The Log *of* Mystic Seaport®

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Sightings

Mystic Seaport has recently accepted the eastern-rig dragger *Roann,* one of few surviving examples of a classic New England fishing vessel type, for preservation as part of the Museum's outstanding watercraft collection. This acquisition has prompted me to give thought to some fundamental aspects of museums. When a museum makes a significant acquisition, it is commonly perceived that an asset has been added to the institution through the generosity of the donor. The collections of a museum are assets that enable the institution to fulfill its mission more effectively, but, unlike personal or business property assets, they are normally accepted in perpetuity and are not convertible into their monetary value. Indeed, it may be more accurate to think of museum collections as liabilities, since their acquisition requires that a museum assume substantial and costly obligations, including the ongoing commitment and expense of "perpetual care."

At Mystic Seaport those obligations are shared by all associated with the Museum. While the staff may carry the direct responsibility for the collections, the Trustees are fully involved through policy-making, oversight, and support. So also are the Museum's volunteers, who assist in the care, and all of our members, who through their involvement and support add great strength to Mystic Seaport.

By their traditional definition, museums have the responsibility to preserve objects or works of art for future generations to study and appreciate, and this is an essential part of our mission. In addition to that obligation to the future, we have a more immediate responsibility to the present. We do not know who we may serve in future generations, or what the learning environment will be then, but we know who our students and visitors are today, and we have an obligation to educate them through our collections and related scholarship. We must provide access to and stimulating interpretation about the objects while preserving them in the most responsible way. The essence of the interpretive duty is to convey the great moments and the minor incidents, the satisfactions and the ordeals, without romanticizing, sanitizing, or sensationalizing them, in order to create a mosaic that represents the story of America and the sea.

Museums also carry a substantial responsibility to the past. As a history museum, we have a moral obligation to all those people associated with the objects that now reside in our collections. In some instances an individual's association with an object may have been fairly superficial, but we very often possess objects that have intensely intimate associations with people in the past. An example in our collection is the doll bed that Captain George Wendell was bringing home 140 years ago as a gift for his young daughter after a long voyage. This simple toy takes on great poignancy, and speaks volumes about the realities of maritime life, when visitors learn that Captain Wendell was told, upon reaching port, that his daughter had died while he was away.

With *Roann*–which is described more fully in this issue of *The Log*–we assume responsibilities for the experience of today's visitor and tomorrow's researcher, but we recognize substantial responsibility to those associated with the vessel in the past as well. She is a monument to her designer Albert E. Condon, whose plans are already preserved at the Museum; her builders under the leadership of Roy Wallace; her owners Roy Campbell, Chet Westcott, and Tom Williams, and all those who have fished with them; and those who have worked to see her saved, particularly Cy Hamlin, Maynard Bray, Tom Hale, and Rick Burroughs.

I felt the enormous obligation of accepting stewardship of a historic object during a moment as meaningful as any I have had in 28 years at Mystic Seaport. On the day that Tom Williams, *Roann*'s last captain and owner, brought her to the Museum, a small group quietly celebrated her arrival. After a while, with only a couple of us left on board, Tom Williams took a final walk around the deck of the vessel that had served him so well and which he in return had lovingly maintained. This vessel had sustained Tom and his family, and literally preserved the lives of Tom and his sons. As we left the boat, Tom and I shook hands. Nothing was said–nothing needed to be said–but in that handshake stewardship for *Roann* flowed from him to me, and I felt the extraordinary joy and burden of my new responsibility for *Roann* and, through her, to the future, the present, and particularly the past.

J. Revell Carr
DIRECTOR

Roann

LESLIE G. LUDWIG

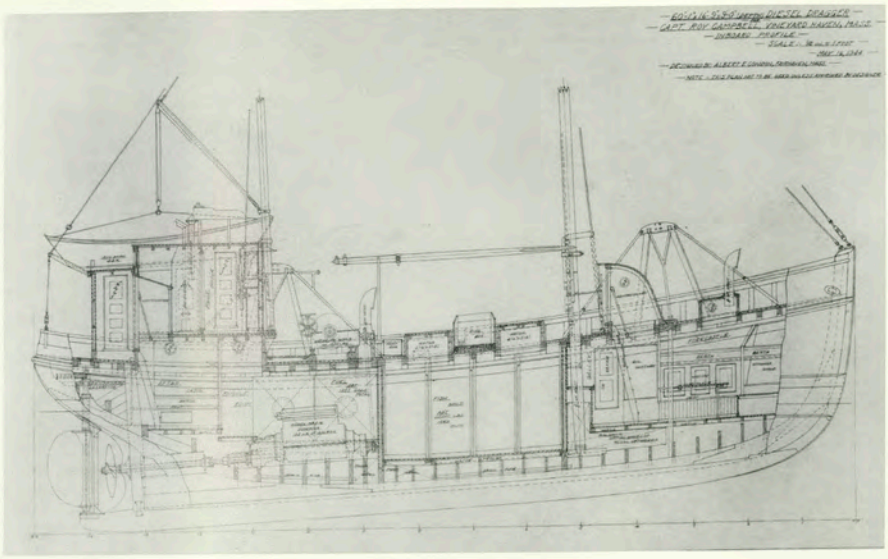


Lying at the wharf in Point Judith, Rhode Island, the wooden eastern-rig dragger Roann *is approached by a modern steel-hulled stern-ramp trawler, with its characteristic stabilizing outrigger booms raised to vertical.* Roann *is about to make her last fishing trip, with Mystic Seaport staff on board to document the process. (Mary Anne Stets photo)*

It was a compelling moment for the small group on hand when the fishing vessel *Roann* quietly came up the Mystic River. As Tom Williams, her owner of the last 12 years, left the vessel that had provided for his family while keeping him and his son Tom, Jr., safe at sea, his look back was powerful testimony to the bond between man and boat, a unique connection that is in evidence throughout Mystic Seaport's watercraft collection.

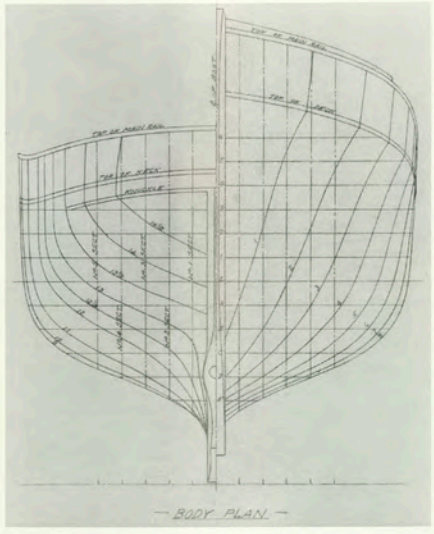
Roann is one of the last remaining wooden eastern-rig draggers in virtually original condition. Fifty years old this past May, she is older than the now 76-year-old *L.A. Dunton* was when that 123-foot Gloucester fishing schooner was added to the Museum's collection in 1963. The *Dunton* is now a National Historic Landmark.

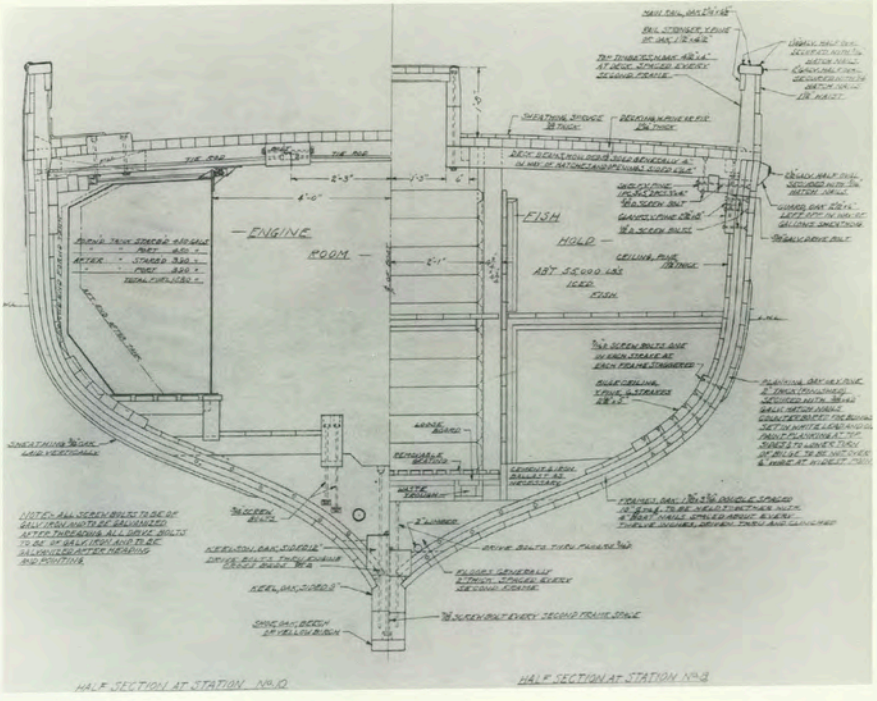
When she was launched, *Roann* was a typical member of the New England fishing fleet. These wooden, diesel-powered vessels were designed to set an otter trawl—a large conical fishnet—over the side and drag it across the bottom. The eastern-rig draggers originated in the 1920s; indeed, Thomas McManus, who designed the *L.A. Dunton*, was influential in their development. The draggers soon replaced the schooners, which relied on dory-



In this inboard profile, completed on 16 May 1944, designer Albert E. Condon detailed Roann*'s forecastle, with four berths and a galley; the fish hold for 55,000 pounds of iced fish amidships; and the engine room and after cabin under the pilothouse. (Mystic Seaport Ships Plans Division, 35.22; Jennifer M. Stich photo)*

BELOW: Albert Condon's half-section plans for Roann *specify the details and dimensions of her construction. With oak frames, oak or yellow pine planking, and years of loving care, she has remained in remarkable condition through fifty years of fishing. (Mystic Seaport Ships Plans Division, 35.22; Jennifer M. Stich photo)*





Roann*'s gracefully workmanlike hull sections forward (*right*) and aft (*left*) take on the appearance of three dimensions in Condon's body plan. (Mystic Seaport Ships Plans Division, 35.22; Jennifer M. Stich photo)*

men with their hooks and lines, by delivering larger catches of the traditional cod and haddock, and adding flounder to the menu of fish now commonly available. The eastern-rig dragger had been around for more than 20 years when *Roann* joined the fleet, and the type remained the standard New England fishing vessel into the 1970s, even in the face of more efficient foreign designs. However, in the last 25 years, eastern-rig draggers have virtually disappeared—having been replaced by larger, more efficient steel stern trawlers—and yet no U.S. examples are known to have been preserved for the future. This vessel is significant not only because she has been so well maintained by her owners and is so representative of her type, but equally because Mystic Seaport has the opportunity to record the experiences of the people whose lives have been and continue to be connected with her.

Everything about *Roann* makes her the appropriate addition to Mystic Seaport's floating collection. At 60 feet, she is on the small end of the spectrum for eastern-rig draggers, but her size matches the general scale of Mystic Seaport's existing vessels and shoreside buildings. She is the creation of Albert E. Condon (1887-1963), a native of Friendship, Maine. Condon worked as a boatbuilder before taking night classes in naval architecture and becoming a draftsman and later a shipyard supervisor. In the 1940s, while superintending the Pierce and Kilburn yard in Fairhaven, Massachusetts, Condon was a leading designer of such fishing craft. Condon's plans, including *Roann*'s, are already part of Mystic Seaport's Ships Plans Collection.


ROANN



After hauling back, Tom Williams helps his crew secure a trawl door on the after gallows frame. (Mary Anne Stets photo)

Condon designed the boat in 1944. Three years later she was launched by Newbert & Wallace of Thomaston, Maine, a company that built dozens of draggers and was well known and respected for high-quality, durable construction. Her master builder, Leroy Wallace, a protégé of Condon's, opened his Thomaston yard about the beginning of World War II and remained in business for thirty years. He is best known to Mystic Seaport for having restored the Museum's Maine Sloop Boat *Estella A.* back in the 1970s, and for steam-bending the oak whaleboat davits for the *Charles W. Morgan*.

With *Roann*, Mystic Seaport will be able to capture the voices of the men who fished her. Before she arrived at the Museum, the Film & Video Division filmed her final fishing trip. The efficiency of father and son working together on a vessel that has served them well is a stirring documentation of life at sea. In the future, the Museum will conduct oral histories with owners and other *Roann* friends, who number many. The boat was originally built for Roy W. Campbell of Vineyard Haven, Massachusetts. He fished her for years from Martha's Vineyard. Her second owner, the late Chet Westcott, fished *Roann* from Point Judith, Rhode Island, as did Tom Williams and his son.

Last year, Mystic Seaport was approached by naval architect Cy Hamlin, who was a great admirer of Albert Condon. He knew *Roann*— which the Williamses were selling in order to purchase a larger, more profitable vessel—and offered to donate the purchase price to the Museum. The Board of Trustees voted that Mystic Seaport could accept this generous offer, provided the Museum raises a $300,000 endowment to provide for her annual upkeep.

Since *Roann* first fished from Martha's Vineyard after her launch in 1947, the endowment effort began on 1 February 1997 at the Vineyard's Black Dog Tavern, thanks to organizational efforts led by Tom Hale and Rick Burroughs and the generosity and enthusiasm of hosts Bob Douglas and Joe Hall. The event was well attended, and many of the guests—some of whom had known *Roann* for all her years— made gifts or pledges to the endowment.

