOLOGY

July 3 and August 7

Get ready for an afternoon of slimy surprises aboard *Enviro-Lab II* as you collect and examine the underwater life of Long Island Sound. Departs from Mystic Seaport's Lighthouse Point; 4:00-6:30 P.M. Cost for adults is $16 ($17 for nonmembers); youth ages 15 and under cost $14 ($15 for nonmembers). Each trip is limited to 50 people on a first-come, first-served basis. Please use the attached Members' Programs coupon.



ONE-DAY TRADITIONAL BOATHANDLING CLASS

July 5, 12, 19, 26; August 2, 9, 16, 23, 30

Learn boathandling skills as you row and sail traditional small craft from the livery collection at the Boathouse! Class runs from 9 A.M.-5 P.M., and cost is $45 ($55 for nonmembers). The Boathouse: (860) 572-0711, ext. 4233.

SABINO DIXIELAND CRUISES

July 12, July 26, August 9, August 16

Cool off on a relaxing 1 1/2 hour cruise down the Mystic River aboard steamboat *Sabino* while listening to the tunes of an old-fashioned Dixieland band! Cost is $14 for adults and $9 for youth 15 and under. Trip begins at 7 P.M. Call the *Sabino* Booth at (860) 572-5351 to make your reservations.

Just for Kids



AVAST ME HEARTIES! COME TO A TOUGH BORIS PIRATE PARTY!

June 12

NEW Make a pirate's costume, then follow the map to where the treasure lies buried. Dig! Dig! Dig! Fill your treasure chest and cool off with some grog! For ages 4-9 in the Children's Museum from 4-5 P.M. Cost is $1 per pirate. To register, call (860) 572-5339.

SUMMER DAY CAMP

Summer Day Camps run from 9A.M.-3 P.M., Monday through Friday, and cost $125 ($140 for nonmembers), except for "On the Water Week," which costs $175. Education: (860) 572-5322.

Mystic Seaport Discoverers—*July 1-5 (includes July 4) or August 5-9*: Ages 8-10. Campers explore tides, weather, energy, computers, navigation and astronomy.

Mystic Seaport Girls of Long Ago—*July 8-12 or July 15-19*: Girls ages 8-10. Campers make old-fash-

MEMBERS' PROGRAMS CELEBRATE SUMMER!

ioned toys, play games of yesteryear, put together a sampler quilt, and dress up in 19th-century clothes.

On The Water Week—*July 8-12 or July 29-August 2*: Ages 9-11. Campers spend time sailing, rowing, learning rigging, and exploring the lore of ships and boats.

Mystic Seaport Sampler—*July 22-26 or July 29-August 2*: Ages 6-7. Campers sample Museum activities that combine play and learning with arts, crafts, music, and games.

A Sailor's Life of Long Ago—*August 12-16*: Ages 8-10. Explore life at sea and in port in the days of sail.

SECRETS OF THE DEEP PARTY!

August 14

NEW Take off your shoes, roll up your pants, and "go fishing"! We'll learn some amazing facts about our river and beyond. Hear a "fish tale" while munching goldfish crackers and sipping sea cider. What could be more fun on a hot, summer night?! For ages 4-9 in the Children's Museum, 4-5 P.M. Cost is $1 per child. To register, call (860) 572-5339.

Teen Programs



BRILLIANT TEEN SAILS

June 23-28, June 30-July 5, July 7-12, July 14-19, July 21-26, July 28-Aug. 2, Aug. 4-9, Aug. 11-16, Aug. 18-23, Aug. 25-30

Coastwise passages are offered in New England waters, departing and returning to Mystic Seaport, and may include such destinations as Newport, Block Island, Martha's Vineyard, and Nantucket. For ages 15-19. Sail begins on Sunday at 4 P.M., and ends on the following Friday at 5 P.M. Cost is $650; to register, call (860) 572-5323. *Please note*: Due to the WoodenBoat Show, the first trip, June 23-28, returns Friday at 9 A.M., and costs $590.

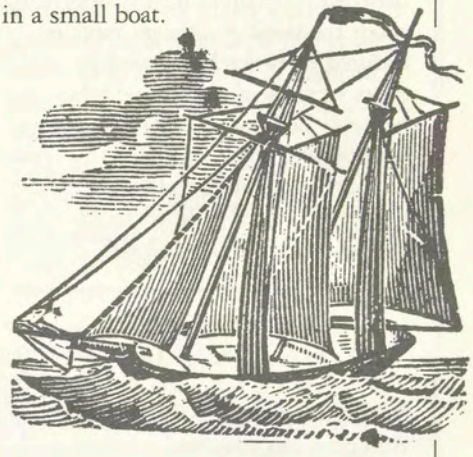
THE *JOSEPH CONRAD* PROGRAM

Students learn sailing, traditional sailors' skills, and immerse themselves in the lore of the sea, as they live at Mystic Seaport aboard the *Joseph Conrad*. Cost is $425($450 for nonmembers). Sail Education Office: (860) 572-5322.

Level I: *June 30-July 5; Aug. 4-9*—An introduction to sailing and small boat seamanship for youth ages 10-13.

Level II: *July 14-19; Aug. 11-16*—Designed for accomplished beginning sailors, ages 11-14, who want to improve their skills.

Level III: *July 21-26*—For students, ages 12-15, who have completed Level II or are experienced sailing solo in a small boat.



CLIP & MAIL

Use this coupon to register for members' programs as noted.

Reservations must include payment; tickets will be mailed as ordered up to 5 days before any event. Sorry, no refunds.

Name _____

Address _____

City _____

State _____ Zip _____

Tel. ( ) _____

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

VISA, MC, AMEX# _____

Signature _____

Exp. _____

MYSTIC SEAPORT®

ENJOY MEMBERS' PROGRAMS

MUSEUM INFORMATION

Seniors

ELDERHOSTEL

Participants live aboard the *Joseph Conrad* and learn basic seamanship, rowing, navigation, and sailors' arts. Spaces are reserved for local members who may commute to the program on a daily basis. Call (860) 572-0711 x5036 for commuter registration.

Planetarium

FAMILY SKY WATCHER'S GUIDE

June 26-August 28

Every Wednesday evening at 8:30 P.M., the Planetarium presents this informal program to help visitors learn about the skies. A different topic is featured every week, followed by outdoors viewing of planets and other heavenly bodies—weather permitting. Cost per evening is $3 ($3.50 for nonmembers) for adults and $2 ($2.50 for nonmembers) for children ages 6-15. Planetarium: (860) 572-5355.

On the Water

Steamboat *Sabino*—Begins *May 17*
America's last coal-fired wooden passenger steamboat! Hours: May-Sept.- 1/2 hr. trips on the hour, 11 A.M.-4 P.M.; 90-minute downriver cruise at 5 P.M. July-Aug.- additional 7 P.M. cruise on Fri. and Sat. *Sabino* Booth: (860) 572-5351; (860) 572-5375 (chartering information).

The Boathouse— *Opens May 18*
Sailboat rides aboard *Breck Marshall* and launch rides aboard *Resolute*. Members receive a discount on rowboat and sailboat rentals. Hours: May-June—Weekends only, 10 A.M. to 5 P.M.; July-Aug.—Daily, 10 A.M. to 6 P.M. The Boathouse: (860) 572-0711, ext. 4233.

MARK YOUR CALENDAR FOR THESE UPCOMING EVENTS!

Schooner Days-September 7, 8
Lantern Light Tour Ticket Sales for Members-September 23
Members' Day-September 28
Chowderfest-October 12-14
Ghost Tales-October TBA
Library Fellows Book Auction-November 1

Special Events

Small Craft Weekend—*June 1, 2*
Small craft on display, workshops, and an excursion down the Mystic River.

WoodenBoat Show—*June 28-30*
Booths and displays and a variety of wooden boats docked along the waterfront.

Independence Day—*July 4*
An 1870s Fourth of July with ceremonies, a parade, and special activities.

Antique and Classic Boat Rendezvous Weekend—*July 27, 28*
Colorful array of restored wooden sail and motorboats; Sunday downriver parade.

Moby-Dick Marathon—*July 31, August 1*
Marathon reading of the classic on board the *Charles W. Morgan*.

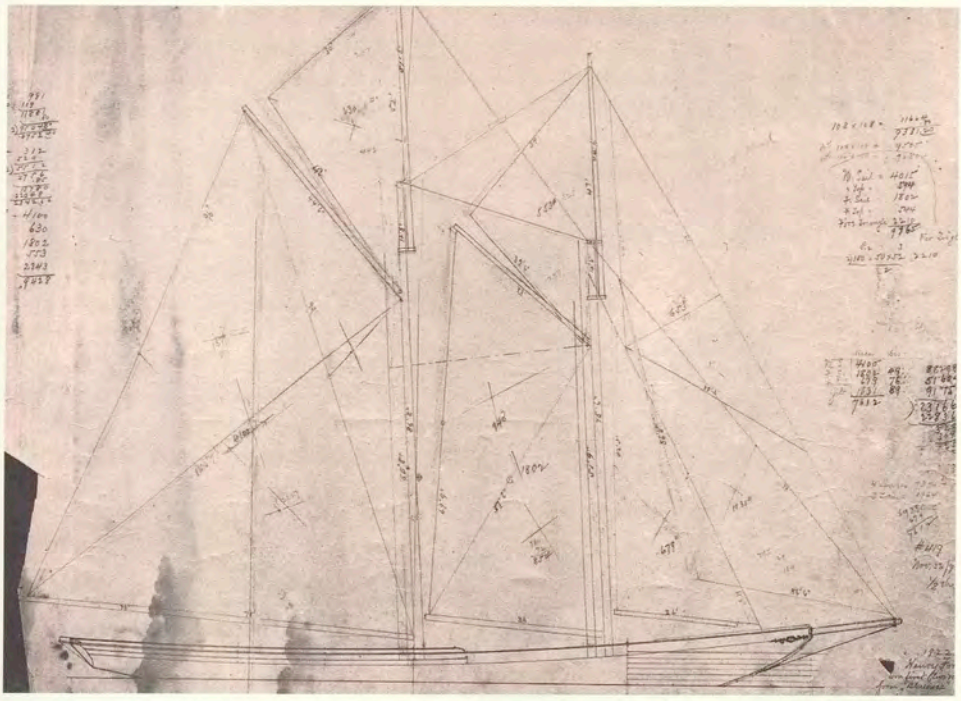
A Taste of History Food Festival—*August 1-4*
Nineteenth-century menus from ship and shore. Food is served on the Village Green.

