

KENDALL WHALING MUSEUM MONOGRAPH SERIES No. 4

Biographical Dictionary of Scrimshaw Artists  
in the Kendall Whaling Museum



Stuart M. Frank

The Kendall Whaling Museum  
Sharon, Massachusetts USA  
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***For Mary***

*Biographical Dictionary of Scrimshaw Artists in the Kendall Whaling Museum*

Kendall Whaling Museum Monograph Series No. 4 (Stuart M. Frank, Series Editor).

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Author: Frank, Stuart M., Ph.D. (1948- ).

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*Front cover:* Polychrome sperm-whale tooth by Moses R. Denning.

*Title page:* "Wiscasset of Wiscasset" tooth by William L. Acorn, circa 1836.

*Page 34:* Violin with elaborate scrimshaw decorations by Daniel Weeks.



## Introduction and Acknowledgments

*"We have got a thousand barrels of oil now,  
and 'Scrimshonting' has commenced! Where  
will it end?"*

—John R. Harlow, bark *Zone*  
of Fairhaven, 17 Nov. 1857

The Kendall Whaling Museum owes its origins to the collecting interests of Henry P. Kendall, whose lifelong fascination with the whaling industry was a natural outcome of boyhood summers spent in the whaling-and-shipbuilding port of Marion, Massachusetts, and among the whalers themselves along the New Bedford wharves. After graduation from Amherst College in 1899, and concurrently with successful ventures in the textile business, he began collecting when the fishery was still a going, if faltering, concern. He was on hand when the bark *Wanderer*, the last square-rigged Yankee whaler, broke her back on Cuttyhunk Island in 1924; and when the last American sailing vessel to make a whaling voyage, the schooner *John R. Manta*, warped home for the last time in 1927. By then, his wife, Evelyn L. Kendall, had joined in the quest. Born in Canada and trained as an artist in Paris, she enhanced the aesthetic dimensions and international scope of what had now become a family enterprise. When the Henry P. Kendall Whaling Collection was exhibited at the Pratt School of Naval Architecture and Marine Engineering at the Massachusetts Institute of Technology in 1937, it was already one of the premier collections of its kind.

In 1956 expert consultants from the New Bedford Whaling Museum and the Peabody Museum of Salem indicated that the Kendall family collection was of sufficient quality and interest to warrant its becoming the core of a full-scale maritime museum; and the Kendall Whaling Museum was accordingly established in a former hospital facility not far from the family's residence in Sharon, Massachusetts. A charter granted in 1960 ratified the central purposes of the museum as the collecting, preservation, exhibition, and dissemination of information about humankind's age-old fascination with whales; and certified its legal status as a private nonprofit institution. Over the years since its founding the museum has grown dramatically in its collections, programs, and services.

Scrimshaw—the whalers' indigenous art of etching and carving whale ivory, bone, and other byproducts of the whale-hunt—is one of the most engaging forms of maritime material culture, and had been an important component of the Kendall collection almost from the outset. Even as the collection grew more cosmopolitan (a sumptuous array of Dutch Old Master paintings and decorative arts, the world's most comprehensive international collection of whaling prints, and an aggregation of material culture spanning five centuries and seven continents), neither the Kendall family, nor the professional curators who followed, ever lost sight of scrimshaw as the quintessential shipboard pastime of the deepwater whaler. Whether pitted against a handful of other passionate collectors in the bidding wars of the '60s and '70s, or making quiet purchases outside the public limelight, or welcoming the occasional charitable donation of legacy pieces, the museum continued to enhance the depth and quality of its scrimshaw collection until, today, with some 2,500 pieces, it is by far the largest and most comprehensive in the world.

Given the scope and magnitude of current holdings, collecting remains active but very highly selective. In recent years, attention has turned increasingly towards the careful documentation and analysis of what is by any standard a tremendous resource. For too long—in fact, at least since 1831, when the first piece of scrimshaw catalogued by the East India Marine Society (Peabody Museum of Salem) was described as the "Tooth of a Sperm Whale, curiously carved"—scrimshaw has been regarded as fundamentally anonymous and not worthy of the close scrutiny accorded other art forms. Thus, scrimshaw was unfairly relegated to a quaint obscurity, deprived of the specificity that a personal shipboard context, under known conditions with a known maker, might have imparted. If the many varieties and manifestations of scrimshaw are properly to be understood as the bona fide occupational art of flesh-and-blood men and women in a rich and meaningful past, some scrimshaw, at least, must be definitively connected with the documented biographies and shipboard careers of actual practitioners. Otherwise, the human



significance of this engaging art form will be lost, and only the "curious" carvings remain.

The early literature about scrimshaw is mostly in the nature of "appreciation" for the whalemens' quaint and curious art—all too often "appreciated" in profound ignorance of the shipboard conditions that produced it, the aesthetic vision and iconography that shaped it, and the occupational circumstances that sustained it. Occasional articles (notably in *The Magazine Antiques* and *The Mariners' Mirror*) responsibly, if sometimes misguidedly, treated the genre with respect as a folk art; and Marius Barbeau valiantly attempted to marshal the methodologies of history and social science to shed light upon a medium that he evidently regarded as anonymous but compelling. But the first sustained effort to treat scrimshaw as an art form created and practiced by discoverable individuals, and to flesh out the superfluous by seeking a biographical and aesthetic context for the work of a known artist, was the landmark treatise by Everett U. Crosby, *Susan's Teeth and Much About Scrimshaw* (1955). While subsequent research and the discovery of additional specimens of Frederick Myrick's scrimshaw long ago rendered the Crosby study obsolete, its significance as a prototype endures.

President John F. Kennedy's interest in scrimshaw has often been overstated; in fact, most of the President's pieces were acquired for him rather than by him, and there is no real evidence that he himself took more than passing notice of the whys and wherefores of the medium, or bothered much about the kinds of things that usually interest the truly dedicated collector. (Compare, for example, Franklin Delano Roosevelt's well-informed passion for naval prints and philately; or Kennedy's own profound regard for political history.) Inevitably, the presence of scrimshaw in the White House precipitated an exponential increase in popular awareness of the medium, imparting an unprecedented respectability through executive sanction. While this may have created a generation of new collectors, unfortunately it did not inspire an extensive, well-wrought literature, and it was not until almost a decade after Kennedy's untimely death that E. Norman Flayderman issued his seminal manifesto, *Scrimshaw and Scrimshanders, Whales and*

*Whalemen* (1972). Deftly synthesizing the practitioners' own poignant remarks about their shipboard scrimshandering and a broad spectrum of well-selected, well-documented examples of the artworks themselves, Flayderman presents a panoramic view of the taxonomy, technology, and iconography of scrimshaw in its proper context as shipboard occupational art. He was the first adequately to characterize the complexity of scrimshaw in its integral relation to life at sea, and the first to demonstrate that the comparatively few artisans whose names and careers are known can often provide access to the actual methods and circumstances of scrimshaw production in the nineteenth century—thereby establishing an historical context for the medium as a whole. Flayderman's is the first truly useful book about scrimshaw.

Yet despite the noble precedent, almost a decade passed before another work of equivalent quality and magnitude emerged. This was the first scientific catalogue of a single great collection, Richard C. Malley's *Graven by the fishermen themselves: Scrimshaw in Mystic Seaport Museum* (1983). Taking his cue from Flayderman, Malley addresses the history and taxonomy of the medium with an even greater degree of attention to historical documentation and contextual analysis.

Progress along these lines has been accelerating with dramatic rapidity in recent years. Among scrimshaw enthusiasts there is a robust groundswell of interest in the scientific pursuit of historical integrity, factual accuracy, and contextual truth, exemplified in the overwhelmingly favorable response to the Kendall Whaling Museum's Scrimshaw Collectors' Weekend (an annual symposium initiated in 1989), and typified by the increasingly meaningful results obtained by a few dedicated investigators utilizing critical methodologies in scrimshaw research. As in any field of inquiry, the study of scrimshaw is substantially enlightened by the application of disciplined, systematic methods—in this instance drawn from history, art history, and the social and physical sciences; and by the careful scrutiny of known standards, not the least of which consists of the small body of authenticated scrimshaw produced under known conditions by documented practition-

ers at particular times.

Thus, at last, a set of reliable standards (analogous to formal standards that guide art historians, questioned documents examiners, and forensic toxicologists) is emerging in scrimshaw studies. Reference to a body of known prototypes fixed in time and place makes it increasingly possible, in looking at the larger body of unattributed scrimshaw, to discern stylistic, iconographical, and taxonomic relationships, and to discern patterns of influence and cause within a chronological time frame. In its practical application, this has imparted to scrimshaw research the substantial quality of authentic history; and the glossy but meaningless picture-books and self-aggrandizing sales catalogues spewn out over the years by commercial perpetrators no longer command the passive respect of an increasingly sophisticated class of curators, collectors, and dealers. Articles by Dr. Janet West, the scholarship of Michael McManus and Joshua T. Basseches, the reasoned judgments of Paul Madden, John Rinaldi, and other responsible dealers, and the private researches of such seasoned collectors as Des Liddy and Edward Stecewicz, exemplify the newfound historical integrity and systematic methods of scrimshaw studies.

Both this biographical concordance to a single great collection, and its sequel, now in preparation—a “global” dictionary encompassing biographical sketches of scrimshaw artists represented in museums and private collections worldwide—are envisioned as steps integral to the documentation process, having fourfold purpose: to provide handy, informative contributions to the scrimshaw literature, outlining the careers of identified practitioners for collectors and for general reference in whaling history; to perpetuate high, professional standards of research and documentation, in the tradition of Flayderman, Malley, and West; to invite expansion upon and emendation of information about and insights into the artists included; and to encourage the discovery of other practitioners whose names, careers, and scrimshaw productions have yet to be brought to light.

This biographical dictionary is thus only a beginning; its flaws and shortcomings will no doubt become embarrassingly apparent in the fullness of time. However, beginnings

must be made somewhere; and those readers who have suggestions or generously wish to contribute information to revised editions planned for the future, are heartily invited to submit their ideas and their data. In this way the biographical literature on scrimshaw, like the biographical literature in any responsible art-historical field, can be gradually enlarged and refined.

Whatever the shortcomings and flaws of this Dictionary may be, they are not the fault of the scholars and enthusiasts to whom I am indebted in its compilation. The friendship and goodwill of Norman Flayderman have ever been an inspiration for scrimshaw research in the Kendall Whaling Museum, and for me personally. I am very grateful for the expert counsel provided by Robert and Nina Hellman, Des Liddy, Paul Madden, Dr. Kenneth R. Martin, John Rinaldi, and Edward Stecewicz, and the generous help of museum colleagues Joshua T. Basseches and Robert H. Ellis, Jr. (The Kendall Whaling Museum), Paul Cyr (New Bedford Free Public Library), Raymond A. de Lucia (American Museum of Natural History), Mrs. Philip R. Haring (Nantucket Historical Association), Michael McManus (Museum of American Folk Art), Richard C. Malley (Mariners' Museum), and Anne Witty (Mystic Seaport Museum); and I am particularly indebted to Dr. Janet West (Scott Polar Research Institute, University of Cambridge) for her magnanimous assistance with British and Australian scrimshaw. The Trustees and staff of the Kendall Whaling Museum have kindly tolerated the director's many demands upon their time and energy. And above all, Mary Malloy, to whom these modest efforts are dedicated, made herself indispensable in matters of collation and editing, and as usual, was sublimely patient and understanding during another one of her husband's “projects”—which can have been for her nothing less than an ordeal.

Stuart M. Frank  
The Kendall Whaling Museum  
Sharon, Massachusetts  
10 November 1989

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**Acorn, William H.** (fl. circa 1836). Two large and similarly engraved teeth in KWM and MMM portraying the ship *Wiscasset* of Wiscasset, Maine, both superbly inscribed in a graver's hand employing decorated fraktur letters in the ornate signature, which is prominently featured: "Wiscasset of Wiscasset / Lat. 32:30 S. / Lon. 177:30 W. / A tooth of a 90 bbl Whale got on the Coast / of New Zealand Jany. 7th 1836 / William H. Acorn" (as per the specimen in KWM). The authenticity of a third example has been disputed. The teeth commemorate an episode on the first of two Pacific Ocean whaling voyages made by the *Wiscasset* from its namesake port, 1834-37 and 1838-41, with which the scrimshaw is presumed to be contemporaneous and in which the artist is presumed to have participated. However, the particulars of Acorn's life and career have yet to be discovered. His portraits of the *Wiscasset* have significance not only in connection with the Wiscasset Whaling Company, the most memorable of Maine's few whaling enterprises; but also by reason of associations emanating from her subsequent career. After two more whaling voyages from Sag Harbor, New York (1841-47), the *Wiscasset* was placed in service as a transatlantic packet, and in 1848 carried immigrant Andrew Carnegie, then aged 13, with his parents from Glasgow to New York. See Martin, 1975, passim, esp. 26-31 and pl. 2-3; and Fairburn, 1945-55, V:3349-50.

**Albro, Thomas L.** (fl. circa 1831-47). Born in 1806 at Portsmouth, Rhode Island, he was in the crew of the ship *John Coggeshall* of Newport sometime between 1831 and 1847. Examples of his engraved teeth are widely regarded as among the finest pictorial scrimshaw. KWM, MSM, NBWM, private colls.

**Allen, William W.** (fl. circa 1836-65). A master mariner, shipowner, and merchant of Fairhaven; owner and possibly the maker of a cane with an L-shaped walrus-ivory handle inscribed "Wm. W. Allen" and "Minden," and engraved with Chinese characters (the significance of which has not been established), in KWM. Born at Fairhaven circa 1818, he first went to sea in 1836, served in the crew of the Fairhaven ship *Maine* (1840-42), as

second mate on a Gold Rush voyage in the ship *Florida* of Fairhaven (1849), and kept a journal aboard the whaleship *Ansel Gibbs* of New Bedford (1851-54), in KWM.

**Angokwazhuk** (circa 1870-1918), known as "Happy Jack" and widely regarded as "King of the Eskimo Ivory Carvers." Born in the village of Ayasayuk (Ayacheruk), near Cape Nome, Alaska, raised there and (after circa 1885) at Big and Little Diomed Islands, in traditional Inuit surroundings, Angokwazhuk began as a carver of wooden toys and small ivory objects. When First Mate Hartson H. Bodfish of the San Francisco steam-whaler *Mary D. Hume* came ashore on Little Diomed in 1892, he was impressed by Happy Jack's carvings and convinced him to spend the winter on shipboard, where Happy Jack "made his first cribbage board and other objects of ivory, learned to play the accordion and to speak a little English" (Ray, 37). He seems to have passed two seasons with the whaling fleet. Then, with his reputation as a carver already well established, he settled at Nome, producing exquisite cribbage boards and other souvenir items (mostly in walrus ivory) at the head of a kind of local "school" of native carvers. There is an excellent biography, with abundant illustrations, critical analysis, and bibliography, by Dorothy Jean Ray, "Happy Jack: King of the Eskimo Ivory Carvers," in *American Indian Art*, 10:1 (Winter 1984), 32-37, 77. Known and attributed works in AHFA, Burke Museum (Seattle), KWM, MSM, Museum of History & Industry (Seattle), Nome Museum, UCB, Univ. of Alaska Museum, private collections.