Since then, the enthusiasm for the vessel coming to Mystic Seaport has escalated. With the endowment almost completed and the Williamses' need to purchase their new vessel immediate, Mystic Seaport accepted *Roann* with the caveat that the remainder of the funds would be raised.

On 21 June, a crowd of friends and family—primarily from Martha's Vineyard and Point Judith—gathered for a light lunch at Mystic Seaport's Henry B. DuPont Preservation Shipyard. Museum President and Director J. Revell Carr welcomed *Roann* and encouraged new contributions to the effort begun those months ago at the Black Dog. The crowd then adjourned to the pier for a ceremonial raising of the Mystic Seaport flag, marking the formal addition of *Roann* to the Museum's collection.

Roann is an important addition to Mystic Seaport's collection, presenting as she does the opportunity for the Museum to interpret the transition of the New England offshore fishery from sail to diesel power, from hooks to nets, and from dories to draggers. The Museum is dedicated to preserving this vessel and capturing yet another important part of maritime history that is rapidly coming to a close.



A cod end full of dogfish (sand sharks) and skates, rather than a marketable mixture of flounder, whiting, monkfish, and other desirable summer species, marked one of Roann*'s last sets as a fishing vessel. (Mary Anne Stets photo)*

Leslie G. Ludwig serves *The Log* as editorial liason for institutional advancement.

LEFT: Owner Tom Williams (right) *operates the winch on deck as the otter trawl is readied for fishing. (Mary Anne Stets photo)*

The Sailor's Fantasy: *Images of Women in the Songs of American Whalemen*

MARY MALLOY

It can be argued that the most influential women in a sailor's life in the Victorian era were those who existed in his own mind on a long sea voyage. Separations from wife, mother, and sweetheart allowed for the sentimental idealization of home and hearth, while the anxious expectation of landfalls in foreign ports of call led to lustful boasts of sexual encounters with women of exotic beauty and strange, even "savage" morality. The gulf between fantasy and reality grew greater as long periods of time passed without female companionship, and descriptions of women and of relationships with women were much affected.

For American whalemen in the nineteenth century, long stretches of leisure time were available to think about home, to worry about loved ones, to fantasize about real or imagined lovers, and to document thoughts and activities in letters, journals, songs, and scrimshaw. By 1850 a whaling voyage typically lasted 46 months, with an average catch of only 40 or so whales. The whaleman's life alternated between short active periods of intense danger when whales were hunted and processed, and weeks or months of tedious waiting as whales hid from view beneath the surface or beyond the horizon. Because whaleships carried a large crew to man the boats during the hunt, whalemen had extended periods off duty each day—as much as twice that of their merchant brothers. Coupled with the exaggerated lengths of voyages, this left individual sailors with an extraordinary amount of free time on shipboard.



The derisive concept of a "henship" — a whaleship with the captain's wife aboard — is suggested in this scrimshaw image of a hen wearing bloomers. (M.S.M. 57.707)

Much of that time was devoted to activities that documented their own culture, and their surviving journals, letters, business records, and works of art give us an opportunity to reconstruct some of their public and private feelings about women and to place them into the larger context of popular and literary culture at the time. Songs, because they were sung publicly but notated privately, tell stories that were both shared and contemplated, and consequently allow particularly good access to the often conflicted minds of sailors. A comparison of the song texts transcribed by whalemen into their private journals, to the "chanteys"or work songs collected by numerous individuals in the late nineteenth and early twentieth centuries, clearly shows the dichotomy between the private sphere of the journal, where the diarist often contemplated his home and family, and the public sphere of work, where sailors shared a swaggering bravado.[1]

Among the songs transcribed by American whalemen into their shipboard diaries in the nineteenth century were odes to gentle mothers, country girls, shepherdesses, Indian

lasses, and "handsome cabin boys." Perhaps half of them were popular versions of composed songs, though many were altered through the process of oral transmission before they were copied into the shipboard sources. Many are wonderfully self-deprecating of sailor life; others complain bitterly about the hardships of seafaring and the pain of being separated from loved ones. From sentimental cliches to comic sketches, to sensitive and artistic original love songs, they clearly demonstrate the many and complex roles that women played in the rich life of a sailor's imagination.

The mature, married officers in the cabin had very different feelings about women than the "Jolly Roving Tars" who occupied the forecastle. In their letters, journals, and song texts, married captains and mates describe and address their wives in romantic and respectful terms. It is important to distinguish between married and single men on shipboard not only because they expressed different attitudes, but also because the younger, bachelor element existed almost as a separate culture.[2] They were the ones who sang bawdy songs at their work, yet pined for their mothers in their journals and letters. Inexperienced in courting and away from home for long stretches, they were largely unable to sustain romantic relationships, a fact that is reflected in their letters. As Elijah Chase confided in a note to his mother in 1842:

I supose that Lucretia expected me to write to her, but the fact is that writing love letters is something that I never did and [I] don't know how to go to work. I wrote one, but when I came to read it, [it] made me sick for a fortnight, so I threw it over to Davy Jones and have not attempted to write one since. I want you should excuse me to her that I shall try it again when we get up into cold weather. Give her my love in full and tell her that I want to hear from her very much. Tell her that she must cheer up, for it is only 40 months more before we shall put away for home.[3]

Clearly, the sea voyage was considered by many to be the maturing experience in a young man's life, as a glance at any number of sea novels will testify. That young sailors and their parents often considered it to be so as well is evident in numerous shipboard letters and journals. On 15 May 1847, two weeks before arriving home in New Bedford after a cruise of two and a half years, Captain Whelden of the ship *Washington* wrote a testimonial letter for at least one of his crew to bring home to his father. "Your son," he said, "requested me to write to you and let you know what course he has followed, since he has belonged to the Ship which I have the honor of Commanding. . . .

It is not to be expected, of a young person to come into such company as sailors are without getting into their habits, in a measure, such as using Vulgar and Obscene Language. Now your son got into this habit, in the first part of the cruise, but I Reproved him for it and he seemed to think better of it. . . his habits are I believe good and I hope that when he gets back, he will settle down and become a good and useful member of society. I to[o] sir am a Father, and I know very near what your feelings were when you gave your consent, to his Request for coming to sea and I hope the pain which he has Before now caused you, By his conduct, will be soothed.[4]

Captain Whelden does not seem to expect that this young man will ship out again, and that was not an unreasonable expectation. Unless they were clearly in line for promotion, young white men did not make their lives on sailing vessels once they were married. With the exception of black sailors, whose options ashore were clearly more limited, the foremast hands of American whaleships and merchant vessels were bachelors, often making through their one or two voyages the last statement of adolescent independence before settling into married life ashore.[5] Though it became an acceptable practice for the wives of American whaling captains to accompany their husbands on voyages in the second half of the nineteenth century, their relatively small numbers and restricted movement on shipboard assured a minimal impact on the working and cultural lives of sailors. In 1853, when some 20,000 men were working the decks of American whaleships, there were about 120 women at sea, or one woman among every five ships. One cannot infer from these figures that women at sea were considered common, even by whalemen. The sight of a woman was so unusual for young Franklin Gallup that he was moved to raptures when the wife of a visiting captain came aboard the New Bedford bark *South America* in 1857.

The Capt spoke to me that we might possibly have a female visitor. . . . At first the very thought astonished me, but I mustered up all of my energy and endeavored to make the best of it. . . . I was somewhat pleased with the boys yarn that he had to spin after he was released from the stateroom where circumstances placed him for a short time. Says he, "I had a fair sight at her I peeked through the keyhole and viewed her from top to toe, &c." As for myself I did not call her very hansome although being deprived from the society of them for so long a time. She looked more angelical than any thing else.[6]

George Wilbur Piper, who was at sea on the *Europa* of Edgartown a decade later, considered himself unfortunate to be on a "henship," and wrote derisively about both the captain and the captain's wife in his original "Bowhead Whaling Song." After describing the heroic battle of a boat's crew with a whale, and the resulting destruction of the boat, Piper turned to the response of the captain and his wife. The former says, "let the



Like the songs and stories they voiced, whalemen made scrimshaw—engraved whale ivory, baleen, and whalebone—for creative outlet during their long hours of routine during the whale hunt. These scrimshaw artists frequently copied published images of idealized women in the most stylish fashions and poses. (M.S.M. 39.7757, 57.710, 47.1375, 47.1351)

buggers drown since they did not get the whale."[7]

Our Captain has got his wife on board,
and by her he is ruled
And of all the women that I ever did see
she is the biggest fool
And when we came on board of the ship,
as in a chair she sat
The very first words she said to us,
O did you get all wet?

A sperm whale broke our third mate's leg,
which made him take his bed
And if it will not detain you,
I'll tell you what she said
When she heard about the third mate's leg,
she swore by the son of Mars
That instead of being an officer,
she wished it was one of the tars. . . .

The beloved female relations that a sailor left behind fared much better. The whaling industry reached its peak during the period when popular literature was sanctifying the domestic role of mothers and wives, and this trend is reflected in the songs of whalemen. Samuel Lover's maudlin sentimental song, "My Mother Dear," was transcribed in the first half of the nineteenth century in the journal of Asaph S. Wicks, a seaman on the bark *John Dawson* of New Bedford.[8]

Other songs in the same vein that appear regularly in whaling journals include "Do They Miss Me at Home," "Be Kind to the Loved Ones at Home," "On Leaving Home," and "Good News from Home." The sentiments described in these songs were echoed in numerous popular publications ashore in the mid-nineteenth century. Among the influential writers who approached the topic in the nineteenth century was Dr. Charles D. Meigs, whose *Woman: Her Diseases and Remedies. . .* , went into its fourth printing in 1859, soon after young Wicks returned from his three-year voyage. Meigs noted that "the female is naturally prone to be religious," and from that gained her position in society.

How great is the influence that women exert on the morals of society, of whole nations, of the whole world! Wherever there is a true civilization, woman reigns in society. It is not until she comes to sit beside him, in view of all the people, that man ceases to be barbarous, or semi-barbarous, brutal, and ignorant. . . . Is it not so, that after the world and fortune have done their best, or their worst by us, we, in late years, and early, forget not those pious mothers, who so steadfastly strove to bias our young minds in favor of whatsoever is true, whatsoever is pure, whatsoever is of good report!! How can we forget the rewards we received at her hands for all our good, and her gentle, and sometimes tearful reprovings of our evil inclinations and practices?[9]

The "evil inclinations and practices" of men deplored here by Dr. Meigs were considered by most to be somehow more prominent in the seafaring population than elsewhere. Young, wild, often poor and with few expectations for success, sailors lived on the edge of polite society. Except in places like Nantucket, where whaling began as a community industry, most waterfront neighborhoods were populated by men and women with few other options. Theirs was a world that outsiders might enter for a short period of time, but they did not stay. Richard Henry Dana, Jr., found "none but rough and vulgar men" in the forecastle, and stated that a sailor ashore was "under a certain cloud of suspicion as to his character and veracity." In 1851 Herman Melville complained in *Moby-Dick* that whaling "had somehow come to be regarded by landsmen as a rather unpoetical and disreputable pursuit." Just being a sailor, he said in *Redburn*, argued "a certain recklessness and sensualism of character, ignorance, and depravity."[10]

Sailors acknowledged their unsavory image ashore in a genre of songs in which a young woman's parents (and sometimes the young woman herself) rejected him as an unsuitable marriage partner because of his profession. The rationale for this rejection usually fell into one (or more) of three categories: Sailors had no money; sailors were unable to remain home with their wives for any length of time; and sailors had "a woman in every port."

Songs in the first category include a number in which the rejection is revoked when the sailor reaches into his pocket and pulls out handfuls of cash. At this point the girl and/or her parents instantly recognize a deep and abiding affection between the young lovers, but the maiden having failed the test, is now rejected by the sailor. An example of the genre is "The Sailor and the Country Girl," as transcribed by George Wilbur Piper between 1868 and 1870. In this song, which is written as a dialog between the two parties, the sailor asks the girl if she could "fancy a jolly sailor boy Just rest returned home from sea?" She responds:

Begone you saucy sailor boy. . .
for you are ragged, love,
you are dirty, love
For you smell so strong of tar.

At this point the sailor produces silver "and gold in great store." She falls upon her knees crying "Forgive me, you jolly sailor boy, For I love you, Jack Tar," and the song concludes with the following verses:

Do you think that I am foolish, love
Do you think that I am mad
For to court a poor country girl
When her fortune is so hard?

No I will cross the briny ocean. . . .
And I will find some other love.

Piper added an editorial comment at the bottom of the page, which brings the sailor's point of view home: "Jack's money comes hard and goes away easy." A fantastical variation on this theme is found in "The Jolly Sailor," in which a woman declares her love for a sailor and then hears his woeful explanation of the hard life of a seafarer. At that point *she* produces great stores of money, and he is immediately convinced to marry her.[11]

For many parents the roving nature of a life at sea was an insurmountable obstacle, and in songs this generally results in an overwhelming preference for farmers as sons-in-law, a turn of events that was apparently odious to sailors. George Wilbur Piper considered the various ramifications of the farmer vs. sailor scenario in three songs in his journal. In "Jolly Sailors Bold" he simply asked women to compare the work and make the obvious choice–farmers, who tell "fine tales of the hardships and the dangers that they find in their cornfields?" Or sailors, who are constantly in danger "plough[ing] the raging main?" This song has been found in a number of journals, but Piper aimed it directly at the young women of his home port of Martha's Vineyard.[12]

In "The Mother and Daughter" the choice is obvious as the young woman explains to her mother:

I suppose that you would have me to
marry some farmer
One who is always digging in the dirt
But I will marry my jovial hearted
sailor
Although he wears a ruffled shirt

I suppose that you would have me to
marry some farmer
One who is always following the plough
But I will marry my true hearted sailor
If I have to wait ten years from now. . . .