Antique Marine Engine Exposition—*August 17, 18*
Working engines from the early years of power boating.

Sign Up For a Summer of Fun!

Please indicate ticket quantity:

PROGRAM	ADULT MEMB.	YOUTH MEMB.	ADULT NM	YOUTH NM	MEALS	TOTAL
World Music/ Picnic	___@ $10	___ @ $5	___@ $12	___ @ $7	___@ $20	$___
Fishfest	___ @ $5	___ @ $3	N/A	N/A	___@ $7 ___ @ $5	$___
NYC Trip	___@ $45	___@ $45	___@ $55	___@ $55	N/A	$___
Project Oceanology	___@ $16	___@ $14	___@ $17	___@ $15	N/A	$___
HMS Pinafore	___@ $12	___ @ $6	___@ $15	___ @ $9	___@ $10___ @ $5	$___
					TOTAL ENCLOSED	$___



ing her otter-trawl net over the side. Tom's vessels were known consistently as the fastest and best producers of the fleet, and his designs both influenced and reflected major developments in the fishing industry.

While Tom gave some models to the Smithsonian in his later years, other plans and manuscripts stayed in the family. After Tom's death, his sons Charles and Kenneth shared the remaining artifacts, and Louise Will eventually inherited her father Charles's portion, which had been forgotten in the attic of the family house for years until the house was sold. She and her family pored over the plans for a while, but Mrs. Will soon relegated them to her own attic. After a move to Osterville on Cape Cod, the items were examined again, then stored away for many more years.

Over those years, only a few people outside the family expressed interest in the plans. Eddie Crosby, "of the famous Crosby catboat building family of Osterville," borrowed and studied the original ink on linen plans for *Surprise* and for design #431. After he returned the plans, Mrs. Will framed them and hung them in her house. Another young man copied the plans for *Surprise* because he planned to build a replica of her. But otherwise, in Mrs. Will's words, all of the plans "were rolled up and rarely thought of."

The late Bill Dunne came upon this treasure trove while he was researching his book on Thomas McManus. He interviewed several of Tom's grandchildren and heard that Mrs. Will, "the family historian," possessed the most McManus "memorabilia." Surprised and impressed by her collection, Dunne visited her several times to review it. By this time, Mrs. Will had unrolled the plans and stored them under a daybed mattress in her house. There they were kept flat, dry, and out of the light. Mrs. Will had studied the second group of plans at her Uncle Kenneth's house, and she arranged with his widow, Anne, to allow Dunne to see them also. Later, after her aunt's death, Mrs. Will acquired those plans as well. Through Dunne, Mrs. Will met Nancy d'Estang, supervisor of Mystic Seaport's Shipyard Reasearch and Documentation Office, who brought Master Shipwright Roger Hambidge to help inventory the collection and Ships Plans Collection Manager Ellen Stone to house it safely in acid-free folders. This effort helped Mrs. Will to "realize the value and the importance of the papers."

Over the years, Mrs. Will and her family had discussed what to do with the items and who to give them to.

Because of the Museum's sincere interest and assistance, and due to the presence of the *L.A. Dunton* here, the Thomas McManus plans arrived at Mystic Seaport in two stages, in 1993 and 1994.

Most of the plans depict fishing schooners, but some draggers and yachts are also represented. A majority of the designs, especially those with no dates, are for unidentified vessels with no documentation. Some highlights of the collection include: lines for the notable clipper-bowed Boston fishing schooner *Regina* of 1901; lines for the 85-foot schooner *Eclipse* of 1906, Tom's first yacht design; lines, cabin arrangement, and deck plan for the 107-foot ketch yacht *Ajax*/USS *Rockport* of 1917; the inboard profile, construction plans, cabin arrangement, and deck plan for Marty Kattenhorn's schooner yacht *Surprise*, which is still active as a charter yacht in Camden, Maine; lines and outboard profiles for several draggers, including the *Blanche Ring*, built by Dave Waddell in 1921 as the first "eastern-rig" dragger; and lines, offsets, and sail plan for the racing fisherman *Henry Ford*, which was designed expressly to compete with the Canadian schooner *Bluenose* in the 1922 International Fishermen's Race.

The plans have been cataloged and preserved in acid-free folders in large flat file cabinets in the Ships Plans Division, where they are available for research during regular office hours (Monday through Friday 9:00-5:00). Bill Dunne's book *Thomas F. McManus and the American Fishing Schooners*, published by Mystic Seaport in 1994, features many of these plans and is an extensively researched record of Tom's life and designs.

After her last visit to Mystic Seaport in September 1994 to see the *L.A. Dunton* designated a National Historic Landmark, Mrs. Will wrote: "We were all so impressed, all over again, with the Seaport and all it has to offer—keeping tradition alive. It is great to know the TFM papers and plans are in the right place."

"That Tale Will Be a Snorter": The Writing of *Captains Courageous*

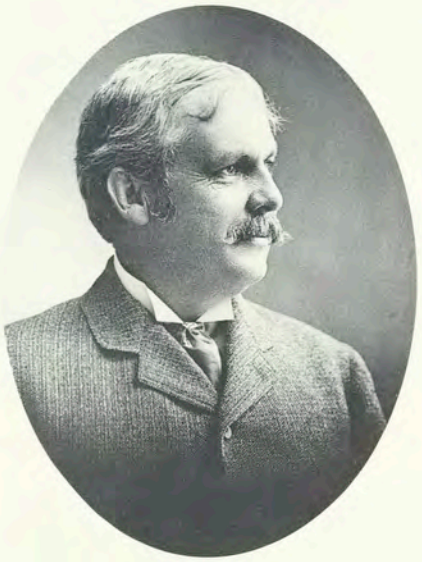
MARY K. BERCAW EDWARDS

"It seems very odd to me," wrote the English playwright and critic Oscar Wilde," that a man should write a whole novel about cod-fishing–but then I suppose that is because I do not like cod." [1]

Even among those of us who do like cod, it might be surprising to consider the identity of the author of the classic novel based upon the New England codfishery: Rudyard Kipling. What comes to mind when you think of Rudyard Kipling? Stories of India? "Rikki Tikki Tavi" and *The Jungle Book* ? Bagheera the Panther, Baloo the Bear, and Shere Khan the Tiger? This Anglo-Indian son of a sculptor was born in Bombay in 1865, spent his childhood in England, and made his reputation as a journalist in India in the 1880s. He did not even visit the United States until 1889, and yet within ten years he had written the greatest novel of Gloucester fishing.

Captains Courageous, first published in 1896, celebrates its centennial this year, just as the *L.A. Dunton,* one of the few survivors of the era immortalized in the book, celebrates her seventy-fifth birthday. It is quite appropriate, then, as we acknowledge the *Dunton*, that we look at Kipling's role in dramatizing the New England codfishery.

Captains Courageous may be said to have its birth in a shipwreck. The first strand in the twisted thread of its history was laid when an unidentified baby was rescued from a shipwreck and given the surname "Conland" to signify that he was a waif of the sea. Under the name



Dr. James Conland became Kipling's best friend in New England. Conland's experience as a fisherman was essential to the writing of Captains Courageous, *and Kipling dedicated the book to Conland. (Courtesy Rudyard Kipling Collection, Rice Library, Marlboro College, Marlboro, Vermont)*

James Conland, he shipped as a sailor in his boyhood and eventually worked aboard Gloucester fishing vessels, coasters, and East India traders. Conland then became a medical doctor and began practicing in Brattleboro, Vermont.[2]

The second strand that led to the writing of *Captains Courageous* was the appointment of a young American writer, Wolcott Balestier, as the London agent for the New York publisher J. W. Lovell & Company in 1888. When Balestier first heard of Kipling, who had returned to London in 1889, he is reported to have asked: "Rudyard Kipling? What is it? Is it a real name? A man or a woman?" After Balestier and Kipling were introduced, they became close friends. Kipling was not alone in his fascination with Wolcott Balestier. Even the esteemed novelist Henry James thought him a great man. Kipling and Balestier together wrote a novel, *The Naulahka, a Novel of the East and West,* published in 1892.

