The Log *of* Mystic Seaport®

Autumn
1999

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On the cover: Forty-six years after winning the trophy that now bears her name, the schooner yacht *America* was still a stirring sight when Nathaniel L. Stebbins photographed her in Boston Harbor, 12 September 1897. Designed by George Steers in 1850, altered by Donald McKay in 1875, and rerigged by Edward Burgess in 1885, she represented the nation's best nautical minds of the age. Two of Stebbins's glass-plate negatives of the *America* are among a collection recently acquired by Mystic Seaport (see page 50). Stebbins negative 8119. (Mystic Seaport, 98.78.22)

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Submissions of previously unpublished articles and illustrations concerning the American maritime experience are welcome. Editorial guidelines, and information on the annual Gerald E. Morris Prize Article Contest, are available from the Editor. *The Log of Mystic Seaport* is abstracted in *American History and Life* and *Historical Abstracts*.

Mystic Seaport Salutes Institutional Sponsor Mystic Color Lab

Sightings

As the summer of 1999 comes to a close, work is about to gear up again on preparing the Stillman Building for the installation of the exhibition "America and the Sea." This long-term exhibition will consume the entire building and cover the story through seven themes that will heighten our visitors' awareness of the enormous influence of the sea, lakes, and rivers on this nation. The exhibition will be expanded upon each year as one of the themes becomes the Museum's theme for that year and is the focus of additional exhibitions, publications, symposia, and special events.

It is exciting to look ahead to this exhibition and its related annual elements, but it is also extremely encouraging to look back at the splendid success of the first of our major America and the Sea efforts, the book *America and the Sea: A Maritime History*. Last summer this book arrived, and in the fall of 1998 was available in bookstores around the nation, through the major electronic book emporia, and through the History Book Club of the Book-of-the-Month Club. It is very satisfying to report that the book is now in its second printing and we are discussing the third printing.

What has made this book such a success? The immediate answer is the centrality of its message. The book covers the sweep of this story from pre-settlement to the modern era, from coast to coast, throughout the rivers and lakes, and from the fisheries to recreation. It is easy to see how we personally and individually have been and are being impacted by maritime enterprise. This is not a dry story of the ancient past, it is a lively story of the present and how our nation evolved under a steady maritime influence. It is American history.

Another reason for the success is its credibility, which is directly attributed to its authors. The faculty members of Mystic Seaport's Munson Institute of Maritime Studies were the primary authors and each of them—Ben Labaree, Bill Fowler, Ted Sloan, Jeff Safford, and John Hattendorf—brought years of research, scholarship, and teaching experience to the project. Andy German, editor of *The Log*, not only played an author's role as the person selecting the hundreds of illustrations and writing lucid and substantive captions, but also as the editor. In this role Andy accomplished the daunting task of blending the text of multiple authors into a narrative that reviewers have called "eminently readable." In addition, the designer of *The Log*, Trish LaPointe, packaged all of the book's elements in a strikingly handsome format worthy of the coffee table as well as the bookshelf.

The book has received enthusiastic reviews from coast to coast and abroad. Most satisfying is the fact that it was not only appreciated and well reviewed in trade and academic journals, but also was featured in the extremely popular *Parade Magazine* that reaches tens of millions on Sundays. The British journal, *The Mariner's Mirror*, proposed that "this richly illustrated maritime history of America will long stand as a lighthouse towering over the sea of maritime historiography," and *Library Journal* concluded that it is "a must for every library," which is high praise indeed.

Taking this recommendation to heart, I have absolutely no hesitation in saying that it is a must for the personal library of every member of Mystic Seaport. No matter whether your maritime books fill one shelf or dozens of shelves, your collection is incomplete without *America and the Sea: A Maritime History*.

It is with missionary zeal that I encourage you to acquire this book. It encompasses and helps fulfill the mission of Mystic Seaport "to create a broad public understanding of the relationship of America and the Sea." Any one who reads this journal will find *America and the Sea: A Maritime History* a fascinating, intriguing, worthwhile read and a reliable reference for the future.

J. Revell Carr
DIRECTOR

Benefit from your Mystic Seaport member's discount when you purchase *America and the Sea: A Maritime History*. Call the Mystic Seaport Store, 800.331.2665, or e-mail: bookstore@mysticseaport.org

"The Rime of the Ancient Mariner"

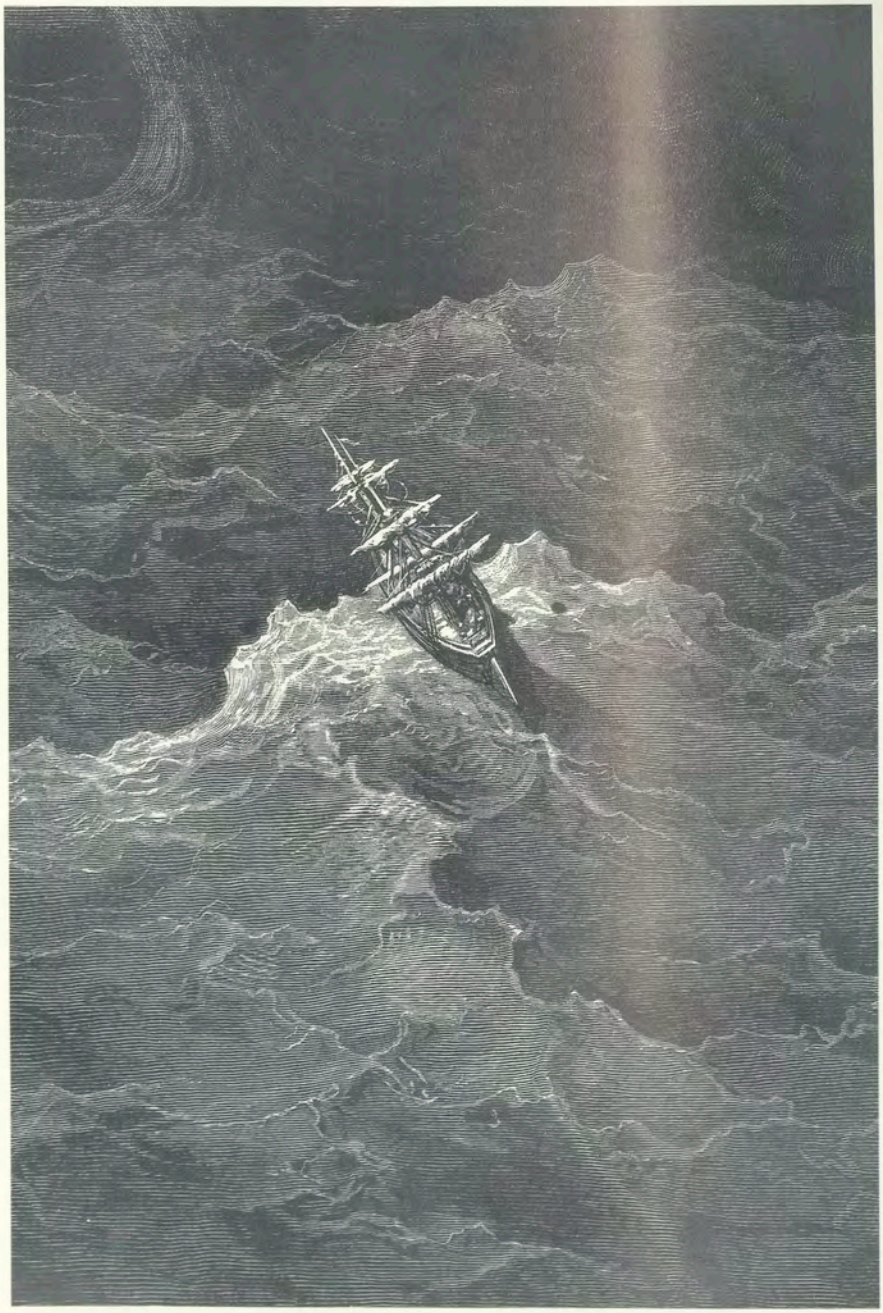
201 Years Old and Still on the Road

RICHARD J. KING

In a November 1998 issue of *Newsweek*, Claudia Kalb wrote an article entitled 'The Iron Albatross."[1] There is a photograph of a man, head down and forlorn, with an anvil chained to his right ankle. Kalb writes about hemochromatosis, a disease caused by iron buildup in the body. The title and the photograph are clear references to the poem "The Rime of the Ancient Mariner," first printed in 1798, but Kalb does not mention the poem or the author, Samuel Taylor Coleridge. She does not need to.

"The ship drove fast, loud roared the blast, And southward aye we fled."

"The Ancient Mariner" has seeped into our culture. Even if people have not read the poem or have forgotten the bulk of it, most know of the Mariner. They know he shoots an albatross, and the shipmates hang it from his neck. In the jargon of the modern media, an albatross has come to refer to a burden and occasionally an object of guilt. Last year, the *Los Angeles Times* used this albatross reference in at least three headlines. One said, "Who Benefits? A Presidential



This and the following wood engravings by Gustave Doré are contained in the oversize edition of Samuel Taylor Coleridge's The Rime of the Ancient Mariner *published by Harper and Brothers in 1877. (Mystic Seaport, G.W. Blunt White Library)*

Party Paradox; if Clinton Leaves Office, Republicans Lose an Issue, but Democrats Lose an Albatross." The media draws on more than just the bird. *Scientific American* ran an article entitled "Water, Water Everywhere: Ice Found on the Moon." Richard Sandomir titled one of his *New York Times* columns with a pun about sportscaster Dave Niehaus: "The Ancient Mariner Has Seen It All in Seattle."[2]

"The Ancient Mariner" has been read, studied, researched, and analyzed for two centuries. As the poem's third century begins there is no sign of scholars slowing down or readers losing interest. In 1927 John Livingston Lowes wrote *The Road to Xanadu:A Study in the Ways of the Imagination*, which is an entire book about "The Ancient Mariner" and Coleridge's other famous poem, "Kubla Khan." In 22 meticulously detailed chapters, Lowes revealed and dissected Coleridge's sources, speculating on the exact path of Coleridge's creative process: where he got his ideas, how he decided on the poem's structure, and why he chose nearly every word. Lowes proclaimed and defined Coleridge's genius, and now scholars consider *The Road to Xanadu* a major benchmark in literary criticism. Today, at Connecticut College, a small liberal arts college in New London, the writings of Samuel Taylor Coleridge and analysis of his work crowd nine feet of library shelving. The Williams College-Mystic Seaport Maritime Studies Program teaches the poem every year. Literary scholars continue to crank out articles, dissertations, and books. More than five editions of "The Ancient Mariner" are still in print, and two major biographies of Coleridge have been published in the last ten years.

"The Ancient Mariner" is a reference point for authors of both fiction and nonfiction. In *Moby-Dick* Herman Melville included a chapter entitled "The Albatross,"

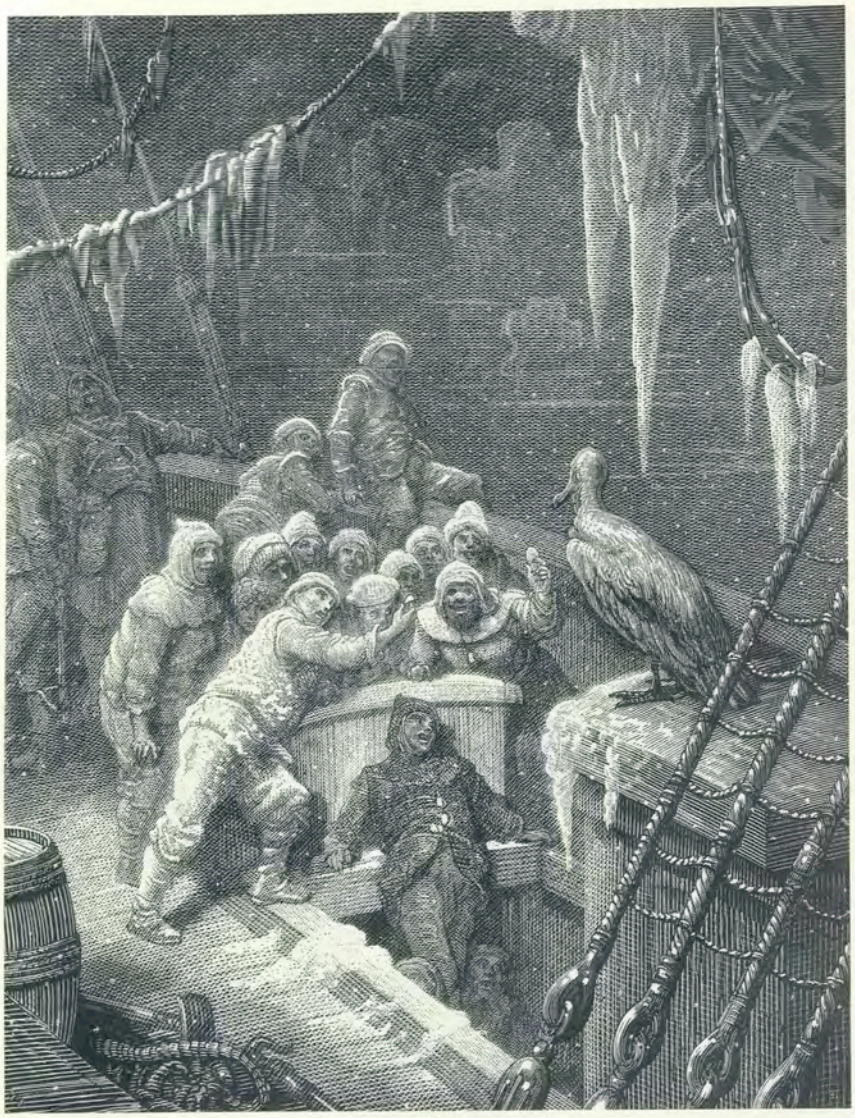


"The ice was here, the ice was there, The ice was all around."

in which the *Pequod* meets a vessel of "spectral appearance" with silent, "long-bearded look-outs" at the mastheads. Melville wrote in a note to the "The Whiteness of the Whale" chapter that when he first saw a white albatross at sea he had not yet read the "The Ancient Mariner," but, he remarked, "I do but indirectly burnish a little brighter the noble merit of the poem and the poet." Bruce Chatwin wrote of the poem in his work of travel literature, *In Patagonia* (1977), and Richard Bode began his book of nautical philosophy, *First You Have to Row a Little Boat* (1993), with a chapter titled "The Mariner's Rhyme." Bode compares himself to the Ancient Mariner because he also is grabbing unsuspecting strangers to tell his story.[3]

Poem, poem everywhere. Why is this poem, written over 200 years ago, still so much a part of our literature, a part of our culture?