Two things are worth noting in this song: It was transcribed by Piper in the first person female, a surprisingly common phenomenon among sailor diarists, and it reverses the usual expectations of seamen as poor and promiscuous. Once married to "to the man of her own heart's delight," the song ends with the invitation to "see how snug and trim he keeps her, All dressed in silks like a sailor's wife."[13]

In the third and most common scenario, the girl professes that she will marry no one but her sailor love, even to the point of fending off other interests by refusing to comb her hair, change her dress, or let herself be seen by flattering candlelight until he returns. This genre is traditionally presented in the form of a dialog between a mother and daughter, as in Piper's unique whaling version, "The Nantucket Mother and Daughter." The song begins with the mother telling her daughter that "You ne'er shall be a sailor's wife. . . .

For the whaling boys are roving blades,
they will travel far and near
And when they do come back again,
it is not for you they will care.

Surprisingly, the daughter responds that "there is many a rich farmer's son on board of a sperm whaleman." The more realistic mother threatens to confine the daughter "until these whaling boys do leave Nantucket Town." "If you lock me up for seven long year," responds the daughter, "I will away to Talcahuano Town for to court his company."

O my love is tall and handsome,
his limbs are all complete
With his blue jacket and white pantaloons
he looks so trim and neat
With his rosy cheeks and ruby lips,
likewise his sparkling eyes
All for my life I will be his wife and
love him till he dies.[14]

In "The Sailor and the Shepherdess," the notion that a sailor could not easily settle down to a life ashore is considered less comically, as the sailor's lover decides that she does not want a marriage filled with prolonged separations. Asked if she could fancy a young sailor, the shepherdess replies:

you know I Can give no Consent
for when you are on the seas
I can never be at ease
which will Cause me to sigh and lament.[15]

The commonly held notion that sailors had sexual relationships with women at every landfall was a subject treated very differently by sailors in their worksongs than in their leisure-time ballads. In the former they are often found boasting of their virility, while in the latter they more often declare their fidelity. Chanteys, the rhythmic songs used to set the working pace for the heavy tasks on shipboard, were seldom notated by sailors in their private journals (though they are frequently mentioned in voyage narratives written for publication). Either because they were intended to be read by families back home or because they were transcribed by married officers writing privately beyond the influence of the crew, the ballads and other songs that were written down and sung in a sailor's free time seldom reflected the disrespectful and often overtly sexual attitude of many chanteys. For instance, "Black-Eyed Susan," a song composed by John Gay and Richard Leveridge about 1730, was an extremely popular song on shipboard in the eighteenth and nineteenth centuries, and it refuted the notion that the eye of a sailor wandered as he roved around the globe.

O heed not what the landsmen say
Who tempt with doubts thy constant mind
They tell thee sailors when away
In every port a mistress find
Yes yes believe them when they tell thee so
For thou art present,
for thou art present
Where so ere I go.[16]

In contrast, a number of chanteys traced voyages around the globe in terms of women, often presented in racial or class stereotypes, as in the famous capstan chantey "Hieland Laddie" or "Donkey Riding."

Wuz ye ever in Timbucktoo,
Where the gals are black an' blue,
An' they waggle their bustles too?. . .

Wuz ye ever in Vallipo,
Where the gals put on a show,
Waggle an' dance with a roll 'n' go?[17]

The halyard chantey "Cheerily, Man" used a different female name in each verse to establish a rhyming scheme, while "Haul Away, Joe" described different types of women "had" by the narrator in different locales. In "Tom's Gone to Hilo," the female first person was used to declare a woman's fears about her sailorman's fidelity in the face of exotic temptations.

Tommy's gone to Hilo town. . .
Where all them gals they do come down. . .

Tommy's gone to Baltimore. . .
To dance upon a sandy floor. . .

Tommy's gone to Vallipo. . .
Them Spanish gals he'll meet, I know.[18]

The sexual bravado found in such worksongs was also employed in chanteys that made humorous analogies between women and ships, as in "Blow the Man Down," where a Liverpool woman of questionable reputation is thus described:

She was round in the corner and bluff in the bow,
So I took in all sail and cried 'Way enough now'. . .

So I tailed her my flipper and took her in tow,
And yardarm to yardarm away we did go.[19]

In "Bangidero," Chilean girls are described in ship terms as "trim and neat," while "the old senoras, as may be seen, are frigate-molded from truck to keel, with their quarter-galleries and breadth of beam." The ship metaphor was extended to sexual practices as well, as in descriptions of Jack Tar being "moored in the arms of his dear," and bound "to the town of Venus." The term "hooker" for a prostitute is said to come from the Dutch vessel "hoeker," a full-bodied fishing boat, and prostitutes with venereal disease were known as "Fireships," after the flaming hulks used to destroy enemy ships.[20]

The stark contrast between the views expressed in chanteys and those expressed in ballads is nowhere more pronounced than in descriptions of "exotic" women. Where the worksongs boast of



Foreign women, with their exotic beauty, their intriguing culture, and their often freer sexual mores, had a special allure for sailors. Whalemen admired the women of Chile and Peru for their skills at dancing and flirting with their seafaring suitors. (Lithograph, Lima, Peru, ca. 1860; G.W. Blunt White Library)

casual conquests, the ballads describe serious relationships and often paint South American and Pacific Island women as at least the equal of, and oftentimes superior to, English or American women in strength of character. This is easily explained in a comparison of native women to Anglo-American prostitutes, as in "The Girls Around Cape Horn," where the "Spanish" girls found at Valparaiso, Chile, not only "excel those Yankee girls" in beauty, but continue to love visiting American sailors even after their money is spent, unlike "those Liverpool girls who will pawn and steal his clothes."[21]

More unusual are the few love ballads that sailors sang about idealized individual women encountered in exotic locations. These songs of cross-cultural love are also remarkable for containing the least ethnocentric descriptions of native people to be found in nineteenth-century seafaring literature. The best example of the genre is "The Lass of Mohee," which describes an encounter with a native Hawaiian woman on the island of Maui, where the port of Lahaina became the locus of American whaling in the Pacific after 1820. In this song, popular on shipboard, the sailor narrator meets a young Hawaiian woman who offers him hospitality during a stay ashore. When she asks him to abandon the sea and stay with her, he responds that he already has a "sweetheart in my own country," whose "heart is as true as the lass of Mohee." When he does finally return home, "where friends and relations flock around" him, the sailor concludes:

As I gaze around me there is none I can see
That I can compare with the lass of Mohee.

Described as "pleasant and kind," the "Lass of Mohee" compared favorably with even the most pious New England woman.[22] This attitude was in stark contrast to the usual nautical narrative descriptions of the day, which characterized most Pacific Islanders as promiscuous savages.

Among the Anglo-American women who fared best in songs are those who disguised themselves as men in order to go to sea as sailors. A classic literary device since Elizabethan times, such female adventurers could display courage, intelligence, and boldness—traits not commonly associated with women in the nineteenth century. In fact, women were considered constitutionally unable to perform the sort of labor required on shipboard. *Harper's New Monthly Magazine*, a periodical commonly read by the seafaring community, stated in an 1854 editorial the then-popular view of female potential:

Her flaccid muscles, tender skin, highly nervous organization, and aptitude for internal injury, decide the question of offices involving hard bodily labor; while the predominance of instinct over reason, and of feeling over intellect, as a rule, unfits her for judicial or legislative command. Her power is essentially a silent and unseen moral influence; her functions are those of wife and mother.[23]

Contrary to such social expectations, bold female seafarers began to appear in home-grown American fiction from the late eighteenth century, though they were certainly known from British sources much earlier. The story of *Fanny Campbell, the Female Pirate Captain*, written by "Lt. Murray" in 1845, was popular among whalemen, and images of Fanny Campbell are frequently found scrimshawed on sperm whale's teeth.[24] Fanny, a native of Lynn, Massachusetts, could "row a boat, shoot a panther, ride the wildest horse in the province, or do almost any brave or useful act. . .





LEFT: The Pirates Own Book *introduced the story of Alwilda, a fictional princess who escaped an arranged marriage by going to sea disguised as a man and eventually became a pirate captain. (M.S.M. 47.1345)*

RIGHT: Fanny Campbell, the Female Pirate Captain, *published in 1845, introduced a second Alwilda-like character in popular literature. Scrimshanders adopted Fanny Campbell as a common motif. (M.S.M. 39.1804)*

and could write poetry too." She followed her lover to sea and soon had command of her own privateer.

The most popular song in this genre was certainly "The Handsome Cabin Boy," in which a young woman "had a mind for roving" and signed aboard a ship to serve as the captain's servant. William M. Keith of Mattapoisett, Massachusetts, transcribed this song into the copybook he took to sea with him on three whaling voyages; his version follows closely the traditional story.

So nimble was the cabin boy
and done his duty well,
But mark what followed after,
the thing itself will tell;
The captain with this pretty maid
would often kiss and toy,
And he soon found the secret of the
handsome cabin boy. . . .

Later, when it is found that the lad is pregnant, "the captain's lady says to him, 'My dear, I wish you joy, For either you or I've betrayed the handsome cabin boy."

Most of the fictional women who went to sea in songs were following their sailor lovers. Such was the case of "Jack Monroe," a young woman who was the daughter of a wealthy merchant and much pursued "by lords and dukes and many a wealthy knight," though "none but jack the sailor could gain her hearts delight." As transcribed by seaman Thomas Bennett, the heroine's angry father arranges for a press gang to remove her lover to a departing ship, and she, disguised as a man and using the name "Jack Monroe," follows him to sea. She fights courageously and is eventually offered an officer's commission, but refuses in order to search for her lover, who is finally located among the wounded men. At their meeting, she pulls out a handkerchief, "some private marks to show," and asks him to marry her, which he does, much to the disappointment of the officers and crew of her ship.[25]

"William Taylor," another song about a woman going to sea to seek her lover, has a completely different tone. First published as "The Female Sailor's Garland" between 1712 and 1720, the broadside described "the passionate Love between William Taylor and fair Elizabeth, whose Love he having gain'd & preparing for Marriage, he was maliciously press'd from his friends and Bride as they were going to perform the Marriage Rites, and how Elizabeth put herself in Man's apparel, and enter'd herself on board a Ship. . . where she perform'd Seaman's Labour to a Miracle." When the wind blows her shirt open and her gender is revealed, the captain assists her in finding her lover and sees her married to his "great joy and satisfaction."

Interestingly, even as the traditional happy ending of the song was lost through the oral tradition, the seafaring acumen of the heroine increased until in later versions she becomes the captain of her own ship. As transcribed in a 1769 journal of the ship *Nellie* of Edgartown, William is pointed out to his beloved walking with another woman, and the song ends quite differently as the heroine calls "for her sword and pistol" and shoots her lover "with his [new] bride at his right hand." When the captain is informed of the shooting he laughs heartily and calls her his "best lieutenant."[26]

Though there are a number of documented cases of women serving on ships in masculine disguise, they are never accorded the heroic status achieved by the song characters. *The New York Post Boy* reported an incident aboard the privateer *Castor* in 1743, when a woman was discovered among the crew. The men on board "seized upon the unhappy Wretch and duck'd her Three Times from the Yard-Arm, and afterwards made their Negroes tarr Her all over from Head to Foot, by which cruel Treatment, and the Rope that let her into the Water having been indiscreetly fastened, the Poor woman was very much hurt." Georgina or "George" Weldon served aboard the whaling bark *America* of Holmes Hole, Massachusetts, until her gender was discovered during an illness in January 1863. Though she had apparently worked hard and done a competent job up to that point, she was ordered to stop work and was dismissed to the custody of the nearest American consul at Mauritius. The notion that a woman would go to so much trouble to follow a man has tremendous romantic possibilities for songs and stories, but the brutal realities of shipboard life negated that romance for those few women who *actually* donned tarred clothes and pulled the oar of a whaleboat.[27]

The overwhelming number of transcribed ballads in whaling journals deal with stories of classic romantic love. Sailors were clearly worried that love might not survive the test of long separation, and they were often unable to write or speak directly of love and their concerns regarding it. Fears that a woman would cease to love him, choose another lover, or die during his absence are common



This wood engraving illustrated the ballad, The Female Sailor, *about Ann Jane Thornton, who followed her lover to sea in 1835, disguised as a male, and made several transatlantic voyages before revealing her identity. (VFM 1168, G. W. Blunt White Library)*

themes in whalemen's songs. Contemplation of his own possible death, and her response to it, is also common. Most of the songs that deal with the death of a sailor are told from the female first person, and the common response is her rapid decline to death as well. Often the lover's death is presaged by a dream, as in "Mary's Dream," where "young Sandy" appears to "shivering stand With pallid cheek & hollow eye," and announces that he now "lies beneath the stormy sea." In the ballad-cum-chantey "Lowlands," it is the sailor who dreams of the death of his love ashore.[28]

Few of the songs found transcribed in the journals of American whalemen deal with descriptions of actual women or actual relationships with women. But in spite of the popularity of the maudlin, the gothic, and the sentimental, a few straightforward love songs survive to remind us that not all sailors went to sea because they were unable to sustain relationships ashore. For officers on Yankee whaleships, especially first mates and captains, it was not unusual to be married, and their romantic expressions were consistent with those described for other men of their station in the nineteenth century. In their letters home, they broke with the conventional wisdom of sailor behavior, pledging passionate love for their wives and poignantly expressing the pain of separation. Aboard the *Governor Troup* in 1864, "about as far north as a ship can get," First Mate William A. Ashley wrote the following to his wife:

My dear wife Hannah. . . we are all well at present and hope and pray that you are so too. . . I think sometimes if I ever get home again alive I will never leave you again. Oh what is the use to talk all this. I want to see you awfully and I cant help it. . . I think more about you than anything else how you are getting along out there. . . with a Baby. . . Oh Han I am getting real homesick and am in hopes that we shall get enough oil this season to come home if we do not I do not no but I shall run away or do something despret. Kiss Willie for me.[29]

Another first mate, Charles Pierce, wrote to his new bride Eliza from the *James Allen* in October 1859, saying: "It was the hardest parting for me that morning we sailed I ever had. . . It was like drawing teeth, and I suppose you had your share to. . . The Capt. cannot bare to loock at his wifes picture yet, I have not loocked at yours but twice." Almost three years later, Pierce was still at sea, now having become master of the *James Allen*.

