North Atlantic Right Whale with Fetal Skeleton Now Installed
IN DEPTH W. J. Huggins, North and South; and New Bedford’s Greatest Whaling Print
Winter Calendar section
On behalf of the team that assembled this publication, I hope you enjoy this expanded edition of The Bulletin from Johnny Cake Hill. Special acknowledgement goes to Louie Howland, who with typical Quaker insight, recognized the importance of disseminating, even in this modest format, the articles of scholarship and revelation generated by our curators; and to librarian Laura Pereira, who embraced the additional role of managing the process. To coin a phrase, more pages beget more “paper” and we thank the Howard Bayne Fund and Dr. Jack Chang for underwriting this first edition. Their foresight provides you a magazine that balances substantive content with informative museum news. Future editions will be underwritten by appropriate advertising—this is an unabashed hint to those of you who want to get in front of our savvy and informed constituency! It is with great satisfaction (and a large measure of relief) that Annual Fund Chair Cile Hicks reports that we exceeded the 2008 budgeted goal of $410,000. In the wake of the emotional wreckage caused by the financial turmoil, we ask ourselves how could this be the case—surely numbers must logically come down? Not so. Not only did our Annual Fund exceed by 10 percent, but the “gate” broke $300,000 for the first time in the institution’s history! I must confess that all this community ratification, sacrifice, and goodwill are deeply moving and surely inspire us to “give back” in our form of currency. I think you will be pleasantly surprised at what we have minted for 2009.

But first, on behalf of all the folks listed to the right of this column, we take this moment to thank all our members and friends who stepped forward during these perplexing times. Your loyal support is immensely valued. See the long list of fellow supporters on pages 19 and 21 of this Bulletin.

You should know that the Board and management have adopted an appropriately conservative fiscal approach for 2009, placing a watchful eye on cash flow, expenses, and insisting on that magical two-word phrase—balanced budget. Financial austerity demands managerial dexterity and determination. I can tell you that staff and volunteers are positively unbridled in their pursuit of creative expositions for this year.

Karen Fay, Director of Foundation Relations
Michelle R. Finnerty, Manager, Retail & Visitor Services
Julie Flanders, Museum Store
Nela Francisco, Development Database Manager
Sarah M. Gibeault, Museum Store
Rose E. Horton, Visitor Services
Barry W. Jesse, Facilities
Michael A. Lapides, Photo Curator / Archivist
Pamela L. Lowe, Visitor Services
Sara Meirwitz, Director of Education
Katherine Mello, Photo Archive Assistant
Alison Meyer, Associate Director of Development
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Laura C. Pereira, Librarian
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Madelyn Shaw, Vice President - Collections & Education
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Kristen A. Sniezek, Vice President - Administration
Justine M. Spillane, ECHO Apprentice - Photo Dept.

IN MEMORIAM
George C. Avila, member of the Visitor Services staff in the 1970s, founding member of the New Bedford Glass Museum, and author of The Pairpoint Glass Story.

THE AUTHOR LIST:
Eg1909: Bob Rocha
Prescott Collection: Michael Lapides
Recent Acquisition: Madelyn Shaw
In Depth: Stuart Frank, Ph.D.
Hollywood: Evan Price

EDITORIAL COMMENTS:
18 Johnny Cake Hill, New Bedford, MA 02740, or lpereira@whalingmuseum.org

The mission of the Old Dartmouth Historical Society-New Bedford Whaling Museum is: “to educate and interest all the public in the historic interaction of humans with whales worldwide; in the history of Old Dartmouth and adjacent communities; and in regional maritime activities.”

Cover: Right whale skeletons at the center of the scene. Photograph by John Robson.
The Story of Eg1909: How Two Right Whale Skeletons Came to New Bedford

Visitors to the galleries during the week of November 10 to 17, 2008 were treated to a sight seen in few other museums. They witnessed the long, careful process of assembling and hanging the skeleton of an adult whale. More specifically, they watched the vertebrae, in three sections, and skull of a right whale (Eubalaena glacialis) get lifted by crane out of the Bourne Building, secured to a flatbed truck, driven north on Johnny Cake Hill to Elm Street, then south on Water Street outside of the Jacobs Family Gallery and finally get moved through a Gallery window by crane, forklifts and manpower. By week’s end, the ceiling panels had been taken down, fitted with holes and grommets for cables, and replaced, new steel supports secured to the roof trusses, and the skull, complete with mandibles, and vertebrae had been hauled up and attached to their new cables. Then, in a feat of both skill and daring, the ribs, sternum, flippers, shoulder blades and chevrons were attached to the vertebrae and frame by a crew working twenty-five feet in the air.

The final, and perhaps most important, piece to this osteological puzzle was put into place in December 2008, when the fetal skeleton was attached to the abdomen of its mother’s skeleton. This whale was ten months into a twelve-month pregnancy when she was killed by a ship’s propeller in November 2004. By displaying both mother and fetus we have an opportunity, and a responsibility, to use the visceral connections inspired by these skeletons as education and conservation tools for the benefit of this critically endangered species.

This whale, Eg1909 as she was known in the catalog of the North Atlantic Right Whale Consortium, was a fifteen-year-old female, pregnant with her first calf. She was swimming south along the western shore of the Atlantic Ocean toward the right whale calving grounds of Georgia and Florida. She got as far as the southern Virginia coast before her left fluke was severed by contact with a ship’s propeller, causing her to bleed to death. She washed ashore in North Carolina a week later.

Trustee Michael Moore was part of the necropsy team for this whale. Through his efforts the Whaling Museum was offered custody of the skeleton by the National Oceanic and Atmospheric Administration (NOAA). Dozens of talented and civic-minded individuals participated in getting her to Massachusetts, cleaned, articulated and displayed.

The job of articulating (joining) the cleaned bones was begun by Andrew and Jean Konerth, the husband and wife team who led the articulations of our blue and sperm whales. Working in the Bourne Room, with assistance from staff and volunteers, they got the whale’s skull and vertebrae assembled. The task of creating prosthetic ribs to use in place of those that were missing, and suspending the complete skeleton in the Jacobs Family Gallery, fell to Whales and Nails from Maine. Led by Daniel DenDanto, the project continued throughout 2008.

