

## Whaling History Symposium

June 30 - July 3, 2014

Sponsored by *Boston Marine Society*, *Michael Dury*, *The Melville Society*, *Mystic Seaport Museum*, *Nantucket Historical Association* and the *New Bedford Whaling Museum*.

The New Bedford Whaling Museum, Mystic Seaport, Nantucket Historical Association, and The Melville Society are pleased to announce the program for the 38th Whaling History Symposium, which is being co-hosted by all four institutions. This year the Symposium will be held Monday-Thursday, June 30-July 3, 2014, to coincide with the return of the 1841 Whaleship *Charles W. Morgan* to New Bedford. The *Morgan* is making a historic 38th Voyage and will spend nine days in New Bedford. The Whaling History Symposium, first established in 1975, brings scholars, writers, artists, museum curators, and local historians to New Bedford from all over the country and abroad to share interests in whales, whaling, Herman Melville, *Moby-Dick*, maritime history, nautical lore, and the many intriguing facets of whaling heritage worldwide. This time around, the *Charles W. Morgan* is the focus, but the topics covered will be wide-ranging and deeply engaging.

**The Whaling History Symposium is free and open to the public. All lectures, unless otherwise noted, will take place inside of Building 2 on State Pier, adjacent to the *Charles W. Morgan*.**

SCHEDULE (to be updated as new information is received)

### MONDAY, JUNE 30

**TOPIC: Whaling Ports, Whaling People Location:** State Pier, Building 2 **Chair:** Mary K. Bercaw Edwards (The Melville Society, University of Connecticut, and Mystic Seaport)

**9:30 - 10:15 a.m.** Peggi Medeiros (*New Bedford Standard-Times*)

*Fletcher Christian's Great Grandson George, Honour Matthews Earle, Assistant Navigator, and Captain James Earle: The Morgan's Most Fascinating Trio*

#### Abstract

The lives of a Norfolk Islander, a New Zealander and a New Bedford whaler intersected to form one of the most important partnerships ever to crew the *Charles W. Morgan*. George P. Christian was the great grandson of Fletcher Christian who initiated the mutiny on the *Bounty*. During his entire career, which included 25 years on the *Morgan*, he refused to ever captain the ship. Honour Matthews was a New Zealand teacher. In Auckland she met the young Captain James Earle and both fell in love. After a month's courtship, Heather sailed to Hawaii and married Earle. Earle was the *Morgan's* Captain for ten voyages between 1890-1908. Heather was his Assistant Navigator and later Navigator. She also took a series of photographs during their voyages and managed to school her son, Jamie.

The Christian-Earle trio whaled out of San Francisco sailing from the Arctic to Australia. During his years at sea Christian became a scrimshaw artist and his work is included in Stuart Frank's authoritative book, *Ingenious Contrivances, Curiously Carved*.

**10:15 - 11:00 a.m. Speakers:** Bill Tramosch (Nantucket Historical Association), Jan Ferguson (Butler Point Whaling Museum, Mangonui, NZ), and Caroline Fitzgerald (New Zealand Filmmaker & Historian) *Butler Point: A "Safe" Harbor in Northland New Zealand*

**11:00 - 11:45 a.m.** Betsy Tyler (Nantucket Historical Association) *Ship of Fools: Wine, Women, and Mutiny on the New Bedford whaleship William Gifford*

#### Abstract

Charles A. Veeder, a successful and respected master mariner, was captain of five Nantucket whaleships in the period 1838-58. His wife, Susan, accompanied him on a whaling voyage in the Nantucket ship *Nauticon* from 1848 to 1853. She was the first Nantucket woman to go on a whaling voyage and keep a journal, a beautifully illustrated account of four and a half years at sea. Her story alone is remarkable, but while researching a book about Susan, previously unknown details of Captain Veeder's last voyage in the New Bedford whaleship *William Gifford* were discovered in a journal kept by young seaman Edward J. Kirwin. It reveals, in sometimes shocking detail, the record of events

that led to Captain Veeder's dismissal from the ship in Tahiti in May 1872. No news of Captain Veeder's disgrace, his whereabouts, or his death was ever published in Nantucket newspapers, although a death date of

1878 (in the Society Islands) was entered in town records. The Veeder story, from family voyage to “ship of fools”, is the subject of a recently completed narrative nonfiction account, *A Thousand Leagues of Blue*. Excerpts from the book and background material will be presented in an illustrated lecture.