Eliza had borne a son, which he learned about many months after the fact. He wrote:

I was allways happy go lucky until this Voyage, nothing troubled me, but now it is different. I find my affections stronger now than the day we were Married. . . Oh Darling how I wish I could see you even for a little while. I guess it would take some little forse to part us in a hurry, dont you. and little Henry. I do dearly love him and should even if I had not heard he was handsome.

A year later Pierce was still in the Pacific, where in Sydney "there was all sorts of sport, [and] some quite hard ladies," but he assured his wife "I shal return as chaste a Husband as when I left you."[30]

The deep romantic love and the pain of separation articulated in many letters home is also poignantly expressed in the song "Lines to Mary," which appears in a journal kept by two whalemen, George M. Jones and Albert F. Handy of the bark *Waverly* of New Bedford.

ABOVE: (M.S.M. 39.1721)
BELOW: (M.S.M. 39.1769)





And often, dearest Mary, as I walk the lone deck
A-hoping that Heaven thy fair form protect
And guard thee in safety until thou shalt be
Fondly pressed to the bosom that loves only thee
As homeward we steer through the waters so blue
A-thinking of home, your dear friends, love, and you

From the shores of Okhotsk, O God let me flee
To my home and my companions and, Mary, to thee.[31]

This song, especially in the context of the letters, shows a side of the sailor personality that was often hidden from the public ashore. The stark contrast between "Lines to Mary" and "The Fireship," can only be explained by two distinct cultures on shipboard: the culture of the after cabin, where the officers and mates were often sober, religious, and married; and the "Boys Culture" of the forecastle. Even in the latter, one can still see two distinct spheres of attitude: the private world evidenced in letters and journals, where a young man might reflect on his home, and the public world of work and expectations, where society's perception of the disreputable sailor often seemed to color even the sailor's view of himself.

Notes

1. Most of the song texts utilized in this study come from whalemen's journals in the collection of the Kendall Whaling Museum (KWM), Sharon, Massachusetts. I am indebted to Dr. Stuart M. Frank, Director of KWM, for generously sharing his own work on the songs in this collection. In his unpublished Ph.D thesis "Ballads and Songs of the Whale Hunters," Frank surveyed more than 600 whaling journals from the period 1825-95, identified more than 500 songs, and anthologized 205 of them. Songs from his collection are referenced here by their "Frank" number (numbers in parentheses refer to a revised work in progress).

2. Excluding the powerful influence of the captain and officers on the crew, or denying their less-acknowledged sentiments, gives a very different picture of the seafarer's attitudes about women. I have to disagree here with my friend and colleague Caroline Moseley, who, in her article "Images of Young Women in Nineteenth-Century Songs of the Sea," concluded that "the unifying element in all views of women, however seemingly contradictory, is the low esteem in which women are held," *The Log of Mystic Seaport* 35 (Winter 1984): 132-39. Because her evidence was drawn primarily from popular parlor songs and chanteys, Moseley described essentially a stereotypical feckless sailor; even if the stereotype was often self-perpetuated (as it was in chanteys), it nevertheless fails to account for the deep and mature love that many seamen clearly felt for their wives, mothers, and sweethearts. It is not difficult to see parallels between this world in the forecastle and the shore-side "Boy Culture" described by E. Anthony Rotundo in his essay on "Middle-Class Boyhood in Nineteenth-Century America." According to Rotundo, "the pastimes boys favored set their world in sharp contrast to the domestic, female world...where women's sphere offered kindness, morality, nurture, and a gentle spirit, the boys' world countered with energy, self-assertion, noise, and frequent recourse to violence." This essay is included in Mark C. Carnes and Clyde Griffen, ed., *Meanings for Manhood: Constructions of Masculinity in Victorian America* (Chicago: University of Chicago Press, 1990), 19.

3. Mss. in the collection of the KWM, quoted in Mary Malloy, "Gems from the Manuscript Collection: Why Lucretia Lacks Love Letter," *KWM Newsletter* 8, no. 1 (Spring 1990): 8.

4. Captain Whelden's letter is in the ship

Washington papers at the KWM.

5. For information on the marriage patterns of seafarers, see W. Jeffrey Bolster, "To Feel Like a Man: Black Seamen in the Northern States, 1800-1860," *The Journal of American History* 76 (March 1990). Anecdotal evidence shared by Dr. Stuart M. Frank, who has written biographies of over 400 whalemen in his *Dictionary of Scrimshaw Artists* (Mystic: Mystic Seaport Museum, 1991) indicates that marriage among whalemen before the mast was unheard of in the nineteenth century, while mates and captains tended to marry between voyages when advancement was assured. This trend did not hold true for mariners in steamships, where voyages where shorter. For information on marriage patterns among British sailors in the age of steam, see Valerie Burton's "The Myth of Bachelor Jack: Masculinity, Patriarchy and Seafaring Labour," in Colin Howell and Richard Twomey, ed., *Jack Tar in History: Essays in the History of Maritime Life and Labour* (Fredericton, New Brunswick: Acadiensis Press, 1991).

6. "Lady Whalers," an article that appeared in the *Whaleman's Shipping List and Merchant's Transcript* for 1 February 1853, contained the claim that 20 percent of New Bedford ships then had a woman on board. Alexander Starbuck's compilation of American whaling voyages indicates 306 ships active from New Bedford that year, and 592 active from all American ports combined; Franklin Gallup, journal, bark *South America* of New Bedford, 1855-58, KWM.

7. Frank #170 (157): "Bowhead Whaling Song" from George Wilbur Piper's copybook aboard the ship *Europa* of Edgartown, 1868-70, KWM.

8. These notions have been analyzed in some depth by scholars beginning with Barbara Welter in her landmark article, "The Cult of True Womanhood: 1820-1860," *American Quarterly* 18 (Summer 1966): 151-74; Frank #76 (367): "My Mother Dear" from the journal of Asaph S. Wicks, seaman, bark *John Dawson* of New Bedford, 1855-58. This song also appears in the Marble family copybook, n.d., inscribed after the fact in the journal of John C. Marble, ship *America* of Hudson, New York, 1839-41, KWM.

9. Quoted in Angela G. Dorenkamp, et.al., *Images of Women in American Popular Culture* (2nd. ed., New York: Harcourt Brace, 1995), 6-7.

10. Richard Henry Dana, Jr., *Two Years Before the Mast* (1840; reprint, New York: Penguin Classics, 1986), 466; Herman Melville, *Moby-Dick* (1851; Norton Critical Edition), 147; Herman Melville, *Redburn* (1849; Penguin Classics Edition), 202.

11. Frank #117 (73): "The Sailor and the Country Girl," George Wilbur Piper, KWM; Frank #164 (97): "The Jolly Sailor," George Wilbur Piper, KWM.

12. Frank #164-B (33): "Jolly Sailors Bold," George Wilbur Piper, KWM.

13. Frank #97 (76): "The Mother and Daughter" ("Tarry Trousers"), George Wilbur Piper, KWM.

14. Frank #175 (21): "The Nantucket Mother and Daughter," George Wilbur Piper, KWM.

15. Frank # 89 (96): "The Sailor and the Shepherdess." Derived from the old English ballad "The Knight and the Shepherd's Daughter," this version, transcribed by George Cleveland of the ship *Charles* of New Bedford on a voyage of 1837-39, differs from most versions, which end happily with the marriage of the characters, the knight being both wealthy and tied to the land. This song also appears in a journal kept aboard the whaling sloop *Joseph Francis* of Boston, ca. 1795, and is mentioned by John Martin of the whaleship *Lucy Ann* of Wilmington, Delaware, in a description of an evening of shipboard entertainment in 1842 (all three journals at KWM).

16. Frank #1: "Black Eyed Susan." In one whaleman's text, a philosophical note was penned beneath the song: "May the pleasure of return ever bear up the spirits of the absent."

17. Stan Hugill, "Donkey Riding," in *Shanties from the Seven Seas* (1961; rev. ed., Mystic: Mystic Seaport Museum, 1994), 147-48.

18. See Joanna Colcord, *Roll and Go, Songs of American Sailormen* (Boston: Lauriat, 1924), 77, 41-42; and Hugill, *Shanties*, 261-62.

19. Colcord, *Roll and Go*, 58.

20. Ibid., 98; Roy Palmer, "A New Sea Song," in *The Oxford Book of Sea Songs* (Oxford: Oxford University Press, 1986), 99; Linda Grand Depauw, *Seafaring Women* (Boston: Houghton Mifflin, 1982), 5-6.

21. Colcord, *Roll and Go*, 178.

22. At least six copies of the song have been found in American whaling manuscripts; these quotations are from the version that appears in the journal of Charles D. Atherton, a seaman on the bark *Oak* of Nantucket in 1869 (KWM). Joanna Colcord collected a text that included: "This pretty Kanaka was modest and kind. She acted her part with a virtuous mind," *Roll and Go*, 109.

23. Quoted in Dorenkamp, et. al., *Images of Women in American Popular Culture*, 3.

24. The images of women found on scrimshaw illustrate many of the same themes found in the songs. They are, however, more difficult to appraise because the design choices were, to a certain extent, determined by the source material available for copying in the published literature carried on shipboard (including Fanny Campbell, whose popularity may have been at least partly due to the convenient tooth-sized illustration on the cover).

25. Frank #98 (84): "Jack Monroe," from the journal of Thomas Bennett, seaman on the ship *Condor* of New Bedford, 1839-40, and second mate of the ship *William Baker* of Warren, Rhode Island, 1840-41, KWM.

26. Palmer, "A New Sea Song," in *The Oxford Book of Sea Songs*, 122-24.

27. *New York Post Boy*, 25 July, 8 August 1743, quoted in James G. Lydon, *Pirates, Privateers, and Profits* (Upper Saddle River, New Jersey: Gregg Press), 221; see "My God Captain, He's a Woman!" in the *New Bedford Standard-Times*, 18 January 1987, 10-12. A similar story is told by Captain Sullivan in the narrative recounted in Nelson Cole Haley, *Whale Hunt* (1948; reprint, Mystic: Mystic Seaport Museum, 1990), 61-70; see also, Suzanne J. Stark, "The Adventures of Two Women Whalers," *American Neptune* 44 (1984): 22-24, and Elizabeth A. Little, "The Female Sailor on the *Christopher Mitchell*: Fact and Fantasy," *American Neptune* 54 (1994): 52-58.

28. Frank #104 (70): "Mary's Dream" from Franklin Gallup, KWM; see, for instance, Hugill, *Shanties*, 66-67, for both scenarios.

29. In *Searching the Heart: Women, Men and Romantic Love in Nineteenth-Century America* (Oxford: Oxford University Press, 1989), Karen Lystra gives ample evidence through Victorian love letters that many men and marriages in the whaling era were intensely romantic. According to Lystra, page 20, "the range, depth, and intensity of masculine emotional expression in love letters challenges any unqualified generalization that nineteenth-century men were less emotional or less forthcoming about their feelings than nineteenth-century women." The letters of whaling captains certainly bear this out. Genevieve M. Darden, ed., *My Dear Husband* (New Bedford: Descendants of Whaling Masters, 1980), 7.

30. Darden, *My Dear Husband*, 31-37.

31. Frank #176 (14): "Lines to Mary" from a journal kept jointly by seamen George M. Jones and Albert F. Handy, bark *Waverly* of New Bedford, 1859-63, KWM.