**Baker, James R.** (fl. circa 1858-60). Panel of shaped panbone with two full-length portraits of women in sumptuous or regal attire, inscribed "Peace of Whales Jaw and the Pictures were made by James R. Baker in 1858 on ship while cruising for Sperm Whales in Southern Indian Ocean made by a Sailors needle he brought it home to his Sister Sarah E. Baker town Poughkeepsie N Y in 1860," in KWM. Born at Poughkeepsie circa 1834, Baker was the blacksmith aboard the whaleship *Newark* of New Bedford, 1855-59.



**Burdett, Edward** (fl. circa 1823-33). The earliest documented American engraver of pictorial sperm whale teeth; several of his pieces are signed. An attributed tooth with portraits of the New York merchant ships *Chinchilla* and *Tamaahmaaha*, circa 1825, was brought back from the Hawaiian Islands and accessioned by PMS (founded in 1799 as the East India Marine Society) during the artist's lifetime, prior to 1831 (see also Frederick Myrick). Burdett engraved and signed a panbone portrait of the ship *William Tell* of New York depicting storm damage and near shipwreck during a whaling voyage of 1829-33 (KWM); and several teeth portraying the same vessel—two of them featuring both the *William Tell* and the ship *Friends* of New London (KWM, MSM), and several of the *William Tell* not specifically identified as such. There are also portraits of the ships *Pacific* of Nantucket (KWM) and *Oregon* of Fairhaven (BSoc, on deposit at PMS); attributed views of the London South Sea whalers *Daniel IV* (KWM and a private collection; others provisionally attributed in Hull) and *Phoenix* (Hull, KWM). Two of his pieces are inset with red sealing wax, including one of the *Daniel IV* teeth (KWM) and an attributed baleen busk (formerly on inspection at MOL). The attribution of other pieces (Hull, KWM, PMS, SPRI, museums elsewhere, and corporate and private collections) is disputed. Both of the *William Tell* pieces in KWM and a third in private hands bear specific identifications and signatures expertly incised in serified capitals; others feature shorter inscriptions etched in a gravers' cursive hand; many are unsigned. Burdett is believed to have made at least one voyage in the *Pacific* prior to 1826 (most likely 1823-26), and others in the *Oregon* (1826-29) and *William Tell* (1829-33). Born on Nantucket circa 1805, the son of a sea captain, he met a tragic, premature death in November 1833, when, five months out as first mate of the ship *Montano* of Nantucket (Captain David N. Edwards), Burdett's leg became fouled in a harpoon line and he was dragged overboard and drowned. Biographical sketches by Joshua T. Basseches (see Bibliography) include one in preparation for the *KWM Monograph Series*. See J.S. King.

**Chase, R. D.** (fl. 19th C.). Rolling pin attributed in KWM. The particulars of his career have not yet been discovered.

**Childs, William** (fl. circa 1846-67). Fairhaven whaling master credited with a large polychrome etched walrus tusk featuring a pastoral domestic scene of a woman, child, and dog frolicking under a tree, with floral embellishments; the attribution is based on a label: "Captain William Childs / Walrus tusk / carved on / board the Bark / Vigilant," in KWM. Born probably at Maynard, Mass., he served as boatsteerer in the ship *Desdemona* of New Bedford (1846-49), and later as first mate in the ship *Phillipe de la Noye* of Fairhaven (1852-54)—from which, evidently at his own request, he was discharged at Honolulu in November 1854, shipping from there as mate of the New Bedford ship *Cicero* (1854-56); his journal of the latter two voyages is in KWM. He was next master of the barks *Solon* of Westport (1856-58) and *Nye* of Dartmouth (1858-60); the ship *Benjamin Tucker* of New Bedford (sailed 1861; seized and burned by the Confederate commerce-raider *Alabama* in 1862); and the New Bedford barks *Joshua Bragdon* (relief master for Captain Caleb Spooner, 1863-64) and *Vigilant* (1865-67). A landfall elevation sketch of Tamana (in the Gilbert Islands), from his *Phillipe de la Noye* journal, is illustrated in Martin, 1983, 64.

**Christian, George Parkin** (fl. circa 1876-1916). Norfolk Island (South Pacific). That he was a scrimshaw artist is deduced from the known provenance of a wooden jewelry box inlaid with whale ivory and wood, lined with red velvet, and surmounted by the fine figure of a reclining dog delicately carved in full round (of whale ivory), labeled "Whale Ship California / Capt George F. Brightman / County & Willis St / New Bedford Mass"; "Box from descendant of / Fletcher Christian of the 'Bounty' / Norfolk Island, Oceania" [sic] (KWM). Brightman was master of the *California* during three voyages, 1876-89. Christian, a great-grandson of the *Bounty* mutineer and his Tahitian consort, was born on Norfolk Island circa 1858, and served on 12 voyages of the bark *Charles W. Morgan*



as boatsteerer, second officer, and mate from 1893 to 1913, including six voyages under Captain J.A.M. Earle. Christian was afterwards mate of the New Bedford schooner *A.M. Nickerson* (1914-16).

**Christian, Stephen C.** (fl. circa 1820-51). New Bedford whaling master credited with a swift of ivory and bone, in KWM, inscribed "Abigail Christian," presumed to have been made on shipboard for his wife, Abbie. A New Bedford native, he was born circa 1806 and went to sea at 14 in the ship *Traveler* of New Bedford (1820-21), and passed over 30 years in New Bedford ships: in the crews of the *Triton* (2 voyages, 1821-25) and other vessels; as an officer in the *Swift* (1830-32); mate of the *Frances* (1832-35); then master of the *Frances* (2 voyages, 1836-43), *John and Edward* (1844-47), and *Hope* (1847-51).

**Clark, James M.** (fl. circa 1845-70). A gavel in MSM, and a bone-and-ivory swift inlaid with abalone and baleen, inscribed "R W Vose from Ja Clark," in KWM, are attributed to James M. Clark, a whaling master of Mattapoisett (Rochester), Mass. Born circa 1814 at Groton, Conn., he entered the fishery in 1835, served as mate of the bark *Yeoman* of Plymouth, Mass. (1845-46), and his first command was the next voyage of the same vessel (1846-48). He was then master of seven other whalships, losing two to Confederate Navy cruisers during the Civil War: the Mattapoisett brigs *America* (1852-53) and *Annawan* (1854-55), the barks *Afton* of New Bedford (1856-58), *Ocean Rover* of Mattapoisett (sailed 1859; taken and burned by the *Alabama*, Capt. Raphael Semmes, in 1862), *Nimrod* of New Bedford (sailed 1863; captured by CSS *Shenandoah* in the Bering Strait, 1865), and *Orlando* of New Bedford (1867-70). In the meantime he held a share in the whalship *Hibernia* of New Bedford (1851-57), as well as 2/32 interest in the brig *America* while it was under his command.

**Cochran, James A.** (fl. circa 1854-58). Pair of walrus tusks engraved with two bust portraits of ladies, full-lengths of Napoleon and other characters from history and the stage, embellished with floral and geometric

devices, and both inscribed "J.A. Cochran," in KWM. He was a green hand in the ship *Oliver Crocker* of New Bedford (1854-58), listed as James Cochran; however, his seamen's passport gives the name as James A. Cochran and his birthplace as Nashua, N.H., circa 1833.

**Cole, John R.** (fl. circa 1856-60). Engraved tooth in KWM inscribed "John R. Cole" and "La Polka." Born at Calais, Maine, in 1835 Cole was ship's carpenter in the bark *Active* of New Bedford, 1856-60, and is presumed to have made the scrimshaw on that voyage.

**Cory, Edward G.** (fl. circa 1838-51). A letter-seal in KWM inscribed "E.G. Cory," likely carved by his own hand, is believed to have accompanied him on an Indian Ocean whaling voyage as master of the ship *South Carolina* of New Bedford (1848-51); the captain's shipboard journal of the voyage is also in KWM. Born circa 1816 at Tiverton, R.I., Cory also sailed in the ships *Sally Anne* (1832-33), *Parachute* (1835-36), and *Brandt* (1838-39) of New Bedford; and commanded the ship *Phocion* (1841-43), bark *Champion* (relief master 1845-47, joining the vessel at Lahaina after Captain Isaac J. Sanford had been injured and died from mortification of a broken leg); the *South Carolina* (1848-51); and the ship *Europa* (1851-54), all of New Bedford. Logbooks in KWM and NCP.

**Craig, Samuel** (fl. circa 1850-60). Engraver and illustrator working in Philadelphia, credited with at least one piece of scrimshaw: an engraved panbone portrait of popular Swedish chanteuse Jenny Lind, made circa 1850-52, when she was on a triumphant tour of North America; signed "S. Craig"; in KWM. Another, larger and more elaborate panbone engraving, acquired by KWM from the same private collection at the same time, is also attributed to Craig: it portrays bare-knuckles pugilist John C. Heenan, "the Benicia Boy" (the American champion circa 1857-73), in fighting stance, surmounted by the American eagle-and-shield with a banner inscribed "E Pluribus Unum," two naval engagements of the USS *Constitution*, and a woman with a child. Like the portrait of Jenny Lind, all of



these were inspired by popular illustrations of the mid 19th century. Craig was born in Pennsylvania circa 1827 (Young, 116) and is not known to have been at any time a professional whaler. There was a Samuel C. Craig, born in Pittsburgh circa 1812, who went whaling in the ship *Endeavor* of New Bedford during 1832-33; and if this be the same Samuel Craig of Pennsylvania, or a relative, it might explain how a professional artist from the hinterlands acquired a taste for scrimshaw.

**Darby, Edward.** Bone ruler inscribed "July Ye 15th 1769 / Edward Darby," decorated on verso with a ray, a shark, a fish, and a whale, in KWM; attributed as an 18th-century piece in Carpenter, 1972 (415), but the early date may not refer to the execution of the piece.

**Davenport, Silas, Jr.** (fl. circa 1839-62). An unusual swift with a turned wooden shaft and spindles of whale ivory, the outer spindles delicately carved and pierced, in KWM. Born circa 1823 in Canton or Milton, Mass., and a lifelong resident of nearby Sharon, he went whaling at age 16 in the ship *Condor* of New Bedford (1839-41), where he signed ship's articles "S. Davenport Junior"; and he was still in the fishery 23 years later, when he completed a voyage as a "mariner" (able-bodied seaman) in the whaleship *Rousseau* of New Bedford (1857-62). He then enlisted as a private in the 14th Battery Regiment of Massachusetts Volunteers of the Union Army (1863-65). After receiving an honorable discharge at age 41, he returned to Sharon and worked as a bootmaker. In later life he was a bookbinder, and remained active in G.A.R. veterans' organizations until his death circa 1894.

**Denning, Moses R.** (fl. mid 19th Century). A particularly fine polychrome tooth featuring a sperm whaling scene with ship portrait and hot-air balloon, and engraved signature of the artist, in KWM. Illustrated in color in Frank, 1988, #44, 65.

**Ferguson, [J.] MacEwan.** Pencil inscription "[?J.] MacEwan Ferguson," possibly intended as a signature or attribution, found inside a pictorial tooth offered for sale and

examined at KWM in 1988. The style of this tooth closely resembles another, inscribed "Heely" (q.v.), in KWM.

**Finney, N[athaniel] S [ylvester]** (fl. circa 1847-1870s). Working at San Francisco, he produced walrus tusks engraved to a highly exacting professional standard, exquisitely incised with American patriotic symbols and portraits, from a technical standpoint justly regarded as among the finest pictorial walrus ivory. However, until now even the most rudimentary details of his biography were unknown, including the date and place of his birth and even his given name. The quality of his workmanship is indeed so high that he was long assumed to have been a freelance professional artist, working in walrus ivory more by serendipity than as a result of deep-water experience. This characterization was reinforced by the fact that least some and perhaps all of his known works were done on commission. That Finney was at one time a whaler was, of course, suspected but never established heretofore. He was born in 1815 at Plymouth, Mass.; and while the details of his early whaling career have not yet been discovered, he must already have had considerable whaling experience when he was issued a seamen's passport at the comparatively advanced age of 32 in anticipation of a Pacific Ocean voyage as second mate of the bark *Bramin* of New Bedford (1847-51) under Captain Francis A. Butts, for whom he may have made two extremely fine engraved teeth (Flayderman 58f). Three months after his return to New Bedford he shipped out again, this time on a North Pacific voyage as second mate of the ship *Rodman* (1851-55); and Finney was almost certainly promoted when the first mate, a Mr. Clark, died at sea in 1852. It is not yet known when Finney began etching walrus ivory nor when he may have settled in California. He is presumed to have taken up scrimshaw where most practitioners first learned their art, in the crew of a whaleship. Portions of the *Rodman* voyage were spent on the Arctic grounds, where any whaler would have been able to acquire walrus tusks aplenty; and as that cruise is the last recorded for Finney, it is possible that he settled in San Francisco during the boom



years of the late 1850s. However, none of his scrimshaw can be ascribed with certainty to any period earlier than the mid 1860s, and some of it was quite apparently inspired by Union sympathies in the Civil War. It is also worth noting that, unlike the works of Edward Burdett or Frederick Myrick (qq.v.), Finney's known scrimshaw discloses little about his seafaring history. While Burdett's and Myrick's engravings portray vessels and events witnessed by the artists themselves, and thus constitute primary documents that delineate the seafaring careers of the artists, Finney's scrimshaw done on commission in the 1860s and '70s is probably not directly related to his own experience in the whale fishery; thus Finney's tusks are not necessarily articulate autobiographical documents in themselves. There are three unsigned but unequivocal monochrome tusks attributed in MSM, of which two constitute a superb pair featuring a large portrait of General William Tecumseh Sherman and smaller images of Washington, Lincoln, Grant, etc., festooned with patriotic Union emblems and symbols. From historic photographs these are known to have been displayed with other scrimshaw during the last century at the Cobweb Palace, a San Francisco saloon operated by Abraham Warner. Another pair with comparable patriotic portraiture is known from the original letter accompanying the tusks to have been carved in San Francisco in 1867, and is supposed to have been commissioned by one Robert H. Penner—of whom (despite claims in BJ:3) there is no record of having been at any time "a whaling ship's captain"; however, the 1874 San Francisco Directory lists a Robert Pinner as proprietor of the Old Pacific House at 35 Pacific Street. A third pair "etched with bust portraits of a lady and gentleman [and] small children, one with U.S. arms, both signed 'N. S. Finney, Cal.,"' formerly in the Armstrong Collection, was sold at PB-NY (5 Oct 1963, #296). A partly polychrome tusk featuring Liberty seated and two male portraits is inscribed "Eureka" and signed "Engraved by N.S. Finney, S.F., Cal.," in Bourne 23 Aug 1969 (#257). A tusk with polychrome ship portrait and male bust portrait, signed "N.S. Finney, S.F., Cal.," is in KWM; this was formerly one of a pair of

which the other is in a private collection. A second, lesser specimen in KWM, evidently prepared as a presentation piece, unsigned, is sketchily etched with brightly polychrome symbolic figures and the inscription, in Old English text on verso, "Dr. William Waldo Howard, March, 1871, San Francisco, Cal." Another fine pair, in AHFA, is signed and dated at San Francisco, 1871. As two of the single tusks and three of the known pairs are signed (in Finney's characteristically bold, ornamented graver's hand), but the superior MSM pair is not, it is anticipated that further attributions of unsigned pieces will likely ensue.