**TOPIC: Whales and Natural History Location:** State Pier, Building 2 **Chair:** Wyn Kelley (The Melville Society and MIT)

**1:00 - 1:45 p.m.** Christopher Sten (The Melville Society and George Washington University) *Melville's Whale, Autism, and the Question of Animal Intelligence*

**1:45 - 2:30 p.m.** Dale Peterson (Tufts University) *Moby-Dick and Animal Minds*

**Abstract**

I describe Herman Melville's novel *Moby-Dick* (1851) as a psychodrama on the theme of animal minds and animal consciousness. Do animals have minds? Are they conscious? If so, what kinds of minds or consciousness? The historical background for this psychodrama is introduced during a critical confrontation between First Mate Starbuck and Captain Ahab. The two men are arguing ostensibly about the mission and the course of the ship *Pequod*, and, given what we know of their characters and orientations, the positions they take are predictable. Ahab plans to risk his life and the lives of his crew on an erratic voyage of revenge, seeking to kill the whale that bit off his leg. For Ahab, vengeance is an appropriate emotion, given that he considers the white whale a thinking and feeling creature who committed a deliberate and outrageous act of malice. The nature of the beast and his act justifies revenge. In fact, Ahab's stance expresses well the European medieval concept that animals, having minds remarkably analogous to and congruent with human minds, can be prosecuted in court for criminal acts. Starbuck takes the diametrically opposite position. Upon learning of his captain's intent, the first mate declares heatedly that it that would violate all reason (be an act of “madness”) and conventional belief (seem “blasphemous”). With those words, Starbuck articulates the post-Enlightenment concept that animals have no minds or consciousness whatsoever. They are instead (to repeat Descartes' compelling metaphor) mere automata. They are machines made by nature.

I believe Melville considers that both positions are radical and that neither accurately portrays the cognitive nature of whales or of animals (particularly mammals) more generally. Melville would have us discover a third way of thinking about animal minds: one surprisingly similar to the position his contemporary Charles Darwin first expressed in *On the Origin of Species* (1859).

**2:30 - 3:15 p.m.** Jennifer Baker (The Melville Society and New York University) *The Art and Science of Moby-Dick*

**Abstract**

This paper will examine Herman Melville's *Moby-Dick* in relation to the evolving discipline of zoological painting and illustration in the mid-nineteenth century. In his whaling epic, Melville grapples with the challenge of representing a living creature—particularly a creature as elusive as the sperm whale—in visual and verbal media. Ishmael's meditations on whale art are governed by many of the questions raised in discussions of scientific illustration and natural historical painting in Melville's time: How might the artist balance the desire for accuracy with the desire to create drama? Does objectivity enhance art or limit the artist's and viewer's emotional involvement? And what role should the study of dead specimens play in the creation of art aimed at capturing the living creature? These and other questions inform Ishmael's meditations on whale pictures but also Melville's depiction of the notorious white whale in the epic's concluding chapters. While empirical scientific methods might seem, at first glance, antithetical to good art, Melville makes such investigation—including the dissection and the analysis of the whale's skeleton—a precondition for the experience of awe, astonishment, and marvel. In the story that Ishmael tells, the white whale is a natural phenomenon that answers to scientific standards of accuracy but is also never limited by them.