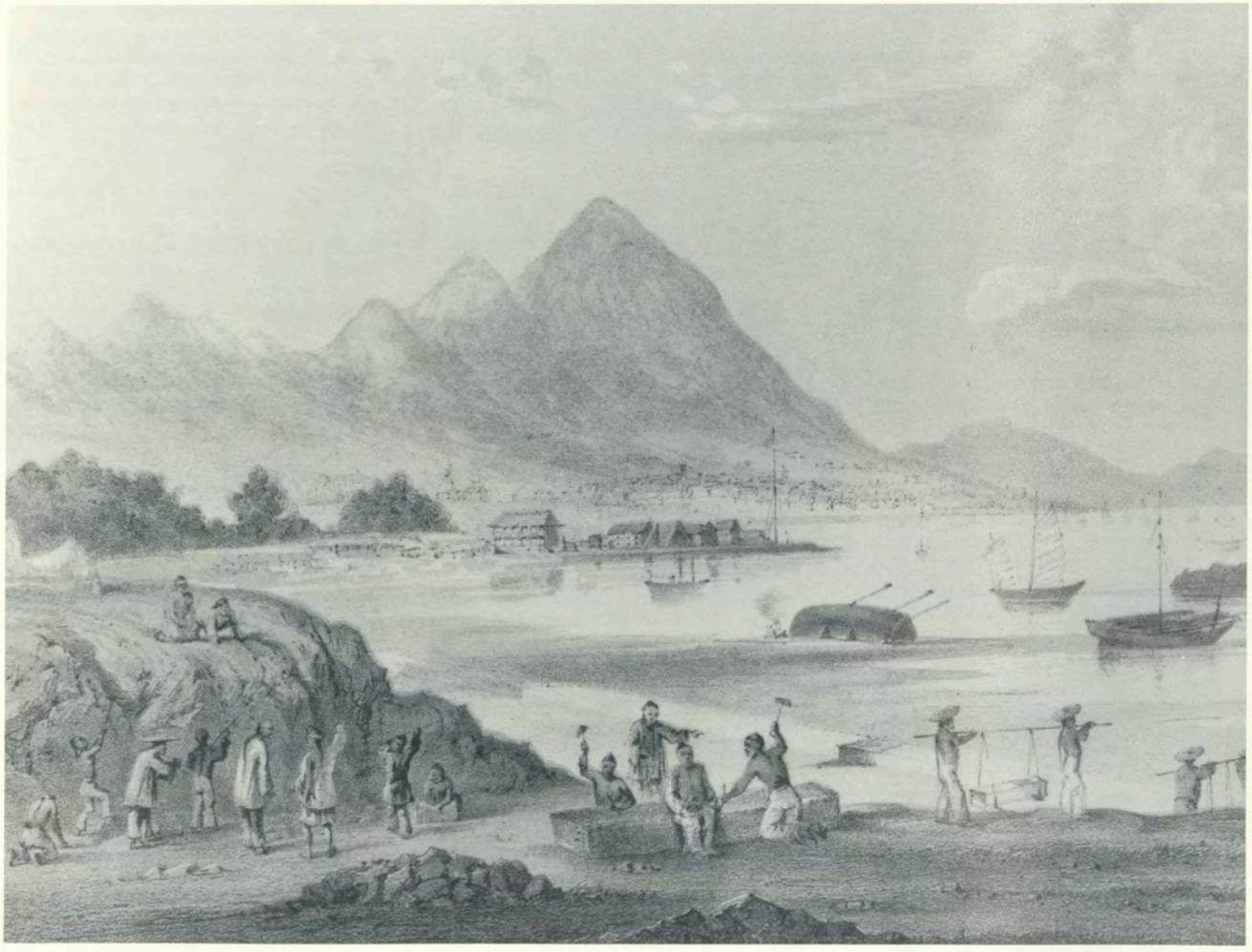
Dr. Mary Malloy is a well-known performer and interpreter of occupational songs. She teaches maritime humanities at the Sea Education Association in Wood's Hole, Massachusetts, has curated exhibits at the Kendall Whaling Museum, the Peabody Essex Museum in Salem, the Falmouth Historical Society, and the John Carter Brown Library at Brown University, and recently edited for publication the lectures of Northwest-Coast merchant William Sturgis.

Hong Kong

The Time Line Closes

FRANCES BRENNAN

As Hong Kong's British rule ends and the handover to China is completed, Mystic Seaport's Manuscripts Collection yields a look at the point of beginning. Although it was several thousand years old, the Chinese Empire had had only limited contact with the peoples of Europe before the Portuguese established a settlement at Macao, near the mouth of the Pearl River, in 1557. As the Europeans (and their colonists in the New World) acquired a taste for Chinese teas, silks, and porcelains, other nations sought to establish trade with China, including the British. The British East India Company set up its "factory"–a combined warehouse, office, and merchant residence–in 1685 at Canton (Guangzou). The Chinese limited contact with the "foreign



When Commodore Matthew C. Perry called at Hong Kong during his 1853 expedition to Japan, Peter Heine sketched this view of the growing port at the foot of Taimo Shan (Victoria Peak), with Chinese quarrymen shaping building blocks in the foreground. Perry's report noted that Hong Kong showed "every sign of commercial prosperity, although the place is not very attractive to visitors. There is no picturesque beauty in the appearance of the town. . . . It is a picture of busy activity; the shore is lined with Chinese boats, the harbor is crowded with shipping of all nations, and the toiling Chinese are kept at work in the roads, or in other labors required by this progressive place. When the English took possession of the island of Hong Kong, in 1841, there was but a bleak and barren hill-side where there now stands the city of Victoria." (Lithograph from Matthew C. Perry, Narrative of the Expedition of an American Squadron to the China Sea and Japan *(Washington, D.C., 1856), vol. 1.) (G.W. Blunt White Library)*



This rather impressionistic view by a Chinese artist depicts Hong Kong as viewed from Kowloon, ca, 1855. (M.S.M. 54.591)

barbarians" to this one port on the Pearl River, and required that trade be carried out through select Chinese Hong merchants, who were held responsible for the conduct of the outsiders.

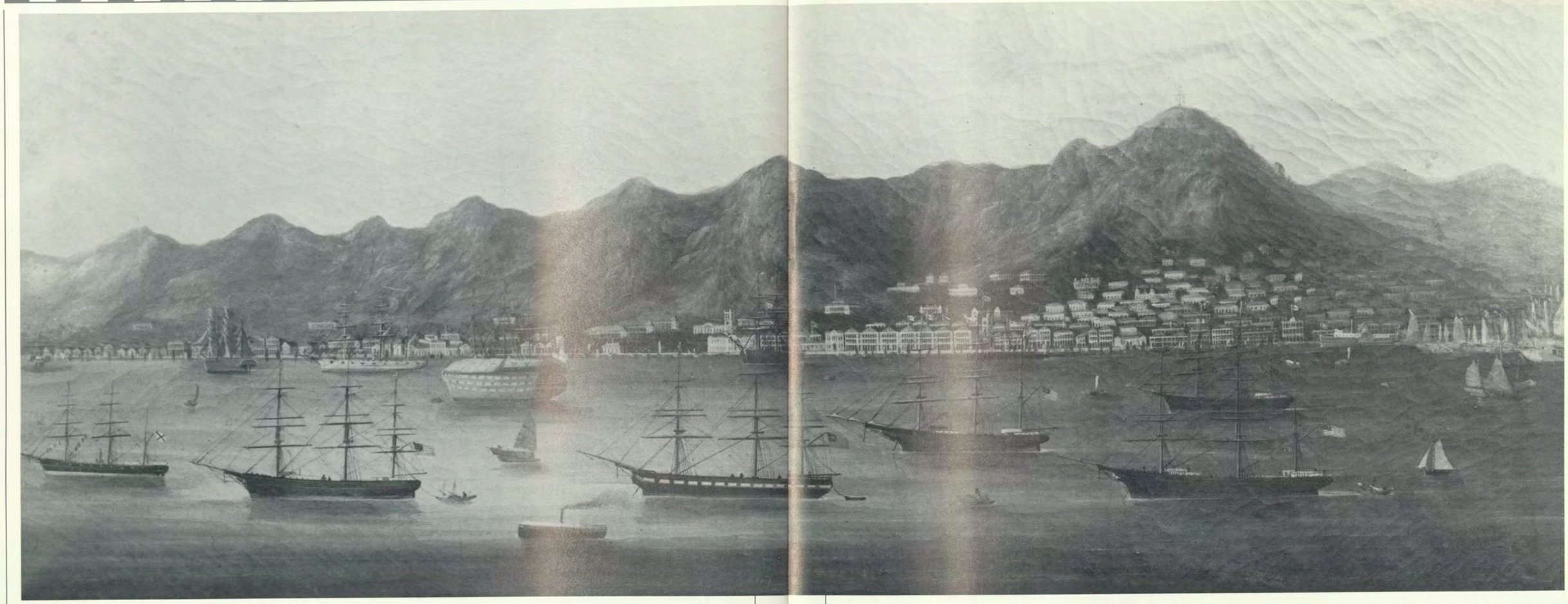
The China trade took place in Canton, and ships were loaded at Whampoa Anchorage just downstream, but the strategic point for the Europeans was the mouth of the Pearl River estuary, 80 miles downriver from Canton and 40 miles broad between Macao on the south and Hong Kong on the north. Depending on how unfavorable or severe Chinese intervention made the British situation in Macao, the alternate base of operation was an anchorage in the shelter of Hong Kong island.

Unfortunately for the Europeans, the Chinese would accept few outside commodities other than silver, furs, and a few other resources in exchange for Chinese goods. In the eighteenth century, the British East India Company began to introduce opium–"foreign mud"–grown in the British colony of India, into the China trade. Although it was technically illegal, opium was traded and smuggled freely as segments of the Chinese population became addicted to the drug. Even American traders, who first arrived in China in 1784 and had specialized in furs for the Chinese market, began to indulge in the lucrative opium trade. After Great Britain abolished the East India Company monopoly in 1834, opium trading by the newly arrived British merchants became even more flagrant.

The prohibition of opium reached its peak in 1839 when, by imperial edict, Minister Lin Zexu ordered all foreign traders to surrender any chests of opium in their possession. The Chinese put particular pressure on the British, who resisted an imposition on their trade routines. As with all prohibited products, Chinese smugglers had been too long involved in delivering opium from ship to shore to give up such a profitable enterprise, and this action only caused them to take increased risks. Although the British ships were ordered out of their harbor anchorage, trade continued with other foreign ships, including those of America. They were ordered to not give any assistance to the British. This too was circumvented.

Dispatches having been sent in haste to Calcutta for protection, the British floating community in Hong Kong harbor was soon supported by two British frigates, HMS *Volage* and *Hyacinth*, under the command of Captain Charles Eliot. When the *Volage* was running escort off the coast of Kowloon during the delivery of a regular food supply from the local peasantry, Chinese war junks tried to stop the delivery, and the British opened fire. It was the first British action against the Chinese in what history would label the First Opium War.

With steam-powered warships and long-range artillery, the British easily overwhelmed the Chinese in



As painted by a Chinese artist, ca. 1880, Hong Kong extends for six miles along the narrow shelf between the harbor and the hillsides. (M.S.M. 86.33.1)

1841 and imposed the Treaty of Nanjing–the first treaty that China had signed with any foreign nation since 1689. By this treaty, the Chinese paid an indemnity, ceded the island of Hong Kong to Great Britain, and opened Canton and four additional Chinese ports to free commercial access by European and American vessels.

Like the Bauhinia Flower that now graces the flag of Hong Kong, enhanced trade started to blossom. The first Hong Kong secretariat consisted of three men in a tent on the beach; one of whom was a Portuguese. Whereas Britons had previously been established in Macao, now the Macanese took their various talents, the least of which was their command of the Chinese language, to the Crown Colony of Hong Kong.

Between the years 1841 and 1843, Frances Erving Hill of Fremington Vicarage, Fremington, England, wrote extensively to her cousin, the Reverend B.C.C. Parker of Woodstock, Vermont. Hoping to learn as much as possible about her relatives in America, including both the Shirley and Erving families, and determined to establish a continuing and informative correspondence, she not only included a family history, filled with intrigue and scandal far beyond basic genealogical content, but also information pertaining to current events. From such a plethora of writings it was possible to glean this timely excerpt reflecting the British perspective on affairs in China.

Under date of 23 September 1841, Mrs. Hill wrote:

Our correspondent in China, a Master of the [British ship] "Wellesley" who writes his letter to Mr. Hill from "Hongkong" observes, "...the Chinese are so arrogant that only a severe lesson can make them sensible of our power, and temporising measures would only have led to greater difficulty and have occasioned in the end much greater bloodshed. So that I hope after all 'the continuance of the War' will prove to be the most merciful course."

"It is now arranged that we are to have the island of Hongkong, and that they are to pay us Six Millions of Dollars. We restoring Chusan, Chunpee, and Tycocktoo–on the 2 of Jan'y we gave up the two latter places and saluted the Chinese colours when rehoisted on them, we then moved down with the Ships to this place which we took possession of in the name of Her Majesty, the Queen of Great Britain, hoisted the British colours on it, and saluted with a few je joie *from the Marines, and attended by the Band of this Ship, we had an interview with Keshen at a place a little below Canton where tents were pitched by the Chinese for the reception, they were graciously rec'd by the Viceroy who had caused a sumptuous entertainment to be prepared consisting of* bird's nest *soup, stewed sharks fins and every variety of Chinese delicacies to be provided for the Officers and principal guests, the Marines & attendants were also plentifully supplied with a dinner of more substantial viands, consisting of sheep and pigs roasted whole &c &c. The Marines were put through some manoeuvres which appeared to please the Viceroy and Mandarines—everything passed off very well and I hope we may now consider it finally arranged."*

They have since broken their treaty,[1] and the Manifesto of the Emperor in June last, was the most savage, arbitrary, weak and absurd that can be conceived!!!