**Floyd, H.M.** A pictorial panbone affixed to a wooden box, enclosed in which is a school certificate inscribed in ink "Reward of Merit / Presented to Samuel Piper / as a reward for diligence and good behavior by his teacher H.M. Floyd," attributed to either Piper or Floyd, in KWM. The label is equivocal regarding the provenance of the scrimshaw: it may be the work of Piper or Floyd; and, if the latter, the likely maker was Hugh Floyd, born at New York City circa 1830, went to sea from New Bedford in 1853. See also Samuel Piper.

**Gardiner, John.** Tooth in KWM inscribed "harpooning a whale" (title) and "Presented by Capt. Jno Gardiner," authorship and provenance uncertain. There were several John Gardners who commanded Massachusetts whaleships, and numerous Gardners in the various outports of New England and New York whose given names are not recorded; however there is only one Captain Gardiner, given name unknown, master of two whaling voyages to the Pacific Ocean in the ship *Stonington* of New London, 1824-27 and 1827-29.

**Happy Jack**—see Angokwazhuk.

**Heely, —** (fl. mid 19th C.). Two related teeth with ship portraits on one side and full-length portraits of women in stereotypical 19th-century Spanish attire on the other side. One (in KWM) is inscribed "Heely," "WJ," "Lima," and "Homeward Bound." Another, unsigned but marked in pencil "J. MacEwan



Ferguson" (q.v.), was offered for sale on Nantucket in 1988. On examining both at KWM, Edward Stecewicz identified stylistic affinities, most notably an S-shaped vertical curve defining the composition of the female portrait in each case.

**Herendeen, Alonzo O.** (fl. circa 1867-90). Whaling master of New Bedford. An inlaid jewelry box, inscribed "A.P.H." and marked "Made from sandal wood from the Island of Juan Fernandez, South Pacific Ocean, by Captain Alonzo O. Herendeen, ship James Arnold, 1884," in KWM. Also a set of bone and "ebonized" wood dominoes in a dove-tailed wooden case with sliding lid, marked "Capt. A.W. Herendeen [sic] Mar 2nd 1887" (Kranzler, CNY 1 Nov 88, #423). Born at Falmouth (Cape Cod), Mass., circa 1833, he was concurrently fourth mate, boatsteerer, and cooper in the ship *Elliot C. Cowdin* of Dartmouth (1855-60); then second mate and mate (1860-67) of the bark *Mary & Susan* of New Bedford. His first command was as relief master on that vessel (1866-67) after Captain Philip Howland died at sea, 11 Nov. 1866. Herendeen was given the *Mary & Susan* for two more voyages (1867-74), the second of which he interrupted (relieved by Captain Pliny B. Handy) in order to take the San Francisco brig *Manila* to the ground at Scammon's Lagoon, on Baja California: the only whaler to sail from California in 1871, the *Manila* was wrecked soon after. Rejoining the *Mary & Susan*, he returned with her to New Bedford in 1874, then took the bark *Falcon* (1875-79; relieved again by Pliny B. Handy and then James A. Crowell), and later the ship *James Arnold* (1886-90, relieved by Jesse T. Sherman). Three logs of voyages he commanded are in NBWM.

**Hersey, Joseph Bogart** (fl. circa 1843-51). Whaleman and whaling master of Provincetown (on Cape Cod), Massachusetts, credited with a carved bone-and-ivory cane, trimmed in baleen, said to have been made aboard the schooner *Esquimaux* in 1843 (BJ:4, #551); and a similar cane, attributed in KWM. Five of his journals of Atlantic whaling voyages in Provincetown vessels are known, all in KWM: three were evidently kept while an

officer in the schooner *Esquimaux* (1843), brig *Phenix* (1845-46), and bark *Samuel & Thomas* (1846-48); and two as master of the schooner *Shylock* (1849, 1850). He made an additional voyage as master of the *Shylock* in 1851. In addition to featuring ornamented calligraphy, watercolor illustrations, and an uncommonly high literary quality, Hersey's *Esquimaux* journal is very specific about the crew having built a lathe on board, "the purpose of which is to turn whales teeth into cane heads and eyelett pins &c"; and about being a dedicated scrimshaw artist himself. He mentions a few of the pieces he made—a yardstick for himself, a "busk belonging to the cook," other busks "flowered" (decorated) for various members of the crew—and (in the entry for 31 August 1843) indicates that his work was much in demand on board: "This afternoon we commenced sawing up the large whale's jaws that we captured in company with [the schooner] Belle Isle on the 14th; the bone proved to be pretty good and yielded several canes, fids, and busks. I employed a part of my time in engrav[ing] or flowering two busks. Being slightly skilled in the art of flowering; that is drawing and painting upon bone; steam boats, flower pots, monuments, balloons, landscapes &c &c &c; I have many demands made upon my generosity, and I do not wish to slight any; I of course work for all."

**Hilliott, George O.** (fl. mid 19th C.). Two exceptional teeth in KWM, each engraved with a polychrome full-figure portrait of a *wahinee* (Polynesian maiden) in grass skirt and tropical island surroundings (on recto), and each with a full-figure portrait of a New England lady (on verso); one is signed and the other is reproduced in color as the cover of the Signet Classic paperback edition of Herman Melville's *Typee* (1846) published by New American Library in 1984.

**Hill, W.** (fl. circa 1820s), British. Likely one of the earliest practitioners of pictorial scrimshaw on sperm whale teeth, this artist's name is known from the signature on one of a pair of teeth in KWM (descended in the Hill family) the decoration of which closely resembles several unsigned teeth and busks in KWM and other collections. The work is

characterized by British patriotic and naval devices, ship portraits, and sailor figures of the post-Napoleonic era, typically with naval ships-of-the-line, crossed Union Jacks, etc., and often the figure of Britannia with shield and other symbols, usually heavily incised on smallish teeth. It is not known whether these were carved by one or several hands.

**Hober, C.** Knife with walrus ivory handle and sheath, trimmed in silver and inscribed "C Hober," attributed in KWM.

**Hyland, James G.** (fl. circa 1842-71). Inlaid jewelry box in KWM, with masonic device and inscription in block capitals on bottom: "This box made by James G. Hyland 1842 / born Setuate Mass 18[2]8 Thes letters made 1871" and "E Pluribus Unum." To Hyland, the box evidently symbolized both his career and awareness of his own mortality. At the time it was originally built he was new to the whale fishery; by the time the "letters" were subjoined, he had ascended to the aftercabin as master of two voyages in the New Bedford bark *Rousseau* (1866-70, 1870-71), of which he completed the first but returned home sick from the second in 1871—at just about the time the inscription was added to the old box.

**Jack, Happy**—see Angokwazhuk.

**Joseph, Charles** (fl. circa 1917-18). In his journal aboard the schooner *Valkyria* under Captain William F. Joseph (q.v.), there is a page of pencil-and-ink drawings of plans for several types of scrimshaw (see Frontispiece). These include six of cane handles in traditional straight, curved, and arched forms evidently intended to be carved from whale ivory (some also to be inlaid with baleen); and others in the shape of clenched fists (2), a woman's leg with high-heeled shoe, a ball finial, a curvilinear snake, and three button-hooks in the form of women's shoes. Some are labeled—"Cane Handle," "Button Hook," and "Ivory / black / Whale / black / whalebone"—to indicate the purpose of the object and the materials to be employed; a few also indicate the intended means of attachment by plain or screw-threaded pegs. The draw-

ing is illustrated in Martin, 1983 (144), where it is attributed to Charles Joseph; but Captain Joseph is the more likely artist. Apart from their intrinsic interest as rare documents of the shipboard scrimshaw process, the drawings imply that the Josephs made at least a few pieces, of generic sorts that customarily remain unsigned and (in the absence of any specific provenance) largely unattributable.

**Joseph, William F.** (fl. circa 1897-1920). His journal as master of the San Francisco bark *California* during 1902-04 (in KWM), contains pencil-and-ink drawings featuring scrimshaw patterns (designs for typical cane handles) virtually identical to drawings in the journal of kinsman Charles Joseph (q.v.). There are also several references to scrimshaw in William Joseph's earlier journals; however, to date, no pieces by either of the Josephs have been located. Journals of 26 of his voyages are known, in DCHS (1), KWM (22), NBFPL (1), and NBWM (2).

**Kettle, —.** Set of 7 logbook stamps (whale stamps) in KWM, one inscribed "Kettle." Possibly the work of James Kettle, born at Boston, Mass., circa 1820; Jacob S.G. Kettle, born circa 1824 at Schenectady, N.Y., served as boatsteerer in the New Bedford bark *Orray Taft*, (1866-67), at age 42; or William Kettle, ordinary seaman in the ship *Joseph Maxwell* of Fairhaven (1848-52). None of their journals is known to survive.

**King, J.S.** (fl. circa 1817-23). English whaling master credited with two small teeth in KWM: one engraved with nautical scenes and inscribed "J. King"; and the other with particularly fine ship portraits and geometric devices, inscribed in serifed capitals "Elizabeth / London / Packer," and signed "JK"—taken to refer to the London ship *Elizabeth*, owned in Liverpool, which made a South Seas whaling voyage under Captain William Parker [Packer] during 1820-23. Both teeth are attributed to J.S. King, commander of the English brig *Salisbury*, a South Sea whaler owned in Liverpool, 1821-23. He is probably the same Captain King who had been master on the previous voyage of the *Elizabeth*, 1817-19. King is the earliest known

British engraver of pictorial teeth. See also W. Hill and Edward Burdett.

**Le Cluse, G.** (fl. circa 1842.). Bordeaux? Two beautifully engraved pictorial busks in KWM featuring delicate feminine portraits and sailors' farewell motifs, with fancy borders. One has the mottoes "Remember Me" and "Love" worked into the decoration and is boldly inscribed on the reverse "G. Le Cluse Whaling Barque Marshall Bennett of London 1842"; it also bears the later inscription "A Brinksworth" and the date 1862. The other busk, similar in size and execution, is lightly engraved on verso "Le Cluse" and "Alfred," the latter presumed to refer to the whaleship *Alfred* of London. From the artist's name and style of workmanship, it has long been conjectured that he may have been French; and while no whaleman named Le Cluse has been identified and while the *Marshall Bennett* busk connects him irrefutably with a London whaleship, the other vessel points to a French connection. Little is known of the career of the *Alfred* except that when bound home to London from a South Seas whaling voyage of several years, in April 1842, she took the extraordinary step of calling at Bordeaux, evidently to drop off the Captain, a Frenchman named Dubertrand, returning to London under a Captain Grant. This, in turn, suggests that the *Alfred* may have called at Bordeaux on the outward passage as well, to pick up the captain and perhaps recruit additional crew. The further details of this and any other contemporaneous voyages of the *Alfred* are unknown, as are the movements of G. Le Cluse. It is very likely that he was in the *Marshall Bennett* in 1842, the date on the busk. At that time, the ship was cruising the Pacific, having embarked from London on a whaling voyage under Captain Hunter (not Brinksworth) in February 1839, thence touching at Timor, Sydney, and (on the passage home) Madeira, returning to London in January 1843. Le Cluse may have sailed in the *Alfred* on some other, unrecorded voyage; or, as was frequently the case, he may have transferred from one vessel to the other in some foreign port-of-call without returning to Europe between times.

**Lomba, João da.** (fl. circa 1906-13). Sea-elephant tooth stipple-engraved with a bust portrait, signed "Lomba / C.F.L.," and dated "Maio di 1906" [May 1906], in KWM. His name survives in several forms. Lomba's own logbooks as first mate on two whaling voyages of the New Bedford brig *Daisy* (1910-12; 1912-13), written in Portuguese, are signed João Da Lomba (in MSM). The captain and principal owner of the *Daisy*, Benjamin D. Cleveland, entered him in the ship's accounts in 1906 as John Lombo and seems to have referred to him also as John da Lomba, John da Lombo, and John Lomba. Naturalist Robert Cushman Murphy (q.v.), who was aboard the *Daisy* during 1912-13 to collect specimens for the American Museum of Natural History, lionized Lomba in his engaging chronicle of the voyage, published in 1947 as *Logbook for Grace*, and says: "The names may or may not be correct; no Yankee whaling officer ever spells a Portuguese name twice in the same way. First names, especially, in the ship's log and other papers, show a bewildering variety, being different each time a new entry is made" (p. 42). By 1906, when the sea-elephant scrimshaw was made, Lomba had already been for a long time one of Captain Cleveland's regulars. Born at Brava (Cape Verde Islands) around 1871, he embarked on his first whaling voyage in 1895 under Captain Cleveland in the bark *Swallow* of Boston and stayed with him for many years, ascending through the ranks to become virtually indispensable: a second cruise in the *Swallow* (1897-98), one in the schooner *Robert Graham* (1899-1900), probably others in the brig *Leonora* (1901-01), bark *Wanderer* (1903-04; sailed from San Francisco, returned to New Bedford), and four voyages in the *Daisy* (from 1905). But he was not aboard when Murphy joined the *Daisy* at Dominica (West Indies) in June 1912: "The Old Man regards himself as in a bit of a hole, and yet I don't know why, because our present vagrancy is due only to the fact that he is waiting for John da Lomba, his right hand man, to come down from New Bedford and join us as a sort of super-mate" (11). Led to expect "a Homeric hero among whalemen" (17), Murphy comes to admire the rather different sort of fellow

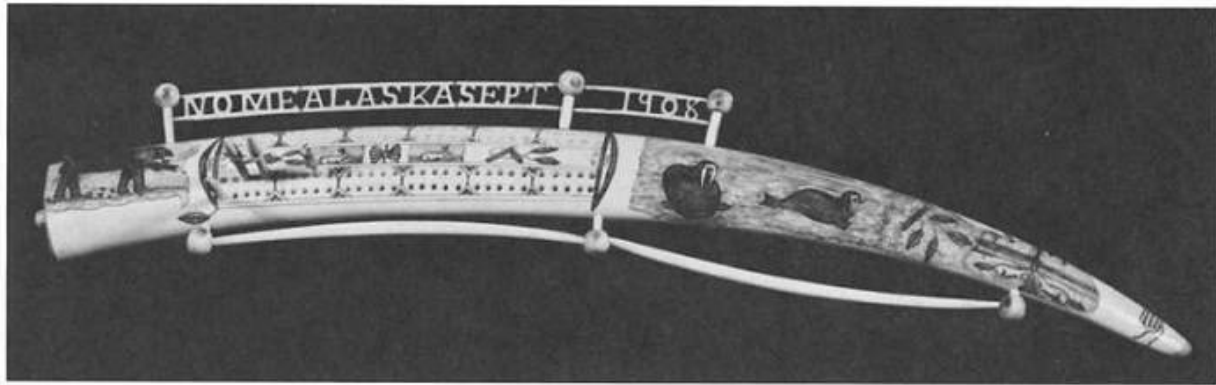


who finally arrives: "Mr. da Lomba has come, a scrawny, raw-boned, energetic, six-foot octaroon, likable at sight. He is another Brava Verder, but an American citizen. He appears to be suffering from several ills to which the flesh is heir, yet he is so full of vim that I could see his personality electrify our whaleboat's crew from the instant he greeted us at the water front" (30). He was a remarkably able whaler and one of only four men aboard experienced in the sea-elephant hunt (124). "Mr. da Lomba, first officer, toils hours on end with his peers, despite a painful left foot, lamed in a shipboard accident. To every member of the crew the mate, brimming with energy and cheerfulness, was the most inspiring leader on board" (Murphy, *Dead Whale or a Stove Boat*, 1967, 94). Murphy relates the peculiar circumstances of Lomba's position: On 17 September 1912, at age 41, Lomba shipped as mate at São Vicente, Cape Verde Islands, following the discharge of Mr. Alves, the original mate. "Apparently the Old Man did not trouble to sign him on at Dominica; he just came along for the sail! His lay [share] is recorded as one-eighteenth, the highest in the crew except the old man's" (*Logbook for Grace*, 88f). Murphy also describes him as an expert in the methods and tools of elephanting (see Glossary), twice mentions the scrimshawing activities of the *Daisy's* crew (64, 256), and relates that on one occasion after Lomba had skillfully killed a shark, he "took out the spine and drove a wire rod through it so that he might make a white walking stick at his leisure" (36; also quoted by Flayderman, 124). After the memorable *Daisy* voyage, Captain Cleveland went into temporary retirement from active whaling, and Lomba was appointed mate of the New Bedford schooner *William A. Graber* (1915-16), owned by Cleveland. When Cleveland took control and command of the hoary bark *Charles W. Morgan*, naturally Lomba came aboard, this time as boatheader (1916-17); he then served as second mate and mate of the *William A. Graber* (1917-20), and finally was made captain of that vessel in 1920. He made one last voyage as boatheader in the same ship during 1921-22.