This exhibition made possible in part by The Island Foundation, The Howard Bayne Fund, and the members of the New Bedford Whaling Museum.
Dr. Henry Dudley Prescott (1875-1945) was an avid amateur photographer. Forced, for health reasons, to forgo a promising career as a surgeon, he focused considerable energies on photographing life’s everyday occurrences. His images depict a life shared in and around the “local waters” of Dartmouth, Massachusetts, with his wife, Hester Swift Prescott (1882-1962), their many dogs, and their friends and family.

Photography, from the late 1880s to the early 1890s, was a changing medium. Formally composed large format negatives, while still the choice of most professional photographers, became yesterday’s news with the introduction of the “Kodak” camera by Eastman Company of Rochester, New York. A new picture-taking spontaneity sprang from Eastman’s easy to use, and relatively inexpensive, roll film camera. Prescott was one among many who embraced this remarkable new technology; photography had become part of the very fabric of everyday existence.

The gift of this photographic collection to the Whaling Museum, made by Hester in her later years, was encouraged and facilitated by author and Museum friend Waldo Howland. Rescued, as they were, from the unfavorable conditions of attic storage, all 188 photographic albums and 1,300 plus negatives, ranging in date from 1892 to 1945, are now comfortably housed in the climate controlled environment of the Photo Archive, located within the Whaling Museum’s library at 791 Purchase Street. From this massive collection we have selected just under 500 photographs; the result is our online exhibit entitled Prescott Collection: Small Region, Wide World, available now for viewing. Please visit the Whaling Museum home page, www.whalingmuseum.org, and then select “Online Exhibits” and “Prescott Collection” for online access. Mary and Keith Kauppila have generously provided support for this undertaking.

The exhibit is a hybrid of sorts; it exists exclusively online, and includes “print on demand” functionality for purchasing reproductions as well as easy to use social networking and bookmarking tools for sharing or saving your favorite images. It also includes the Whaling Museum’s first electronic comment box. Please share with us, and other viewers, your reaction to the photographs and presentation. Comments shared could be the basis for improving our records, which could then inform a subsequent exhibit update. Researchers might also be interested in our related library manuscript collections: the Swift Family Papers (Mss B84-22; Mss B99-3; and Mss 64, Series S, Sub-series 82), and the Prescott papers (Mss 92; and Mss B98-16).

August 31, 1931. Gazing at a solar eclipse: Fred Welsh, T. C., Josephine, and E. M. Knowles; and Hester Swift Prescott. 1981.80.142.33.a
July 16, 1920. Wharfinger (takes custody of and is responsible for goods delivered to the wharf). 1981.80.83.28.a
Lacquer ware furniture was made in large numbers for the export trade from China, from the eighteenth into the late nineteenth centuries. Of the many forms made in lacquer, the small boxes or chests made as tea caddies, workboxes, and game boxes are the most common. Examples such as the one pictured, with its well-preserved lacquer and almost complete outfit of original needlework implements and tools, are rare survivals. Although lacquer furniture was occasionally imported by American merchants as speculative cargo, sewing or workboxes were more often commissioned as a special order, either as a family gift or for a well-to-do client. While New Bedford was not one of the important American ports involved in the China Trade, some captains and merchants did participate. This box may not have been brought from China by a New Bedford sailor, however. Several nearby Rhode Island and Massachusetts ports sent many ships to China, and the cargoes they carried were advertised and sold to merchants up and down the coast from Maine to Maryland.

The box form was usually made of a softwood, clear of knots or other imperfections. Rectangles and octagons are common, and were copied from fashionable western shapes. Sap was gathered from Lacquer trees (the *Rhus* species, indigenous to China) and heated, filtered and strained to remove impurities. After a base coat of clear lacquer was applied, as many as thirty coats of pigmented lacquer, usually black but sometimes red, were added. The lacquer surface was polished periodically to make a very smooth, hard surface. The decoration was painted on with pigmented lacquer (here in red and gold) and covered with a final coat of clear lacquer. It took several specialist artisans to make each box. The Chinese craftsmen who carved the ivory tools did not always have access to the European and American originals to copy, but relied on sketches or verbal descriptions given by men who may not have really known how the tools were used. So fittings can be found that are not fully functional; the thimble in this box, for example, has straight sides instead of angled ones, and barely fits on the tip of the appropriate finger—it could not actually be used when sewing.
When the star-studded collaboration of New Bedford artists R. Swain Gifford, Albert Van Beest, and Benjamin Russell produced “Sperm Whaling Nº 2 — The Capture” [Fig. 1] in 1862, most New Bedforders would have agreed that it was probably the greatest Yankee whaling print of all time. More than any of its precursors, it seemed to embody New Bedford’s most romantic vision of itself, and to epitomize the mythic drama of the sustaining industry that had made the city and its indomitable seafarers known and admired worldwide. The same trio had produced “Sperm Whaling Nº 1 — The Chase” a couple of years before. In fact, “Sperm Whaling Nº 2 — The Capture” was actually a replacement for the original companion piece, a lithograph entitled “Sperm Whaling Nº 2 — The Conflict” [Fig. 2]. That one evidently met with disfavor among the whale hunters and the citizenry as soon as it appeared, because it showed a sperm whale smashing a whaleboat, casting the whalermen-crew into a roiling sea. Surely the dauntless mariners deserved to be depicted in an attitude of victory? For it was the successful hunt, not broken bits of frail cedar watercraft, upon which the prosperity and renown of the city were founded.