"A Map was sent us by the Chinese to make choice of one of the outer Islands for ourselves, and Hongkong has been selected from its possessing a most excellent & capacious Harbour, easy of access. The Island like most others in this neighborhood is composed of very high hills which are barren, but the little Valleys are well cultivated & the whole well watered. it is said to contain about three thousand inhabitants, who I suppose will not be disturbed in their little possessions; there are fine granite quarries in the vicinity which will supply abundant materials for building, We have rec'd a letter from Capt'n Anstruther of the Madras Artillery who had been carried off the Island of Chusan, describing the mode of his capture; while taking sketches for a survey of the place he was set upon by a great number of Chinese, and being unarmed they succeeded after a long scuffle in getting him down, they then bound his arms, and beat him with sticks to lame him, he was then put into a kind of sedan chair, and carried to a part of the coast remote from the Ships, where he was embarked in a boat and taken to Ningpo, a large city on the Mainland, opposite Chusan. arrived at Ningpo, they put chains round his neck and legs, and enclosed him in a very small cage; but finding that he could draw they let him have a larger cage, and desired him to draw a picture of the Queen—another of London, with a variety of others, which I suppose he did to their satisfac-



Launched in 1859, the USS Iroquois *saw service on the Mississippi River during the Civil War before joining the navy's Asiatic Squadron, 1867-70 and 1872-74, to help protect American commercial interests in those waters. A Chinese artist depicted the* Iroquois *anchored off Hong Kong, ca. 1872. (M.S.M. 55.1157)*

tion for they relaxed in their severity towards him. —He writes in very high spirits, and describes his conversations with the Chinese, and his drawings in a very amusing manner."[2]

Britain now had a secure base, not only from where she could barrack her troops, but also trade and store her commodities. The storehouses, as they were called, were the first buildings to use the rich granite of the island in their construction. Houses and shops sprang up where little more than barren land and brushwood had been dominant. Hong Kong not only prospered on the land it had; over the years, by reclaiming land from the sea, it has been able to build on land that was never there in the beginning.

One hundred and fifty-six years later, the prosperity of Hong Kong is still influenced by the richest of constants—location and harbor. Situated on the doorstep to China, Hong Kong is today the world's busiest containership port. Products loaded on the docks today are market products made in China; in fact the Chinese goods Hong Kong reexports now total five times its own exports. Food products from the United States make Hong Kong America's eighth-largest agricultural export market. Unlike the nineteenth-century prosperity, trade alone does not make Hong Kong one of the foremost centers of the world. Finance is a prominent partner, to the degree that Hong Kong has Asia's second-busiest stock exchange.

Hong Kong has again become Chinese territory, but in 1997 it gains a very long official name—Hong Kong Special Administrative Region of the People's Republic of China. For brevity's sake it will often be known as HK SAR; or, more succinctly: Hong Kong, China. The descriptive "Royal" is now almost nonexistent, yet many will still agonize over whether to choose British or Chinese lifestyles. Any legislative bills such as the Whaling Industry (Registration) Bill, which were not passed before the Legislative Council was replaced with a Professional Legislature, have automatically lapsed, producing a legal vacuum dependent upon the SAR government's reintroduction of such bills.

While apprehensions may exist in this period immediately following the handover, we can reflect on two certainties from the past. First, the three thousand inhabitants on the island of Hong Kong were surely "disturbed" by all that took place after the arrival of the British. Secondly, the Chinese have long since emerged from the point where they would have to cage a man to see a drawing of the Queen or London. They are a people well aware of the world, and the world is watching them with interest.

Notes

1. The 1841 Convention of Chuenpee was unsatisfactory to both China and Great Britain.

2. Another version of this event details that it was Captain Charles Eliot (Superintendent of British trade in China) who made representations to the Chinese authorities, thereby enabling Captain Anstruther to be held captive in more tolerable conditions. This version also indicates that despite his sufferings he did maintain his sense of humor.

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Frances Brennan is a volunteer researcher in the Museum's G.W. Blunt White Library, having previously volunteered for the Membership Office. She has attended the Bread Loaf Writers Conference at Middlebury, Vermont, the Suffield (Connecticut) Writers Conference, and the Munson Institute at Mystic Seaport.

Collecting for America and the Sea

The U.S. Navy

WILLIAM N. PETERSON

A few days after a superb group of modern submarine models was donated to Mystic Seaport, I chanced to have a discussion with a naval architect who had once been closely involved with submarine design. In the course of conversation I asked the inevitable question, "So, just how fast can one of these modern nuclear submarines really go?"

His response was nearly as predictable as my question but it did have an added twist. "Officially," he said, "in excess of 25 knots; unofficially, well, lets just say get out your radar gun!" At that, my mind's eye returned to a scene in the movie, *The Hunt For Red October*, where the defecting Captain Marko Ramius in the Soviet Typhoon-Class submarine *Red October* tries to outrun an antisubmarine torpedo and finally saves his vessel and crew by making a hair-raising but well-timed high-speed turn around an undersea massif located deep within a sharply twisting Atlantic canyon. Today, the newest submarines are even faster than the Russian Typhoon missile boats and Whiskey-Class attack submarines, as well as the first-generation Los Angeles-Class attack submarines, all of which were depicted in *The Hunt For Red October*. Speed as a greatly enhanced technology is well recognized by modern submariners, who note that "flank speed"—which represents the fastest speed for naval vessels—has been jokingly superseded by the term "S.F.O.," meaning they go so fast that "S[tuff] Falls Off."



Mystic Seaport Director J. Revell Carr thanks Electric Boat Corporation President John K. Welch for the donation of three contemporary submarine models during a ceremony at the Museum on 25 June 1997. (Claire White-Peterson photo)

Their coal black color and sleek profiles give our new models an almost sinister appearance, and yet they accurately and excellently represent modern submarine design. They also are especially significant because they were donated to the Museum by the firm that builds the real thing, the Electric Boat Corporation. Electric Boat, which is a subsidiary of General Dynamics, maintains its shipyard on the Thames River in Groton, Connecticut ("submarine capital of the world"), just ten miles to the west of Mystic Seaport. The firm has long been a good corporate neighbor to Mystic Seaport. In fact, over the years "E.B." has generously donated many objects and archives to the Museum, including the surviving records of its parent organizations ELCO (Electric Launch Company) and NELSECO (New London Ship & Engine Company), both of which made important contributions to vessel and marine engine design in the early twentieth century. Most of the early designs and innovations of these two firms were developed for commercial rather than naval contracts and

have proven a rich source of historical information for Museum staff and visiting researchers alike.

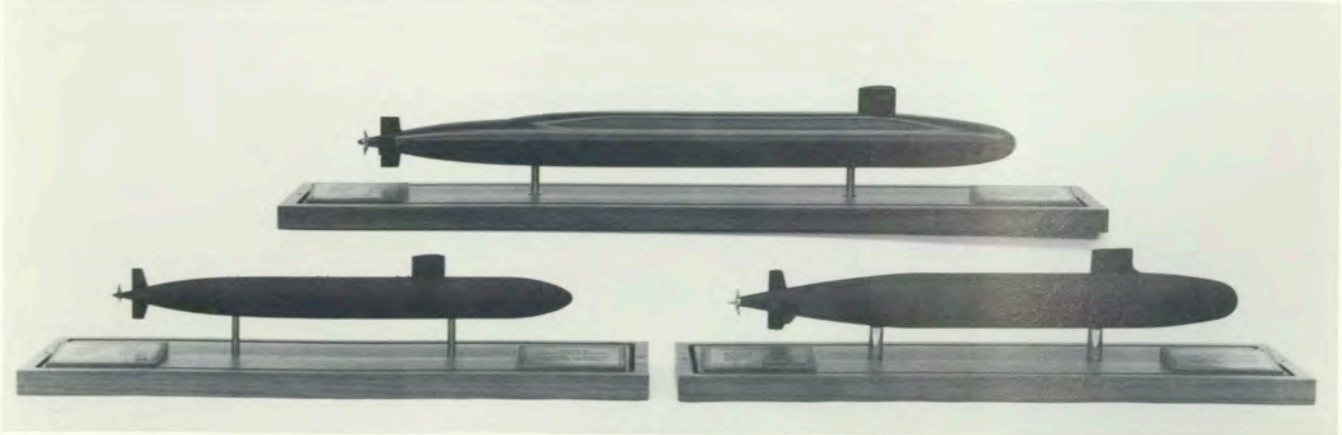
Invariably the question arises: Why is Mystic Seaport collecting models of modern submarines? The answer is easy, but is little understood and even surprising to many long-time members. Mystic Seaport is the "Museum of America and the Sea" and has always collected more broadly than its nineteenth-century public image would suggest. Indeed, we already have other models of submarines constructed by Electric Boat, including a World War II Fleet submarine and the USS *Nautilus*, the first naval vessel to send the revolutionary message, "Underway on nuclear power!" Our model of this famous vessel was donated by Electric Boat in 1960. However, E.B.'s support for Mystic Seaport's collections goes back to at least 1947, when some of the early ELCO archives and photographs came to us.

The recently donated models will help to fill historical voids in our collection since they are representations of the most modern American naval submarine designs. Included are models of the USS *Hartford* (SSN 768), a Los Angeles-Class attack submarine; the USS *Rhode Island* (SSBN 740), an Ohio-Class Trident missile submarine; and the USS *Connecticut* (SSN 22), soon to be commissioned as a new Seawolf-Class attack submarine. The latter design is the "first 'top to bottom' new attack submarine" to be developed since the Skipjack Class of the early 1960s, and will go faster and deeper than all of its predecessors.

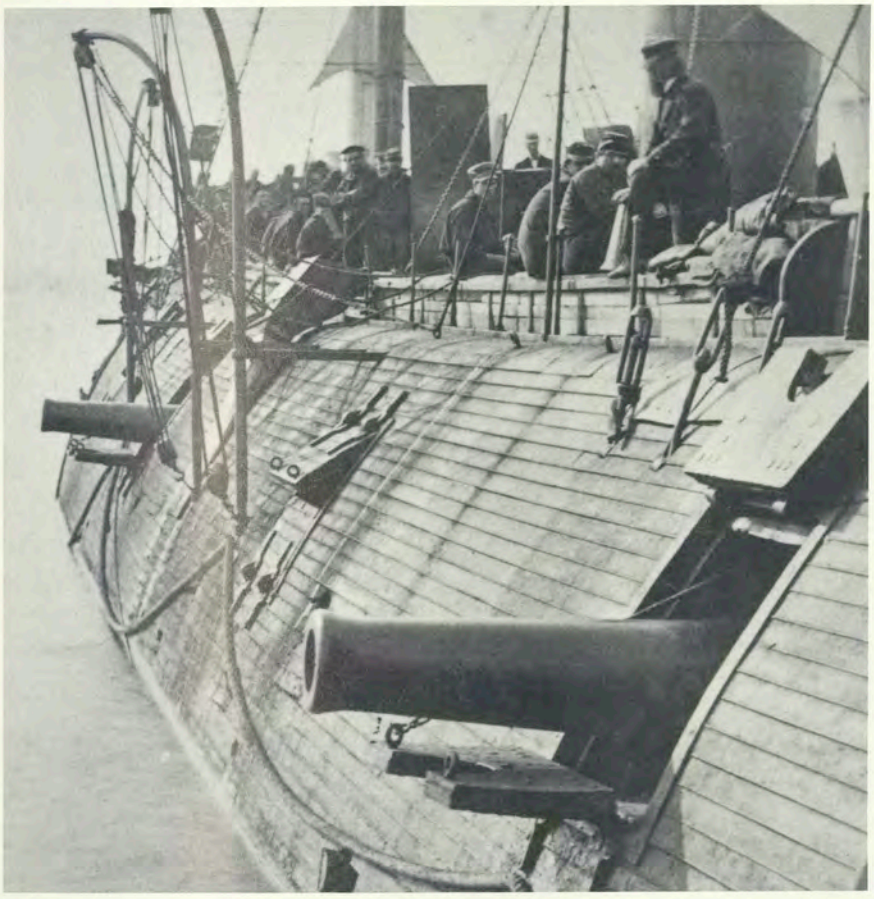
The Seawolf-Class submarines, at 353 feet in length and 9,150 tons, with a crew of about 130, have been designed "to support missions such as surveillance, intelligence collection, special warfare, covert cruise missile strike, mine warfare and anti-submarine and anti-surface ship warfare," in both deep and shallow waters. The Ohio-Class Tridents, at 560 feet in length and 18,750 tons, with a crew of 154, are the largest submarines built in the United States. Known by sailors as "boomers," because of their missiles' destructive power, boats such as the new Tridents serve as undersea intercontinental-missile launching platforms that are virtually undetectable. Submarines of the Los Angeles Class, at 360 feet and 6,900 tons displacement, are much smaller than the Tridents. They are designed to "hunt down enemy submarines and surface ships, launch cruise missile attacks on land based targets, as well as gather intelligence." They carry a crew of 127 persons, and each is a specialist in one technical field or another. The "688s" are faster than the older nuclear submarines in the fleet and are armed with sophisticated Mark 48 antisubmarine torpedoes, Harpoon missiles, and Tomahawk cruise missiles.

Traditionally, Mystic Seaport has not actively collected objects related to naval history, and particularly naval operations, because numerous other institutions around the country specialize in naval ships and navy history. However, as Mystic Seaport develops its coverage of the broad story of America and the Sea, to be introduced through a comprehensive exhibition opening in 1998, it is essential that we represent the fact that the United States Navy has been one of the most consistent threads in the American maritime epoch. Museum staff have identified this important area of our maritime heritage as a major component within the overall panorama of the America and the Sea story. Not only is the naval story historically important, but with fewer and fewer people making a living on the water the modern navy also serves the role of connecting many Americans to the sea.