**Lutma, Jan, the Elder** (circa 1584-1669)—see Jan Osborn.

**Mac.** Eskimo. Whip with handle of wood and walrus-ivory, inscribed "Mac," in KWM. No further particulars have been discovered.

**McCauley, Edward Yourke** (1828-1894). United States Navy. Engraved two pictorial walrus tusks—among the most historically significant American works of scrimshaw—while a passed midshipman aboard the U.S. Frigate *Powhattan*, one of the vessels that participated in Perry's landmark expedition to open trade with Japan during 1852-54 (in KWM and a private collection). The tusks depict Perry's command vessel, the Steam Frigate *Susquehanna*, with vignettes of Mt. Fuji and other locales in Japan, Hong Kong, and Brunei. Updike speculates that Acting Master McCauley may have worked surreptitiously to avoid confiscation of the tusk in accordance with Perry's General Order No. 1: "All curiosities and specimens of natural history [taken during the expedition] are also to become the property of the United States, unless voluntarily relinquished by the commander-in-chief" (264). "Only twenty-four years old in 1852, when he was assigned... to the steam frigate *Powhattan*... McCauley was already a self-taught artist and linguist. Shortly after the conclusion of the expedition he was promoted to lieutenant. In time he became a rear admiral and a noted Egyptologist, continuing the latter interest until his death in 1894" (Updike, 263). His MS journal (in NYHS) is illustrated with his own watercolor drawings, several of which are "identical with those on the two tusks" (Ibid, 263). The journal, edited by Allan B. Cole, was published under the title *With Perry in Japan* (Princeton University Press, 1942). See Richard W. Updike, "The Walrus and the Commodore—A Puzzle in Scrimshaw," *The Magazine Antiques*, 98 (August 1970), 263-65.



1. [Above] Cribbage board made of a walrus tusk, with engraved faunalogical scenes and carved ornaments of ivory from a second tusk, surmounted by a carved inscription boldly identifying the piece as a souvenir of "NOME ALASKA SEPT 1908." Attributed to Angokwazhuk (known as "Happy Jack"). Length 26-1/4 ins. (66.67 cm).

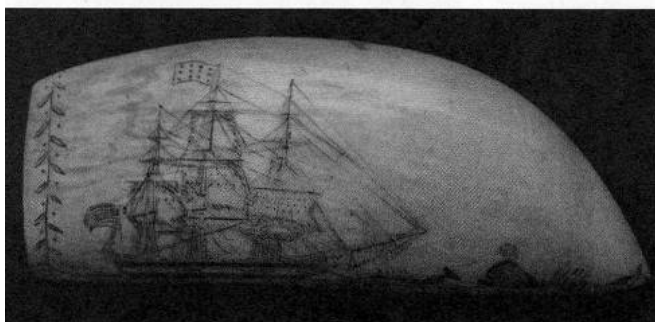
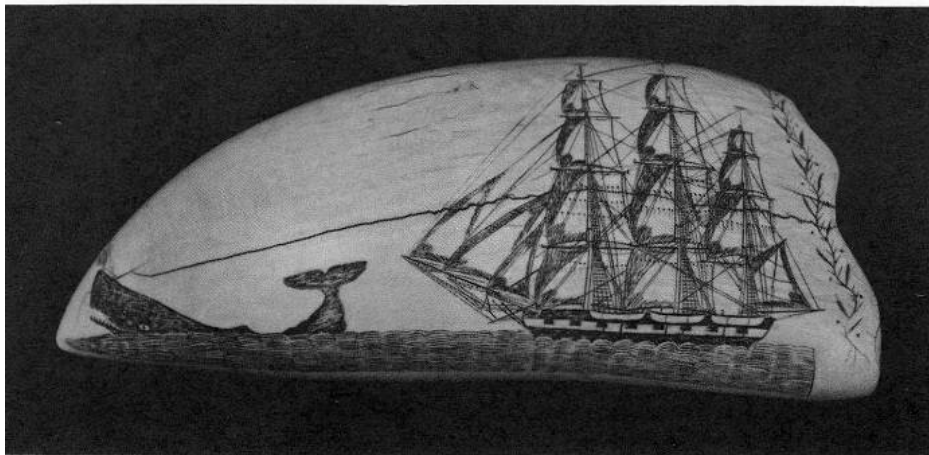
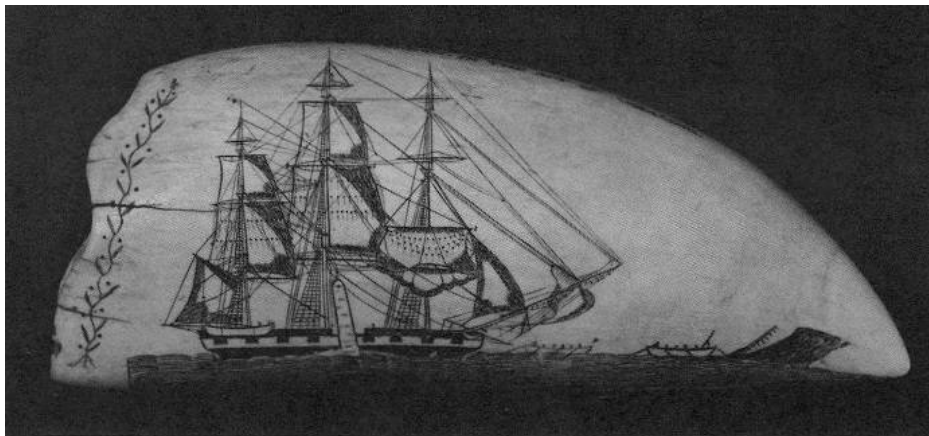
2. [Right] Wooden jewelry box inlaid with whale ivory and tropical woods, surmounted by the full-round figure of a reclining dog carved from whale ivory; made on Norfolk Island by a descendant of Fletcher Christian, circa 1876-89, and brought home to New Bedford in the ship *California* by Captain George F. Brightman. Attributed to George Parkin Christian. 12-1/4 x 8 x 7-1/4 inches (31 x 20.5 x 18.5 cm).



3. Walrus tusk engraved by N.S. Finney at San Francisco, circa 1867, featuring the portrait of an unidentified sea captain [left], probably not a whaling master; and the customarily ornate signature "N.S. Finney, S.F., Cal." [right], which appears on many but not all of Finney's pieces. Length 28 ins. (71 cm).







4. Works by Edward Burdett of Nantucket (of which the KWM holds the definitive collection)

[Top:] Inscribed panbone pane with two portraits of the whale ship *William Tell* of New York shown homeward bound and in distress after a storm ("lost the rudder"), signed, circa 1833; 4 x 10-1/2 inches (10.2 x 26.7 cm)

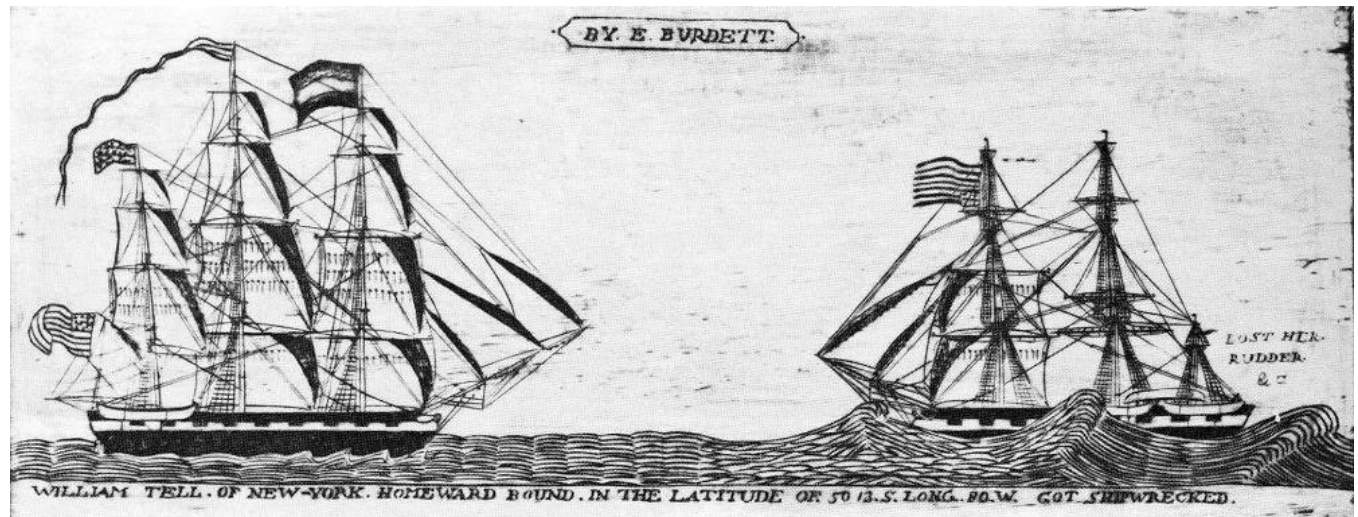
[Left:] Two sides of a tooth portraying the whaleships *William Tell* of New York and *Friend* of New London; signed; circa 1829-33; length 7-3/4 ins. (19.5 cm).

[Below:] Two views of the Nantucket ship *Pacific* on a single tooth; signed; circa 1823-26; length 5-3/4 ins. (14.6 cm)

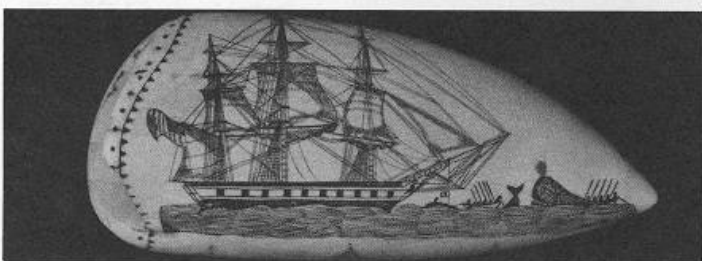
[Next page, top left:] Two attributed teeth with portraits of the ship *Daniel IV* of London the vessel afire, inlaid with red wax, 5-3/8 ins. (13.6 cm); and whaling in the South Seas, 6-1/4 ins. (15.9 cm).



BY E. BURDETT.



WILLIAM TELL. OF NEW-YORK. HOMEWARD BOUND. IN THE LATITUDE OF 50 13. S. LONG. 80. W. GOT SHIPWRECKED.



5. Panbone Americana portraiture by Samuel Craig. [Left:] Singer Jenny Lind (1820-1887), "the Swedish Nightingale," whose triumphant American musical tour (1850-52) was organized by P.T. Barnum; signed "S. Craig"; ca. 1850-52; height 18-5/8 ins. (47.3 cm). [Above:] Bare-knuckles champion John C. Heenan (1835-1873), "the Benicia Boy," celebrated for his pugilistic bouts in Britain, with two naval vignettes of the U.S. Frigate *Constitution*; ca. 1860; attributed; 39-1/2 x 13-1/2 ins. (100.3 x 34.3 cm).

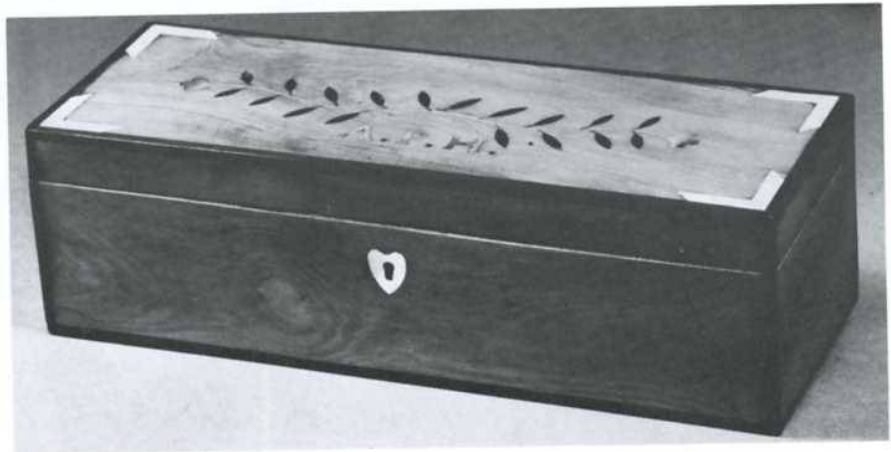


6. [Left:] Polychrome tusk carved aboard the New Bedford bark *Vigilant*, circa 1865-67, by Capt. William Childs, featuring a domestic scene with mother, child, and dog under a stylized tree. The reverse side, lacking decoration, has been planed and drilled for mounting. Length 27 inches (68.6 cm).



7. [Left:] Tooth deeply incised with Royal Navy ship portraits and British patriotic paraphernalia, one of a pair signed by W. Hill, probably circa 1820s. The pair descended in the Hill family and was acquired in London. Length 5-1/2 ins. (14 cm). The iconography and style typify a genre of sperm whale scrimshaw by British whalers (many of whom were Royal Navy veterans) in the first half of the 19th century. So far, this is the only one of the type found to be signed.

8. [Below:] Inlaid jewelry box made of sandalwood obtained at Juan Fernandez Island in the South Pacific Ocean by Captain Alonzo O. Herendeen, ship *James Arnold* of New Bedford, 1884. Evidently made for Mrs. Herendeen, the box is accordingly inlaid with the initials APH. Dimensions: 12-1/2 x 4-1/2 x 3-3/4 ins. (31.8 x 11.4 x 9.5 cm).