The replacement Nº 2 was a popular success but was not exactly original. It must have been as a kind of an insurance policy that – their earlier effort having been rejected by a disappointed public – Gifford, Van Beest, and Russell reverted to an earlier
image that was already tried and true. They based the new print on “South Sea Whale Fishery,” which was painted by the English artist W. J. Huggins, and had been engraved by Huggins’s own son-in-law, Edward Duncan, and published as a print in London in 1834 [Fig. 3]. This spectacular scene was a phenomenon in its time, widely touted as the most accurate portrait of a sperm whale ever produced. It was adopted in simplified, outline form by Dr. Thomas Beale in his seminal, first-ever scientific treatise on the sperm whale (London, 1835; expanded 1837); and Beale’s reduction was printed side-by-side with the outline of a sperm whale drawn by the French academician Georges Cuvier, to illustrate the superiority of the Huggins version. Huggins’s original was re-engraved for the Illustrated London News in 1847 [Fig. 4] and was favorably mentioned in Moby Dick (1851). And sometime whaleman Robert W. Weir, Jr., used it as the model for his own picture of “Taking a Whale,” engraved for Harper’s Weekly in 1866. Later generations of New Bedford cognoscenti must have agreed with these high opinions, for it is Russell et al’s latter-day New Bedford rendition of the Huggins whale that more often than any other appears on the commemorative ceramics and miscellaneous decorative arts that celebrate the city’s unique whaling prowess [Figs. 5, 6]. Such borrowings, even among the most accomplished artists, were neither exceptional nor new.

William John Huggins (1788-1845) had an interesting background that, coincidentally, had a few essentials in common with Benjamin Russell (1804-1885). Originally a sailor by trade, the English artist spent several years on deepwater voyages in merchant ships, and in that capacity may have visited the Arctic. He is said to have learned to draw ships while in the crew of the East India Company ship Perseverance. He then worked as a lowly painter in a shipyard, and gradually emerged as a ship portraitist and painter of ships and nautical scenes. Though, unlike Russell, Huggins came from humble origins, he eventually won honor from the monarch: in 1834 William IV, “the Sailor King,” appointed Huggins his official Marine Painter, a cherished designation that...
appears on all of his works printed thereafter. Russell, on the other hand, came from a prosperous, educated, white-collar New Bedford banking family and was intended for a professional career as a banker/financier. But after the family was ruined in the financial Panic of 1837, the young bank clerk went to sea; and, like Huggins, Russell’s seafaring experience – in his case, a three-year whaling voyage in the Kutusoff of New Bedford – shaped and informed his entire adult career. Like Huggins, he was self-taught as an artist and, by reason of innate genius, extensive practical experience at sea, and tremendous technical sophistication, influenced even formally trained practitioners (like Gifford and Van Beest), blurring the lines between academic art and folk art, and winning the admiration of a loyal following.

Huggins produced three classic whaling scenes. Unfortunately, he entitled two of them “South Sea Whale Fishery.” The one already mentioned [Fig. 3] was actually the second of the two, published in 1834. An earlier effort, published in 1825 [Fig. 7], has the same title but is quite a different affair. Rather than being an up-close encounter with a fighting-mad sperm whale, it is a more expansive, encyclopedic scene of spouting whales, whaleboats giving chase, and a ship cutting-in blubber with tryworks afire. He also produced “Northern Whale Fishery,” published in 1829 (and hence the second in chronological sequence) [Fig. 8], which, because of the wealth of materials surrounding it that survive, is the most revealing of how the artist’s original image was transformed into a commercially-viable print for popular consumption.

In his original oil painting for what became the “Northern Whale Fishery” print, produced sometime during 1828-
draftsmanship that delineates the principal ship at a difficult angle to draw, but which accurately portrays it weighed down with blanket-pieces of blubber being hauled aboard; the pinkish tones in the Arctic sky, which most veteran Arctic mariners report as often-seen, authentic colors, but which the uninitiated tyro seldom associates with the Arctic; the ship-shaped weathervane mounted aloft on the mainmast forestays; and the variety of Arctic animals being pursued and hunted – and specifically where and how they are being pursued and hunted here. Note also that the crewmen are miscellaneously attired in what amounts to civilian work clothes.

A watercolor showing a portion of “Northern Whale Fishery” [Fig. 10] is attributed to the man who was engaged to convert Huggins’s painting into a print: Edward Duncan, the artist’s son-in-law. It rehearses many of the features that appear in the much-transformed Arctic scene that became the “Northern Whale Fishery” lithograph [Fig. 8]. In the process of popularization, some of the most distinctive and realistic features were changed or removed.

In the watercolor and the resulting lithograph the ship itself is depicted at a less difficult angle than in the painting. The pinkish cast of the sky is gone: the prevailing color of sky and water is now blue, in contrast with the whiteness of the ice – a popular Arctic stereotype (would the ordinary consumer believe a pinkish Arctic sky?). The miscellaneousness of the sailors’ clothing is also gone: the crewmen here are mostly dressed alike, wearing something that looks a lot like a uniform (which actual whalemen

**Fig. 5.** Ceramic pitcher inscribed “THE WHALING CITY - SOUVENIR OF NEW BEDFORD, MASS.,” featuring on one side an image of “Sperm Whaling N° 2 — The Capture,” and on the other side the portrait of a ship under sail, labeled “The Niger – The Last of the Famous Full Rigged Ships Formerly Engaged in Whaling.” Manufactured by Buffalo Pottery, Buffalo, N.Y., 1907, and produced in several colors. 6 1/2 x 3 1/2 inches.

**Fig. 6.** Ceramic plate featuring in the center “New Bedford Fifty Years Ago,” from an 1858 print after William Allen Wall, and around the edges all three of the Sperm Whaling prints by Gifford, Van Beest, and Russell: “The Chase,” “The Conflict,” and “The Capture.” It was manufactured in several colors by Buffalo Pottery, Buffalo, N.Y., in 1907. Diameter 10 1/2 inches.

**Fig. 7.** “South Sea Whale Fishery” panorama, drawn by W. J. Huggins, engraved by Thomas (circa 1785-1825). Colored aquatint, published by the artist, London, 1825. 13 3/4 x 19 1/2 inches.