Samuel Taylor Coleridge was only



"It ate the food it ne'er had eat."

26 years old when he first published "The Ancient Mariner," the piece that would be his most famous work. He included the work in an anonymous collection called *Lyrical Ballads* (1798), compiled with William Wordsworth, who wrote the majority of the poems. Coleridge revised "The Ancient Mariner" numerous times, publishing it under his own name in 1817 in a collection titled *Sibylline Leaves*. In this revision he added the epigraph, an excerpt from Thomas Burnet's *Archaeologiae Philosophicae*, that includes the line, translated from Latin: "I readily believe that there are more invisible beings in the universe than visible."[4] He published the final revision in his *Poetical Works* in 1834, the same year as his death.

Coleridge first got the idea of the poem from a neighbor who dreamt he saw a skeleton ship. He began creating the plot on a four-day walk in the English countryside with Wordsworth and Wordsworth's sister, Dorothy. They set off just before sunset on 13 November 1797, walking eight miles under a dark and cloudy sky. To finance their travels, Coleridge and Wordsworth decided to work on a poem to sell. More than 45 years later, Wordsworth explained his contributions:

Much of the greatest part of the story was Mr. Coleridge's invention; but certain parts I myself suggested, for example, some crime was to be committed which should bring upon the Old Navigator, as Coleridge afterwards delighted to call him, the spectral persecution, as a consequence of that crime, and his own wanderings. I had been reading Shelvock's Voyages *a day or two before that while doubling Cape Horn they frequently saw Albatrosses in that latitude, the largest sort of sea-fowl, extending their wings twelve or thirteen feet. "Suppose," said I, "you represent him as having killed one of these birds on entering the South Sea, and the tutelary Spirits of these regions take upon them to avenge the crime". . . . I also suggested the navigation of the ship by the dead men, but do not recollect that I had anything more to do with the scheme of the poem.*[5]

Wordsworth may have given Coleridge a few lines, but Coleridge took the poem from there. Wordsworth knew that any more of his own input would only have gotten in the way. They had attempted a direct collaboration previously, but without success.

Coleridge had great influence on Wordsworth as well. Many scholars hint that this was because he agreed with Wordsworth in one important point: that Wordsworth was the greatest poet in England. Still, Wordsworth wrote that he and Coleridge were "twins almost in genius and in mind," and he later composed verse about Coleridge in his notes:

Friend of my heart and Genius, we had reach'd
A small green island which I was well pleased
To pass not lightly by, for though I felt
Strength unabated, yet I seemed to need
Thy cheering voice, or ere I could pursue
My voyage, resting else for ever there.[6]

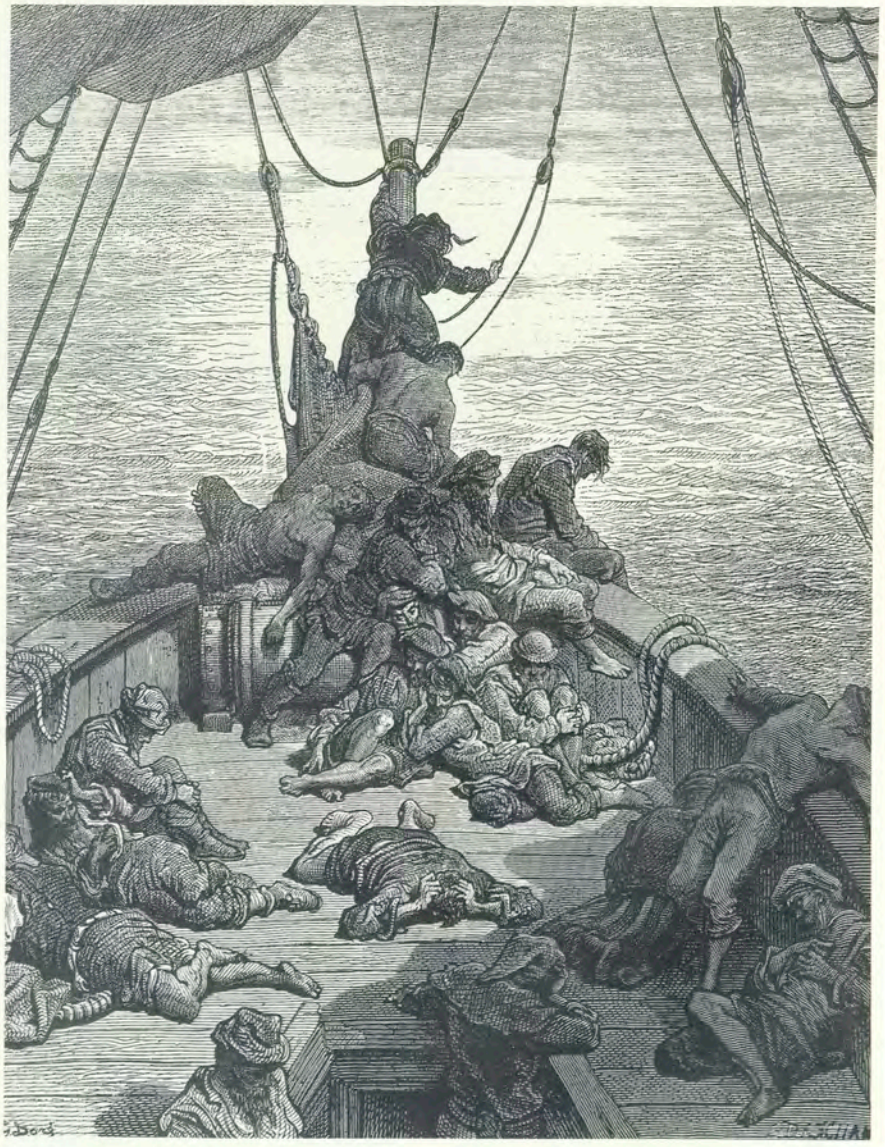
They spent days outdoors together,

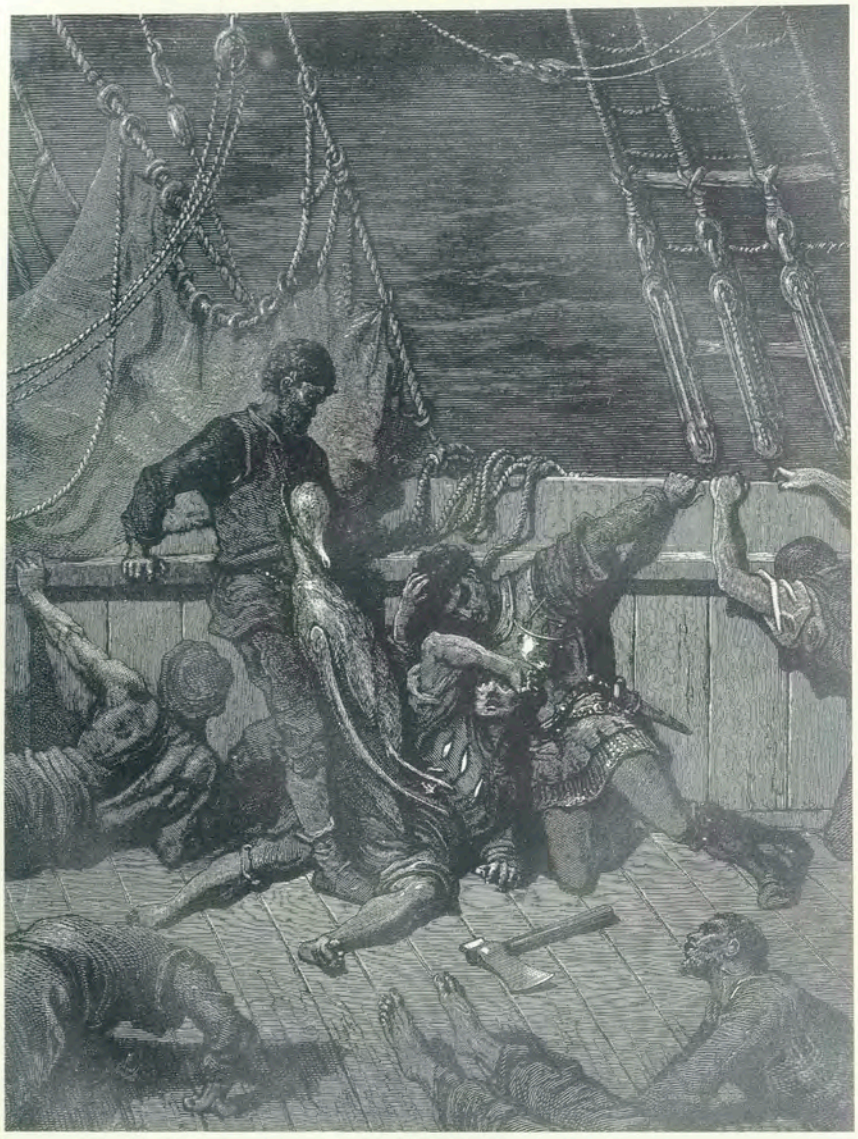
walking, observing, and carefully describing what they saw and felt. Coleridge and Wordsworth were what we now call nature writers. Coleridge would get up in the middle of the night to observe different stages of the moon. One guest described Coleridge researching a poem by "running out bareheaded [in a thunderstorm] to enjoy the commotion of the elements." To prepare for a poem to be titled "The Brook," Coleridge found a particular one in the Quantock Hills, the same hills where he and Wordsworth began "The Ancient Mariner." He hiked along the brook nearly every day: "With my pencil and memorandum book in my hand, I was *making studies*, as artists call them, and often moulding my thoughts into verse, with the objects and imagery immediately before my senses."[7]

Coleridge wrote "The Ancient Mariner" in less than five months. He had never been to sea. The vivid and magical descriptions of the ship, her course, and the ocean all came from information collected from his older brothers who had gone offshore, from his experience in the seaport of Bristol, and mostly from his voracious reading. Coleridge wrote in a letter from Bristol in 1796: "I am, and ever have been, a great reader, and have read almost everything—a library cormorant." Coleridge devoured *Robinson Crusoe* when he was six years old. Narratives of maritime exploration flooded back to England, and Coleridge read all he could get his hands on. He read the journals of Captain James Cook's three world voyages of exploration, of which more than 40 editions had been published, including versions in six languages. Coleridge read Captain William Bligh's account of the mutiny on board HMS *Bounty* when the whereabouts of Fletcher Christian and the mutineers had not yet been discovered, and when he wrote "The Ancient Mariner" the North and South Poles remained a mystery, the marine chronometer was just beginning to be a common instrument aboard ship, and Charles Darwin's journey aboard HMS *Beagle* were still 30 years away. In *The Road to Xanadu*, Lowes demonstrates that Coleridge was keenly aware of the developments of scientific and philosophic thought while the stories of ghost ships and the legend of The Wandering Jew were on his reading list, too. Coleridge mixed them all in his bottle of ink.[8]

In *Lyrical Ballads* Wordsworth and Coleridge put together a collection that, as Martin Gardner stated, "eventually became one of the great milestones in English poetry, heralding the beginning of the Romantic movement." In *The Oxford Anthology of English Literature*, Harold Bloom and Lionel Trilling wrote: "Historically considered, this remains the most important volume of verse in English since the Renaissance, for it began modern poetry." Coleridge and

"Water, water, every where,
Nor any drop to drink."





"Each turned his face with a ghastly pang,
And cursed me with his eye."

Wordsworth set out to write what Coleridge later called "the poetry of nature," encompassing the actual beauty of the outdoors while still exciting the imagination. They agreed that Coleridge would write with a supernatural bent, while Wordsworth was to compose poems of daily life. In *Biographia Literaria*, a book of scholarly musings written almost 20 years later, Coleridge said: "It was agreed, that my endeavors should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for a moment, which constitutes poetic faith."[9]

Coleridge combined all of his readings and created just enough of a base in realism to allow this poetic faith, to convince the reader to accept and enjoy the fantasy of his poem. Within this imaginary world, he captured the spirit of exploration of the time:

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.[10]

He used the language of the travel narratives, the simpler vocabulary of the sea captain who related his new visions to his own experience back home:

Yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.[11]

Coleridge also chose this vocabulary to try to reach out to the common man.

Wordsworth stated their intention of writing for all classes of readers in the preface to the first reprinting of *Lyrical Ballads* in 1800. On the heels of the American and French Revolutions, he declared that poems were to be written in "the real language of men," not an exclusive language. Poets are "translators" of higher sensitivities to the people, and poems have a "worthy purpose," an intention, focusing on the importance of an event, an action. However, with the first edition of "The Ancient Mariner," Coleridge failed in this goal. He wanted to make the poem feel ancient and timeless, so he used language and spelling from classic poetry and dialect from old Scottish ballads; yet, even some of the literary critics could not understand what was going on. With his 1800 revision, Coleridge removed a great deal of these antiquated spellings and words to simplify the language, making it easier to read and understand. For example, he adjusted:

I could not draw my een from theirs
Ne turn them up to pray.

to this version:

I could not draw my eyes from theirs,
Nor turn them up to pray.[12]

He even changed the title's spelling from "The Rime of the Ancyent Marinere" to "The Rime of the Ancient Mariner."