Wolcott also introduced Kipling to his sister, Caroline Balestier. When Kipling's mother first met Caroline, she is said to have exclaimed, without enthusiasm, "That woman is going to marry our Ruddy." Kipling's father merely remarked: "Carrie Balestier was a good man spoiled." But Kipling and Caroline did not marry immediately. Kipling set off on a trip to South Africa, Australia, New Zealand, and India. While he was in India, Kipling received a telegram from Caroline saying that Balestier had died of a virulent typhoid germ. Kipling was back in London by 10 January 1892, and he and Caroline wed eight days later.[3]

The third strand in the complicated twisting of *Captains Courageous* was the failure of the New Oriental Banking Company as a world depression began to spread in 1892. Kipling had £2,000 on deposit with the bank. During their honeymoon voyage, the Kiplings were in Yokohama, and Kipling went to withdraw a small amount from the Yokohama branch of the bank. The manager said to him: "Why not take more? It will be just as easy." Kipling replied that he might return in the afternoon–when he did, the bank had failed. He realized later that "the Manager had sailed as near to the wind as loyalty permitted." With almost no money to their name, three months married and with a baby on the way, the Kiplings cashed in their around-the-world tickets and headed

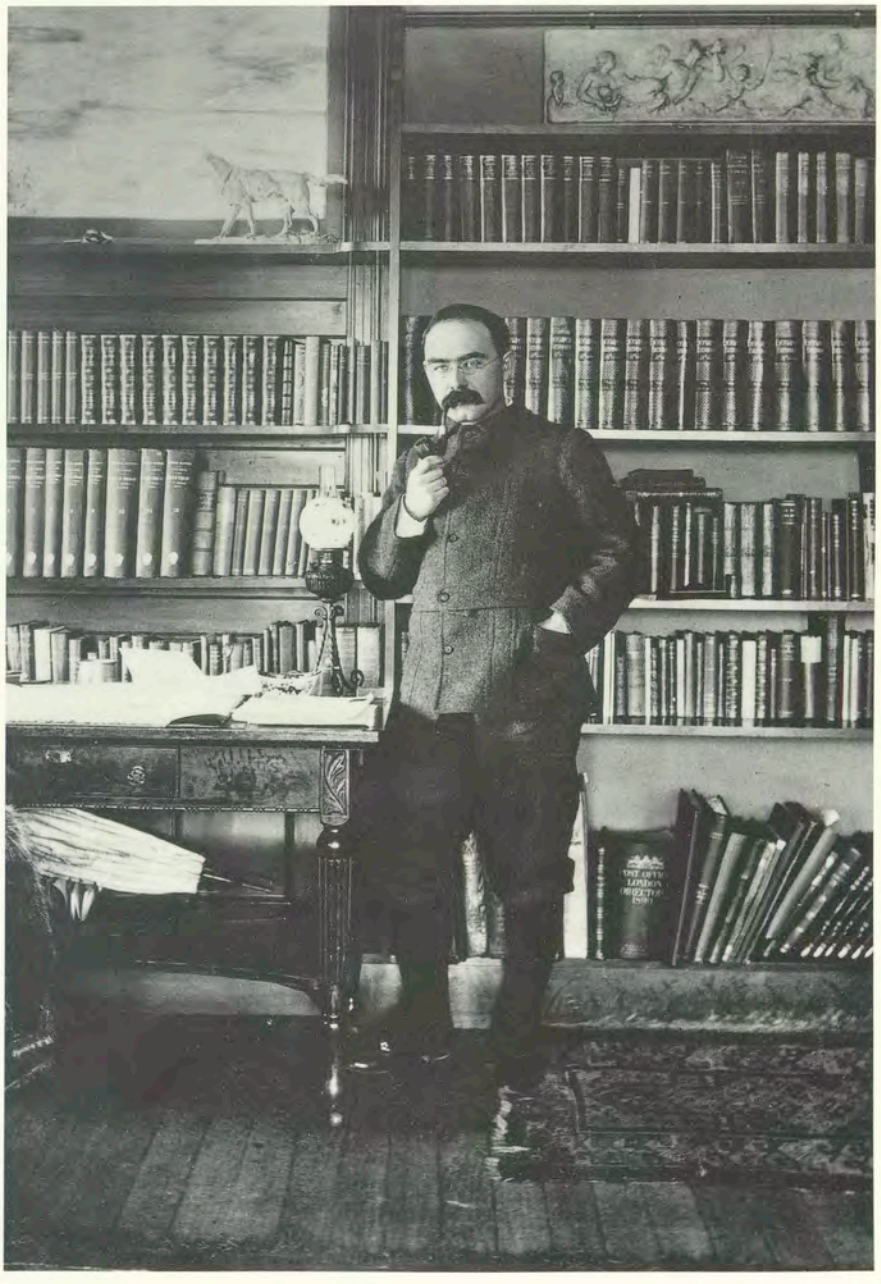
to Caroline's family home near Brattleboro, Vermont. They lived first in the small and aptly named Bliss Cottage and were, Kipling wrote many years later, "extraordinarily and self-centredly content."[4]

At Bliss Cottage, all the threads that became *Captains Courageous* first conjoined. Dr. James Conland was the doctor who assisted at the birth of the Kiplings' first child, a daughter whom they named Josephine. As Kipling wrote later: "Her birth brought me into contact with the best friend I made in New England–Dr. Conland."[5]

Perhaps as early as August 1892, when Gloucester, Massachusetts, staged its 250th-anniversary celebration, Kipling visited the town that was America's leading fishing port. During this pageant, the town revived its annual memorial service honoring the fishermen lost at sea. His initial impression of the service led to the writing of *Captains Courageous*. In his autobiography, *Something of Myself*, first published in 1937, Kipling recounted the research he and Dr. Conland pursued for his book:

> *One thing leading to another, as happens in this world, I embarked on a little book which was called Captains Courageous. My part was the writing; {Conland's} the details. This book took us (he rejoicing to escape from the dread respectability of our little town) to the shore-front, and the old T-wharf of Boston Harbour, and to queer meals in sailors' eating-houses, where he renewed his youth among ex-shipmates or their kin. We assisted hospitable tug-masters to help haul three- and four-stick schooners of Pocahontas coal all round the harbour; we boarded every craft that looked as if she might be useful, and we delighted ourselves to the limit of delight. Charts we got–old and new–and the crude implements of navigation such as they used off the Banks, and a battered boat-compass, still a treasure with me.... And Conland took large cod and the appropriate knives with which they are prepared for the hold, and demonstrated anatomically and surgically so that I could make no mistake about treating them in print. Old tales, too, he dug up, and the lists of dead and gone schooners whom he had loved, and I revelled in profligate abundance of detail–not necessarily for publication but for the joy of it. And he sent me–may he be forgiven!–out on a pollock-fisher, which is ten times fouler than any cod-schooner, and I was immortally sick, even though they tried to revive me with a fragment of unfresh pollock.*[6]

Kipling was writing his *Jungle Books* (published in 1894-95) during these years, so his fishing tale did not come immediately. He made three visits to Gloucester and one to Boston to observe and absorb details of the fishermen and their lives. To further his understanding of schooner navigation and operation he wrote to a friend, Washington lawyer William Hallett Phillips, on 18 February 1896: "Dear Sitting Fox: I am in need and want and to whom shall I go except you. It's a serious matter. Please can you lay your hand on a full set of charts or



Rudyard Kipling in his study at Naulakha in Vermont, where he wrote Captains Courageous *as well as the* Jungle Books. *(Courtesy Library of Congress)*

chart of the *Newfoundland fishing banks* together with any monograph on the cod-fisheries on the Grand banks as practised by the *American* fleet. If you can, *and soon*, I shall be everlastingly your debtor." Phillips most likely sent him George Brown Goode's massive *Fisheries and Fishery Industries of the U.S.*, published in 1887 as part of the 1880 U.S. Census, perhaps testimony in regard to ongoing negotiations with Great Britain over fishing rights in the North Atlantic, and possibly annual reports of the U.S. Fish Commission. With Conland as his guide, and with reference to the charts and documents supplied by Phillips, Kipling wrote *Captains Courageous*.[7]

Both the *Century Magazine* and *McClure's Magazine* bid for the serial rights to the new story. Kipling selected *McClure's*, pocketing $10,000 for the work. Yet, by the time the story was published in November of 1896, Kipling, Caroline, and their two daughters were in England.[8]

What made Kipling leave Naulakha–the house he had built in Vermont—and the town where he had been so happy? The answer is Beatty Balestier, Caroline's younger brother and the family scapegrace. Beatty had supervised the construction of Naulakha, but he was a wastrel and a rowdy, although immensely charming, and relations in the family slowly became more and more strained. Beatty took offense over a rumor that Kipling had been speaking about him at a pub. When he threatened Kipling on the street, Kipling had him arrested for "assault with indecent and opprobious names and epithets and threatening to kill" Rudyard Kipling. The pretrial hearing, on 12 May 1896, humiliated Kipling; Beatty, however, gloried in it. Four days later, Kipling wrote to a literary friend at the *New York Journal* about the hearing: "As to the 'nightmare' it is behind me; and I find myself slowly recovering. Do you know 'apo-morphine?' It's a drug [a powerful emetic derived from morphine], a subcutaneous injection of which makes you heave up your immortal soul. I feel as though about a gallon and a half has been injected into *my* soul but that too will pass away."[9] Unable to face the trial, Kipling and his family left their beloved Naulakha for England.

Captains Courageous was popular enough in its feel of authenticity to be reissued in book form in 1897. The main criticism of Kipling's accuracy is that the story represents the fishing fleet of 30 years earlier–in Conland's youth–rather than the fleet in 1896. This becomes obvious when considering that the fishermen of the *We're Here* still fish with handlines, not trawls. Even Dan, the son of Captain Disko Troop, admits that trawling is progressive, but he tells Harvey Cheyne: "I tell you, Harve, there ain't money in Gloucester 'u'd hire me to ship on a reg'lar trawler. It may be progressive, but, barrin' that, it's the putterin'est, slimjammest business top of earth" (ch. 3, 51). Certainly it was labor intensive to bait, set, and haul trawl lines–with 1,800 feet of ground line and 300 cod hooks attached to the ground line by means of short lines called gangings, all of which was anchored on the bottom and set and hauled by two "dorymates" in a dory. But this method was several times as productive as the handline method–wherein each man handled four to six lines with a total of eight to twelve hooks–which had prevailed through the 1850s. When Kipling's story was published, the great majority of codfishing vessels used trawl lines, not handlines.[10]

Kipling captured the danger and the heroism of the fishermen's lives. When Disko Troop takes Mr. Cheyne, Harvey's father, to meet his wife, he apologizes to Mr. Cheyne: "She jest despises the ocean." But Mrs. Troop answers: "My father–my own eldest brother–two nephews–an' my second sister's man . . . Would *you* care fer any one that took all those?" (ch. 9, 136). Gloucester fishing was a killer of men; between 1830 and 1897, 668 Gloucester schooners and 3,755 Gloucester men were lost. In 1879 alone, Gloucester lost 29 schooners and 249 fishermen, including 13 vessels and 143 men who died in a single gale on the night of 20 February 1879. As late as 1894, 30 vessels and 137 men were lost; all this in a town that rarely had a population larger than 10,000 in that period. The memorial service at the end of *Captains Courageous*, when the names of 117 dead from that year are to be read out, tears Harvey apart and makes him feel "all crowded up and shivery" (ch. 10, 152). It is one of the truest and most powerful scenes in the novel, perhaps reflecting Kipling's own response to the memorial service he witnessed.[11]

Another powerful scene occurs when a companion fishing schooner, the *Jennie Cushman*, is run down by a steamer. The men of the *We're Here* rescue the captain, but all the rest of the crew–including the captain's son–appear to be lost. The captain groans: "What did you pick me up for? . . . Disko, what did you pick me up for?" Kipling acknowledged, "When a man has lost his only son, his summer's work, and his means of livelihood, in thirty counted seconds, it is hard to give consolation" (ch. 7, 93).