**Fig. 8.** “Northern Whale Fishery,” drawn by W.J. Huggins, engraved by Edward Duncan. Colored aquatint, published by the artist, London, 1829. 17 3/4 x 26 1/2 inches.

**Fig. 9.** “Northern Whale Fishery: The Harmony, Margaret, Eliza Swan, and Industry, Whaling in the Davis Strait.” Oil on canvas by W. J. Huggins, circa 1828. 27 1/4 x 45 inches. This is the artist’s original oil painting for the famous print of the same title published in London in 1829. He later painted another, slightly larger version of the same scene, now in a private collection.

**Fig. 10.** This watercolor, showing a portion of what became the print “Northern Whale Fishery,” is attributed to engraver Edward Duncan, W. J. Huggins’s son-in-law, and is a transitional step in the engraver’s process of translating Huggins’s original painting [Fig. 9] into a saleable print for the popular market [Fig. 11]. 11 x 8 1/2 inches. Reproduction of the original watercolor in the collection of the Peabody Essex Museum of Salem, Mass., where it is attributed to Huggins himself. Gift of Mary Malloy.

Classic Whaling Prints continued on page 16
ECHO HEARD AROUND THE GLOBE: Art Conservator Alexandra Allardt, principal of ArtCare Resources in Newport, Rhode Island, is cleaning and treating a trio of rare nineteenth century native Alaskan kayaks from the Whaling Museum’s collection. Visitors who encounter Allardt at her workspace near the Lagoda are encouraged to ask questions and return often to see her progress as she cleans the kayaks of layers of airborne grime attracted to the surfaces over the years by the oil-based dressings that preserve the animal skins (primarily walrus, seal and caribou) used to make the boats. Two of the kayaks also require stabilization and support in areas where shrinkage over the decades has cracked and curled the leather, creating gaps through which the interior structure of the kayaks can be seen. The Inupiat Heritage Center in Barrow, and the Alaska Native Heritage Center in Anchorage, are our Alaskan partners under the Education through Cultural and Historical Organizations (ECHO) grant. The National Park Service also has a partnership arrangement with the North Slope Borough of Alaska, and through ECHO and the National Park Service, three members of Barrow’s Inupiat community visited New Bedford in June 2008 to view the kayaks and discuss the conservation plans before any work was started. Among the visitors were Ronald Brower, an Inupiaq language and cultural practitioner who has used skin boats, and Priscilla Sage, a skilled skin boat maker engaged in training young people in her community in the traditional techniques. Brower and Sage concurred with Allardt’s assessment that the kayaks should be preserved as they are, and that restoration to a state closer to the original not be attempted. The goal is to stabilize the kayaks’ condition and preserve as much as possible of the original construction materials and methods for the benefit of future generations.

ECHO INTERNS: Three students spent the summer of 2008 under the auspices of the ECHO grant doing an inventory of the Whaling Museum’s collection of textiles and clothing. Rose Horton (History), Jodi Stevens (MA-Fibers), and Amanda Tixeira (History), all from UMass-Dartmouth, spent eight weeks working with Registrar Jean Banker, taking inventory of several boxes of uncataloged objects, creating database records with basic descriptions, and taking record photographs. Fascinated by the collection of nineteenth and early twentieth century handheld fans that they found, Horton and Stevens spent additional time researching the history of fans, both as decorative objects and as evidence of everyday life and trade patterns, and prepared the text for an online exhibition of highlights from the fan collection. Check the online exhibits page of the Whaling Museum’s Web site www.whalingmuseum.org for this engaging look at a small part of American social and economic history.

LOCAL HISTORY MANUSCRIPTS: Friends of the Whaling Museum alerted Maritime Curator Michael P. Dyer to the existence of an extensive collection of business records from the Merchants National Bank, leading to the acquisition of the collection by the Whaling Museum in September 2008. Merchants Bank was established in 1825 by John Avery Parker, Samuel Borden, Job Eddy, Abraham Barker, Joseph Bourne, William H. Allen, David R. Greene, John Coggeshall Jr., and Alfred Gibbs. After 1835 the bank occupied the south half of the Double Bank Building on Water Street at the foot of William Street. Reorganized as the Merchants National Bank of New Bedford in 1865, it moved to more spacious quarters at the northwest corner of Purchase and William Streets in 1894. The bank continued in New Bedford until 1988. The business records, which date from 1825 until the 1930s, offer an unparalleled look at the daily operations of a bank intimately involved in both New Bedford’s whaling enterprise and the growth of the city’s manufacturing infrastructure. The records comprise approximately 1800 volumes weighing perhaps five tons in all. Volunteers presently involved in moving, cleaning and itemizing the collection are Maria Soscia, Christine Fallo, Grace Liang, Jim and Kelly Pereira, Antonio Ribeiro, and Jilian Hollister. Interim storage for the collection was generously contributed by New England Demolition and Salvage.
Scrimshaw Weekend: 15th-17th May, 2009

The annual Scrimshaw Weekend is the world’s only regular forum in which collectors, curators, antiques dealers, history buffs, and folk art enthusiasts from all over the country gather to share insights about the whalers’ distinctive and evocative occupational art form. This year’s program begins on Friday afternoon, May 15th, with what we call “Scrimshaw 101” – an introduction for newcomers and refresher course for seasoned hands. Friday evening and Saturday are devoted to sessions about the history of scrimshaw, sources, physical properties, and surface characteristics, standards of forensic examination and authentication, detection of fakes and forgeries, recent discoveries about Old Master scrimshaw artists, and current market trends. We’ll have a buffet luncheon on Saturday, a reception, gala banquet, and after-dinner program Saturday evening, and on Sunday there’s an optional add-on field trip to visit three little-known collections in Rhode Island. Our objective is to encourage enlightened appreciation of scrimshaw as an art form, as a historical phenomenon, and as a genre of collecting – and to have fun and enjoy one another’s company in the process. Newcomers are especially welcome! You can register for the entire weekend or for Scrimshaw 101 only. Northeast Auctions is sponsoring scholarships for students, and anyone who signs up for the weekend is invited to attend Scrimshaw 101 gratis. To receive the full schedule of events or to register, click on Scrimshaw Weekend at the museum website www.whalingmuseum.org, or contact the Reception Desk by telephone at (508) 997-0046 x100 or by email at frontdesk@whalingmuseum.org $315 for entire program, $275 for Museum members.