Today, Coleridge's language is not especially simple or accessible, but this does not affect "The Ancient Mariner's" popularity. Although some of the language now feels curious, the poem reads wonderfully aloud. Students love to proclaim, "Hold off! unhand me, grey-beard loon!," or to whisper dangerously:

All stood together on the deck,
For a charnel-dungeon fitter:
All fixed on me their stony eyes,
That in the Moon did glitter.[13]

Similar to the lines of Shakespeare, even if students do not understand every word, the feel of the language, the narrative rhyme, and the unique order and vocabulary allow the value of the poem to overshadow any confusion. Also like Shakespeare's works, the characters and language of "The Ancient Mariner" lend themselves well to dramatic performance. Ocean Classroom, a high school semester at sea, teaches "The Ancient Mariner" aboard ship. Students have a grand time performing the poem, reciting and acting Coleridge's lines. On one Halloween night, at anchor off Hogsty Reef in the Caribbean, one student dressed as a feathered albatross and a crewmember lowered him from aloft. There were long beards, skeletons, barefooted dancers dressed in black, and students sprawled across the decks pretending to be dead. Students aboard Class Afloat, a Canadian semester at sea, performed "The Ancient Mariner" beside a wharf in Auckland, New Zealand. One student was a roller-skating albatross whizzing down the pier, and another group sent a rubber chicken plummeting down from the topsail yard. Students in the Williams College-Mystic Seaport Maritime Studies Program have discovered the rhyme scheme fits neatly into the theme song from the television show *Gilligan's Island*. Amidst the creative fun and a welcomed share of silliness, students revel in the rhythm and the way Coleridge's words roll off their tongue. To them, Coleridge's language is new and unique.

When *Lyrical Ballads* was first published it was too new for the time, a greenhand in a world of lofty, traditional poetry. The collection did not sell well or receive critical approval. The publisher told Coleridge that most of the people who bought the book were sailors who thought that it was a collection of naval songs when they heard the title of his poem. Coleridge's wife, Sarah, wrote in a letter, "The *Lyrical Ballads* is not liked at all by any." One critic described Coleridge's poem as "the strangest story of cock and bull that we ever saw on paper. . . a rhapsody of unintelligible wildness and incoherence."[14]

Wordsworth almost did not include "The Ancient Mariner" in the reprint of *Lyrical Ballads*. He wrote in a letter to the publisher: "From what I gather it seems The Ancyent Mariner has upon the whole been an injury to the volume. . . . If the volume comes to a second Edition I would put in its place some little things which would be more likely to suit the common taste." He changed his mind and attached a lengthy, pompous note in the 1800 edition, giving credit to himself for insisting Coleridge publish the poem again, even though Coleridge did not want to. Wordsworth outlined the shortcomings of the work, claiming the Mariner is a weak character, the events of the tale have no connection, and the imagery is overdone. Wordsworth believed the meter was inappropriate, but did find some elements that made it worthy of reprinting, noting that it "contains many delicate touches of passion, and indeed the passion is every where true to nature; a great number of stanzas present beautiful images."[15]

Mrs. Barbauld, another author and critic Coleridge admired, said the problem with "The Ancient Mariner" was that the poem seemed far-fetched, and it had no moral. In 1830, Coleridge wrote of this complaint: "In my own judgment the poem had too much [moral]; and that the only, or chief fault, if I might say so, was the obtrusion of the moral sentiment so openly on the reader as a principle or cause of action in a work of such pure imagination."[16] Coleridge claimed the poem's moral gets in the way: "The Ancient Mariner" should be solely a work of fantasy, a game for the imagination.

Whether Coleridge was being completely honest is subject to debate, but for the modern reader the fact that "The Ancient Mariner" should be read without a moral is difficult to accept. The language and characters, the angels and ghosts, the descriptions of the sea, the holy hermit, all distract from the underlying theme of the poem, and make it easy to forget there is a moral. But the moral is clear: kill one of God's creatures and there will be penance to pay. Only when the Mariner appreciates the beauty of the water snakes does the albatross drop from his neck, the spell start to break, and the spirits of God take the place of the daemons to take him home. Angels bring him within rescue of land, but he is doomed to travel eternally to tell his tale. The final gloss reads: "And to teach, by his own example, love and reverence to all things that God made and loveth." The last words of the Mariner are:

Farewell! Farewell! but this I tell
To thee, thou Wedding-Guest!

He prayeth well, who loveth well
Both man and bird and beast.

He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.[17]

To today's student, "The Rime of the Ancient Mariner" is a clear support of the environmental movement, a movement that emphasizes lightening human impact on the natural world. It is what biographer Richard Holmes calls a "green parable." Coleridge's descriptions teach today's reader to appreciate the beauty of nature: conservation through appreciation. In Part IV Coleridge wrote about creatures stirring the ocean's bioluminescence, visions of which he had read in sea journals:

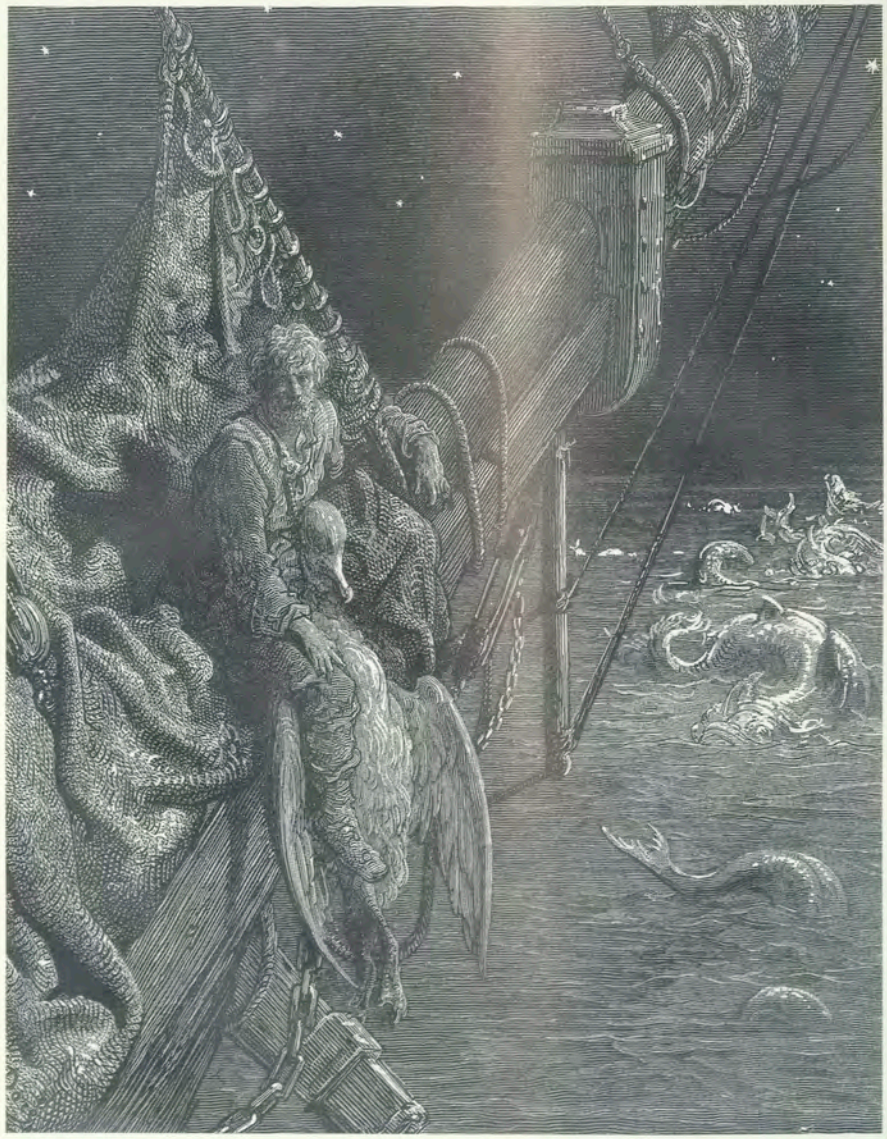
Within the shadow of the ship,
I watched the water-snakes:
They moved in tracks of shining white,
And when they reared, the elfish light
Fell off in hoary flakes.[18]

Lowes pointed out that "'The Rime of the Ancient Mariner' is to a remarkable degree a poem of the elements. Its real protagonists are Earth, Air, Fire, and Water, in their multiform balefulness and beauty—these, and the daemons who are their invisible inhabitants."[19] Just before beginning "The Ancient Mariner" Coleridge was at work on a piece that he never completed, but intended to be his masterpiece, a series of hymns to the sun, the moon, air, fire, and water. These emotions and this research went into the writing of "The Ancient Mariner."

Of course, no one in Coleridge's time knew that the movement of surface plankton, microscopic organisms floating in seawater, caused the "tracks of shining white." Scholars were just beginning to try to explain the natural world in scientific terms. For Coleridge, they were God's magic. His intentions were not scientific or environmental; they were religious. Coleridge had been a minister. In fact, at the start of the year he wrote "The Ancient Mariner," Coleridge had left the pulpit to devote his life to writing. He wrote in a letter: "If I wish to acquire knowledge as a philosopher and fame as a poet, I pray for grace that I may continue to feel what I now feel, that my greatest reason for wishing the one & the other, is that I may be enabled. . . to defend Religion ably."[20] Coleridge saw the killing of the albatross as a sin against God, whereas many of today's students see the arrow as a sin against Earth.

Whatever the interpretation of the moral, which surely will continue to change as the Mariner stays on the road, Samuel Taylor Coleridge has achieved at the turn of this century what he first said was his intended goal for *Lyrical Ballads:* demonstrating the beauty of the outdoors while exciting the supernatural imagination. Interspersed with vivid imagery is a narrative,

"Beyond the shadow of the ship, I watched the water-snakes."



rhyming poem that barrels along. It is a rollicking fantasy that takes the reader from a country wedding in England to sea around Cape Horn, then up to the equator in the Pacific and back to England again. The Mariner meets ghosts, sea serpents, a hermit, a skeleton ship, a storm, icebergs, the doldrums of the equator, and the "evil eye." If today's reader does not interpret a green environmental moral from the work, or feel moved to conserve the wild ocean and its inhabitants, then he or she simply enjoys the story and the language, which today seem unique and fresh among contemporary poems.

This afternoon, a student might be exploring the dark carrels of Mystic Seaport's G.W. Blunt White Library to grasp the 1877 edition of "The Rime of the Ancient Mariner." He or she might lift its large protective case, untwirl the clasp, and creak open the book, gasping at the haunting black-and-white illustrations of Gustave Doré. This afternoon, that same student might walk back to his or her room and find on the desk an issue of the magazine *E*, a popular environmental publication. Maybe it is the September-October issue, which reads across the cover "Water, water everywhere; innovation and cooperation are helping quench the world's growing thirst."[21] This afternoon, that student might nod his or her head in recognition and appreciation, understanding the reference, attentive to the tale.

Notes

1. Claudia Kalb, "The Iron Albatross," *Newsweek* 132:20 (16 November 1998): 88.

2. James Pinkerton, "Who Benefits? A Presidential Party Paradox: If Clinton Leaves Office, Republicans Lose an Issue, But Democrats Lose an Albatross," *Los Angeles Times*, 25 August 1998, B7; David Schneider, "Water, Water Everywhere: Ice Found on the Moon," *Scientific American* 278:5 (May 1998): 26; Richard Sandomir, "The Ancient Mariner Has Seen It All in Seattle," *New York Times*, 29 September 1995, B18.

3. Herman Melville, *Moby-Dick* (1851; New York: W.W. Norton, 1967), 203, 165. Coleridge does not say that the albatross is white in the poem. John Livingston Lowes demonstrates it is likely Coleridge wrote of the "sooty albatross," which is black, see *The Road to Xanadu: A Study in the Ways of the Imagination* (Boston: Houghton Mifflin, 1927), 226.

4. Martin Gardner, ed., *The Annotated Ancient Mariner* (New York: Bramall House, 1965), 36.

5. Mary Moorman, *William Wordsworth: A Biography* (Oxford: Oxford University Press, 1965), 348; this explanation appeared in a note to "We Are Seven" in 1843; sources give many variations on punctuation.

6. William Wordsworth, *Lyrical Ballads, and Other Poems, 1797-1800*, ed. James Butler and Karen Green, (Ithaca: Cornell University Press, 1992), 3; Moorman, *William Wordsworth*, 446; Moorman explains the "green island" is a symbol for Sockburn, England.

7. Lowes, *The Road to Xanadu*, 260; Samuel Taylor Coleridge, *Biographia Literaria: or Biographical Sketches of My Literary Life and Opinions*, ed. James Engell and W. Jackson Bate, vol. 2 (Princeton: Princeton University Press, 1983), 196; italics are Coleridge's; Coleridge did not complete "The Brook."

8. Lowes, *The Road to Xanadu*, 131; Robert Welsch, "Introduction," *Captain Cook: Voyages of Discovery*, ed. John Barrow, (Chicago: Academy Chicago Publishers, 1993), i; Lowes, *The Road to Xanadu*, 27, 87-92, 261-94; Coleridge listed the story of Fletcher Christian as a potential project in his note book of 1795-98. Lowes argues convincingly that many of Coleridge's descriptions of the sea and creatures were influenced by Cook's journals.

9. Gardner, *The Annotated Ancient Mariner*, 2; Harold Bloom and Lionel Trilling, *The Oxford Anthology of English Literature*, 2:125, (Oxford: Oxford University Press, 1973), cited from Wordsworth, *Lyrical Ballads, and Other Poems, 1797-1800*, xi; Coleridge, *Biographia Literaria*, 6.