Yet *Captains Courageous* is not only about the brave fishermen of the Gloucester fleet and the courageous Captain Disko Troop. It is also, as the plural in the title tells us, about another courageous captain: Mr. Cheyne, the captain of industry. The last quarter of the book concerns the Cheynes' railroad trip to Boston in order to meet their son, and then the growing closeness between father and son. Kipling obtained the information for the description of the railroad trip from railway magnate Frederick Norton Finney. "May I ask help from your office to enable me to clear up (on paper) the following situation which I am now dealing with in a story," Kipling wrote him on 2 March 1896.

> *A millionaire (owner of two or three lines of railroads: lumber and shipping on the Pacific coast etc.) is at San Diego with his wife who has broken down in health because her son fell overboard from a liner while going to Europe. He receives a telegram from*

Gloucester Mass. saying that the boy was picked up at sea by a sailing ship and is now penniless at Gloucester. The millionaire with his wife then hitches up his private car and proceeds to whirl across the continent. What routes/lines would he use? What would be about the shortest time in which the distance would be covered? Which are the best types of racing locos? Would he gain by using a private car instead of the regularly ordained trains? How many engineers, approximately, would be called out for his special? And what particular type of frame and bogie are used under luxurious private cars? I assume the eastern end of his run would be Buffalo–Albany–Hoosic–Fitchburg –Union Depot Boston. What I should like would be the western and central route. Time of year mid-August. Could you (it's taking your time I know) put yourself in that position and outline exactly what you, as a railroad man, would do?

Then Kipling added a postscript: "P. S. If you have any special theory by which a private car could be shifted West to East, in record time, please let me hear it. I want the man's trip to be a 'scorcher.'" Finney answered Kipling's letter with "a fully worked-out timetable, with watering halts, changes of engine, mileage, track conditions and climates, so that a corpse could not have gone wrong in the schedule."[12] After reading the book, Finney was inspired to try to break Kipling's fictional record–and succeeded!

Kipling frequently used the technique of storytelling to enlarge his tale from the story of Gloucester fishermen to other forms of nautical endeavor. "[T]here was a good deal of general information flying about the schooner on stormy days, when they lay up in the foc'sle or sat on the cabin lockers, while spare eye-bolts, leads, and rings rolled and rattled in the pauses of the talk" (ch. 5, 76). Disko has worked on whaleships and therefore tells stories of whaling, including the tale of the great Arctic disaster of 1871, when 32 whaleships were abandoned in the Arctic ice near Alaska's Point Belcher and Wainwright Inlet, and 1,219 whalemen, captains' wives, and children squeezed aboard a few surviving vessels to escape. Tom Platt served as a man-of-war's man on the naval vessel *Ohio*, the first of the American Navy,



"The Song of Finn McCoull" depicts the black Cape Breton cook of the We're Here. *This relief by architectural sculptor John L. Kipling, the author's father, illustrated the 1905 Scribner's edition of* Captains Courageous.

he says, to go around Cape Horn. The Galway man, Long Jack, tells tales of the supernatural, allowing Kipling to bring in eerie ghost tales that send shivers up the reader's spine. The memories of the Portuguese Manuel are of Madeira and of the Newfoundland baiting ports. Further, by including the farmer Uncle Salters and his ward, Pennsylvania Pratt, among the crew, Kipling broadened his novel to encompass farming and even the Johnstown, Pennsylvania, flood of 1889.[13]

As a farmer out of his element at sea, Uncle Salters provides much of the humor in the novel. Dan tells Harvey: "Farmer! . . . There ain't water enough 'tween here an' Hatt'rus to wash the furrer-mold off'n *his* boots. He's jest everlastin' farmer. Why, Harve, I've seen thet man hitch up a bucket, long towards sundown, an' set twiddlin' the spigot to the scuttle-butt same's ef 'twas a cow's bag. He's thet much farmer" (ch. 3, 41-42). And Salters's farmer instincts account for the immortal scene when the *We're Here* is chased by a cattle freighter, carrying beef on the hoof to Great Britain, which hasn't had an observation for three days and asks for its position. "D'you suppose we can run her blind?" the officer of the cattle-boat cries to Disko. "Wa-al, *I* can," Disko retorts. At this, Salters pipes up with a suggestion for keeping the cattle fit at sea. "'Thunder!' said a cattle-man in a red jersey as he looked over the side. 'What asylum did they let His Whiskers out of?'" Finally, the officer of the bridge interjects "with immense politeness. 'Excuse me,' he said, 'but I've asked for my reckoning. If the agricultural person with the hair will kindly shut his head, the sea-green barnacle with the wall-eye may per-haps condescend to enlighten us." Disko is mortified, but the peacemaker, Long Jack, points out: "Look at here, Disko! Is there another packet afloat this day in this weather cud ha' met a tramp an', over an' above givin' her her reckonin',–over an' above that, I say,–cud ha' discoorsed wid her quite intelligent on the management av steers an' such at sea?" (ch. 6, 82-84).

When Harvey first meets the silent, black cook from Cape Breton–one of the most intriguing characters in *Captains Courageous*–he asks Dan: "Can't he talk?" Dan answers: "Not much o' anything we know. His natural tongue's kinder curious. Comes from the innards of Cape Breton, he does, where the farmers speak home-made Scotch. Cape Breton's full o' niggers whose folk run in there durin' aour war, an' they talk like farmers–all huffy-chuffy." But Pennsylvania adds: "That is not Scotch . . . That is Gaelic. So I read in a book" (ch. 2, 30).

Kipling obviously knew the Cape

Breton tongue and music. Cape Breton fiddle music, rooted in the sophisticated Scottish music of the seventeenth and eighteenth centuries, is known for its distinctness and difficulty. The cook later plays the fiddle, a "tune that was like something very bad but sure to happen whatever you did. . . . 'Jiminy Christmas! Thet gives me the blue creevles,' said Dan. 'What in thunder is it?' 'The song of Fin McCoul,' said the cook, 'when he wass going to Norway.' . . . 'Faith, I've been to Norway, but I didn't make that unwholesim noise. 'Tis like some of the old songs, though,' said Long Jack, sighing" (ch. 4, 60).

Kipling also used music as another technique to enlarge his tale; ballads and chanteys are sung throughout the novel. The finest scene is the one in which Disko sings "The Dreadnought" and "Wheat-in-the-ear." Kipling calls "The Dreadnought" an "ancient, ancient ditty" with "a most dolorous tune, like unto the moaning of winds and the creaking of masts" (ch. 4, 57). But the words could not be all that ancient, for the North Atlantic packet ship *Dreadnought* was not even built until 1853. There are many versions of the song, and many have a lively, catchy tune rather than the "dolorous" one sung by Disko.[14]

Kipling presents "the old-fashioned, creaky tune" "Wheat-in-the-ear" as a whaleman's song, but it appears to have been written by Kipling, who was well known for writing ballads. The idea of the singer's true love as an ear of wheat that blossoms into a loaf of bread is a lovely image:

> Wheat-in-the-ear, my true-love's posy blowin';
> Wheat-in-the-ear, we're goin' off to sea;
> Wheat-in-the-ear, I left you fit for sowin';
> When I come back a loaf o' bread you'll be! (ch. 4, 60)[15]

The least believable portion of *Captains Courageous* is the speed with which Harvey Cheyne changes from a dissolute 15-year-old, who smokes, drinks, gambles, and speaks disrespectfully to his elders, to a "well set-up fisher-youth [who] did not wriggle, looked . . . with eyes steady, clear, and unflinching, and spoke in a tone distinctly, even startlingly, respectful" (ch. 9, 126). The transformation takes approximately three pages and one swipe from Disko Troop. It also happens very early in the book: at the end of chapter1! In a letter to the writer and editor, Ripley Hitchcock, written on 8 November 1896 (just as the book was being published serially), Kipling admitted: "Yes the boy's conversion was markedly sudden but I didn't want to bother about his psychology till I tackle her [*Captains Courageous*] in book-form." Yet, even in book form, the conversion remains remarkably quick. Kipling has been lambasted for this flaw: "No novel can survive unhurt so light-headed a slap in the face of obvious truth."[16] But two things must be considered: What was Kipling's interest in his book? And where did Kipling's genius lie?

Kipling, like Edgar Allan Poe, was a great writer of evocative, tightly focused short stories. Both Kipling and Poe exceeded their talents when they tried to lengthen their stories into novels. Kipling was interested in portraying the life of Gloucester fishermen through the presence of the young outsider, Harvey, rather than in documenting Harvey's conversion. It was left to Victor Fleming, in his 1937 film version of *Captains Courageous*, to do the latter.