In order to incorporate the naval story more fully, Mystic Seaport



The Los Angeles-Class attack submarine USS Hartford (left), *Ohio-Class Trident missile submarine USS* Rhode Island (center), *and Seawolf-Class attack submarine USS* Connecticut (right), *all launched by Electric Boat in Groton, Connecticut, represent modern U.S. Navy technology. (Claire White-Peterson photo)*



The iron-plated gunboat USS Galena, *launched at Mystic in 1862, served with mixed success during the Civil War. Mystic Seaport's collections contain the vessel's half model, as well as officer and enlisted uniforms of the period. (M.S.M. 91.2)*

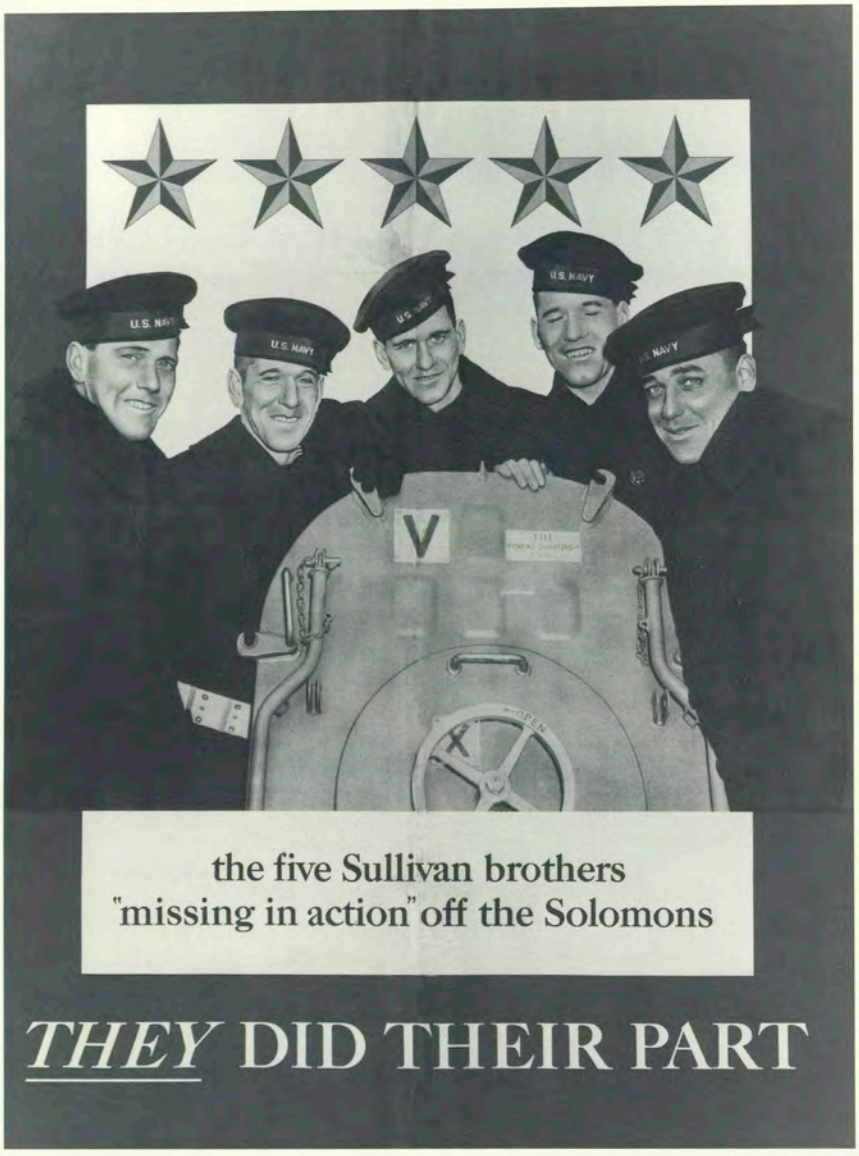
must add to its collections. At present the Museum's collections best represent that period when the nation's naval mission was largely supportive of the country's maritime commerce. By the mid and late nineteenth century this role had begun to change as the nation's deep-water commercial fleet declined, and as modern European navies began to extend their dominance of the seas. The role of the U.S. Navy likewise began to shift to one of "showing the flag" as Theodore Roosevelt would understand it or, in its modern form, of being the nation's "Forward Presence."

Additionally, the Museum's early collections emphasize the "great age of sail," contributing to a weakness in our representation of the later periods of American maritime activity, especially as it involved the U.S. Navy. In an attempt to strengthen our modern naval holdings the Museum has, for example, recently contracted to have a large, fully outfitted 1/16th-inch-scale model constructed of what will be the Navy's most up to date Nimitz-Class aircraft carrier, the USS *Ronald Reagan* (CVN 76). The real vessel is barely off the drawing boards—that is to say, the computer screens—at the Newport News Shipbuilding & Dry Dock Company in Virginia. The keel has yet to be laid, but the Museum staff has concluded that this will give Mystic Seaport a unique and ongoing opportunity to follow the story of a modern naval vessel from design to its ultimate decommissioning, which is not estimated to take place until around the year 2045.

The acquisition of these and other objects relating to the United States Navy will support our broad mission as well as the specific project currently taking form as the upcoming America and the Sea exhibition. Acquiring items to support this exhibition has become an active focus for the Museum's curatorial and library departments. The America and the Sea exhibition, as it has developed regarding naval history, will focus on three historical periods: the Civil War, World War II, and the era of the modern navy. For all of these historical periods we are seeking what are termed "signature" objects; that is, objects that can represent and evoke the broad themes of the naval story being presented without requiring the Museum to collect exhaustively in that same subject area. Our six-foot model of the USS *Ronald Reagan* will be an example of such a signature object, as are the three new submarine models.

Within our Civil War section we have identified the need to acquire uniforms and other personal equipment, as well as historically accurate models of vessels such as the CSS *Florida*, CSS *Tennessee*, CSS *Hunley*, USS *Hartford*, USS *Cairo*, and USS *Kearsarge*. In addition, we are seeking objects related to the Union blockade and Confederate commerce raiding, as well as items that represent the technology of that innovative period, such as the development of iron plating, torpedoes (the Civil War term for undersea mines), rifled armament, ordnance, and, yes, submarines.

Objects relating to World War II would include U.S Marines and U.S. Navy uniforms as well as models, especially representations of a prewar Pennsylvania-Class dreadnought battleship (such as the *Arizona*) and a wartime Iowa-Class battleship such as the *Missouri* (BB 63). Also, a model such as the Yorktown-Class aircraft carrier *Enterprise* (CV 6) would make a useful comparative piece for our modern-era carrier.



George, Francis, Joseph, Madison, and Albert Sullivan, from Waterloo, Iowa, served together in the U.S. Navy to avenge the death of a friend killed at Pearl Harbor aboard the USS Arizona. *Their own deaths aboard the USS* Juneau *during the Battle of Guadalcanal in November 1942 reinforced the human cost of war to the American public. In honor of their sacrifice a destroyer was christened* The Sullivans, *and their images were used to recruit sailors for what became the largest navy the world had ever seen. (M.S.M. 97.61.1)*

Also being sought are models, paintings, and original photographs of amphibious vehicles including LSTs, LSDs, and smaller landing craft. The part played by the American merchant marine, particularly as represented by Liberty and Victory ships, is also of great interest to the Museum. In fact, we are especially interested in finding an illustration or model of the Liberty ship *Charles Morgan* that was sunk off Utah Beach during the Normandy Invasion of 1944. Oral histories by naval or merchant marine sailors would also be desirable.

For the modern era we are endeavoring to go straight to the source for object support, particularly in seeking items related to modern aircraft carriers, guided-missile destroyers, and submarines. We are currently in contact with the Newport News Ship Building & Dry Dock Company, who seem eager to help us document the progress of construction and acquire items that relate to the USS *Ronald Reagan*. We hope to be able to establish the same relationship with the vessel's crew once the ship is turned over to the the navy. We would also welcome items related to the naval experience of other individual sailors of the modern era and earlier, regardless of what vessel or duty was involved. Objects or reminiscences reflecting the expanding role of women in the navy would be especially welcome.

Although these are the three eras that we will represent in the upcoming America and the Sea exhibition, the Museum also would like to acquire additional signature objects related to other important periods of naval history. For example, models, paintings, prints, or photographs of vessels relating to the 1880s, such as the "ABCD" ships that introduced steel hulls in the U.S.Navy, are particularly sought by the curators, as are similar objects representing the Spanish-American War and the turn-of-the-century Great White Fleet. A model of a World War I era flush-deck, four-stack destroyer would also be a welcome addition to the collection. Uniforms and personal items from this period of the navy's history would also help the Museum tell the human story of service in the U.S. Navy.

Anyone who believes they have objects that can help the Museum meet its goals in this all-important area of naval history are invited to contact William N. Peterson, Senior Curator, at the Museum address.

William N. Peterson, author of *Mystic-Built: Ships and Shipyards of the Mystic River, Connecticut, 1784-1919*, is the Museum's Senior Curator.

A Maritime Minute from Mystic Seaport

The *Nautilus* reaches the North Pole

August 1958.

Commander William Anderson and the 115 men of the USS *Nautilus* navigate carefully in 13,000 feet of water, locked beneath 25 feet of ice. They have reached the North Pole.

The world's first nuclear-powered ship, the *Nautilus* has performed exceptionally since her 1954 launch at Groton's Electric Boat shipyard. In the cold-war competition with the Soviet Union, President Eisenhower secretly commits the U.S. to attain a 400-year-old human goal—traveling between the Atlantic and Pacific Oceans by way of the Arctic.

With her great undersea range, the *Nautilus* is the only vessel able to do so. Teamwork and preparation pay off as she senses her way through the uncharted depths, traveling almost 2,000 miles under the ice in five days.

The *Nautilus* has pioneered a route across the top of the world.

Book Marks

An eclectic issue of *The Log* calls for an eclectic collection of reviews, from women at sea to fishing, from tugboats to diplomatic history. Toss in a current best-seller about storms and fishermen to round out the mix and I think you'll agree that the book and video market offers something for everyone's taste where the sea is concerned. All of the following reviews are written by Mystic Seaport staff, many of whom feel the need to step outside their job descriptions and write about topics that are particularly interesting to them. Future issues will contain reviews by additional staff members and others interested in maritime history.

Growing up as I did away from the coast and unaware of America's wealth of maritime history, I was one of millions who found the locomotive to be the most apparent and intriguing object displaying raw mechanical power. Had I grown up in New York City, Baltimore, or maybe New Orleans, I might have changed my tune and become enthralled with the physical prowess of the tugboat. *Tugboat: A Day on Board the Miriam* (New York: Think Media, 1995. Video, $19.95) is a gem of a video presented by Robert E. Frye and William K. Love. The footage of the little 105-foot, 150-ton *Miriam* maneuvering the 963-foot, 67,000-ton *Queen Elizabeth II* into dock is fascinating. Numerous insightful details are garnered from interviews with the crew, and the camera-work is crisp and to the point in this 28-minute look at life aboard a tugboat. There is also a version for 4- to 12-year-olds, using the same footage, titled *How a Tugboat Works, with IQ Parrot* ($14.95).

Paul J. O'Pecko, Library Director

There are many books on women's maritime history. For a person exploring this subject, however, additional and often overlooked resources are the actual journals, diaries, and manuscripts written by, rather than about, maritime women. Although it is worth the effort, reading and understanding ships' logs or Victorian diaries present unique challenges: outdated terms, and activities, lifestyles, and attitudes that are foreign to the twentieth-century reader. Without proper context, readers often lose much of the meaning in what they are reading. Catherine Petroski's *A Bride's Passage: Susan Hathorn's Year Under Sail* (Boston: Northeastern University Press, 1997. 283 pages, $15.95 paper) attempts to solve this problem. By combining selected passages from the 1855 diary of Susan Hathorn with background details supplied by extensive research in maritime and women's studies, Catherine Petroski attempts to portray the life experience of a nineteenth-century woman.

Susan Hathorn's diary reveals her as a versatile and articulate woman; an excellent choice upon which to base this study. Beginning on 1 January 1855, and continuing with daily entries until 31 December, Susan sails aboard the brig *J.J. Hathorn* with her husband, Captain Jode Hathorn, to Cuba, London, Cardiff, and Savannah. Leaving the brig in Savannah, the Hathorns return to their hometown of Richmond, Maine. Her comments on these events transcend the mere "travel journal," providing a detailed, precise, and full glimpse into the life of a vivacious woman and a mariner.

Petroski proceeds chronologically through Susan's journal, expounding upon select passages. Her sources for maritime background range from

traditional tracts like Richard Henry Dana's *The Seamen's Friend* to more contemporary, and insightful social histories such as *Jack Tar in History: Essays in the History of Maritime Life and Labour*. Where appropriate, Petroski also includes related primary source material, including the January 1855 consular return, listing the *J.J. Hathorn*'s arrival and departure from Santiago de Cuba, and others. Sources for women's studies are just as wide ranging. Citing Susan Burrows Swan's *Plain and Fancy: American Women and Their Needlework, 1700-1850*, Petroski highlights the relationship between Susan's daily notations of needlework tasks and the Victorian woman's division of work into "plain" and "fancy." Thankfully, Petroski balances both the domestic and the maritime aspects of Susan's life, so that rather than simply emphasizing the "cult of domesticity" the discussion of these divergent sources rounds out the Hathorns' lives.