10. Samuel Taylor Coleridge, "The Rime of the Ancient Mariner", *Poetical Works* (1834), part 2, lines 103-06; citations from Gardner, *The Annotated Ancient Mariner*, 1965; Coleridge wrote that the Mariner's ship was the first to enter the Pacific Ocean, yet Sir Francis Drake had rounded Cape Horn into this sea nearly 280 years past. Coleridge obviously intended his tale to take place before then.

11. *Rime of the Ancient Mariner*, 5.367-72.

12. Wordsworth, *Lyrical Ballads, and Other Poems, 1797-1800*, 738-760. In 1798 this was in 6.445-46; now it is 6.440-41.

13. *Rime of the Ancient Mariner*, l.11, 6.444-47.

14. Gardner, *The Annotated Ancient Mariner*, 21.

15. Wordsworth, *Lyrical Ballads, and Other Poems, 1797-1800*, 22, 791.

16. Lowes, *The Road to Xanadu*, 302.

17. *Rime of the Ancient Mariner*, 7, gloss 7, 7.610-17.

18. Richard Holmes, *Coleridge: Early Visions* (New York: Viking Penguin, 1989), 173; *Rime of the Ancient Mariner*, 4.272-76.

19. Lowes, *The Road to Xanadu*, 75.

20. Holmes, *Coleridge*, 181.

21. Samuel Taylor Coleridge, *The Rime of the Ancient Mariner* (New York: Harper and Brothers, 1877); *E:The Environmental Magazine* 9:5 (September-October 1998).

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"The Slack Eend of a Lyin' Tale"

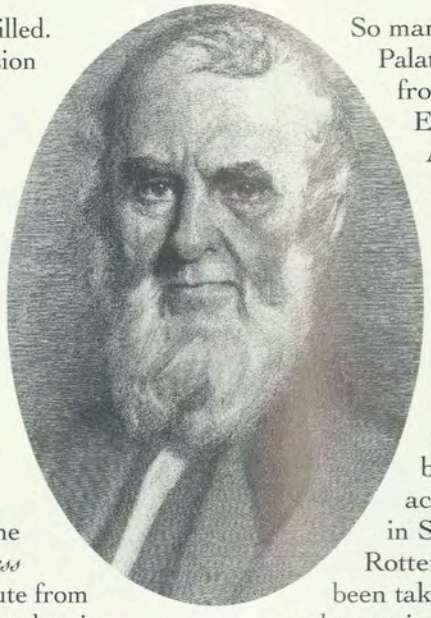
John G. Whittier and William G. Simms Retell the Wreck of the Princess Augusta

MARY K. BERCAW EDWARDS

In Rudyard Kipling's novel *Captains Courageous*, young Harvey Cheyne is called on to entertain the fishermen aboard a fishing schooner. When he begins to recite "Skipper Ireson's Ride" by John Greenleaf Whittier, Captain Disko Troop interrupts:

All you're goin' to say [is]. . . . All dead wrong from start to finish, an' Whittier he's to blame. I have no special call to right any Marblehead man, but 'tweren't no fault o' Ireson's. . . . Whittier he come along an' picked up the slack eend of a lyin' tale, an' tarred and feathered Ben Ireson all over onct more after he was dead. 'Twas the only time Whittier ever slipped up, an' 'tweren't fair.[1]

Disko Troop was wrong, although not about Ben Ireson. Whittier *did* have the Ireson story wrong—but that was hardly the only time Whittier ever "slipped up." He also "slipped up" in his poem "The Palatine." In that poem, Whittier blames the colonial residents of Block Island, Rhode Island, for luring an immigrant ship on to the beach to salvage its contents for profit, resulting in the death of all of the immigrants and the annual appearance of supernatural lights on the sea to remind the islanders of their crime. Almost everything Whittier includes in "The Palatine" is wrong—from the name of the ship, to the assertion that false lights were used to lure the ship ashore, to the belief that all the passengers were killed. Yet Whittier's version of the story is the one that almost everyone knows, and few who know the poem doubt its veracity. Only Block Islanders and a few English professors know the true story.



What, then, is this story? On 27 December 1738, the English ship *Princess Augusta* was en route from Rotterdam to Pennsylvania when it wrecked on the northernmost spit of Block Island, an area called "The Hummocks." The ship had left Rotterdam with over 300 immigrants from an area in the upper Rhine valley of Germany called the Rhine Palatinate. In the first decades of the eighteenth century, German immigrants flooded into the American colonies, a large proportion of them settling in the tolerant colony of Pennsylvania. Many of these immigrants were from the Palatinate, and they were driven to leave their homeland by continuous and destructive warfare, religious persecution, and the tyranny of princes of small domains. Germany was broken up into hundreds of practically independent principalities, the rulers of which heavily taxed their subjects. So many people left the Palatinate that emigrants from Germany in England and America were commonly called "Palatines."[2]

The *Princess Augusta* had sailed from Rotterdam in August, making a stop at Cowes on the Isle of Wight before setting out across the Atlantic in September. In Rotterdam, water had been taken on board in casks previously used for wine, and its poor quality caused an outbreak of typhoid fever. If that were not enough, the ship had been beset by head winds and heavy seas, so what might have been a six-week passage had taken twelve by the time the damaged

John Greenleaf Whittier (1807-1892) was born in Haverhill, Massachusetts, and raised in the Quaker faith. Largely self-taught, he became an influential editor and a poet who celebrated New England traditions. As a social critic, Whittier was a prominent abolitionist. He was at the height of his popularity as a poet during the 1860s, when he composed "The Palatine." This engraving was published in Scribner's Monthly *18 (1879). (Mystic Seaport, G.W. Blunt White Library)*

Princess Augusta reached soundings off southern New England on 19 December. The Palatine immigrants had exhausted their food, and more than 200 of them were dead from either typhoid or hunger and exposure. Even the captain, George Long, was dead, leaving the first mate, Andrew Brook, in command.

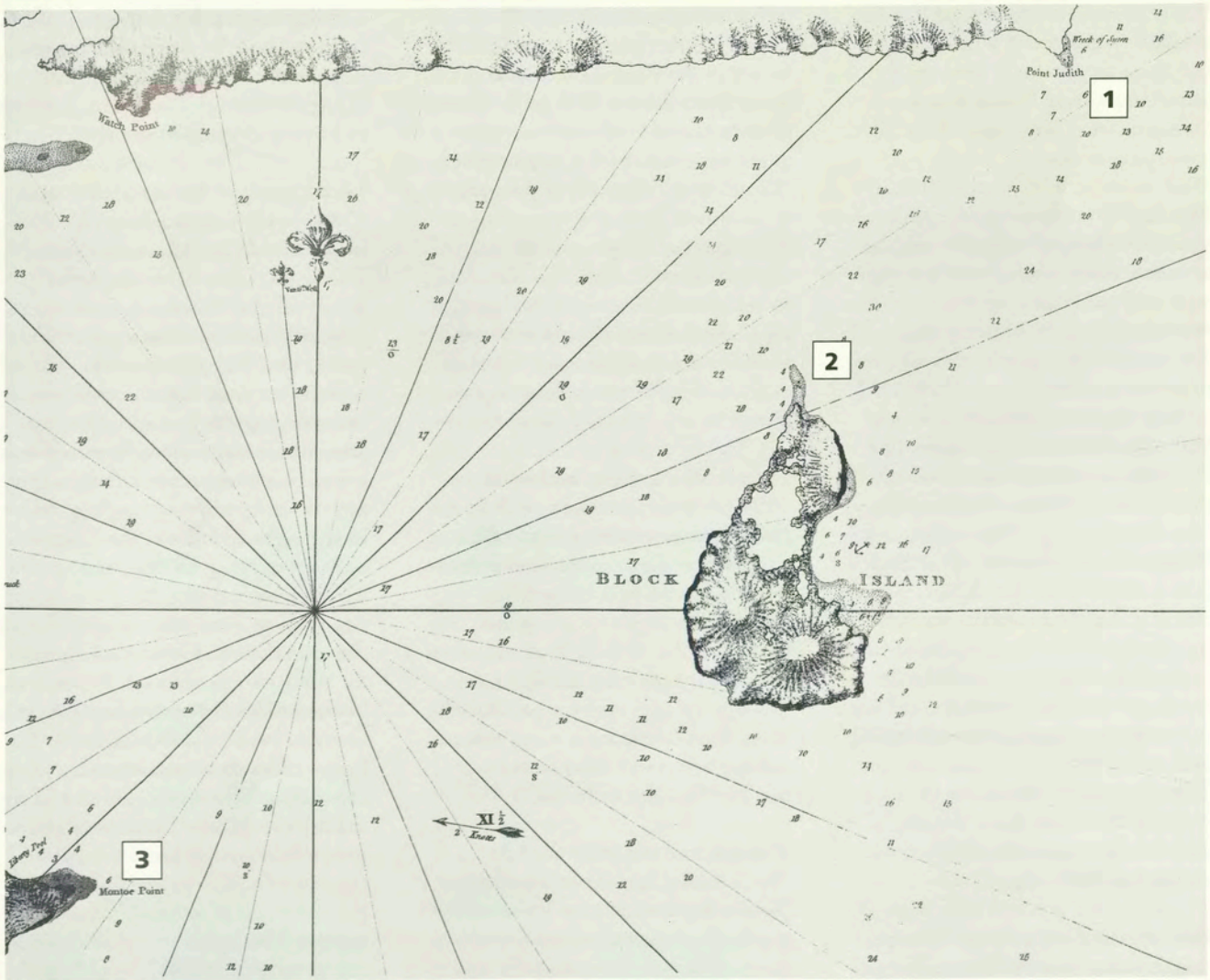
Brook beat the ship up to the Rhode Island coast and lay-to off Point Judith with a distress signal hoisted on 27 December. After 1-1/2 hours, with no help forthcoming, he called the crew aft and made the decision to try to reach Philadelphia. The high winds and heavy snow reported that day suggest a northeast storm had arisen, making it safest to run downwind toward their destination. If the wind shifted, they would make for New York or sail back to Newport, Rhode Island.

To reach the open sea the *Princess Augusta* would have to sail a bit west to clear Block Island before steering south to leave Montauk Point to starboard. With clear visibility, this would have been a simple piloting task; with heavy snow obscuring the horizon and with the considerable tidal currents of Block Island Sound crossing their course, the problem was more than Brook could handle. If Brook had John Seller's *The English Pilot, The Fourth Book* (London, 1721) for reference, the chart of New England would have misled him, for it placed Block Island due south, rather than southwest, of Point Judith and Montauk Point due west, rather than southwest, of Block Island.

At about 2:00 in the afternoon, what looked like a cloud appeared about a hundred yards ahead of the ship. Brook ordered the helm hard to port, but before the ship responded she ran hard aground on The Hummocks, the shoal of

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This detail from Joseph F.W. DesBarres's 1780 Atlantic Neptune *chart, "Block Island and Environs," shows the relationship of Point Judith (1), The Hummocks at the north end of Block Island (2), and Montauk Point (3). Steering blindly out to sea from Point Judith to clear Montauk, the* Princess Augusta *first grounded on the east side of The Hummocks, then floated free to strike on the steep beach on the northeast side of Block Island, and finally drifted around the north end and broke up against the island's northwest shore. (Mystic Seaport, G.W. Blunt White Library)*



sand and boulders extending north of Block Island. After two hours the tide rose enough to float her, but she then slammed into the beach hard enough to dislodge a plank. The beach dropped off so steeply that the ship lay against the shore with her bowsprit overhanging dry land.

Captain Brook set off across the snow-covered island and found Chief Constable Simon Ray. They returned to the *Princess Augusta*, and Ray persuaded the captain to set his sheet anchor (a large, emergency anchor stowed near the foremast shrouds) to keep the ship from drifting away. The islanders then took off the surviving Palatines, over 100 people, "sick, froze and almost starved." Simon Ray later called the rescued immigrants "those Objects of Pity." Two women died on the beach. The others were taken first to two small cottages about a mile away and then to various homes on the island, including Simon Ray's. Over the next few days, 18 to 20 more people died.[3]

The day after the grounding, the islanders pleaded with the captain to remove the immigrants' belongings and to break into "fifteen thousand weight" of bread that the ship carried, partly to feed the shipwrecked immigrants and partly to help the islanders with the cost of feeding and housing them. But the captain refused, and used the ship's boat to remove his and the crew's belongings. That night, the *Princess Augusta* floated off at high tide, and the islanders again pleaded with the captain for help. Again, he refused, saying he needed the ship's boat to salvage the ship's tackling (anchors, cables, and assorted rigging). His salvaging completed on 30 December, Captain Brook "did order to unbend the Cable from the aforesaid Anchor," and the ship was allowed to drift away.[4]

The chests of the sick and frozen immigrants, many of them containing gold, silver, and pewter, were left on board. As the ship drifted around the north end of the island, a small band of islanders rowed out and rescued 20 chests. The next day, 31 December, the *Princess Augusta* was blown ashore on the west side of the island and broke up. Some islanders descended on the beach and salvaged the immigrants' chests. While this may seem like benevolence on the part of the islanders, salvaging, or "wrecking," was done at least partly for profit. Those who salvaged wrecked goods could claim one-third of their total value.

The preceding account of the shipwreck is based on three primary documents: the deposition of the officers of the *Princess Augusta* to Simon Ray, given two weeks after the grounding; a letter, dated 1 January 1739, written by an unknown "Gentleman of Block Island" to the governor and published in the *Boston Gazette*; and a letter from Simon Ray to the *Boston Gazette*, dated 2 March, written in response to the letter from the "Gentleman." But these documents raise almost as many questions as they answer. Why wouldn't Captain Brook allow the islanders to remove the immigrants' belongings? And especially why was the anchor cable unbent and the ship cast adrift with the belongings still aboard?