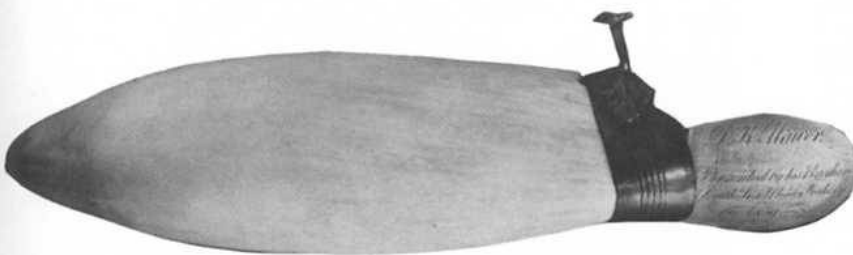
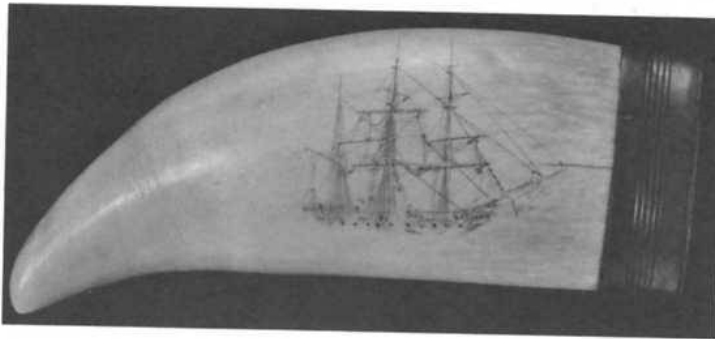
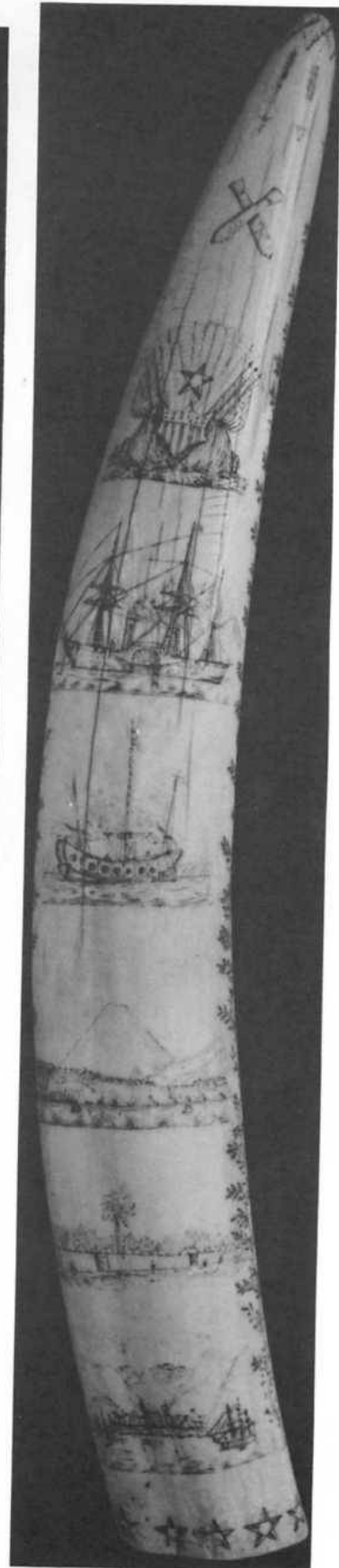




9. [Right:] Polychrome tooth portraying a Polynesian maiden and palm tree on one side (shown), and a woman in fancy American or European attire on the other; one of two similarly engraved polychrome teeth in the KWM; this one signed (on verso) "George O. Hiliott" and the other attributed. Rider Collection. Length 7-15/16 ins. (20.2 cm).

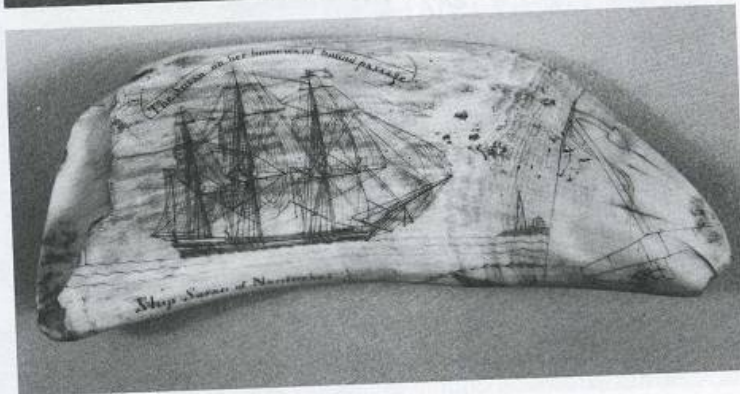
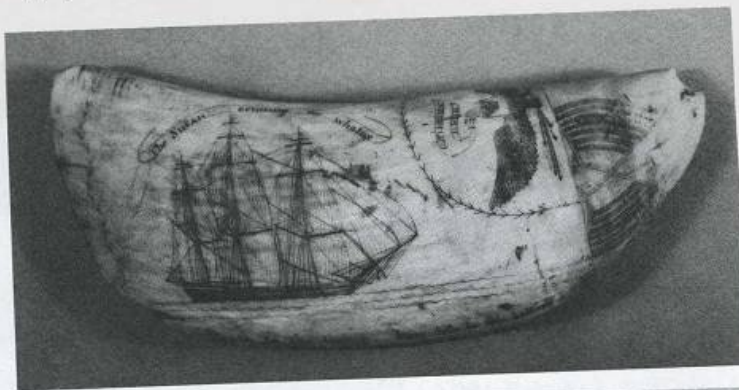
10. [Far right:] Walrus tusk engraved with a portrait of the US Steam Frigate *Susquehanna* and scenes of Japan and China, engraved by Passed Midshipman Edward Yourke McCauley aboard the US Frigate *Powhattan* during the Perry Expedition to Japan, 1852-54. Length 17 ins. (43.2 cm).

11. [Below:] Finely detailed depiction of a British whaleship cutting-in, on a sperm-whale tooth; set into a pewter base with hinged lid, the lid engraved as a gift: "D.K. Maurer. Presented by his Brother, South Sea Whale Fishery 1859." Length 7-7/8 inches (20 cm).

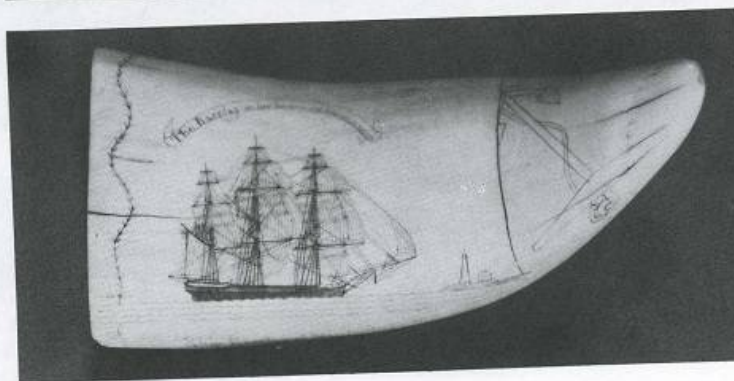
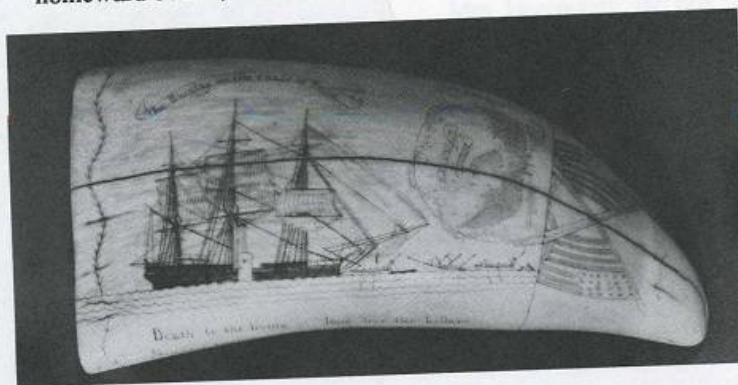




12. [Above:] Busks by G. Le Cluse associated with the London whaleships *Marshall Bennett* [left] and *Alfred* [right]; the former inscribed "Love" and "Remember Me"; both signed. Lengths 12-3/16 ins. (31 cm) and 12-3/4 ins. (32.4 cm) respectively.



13. Two "Susan's teeth" by Frederick Myrick, ca. 1827-29. [Above:] Views of the ship *Susan* of Nantucket, "cruising for whales" and homeward bound; length 6-5/8 ins. (16.8 cm). [Below:] Ship *Barclay* of Nantucket, whaling on Peru and homeward bound; 6-3/8 ins. (16.1 cm). Both signed, undated.

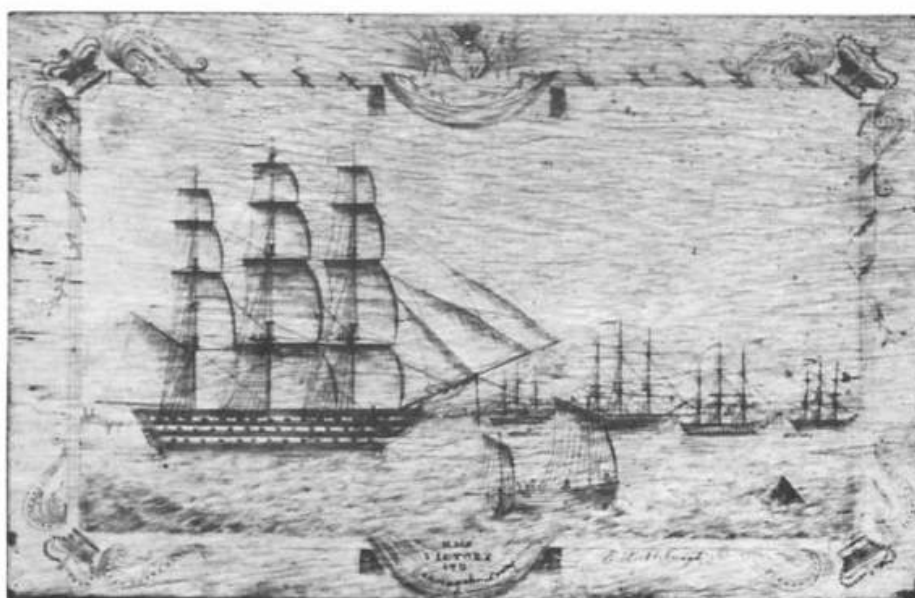




14. [Above:] Baleen panel by Jan Osborn, after Jan Lutma the Elder, Amsterdam, ca. 1618-41. 4-1/2 x 6-1/4 ins (11.4 x 15.9 cm).



15. [Right:] Sea-elephant tooth stipple engraved by João da Lomba in 1906; signed; dated. Two sides. Length 3-7/8 ins. (9.8 cm).

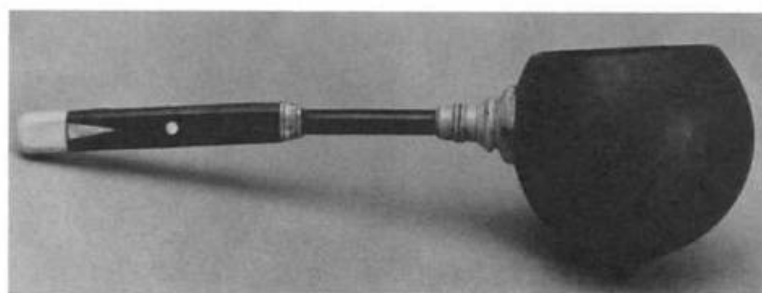


16. [Above:] Panbone plaque by E. Mickleburgh portraying the Royal Navy flagship HMS *Victory*, 120 guns, entering Portsmouth Sound. 11-7/8 x 7-1/2 ins. (30.2 x 19 cm).



17. [Right:] Walrus tusk engraved with a biblical scene of Rebecca at the well, by J.B. Mason (detail). On the reverse is a portrait of a hunting dog. Length of entire tusk: 19-3/4 ins. (50.2 cm).

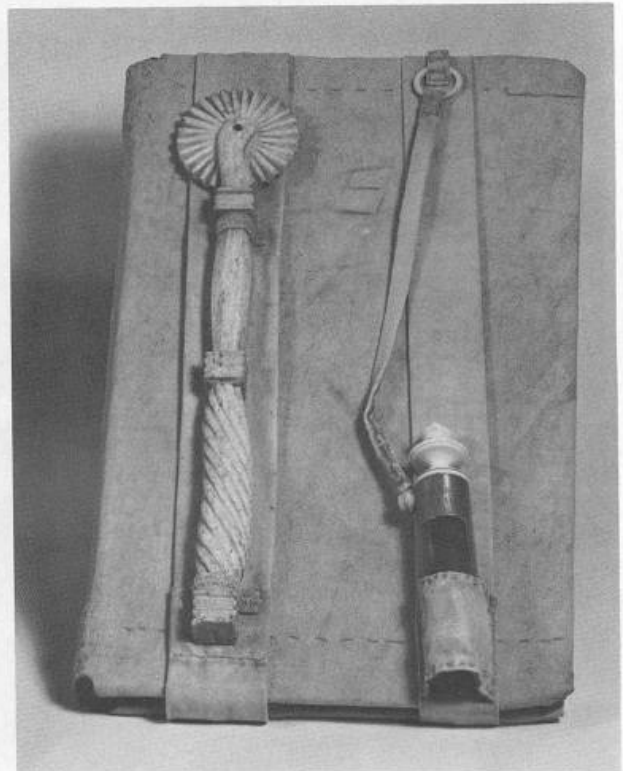
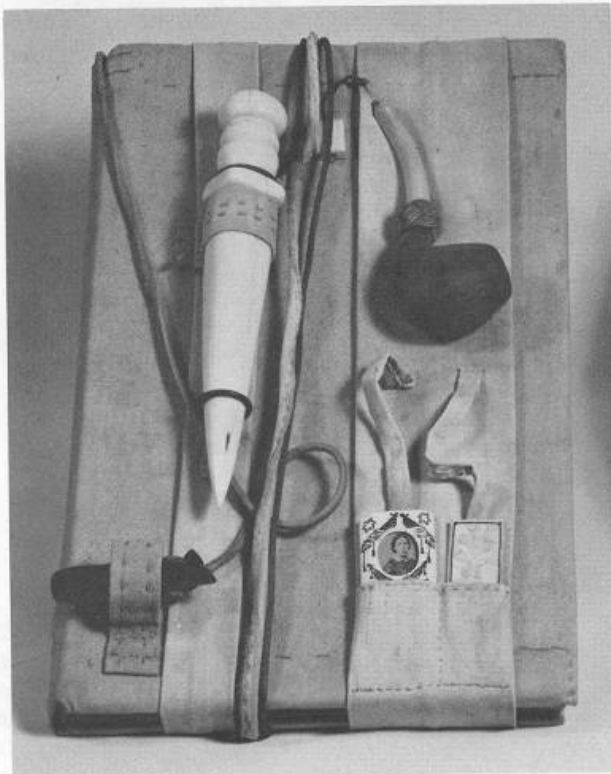
18. [Right:] Coconut-shell dipper with a handle of carved ebony, copper fastened, and inlaid and trimmed with whale ivory; made by Captain John C. Marble aboard the bark *Kathleen* of New Bedford, circa 1857-60; the only one of several pieces in the Marble Collection that can definitely be attributed to him. Descended in the Marble family. Length 13 ins. (33 cm).