TUESDAY, JULY 1

**TOPIC: Whaling and Melville Location:** State Pier, Building 2 **Chair:** Jennifer Baker (The Melville Society and New York University)

**9:30 - 10:15 a.m.** Mary K. Bercaw Edwards (The Melville Society, University of Connecticut, and Mystic Seaport) *Herman Melville's Whaling Years*

**10:15 - 11:00 a.m.** Jason Hine (Mystic Seaport) *Melville, Whaling, and the Galápagos*

**Abstract**

The Galapagos Islands have been described by many different visitors in much the same way: a barren volcanic wasteland devoid of the lush vegetation and thriving life found on other islands along the earth's equator. Herman Melville himself visited the Galapagos Islands while onboard the *Acushnet*; he described them thus: "Take five-and-twenty heaps of cinders dumped here and there in an outside city lot; imagine some of them magnified into mountains, and the vacant lot the sea; and you will have a fit idea of the general aspect of the Encantadas, or Enchanted Isles." Still, it was these same islands that whalers flocked to for food, water, wood, fishing, whaling, and even the mail.

Melville's Encantadas are as rich and marvelous as his most notable works and it offers the reader an artist's sketch of the islands. In order to build on what Melville describes, we need to substantiate his claims and corroborate his stories with other whalers' accounts. Captains' logbooks, whalers' journals and historians' works might help to illuminate his claims. Logbooks, such as the one kept by James C. Osborn on board the *Charles W. Morgan* during her maiden voyage might help to explain exactly what the whalers were doing there. Also, new digital maps of the Morgan's first voyage will serve to better explain the importance of geography and physical oceanography as we trace the journeys of American whalers.

**11:00 - 11:45 a.m.** Wyn Kelley (The Melville Society and MIT) *The Poetry of Whaling*

**Abstract**

Herman Melville was not the only maritime poet of the nineteenth century, and presumably poems that we will never know emerged from sailors on the *Charles W. Morgan*. Nevertheless, Melville may have understood the poetry of whaling in particularly rich and multi-layered ways. This illustrated talk examines Melville's romance with the sea and with whaling, as shown in his life and travels, his novels of the Pacific (including *Mardi* and *Moby-Dick*), and his poems, especially his late collection, *John Marr*. Images from Captain Cook's published voyages capture the romance of Pacific travel and show how Europeans responded to the lush greenery and handsome inhabitants of islands like Tahiti and the Marquesas. Melville recognized the sensational power of these images and relied on them in his novels, even as he criticized European and American colonialism in the South Seas. His later poems return wistfully to the beautiful scenes of his youth but also refer to the environmental and economic devastation the islands suffered after he first encountered them. Nevertheless, they remained for him, in his memorable phrase, "authentic Edens in a Pagan sea." This talk will explore the nuances of that idea and of Melville's profound responses to his whaling voyages.

**TOPIC: Whaling and *Moby-Dick* in Film and Popular Culture Location:** State Pier, Building 2 **Chair:** Christopher Sten (The Melville Society and George Washington University)

**1:00 - 1:45 p.m.** Timothy Marr (The Melville Society and University of North Carolina) *The Continuing Migrations of Moby-Dick through American Popular Culture*

**1:45 - 2:30 p.m.** Fred Calabretta (Mystic Seaport) *Whaling in the Movies*

**Abstract**

By the 1920s, as actual whaling faded into the past in southern New England, a period of romanticizing and memorializing of the industry gained momentum. Movies played a key role in this trend. Throughout much of the history of the motion picture industry, Hollywood has been repeatedly drawn to whaling as a movie theme offering action, excitement, adventure, and occasionally even romance.

This presentation will explore this relationship between the motion picture and whaling industries. It is a story that features a number of famous actors, actresses, and other Hollywood notables, as well as three actual whaleships – including the *Charles W. Morgan* – in starring roles. Special focus will be given to the 1923 whaling classic *Down to the Sea in Ships*, a project developed and funded by the New Bedford whaling community and filmed primarily in the city.

This consideration of whaling movies also moves beyond the days of old Hollywood and into the present. Recent films featuring whales and whaling will also be considered. The presentation will be illustrated with images of posters, publicity photos, programs, and other rare movie memorabilia.