Robert W. Carlson, author of a 1994 pamphlet on the wreck of the *Princess Augusta*, suggests that the captain struck a bargain with those islanders who had helped him salvage the ship's tackling: he would let the ship drift so that they could "salvage" the immigrants' belongings and make a profit.[5] The story then becomes a nasty tale of callousness, cold, and suffering, but hardly very dramatic.

Those survivors who died on Block Island were buried near Simon Ray's house, at a site still marked by a small stone monument. Most of the survivors (only 80 or so of the original 300) went on to Pennsylvania. A few stayed on the island; the names of two of these are known. They were both named Katherine: one called "Short Kate" and the other called "Long Kate" or "Dutch Kattern." Long Kate married a black slave named Newport who belonged to "a Mr. Littlefield," and they raised three, possibly four, children. She was later thought to be a witch, and the islanders were afraid of her. The marriage of Long Kate or Dutch Kattern to a slave is one of the most intriguing elements of the whole tragedy. The oral tradition reports that "in her desperation Dutch Kattern cried out from the windswept ship to the people on shore that she would marry any man who would save her. Newport did the job and she was as good as her word." Carlson writes that "This is almost certainly nineteenth century hogwash." Amongst other reasons, it is doubtful that Long Kate spoke enough English or Newport enough German for either to have understood the other.[6]

Like its role in the story of Dutch Kattern, the oral tradition is important to the tale as a whole. The legend that arose from the wreck of the *Princess Augusta* concerns mainly what came to be called the "Palatine Lights." These were seen in all seasons and varied in both magnitude and intensity, sometimes standing still, sometimes moving. Some people thought they saw lines, spars, and rigging ablaze in the lights, with a screaming woman clinging to the rigging. The screaming woman clinging to the rigging of a burning ship shows the transforming power of legend. In Whittier's poem, the ship is burned. The *Princess Augusta* didn't burn; it broke up. But because the lights came to be associated with the guilt of those who failed to help the survivors, and because some people claimed to have seen the rigging of a ship in the lights, over time the fate of the ship was transmuted. The lights stopped appearing shortly after 1812, roughly 75



Surf on the beach at Block Island, ca. 1890. (Mystic Seaport, 64.882.6)

years after the shipwreck.[7] The legend maintains that the lights were seen until the last of the participants died.

John Greenleaf Whittier was a Quaker poet, born in Massachusetts, whose poetry comes from his deep connection to, and knowledge of, the life and legends of New England as well as his strong commitment to the abolition of slavery. He learned of the "Palatine" legend from his friend Joseph P. Hazard of Newport, Rhode Island, two years before writing the poem. The first hint of the poem appears in his letter to Annie Fields, wife of James T. Fields, Whittier's friend and publisher: "I have written a little ballad which I am quite doubtful of, and wish I could consult thee and James T. about it. If my head will allow me to copy it and correct it, I shall send it to you, if you do not anticipate me by coming yourselves." Whittier next mentions the poem in the postscript to a letter of 30 October 1866 to James T. Fields: "I shall not forget the poem for January No. [number]." But Whittier's most important letter about "The Palatine" appeared after the poem was published, first in the *Atlantic Monthly* in January 1867, and later that year in a collection called *The Tent on the Beach*.[8] The Block Islanders were furious with the poem and complained to Whittier, who replied on 21 October 1876:

In regard to the poem "The Palatine", I can only say that I did not intend to misrepresent the facts of history. I wrote it after receiving a letter from Mr. Hazard of Rhode Island, from which I certainly inferred that the ship was pillaged by the Islanders. He mentioned that one of the crew to save himself clung to the boat of the wreckers, who cut off his hand with a sword. It is possible that my correspondent followed the current tradition on the mainland.

Mr. Hazard is a gentleman of character and veracity, and I have no doubt that he gave me the version of the story as he heard it.

Very Truly Thy Friend,
John G. Whittier[9]

It seems that Whittier was used to defending his work, for he had to write a similar letter to the historian of Marblehead in regards to his poem "Skipper Ireson's Ride":

My dear Friend: I heartily thank thee for a copy of thy History of Marblehead. . . . I have now no doubt thy version of Skipper Ireson's ride is the correct one. My verse was founded solely on a fragment of rhyme which I heard from one of my early schoolmates, a native of Marblehead.

I supposed the story to which it referred dated back at least a century. I knew nothing of the participators, and the narrative of the ballad was pure fancy. I am glad for the sake of truth and justice that the real facts are given in thy book. I certainly would not knowingly do injustice to any one, dead or living.[10]

"The Palatine," as already noted, was included in Whittier's *The Tent on the Beach*. He wrote to James T. Fields of his plan for this collection: "I have represented thee, Bayard Taylor, and myself, living a wild tent life for a few summer days on the beach, where for lack of something better I read

my stories to [you]. My original plan was the old Decameron one—each person to read his own poems."[11] The frame of the poem allowed one of its most intriguing elements: the questioning and then the reassertion of the truth of the poem. In "The Palatine," the "Reader" calls Block Island by its Indian name, "Manisees." After the poem ends, the "Traveller" muses:



Your Manisees
Is fairy-land: off
Narragansett shore
Who ever saw the isle or
heard its name before?

The "Reader" answers:

No ghost, but solid turf and rock
Is the good island known as Block.[12]

The solid rhythm and meter of these lines, especially the heavy finality of the word "Block," confirm the existence of the island and also, by extension, of the story.

It is not unexpected to find that Whittier wrote a poem about a New England legend. His first book, published in 1831, was *Legends of New England*.[13] But Whittier was not the only major nineteenth-century poet to write on the Palatine legend. The other was, surprisingly, William Gilmore Simms, the Southern novelist and poet, who rarely left his native Charleston, South Carolina. Simms's poem, entitled "The Ship of the Palatines," was published in 1843, 24 years before Whittier's poem appeared.

Simms at least understood where the name "Palatine" originated. He footnoted the line "A little band of German Palatines": "So called, as they came from the Palatinate." He wrote in the headnote to his poem:

The tradition upon which the following legend is founded, is still, at the present day, somewhat current in the "Old North State." Within the last twenty years, indeed, we have seen in the newspapers a statement of the reappearance of the spectre ship of the Palatines, "all a-fire," and have been edified with the affidavits of good citizens, so solemnly impressed with the truth of the apparition, that they have not scrupled to make oath to the fact before the magistrates. . . . I have treated [the poem] according to the tradition, without seeking to graft upon it any of my own inventions.[14]

This headnote is intriguing in several ways. First, the mention of sworn affidavits reflects contemporary accounts of the "Palatine lights." One of the best-known of the affidavits was written in 1811 by an East Haddam, Connecticut, doctor, Aaron C. Willey, who claimed "this curious irradiation rises from the ocean near the Northern point of [Block] Island." Second, the headnote makes it clear that the legend had been transferred to the "Old North State" of North Carolina, which had had a settlement of Palatines after 1710. Although there is no documentation of a Palatine immigrant ship being destroyed on the Outer Banks of North Carolina, Simms was an avid antiquarian of Southern history and did not "graft upon [the legend] any of my own inventions." Unlike the immigrants of the *Princess Augusta*, Simms's Palatines had a fair passage:

They cross'd the seas,—
God smiled upon their voyage, till the shores
Of Carolina, gathering on their gaze,
Rose up in welcome."[15]

The writing of Simms's poem is hard to trace. Simms mentioned sending "five stories to your care for Snowden" in a letter to his friend and agent James Lawson on 27 July 1840. In a later letter to Lawson, he wrote: "I will probably in the course of a week or two proceed to manufacture for Snowden the five 'tails' in question." The "tales for Snowden" are mentioned twice more in letters to Lawson—and there the trail vanishes. The poem was first published in the *Ladies' Companion*, edited by William W. Snowden, in July of 1843.[16] It was reprinted in Simms's most important collection of poetry, *Poems Descriptive, Dramatic, Legendary and Contemplative*, published in two volumes by Redfield in New York in 1853.

Minor poets also published accounts of the Palatine legend. Carlson notes another poem that stems from the *Princess Augusta* incident. It is a slavish imitation of Whittier called "The Phantom Ship" by the Reverend A. G. Palmer of Stonington, Connecticut.[17]

So, how do Whittier's and Simms's poems reflect the facts of the shipwreck of the *Princess Augusta*? Simms's account is closer in its details to the actual shipwreck. In his poem, the captain and crew become greedy upon seeing the gold and jewels brought by the immigrants, and that night, off the coast of Carolina, they murder first the men and next the women and children. They gather up the immigrants' wealth, then, after setting the ship afire, they leave in the ship's boats. Each year, "Upon that fearful anniversary," "the spectre vessel, still a-blaze" appears—and will continue to appear until the

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William Gilmore Simms (1806-1870) was born in Charleston, South Carolina, and studied law before taking up poetry and literature. As a novelist, poet, and editor, Simms celebrated South Carolina history and became a spokesman for Southern culture. This bust of Simms, by sculptor J.Q.A. Ward, was published in Harper's New Monthly Magazine *57 (June 1878). (Mystic Seaport, G.W. Blunt White Library)*

sons of all the men involved are dead.[18] Note that the evil in the story is committed by the captain and crew, which is close to the historical account, but that all the passengers are killed and the ship is set afire. Simms's captain and crew are more evil than the actual Captain Brook and his crew, but Simms's characters appear to be developed from the historical ones.

Whittier's poem strays further from the historical record. In his poem, the Block Islanders use false lights to draw the ship to its death, then strip the vessel of its valuables and burn it, leaving all the survivors to die on the beach. Each year, on the anniversary of the wreck, the burning ship appears. Here, the evil comes from the islanders.

Whittier uses the image of a photographic negative to convey the perpetuity of evil when he asks:

Do pictures of all the ages live
On Nature's infinite negative,
Which, half in sport, in malice half,
She shows at times, with shudder or laugh,
Phantom and shadow in photograph?

The idea that all deeds live on in the place where they were committed is likened to the negative of a photograph. Nature can shine through any event on the negative and make it reappear, long after it has happened. Whittier asks:

Is there, then, no death for a word once spoken?
Was never a deed but left its token
Written on tables never broken?"[19]

The historical event of the wreck of the *Princess Augusta* was one of callousness and greed, but not murderous cruelty or evil. By the mid-nineteenth century, it had been skewed into something that injuriously tainted the world's perception of Block Islanders. Most of the islanders were kind, helpful, and generous, but all have been tarred with the same brush of cruelty. If callousness and neglect result in such a negative image, imagine the long-term effects of real cruelty and evil.

Notes

1. Rudyard Kipling, *Captains Courageous* (1896, 1897), chapter 4.

2. Almost all the information on the wreck of the *Princess Augusta* comes from Robert W. Carlson, *The Palatine Ship: Ghost Ship of Block Island* (College Park, Maryland: Archaeoastronomy Press, 1994); "Increase in German Immigration in the Eighteenth Century, and Its Causes," in Albert Bernhardt Faust, *The German Element in the United States* (1909, 1927; reprint, New York: Arno Press and The New York Times, 1969), 53-72.

3. Simon Ray to the *Boston Gazette*, 2 March 1739, quoted in Carlson, *Palatine Ship*, 26.

4. Carlson, *Palatine Ship*, 27; one report indicates that two of the Palatines had been left on board, but no other accounts mention either their rescue or their death on board.

5. Ibid., 36.

6. Ibid., 38, 39.

7. Ibid., 46.

8. Whittier to Annie Fields, 18 August 1867 [*sic*], Samuel R. Pickard, ed., *Life and Letters of John Greenleaf Whittier*, vol. 2 (Boston: Houghton, Mifflin, 1894), 526-27; John B. Pickard, *The Letters of John Greenleaf Whittier*, vol. 3 (Cambridge: Belknap Press of Harvard University Press, 1975), 138; the footnote states that "'The Palatine' appeared in the January *Atlantic* [1867]"; "The Palatine" appeared in the *Atlantic Monthly* 19 (January 1867): 51, and then in *The Tent on the Beach, and Other Poems*, 1867; information from Thomas Franklin Currier, *A Bibliography of John Greenleaf Whittier* (Cambridge: Harvard University Press, 1937), 318 (#132).

9. Quoted in Carlson, *Palatine Ship*, 48.

10. Quoted in Robert Penn Warren, *John Greenleaf Whittier's Poetry: An Appraisal and a Selection* (Minneapolis: University of Minnesota Press, 1971), 134.

11. *The Decameron* is a collection of tales from many sources written by Giovanni Boccaccio and assembled between 1349 and 1351. Seven women and three men leave plague-infested Florence and amuse themselves by each telling one tale every day for ten days, making a total of 100 tales; quoted in Pickard, *Life and Letters of John Greenleaf Whittier*, 507.

12. "The Palatine," in Hyatt H. Waggoner, ed., *The Poetical Works of Whittier* (Boston: Houghton Mifflin, 1975), 258-59.

13. Lewis Leary, *John Greenleaf Whittier* (New York: Twayne, 1961), 11.

14. William Gilmore Simms, *Poems Descriptive, Dramatic, Legendary and Contemplative*, Reprint of the 1853 edition (New York: Arno Press, 1972), 297, 294.

15. Dr. Aaron C. Willey to a colleague in New York, 10 December 1811, quoted in Carlson, *The Palatine Ship*, 41; see, for example, the mention of a visit to Bryant in July 1837 in John Caldwell Guilds, *Simms: A Literary Life* (Fayetteville: University of Arkansas Press, 1992), 86; Simms, *Poems Descriptive, Dramatic, Legendary and Contemplative*, 294, 297-98.