Sailors’ Series

SERIES (Member).............................................................. $50
SERIES (Non-Member)...................................................... $65
INDIVIDUAL PROGRAM (Member) ................................. $15
INDIVIDUAL PROGRAM (Non-Member) ......................... $18
Call (508) 997-0046 ext. 100 to register.
All programs begin at 7:00 p.m. and are followed by light reception in the Jacobs Family Gallery.

FEBRUARY 24
Southern Seahawk: A Novel of the Civil War at Sea
Lecture and book signing with Randall S. Peffer. Come hear Randall Peffer speak about this compelling and colorful read, an exciting first of a projected trilogy featuring real-life Confederate naval hero Cmdr. Rafael Semmes.

MARCH 24
And Only She Remains: The Past, Present and Future of the Charles W. Morgan
The Charles W. Morgan, the last remaining wooden whalship in the world, is undergoing a three-year, $5 million restoration project at Mystic Seaport – The Museum of America and the Sea. Built in 1841 in New Bedford, MA, the Morgan completed 37 voyages in her 80 years of service. After being on display in South Dartmouth, MA until 1941, she arrived at Mystic Seaport and was designated a National Historic Landmark in 1966. Matthew Stackpole will present an illustrated talk about the Charles W. Morgan’s rich history and give updates on her major restoration project being done at the Henry B. DuPont Preservation Shipyard at Mystic Seaport. Matthew grew up in Nantucket and Mystic and was the Director of the Martha’s Vineyard Museum before leaving to work at Mystic Seaport.

APRIL 28
Coronet: The Long Life and Rebirth of a Grand Schooner Yacht
During her first five years, Coronet earned fame as a trans-Atlantic race winner and circumnavigated the globe as one of the first U.S. registered yachts to round Cape Horn. A series of owners have used Coronet for different ends: for pleasure cruising, racing, scientific exploration, and even as a global voyager for a missionary cause. She exists today as a symbol of the gilded age, an exuberant time in American history when a grand yacht was a symbol of great fortune and success. Curator of the Museum of Yachting, Jay Picotte will tell the story of Coronet’s life and restoration. Jay is a lifelong sailor and a graduate of the International Yacht Restoration School in Newport, Rhode Island.

MAY 12
Herreshoff and the Design of Fast Military Vessels 1875-1915
In 1878, John Brown Herreshoff, a blind boat builder from Bristol, Rhode Island, who had been in business since 1863, went into partnership with his younger brother, Nathanael Greene Herreshoff, a naval architect and steam engineer, to form the Herreshoff Manufacturing Company. From 1863 to 1945, the Herreshoff Manufacturing Company produced the world’s finest yachts on the cutting edge of design and engineering. The genius of naval architect Captain Nathanael Greene Herreshoff along with the business acumen of his blind older brother, John Brown Herreshoff, truly built the “better mouse trap” for which the world beat a path to Bristol. Curator John Palmieri will discuss Herreshoff and the design of fast military vessels between development of the first US Navy military boat in 1875 to the dissolution of the Herreshoff brothers’ partnership in 1915.

Sailors’ Series 2009 sponsored by Citizen’s Union Savings Bank and C. E. Beckman Co.
NEW BEDFORD WHALING MUSEUM
WINTER/SPRING 2009 CALENDAR

FEBRUARY

WEDNESDAY, FEBRUARY 4

[■] **Man & Whales: Changing Views through Time**
6:30 p.m. Museum Theater
“We Whaling to Watching” Michael Dyer, NBWM Maritime Curator, and Regina Asmuth-Silva, Whale & Dolphin conservation Society Senior Biologist.
Free for Museum members, $5 for non-members.

THURSDAY, FEBRUARY 12

[■] **AHA! : Lincoln 200**
5:00 – 9:00 p.m.
Museum and programs open free to the public, made possible by the Kenneth T. & Mildred S. Gammons Charitable Foundation. Research Library Reading Room - “Lincoln’s John Hancock,” view maritime documents with Museum librarian Laura Pereira.

FRIDAY, FEBRUARY 13

[■] **Community Film Series: Frederick Douglass: Profile in Courage**
7:00 p.m. Museum Theater
This 1960’s film, starring Robert Hooks, covers many issues of Douglass’s time including the myth of racial inferiority, abolitionists vs. secessionists, and prejudice in the North. Co-sponsored with the New Bedford Historical Society and Independent Lens Film. For more information, go to www.pbs.org/ independentlens. Free

SATURDAY, FEBRUARY 14

[■] **Science Saturdays:**
10:30 a.m. – 12:00 p.m.
ECHO Resource Center
Whales and You! Whales and humans do in fact share some common characteristics. Come compare and contrast whale and human anatomy, habitat, characteristics, and behaviors. Do we measure up? Free

FEBRUARY 16-20

[■] **School Vacation Week**
Programs are from 10:00 a.m. – 1:00 p.m. and are free to the public.
Monday February 16- Knot Tying Workshop
Tuesday February 17- Research activity: Simulated dolphin necropsy
Wednesday February 18- Scrimshaw Workshop
Thursday February 19- Build a Snow Whale (weather permitting)
February Friday 20- Right Whale Celebration Day: 10:00 – 11:30 a.m. - Be a Curator Activity 1:00 – 2:00 p.m. - Concert 10:00 a.m. – 2:00 p.m. - Whale naming contest and t-shirt design activity, make a whale hat. Vacation week activities sponsored by Bank of America and the Helen E. Ellis Charitable Fund

WEDNESDAY, FEBRUARY 18

[■] **Man & Whales: Changing Views through Time**
6:30 p.m. Museum Theater

TUESDAY, FEBRUARY 24

[■] **Sailors’ Series**
7:00 p.m. Museum Theater
*Southern Seahawk: A Novel of the Civil War at Sea*:
Lecture and book signing with author Randall S. Peffer, First in series.
Call (508) 997-0046 ext. 100 to register

THURSDAY, FEBRUARY 26

[■] **Members’ Preview and Curator’s Tour: Classic Whaling Prints**
6:00 – 8:00 p.m.
RSVP to (508) 997-0046 ext. 188
Open to New Bedford Whaling Museum members.