**2:30 - 3:15 p.m.** Jaime Campomar (Pontificia Universidad Católica Argentina) *Rendering Whales into Movies: the 1956 Film Adaptation of Moby-Dick*

## Abstract

The usual approach to the study of film adaptations entails a comparative view of film and its originating text. This view, however, misrepresents the true dynamic and textual nature of adaptation. An alternative approach implies the use of methodologies borne from Textual Criticism, more specifically from Fluid-Text Theory, which aims to analyze a text's evolution through the measuring of the 'distance' between different versions of the same text. By incorporating such methodology into the analysis of different versions of the 1956 film adaptation of *Moby-Dick* (including the movie itself and two screenplays), we intend to showcase some of the strategies employed by its main revisers, and how these strategies display differing views on the original text.

TUESDAY EVENING, JULY 1

Melville Society Exhibition Opening with talk by Curator Robert K. Wallace (The Melville Society and Northern Kentucky University) **Time:** 6:00 - 8:00 p.m. **Location:** New Bedford Whaling Museum, Center Street Gallery

WEDNESDAY, JULY 2

**TOPIC: The Enterprise of Whaling Location:** State Pier, Building 2 **Chair:** Timothy Marr (The Melville Society and University of North Carolina)

**9:30 - 10:15 a.m.** Steve Purdy (Mystic Seaport) *A Great American Enterprise: 19th-Century American Whaling and the Industrial Revolution*

## Abstract

At the turn of the 19<sup>th</sup> century lamp oil had been the principal whale product market for 400 years. With the explosive expansion of the Industrial Revolution demand for whale oil as a lubricant for machinery and industrial processes escalated. Soon, 90% of whale oil was being used for industrial lubrication. The industry peaked in demand, volume,

and price in the mid-1850s and declined rapidly as alternative lubricants entered the market lowering prices just as supply was also reduced as a result of productivity issues.

The first commercial U.S. petroleum wells were drilled in Pennsylvania in 1859. Small wells produced 1500 barrels of crude oil a day, half the quantity produced by a whaleship on a three year voyage. By the 1870s petroleum dominated.

Marginal oil sales and increasing prices for baleen, 'whalebone', for use in the fashion industry supported the final 50 years of the industry. By 1910 radical changes in women's styles eliminated corsets, and the whalebone market evaporated. In the late 1920s the American whaling industry ended.

Computer analysis of economic data and color graphics are used to examine changes in 19<sup>th</sup>-century whale product prices and markets that shaped the course of the whaling industry and its symbiotic relationship with the Industrial Revolution. The author is Lead Interpreter for the whaleship *Charles W. Morgan* at Mystic Seaport. The history and operations of the ship are used as examples throughout. The underlying research and analysis was awarded the 2013 John Gardner Maritime Research Award by the Friends of the Library at Mystic Seaport.

**10:15 - 11:00 a.m.** Judith Lund *Saints and Sinners: Whaling Masters Good and Bad*

## Abstract

Like any industry, the whaling industry had an assortment of good and bad characters. We often hear of the fine reputations of whaling masters, and rarely do we hear of those who went wrong. Masters such as Beezar Simmons and John Barker should be praised for taking their crews to the aid of the besieged American garrison at San Jose in California during the Spanish-American War of 1846-1848. Dartmouth's David Gifford is celebrated for saving the survivors of the wrecked British ship *Strathmore*. But there is another side to the industry – those masters who were anything but upstanding. They include captains who lost their commands because of disabling drunkenness as well as some who took the money and run. A good example is Captain Squire Cornell, who accepted command of *Emma Jane* and probably intended from the beginning to steal the vessel. This presentation will look at both sides, the saints and sinners, and tell stories about misadventures and crime on the land and on the sea. In the end, the study shows that while there were a few notorious captains, the percentage of crime in the whaling industry was really very low.