16. Simms to James Lawson, 27 July 1840, in Mary C. Simms Oliphant, Alfred Taylor Odell, and T. C. Duncan Eaves, eds., *The Letters of William Gilmore Simms*, vol. 1: 1830-1844 (Columbia: University of South Carolina Press, 1952), 180; Simms to James Lawson, 15 August 1840, *Letters*, 1:184; Simms to James Lawson, 28 September, 27 October 1840, *Letters*, 1:191, 195; "The Ship of the Palatines. A Legend of the North Carolina Shore," *Ladies' Companion* 19 (July 1843): 132-34 (author of *Atalantis*); information from James Everett Kibler, Jr., compiler, *The Poetry of William Gilmore Simms: An Introduction and Bibliography* (Spartanburg, South Carolina: Southern Studies, 1979), 339.

17. Carlson, *Palatine Ship*, 49.

18. Simms, *Poems*, 303.

19. "The Palatine," in Waggoner, *Poetical Works of Whittier*, 259.

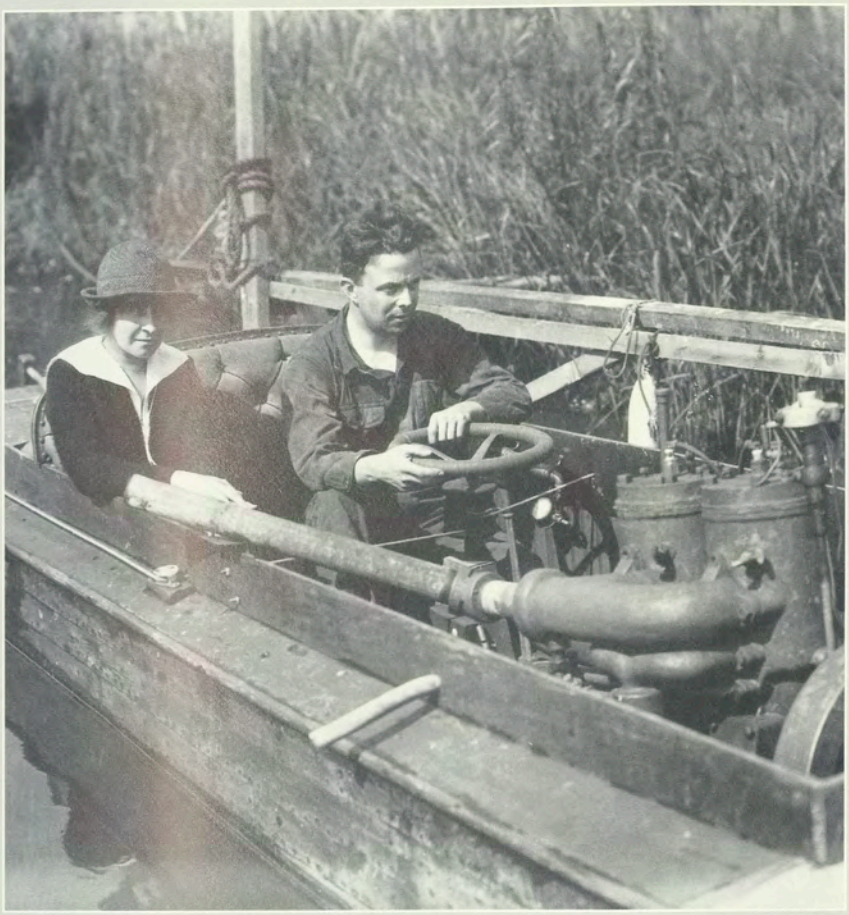
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A Galley Full of Rosenfelds

Yes, that is correct, a galley, not a gallery. Mystic Seaport's handsome and comfortable new Galley Restaurant, which opened in June 1999, is decorated with several displays of photograph's from the Museum's Rosenfeld Collection. The following selection of these images, some of which are published here for the first time, suggests the ways Americans have spent time by the water during the past 100 years.



It took a crew of 60 to go for a sail on the America's Cup defender Reliance. *Designed by Nathanael G. Herreshoff and launched in 1903, the bronze-hulled* Reliance *was intended to take advantage of the 1890 Seawanhaka Rule of yacht measurement, which emphasized waterline length. Everything above the 90-foot waterline was big. She measured 144 feet on deck and, from the tip of her bowsprit to the end of her boom, the rig stretched 200 feet. In this photograph by James Burton, the crew of Norwegian sailors raises the mainsail on the sloop's steel mast. The canvas of that sail is heavier than that of a six-masted coasting schooner, and the 70-foot gaff is about the length of the fishing schooner* L.A. Dunton*'s main boom, while the measured sail area of 16,200 square feet is about twice the* Dunton*'s sail area. The largest boat to race for the America's Cup,* Reliance *easily defeated* Shamrock III *in the 1903 series. She never raced again. (Negative B966, © Mystic Seaport, Rosenfeld Collection, Mystic, Connecticut)*



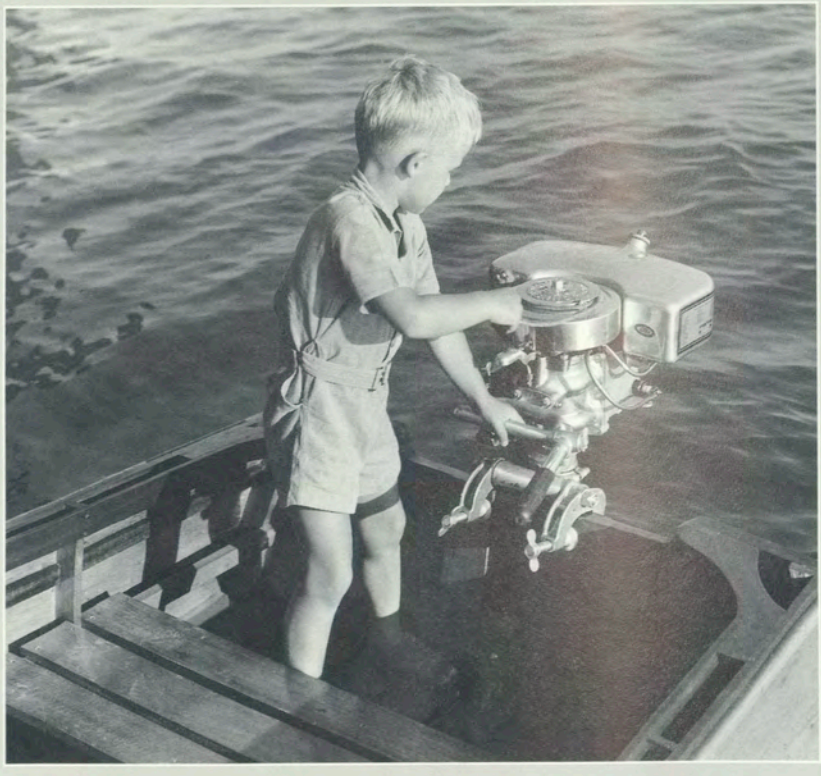
LEFT: Gerald T. White, then editor of The Rudder, *acted as chief timer during the American Power-Boat Association Displacement Boat Championship of America, held at Miami in February 1921. When not keeping the watch on Gar Wood and other racers competing for the Fisher Trophy, White and his wife enjoyed the area. On this day he donned his coveralls to take them into the Everglades in the two-cylinder motorboat* Gunfire, *whose unmuffled engine must have sounded like her name. (Negative 7254F, © Mystic Seaport, Rosenfeld Collection, Mystic, Connecticut)*

BELOW: On the first of July 1916, Cipriano Andrade, Jr., and his family posed proudly for the photographer on the deck of their new powerboat Parakeet. *Designed by Andrade himself, and built by Joseph B. Glasier of Greenwich, Connecticut, the 50-foot motor yacht frequented Long Island Sound because Andrade belonged to the Larchmont Yacht Club. The tight geometry of the scene mirrors the formality of the setting. (Negative 5370, © Mystic Seaport, Rosenfeld Collection, Mystic, Connecticut)*





ABOVE: Dressed in their finery, and perhaps wilting under the sun, spectators in a handsome motor launch watch the competitors drift by during a Larchmont Yacht Club race on 16 July 1921. (Negative 6424F, © Mystic Seaport, Rosenfeld Collection, Mystic, Connecticut)



RIGHT: In this 1933 advertising shot for Johnson outboards, the Rosenfelds captured a common boyhood dream of operating a gleaming motor on a handsome varnished runabout. But how many boys could afford to make such a dream a reality in the depths of the Great Depression? (Negative 65506F, © Mystic Seaport, Rosenfeld Collection, Mystic, Connecticut)

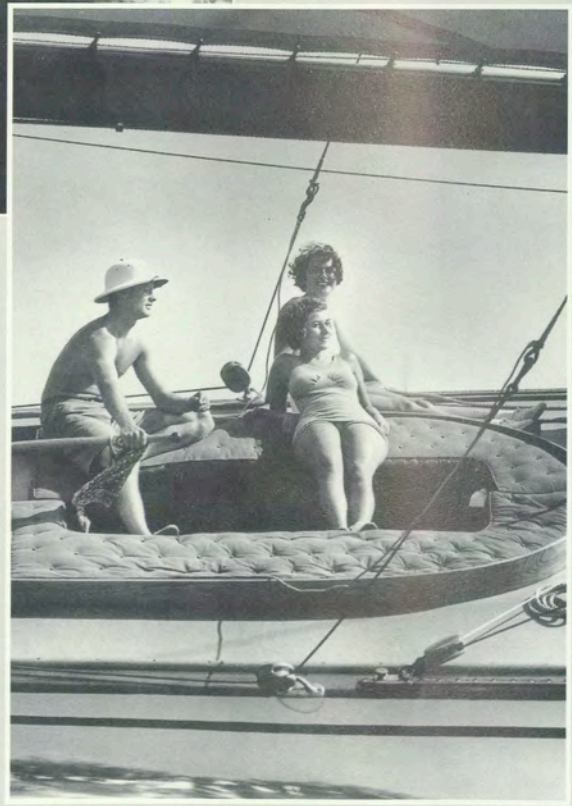
ABOVE: Showing off the latest in fashionable beach wear, a group gathers at the water's edge at Long Branch, New Jersey, 31 July 1929. It is still three months before the stock market crash that announced the Great Depression, and these beachgoers are ready to enjoy themselves with a refreshing swim or simply lounging on the sand. Notice the inflatable toys. Long Branch had been a popular resort since before Winslow Homer painted there in the 1870s, and it remains so 70 years after this photograph. (Negative 35841, © Mystic Seaport, Rosenfeld Collection, Mystic, Connecticut)



RIGHT: Emerging from the dark and icy waters of New York Harbor, a hardhat diver returns to fresh air after helping lay an underwater telephone cable, 21 March 1916. (Negative 4972F, © Mystic Seaport, Rosenfeld Collection, Mystic, Connecticut)



On a wet afternoon in 1962, most of the 12-Meter sloop Weatherly's *11-man crew act as moveable ballast, hanging on the weather rail to keep the boat upright as she works to windward. Built by Luders for the 1958 America's Cup defense trials,* Weatherly *defended the cup against the first Australian challenger,* Gretel, *in 1962. Her skipper, Bus Mosbacher, won the series with skillful sailing because* Weatherly *was not as fast as* Gretel. *(Negative 169567-30, © Mystic Seaport, Rosenfeld Collection, Mystic, Connecticut)*



While his crew enjoys the sun, William J. Strawbridge takes the helm of his new 12-Meter sloop Mitena. *Designed by L. Francis Herreshoff and built at the Herreshoff yard in Bristol, Rhode Island, in 1935, the 72-foot cutter conformed to the International 12 Meter Class measurements. This study in the informal pleasure of sailing is quite a contrast to earlier yachting views, and quite a contrast to the way 12-Meter sloops would be sailed for the America'a Cup, beginning in 1958. (Negative 72150F, © Mystic Seaport, Rosenfeld Collection, Mystic, Connecticut)*



It has been 16 years since the 12-Meter Australia II, *with its winged keel, captured the America's Cup from the defending New York Yacht Club boat,* Liberty, *off Newport, Rhode Island, in September 1983. Stanley Rosenfeld captured the excitement of the series in this long shot of the spectator fleet surrounding* Australia II. *(Negative 1984.187.30397CN, © Mystic Seaport, Rosenfeld Collection, Mystic, Connecticut)*

Collecting for America and the Sea

The Nathaniel L. Stebbins Collection

Nathaniel Livermore Stebbins (1847-1922) is recognized as one of the leading American maritime photographers. With a recent acquisition of glass-plate negatives of yachts and fishing vessels by Stebbins, Mystic Seaport has made a small but important addition to its holdings of more than one million marine photographs.