FRIDAY, FEBRUARY 27

[■] **Classic Whaling Prints open to the public.**
9:00 a.m.

FRIDAY, FEBRUARY 27

[■] **After Hours**
6:00 – 9:00* p.m. Jacobs Family Gallery
March Mania kickoff sponsored by SouthCoastToday.com: Wear your favorite basketball gear! Music by Hillblock and DJ- Sound Productions. Catered by Catwalk Bar and Grille $5 for Museum members and Cardoza’s Reward cardholders. $10 for all others. Open to those 21 and older. *Note: time change

SATURDAY, FEBRUARY 28 – SUNDAY, MARCH 1

[■] **Salt Water Studies: A course for Teachers of Grades 6-9**
This weekend workshop will include information, lessons, practice of math and science activities for students, and take-home resources so you can bring salt water studies into your classroom. Cost is $60.00 payable at first class to New Bedford Whaling Museum, Graduate credit available. For more information contact Bob Rocha at (508) 997-0046 x 149 rocha@whalingmuseum.org or Pat Harcourt at (508) 437-0495 x 106 pat.harcourt@state.ma.us.

MARCH

WEDNESDAY, MARCH 4

[■] **Man & Whales: Changing Views through Time**
6:30 p.m. Museum Theater

SATURDAY, MARCH 7 AND SATURDAY, MARCH 14

[■] **Adult Education: Knot Tying Workshop**
10:00 a.m. - 2:00 p.m. San Francisco Room
Join Bob Dollar, member of the international guild of knot tiers, for two four-hour sessions and learn various utilitarian and decorative knots. Participants will begin with smaller knots and move on to larger projects. All materials will be provided. Fee: $125/$100 for members. Call (508) 997-0046 ext. 100 to register.

THURSDAY, MARCH 12

[■] **AHA! : It’s Elemental**
5:00 – 9:00 p.m.
Museum and programs open free to the public, made possible by the Kenneth T. & Mildred S. Gammons Charitable Foundation.

THURSDAY, MARCH 12

[■] **2009 ECHO Performing Arts Festival**
7:00 p.m. Museum Theater
This year’s festival will focus on the harvesting of food and the celebrations often associated with that food. The performers from the ECHO partner programs in AK, HI, MA and MS, weave together story, song and dance to both entertain and educate audiences of all ages. New Bedford’s own Candida Rose will once again be a member of this very talented group. Free

FRIDAY, MARCH 13

[■] **Community Film Series: Taking Root**
7:00 p.m. Museum Theater
How does the simple act of planting trees lead to winning the Nobel Peace Prize? In 1977, Wangari Maathai of Kenya suggested rural women plant trees to address problems stemming from a degraded environment, leading to a nationwide movement. Co-sponsored with the New Bedford Historical Society and Independent Lens Film. For more information, go to www.pbs.org/independentlens. Free

SATURDAY, MARCH 14

[■] **Science Saturdays**
10:30 a.m. - 12:00 p.m. ECHO Resource Center
What Can You Do?
Humans play a large role here on Earth. Our actions affect thousands of species we never even knew existed. Come explore the impact humans have on the environment and how we can begin to make changes in our lives to lessen our footprint. If you are unsure of how to make a difference in this world, please come join us! Free
WEDNESDAY, MARCH 18

**Man & Whales: Changing Views Through Time**
6:30 p.m. Museum Theater
“Fleencing/Rendering” Rob Ellis and Gare Reid, formerly of the Kendall Whaling Museum, and Michael Moore of the Woods Hole Oceanographic Institution.
Free for Museum members, $5 for non-members.

FRIDAY, MARCH 20*

**After Hours**
6:00 – 8:00 p.m. Jacobs Family Gallery
Music by Neal McCarthy Problem
Catering by Cardoza’s Food Emporium
$5 for Museum Members and Cardoza’s Rewards cardholders, $10 for all others. Open to those 21 and older.
*Note: March 20th is the 3rd Friday of the month.

FRIDAY, MARCH 20 – SUNDAY, MARCH 22

**Mixed Magic Theatre’s Production of Moby Dick: Then and Now**
Friday 8:00 p.m. - Saturday 2:00 and 8:00 p.m. - and Sunday 2:00 p.m. Museum Theater
Tickets: General Admission $15. Students and Seniors with ID $10. *Moby-Dick: Then and Now* tells two interlocking tales of Herman Melville’s Captain Ahab and his diverse crew on a quest to find and kill the white whale that wounded Ahab, and a crew of inner city youth led by a young girl undertaking a voyage through the city to track down and kill WhiteThing – the embodiment of the power of cocaine and the drug culture surrounding it. Ahab and his crew speak the language of Melville’s novel, while the urban crew speaks a blend of hip-hop and street slang, carrying the actions and motivations of Melville’s dramatic and colorful characters into our modern world. Call 508 997-0046 ext. 100 to reserve tickets.

TUESDAY, MARCH 24

**Sailors’ Series**
7:00 p.m. Museum Theater
“And Only She Remains: The Past, Present and Future of the Charles W. Morgan.” Matthew Stackpole of Mystic Seaport. Second in Series. Call (508) 997-0046 ext. 100 to register

APRIL

WEDNESDAY, APRIL 1

**Man & Whales: Changing Views Through Time**
6:30 p.m. Museum Theater
Free for Museum members, $5 for non-members.

FRIDAY, APRIL 3

**Museum Members’ Trip to Wadsworth Atheneum, Hartford, CT**
Bus departs from the Museum at 9:00 a.m. and returns approximately 6:00 p.m.
$65 per person. Includes transportation, Museum admission and tour, and three course lunch at The Russell museum café. Call (508) 997-0046 ext. 115 for more details.