**11:00 - 11:45 a.m.** Robert E. Harding *Philip Cummings, Dartmouth Martyr, and The House He Built in 1702*

## Abstract

A hero in the fight for the separation of church and state, father of eight, weaver and farmer, proprietor of Dartmouth, juryman and nonconformist, friend of pacifists and non-pacifists, Quakers, Baptists, and unchurched free thinkers alike. Imprisoned for conscience sake, he died at the age of 47 leaving a widow and eight children, aged 3 to 21. But he also left a legacy: the house he built about 1702 still stands, with many additions and changes, in the Town of Dartmouth.

**TOPIC: Whaling around the World Location:** State Pier, Building 2 **Chair:** Robert K. Wallace (The Melville Society and Northern Kentucky University)

**1:00 - 1:45 p.m.** Laurie Robertson-Lorant (New Bedford Historical Society, The Melville Society, and Bridgewater State University) *Bringing New Bedford's History Home to Us: The Charles W. Morgan, Maritime New Bedford and the Antislavery Movement*

**Abstract**

The return of the *Charles W. Morgan* provides a perfect opportunity to tell the story of the interconnections between the whaling industry, maritime New Bedford and the antislavery movement. The main characters in my story will be Charles W. Morgan, Nathan and Polly Johnson, Frederick Douglass, and a greenhorn named Herman Melville, who sailed to the Pacific aboard the *Acushnet* – the *Charles W. Morgan's* twin – and put New Bedford on the world map.

Charles W. Morgan's diaries show that he abhorred slavery and may have employed fugitives on his ships. Free African American cooks and caterers Nathan and Polly Johnson lived and worked in his home until Morgan sold them the house in which they harbored at least eight fugitives, foremost among them Frederick Douglass.

As a community, New Bedford was supportive of African Americans seeking work and stable lives, largely because Charles W. Morgan and other prominent Quaker and Unitarian shipowners and bankers protected fugitive slaves before and after passage of the 1850 Fugitive Slave Act. Many African Americans, fugitive and free, found jobs in New Bedford, or went to sea.

Young Herman Melville spent a few days in the "city that lit the world" before sailing to the Pacific, and there is some evidence that he noticed the tall and strikingly handsome young Douglass as he strolled the cobblestone streets. Melville's epic *Moby-Dick*, or *The Whale* deals with race and slavery on several levels and continues to introduce New Bedford to readers around the world.

**1:45 - 2:30 p.m.** Márcia Dutra (University of the Azores) *Western Islands – The impact of the American Whaling in the Azores*

**Abstract**

Our aim is to show the importance of the Azores, *Western Islands*, in the American offshore whaling activity during the XVIII and XIX centuries, as the first stop for the whaling voyages around the North Atlantic and the world. During more than 150 years, the visit of American whaling ships had an impact in the local sociology, economy and in the exchange of cultural lifestyles. After the whaling voyages, some of the Azorean crew members settled in the coasts of New England, in New Bedford, Stonington and other cities. It was the beginning of a new Azorean emigration movement that continued through the XX century. Still today, the Portuguese community in New Bedford is one of the most significant.

Since the last decades of the XIX century, the stop of the American vessels allowed the beginning of land-based sperm whaling in the Azores, with the transfer and adaptation of the American technology to the shores of the volcanic islands and its steep coasts. Even the English names of the gear and implements of the whaleboats were kept by the Azorean whalers. Until 1984, the old fashion whaling style of *Moby Dick* survived in the Azores.