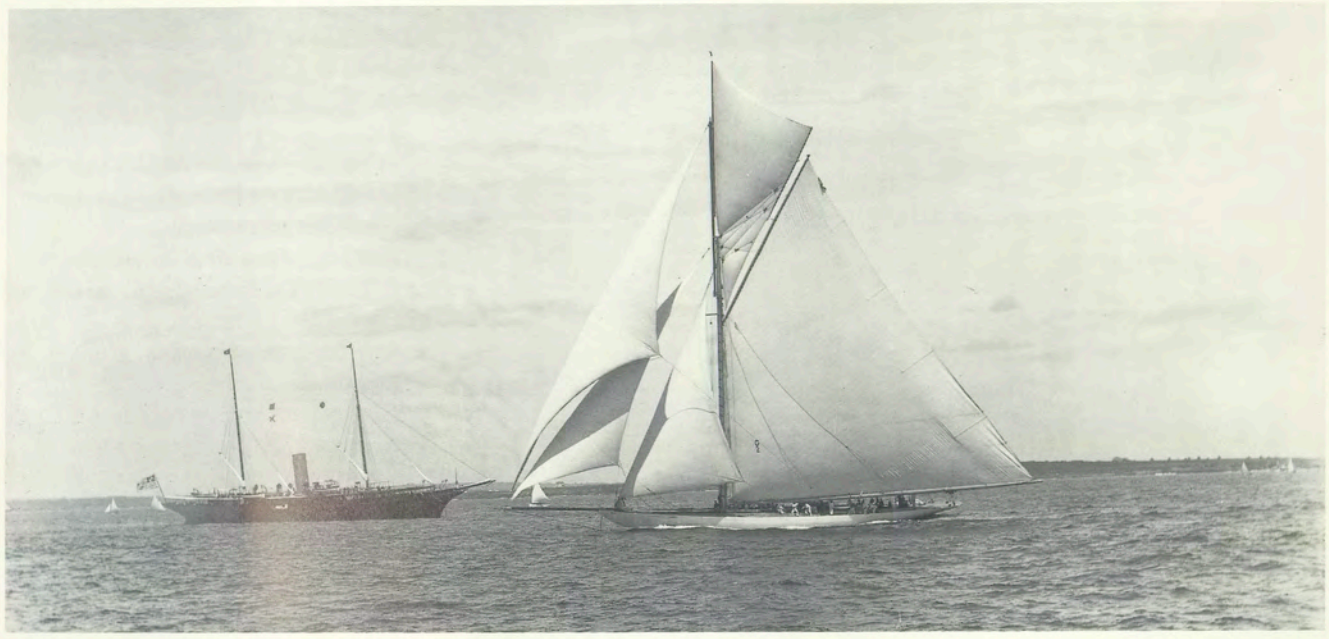
N.L. Stebbins had roots in Massachusetts, but he was born far from blue water in Meadville, Pennsylvania. The son of an influential Unitarian minister, Stebbins became fascinated with the sea at an early age and made at least one ocean voyage to South America as a passenger in a sailing vessel. He took up amateur photography about 1882 and became so involved that he gave up his regular business to become a photographer in 1884. Surviving business records and negative numbers suggest that Stebbins took about 25,000 photographs during a career that lasted from 1884 to 1922. Like his New York contemporaries, James Burton and Charles E. Bolles, and the somewhat younger Morris Rosenfeld and Edwin Levick, Stebbins accepted a wide variety of photographic commissions, but about 15,000 of his negatives apparently were of maritime subjects.

Yachting was Stebbins's particular interest. He joined the Corinthian and Eastern Yacht Clubs of Marblehead, as well as the Boston, Hull, and Massachusetts Yacht Clubs. He owned or chartered a number of yachts, including a 40-foot sloop, the 60-foot steam yacht *Ella* in 1890, and the 26-foot yawl *Penguin* in 1901. To photograph important races or commercial vessels he might charter a tugboat as a platform for his camera.



On 6 October 1898, Stebbins took his camera onto Boston Harbor to record the new fishing schooner Mattakeesett. *The 85-foot* Mattakessett *was the first of Thomas F. McManus's innovative "Indian head" fishing schooners to be launched, taking to the water at Essex, Massachusetts, in March 1898. The convex "spoon" bow that became a characteristic of McManus designs—witness Mystic Seaport's* L.A. Dunton*—shows well here. With a cutaway bow below the waterline, a deep keel, and a tall, well-balanced rig, this fast, maneuverable design influenced the form of New England fishing vessels through the end of the schooner era in the 1920s. The* Mattakeesett *was one of five similar schooners commissioned by Boston fish dealer Sanford C. Winsor to expand the fleet serving Boston's fresh fish market at a time when Gloucester, with its far larger fleet, was competing for the fresh fish business. Within a few years, Winsor and the other Boston dealers had made Boston the world's second busiest fishing port. Stebbins negative 9566. (Mystic Seaport, 98.78.41)*

Stebbins sold many prints of his work, and he also produced several bound volumes of photographs of yacht types. His *American and English Yachts* (1887), with text by designer Edward Burgess, and *Yacht Portraits of the Leading American Yachts* (1889), were important early examples of



During the New York Yacht Club's Astor Cup Race off Newport, Rhode Island, on 14 August 1899, Defender *crosses the line near the committee boat,* Corsair. *Nathanael Greene Herreshoff designed the 123-foot sloop* Defender *for the 1895 America's Cup competition.* Defender *was innovative among U.S. America's Cup defenders in having a deep keel rather than a centerboard. Somewhat less successful was her light aluminum and bronze hull, which quickly began to corrode in salt water.* Defender *met the Earl of Dunraven's* Valkyrie III *in a three-race series off Sandy Hook in September 1895.* Defender *won the first race;* Valkyrie III *won the second but was disqualified after she fouled* Defender *at the start; and* Defender *won the third race by default after the Earl of Dunraven withdrew in protest over the foul and what he believed was unfair reballasting of* Defender. *By 1899* Defender *was outclassed by* Columbia, *which defeated her in this race and went on to defend the America's Cup in October. J.P. Morgan's* Corsair *(the third Morgan steam yacht of that name) was perhaps the most handsome steam yacht of her age. Designed by J. Beavor-Webb and launched by T.S. Marvel at Newburgh, New York, in 1899, the 304-foot steel yacht became the New York Yacht Club flagship during Morgan's tenure as commodore. A grand sight on the Hudson, in New York Bay, or in European waters,* Corsair *served Morgan and his son well for many years in both business and pleasure. Stebbins negative 10539. (Mystic Seaport, 98.78.36)*



Edward Burgess designed the steel centerboard schooner Constellation, *which was launched by Henry Pipgras at City Island, New York, in 1889. The 131-foot yacht was built for Edwin D. Morgan, but Bayard Thayer of Boston owned her when Stebbins photographed her during the Eastern Yacht Club's Annual Regatta off Marblehead on 30 June 1900. With winds up to 35 miles per hour, and a "lively sea," it was an exciting race between* Constellation *and the 102-foot sloop* Athene *for the club's Puritan Cup.* Athene *won the cup when* Constellation*'s main gaff jaws broke during the 4 3/4-hour race. Thayer employed the former fisherman Nate Watson as sailing master and a crew of Norwegians who came to America between May and October as the foremast hands of this elegant schooner. Stebbins negative 11406. (Mystic Seaport, 98.78.16)*



With her crew keeping a low profile and legendary skipper Charlie Barr at the helm, the 131-foot Columbia *drives by Stebbins's camera on 28 September 1901, on the way to winning the first race of her second successful defense of the America's Cup. Designed by N. G. Herreshoff and launched in 1899, the steel and bronze sloop easily defeated Sir Thomas Lipton's first* Shamrock *to defend the America's Cup in October 1899. Largely through the helmsmanship of Barr,* Columbia *defeated Thomas W. Lawson's* Independence *and the Herreshoff-designed* Constitution *to defend the cup a second time in 1901. Lipton's challenger,* Shamrock II, *may have been the faster boat, but* Columbia *won this race by a minute and 20 seconds and took the series. An immigrant from Scotland, Barr defended the America's Cup three times, twice aboard* Columbia *and finally on* Reliance *in 1903. Stebbins negative 12889. (Mystic Seaport, 98.78.4)*

this documentary use of marine photography. He followed these books with *The Yachtsman's Album* (1896) and *The New Navy of the United States* (1912). His photographs were also published in advertisements, and were used to illustrate magazines such as *The Rudder*.

Even more ambitious was his *Illustrated Coast Pilot* (1891, 1896), which offered the navigator photographic views of lighthouses, harbors, and landfalls on the Atlantic and, in the second edition, Gulf Coasts. In preparing for this photographic expedition Stebbbins obtained a pilots license for the northeast coast.

Nathaniel Stebbins worked up until his death in 1922. Photographer Edward Gleason purchased his collection of glass-plate negatives, but after Gleason's death in 1928 most of the negatives were sold as scrap glass. Of perhaps 25,000 glass plates, less than 3,000 have survived: 2,500 acquired in 1929 by the Society for the Preservation of New England Antiquities in Boston, about 100 steamship views at the Mariners' Museum in Newport News, Virginia, approximately 100 sailing vessel negatives at the Peabody Essex Museum in Salem, Massachusetts, and the 43 recently obtained by Mystic Seaport. Many original prints from lost negatives exist in public and private collections as well, but the sum is a small fraction of the total output of this great maritime photographer.

The largest published selections of Stebbins photographs can be found in two works by the maritime historian William H. Bunting, *Portrait of a Port: Boston, 1852-1914* (Harvard University Press, 1971), which includes 90, and *Steamers, Schooners, Cutters, and Sloops: Marine Photographs of N.L. Stebbins taken from 1884 to 1907* (Society for the Preservation of New England Antiquities, 1974), which includes 51 images and the best biography of Stebbins.

Designed by Hubbe & Barrows and launched by C. & R. Poillon at Brooklyn in 1884 as the Norma, *the 138-foot steam yacht* Mindora *was owned by C.H. Merrill of Exeter, New Hampshire, a member of the Corinthian Yacht Club of Marblehead. Stebbins photographed the* Mindora *on a hazy day in the fall of 1901. Emerging from the haze in the background is one of the Cunard Line's 622-foot transatlantic steamships of 1893, either the* Campania *or* Lucania. *Stebbins negative 12900. (Mystic Seaport, 98.78.5)*



Book Marks

Donald A. Petrie, *The Prize Game: Lawful Looting in the Days of Fighting Sail* (Annapolis, Maryland: Naval Institute Press, 1999). 230 pages, notes, bibliography, index, $24.95.

The Prize Game, by Donald A. Petrie, is one of those rare have-your-cake-and-eat-it books that manages to combine important scholarship and rip-roaring adventure in one easy to read package. The subtitle, "Lawful Looting on the High Seas in the Days of Fighting Sail," gives some of the flavor of the book, which for all its lawyerly precision, manages to evoke the tang of salt spray and the whine of wind in the rigging with all the panache of a C.S. Forester or Patrick O'Brian.

The promise of prize money—huge awards of gold that could sometimes make a naval officer or privateer rich beyond the dreams of avarice on the basis of half an hour's combat—played such an important part in the way that navies went about their business in the age of sail that it is no exaggeration to say that it defined naval strategy and as a result shaped the course of history for hundreds of years before the advent of steam, steel, and electric telegraph changed everything in the nineteenth century.

Astonishingly, this profoundly significant system of reward has remained largely ignored by maritime historians. According to the publishers, Mr. Petrie's book is the first study on the subject to come out in this country since 1861 (if one discounts a few titles, including, notably, Jerome Garritee's *The Republic's Private Navy: The American Privateering Business as practiced by Baltimore during the War of 1812*, published by Mystic Seaport and Wesleyan University Press in 1977). One suspects that this scholarly lacuna is due not so much to a lack of interest on the part of scholars, for it is a fascinating subject, as it is to the lack of the necessary legal background required to explain its finer points. Fortunately for us, Mr. Petrie is a lawyer, and knows how to lead his readers through the sometimes bizarre complexities governing the rules about who got what, and how much.

The prize game, as Petrie refers to it with deliberate irony, got its start in the days when the crowned heads of Europe could not afford the expense of large navies. When a monarch needed a fleet, he or she simply issued letters of marque and reprisal to owners of private vessels, thus turning them into privateers, with the authority to make war upon the enemy, and to be recompensed for their efforts by a system of monetary awards based on the vessels they took in prize. When permanent navies began to supplant the privateers, the monarchs retained the same system of compensation (after all, who could they get to serve in their navies if there was more money to be made in privateering?), and the practice of laissez-faire warfare continued until quite recent times. Over the years, as the prizes grew richer, the game grew increasingly complicated, and the case law defining the distribution of prize money blossomed proportionately.

Petrie tells his story by focusing on a number of case histories, drawn from the records of prize courts in various parts of the world, and using them to show how the system worked in actual practice. Readers of *The Log* may remember Mr. Petrie's essay on the legal contretemps involving the privateers *Scourge*, *Rattle Snake*, and *True Blooded Yankee*, which appeared in these pages in summer of 1998, and which forms a chapter in his book. Appropriately enough, his essay took a prize itself, winning the Gerald E. Morris Prize Article Contest.

Mr. Petrie's style of presentation is admirably straightforward and unambiguous, and I was particularly grateful for his willingness to interrupt his narrative when necessary to define in layman's language many of the technical terms, such as bills of exchange, sea cartels, and the aforementioned letters of marque and reprisal, that all too many scholars—and novelists—airily let pass without a word of explanation. It is also obvious that he loves the sea, and knows how to write about sailors in their natural habitat, as well as in the courtroom.

The Prize Game is a book that will, I think, find an enthusiastic audience on many levels. Admiralty lawyers will have to read it, whether they want to or not. It is that important. Maritime scholars will find in it answers to questions that have plagued them for years. General readers will find in it some grand sea stories, all of them new, wonderfully told.

This one's a gem, folks.

James Tertius de Kay
Author of *The Battle of Stonington* (1990), *Chronicles of the Frigate* Macedonian (1995), and *The Monitor* (1998)

Robert Foulke, *Sea Voyage Narrative* (New York: Twayne Publishers, 1997) 246 pages, notes, bibliographic essay, index, $29.95.

While Robert Foulke claims to have "drifted" into the study of sea voyage narratives, his route through the literature of the sea is pretty direct. In this work he concentrates on those narratives associated with sea voyages, whether real or fictional, rather than the myriad sea-related topics that could otherwise engulf such an undertaking. Winnowing out material unworthy of inclusion must certainly have been a daunting task because of the tremendous amount of writing on this or related subjects done over the nearly three thousand years, from Ancient Greece to modern America, that are encompassed in this book.

Chapters explore such topics as "The Nature of Voyaging"; "Voyages of Discovery"; and "Voyages of Endurance" while drawing upon authors ranging from Homer and Virgil to Hemingway and Joseph Conrad, from Apollonius of Rhodes to W.H. Auden. Foulke's take on the "Diario" of Columbus's first voyage alone is worth the price of the book. Putting aside past exaltation and current disparagement of Columbus, Foulke attempts to look at the "Diario" not for what it represents, but for what it is, a "full-blown voyage narrative that reflects both the realities of adventurous seafaring and human responses to them" (page 97).