Kipling thought he had written a great story. He wrote to Conland, after the book had begun to appear serially: "I tell you that tale will be a snorter. I read it to my father and he went to bed about as much impressed a man as you would hope to see." Kipling was insulted by E.L. Godkin's review in the *New York Evening Post* of 11 December 1896, which attacked Kipling's use of dialect. The review labelled Kipling's dialect "a Babel of mixed Americanisms." Kipling wrote to his friend Charles Eliot Norton, a professor at Harvard: "Now I would be loath to destroy and abolish Godkin for that he is a friend of yours and a man who washes his literary hands to boot, but if he continues in this form of sin he will presently be annihilated by an avalanche from quarters that he would least suspect. I did not embark upon the dialect of *Captains Courageous* to be scoffed at by a New York mugwump."[17]

Kipling was under no illusions, however, about the work as a sustained novel. He wrote to Robert Barr, a journalist and editor: "You're dead wrong about my 'sustained fiction.' There ain't two cents' worth of plot in the blessed novel–it's all business–cod-fishing on the banks; and no love at all. . . . It's in the nature of a sketch for better work: and I've crept out of possible holes by labelling it a boy's story." Recognizing his limitations as a writer of "sustained fiction," Kipling, nonetheless, nursed ambitions to write a fully developed longer work:

> *Yet I dreamed for many years of building a veritable three-decker {a three-volume book} out of chosen and long-stored timber–teak, green-heart, and ten-year-old oak knees–each curve melting deliciously into the next that the sea might nowhere meet resistance or weakness; the whole suggesting motion even when, her great sails for the moment furled, she lay in some needed haven–a vessel ballasted on ingots of pure research and knowledge, roomy, fitted with delicate cabinet-work below-decks, painted, carved, gilt and wreathed the length of her, from her blazing stern-galleries outlined by bronzy palm-trunks, to her rampant figure-head–an East Indiaman . . . Not being able to do this, I dismissed the ambition as "beneath the thinking mind." So does a half-blind man dismiss shooting and golf.*[18]

Despite failing to fulfill this ambition, *Captains Courageous* is a "snorter," a great tale of the Gloucester fishermen at work on the banks. One hundred years after it was written, it is still in print, and has long been considered appropriate fare for adolescents.

It remained for director Victor

Fleming, in Metro–Goldwin–Mayer's 1937 film adaptation of *Captains Courageous,* to develop and connect the themes Kipling neglected. Fleming changed the story. The film, starring Spencer Tracy (Manuel), Freddie Bartholomew (Harvey Cheyne), Lionel Barrymore (Disko Troop), Mickey Rooney (Dan Troop), and John Carradine (Long Jack), is set in the 1920s rather than the 1890s. Harvey, played by popular child actor Freddie Bartholomew, is now 10 years old, not 15, and he is a spoiled, motherless brat with an inattentive father, rather than a dissolute youth with adult vices. His comrade is not the captain's son Dan (played by young Mickey Rooney), the other boy on the *We're Here*, but the older Portuguese fisherman, Manuel, played by Spencer Tracy, who serves as a father figure for Harvey.

Unlike Kipling, Fleming was very interested in the conversion process: how would the bratty son of a multi-millionaire become a likable child? Fleming based his expansion of the conversion process on the interaction between Harvey and several elaborated characters from the novel. Tracy's Oscar-winning portrayal of Manuel, John Carradine's brilliant supporting role as Long Jack, and Barrymore's gruff and canny Captain Disko Troup provided the context for Harvey's psychological transformation. The greatest loss in transition from book to film was the diminution of the character of the cook. The complex, Gaelic-speaking, fiddling mystic, "born and bred in fogs" (ch. 8, 110), became an embarrassing, one-dimensional Hollywood portrayal of a black man in a servant's role. Despite this loss and a tendency to maudlin sentimentality, the film has great strengths. As two tellings of the same tale, the book and film complement each other well. In many ways, the strengths of one are the weaknesses of the other.

The use of authentic footage of fishermen and fishing schooners at work on the banks makes the film an invaluable document. In the fall of 1935, the Gloucester schooners *Mary F. Curtis* and *Imperator* sailed for Newfoundland to film the fishing fleet in action. This footage was interspersed with scenes filmed on the deck of the "*We're Here*," which was actually the 1920 Gloucester schooner *Oretha F. Spinney*. For the sake of accuracy, M.G.M. purchased the *Spinney* and another schooner and brought them to the West Coast for filming off Catalina Island with the cast on board.[19]

Rudyard Kipling died just 60 years ago, in 1936, a year before the film was completed. Although he might well have appreciated the way in which the film complemented the book, he had a healthy scepticism towards Hollywood's treatment of literary works. When he sold the film rights to his novel, he indulged himself in sly humor:

> *A million–or it may have been only forty–years later {after the publication of* Captains Courageous *}, a Super-film magnate was in treaty with me for the film rights of this book. At the end of the sitting, my Daemon led me to ask if it were proposed to introduce much "sex appeal" into the great work. "Why, certainly," said he. Now a happily married lady cod-fish lays about three million eggs at one confinement. I told him as much. He said: "Is that so?" And went on about "ideals." . . . Conland had been long since dead, but I prayed that wherever he was, he might have heard.*[20]

Notes

1. Lord Frederick Winston Furneaux Smith Birkenhead, *Rudyard Kipling* (New York: Random House, 1978), 164.

2. Birkenhead, *Rudyard Kipling*, 145. Howard C. Rice, *Rudyard Kipling in New England* (Brattleboro, Vermont: Stephen Daye Press, 1936), 21.

3. C.E. Carrington, *The Life of Rudyard Kipling* (Garden City, New York: Doubleday, 1955), 129, 136, 137, 134; Kipling spelled the title of his book *Naulahka* and the name of his Vermont home Naulakha. The latter is more correct: "naulakha" is the Hindu word for nine "lakhs" (100,000 rupees); Birkenhead suggests that the misspelling is Balestier's; Rice, *Kipling in New England*, 16; Carrington, *Life of Rudyard Kipling*,140-41; Birkenhead, *Rudyard Kipling*, 133.

3. Birkenhead, *Rudyard Kipling* ,136-37; note Kipling's use of nautical metaphor even years before writing *Captains Courageous,* Rudyard Kipling, *Something of Myself for My Friends Known and Unknown* (New York: Charles Scribner's Sons, 1937), 104-05, 106.

5. Kipling, *Something of Myself*, 110.

6. The history and ambiance of Boston's T Wharf are the subject of Andrew W. German's *Down on T Wharf: The Boston Fisheries as Seen Through the Photographs of Henry D. Fisher* (Mystic: Mystic Seaport Museum, 1982); Kipling, *Something of Myself*, 124-26.

7. The title comes from one of Kipling's favorite old ballads, "Mary Ambree," Carrington, *Life of Rudyard Kipling*, 180; Thomas Pinney, ed., *The Letters of Rudyard Kipling, vol. 2, 1890-1899* (Iowa City: University of Iowa Press, 1990), 230; testimony concerning North Atlantic fishing was published as *The Report of the Committee on Foreign Relations in Relation to the Rights and Interests of American Fisheries and Fishermen* (Washington, D.C.: Government Printing Office, 1887).

8. Carrington, *Life of Rudyard Kipling*, 181; Norman Page, *A Kipling Companion* (London: Macmillan, 1984), 150.

9. Frederic F. Van de Water, *Rudyard Kipling's Vermont Feud* (New York: John Day, Reynal & Hitchcock, 1937), 94; Kipling to Rudolph Block, Pinney, ed., *Letters*, 2:240.

10. Carrington, *Life of Rudyard Kipling*, 180-81; Rudyard Kipling, *Captains Courageous*, hereafter parenthetically cited in text with chapter and page number; references are to the Signet Classic edition of 1964, which is the most easily obtained. Handlining did survive for several decades on Georges Bank and on the grounds with tidal "rips" that would sweep away the stationary trawl lines on the bottom.

11. Joseph E. Garland, *Down to the Sea: The Fishing Schooners of Gloucester* (Boston: David R. Godine, 1983), 2.

12. Kipling to Finney, Pinney, ed., *Letters*, 2:232-33; Kipling, *Something of Myself*, 126.

13. John R. Bockstoce, *Whales, Ice & Men: The History of Whaling in the Western Arctic* (Seattle: University of Washington Press, 1986), 344, 158; a popular telling of this event is Everett S. Allen's *Children of the Light: The Rise and Fall of New Bedford Whaling and the Death of the Arctic Fleet* (Boston: Little, Brown, 1973); in fact, the three-deck ship-of-the-line *Ohio*, launched in 1820, did not round Cape Horn until 1847, long after the first U.S. warship, the frigate *Essex*, entered the Pacific in 1813, *Dictionary of American Fighting Ships*, vol. 5 (Washington, D.C.: Navy Department, 1970), 143.

14. See Ralph D. Paine, Introduction to Samuel Samuels, *From the Forecastle to the Cabin: Being the Memoirs of Capt. Samuel Samuels of the Famous Packet Ship Dreadnought* (Boston: Charles E. Lauriat, 1924), xi, xv, xxiii, xxiv, xxvi-xxvii; the *Dreadnought* was a New York-to-Liverpool packet ship, a vessel that sailed on schedule, full or not full. Her master was the famous Captain Samuel "Bully" Samuels. Under Captain Samuels, the *Dreadnought* made the second-fastest crossing of the North Atlantic: thirteen days and eight hours in February-March 1859; Paine quotes a somewhat different version of the *Dreadnought* fo'c'sle song.

15. The singer Gordon Bok, on his first album in the early 1960s (*Gordon Bok*, Verve Folkways, FT/FTS-3016) put the chorus to music and added verses. He also discussed "Wheat in the Ear" in Gordon Bok, *Time and the Flying Snow: Songs of Gordon Bok* (Sharon, Connecticut: Folk-Legacy Records, 1977), 56: "I don't know where I heard this one: one of those too-far-back-to-remember songs. I may have seen it in print and made up or borrowed the tune; if so, I wouldn't own up to it now." Bok's tune is lovely; certainly, it is not the "old-fashioned creaky tune" described by Kipling.