THURSDAY, APRIL 9

**AHA! : Emergence**
5:00 – 9:00 p.m.
Museum and programs open free to the public, made possible by the Kenneth T. & Mildred S. Gammons Charitable Foundation.

FRIDAY, APRIL 10

**Community Film Series: Arusi Persian Wedding**
Set against the turbulent relationship between the U.S. and Iran, Iranian-American filmmaker Marjan Tehrani captures the struggle and excitement of Alex and Heather as they plan a Persian Islamic wedding in Iran.
Co-sponsored with the New Bedford Historical Society and Independent Lens Film. For more information, go to www.pbs.org/independentlens. Free

SATURDAY, APRIL 11

**Science Saturdays**
10:30 a.m. - 12:00 p.m. ECHO Resource Center
It’s Dark Down Here!
Where sunlight doesn’t reach there is a world teaming with life that is largely unknown to humans. Join us as we delve into the deep, exploring how animals, including those who visit from above, survive in a world so dark. Free

TUESDAY, APRIL 14

**School Vacation Week**
Programs are from 10:00 a.m. – 12:30 p.m. in the Jacobs Family Gallery and are free to the public. Monday April 20- Classic Whaling Prints Activity Tuesday April 21- Cloud Finder Activity Wednesday April 22- Whaling Origami Activity Thursday April 23- Classic Whaling Prints Activity Friday April 24- Cloud Finder Activity February, April 24 -1:00 p.m. Jacobs Family Gallery Musical Performance
Vacation week activities sponsored by Bank of America and the Helen E. Ellis Charitable Fund

TUESDAY, APRIL 21 THROUGH FRIDAY, APRIL 24

**ROV Workshop**
9:00 am – 12:30 pm ECHO Resource Center
This popular, hands-on workshop for students in grades 6 – 9 will provide participants the opportunity to create their own underwater Remotely Operated Vehicle (ROV). These ROVs will be able to swim, dive and turn. The ROV will be yours to keep at the end of the week. Only 8 openings available.
Cost: $90 per student. Student should provide his/her own snack. To register or to get more information contact:
Bob Rocha, Science Programs Manager (508) 997-0046 ext 149 rocha@whalingmuseum.org

FRIDAY, APRIL 24

**After Hours**
6:00 – 8:00 p.m. Jacobs Family Gallery
Music by Columbia Fields
Catering by Fine Catering by Russell Morin
$5 for Museum members and Cardoza’s Reward cardholders, $10 for all others. Open to those 21 and older.

TUESDAY, APRIL 28

**Sailors’ Series**
7:00 p.m. Museum Theater
“Coronet: The Long Life and Rebirth of a Grand Schooner Yacht” Jay Picotte, Curator of the Museum of Yachting
Call (508) 997-0046 ext.100 to register

MAY

SATURDAY, MAY 9

**Science Saturdays**
10:30 a.m. - 12:00 p.m. ECHO Resource Center
It’s Dark Down Here!
Where sunlight doesn’t reach there is a world teaming with life that is largely unknown to humans. Join us as we delve into the deep, exploring how animals, including those who visit from above, survive in a world so dark. Free

TUESDAY, MAY 12

**Sailors’ Series**
7:00 p.m. Museum Theater
Call (508) 997-0046 ext.100 to register

FRIDAY, MAY 15 – SUNDAY, MAY 17

**Scrimshaw Weekend**
The annual Scrimshaw Weekend is the world’s only regular forum in which collectors, curators, antiques dealers, history buffs, and folk art enthusiasts from all over the country gather to share insights about the whalers’ distinctive and evocative occupational art form. $315 for entire program, $275 for NBWM Museum members. Call (508) 997-0046 ext. 100 to register

FRIDAY, MAY 29

**Old Dartmouth Historical Society- New Bedford Whaling Museum Annual Meeting**
4:00 p.m. Museum Theater
Reception to follow business meeting from 5:00 – 6:00 p.m. Light refreshments, cash bar.

FRIDAY, MAY 29

**After Hours**
6:00 – 8:00 p.m. Jacobs Family Gallery
Music by New Bedford Symphony trio Catered by Cardoza’s Food Emporium
$5 for Members and Cardoza’s Reward cardholders, $10 for all others. Open to those 21 and older.

SUNDAY, MAY 31

**Sovereign Sundays:** “The Prints in Moby-Dick: The Good Ones and the Bad Ones” 3:00 p.m. Museum Theater
Lecture with Stuart M. Frank, Senior Curator of the NBWM. Following the lecture, an afternoon tea will be served in the Jacobs Family Gallery.
RSVP to (508) 997-0046 ext. 100. Sponsored by Sovereign Bank. Free

What three species of whale hang in the gallery at the Museum?
Visit the Museum to find out!
**New Bedford Symphony Orchestra**
www.nbsymphony.org
508-999-NBSO (6276)

Valentine's Concert: "Aspects of Love"
February 7, 2009 8:00 p.m.
Eva León, Violin
Debussy : Prelude to the Afternoon of a Faun
Bernstein : Serenade for Violin (after Plato)
Mussorgksy : Pictures at an Exhibition
Pre-concert Prelude at the Z - 6:45 - 7:15 pm
(free with evening ticket purchase)

Spring Concert: "An Orchestral Showcase"
March 28, 2009 8:00 p.m.
Liszt : Les Preludes
Rimsky-Korsakov : Capriccio Espagnol
Sibelius : Symphony No 2
Pre-concert Prelude at the Z - 6:45 - 7:15 pm
(free with evening ticket purchase)

Season Finale: "Effervescent Artistry"
May 2, 2009 8:00 p.m.
Richard Stoltzman, Clarinet
Wagner : Overture to Die Meistersinger
Gordon Jenkins : Goodbye,"In Memory of Benny"
Copland : Concerto for Clarinet
Stravinsky : Petrushka Suite (1947 version)
Pre-concert Prelude at the Z - 6:45 - 7:15 pm
(free with evening ticket purchase)

**New Bedford Art Museum**
608 Pleasant St.
www.newbedfordartmuseum.org
(508) 961-3072

Winter Hours: 12pm - 5pm Wednesday through Sunday.
Closed Mondays & Tuesdays, and major holidays. Admission $3 adults, $2 students & seniors, children under 17 are free and must be accompanied by an adult.