19. [Right:] Panbone bird cage built ca. 1837-50 by Capt. Rodolphus N. Swift. 17-1/2 x 14 x 19-1/2 ins. (44.5 x 35.6 x 50 cm).

20. [Below:] Frederick H. Smith crafted a variety of scrimshaw items during his years as a green hand, common seaman, harpoon-  
eer, deck officer, and mate aboard several whaleships, 1854-70; and he continued doing scrimshaw after he was promoted to Captain. Sometime during his early voyages he fastened a few pieces to the canvas jacket of his shipboard journal—including such common scrimshaw implements as a fid and pie crimper; and one or two unusual ones: a smoking pipe with Union Army insignia, and a glass vial trimmed with whale ivory and silver containing a small specimen of ambergris, the souvenir of a lucky cruise in 1868.



**Madruga, Manuel Joaquim** (fl. circa 1911-45). Azorian whaleman, painter, and scrimshaw artist of Lajes do Pico; son of Antonio Joaquim Madruga, also a painter and scrimshaw artist. Born in 1892 and whaling circa 1911-45, M.J. Madruga reached the exalted rank of harpooneer in the Lajes whale fishery, and in the off seasons was occupied as a house- and boat-painter. His known works include polychrome panbone plaques featuring scenes of whaling off Pico (Bourne 12 Nov 1977, #222; 7 Aug 1979, #133 and 134; 20 March 1984, #100.); and oil-on-panbone and oil-on-wood whaling pictures featuring Pico locales, in KWM, NBWM, PMS, and Museo dos Baleeros at Lajes do Pico. He married artist Maria do Espirito Santo Simas in 1917; their son Manuel Madruga was also a sometime painter of whaling subjects. The elder Madruga died in 1970.

**Manapsal, F.** (fl. circa 1906?). Ornately engraved bone draftsman's triangle, boldly inscribed "F. Manapsal" and "1906" (may refer to date of manufacture or other event), in KWM.

**Marble, John C.** (fl. 1832-61). [The family name is recorded as Marbel or Marvel prior to 1845.] Whaling master. Born in 1813 at Assonet, Mass., near New Bedford and Fall River, he began his whaling career at age 19 as a green hand in the ship *Java* (1832-33); served as an able seaman and officer in the ships *William Wirt* of Fairhaven (1833-37) and *America* of Hudson, N.Y. (1839-41), mate of the brig *Pilgrim* of Somerset, Mass. (1842-43), and captain of brig *Leonidas* of New Bedford (1843-45). In 1845 he married Elizabeth Church Wrightington (1825-1895) of Fall River, where the couple established their residence and had a son. The Captain undertook another whaling voyage as master of the Fall River ship *Gold Hunter* (1846-49); but following the death of an infant son in 1848, he temporarily retired from whaling and was engaged in coastwise shipping for a couple of years. After the birth of another son, he resumed whaling as master of the bark *A. Houghton* of Fall River (1853-56). His last complete whaling voyage was in the bark *Kathleen* of New Bedford (1857-60),

with his wife and son aboard and his brother, Captain George D. Marble, serving as mate. This voyage was memorialized in verse and scrimshaw by Third Mate John C. Sullivan (q.v.); and in scrimshaw by Marble himself. His final cruise was as master of the bark *Awashonks* of New Bedford, again with his wife, son, and brother aboard (sailed 1860); but he was taken sick a few months out and died in October 1861. On the *Kathleen* and probably other voyages he collected scrimshaw souvenirs and experimented in the art himself. Only one example of his own work is definitively ascribed: a coconut-shell dipper (scoop), with handle of carved ebony, copper-fastened, trimmed with turned whale ivory and whale-ivory inlay (KWM). Marble himself may also have polished an enormous pair of whale teeth, and may have made one or both of two delicate pierced-work jaggling wheels, a turned bone needle-case, a small bodkin, and a panbone fid brought home in the *Kathleen* (KWM). The family collection also comprises a pair of elephant-ivory dice, a traditional *kiribatian* (shark-tooth sword) from the Gilbert Islands, and an undecorated ostrich egg and porpoise jaw, also carried in the *Kathleen*; inlaid furniture made by Captain Charles P. Worth (q.v.) aboard the bark *Draco*, given to the Marbles at Fremantle in the off season and upholstered by Captain Marble with needlepoint done by Elizabeth Marble aboard the *Kathleen*; the complete shipboard papers and journals of John, Elizabeth, and George Marble, covering all of their voyages during 1832-61; a song text by J.C. Sullivan (q.v.); and the shipboard sketch book of Captain Worth. Biographical sketch in Frank, 1985, pp 1117-19.

**Mason, J.B.** Tusk engraved with biblical scene of Rebecca at the well (obverse) and a recumbent hunting dog (reverse), inscribed "J.B. Mason Belleville N.J.," in KWM.

**Maurer, —** (fl. circa 1859). British. Large tooth with delicately engraved ship portrait, set in an ornate pewter base with hinged lid, which is professionally engraved with the inscription "D.K. Maurer Presented by his Brother, South Sea Whale Fishery 1859," in KWM.



**Mickleburgh, E.** (fl. mid 19th C.). A highly accomplished British engraver of detailed naval scenes on panbone panels, whereof the draftsmanship and accuracy of naval architectural detail suggest professional training (possibly in the Royal Navy or naval dockyards) and seafaring experience. His known works are set in Portsmouth Sound, embellished with vignettes, signed, and inscribed with the respective titles: "A 74 [-gun naval warship] leaving Portsmouth," in TMH; and "H.M.S. Victory 120 Entering the Sound," with coat of arms and other naval vessels, in KWM.

**More, A.P.** (fl. circa 1857-60). Work box inlaid with walrus ivory and inscribed "A.P. More / To Lillie Hathaway / Jan 14 1860 / Bk Triton" attributed in KWM. The maker was evidently in the crew of the bark *Triton* of New Bedford, Captain John B. Dornin, on a Pacific Ocean whaling voyage, 1857-60, of which an anonymous shipboard journal is in NBFPL. As More's name is not recorded on the original outward-bound crew list, it is assumed that he must have joined the voyage in progress.

**Murphy, Robert Cushman** (1887-1973), New York. A sometime whaler only by avocation, Murphy was a prominent ornithologist on staff at the American Museum of Natural History in New York, where his colleagues included Franz Boas, Roy Chapman Andrews, Margaret Mead, and model-maker and scrimshaw collector Raymond de Lucia. As a young Brown University biology graduate, Murphy was recruited by the Museum to collect specimens on a southern-latitudes whaling voyage in the brig *Daisy* of New Bedford (1913-14); his letters home to his new bride were later published as *Logbook for Grace* (1947), and his photographs as *A Dead Whale or a Stove Boat* (1967). Using teeth collected on this voyage he made a few scrimshaw-like presentation pieces, drawing (rather than etching) the designs and inscriptions in ink on the polished surface. One of these is in a private collection and another in KWM. See also João da Lomba.

**Myrick, Frederick** (fl. circa 1825-29). One of the earliest known scrimshaw artists and

widely regarded as one of the best, Myrick is the first recorded engraver of pictorial sperm whale teeth to sign and date his work, 1827-29 (see also Edward Burdett). He was born on Nantucket to a seafaring family in 1808, and made his first whaling voyage in the ship *Columbus* of New Bedford under Captain Thomas Brock, Jr., during 1825-26—and apart from Myrick's own scrimshaw, the only known record of any portion his seafaring career is the *Columbus* log, in KWM, which does not mention Myrick by name. (The voyage is not recorded in Starbuck, and the listing for the previous voyage gives the port-of-registry as Fairhaven; however, First Mate Arthur Cox, keeper of the official log in both instances, is quite explicit in attributing both voyages to New Bedford.) Myrick's most celebrated cruise was in the Nantucket ship *Susan*, 1826-29. During this voyage he etched the so-called "*Susan's* teeth" upon which his fame is based: more than a dozen authenticated pieces portraying the *Susan*, and at least three depicting other vessels—two of the *Barclay* (1 in KWM); and one of the *Frances*. (One *Barclay* and the *Frances* were auctioned in the Cohen Collection, July 1989). The authorship of another *Susan*-like tooth portraying the bark *Ann* of London is disputed; and as the piece has been re-inked, its authenticity will likely remain in doubt (Bourne 6 Aug 1985, #138). Two Myrick teeth depicting the *Susan* were accessioned prior to 1831 by PMS (founded 1799 as the East India Marine Society; see also Edward Burdett). After the *Susan* voyage, Myrick was in the whaleship *Mary* of Nantucket, 1831-35 (known from a gam recorded in an anonymous journal of the ship *Maria*, in private hands). Most of Myrick's known scrimshaw was done on comparatively small teeth and follows the same general pattern: a ship portrayed on the Japan or Peru whaling grounds, a second view of the same vessel homeward bound, with identifying labels prominently featuring the artist's name, and surmounted by an anchor, American eagle, crossed flags, and the motto "Death to the living, long life to the killers / Success to sailors wives & greasy luck to whalers." (Ritchie, 1975, 28, notes a powder horn of American origin dated 1819 and inscribed,



"Here's death to the living / Long life to the killer / Kisses to sailors' wives / And greasy luck to whalers.") Another tooth with which Myrick is credited features a port scene with ship portraits and the inscription "A view of Coquimbo Harbour" (Chile); the attribution is based on a purported provenance from a reputed Myrick cousin, Josiah C. Long (BJ:4 #448). Two of the *Susan's* teeth in PMS are illustrated in color in Johnston & Fetchko, 1986, #18, 38; and others in Cohen (#85, 86, and 97). The pioneering study of Myrick is Everett U. Crosby, *Susan's Teeth and Much About Scrimshaw* (Nantucket: Tetaukimmo Press, 1955), and virtually all subsequent writers on scrimshaw have taken Myrick's work to be of landmark significance. KWM, MSM, NHA, NBWM, PMS, SMV, private collections. See also J.S. King and W. Hill.

**Myrick, J.F.** Cane with whale-ivory handle in the shape of a fist, attributed in KWM.

**Osborn, Jan** (circa 1581-1643). English, working in Amsterdam. With Jan Lutma the Elder (circa 1584-1669), created *bas relief* panels of pressed-and-carved baleen, which may be regarded as a kind of commercial prototype of scrimshaw. In 1618, only a few seasons after Europeans had begun hunting right whales in the Arctic, the Dutch North Sea Company granted Osborn an exclusive patent to produce decorative baleen panels as picture frames and ornaments for furniture. Intended to develop commercial uses for a byproduct of the whale-oil industry, the experiment proved less than successful: few panels were actually produced and only a handful are known to survive; most of these are portraits of the Dutch nobility. A rare specimen in KWM depicts baroque *putti* figures or cherubs in a Bacchanalian revel, in the characteristic style of the eminent Amsterdam silversmith Jan Lutma the Elder, who is known to have designed the patterns for Osborn's best work. Osborn's process was quite involved. Panels of baleen were boiled or steamed, then immediately stacked under heavy pressure to remove the excess water. After cooling and drying, the pieces that had not cracked under tension were cut to size, planed smooth, placed in a press, and molded to the contours of the the pattern by

a metal stamp and counter-stamp—that is, with "positive" and "negative" (or "front" and "back") molds of copper or bronze. The resulting image was then smoothed and refined by hand; and varnishes might be added to simulate ebony. Virtually unique example illustrated in color in Frank, 1988, #34, p. 56. See Frank, "Esoterica from Amsterdam," 1985, 4-5; Hill, "Baleen Bacchanal," 1986, 10-11; and other examples illustrated with Dutch text and English summary in J.J. van Thiel, 1969, 104-10.

**Pacy, Thomas Mark** (1793-1831?), British. Panbone ditty-box built in the shape of a seamen's chest, with relief-carved rosettes on each end (one unfinished), with a handwritten label affixed, inscribed: "Made by Thomas Mark Pacy / Grand Father to the Exhibiter / Union Chapel Sunday School"; and (in another hand, added at a later date) "Thomas Mark Pacy was a Ship's Carpenter worked on a South Seas Whaler & this box is made of whale bone." KWM.

**Paul, Charles E.** (fl. circa 1878-84). A writing-box elaborately inlaid in wood and walrus ivory, and marked "Made by Charles Paul New Bedford Mass." (KWM), is attributed to Charles E. Paul, born in 1862 at New Bedford, sailed in the schooner *Charles W. Morse* (1878-79), and barks *Alice Knowles* (1879-83) and *Mars* (1883-84) of that port.

**Pendleton, —.** Professional-type full-round ivory carving of two mice on an ear of corn, from Bourne 16 Oct 1965 (#230), in KWM.

**Pendleton, H.** Panbone stamps "H. Pendleton" and "H\*P" in KWM. There were many Pendletons involved in the seal, sea-elephant, and whale fisheries of southeastern Connecticut. Of the several who served as whaling masters from the ports of Stonington, New London, and Mystic, the given names of a few of the Stonington men are not recorded, and H. Pendleton may have been one of these.

**Pepe, L.J.** Tooth inscribed "L.J. Pepe" and "Home Sweet Home," in KWM.

**Phil[il]ips, H.M.E.** (fl. circa 1848-51). A pair of teeth elaborately engraved with local scenes of St. Helena, including Napoleon's home and tomb, and with "lion's heads" or stylized faces engraved on the tips, is signed "H.M.E. Philips" (Bourne 14 Aug 1974, #61; Rinaldi, No. 6, Fall 1975, # 60). Similar pairs in KWM and PMS, illustrating analogous subjects but with more elaborate texts, are attributed on the basis of the signed specimens. With his passport evidently issued in the name H.M. Phillips in 1848, the artist served as a green hand in the New Bedford bark *George Washington* (1848-51). See also Bourne 29 Nov 1969 (#44).

**Piper, Samuel** (fl. after 1840). A pictorial panbone affixed to a wooden box, enclosed in which is a school certificate inscribed in ink, "Reward of Merit / Presented to Samuel Piper / as a reward for diligence and good behavior by his teacher H.M. Floyd," attributed to either Piper or Floyd, in KWM. It is conjectured that Floyd may have acquired or made the box for his student, who took it to sea and made the scrimshaw; however, see H.M. Floyd.

**Read, William** (fl. circa 1834). Captain. Engraved a tooth with two lengthy inscriptions of sailors' farewell, signed and dated: "Eng[raved] By Wm. Read M[aster] M[ariner]. Dec. 14. 1834" and "By Wm. Read," in KWM. The artist is believed to be merchant captain William Read of Marblehead, Mass., who owned a share of the whaleship *Java* of Fairhaven during 1828-49.

**Seeganna, S.** Eskimo. Polychrome walrus tusk carved in full round, in KWM.

**Sewall, William H.** (fl. circa 1853). A whale bone jigsaw puzzle inscribed "William Sewall" and "Hunter N.B.," in KWM, is taken to refer to the ship *Hunter*, which made nine whaling voyages from New Bedford (1851-78) before being transferred to San Francisco, and to have been crafted by a member of the crew. The maker is believed to have been William H. Sewall of New York City, born circa 1831, went to sea in 1853 (his name is transcribed "Sewald" in the NBFPL index);

however, as the history of his voyages has not been discovered, it is not known whether he was ever in the *Hunter*.