**2:30 - 3:15 p.m.** Hayato Sakurai (Taiji Historical Archives) *Great Forbidden Fish: Manjiro and Whaling Rights in 19th-Century Japan*

**Abstract**

When Manjiro was rescued from Hurricane Island by the New Bedford whaler *John Howland* on June 27, 1841, his relief at being saved was mixed with astonishment. The 14-year-old castaway, along with his four fishing companions, were stunned to find themselves on a foreign vessel, but they were also shocked that it was a

whaling ship. Manjiro could never have imagined himself becoming a whaler, let alone a harpooner, back home in feudal Japan, and he would have never gotten the chance if the *John Howland* had not taken him away from "that double-bolted land," as Melville called the country in *Moby Dick*. In the Kubotsu whaling ground near Manjiro's home village, located on the western edge of Tosa Bay, whalers could operate only with the permission of the local feudal lord. Only two whaling crews hunted there, visiting the region on alternating years from the Muroto region on the eastern edge of the bay, over 100 kilometers away. The residents of Japan's coastal villages were given the right to exclusively fish their local waters, and offshore fishing was unregulated. But the villagers near the Kubotsu whaling ground were not allowed to fish during the winter whaling season, and were resigned to work as daily laborers under the Muroto whalers, whose positions were hereditary. For Manjiro, American whaling represented the freedom to pursue a glorious and lucrative and glorious profession that was off limits in Japan.

**3:14 – 4:00 pm**

Diane Duprey (Bristol Community College) *Charles W. Morgan--The Man and His Ship*

THURSDAY, JULY 3

**TOPIC: Whaling Heritage Location:** State Pier, Building 2 **Chair:**

**9:30 - 10:15 a.m.** Bradley Barr (NOAA) *New Bedford and the Global Whaling Heritage Landscape*

**Abstract**

For most of the 19<sup>th</sup> Century, New Bedford was the epicenter of the whaling industry. The majority of the fleet operating during that period hailed from New Bedford, and the city became prosperous from the influence and pervasive reach of the whaling companies that dominated this industry so important to the expanding US economy. Its imprint on the global landscape was considerable, and extended to the geopolitical and societal elements of that landscape in places where New Bedford whaling ships landed to resupply, for repair and maintenance, and to supplement their crews. While their primary mission was to find and take whales, New Bedford whaling ships explored the world, and returned with not only the whale oil and bone that drove the economy, but with tales and trinkets from the cultures they visited. They learned much about the oceans, the weather and currents, and the animals that lived there, bringing back this knowledge in their logbooks, still a valuable source of historical information actively consulted and studied. The potential contribution of the New Bedford whaling industry to the emerging importance of the United States as a world power in the 19<sup>th</sup> Century, and ultimately its hegemony in the 20<sup>th</sup> Century, is only now beginning to be recognized and appreciated. The New Bedford whaling industry's role in establishing, expanding, and influencing this global whaling heritage landscape is important not just to historians, but to reach, inform and engage the public about the many contributions whaling made to the 19<sup>th</sup> Century world, and what it has become today.

**10:15 - 11:00 a.m.** Michael P. Dyer (New Bedford Whaling Museum) *Illustrated Whaling Journals of the 19<sup>th</sup> Century*

**Abstract**

Illustrated whaling journals were the direct result of several levels of maritime endeavor. From at least the late 16<sup>th</sup> century, when voyages of exploration charted unfamiliar coasts, mariners drew the outlines of those coasts, bays, harbors, landfalls and headlands into their shipboard accounts. These were for reference purposes. By the 18<sup>th</sup> century, the Royal Navy midshipmen were trained to do likewise, keeping their accounts in elegant copperplate hands and illustrating their journals with pertinent sailing references. At this same time, the rise of the American merchant marine saw navigation schools where potential officers learned the art of their calling. Quite apart from this tradition, came talented individuals whose experiences and adventures were so profound that they recorded extraordinary events both in their sea journals and on scrimshaw. The latter in particular were trophies of their exploits and generally referred to extraordinary events. The element of pride and patriotism has its place too. Ships were often lovingly rendered with every line, ratline, reef point and davit in its proper place. This talk will provide an array of pictorial whaling illustrations along with ships, geography and scrimshaw in a representative look at the tradition in the American whaling experience.