If the goal of *A Bride's Passage* is to provide a complete portrait of Susan Hathorn's life by bringing historical and cultural studies into context with her diary, then the success of the endeavor depends upon Petroski's success in balancing these diverse materials. While her sources are more than appropriate, Petroski's underutilization of Hathorn's diary weakens her interpretation. Often, rather than quote Susan, Petroski paraphrases, or edits passages, losing the thread of Susan's thoughts and reactions. Petroski's ability, however, to set those select passages into their historic setting partially compensates for the loss. Her interpretation, while not revolutionary, is solid. *A Bride's Passage* successfully opens a clear, concise three-dimensional window to the past.

Kelly S. Drake, Manuscripts Associate

William L. Lofstrom's *Paita, Outpost of Empire: The Impact of the New England Whaling Fleet on the Socioeconomic Development of Northern Peru, 1832-1865* (Mystic: Mystic Seaport, 1996. 232 pages, $24.95 paper) is a case study of a small, remote Peruvian port-of-call and how the nineteenth-century New England whaling fleet influenced and framed its future course.

Though little intimate information on the activities of whalers ashore in Paita is available, the author is able to create an image of, and convey a clear sense of, whaling history and related activity at Paita. The author has chosen to closely examine the period 1832-1865, when an American consul was present in Paita. However, there are numerous references to the port's history before and after these dates.

The reader is walked through colonial and post-colonial Paita and comes to understand how Paita, unlike much of interior Peru, averted the tension and destruction of unrest and civil war; likewise, and more importantly, how Paita's economy grew and changed from being service-oriented, catering to whalers seeking marine supplies (wood, water, and food), to becoming an export economy of hides, Peruvian Bark (source of quinine), wool, and cotton, which was exported to cotton-starved Europe during the American Civil War.

Five chapters of the book are given over to the examination of the establishment of the American consular office at Paita, analyzing both it's mission and the host of characters and personalities who were in charge of executing America's legal and commercial interests there. It appears to have been a balancing act between serving one's own self-interests and maintaining a genuine concern for fairness and for providing a refuge for American sailors abroad. Elmo Hohman, author of *The American Whaleman*, stated the situation quite succinctly almost seventy years ago: "the average consul provided small reason to be admired or respected in the forecastle." Poor salaries and lack of proper remuneration for services provided left consul appointees with little alternative but to engage in other personal business arrangements that at times competed, conflicted, or even biased a sailor's treatment ashore. Lofstrom's research is of especial interest in documenting the backgrounds of the men who performed this maritime and diplomatic service in the backwater of Paita.

In conclusion, the wanderlust call of the ocean for the mariner and the lure of foreign lands and distant outposts for the landsman acted as common thread for America's sons in the nineteenth century. Paita was a generic rendezvous that played out again and again to the reaches and small corners of the world. The activity of the New England whaling fleet at Paita created a socioeconomic bridge between Peru and the United States.

As a career U.S. Foreign Service officer serving in several South American countries, and as university educator, William Lofstrom brings distinguished credentials to this study. Though at times the writing seems dry, and a bit stiff, that is undoubtedly due to the author's concern for content depth and exactness of detail. The book includes an appendix of arrivals of American whaling and merchant ships at Paita, 1832-1865, bibliographical notes for each chapter, and a glossary of Spanish and Hispanic-American terms used in the monograph. Also included are maps, 14 period illustrations, and an index.

David Littlefield, Museum Interpreter

In his 1990 book, *Looking for a Ship*, John McPhee notes the irony of the statement, "the storm has gone safely out to sea," and this point is brought home with gale force in *The Perfect Storm* by Sebastian Junger (New York: W. W. Norton & Co., 1997. 227 pages, $23.95 cloth). During the waning days of October 1991, in a rare combination of meteorological events, Hurricane Grace collided with a low-pressure

system to create a storm of such epic proportions that it would eventually be called "the storm of the century," and be deemed by meteorologists a "perfect storm."

Journalist Junger writes a masterful account of the people who were forced by chance and circumstance into direct confrontation with this storm, including the crews of an oceangoing yacht, an Air National Guard rescue helicopter, and the *Andrea Gail*, a swordfisherman that would meet a tragic end by the time it was over. Throughout this riveting narrative the author introduces the crew of the *Andrea Gail* and offers a glimpse into the world of commercial swordfishing, as well as the fishing culture of Gloucester. The reader is compelled to care for these men and feel a true sense of horror and loss as they struggle against impossible odds. In one of the more astounding moments of this book, the author describes the physiological process of drowning; while this might appear to be somewhat macabre, it is done with sensitivity and compassion, and is wholly effective in its context.

Junger has done his homework, and the book is fascinating in its discussion of such things as the physics of waves and the science of meteorology, although his sources are not cited. Junger has immersed himself in the world of the commercial fisherman and the deep-water sailor enough to be able to reconstruct the last days of the *Andrea Gail* with completeness and plausibility. Above all this he has written an account that is that much more riveting because it is true, an account that defies one's ability to put it down.

Leah Prescott, Information Technologies Librarian

Besides *The Perfect Storm*, a number of recent books help us understand the fisheries. Leslie Leyland Fields's *The Entangling Net: Alaska's Commercial Fishing Women Tell Their Tales* (Urbana: University of Illinois, 1997. 156 pages, $16.95 paper) is seamlessly knotted together from conversations with 18 women about their lives in the Alaska fisheries. Some came to Alaska as fortune hunters seeking the silver bonanza of fish; others came for the challenge, or to find their own limits. As compiled by the author, herself a salmon fisher as well as an English teacher at the University of Alaska, they speak eloquently about the physical and emotional challenges, as well as the great satisfaction, these pioneers experience netting salmon or working offshore in the nation's most productive fishery. Their comments offer important evidence on the loosening of gender barriers, even in the most traditionally masculine of occupations. Yet, even more, they tune us in to a genderless scale of work we cannot imagine as we consume the products of their labor.

Mark Kurlansky's *Cod: A Biography of the Fish that Changed the World* (New York: Walker and Company, 1997. $21.00), is a curious little book that offers an anecdotal history of the cod's importance to the economy of the Atlantic world, and rounds things out with "Six Centuries of Cod Recipes." The interpretation of New England's cod fishery would not satisfy a maritime historian, but the book is valuable in reflecting the significance of the fish to the human economy on both sides of the Atlantic, and in pointing out the effects of human technology on natural populations like codfish.

By contrast, Wayne O'Leary's important study, *Maine Sea Fisheries: The Rise and Fall of a Native Industry, 1830-1890* (Boston: Northeastern University Press,1996. 391 pages, $55.00 cloth, $24.95 paper), provides an extremely detailed look at the significance of fishing to Maine's coastal economy in the nineteenth century. In the process of describing how the cod, mackerel, and herring fisheries worked in relation to labor, markets, and technology, O'Leary reminds us that Maine's fishing industry was more significant than the better-known Massachusetts fisheries through much of the nineteenth century. The fisheries employed up to ten thousand fishermen on board the vessels, as well as processors on shore, and produced essential food products that helped sustain immigrant populations in the U.S. and specialized markets overseas. And national politics were involved, for federal bounties helped sustain the industry until after the Civil War. But with their reliance on salt for preservation, Maine's sea fisheries lost their eminence as public tastes shifted to fresh fish in the last quarter of the nineteenth-century. Without the ability to handle and transport this fragile product in a rapid, centralized way, Maine's ports lost their edge in the domestic market even as they found themselves at a competitive disadvantage with the fisheries of the neighboring Maritime Provinces in supplying traditional salt fish markets in the Atlantic world. By the turn of the century this once-vibrant industry was largely defunct, leaving us little evidence that salt cod, mackerel, and herring–not fresh lobsters–were once the characteristic products of coastal Maine.

Andrew W. German, Editor of *The Log*

You may find these titles at your local library or bookstore, or call the Bookstore at Mystic Seaport Museum Stores, and take advantage of your 10 percent member's discount.

Letters

Electa Johnson, wife of the late Captain Irving Johnson, and his long-time sailing companion aboard a succession of famous *Yankees*, wrote to say:

This is to congratulate you on the recent Mystic *Log* with the excellent and interesting articles on immigration. I enjoyed that *Log* more than any I have read.

Since we are a country of immigrants, the subject applied to all of us. I have visited Ellis Island and found it most interesting. I don't know when my ancestors came to this country. However, as Irving's Scottish grandparents came before Ellis Island opened, I think they must have come through Castle Garden. I am now encouraged to look up material on Castle Garden at our excellent Forbes Library in Northampton.

Again, my appreciation for your outstanding *Log*.

Frank W. Knowlton, Jr., a member of the Society of Mayflower Descendants, wrote to point out an unfortunate slip in terminology in the immigration chronology, "They Came by Sea."

Congratulations to you and your staff on another (Summer 1997) great issue of *The Log*.

I found Eric Roorda's story about Cuba and the *Analuisa* quite fascinating, inasmuch as in 1933, just after Machado was bounced out of power in a relatively bloodless revolution, I was in Havana every three weeks on a United Fruit banana boat, the *Veragua*, on which I served as a Cadet Officer.

However, on page 26 of this issue of the *Log*, I was amazed to read, in "They Came by Sea" for the year 1620, that the chronology reports that "English *Puritans* settle in Plymouth, Massachusetts." For heavens sake, they were the *Pilgrims*, seeking freedom from religious and political oppression. The *Puritans*, under the guidance of John Winthrop and others, did not reach this country until 1630 on the *Arbella*. There were serious religious and philosophical differences between the *Puritans* and the *Pilgrims*, which were not entirely put aside when the *Pilgrims* agreed, some years later, to become part of the Massachusetts Bay Colony, first established when John Endecott landed in 1628. John Winthrop succeeded him as governor.

Winthrop was known as a radical *Puritan*, concerned about preserving not only the character of the "West Country" emigrants, but also their moderate non-conformity against the Separatist tendencies of the *Pilgrims* in Plymouth.

Re. Sandra Oliver's story, "Mares Eat Oats and Tars Eat Oats," ask her if she knows how the nautical/ geographical term, "Horse Latitudes," came into being. And does she know the area encompassed by that big piece of the North Atlantic? I have sailed through the "Horse Latitudes" more properly known as anti-cyclone belt, on a 40-foot cutter, the *Lexia*, on our way back to Chichester (Bosham) on the south coast of England after the 1932 Bermuda yacht race. For several days, masses of storm clouds overhead, but barely a breath of air moving on the surface of the sea.

Best wishes for continued success.

The Log **welcomes your comments. If you have an opinion or information to share, write or e-mail us at the address on the inside front cover.**



Mystic Seaport Salutes!

George and Gene Hammond

George and Genevieve "Gene" Hammond became associated with Mystic Seaport in 1958, almost forty years ago and a decade before George was president of the Public Relations Society of America. The Hammonds remain two of our most enterprising and visionary supporters. An early participant in the Museum's Pooled Income Fund, George was the first to express interest in the new Gift Annuity Program. No sooner had Mystic Seaport's Board of Trustees approved this program last December than George helped inaugurate the endowment for the eastern-rig dragger *Roann*, by signing on with the Museum's first gift annuity.

The story of our neighbors here began at the turn of the century, and the theme was music. William G. Hammond, George's father, was a noted musician and composer, and his mother was a talented soprano. Even before their first and only child arrived, they began a lifetime of summering here, drawn by their roles as organist and soloist at the famed Watch Hill, Rhode Island, Chapel, which continued until William's passing in 1946.

After winning a competitive Pulitzer scholarship at Columbia, George's early career was as a versatile sportswriter on the *New York Sun*. Then, in 1932, he was hired by the legendary public relations pioneer, Carl Byoir. Over the next 49 years, George directed many of the most important corporate programs for the clients of Carl Byoir & Associates, earning a reputation as one of the nation's most accomplished public relations pioneers.

After retiring from the business world, the Hammonds moved year-round to Mason's Island. George has continued to stay in touch with his professional life and quietly supplies his judgment and resources to our local organizations. Gene has been a dedicated and valued member of Mystic Seaport's volunteer "Mail Team." They are never too busy, however, for their two passions: Their family—two daughters, eight grandchildren, and ten great-grandchildren; and their beautiful old blue, 48-foot *Quandary*, a familiar sight to our visitors cruising up the river we share.

From their first donation of Dyer Dhow spars for use in the Museum's Sail Education Program, to their most recent commitment for *Roann*, the Hammonds have been faithful and generous friends of the Museum. Mystic Seaport is proud to salute them.

Thanks to the generosity of the Hammonds and others, Roann's *future at Mystic Seaport is assured. She is an important complement to the* L.A. Dunton, *bringing the story of New England offshore fishing into the age of engines and nets. (Jennifer M. Stich photo)*



The leaves are colorful, but then again, so is the entire experience.

There is no better time to visit Mystic Seaport than this fall—where the exhibits and demonstrations are as colorful as the foliage. And where the warm welcome you get is the perfect complement to the brisk autumn air. We've got lots of special events planned, like Chowder Fest, October 11-13, where you'll sample a variety of delicious chowders prepared by local civic organizations. And of course, don't miss Mystic Seaport Field Days, November 28-29, offering fun for the whole family. To learn more, call 1.888.9SEAPORT or visit our website at www.mysticseaport.org.

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