**Sheffield, Josiah, Jr.** (fl. circa 1831-35). Tooth engraved with homeward-bound verse and "1833 / Ship Timoleon / Joshua Bunker, Master, David B. Delano, Mate, Asa Hoxie 2d Mate, Ephm. Douglass 3d Mate"; and "75 bbls. J. Sheffield Jr. Taken on West Coast Lat. 41.30 N. Lon. 131.00 W." Born on Nantucket circa 1808, he made a voyage in the ship *Averick* of New Bedford (1828-31) before shipping in the *Timoleon* of the same port (1831-35).

**Shiverick, Nathaniel.** Bone straight-edge inscribed "Nathl. Shiverick"; "N. Shiverick"; and "N.S."; attributed in KWM.

**Smith, Frederick Howland** (fl. circa 1854-1901). One of the most accomplished and most celebrated practitioners of the scrimshaw art, his whaling career as a green hand, common seaman, boatsteerer, officer, and shipmaster is particularly well documented and his scrimshaw very highly regarded. A native of Dartmouth, Mass., born in 1820, he summarized his career in a concise one-page autobiography (MS in KWM): "Sailed in the *Lydia* Oct 9" 1854 Capt John W Leonard gone 4 years — Cabin Boy — 1300 bbls. In 1858 sailed as Boatsteerer in Bark *Roscius*, Capt Fred Howland on Sept 1. Arrived home in August 1861. 1800 Bbls. Enlisted in 18" Mass Volunteers Aug 6" 1862 Discharged in August 1864. Shipped as 3d. Mate and sailed April 16 1865 in Ship *Herald* Capt John Hunewell gone 19 months 575 bls. Sailed again in the *Herald* as Second Mate Capt Seth Nickerson on a Two years voyage. I cleared on this voyage 1966\$, about the first money made Whaling In August the 31st I sailed in the Barque *Hecla* as Master; on the morning of Dec 29" 1870 struck on Bird Island and ship & cargo were a total loss. Came home by way of Suez & England. Expecting to be hung; But the same Owners gave me the Barque *Petrel* and July 20th 1871 I started for another Voyage. May first 1874 arrived home—1800 Bbls. July 5" 1875 sailed in Barque *Ohio* was gone 38 months and arrived with 2000 Bbls.,

Oct 17" 1878—May 24" 1882 sailed in John P. West, arrived home May 22d 1886 2000 bbls sperm. June 19" 1900 sailed in the Barque Kathleen arrived home Sept 28" 1901 Dismasted, 920 bbls sperm" (q. Frank, 1985, II:994). Smith was still collecting his Union Army pension in 1920. His early shipboard journals and works of scrimshaw (1854-70) are in KWM; one piece indicates that he may have been interned for a time at Libby Prison, a Confederate facility at Richmond. His later journals and scrimshaw (and those of his wife, Sallie) are in MSM. Two of his shipboard sketches are illustrated in Martin, 1983, 125, 131; and Frank, 1985; one of these appears in color in Creighton, 1982, n.p. Early scrimshaw works are illustrated in Frank, 1986, #80, 91; and in color in Frank, 1988, #45, 65. Later pieces are catalogued and illustrated, with MS excerpts, in Malley, 1983. Smith is mentioned in most major sources. Biographical sketch in Frank, 1985, II:1140-43; anecdotes, songs, tunes, in Ibid., 993-1040.

**Stevens, Josiah.** Cane in KWM inscribed "Maj Josiah Stevens to John A. Head," authorship uncertain. A Josiah Stevens of Newburyport, Mass., born circa 1822, went whaling from New Bedford in 1844.

**Straton, John** (fl. mid 19th C.). Pair of teeth engraved with Sailors' Farewell motifs, and signed in full and in monogram, in KWM. A John C. Stratton, born circa 1814 at Philadelphia, was in the crew of the ship *William Rotch* of New Bedford, 1835-39; and a John Stratin, probably the same man, is recorded as carpenter in the bark *Russell* of New Bedford, 1845-49.

**Sullivan, John C.** (fl. circa 1857-60). As third mate in the bark *Kathleen* of New Bedford under Captain John C. Marble (q.v.), in 1860, Sullivan decorated, signed, and dated a tooth inscribed to his sweetheart "Miss F. Rioth," in KWM. While little is known of Sullivan's career outside the one *Kathleen* voyage of 1857-60 (he is probably the same John C. Sullivan who was born circa 1834 at New York City and served as second mate in the bark *Governor Carver* of Westport,

1854-57), something is known of his character from the papers of Elizabeth C. Marble, the Captain's wife, who sailed in the *Kathleen* with her husband, son, and brother-in-law (the first mate). In one of the first of her many letters home, written less than a month out, she says, "Mr Sullivan the 3 mate ... I think is a fine man ready and willin to do his duty but I do not think he enjoys good health but he does not say what he is well" (Marble Collection, KWM). Also in Lizzie Marble's papers are her transcriptions of a song written by J.C. Sullivan aboard the *Kathleen*—some 72 stanzas entitled "A Voyage on New Holland," to the popular tune "Vilikins and His Dinah," chronicling the entire voyage in verse. Sullivan's lyrics testify to "the clever, whimsical, and sensitive nature of the man, who (though no literary paragon) could deliver a compliment as well as a barb, knew the business of whaling well and professionally, and had an eye for the anachronistic and the incongruous. It may be the best piece of its kind ever composed" (Frank, 1985, II:1147). Lizzy Marble evidently thought well enough of it to make two transcriptions of the song as mementos. Its significance to her would become all the more poignant after her husband died at sea while master of the bark *Awashonks* only a few months afterwards.

**Swift, Rodolphus Nye** (fl. circa 1827-50). New Bedford whaling master credited with a panbone bird-cage, in KWM. Born at Fairhaven circa 1810, he made three voyages in the ship *Canton* of New Bedford (1827-34), and advanced rapidly to his first captaincy at age 24. He was master of the New Bedford ships *Lancaster* (2 voyages, 1834-42) and *Leonidas* (1845-50).

**Tallman, William, Jr.** (fl. circa 1838-40). A whale ivory letter seal inscribed "William Tallman," in KWM. An unusual number of disparities in the vital statistics recorded for his early voyages suggest that he may have lied about his age—perhaps to obtain a berth while still under age—but he was evidently born at New Bedford in 1807 or 1808 and made several voyages in whaleships from his home town: *Roscoe* (1821-24, 1824-33), *George & Susan* (1827-29), *Frances Henrietta* (1829-33), *Ceres* (1833-35, 1835-37),



*London Packet* (1838-40), and *Lewis* (1841-44)—the latter voyage as master.

**Thom[p]son, Archibald** (fl. circa 1868-75). Bone cane inscribed "Archd. Thomson," in KWM. Born in Germany probably in 1852, he made a youthful voyage in the schooner *John W. Dodge* of New Bedford (1868-69) and was a Seaman in the crew of the Fairhaven schooner *Ellen Rodman* (1874-75).

**Weeks, Daniel** (fl. mid 19th C.). Produced exquisite scrimshaw ornaments for a violin, including tailpiece, fingerboard, tuning pegs, bridge, and name-plate (for the accompanying wooden case), executed in whale ivory and bone engraved with polychrome nautical scenes and symbolic decorations, in KWM; a murky provenance traces the maker to Cape Cod, Massachusetts. The tailpiece is signed "D.W."

**Williams, Richard Fell**. Polychrome bone busk inscribed "Richard Fell Williams," in KWM.

**Wood, C.H.** (fl. circa 1840-65) An expert carver of intricate designs on nautilus shell, active probably at Birmingham (England). One example, portraying the British steamships *Great Britain* and *Great Eastern*, with signature and dedication to Prince Albert, is said to be "an exact duplicate of one which Mr. Wood made and presented to Queen Victoria in June 1845" (Bourne 23 Aug 1969, #324; Joseph, 10 Nov 1971, #95). Others have been sold at SB and elsewhere. Wood created two scrimshaw-like pieces now in maritime museums: both contain American patriotic paraphernalia, the Australian coat of arms, ship portraits, nautical scenes, and elaborate inscriptions implying that the artist made at least one South Seas whaling voyage. A signed oversize powder horn with each of these features in KWM is inscribed "This Horn Carved and Engraved On Board the Ector Whale Ship from Boston, U.S.A. by C.H. Wood / Emu and Kangaroo / 1828 / Advance Australia / R. Gooden, Birmingham," and a long inscription of convivial verse, beginning "The Horn of Australia ...." The attribution of a whale tooth with similar

decorations engraved in a the same style is based on the powder horn and several of Wood's shell carvings; the tooth is inscribed "Liberty & Equality / E Pluribus Unum / Advance Australia / Emue and Kangaroo"; and "Monstrous whales I did pursue, / On the Pacific Ocean; / From one of them I got this tooth, / I present it as a token," and was transferred from KWM to ANMM in 1989. Despite the very high quality of workmanship, which shows evidence of training as an engraver, Wood is reported by Sotheby's not to have been a professional carver. Ritchie calls him "a genuine working class artist and the last carver of Nautilus shell worthy of attention" (*Shell Carving*, n.d.). Janet West, in pesonal communications that first identified the carver of shells with the scrimshaw artist, responds, "...He was a professional in that he must have done at least some of his work for sale rather than just a hobby, but he was not a trained engraver."

**Worth, Charles Perry** (1823-1876). Nantucket-born whaling master of New Bedford known to have made wood-inlaid footstools (2 in KWM) and to have done pencil, ink, and watercolor drawings on shipboard while master of several sperm-whaling voyages in New Bedford vessels; he is presumed also to have built scrimshaw boxes. The son of sea-captain William Worth of Nantucket, he was master of the New Bedford barks *Pantheon* (1849-53), *Draco* (2 voyages, 1854-62), *Edward* (1864-65; captured and burned by Confederate commerce raider *Shenandoah*), and *Robert Morrison* (1865-68). Two footstools and a Victorian armchair he presented to Elizabeth C. Marble, wife of Captain John C. Marble (q.v.) of the bark *Kathleen* of New Bedford, whom Worth met on the New Holland grounds and at Fremantle during one of his voyages in the *Draco*, circa 1858-59. Lizzie Marble upholstered all three pieces with her own needlepoint made aboard the *Kathleen* (see J.C. Sullivan). Worth's furniture and shipboard sketchbook in KWM.

## Glossary of Specialized Terms

**Bone.** Unless otherwise specified, refers to the skeletal bone of whales, most often the dense and comparatively hard bone of the sperm whale (*Physeter macrocephalus*), which can usually but not always be distinguished from the bones of other cetaceans and large pinnipeds (notably sea lions and walruses) which were also prey of the whalers. "[29 June 1843:] At sunrise we commenced cutting in the remains of our whale and finished before breakfast, after which we sheared the jaws and dipped the Case. The length of the jaw was eleven feet and contained forty-two teeth. These we extracted with great dispatch and took particular care of, thinking how suitable they would be for *haberdashing*. We also sawed off the pans and put them over board the bow, in order to soak the blood out [of] them and whiten the bone. This circumstance gave rise to thoughts similar to those occasioned by the teeth... [3 July:] We then began to saw up and divide the bone, scarcely any of which but was held in such high estimation as to prevent it from being wasted. The jaw and the pans were dissected to such an advantage that nearly all had a piece which would answer to make a busk, or cane, and some were fortunate enough to get both" (Joseph Bogard Hersey, shipkeeper and third mate, journal, schooner *Esquimaux* of Provincetown, 1843). See *Whalebone*.

**Box.** Where not specified, refers to all types—ditty boxes, boxes for sewing, tools, and jewelry, oval containers made of baleen or bone, etc.—whether or not inlaid or otherwise decorated.

**Busk.** A corset busk; that is, the large, most central stay intended to reinforce and maintain the shape of a women's corset of a type popular in the 19th century. Corset busks are generally 10-12 inches (25-30 cm) long and 1-3 inches (2.5-7.5 cm) wide, made of a strong and somewhat flexible material, such as baleen, skeletal bone, or wood. The ones made by whalers on shipboard tend to be rather highly decorated and, as they are in essence undergarments of a rather intimate nature, were often affectionately inscribed.

**Elephanting.** The sea-elephant hunt (*Mirounga leonina*). "The officers have broken out a dozen or more sea-elephant lances and have been sharpening their points and edges on the grindstone, which suggests bloody doings in the near future. They have also been talking about the manufacture for each officer and boatsteerer of a 'manduc'—apparently a Cape Verde Island word for bludgeon. It seems that in this beastly sealing the smaller males and the cows have their heads bashed with clubs, only the large bulls being dispatched with a bullet in the brain. All are then lanced and bled for the sake of blanching the blubber and the oil that is prepared from it. Something tells me that the 'elephanting' at South Georgia is going to shrivel the very marrow of my bones" (Robert Cushman Murphy, *Logbook for Grace*, [1913] 1947, 122).

**Fid.** Sailors' hand tool, consisting of a rounded and tapered wedge, generally 6-10 inches (15-25 cm) in length, used for reeving tackle, splicing line, making knots and grommets, rigging, sailmaking, fancy knot-work, etc. They were commonly lathe-turned in wood but are much improved by the superior strength and durability of bone. "Pleasant trades

heading to the southard; employed in fitting rigging and turning bone fids &c" (Benjamin W. Golden, journal, ship *Sharon* of Fairhaven, 1839). The later metal version, used for steel rigging, is a *marlinspike*.

**Haberdashing.** Scrimshaw. See also *Bone* and *Tooth*.

**Inlay.** Insertion of one material flush into the surface of another (such as ivory in a field of wood), so as to maintain intact the original flat or curvilinear surface. This is usually done more for decoration than utility, and is accomplished by gouging the field to the outline of the shape to be inlaid. Inlay may be pictorial or representational, but in scrimshaw it more often consists of geometric shapes, floral patterns, or initials. For the purposes of this list, no distinction is made between inlay, marquetry, and other analogous forms. Materials commonly employed in scrimshaw inlay are whale ivory, walrus ivory, baleen, tortoise shell, mother-of-pearl, abalone or other shells, wood, various metals, and occasionally skeletal bone or elephant ivory. It is the use of whale products and walrus ivory, whether as the field or as the inlay, that generally defines a piece as scrimshaw.

**Ivory.** Unless otherwise specified, refers to sperm whale teeth and walrus tusks only. Generic use of the term should not be taken to imply elephant ivory, which was rarely used in scrimshaw and which (unlike marine-mammal ivory) had significant commercial value. Where known, *whale* ivory is distinguished from *walrus* ivory; and the skeletal bone of various other marine mammals, narwhal tusk, baleen ("whalebone"), etc., are specifically identified as such.

**Jagging wheel** (also called *pie crimper*). A kitchen implement used in the crimping and piercing of pie crusts, most often consisting of a handle, at least one wheel, and a fork with two or more tines. Ordinarily associated with New England households ashore, jagging wheels are said also to have been used occasionally by shipboard cooks or (more commonly) stewards when making pies, and were certainly used by captains' wives at sea. A common scrimshaw product, they made popular gifts for womenfolk back home but were almost never signed and are rarely attributable. Jagging-wheel contests are said to have been held annually in some of the larger New England whaling ports, with the most elaborate or intricate submissions winning prizes—which would account for why some specimens baroque-ly defy practicality with their many wheels, forks, and reticulations.