Anyone who loves the sea and stories about human encounters with the sea will appreciate the familiarity Professor Foulke, a sailor and teacher of sea literature, exhibits in his writing about this particularly important genre. As Conrad had no need to "invent" his narrative because he actually lived the life of an experienced mariner, so it is with Foulke. It is obvious that he is able to write clearly about the subject because he teaches it in the classroom, but also because he understands the writers' perspectives from his experience at sea. Such an interesting blend of views makes fascinating reading. The extensive sections given to the notes and references, bibliographic essay, chronology, list of recommended readings, and the detailed index make this a student's, and librarian's, dream. This is a job well done.

Paul J. O'Pecko
Director, G.W. Blunt White Library

In 1975 Bill McCloskey, one-time merchant mariner, U.S. Coast Guard officer, and senior staff member at The Johns Hopkins University Applied Physics Laboratory, begged his way on board a seiner in Kodiak, Alaska, to fish for salmon. Since that time, McCloskey has fished from Alaska's Bristol Bay to Chile, Indonesia, Japan, New Zealand, Norway, the Grand Banks, and Newfoundland, catching sea creatures that include shrimp, squid, crab, cod, herring, tuna, salmon, and minke whales. In *Their Fathers' Work: Casting Nets with the World's Fishermen* (New York: McGraw Hill, 1998. 370 pages, illustrations, index, $24.95), McCloskey reminisces on 23 years of experience in the fisheries of the world, and introduces us to a colorful group of fishermen, some who have since been lost, but all who have shared a passion for this most dangerous of professions. He writes, "I can only tell my tales, outline the issues, and hope for the best. If I've delivered nothing but a lament for those of a dying breed, we'll be the poorer for it" (page xii).

In addition to a fascinating and informative narrative about the technicalities of the individual fisheries, this is as much a thorough and even-handed discussion of conservation issues and political posturing that has played such a large role in management of the worlds seafood stocks since the Magnuson Fishery Conservation Management Act of 1976. In episodes such as the Canada-Spain showdown in 1995, often referred to as the "Turbot War," the struggle for the right to harvest from the ocean has been fought, and McCloskey's narrative clearly and passionately details both the devastation of the world's oceans from overharvesting and the devastation of individuals and whole communities that know no other way of life. In a daring statement, one unlikely to be popular in today's climate, the author states, "Another essence of fishing is the man-made event, accidental and not, that affects whole communities. . . . In Canada, Norway, and Japan, pressure by other nations with citizens of high moral purpose and nothing to lose have closed the hunts for harp seals and for minke whales, fisheries of unendangered species depended on by entire communities" (page 53).

McCloskey also chronicles the 1989 *Exxon Valdez* oil spill in Prince William Sound, the same waters the author piloted as a young Coast Guard officer 38 years before. Again, McCloskey offers a fair and complete analysis of this disaster and its overall effect on the area fisheries, and does not scapegoat any one group, but exclaims:

Although Exxon took the heat and paid the damages, the blame in retrospect lay also with three other organizations. Exxon should, of course, have paid closer attention to the shortcomings of personnel with strategic jobs, from a skipper with an alcohol problem to an unlicensed mate and a timid helmsman. But the Coast Guard was not keeping watch that night on a ship strayed from course, a monitoring duty the underfunded agency had been forced to cancel under budgetary constraints, but apparently had not reported adequately to mariners. Alaska's environmental agencies had maintained an inadequate overview of the Alyeska Pipeline Service Company. And Alyeska,

the consortium of seven petroleum giants who shared the cost and profits of the famed pipeline and was committed to clean up any spill that occurred, did not have adequate spill equipment in working order (page 71).

One of the greatest strengths of this book is McCloskey's ability to highlight the similarities between the fishermen, regardless of the sea creatures for which they fish, or of their national origin. As McCloskey states, "For all their diversification the fishermen of the world have a commonality of outlook and experience that sometimes makes them more brothers around the world than with others of their own countrymen. You can see it in the way they visit on fishing grounds from Norway to Alaska to Chile to New Zealand, boat beside boat, to swap tales, pass messages, discuss weather, and generally complain about how hard times are, while scanning the other deck for clues of good catches and hedging on any of their own bonanzas" (page 352). This is series of intriguing tales, told from firsthand experience, for the job of catching fish, and for the people who do that job the world over. The affection and respect Bill McCloskey feels for these workers of the sea is evident on every page.

Leah Prescott
Manuscripts and Archives
Librarian

Letters

The James Burton photograph of the steamship *St. Louis* on the cover of the Spring 1999 *Log* led several members to inquire if that was the ship involved in the infamous 1939 incident when Jews seeking asylum from Germany were turned away by Cuban and U.S. authorities. The answer is no, they were two very different ships, one American and one German, that shared the same name and each carried their share of passengers on the Atlantic.

The first *St. Louis*, pictured on the Spring 1999 *Log* cover, was launched by the Cramp yard at Philadelphia in 1894. She and the *St. Paul* were built under provisions of an Act of Congress permitting the U.S. registry of the British-built *City of Paris* and *City of New York* if two similar vessels were constructed in the U.S., to encourage the construction of ocean steamships in American shipyards. The *St. Louis* could carry 1,340 passengers, with a crew of 400. Except for service as a transport and cruiser during the Spanish-American War, the 554-foot *St. Louis* provided regular transatlantic passenger service between New York and Southampton, England, from 1895 to 1914. From 1917 to 1920 she was used as a U.S. Navy transport and renamed *Louisville*. Returned to commercial service, she burned and sank. Raised and sold for use as a cruise ship in 1922, she was instead sent to the ship breakers at Genoa, Italy, in 1924.

The second *St. Louis* was a 574-foot diesel-powered ship designed to carry 973 passengers, with a crew of 330. Launched at Vegesack, Germany, in 1928, she was the largest German motorship afloat until 1936. Operated by the Hamburg-America Line, she usually sailed between Hamburg and New York.

As Adolph Hitler consolidated power and promoted his vision of ethnic purity, persecution of Jews in Germany became more overt, with "Kristallnacht" on 9 November 1938 signaling the crackdown that would lead to expulsion or internment. Many Jews tried to flee, but immigration policies and poverty made this difficult for most.

In mid-April 1939 the Hamburg-America Line offered a "special voyage" for those whose travel visas were in order. As a condition of the voyage, the passengers were required to place a deposit for their return fare, though most hoped to use their tickets and visas for a one-way trip to freedom elsewhere.

On 13 May 1939 the *St. Louis* left Hamburg for Havana, Cuba, with 937 Jews who carried visas for temporary entry into Cuba. The ship reached Havana on 27 May, and the travelers began to pass through customs. Without warning, the Cuban president declared that the visas were invalid and confined the passengers to the ship. When Cuban authorities did not relent after six days, the *St. Louis* proceeded to Miami, although the passengers did not have visas to travel to the U.S. Unwilling to cause a diplomatic conflict with Nazi Germany, and showing little sympathy for the Jewish refugees aboard, U.S. authorities turned the *St. Louis* away. After another six days of waiting for a change of policy, the ship headed back across the Atlantic, arriving at Antwerp, Belgium, on 17 June. The king of Belgium had agreed to accept 200 of the refugees, and Great Britain and the Netherlands agreed to take the rest.

Tragically, after coming so close to freedom across the Atlantic, many of the *St. Louis* passengers eventually



American Line steamship St. Louis *(1892-1924). (Mystic Seaport, 79.54.17)*



Hamburg-America Line motorship St. Louis *(1928-1952). (Mystic Seaport, 79.54.80)*

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fell victim to the Nazis they had tried to escape. After the Germans overran the Netherlands and Belgium in 1940, they increasingly heightened their oppression of the Jews there, and *St. Louis* passengers were among the millions of Jews who died a horrible death in concentration camps as part of Hitler's "final solution."

After her infamous voyage, as the battle of the Atlantic began, the *St. Louis* was withdrawn from transatlantic passenger service, taking refuge at Murmansk before returning to Hamburg in 1940. Used as a German naval accommodation ship at Kiel, she was bombed and beached in 1944. From 1946 to 1950 she was used as a floating hotel at Hamburg. The once-notable ship, now notorious for the ordeal of the 937 Jews on board, was broken up at Bremerhaven in 1952.

Your article reminded me of my experience with the DUKW.

The Coast Guard obtained a few of these, I believe toward the end of World War II. Early in 1946 I was an Electronics Tech at Moriches Station, which was the controlling station for Long Island (now it controls the south shore). I was tapped to install a radio aboard. The problem was that a 20-foot antenna that we used didn't work too well with a 15-foot-high vehicle when going under bridges. They had to remember to put it down!

As I remember it, it was an extremely slow vessel in the water and a bit wet in choppy waters. I believe the pumps on the engine you mentioned were used to keep it afloat while under way in the water. . .

When I was stationed in Hawaii, a bunch of homesick GIs hijacked one and started for California! They didn't have enough fuel or food to get very far!

After the war the local government obtained some of them to use for beach evacuations, etc. The maintenance course finally scuttled most of them. . . .

Regards,
Van R. Field
Moriches, Long Island, New York

A Maritime Minute from Mystic Seaport

Sister Sailors of New London County

October 1846, Maui, Hawai'i.

Arriving in Maui aboard the whaleship *Tiger* of Stonington, Mary Brewster learns several other captains' wives are there, including Sarah Gray of Lebanon, Connecticut. Mary writes in her journal, "Called on Mrs. Grey with whom I was very happy to meet, She was a sister sailor, had been absent 27 months, saw her little boy who was born on the ocean."

1990s women are mariners of all varieties, but in 1846 Mary Brewster, Sarah Gray, and other "sister sailors" are just beginning to forsake expected roles ashore to sail with their whaling captain husbands as female pioneers at sea, making multiyear voyages around the globe aboard rough and cramped whaleships: a moment now preserved in the collections at Mystic Seaport.

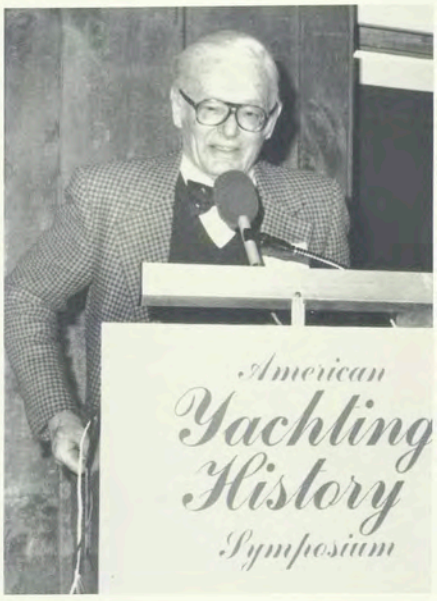
Mystic Seaport Salutes!

OLIN JAMES STEPHENS II

This fall, Mystic Seaport will publish Olin Stephens's memoirs. This esteemed and unassuming gentleman has penned a sensitive tribute to the many people whose lives touched his, while celebrating a career spanning more than six decades and a life of over nine. The written story of Olin's life is part personal history and part technical discussions of yacht design, seen through the eyes of one who has been called the "best yacht designer of all time." Sparkman and Stephens, the design firm Olin founded with yacht broker Drake Sparkman in 1928, has produced more than 2,600 vessel designs, including six America's Cup defenders, winners of nearly every major ocean race held during this century, and numerous one-design classes.

Olin Stephens became a member of Mystic Seaport in 1957, shortly before designing *Columbia*, the first 12-Meter sloop and America's Cup defender of the postwar period. He was elected to the Board of Trustees in 1967 and continues to serve as a Trustee Emeritus to this day, rarely missing a meeting. He has served on the Nominating Committee, the Executive Committee, and the Ships Committee, and was a part of the committee formed to raise endowment funds for Mystic Seaport's 61-foot sail-training schooner *Brilliant*, which he designed in 1931.

In addition to giving tirelessly of his time, Mr. Stephens has benefited the Museum with numerous contributions, including the extraordinary collection of



Olin J. Stephens II at the 1988 Mystic Seaport Symposium on American Yachting History. (Mary Anne Stets photo)

Sparkman and Stephens vessel plans and an English silver bowl trophy made ca. 1700. He is generous to a fault; annual support has been augmented by his early participation in Mystic Seaport's Pooled Income Fund. He has become a member of the Museum's Stillman Society, thanks to a provision in a Charitable Remainder Unitrust that will ultimately benefit the Shipyard Endowment component of The Campaign for Mystic Seaport.

In 1988, Mr. Stephens received the first William P. Stephens Award at Mystic Seaport's Symposium on American Yachting History. The award is presented to a living individual, individuals, or organization in recognition of a significant and enduring contribution to the history, preservation, progress, understanding, or appreciation of American yachting or boating. It is named for W.P. Stephens (1854-1946, and no relation to Olin Stephens), a designer, builder, and author who is sometimes referred to as the dean of American yachtsmen.

Subsequent Yachting History Symposia in 1991 and again this past March have featured Olin Stephens as a speaker, and attendees have been fortunate to hear him reminisce about his long and distinguished career.

So much has been written about Olin Stephens, the man, that his own words sound profoundly modest compared to the superlatives with which his name is usually linked: "a boy genius," "a legend," "the master," "the most scientific, the most intellectual yacht designer today." His autobiography opens with the words "I was lucky."

Indeed, it is Mystic Seaport that is lucky and is honored to have been chosen to present Olin Stephens' story to the world. Olin once said that Mystic Seaport should be "a place for the best." Surely he has made it so, and we are proud to offer him this salute.



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