16. Pinney, ed., *Letters*, 2:272; Edward Shanks, *Rudyard Kipling: A Study in Literature and Political Ideas* (London: Macmillan, 1940), 133.

17. Kipling to Conland, 8-24 November 1896, Pinney, ed., *Letters*, 2:273; Godkin's review is quoted in Pinney, ed., *Letters*, 2:281, n. 9; Kipling to Norton, 31 December 1896, Pinney, ed., *Letters*, 2:280.

18. Kipling to Barr, 2 May 1896, Pinney, ed., *Letters*, 2:237; Kipling, *Something of Myself*, 219.

19. Gordon W. Thomas, *Fast & Able: Life Stories of Great Gloucester Fishing Vessels* (Gloucester: Gloucester 350th Anniversary Celebration, 1973), 87; Joseph E. Garland, *Adventure: Queen of the Windjammers* (Camden, Maine: Down East Books, 1985), 28-30; Tony Thomas, *The Cinema of the Sea: A Critical Survey and Filmography, 1925-1986* (Jefferson, North Carolina: McFarland & Company, 1988), 175.

20. Kipling, *Something of Myself*, 126-27.

The Stonington Fishing Fleet Oral History Project *and* Exhibit

BY SARA LEONE



In 1993, Mystic Seaport, with generous support from the Gildersleeve-White Fund of the Community Foundation of Southeastern Connecticut, launched the Stonington Fishing Fleet Oral History Project to document and preserve the spoken and visual record of the town's fishermen and their tradition; Stonington is home to the only commercial fishing fleet in Connecticut. During the ensuing two years, Mystic Seaport staff interviewed and photographed 35 fishermen, their families, and others associated with the fisheries. These images and voices reveal the fishermen working aboard vessels, at the Town Dock, and at the annual Blessing of the Fleet—an event rich in Portuguese tradition, creating a comprehensive documentation of this vital regional industry.

Project Coordinator and Oral Historian Fred Calabretta, Mystic Seaport's America and the Sea Research Fellow and Associate Curator of Collections, initially spoke about the project to Arthur Medeiros, President of the Southern New England Fishermen and Lobstermen's Association. Medeiros was enthusiastically receptive, and offered thoughtful assistance and advice throughout the project, as Calabretta and Mystic Seaport Research Associate Glenn Gordinier conducted the interviews. Visitors to "The Stonington Fishing Fleet: Pride, Tradition, and A Way of Life" exhibit in the P. R. Mallory Building view photographs and hear audio recordings that portray three different aspects of the project: the fishermen and their work, the community and cultural traditions, and the business and technology of fishing.

Photos by Mary Anne Stets



"We were in back of Fishers Island and a violent thunderstorm came down the back side of the island. We were in the process of hauling our net back, to go home. But it came on us so quick. And a bolt of lightening hit the top antenna. It made an explosion. When it hit, it just blew...and the next thing, we were on fire.

John Rita

I feel a lot better when I come away from it. One thing I never want to forget, you know, what happened. And that day helps not to forget it. To me it's like paying a tribute to my son...That's why we do the flowers and stuff over there. Hopefully, he's looking down on us when we do that and he's saying...my family still remembers me.

Al Banks

You could take my two boys, for example ... They're individuals, they're proud individuals. And they take great pride in what they do. And they also take great pride in their vessels. It's a heritage. It's a way of life. Good or bad. And we'll be there, we're not going anywhere. In spite of everybody.

Walter Allyn

These people, when they talked, I would learn from them. I'd sit with a bunch of fishermen, talking on a stormy day, and they would tell things and I'd pick up information from their conversations on fishing grounds, how to rig nets, what to do. They would teach me. Most of this information they had, they gave freely. It was something that was done back then.

Joe Rendiero

Health insurance is a big issue. We have to have our own health insurance, that is very, very costly. What else can I say? It's just one thing after the other. Where as if you are employed by somebody, you don't have these worries...But then you get a beautiful day sometimes, and you are out in your boat, and you are catching fish, and you forget about all that stuff. You say to hell with it, I don't need it. I love it. This is it, you know?

Tim Medeiros

It was a windy day, out of the southeast. He was right ahead of us. And he was doing some rolling. He was really laying her over. And we just happened to be right close to them on the way in. She rolled again, and she just kept going. And it was December. It was cold. It was just a miracle that we were able to save those two men. I never thought we would.

John Rita

Last winter, was really tough. You always prepare for the worst winters and if you can prepare yourself before, you won't have any problems. You can go two, three weeks without being out one day. Last winter, we counted the days...In February they might have gone out four or five days out of the whole month.

Ann Rita

You just like the feeling of being on the water. I like the independence, I like the phrase of being free as a bird, I can't put it any simpler than that. It's a good feeling doing what you like, being out in the fresh air, being your own boss.

Arthur Medeiros

That boat was his life and as he says, the boat came first. The money was spent on the boat because that earned us our living. I understood that.

Doris Berg

You did whatever needed to be done, out of necessity. I was alone all the time. And in those days he was gone, whether he'd be out to sea all the time or in another port, he'd be gone ten days to two weeks. And so, I had to be both mother and father. And you just took it in your stride. And I think being as young as I was, it was easier. I wouldn't want to do that today. And you just did what you had to do. You didn't know any different, so you didn't complain about it and you just did it."

Betty Fellows



"Good Eating For a Wet Day": The Many Forms of Salt Cod

SANDRA L. OLIVER

"The codfish iz the child of the oshen. This ackounts for their being so salt," wrote humorist Josh Billings in an essay entitled "Ikthology." "They are caught with a hook and a line, and bite like a steel-trap, and hang on like a poor relation. They are good eating for a wet day; they are better than an unbrelly to keep a man dry.... Codfish never venture into fresh water; they would spile if they did....The codfish is said to be an aristokrat...I have noticed that the codfish always has a stiff upper lip; but I think that iz more owing to the bone that iz in him than it is to his blood."[1]

Billings summed up all the common nineteenth-century complaints about fish: saltiness, boniness, propensity to spoil, and association with poverty. New Englanders may have chuckled at Billings's piece even as they ate the product for which the region was so famous.

Invented by necessity, salt fish was a desirable product in its own right as late as the 1920s–when Mystic Seaport's *L.A. Dunton* was built–more than 400 years after European fishermen began to salt the codfish of the Grand Banks. Like ham, bacon, corned beef, and sausage–each developed as a way to extend meat's useful life–salted and smoked fish were appreciated for the variety they provided long after the fishing industry adopted alternative preservation techniques like icing, freezing, and canning. But the fishery interests had to work at maintaining public demand for salt fish.

Even though New Englanders caught, processed, and marketed a great deal of fish, and some even grew wealthy on the capital generated by fishing, they did not necessarily relish fish as a main dish more than once a week. Long association with poverty and Catholicism, plus the fact that fish was undomesticated fare at a time when wild food was not preferred, were underlying reasons for fish's reputation as a problem food: insubstantial, boney, and liable to spoil.

In the second half of the nineteenth century, as food canning was perfected and transportation advances brought different food products into competition, fish packers and canners in Gloucester and Boston waged a steady barrage of product development and advertising designed to short-circuit consumer resistance to fish. Very few of the convenience products created in those days from salt fish exist today, even though, ironically, the cheap salt fish that sustained many in the Great Depression and two world wars is now experiencing a small but noticeable flurry of trendiness.

Packing shredded salt cod, called "fish fluff," in attractive boxes was an employment opportunity for women in turn-of-the-century Gloucester. (M.S.M. 90.55.23)

The many grades of salt fish that had appeared by the eighteenth century and continued to materialize through the nineteenth century have now virtually disappeared. Today, consumers can find boxed fillets of salt cod, bagged pieces, and an occasional whole salted fish. These products most resemble the salt fish first developed in the late 1880s–a softer, whiter, more heavily salted, pickled product, lightly dried, which replaced the formerly lightly salted, brownish or dun-colored product, dried well and hard.

In our refrigerated times, old-fashioned hard-dried salt fish is not necessary, and we might not even give a thought about how the change in the nature of salt fish came about. Testimony to the Senate Foreign Relations Committee, by Edwin DeLong, a commission merchant in salt fish, sheds some light. Senators asked DeLong, "Is there any reason why our people cannot dry them dry?" He replied "No reason whatever, only our fishermen pickle them and give them about five pounds of salt instead of three. The bulk of them cured that way become sour and stinking before a great while." Why risk a spoiled product? "They want to sell as many pounds as they can," Mr.Delong said.[2]

Besides the weight advantage for producers who sold fish by the pound, pickled fish had an aesthetic advantage in the 1880s with the public's new awareness of sanitation: many equated white with cleanliness, and pickled fish tended to be whiter than the traditional hard-dried fish. William F. Jones, a Boston commission fish merchant, testified in 1886 that, "They are fish that a great many people like because they look white. They are really not so good a fish to those people who know what a good codfish is."[3]

In the late 1800s, Catholic Europeans, who had been customers for the best grades of hard-dried salt fish in the seventeenth and eighteenth centuries, did not want pickled fish. Consequently, much of New England's salt fish was limited to the American market, which had to be convinced to buy more at a time when many people preferred the increasingly available fresh fish, or maybe fresh pork. Ultimately, the most successful products were those that solved homemakers' problems, assured familiar appearance, taste, and usefulness, and preserved the most preferable features of the fish.