**Journal.** Generally speaking, the *logbook* is the official daily record of a voyage, and is kept by the captain or mate for the benefit of the owners, or for the Consul or admiralty courts in the event of a dispute, and as an aid to navigation; while a *journal* is a mariner's informal, personal record of a voyage, a kind of diary kept for his own edification and entertainment, or as a memento or souvenir for the folks back home. Some logbooks were individualized with the addition of ancillary materials and illustrations not strictly required in the record of the voyage; and some personal journals were dry and professional, in the manner of (or self-consciously in emulation of) the official log; thus, it is often difficult or impossible to distinguish the one from the other. As cataloguing, recordkeeping, and archival standards differ widely among repositories, the distinction is

moot when consulting the resources of several institutions of varying sophistication. In fact, the editors of the Union List of whaling archives (Stuart C. Sherman et al., *Whaling Logbooks & Journals 1613-1927*, 1987) wisely make no attempt to determine which of the 5018 entries falls into which respective category. For the purposes of this project, except where specified otherwise, the terms *logbook* and *journal* are used interchangeably.

**Late work.** In the general context of scrimshaw, refers to the scrimshaw-like productions of any period after (that is, not contemporaneous with) the classic hand-whaling era prosecuted in sailing vessels—in effect, scrimshaw made after circa 1925 or 1930, regardless of which of the several categories of late work may apply: (1) the bona fide occupational art of latter-day whale hunters working on modern factory ships or shore-whaling stations; (2) the traditional and culturally integral products of aboriginal, subsistence, tribal, insular, or other peoples whose respective whaling traditions lie outside the the European-American mainstream, and thus outside European-American whalers' occupational art—for example, Eskimo (Inuit), Polynesian, and Azorian carvings in sea-mammal ivory; (3) efforts—whether sophisticated or unsophisticated—to imitate or replicate the genre and style of whalers' occupational art (including any and all such fraudulent practices); or (4) the original art of modern practitioners who in good faith elect to work in media similar to those of whalers' occupational scrimshaw. For a further discussion of this and other taxonomic issues, see my *Fakeshaw: A Checklist of Plastic "Scrimshaw,"* KWM Monograph Series #1, 1988.

**Log; Logbook.** See *Journal*.

**Panbone.** Unless otherwise specified, refers to the lower mandible (jawbone) of the sperm whale (*Physeter macrocephalus*) and associated pans. While the whole jawbone was far too large and unwieldy for practical use in scrimshaw (except in unusual circumstances, usually in late work), sperm whale jawbone was frequently cut into panels and strips of manageable size, providing a potentially hard and quite brilliant surface when polished. The jawbones of smaller cetaceans (porpoises and dolphins), often retaining all of the teeth, were occasionally decorated whole. See *Bone*.

**Ple-crimper.** See *Jagging wheel*.

**Relief Master / Relief Captain.** Especially in the late 19th and early 20th centuries, whaling masters were occasionally relieved of their duties on voyages that had become inordinately lengthy, or to enable a particular master to take charge of another vessel. Sometimes this procedure was by prior design, planned or even contractually agreed to at the outset of a voyage; and throughout the history of the whale fishery, in the event of the master's illness or death it was the custom for the chief mate to succeed him only temporarily, until a relief master could be transported out to join the voyage in progress.

**Scrimshaw.** "Friday Jan. 27th [1860]... Pleasant weather Old ship going 7-1/2 Knots & every body Scrimshouting as the term goes... that is making Caines & Corset boasks & getting out whale boan hoops for presenting for their wives & sweet hearts" (Harvey R. Phillips, mate, journal,

ship *Minerva* of New Bedford, 1860). Known in its noun, verb, and gerundic forms by a wide variety of orthographic variants, including *scrimshander*, *scrimshouting*, *squimshouting*, *schrimchouting*, etc.—and also called by a few practitioners *haberdashing*—scrimshaw includes various forms of shipboard and shoreside handiwork of whalers and whaling wives, the defining characteristic of it being the use of whale products, such as ivory, skeletal bone, or baleen; or walrus ivory, which is integral to the Arctic and Antarctic whale hunt. Scrimshaw also frequently entails the addition of wood and other marine animal products, notably mother-of-pearl, abalone, and other mollusc shells; turtle or tortoise shell; the teeth or bones of pinnipeds (seal, sea lion, or walrus); narwhal tusks; etc.

**Tooth.** Unless otherwise specified, refers to the tooth of the sperm whale (*Physeter macrocephalus*), principal prey of the American, British, French, and Australian South Seas whale hunt in the 19th century and the only great whale to have teeth. The decoration of sperm-whale teeth seems to have arisen only a few years after the Napoleonic Wars and in any case was an increasingly significant art form by ca. 1825. The much smaller teeth of dolphins and porpoises—and even those of the so-called killer whale (orca)—were not generally used for scrimshaw (but see *Panbone*). The teeth of sea-elephants and (less frequently) polar bears were sometimes used in scrimshaw on high latitude voyages. "In the morning we divided our share of the teeth from the last whale. Some of our men were fortunate enough to get them which were nearly round; as for mine I did not consider it worth cleaning therefore threw it away. Our officers and crew appear to have received new animation (of late) for they have once more bent their minds to *haberdashing*" (Joseph Bogart Hersey, journal as shipkeeper / third mate, schooner *Esquimaux* of Provincetown, 1843).

**Tusk.** The ivory tusk of the walrus, largest of the pinnipeds, frequently encountered and hunted on high-latitude voyages. Rarely exceeding 30 inches (76 cm) in length, walrus tusks have provided Arctic cultures a versatile medium for tools, ritual objects, and decorative items since time immemorial, and have been analogously utilized by European and American whalers for four centuries. "While I am at this table writing there is another man at the opposite end of said table making pictures upon walrus tusks. Now this man seems completely satisfied that the world is just right and was got up just to his own idea" (Ambrose H. Bates, journal, brig *Isabella* of New London, 1868).

**Whalebone.** A misleading term hopelessly corrupted by misuse. Technically, in the whale-hunters' and commercial parlance, *whalebone* is synonymous with *baleen* (q.v.), as in *whalebone corset*. Understandably, however, the word has also come to mean literally *whale bone*, i.e., *skeletal bone*, which the whalers would have called *panbone*, *rib bone*, or *bone*. To avoid confusion, the term *whalebone* is avoided here: *bone* or *skeletal bone* or *panbone* is used where skeletal bone is intended; and *baleen* is specified as such. However, it is important to note that these distinctions are not always observed by the museums, collectors, and auction houses whose descriptions formed part of the basis of this inventory; hence misuse will inevitably have crept into the text here despite our best efforts at clarity.



## Institutional Collections Cited

- AHFA Anchorage Museum of History & Fine Arts.  
 ANMM Australian National Maritime Museum, Sydney.  
 BSoc Bostonian Society Collection.  
 Hull Town Docks Museum, Hull (Humberside).  
 KWM Kendall Whaling Museum, Sharon, Mass.  
 MMM Maine Maritime Museum, Bath, Maine.  
 MMV Mariners' Museum, Newport News, Va.  
 MOL The Museum of London (England).  
 MSM Mystic Seaport Museum, Mystic, Conn.  
 NBFPL New Bedford Free Public Library, Mass.  
 NBWM New Bedford Whaling Museum, Mass.  
 NCP Nicholson Collection, Providence Public Library.  
 NHA Nantucket Historical Association, Mass.  
 PMS Peabody Museum of Salem, Mass.  
 SMV Shelburne Museum, Vermont.  
 SPRI Scott Polar Research Institute, Cambridge Univ.  
 TMH Tasmanian Museum, Hobart.  
 UCB University of California at Berkeley.

Auction Records and Sales Catalogues  
Consulted or Referred to in the Text

- BJ: 1-4 Barbara Johnson Whaling Collection, Sotheby  
 Parke Bernet, New York, auctioned in 4 sessions:  
 (1) 11-12 Dec. 1981; (2) 24-25 Sept. 1982; (3)  
 29-30 Apr. 1983; (4) 16-17 Dec. 1983.  
 Bourne Richard A. Bourne Co., Hynannis, Mass.  
 CL Christie's, London.  
 CNY Christie's, New York.  
 CSK Christie's, South Kensington (London).  
 Eldred Robert C. Eldred Co., East Dennis, Mass.  
 Joseph Louis Joseph Auction Galleries, Boston.  
 PBNY Parke-Bernet Galleries, New York.  
 Rinaldi John Rinaldi, Kennebunkport, Maine.  
 SB Sotheby's, Belgravia (London).  
 SL Sotheby's, London.  
 SNY Sotheby Parke-Bernet, New York.

Private Collections  
Consulted or Referred to in the Text

- Armstrong Sold at Parke-Bernet, N.Y., 5 Oct 1963.  
 Carpenter Nantucket, Massachusetts.  
 Cohen Sold at Bourne, Hyannis, Mass., 31 July 1989.  
 De Lucia Westchester County, New York.  
 Flayderman As reported in E. Norman Flayderman,  
*Scrimshaw and Scrimshanders, Whales and  
 Whalemen*, 1972.  
 Goldstein New York State and Maine.  
 Hellman Westchester County, N.Y., and Nantucket.  
 Johnson Sold in four increments 1981-83 at Sotheby  
 Parke-Bernet, N.Y. See "BJ," above.  
 Kennedy As reported in Clare Barnes, Jr., *John F.  
 Kennedy, Scrimshaw Collector*, Boston, 1964.  
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## Index of Vessels Mentioned in the Text

- A.*: Houghton: J.C. Marble  
*A.M. Nickerson*: G.P. Christian  
*Active*: J.R. Cole  
*Afton*: J.M. Clark  
*Alabama*: W. Childs; J.M. Clark  
*Alfred*: G. Le Cluse  
*Alice Knowles*: C.E. Paul  
*America*: J.M. Clark; J.C. Marble  
*Ann*: F. Myrick  
*Annawan*: J.M. Clark  
*Ansel Gibbs*: W.W. Allen  
*Averick*: J. Sheffield  
*Awashonks*: J.C. Marble  
*Barclay*: F. Myrick  
*Benjamin Tucker*: W. Childs  
*Bounty*: G.P. Christian  
*Bramin*: N.S. Finney  
*Brandt*: E.G. Cory  
*Brothers*: B. Worth  
*California*: G.P. Christian; A.O. Herendeen  
*Canton*: R.N. Swift  
*Ceres*: W. Tallman  
*Champion*: E.G. Cory  
*Charles W. Morgan*: G.P. Christian; J. Lomba  
*Charles W. Morse*: C.E. Paul  
*Chinchilla*: E. Burdett  
*Cicero*: W. Childs  
*Columbus*: F. Myrick  
*Condor*: S. Davenport  
*Constitution*: S. Craig  
*Daisy*: J. Lomba; R.C. Murphy  
*Daniel IV*: E. Burdett  
*Desdemona*: W. Childs  
*Draco*: C.P. Worth; J.C. Marble  
*Ector*: C.H. Wood  
*Edward*: C.P. Worth  
*Elizabeth*: J.S. King  
*Ellen Rodman*: A. Thomson  
*Elliot C. Cowdin*: A.O. Herendeen  
*Endeavor*: S. Craig  
*Esquimaux*: J.B. Hersey  
*Europa*: E.G. Cory  
*Falcon*: A.O. Herendeen  
*Florida*: W.W. Allen  
*Frances*: S.C. Christian; F. Myrick  
*Frances Henrietta*: W. Tallman  
*Friends*: E. Burdett  
*George & Susan*: W. Tallman  
*George Washington*: H.M.E. Phillips  
*Gold Hunter*: J.C. Marble  
*Gov. Carver*: J.C. Sullivan  
*Great Britain*: C.H. Wood  
*Great Eastern*: C.H. Wood  
*Hector*: —see *Ector*  
*Hecla*: F.H. Smith  
*Herald*: F.H. Smith  
*Hibernia*: J.M. Clark  
*Hope*: S.C. Christian  
*Hunter*: W.H. Sewall  
*James Arnold*: A.O. Herendeen  
*Java*: J.C. Marble; W. Read  
*John & Edward*: S.C. Christian  
*John Coggeshall*: T.L. Albro  
*John P. West*: F.H. Smith  
*John W. Dodge*: A. Thomson  
*Joseph Maxwell*: —Kettle  
*Joshua Bragdon*: W. Childs  
*Kathleen*: J.C. Marble; F.H. Smith; J.C. Sullivan; C.P. Worth  
*Lancaster*: R.N. Swift  
*Leonidas*: J.C. Marble; R.N. Swift  
*Leonora*: J. Lomba  
*Lewis*: W. Tallman  
*London Packet*: W. Tallman  
*Lydia*: F.H. Smith  
*Magnolia*: S. Lawrence  
*Maine*: W.W. Allen  
*Manila*: A.O. Herendeen  
*Maria*: F. Myrick  
*Mars*: C.E. Paul  
*Marshall Bennett*: G. Le Cluse  
*Martha*: J. Swift  
*Mary*: F. Myrick  
*Mary & Susan*: A.O. Herendeen  
*Mary D. Hume*: Angokwazhuk  
*Montano*: E. Burdett  
*Newark*: J.R. Baker  
*Nimrod*: J.M. Clark  
*Nye*: W. Childs  
*Ocean Rover*: J.M. Clark  
*Ohio*: F.H. Smith  
*Oliver Crocker*: J.A. Cochran  
*Oregon*: E. Burdett  
*Orlando*: J.M. Clark  
*Orray Taft*: —Kettle  
*Pacific*: E. Burdett  
*Pantheon*: C.P. Worth  
*Parachute*: E.G. Cory  
*Petrel*: F.H. Smith  
*Pilgrim*: J.C. Marble  
*Phenix / Phoenix*: E. Burdett; J.B. Hersey  
*Phillipe de la Noye*: W. Childs  
*Phocion*: E.G. Cory  
*Phoenix*: —See *Phenix*.  
*Powhattan*: W.Y. McCauley  
*Robert Morrison*: C.P. Worth  
*Robert S. Graham*: J. Lomba  
*Rodman*: N.S. Finney  
*Roscius*: F.H. Smith  
*Roscoe*: W. Tallman  
*Rousseau*: S. Davenport; J.G. Hyland  
*Salisbury*: J.S. King  
*Sally Anne*: E.G. Cory  
*Samuel & Thomas*: J.B. Hersey  
*Shenandoah*: J.M. Clark; C.P. Worth  
*Shylock*: J.B. Hersey  
*Solon*: W. Childs  
*South Carolina*: E.G. Cory  
*Stonington*: J. Gardiner  
*Susan*: F. Myrick  
*Susquehanna*: W.Y. McCauley  
*Swallow*: J. Lomba  
*Swift*: S.C. Christian  
*Tamaahmaah*: E. Burdett  
*Timoleon*: J. Sheffield  
*Traveler*: S.C. Christian  
*Triton*: S.C. Christian; A.P. More  
*Victory*: E. Mickleburgh  
*Vigilant*: W. Childs  
*Wanderer*: J. Lomba  
*William A. Graber*: J. Lomba  
*William Tell*: E. Burdett  
*William Wirt*: J.C. Marble  
*Wiscasset*: W.H. Acorn  
*Yeoman*: J.M. Clark

*Right*: Designs for scrimshaw cane handles are incorporated into shipboard drawings by Captain William F. Joseph in his journal of a whaling voyage as master of the bark *California* of San Francisco, 1902-03. Similar scrimshaw plans appear in some of his earlier journals, as well as in the 1916-17 whaling journal of his kinsman, Charles Joseph (see Frontispiece).