**11:00 - 11:45 a.m.** Anthony Ucci (Bristol Community College) *Architecture of the Whaling City*

**Abstract**

New Bedford is an authentic New England industrial coastal city with a long history. It is not a reconstructed town built to recreate the past. It is the past, entwined with the present. New Bedford evolved from a quiet pastoral fishing village on the shores of Buzzard's Bay to one of the richest cities in the world due to its industrious forward looking citizens. Whaling brought the first period of great wealth to New Bedford, and with it some of the most magnificent and varied architecture in New England. The character of the city is defined by this splendid, well preserved architecture.

This is a city of exciting vibrant neighborhoods each with its own cultural identity and traditions. One of the oldest, New Bedford's historic Waterfront District, with its narrow, cobblestone streets and cut-stone walks, has been a vital center for this city for centuries. Herman Melville immortalized the city in his classic novel, *Moby Dick*, where he wrote "Nowhere in all America will you find more patrician-like houses; parks and gardens more opulent, than in New Bedford..."

New Bedford has several significant buildings built by noted architects, including Alexander Jackson Davis, Richard Upjohn, and Russell Warren. There are also buildings by noted local architects like Caleb and Edgar Hammond, Samuel Hunt, and Nat C. Smith. Throughout the city, you can see fantastic examples of numerous architectural styles. No matter where you are in the city, you are likely to see magnificent Federal, Greek Revival, Gothic Revival, Italianate, and Queen Anne style structures. It is my distinct pleasure to be able to share some of them in this presentation

**1:00 - 1:45 p.m.**

Pamela J. Cole (Bristol Community College)

Elder Moses How: He was the second chaplain of the Seamen's Bethel and he tried harder

**Abstract:**

Lesser known than Enoch Mudge, who was the Bethel's chaplain at the time of Herman Melville's visit, Moses How was the chaplain during the 1850's whaling boom when the Charles W. Morgan's whaling voyages were especially successful. Under Moses How's leadership, the Bethel accepted the gift of Sarah Rotch Arnold's house as the Mariner's Home. The schools at the Bethel grew in enrollment and the popular Mr. T. R. Dennison, missionary of the Ladies Tract Society, led one Sunday School.

Elder How also pastored the First Christian Church and the Middle Street Christian Church (1820-1826; 1834-1848) whose congregations exist today as the nearby Pilgrim United Church of Christ.

**1:45 - 2:30 p.m.** Barbara Bedell (Author of *Colonel Edward Howland Robinson Green and the World He Created at Round Hill*) *The Charles W. Morgan at Round Hill*

**Abstract**

Years ago, while doing research for my book on Colonel Green and Round Hill, I came across an unpublished manuscript written by Walter Marshall after the Colonels death. Walter was Colonel Greens full time secretary for 25 years! In it is a chapter about the Morgan and its arrival at Round Hill. He was there from the beginning - the purchase, rehab, public opening, etc.. Over 100,000 people visited the Morgan every year. There is even a few fun stories, only Walter would know. I plan to read directly from his manuscript - he was there, I wasn't. The Colonel made all the necessary repairs and prepared the old whaler to make it safe for visitors, he then hired George Fred Tilton as Captain plus a crew of 8 to 10, built an old time wharf next to the boat, complete with all the items one would find such as casks, anchors, etc. - even included the odors one would have smelled back in the old days. The Morgan was open to the public every month but December, January and February.

**2:30 – 3:15 p.m.**

Robert Demanche and Donald F. Tucker (Co-authors, *The Last of the Fairhaven Coasters*)

*Precious Cargo in Tow: Captain Claude S. Tucker and the Morgan's Farewell Trip to Mystic*

**Abstract**

Battered three years earlier by the brutal Hurricane of '38, the Charles W. Morgan continued to languish at Round Hill on the South Dartmouth shoreline, half-buried in the sand, her sails and rigging torn away. The time for New Bedford to say its reluctant good-bye had finally arrived. Come hear how Claude S. Tucker, the veteran coastal schooner captain from Fairhaven, was called upon to make sure the treasured but dilapidated whaleship made it to her new home at Mystic in one piece.