Getting Rid of the Bones: In some ways, cooks could pick bones more easily out of a salt cod than out of leftover *fresh* fish. Freshened salt cod–salt fish that has been soaked overnight in water–has firmer flesh than fresh fish, which makes bone removal easier. Once cooked, a salt cod's backbone holds together well enough that it can be lifted out whole. The new-style pickled salt fish had softer flesh even before freshening–an advantage to cooks and to fish producers. "Servant girls really prefer pickled cured because they are always soft, and ready to pick easily, while dry hard fish would be hard to get ready to cook," suggested one fish producer.[4]

In the 1880s, then, boneless salt fish was the aim of Gloucester fish merchants. In the 1870s they had developed a variety of grades from the basic "dressed"–salt fish with only the backbone and nape removed but rib bones still in–to the entirely boneless premium grades. By 1885, though some of the process was mechanized, the product still required manual labor. As demonstrated during Gloucester's tercentennary in 1924, the fish was first skinned and then "passed to women operatives who, with pincers, pulled out the bones, the product passing to pressmen who converted it into 'bricks' or packed it into cartons and thence into the pine boxes for shipment."[5]

Producing boneless fish maintained a market for salt fish at a time when it was in direct competition with more favored fresh fish, but the salt fish producers did not stop there. Observing how housewives used leftover salt fish in the kitchen, the producers did the tedious part of the job for them. Conventional dishes made from leftover salt cod included flaked apart fish warmed up in milk, cream, or cream sauce, or mixed with potatoes and rolled into balls or cakes to fry. In 1878 producers introduced canned



"Boneless" salt cod required the labor of numerous men and women, who used pliers and knives to skin, bone, and trim the fish for packing or further processing. (M.S.M. 90.55.19)

"codfish balls"–the mixture of codfish, potato, onions, tallow, saltpeter, and seasonings we would call codfish cakes. Several merchants offered boneless fish already picked apart and packed in various forms. For example, Shute and Merchant, later owned by Gorton-Pew, were among the earliest producers of special salt-fish products with their line of "Absolutely Boneless Brands of Fish" available in 1- to 40-pound boxes, named Diamond Wedge, Gold Wedge, Silver Wedge, Wedge, Swan's Down Tid Bits, Barberry Brand Threaded Fish–"for Fish Balls and Cream of Fish, No Cooking, No Odor, No Waste"–"Heliotrope" Fibered Codfish, and the frankly labeled "Not-a-Choke."[6]

The "wedge" products likely resembled the boneless cod available today in wooden boxes at a price that exceeds steak. The "tid-bits" may have been similar to the small pieces bagged in plastic, still found in grocery stores and some fish markets. The now-obsolete fish fluff, which was shredded by machine, made good use of little pieces of salt fish not otherwise marketable, and was possible because of pickling: the earlier, hard-dried fish would have required soaking before fluffing or threading.

By the early 1900s, fish producers in Gloucester worth their salt had a similar array of products, many of which came with complete preparation instructions on the packages or in little, easy-to-obtain recipe books with familiar fish dishes. We don't know how well these salt fish products were accepted, or whether they were easy to use, but by 1941, according to one report, these products constituted "from two-fifth to one half of the dried fish...consumed in the United States." Certainly something like "Heliotrope Fibered Codfish" resembled the "picked," "shredded," or "chopped" fish called for in many recipes. The similar Crowns Fish Ball Codfish was described in terms of ultimate convenience as shredded "ready for use, no boiling or soaking, and therefore no *odor*."[7]

Despite Josh Billings's comments on the saltiness of the codfish, soaking removed most of the salt. Pickled fish gave up salt even more easily, and could be sufficiently freshened in a few hours, while the fluff could be freshened instantly, making it an item of choice for "such dishes as codfish cakes or balls, baked, scalloped, and creamed codfish."[14] One Frank E. Davis recipe book, ca. 1910, promoted a codfish souffle recipe, encouraging cooks to "use Codfish Fluff, which may be freshened by just standing in water a few moments and squeezing dry."[8]

Modern cooks may encounter salt-fish recipes in stylish food magazines and new cookbooks, particularly those promoting Mediterranean and Caribbean fare. Portuguese, Italian, Provençal, Spanish, and even Greek cuisines all have dishes that prove olive oil and garlic are good companions to salt fish and remind us that New England's exported salt cod of 300 years ago were prepared very differently from the Anglo salt pork, onion, and potato combinations of New England. One Provençal salt fish recipe can be found in Julia Child's authoritative book, *The Way to Cook*. Brandade de Morue is a puree of fish, olive oil, garlic, and potato that modern Yankees will enjoy as an hors d'ouvre. A personal favorite form of this comes via Catalonia, where apparently the combination has caught on.

Brandada de Bacalla *(Salt Cod Puree)*

1 pound salt cod, desalted and poached, skinned, boned, and flaked

2 pounds potatoes, baked or boiled until done, peeled, and riced

4 cloves garlic minced

1 cup mild extra-virgin olive oil

salt and pepper

Toast points or flat, round croutons of French or Italian bread.

Mix salt cod and potatoes together with a fork or whisk, then mix in the garlic.

Add the oil bit by bit, working it into the mixture slowly until the brandada has absorbed it all and reached a coarse puree-like consistency.

Salt and pepper to taste.

Spread thickly on toast points or croutons.

Serves 6-8 as an appetizer

(From Colman Andrews, *Catalan Cuisine, Europe's Great Last Culinary Secret* (New York: Collier Books, 1988), 85-86)

Notes

1. *Belfast* (Maine) *Republican Journal*, 11 November 1869.

2. *The Report of the Committee on Foreign Relations in Relation to the Rights and Interests of American Fisheries and Fishermen* (Washington, D.C.: Government Printing Office, 1887), 93.

3. Ibid.

4. Ibid., 9

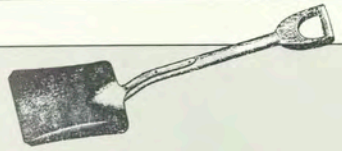
5. Charles Stevenson, *Preservation of Fishery Products for Food* (Washington, D.C.: Government Printing Office, 1899), 403; James R. Pringle, comp. and ed., *The Book of the Three Hundredth Anniversary of the Foundation of the Mass Bay Colony at Cape Ann in 1623 and the Fiftieth Year of the Incorporation of Gloucester as a City* (Gloucester: 300th Anniversary Executive Committee, 1924), 219-20.

6. Amy Handy, *What We Cook on Cape Cod* (Sandwich, Massachusetts: Shawmee Press for Barnstable Village Improvement Society, 1911), 10-11; Women's Christian Temperance Union of Rhode Island, *W.C.T.U. Cook Book- Health and Comfort for the Home*, (Phenix, Rhode Island: Gleaner Print, 1905), 29; and others; Stevenson, *Preservation of Fishery Products*, 540; Shute and Merchant, *Receipts for Cooking Fish*, 8th ed. (Gloucester: Shute and Merchant, 1895).

7. Edward A. Ackerman, *New England's Fishing Industry* (Chicago: University of Illinois Press, 1941), 164; Handy, *What We Cook*; Mary J. Lincoln, *Mrs. Lincoln's Boston Cook Book* (Boston: Little Brown, 1913), 171; Young People's Society of Christian Endeavor of the Second Congregational Church, *The Stonington Cookbook* (reprint, Watch Hill, Rhode Island: Book and Tackle Shop, 1975), 15; Crown Packing Co., *Gloucester Fish for You* (brochure, Gloucester, 1911).

8. Frank E. Davis Fish Company, *Sea Foods with the Tang o' the Sea: How to prepare and serve them*. Gloucester: Frank E. Davis, n.d.), 8.

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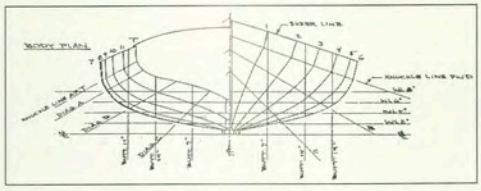


Mystic Seaport Underground

When you visit Mystic Seaport this summer you may find an archaeological research project in progress in the George Greenman House yard. We hope the findings of a test dig will provide us with a glimpse into the lives of the Greenman family, over a century ago, and help us determine if a more extensive dig would be worthwhile. This information will help us in the restoration and interpretation of the house and surrounding landscape.

We are considering hiring a professional archaeologist to supervise the dig and lead a crew of volunteers. The fieldwork would take place two days per week from late June to mid-August. If you are interested in working on this project, or in learning more about it, please contact our Volunteer Office at (860) 572-5378.

The Guide to the Ships Plans Collection at Mystic Seaport Museum



We are pleased to announce the publication of the *Guide to the Ships Plans Collection at Mystic Seaport Museum* by Ellen C. Stone, produced with funding from the National Historical Publications and Records Commission.

The publication describes each collection and includes the content of the plans with specific dates, type of drawings, subject matter, geographical area, historical period, number of designs, and principal person or entity around which the particular collection is formed.

Over 79,000 original and copied drawings document power and sail watercraft spanning the years from the late nineteenth century to the mid twentieth century. The plans represent the commercial, fishing, yachting, and recreational boating activity of vessels that plied the oceans, bays, lakes, rivers, canals, and harbors of America.

Other drawings include related maritime industry and activity, such as marine engines and machinery, vessel parts, ship decoration, buoys, lighthouses, lightships, launching ways, dry docks, boat yards, and sailmaking.

The *Guide to the Ships Plans Collection* costs $8 ($10 for nonmembers), plus a $3 handling charge; CT residents add 6% sales tax. The *Guide* can be purchased by phone at (860) 572-5360, in person at the Ships Plans Office, or by mail—please include your name, address, quantity, check made out to Mystic Seaport or credit card number and expiration date to Ships Plans, Mystic Seaport, 75 Greenmanville Ave., P.O. Box 6000, Mystic, CT 06355-0990.

About the Log *Authors*

This year's Gerald E. Morris Prize Article Contest winner is MICHAEL W. SANTOS, Associate Professor of History at Lynchburg College in Virginia. A native of Massachusetts, Santos grew up listening to his grandfather's stories of service in the Portuguese merchant marine. Though trained as an American social and labor historian, Santos credits his grandfather with instilling in him a fascination for maritime history. This article is the result of research begun while on sabbatical leave at Mystic Seaport in the fall of 1993.

The 1995 Morris Prize Article Contest attracted six essays in the competition for publication in *The Log* and a $500 award sponsored by the Fellows of the G.W. Blunt White Library. The panel of judges included three Fellows of the Library and three members of the *Log* Editorial Board. Established by former Mystic Seaport Librarian Gerald Morris in 1980, the contest encourages primary research on many aspects of American maritime history. To obtain contest rules and entry forms, contact the *Log* Editor at the Museum address, or by phone or electronic mail.

MARY K. BERCAW EDWARDS is a Visiting Scholar at Connecticut College. She teaches Literature of the Sea for the Williams College/Mystic Seaport Maritime Studies Program and is the foreman of the outdoor demonstration squad at Mystic Seaport. She received her Ph.D. in American Literature from Northwestern University in 1984. Her first book, *Melville's Sources*, was published by Northwestern University Press in 1987; she is currently co-editing *Melville's Whaling Years* with Thomas Farel Heffernan, to be published by the University of Texas Press.

SANDRA L. OLIVER, a foodways historian in Maine, began her study of coastal cooking 20 years ago in Mystic Seaport's Education Department. In 1995 the Museum published her much acclaimed *Saltwater Foodways*, a mix of history and period New England recipes.

SARA LEONE, *The Log*'s Managing Editor, is a veteran of many departments at Mystic Seaport. She has a B.A. from Connecticut College.

MARIA CHRISTENSON is a cataloger in the Ships Plans Division of the Museum's G.W. Blunt White Library. She has a B.A. in English and History from Amherst College and attended the Williams College/Mystic Seaport Maritime Studies Program in the Fall of 1992.

ANDREW W. GERMAN, Editor of *The Log*, is the author of *Down on T Wharf: The Boston Fisheries as Seen Through the Photographs of Henry D. Fisher*, published by the Museum in 1982.

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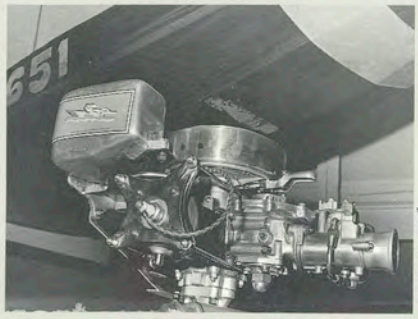
A Special Donation

Donations of artifacts by generous supporters are an integral part of Mystic Seaport's mission to tell the stories of America and the Sea. As we strive to present a comprehensive representation of our maritime heritage, we often seek specific examples of a subject to illustrate a part of these stories; one case in point is a recent acquisition to the Museum's engine collection.

During the 1993 Antique Marine Engine Exposition, event organizers notified exhibitors that Mystic Seaport was looking for three special engines in support of current projects: a 1909 seven-horsepower Fairbanks-Victor for the oyster boat *Rhoda Crane*, a 1917 four-cylinder Model "K" Speedway for a Herreshoff launch, and a Johnson SR-50 outboard that would be displayed with the class B hydroplane *Toy*.

The SR-50 outboard was designed for racing and built in limited quantities, making the engine a rare find; financial restrictions caused by the Great Depression further limited the market. Also, in the quest for speed, high performance engines such as the SR-50 were modified to maximize power, often resulting in destruction.

Mystic Seaport member David Schell of North Dartmouth, Massachusetts, was exhibiting a portion of his outboard motor collection at the Expo when he read our solicitation. He recalled that a friend in Maryland had owned an SR-50, so he made a special trip to search through piles of outboards and parts, eventually recovering the aging machine. His two years of TLR (Tender Loving Restoration!) involved refurbishing damaged components and refinishing the entire engine to pristine condition.



Jennifer Stich

SR-50 outboard, serial number E156017E, built in 1931 by the Johnson Motor Company in Waukegan, Illinois, and originally used in Minnesota. {M.S.M. 96.28}

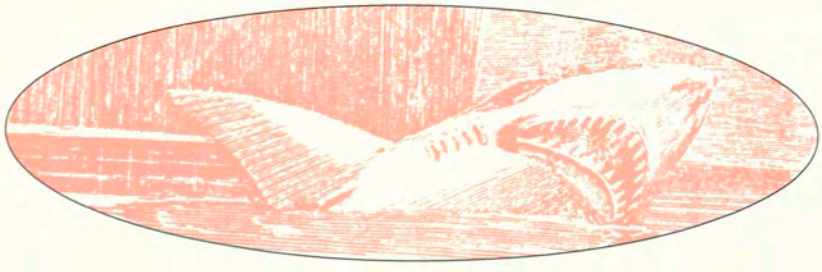
True to the unwritten code of collectors–"shine it may, but run it must"–Schell would not donate the Johnson to Mystic Seaport until he had it running properly. Success came this past winter, and on 29 February–Leap Year Day–the quest for this unique piece was finally realized when the SR-50 arrived at the Museum.

-George King III

Fifth Annual Antique Marine Engine Exposition!

Visitors of all ages will delight in the sights and sounds of working engines from the early years of power boating at Mystic Seaport's Antique Marine Engine Exposition on 17, 18 August 1996! This year's Exposition spans the globe with exhibitors from as far away as Holland and Germany. Plus, we plan to run the 850-horsepower steam engine from the 100-foot tug *Pegasus*! Stir your senses and imagination while learning about a revolutionizing aspect of maritime history!





Shark (Tooth) Alert!

If the beach in front of your vacation get-away is littered with shark's teeth, please consider scooping some up for the Children's Museum. We'll really appreciate them!



Mary Anne Steets

Mystic Seaport Salutes!

The Gung Ho Squad

On a typical summer day at Mystic Seaport, thousands of visitors will walk onto the *Sabino* dock and Middle Wharf; they'll rest on one of the benches scattered around the Museum grounds and watch a whaleboat demonstration or a fleet of Dyer Dhows tackling the shifting winds of the Mystic River.

All of these daily activities are made possible by a dedicated, hardworking group of volunteers aptly titled the Gung Ho Squad. Easily identified by their special "Gung Ho" patches, and paint splattered work clothes, the Squad has been donating their time and talent for the past twenty-three years—from painting whaleboats, to building benches to repairing the many docks of Mystic Seaport.

The Gung Ho Squad began as an offshoot of the Pilot Program, when some Pilots desired more involvement with the typically Shipyard-oriented projects, and started meeting every other weekend in between the fall and spring Pilot Weekends. Gung Ho Squad members enthusiastically credit long-time Museum supporter John Zimmerman as the motivating force and organizer—he led the group for 20 years.

In 1974, the founding members numbered 12, but the Gung Ho Squad soon gained momentum and took on nonpilot members; at present the group lists 29 active participants. As the Squad grew, other Museum departments became involved, and typically 6 members work with the Maintenance Department on a variety of projects.

The Gung Ho Squad season starts in October and continues through April, prompting one to question what motivates these men and women from highly accomplished backgrounds to leave the shelter of their homes on a freezing mid-winter's day to work outside in all kinds of inclement weather. Probably the only thing more difficult than matching the stamina of this hardy crew is attempting to get a straight answer from them. "We come here to do all the kinds of things we wouldn't do at home!" says Joy Fast. "Because we're boat nuts," Elton Furlong chimes in; "Because we can't get a job," Huck Holby exclaims cheerfully—the senior member of the Squad, Holby turns 85 this year! Yet after the teasing, words and comments like "camaraderie," "fellowship," "it's fun working with such a nice bunch of people," are heard, loud and clear. Obviously, the cold outside is complemented by the warmth within!

This kind of spirit is central to the life of Mystic Seaport. The Gung Ho Squad embodies the true meaning of the term Gung-Ho, or "extremely zealous, enthusiastic." Originally from the Chinese, the motto developed during World War II and is now interpreted as meaning "working together."

We salute the Gung Ho Squad for their enthusiasm, good spirit and dedication in working together for the benefit of Mystic Seaport!

Front row, left to right: Neal O'Connell, Bill Webster, Bill Ames, Bill Steinbuch, Lee Treffeisen, Nick Fast, Huck Holby, Joe Hinchey, Joy Fast. Back row, left to right: Tom Van Winkle, Bob Leeney, Dick Van Deusen, Jack DeLucco, Maria Bag—Manager of Volunteer Services, Elton Furlong, Ken Hodgson, Sev Carlson, Karel den Tex, Jack Pullan. Gung Ho Squad members also include Bob Bleiler, Rudy Brandt, Russell Brown, Bill Budding, Janet Cotten, Bill Hickey, Jim Jewett, Steve Lee, Dave Lyon, James Maitland, Bob Worsley, and John Zimmerman (ex officio).

MYSTIC SEAPORT AND WOODENBOAT MAGAZINE PRESENT THE

1996 WoodenBoat Show!

June 28-30, 1996 • 9 A.M. - 6 P.M., Daily

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$10 - adult ($20 for nonmembers)
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- Members! Stop by the Membership Building to see our new line of official Mystic Seaport Memberwear!
- Members must present their Mystic Seaport membership card and a photo ID at the Gates.
- Docks are closed to visiting yachtsmen for the weekend
- Due to the special nature of the event, all discounts and coupons are suspended for the weekend.

- Explore over 100 booths filled with the latest products and services for boating enthusiasts.
- Wooden boat builders, designers, maintenance yards, surveyors, owners
- Wooden boat tools, hardware, paint, varnish, adhesives, sails, ropework
- Ship models, marine antiques, cabin fittings
- Demonstrations, regattas, children's boatbuilding
- More than 150 wooden boats of all sizes, types, and ages docked along the entire length of Mystic Seaport's waterfront!

For Mystic Seaport information,
call the Museum at (860)572-5315.
For tourist information, call the Mystic
Chamber of Commerce at (860)572-9578.