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**Ocean Explorium at New Bedford Seaport**
174 Union Street
www.oceanexplorium.org
(508) 994-5400

Ocean Voice Speaker Series
Tuesday Evenings, 7 p.m! All are invited to dynamic lectures that make you think!

See the Sphere
Saturdays 10-4 p.m.
See the world like never before. See the Sphere! This spectacular marble, floating in space, takes you on a journey around the world and beyond. Understand scientific issues on a global scale.

**New Bedford Historical Society: Black History Month Events**
www.newbedfordhistory.org
(508) 979-8828

Tenth Annual Frederick Douglass
Read-a-thon
Sunday, February 8, 2009
2:00 – 6:00 p.m.
The First Unitarian Church
Join us in celebrating Black History Month with a community reading of the Narrative of the Life of Frederick Douglass. This event is an annual highlight with its participation by community members and school-aged youth.

**Traces of the Trade**: Massachusetts and the Economy of Slavery
Thursday, February 12, 2009
7:00 – 9:00 p.m.

New Bedford Whaling Museum
In commemoration of the 200th anniversary of the abolition of the slave trade, MA Humanities presents Massachusetts and the Economy of Slavery, featuring a screening of Katrina Browne’s documentary, *Traces of the Trade*, which follows a Rhode Island family as members discover their family legacy and connections to the Rhode Island slave trade.

Book Signing and Talk: John Stauffer, author of *Giants: The Parallel Lives of Frederick Douglass and Abraham Lincoln*
Saturday, February 21, 2009
3:00 – 5:00 p.m.

**New Bedford Whaling National Historical Park**
33 William St., www.nps.gov
(508) 996-4095

The National Park will be holding twice weekly volunteer training from February through April. Trainings will be held on Tuesday evenings and Saturday mornings. All trainings open to any current or potential volunteers. For details, contact Emily at emily_prigot@nps.gov or call 508-996-4095 x 6105.

**Dedication of the Whifffield-Manjiro Friendship House**
Thursday, May 7, 2009
Museum and Activity Center in Fairhaven by Dr. Shigeaki Hinohara of Japan. http://manjiro1.tripod.com/
(508) 992-5342

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**SPECIAL ANNOUNCEMENT:**
The Whaling Museum now provides a Passport to Discover New Bedford!

Now when visitors come to the Whaling Museum, they can purchase a passport that is valid for admission to the Art Museum, the Buttonwood Zoo, the Rotch-Jones-Duff House and the Ocean Explorium. Stop by the Museum and get your passport today!
DISPATCH FROM DOWN UNDER: MICHAEL P. DYER reports on his findings as the U.S.A. Gallery Fellow, Australian National Maritime Museum. Just as Daniel Ricketson, author of The History of New Bedford (New Bedford, 1858), described the citizens of his community as “a maritime people like ourselves,” Charles Enderby, the English whaling entrepreneur, in 1847 described whaling as “conducive to our national habits.” These statements resound as tenets of a historical perspective fundamental to understanding the growth and development of the nations of Australia and the U.S.A.

Both countries developed whaling industries when they were English colonies, and both relied on the maritime trades to build their economies as their hinterlands were opened. After the American Revolution, Great Britain could no longer rely upon importations of whale products directly into the London markets from the American colonies and began to rely increasingly upon the products of its colonial Australian vessels. The first commercial cargo exported from New South Wales in 1791 was sperm oil onboard the Britannia, and the first commercially manufactured products of the American colonies were spermaceti candles. Arguably, the development of a whale fishery is the ultimate definition of a maritime culture, and the ports of Sydney in New South Wales and Hobart in Tasmania are testaments to that cultural development.

Thomas Blythe, an oil dealer in London, wrote to the colonists of Sydney in 1835, “The great sperm fishery is forever yours; and you who possess the best branch of Australian commerce may in time be the most distinguished individuals of your interesting colony.” He further predicted, quite accurately, “Your descendants may at a later period become the legislators of an independent state that may divide with the future republics of North America the consideration of the world.”

LAGODA UPDATE: The final task in the first phase of the Lagoda restoration was completed in December 2008 when master rigger Marty Casey finished the decorative ropework on the new gangway. The new ladder is wider, longer, and much more stable. Welcome aboard!

WHALING MUSEUM ON THE WEB: Curator of Photography Michael Lapides, together with project assistant Kate Mello and intern Evan Price, have added to the Whaling Museum’s presence on the Internet. Do you Flickr? Check out the Whaling Museum’s page and links at http://www.flickr.com/photos/nbwm/
certainly did not). A bleeding polar bear and cub in the foreground of the painting, with sailors pursuing them, are also gone from the print (perhaps as something not suitable for display in a genteel living room or dining room ashore?). Instead, a man standing on the pack-ice is clubbing a seal, while another lances a whale that is already spouting blood and is about to dash under the ice – where it would surely be lost. Real nineteenth century whalers would not usually have been hunting seals in the Arctic at any time, especially when whales were to be had; and real whalers would not have tried to go after a whale while actually standing on the ice. For even if their harpoons became fast to the whale, then what? When the whale took off in a fury, how would the men ever catch up with it? And if a whale were lanced where it is in this picture, it would surely run or dive below the ice to escape or to die, in either case likely being irretrievable forever. Duncan’s reworking is neither trivial nor always subtle, and seems directed toward making the bloody scene a bit more palatable to the general public, and bringing it more into conformity with what popular stereotypes might have led the ordinary consumer to expect. Huggins’s whaling lithographs remained in print for many years (there are even some twentieth century restrikes from the surviving original plates). Each specimen that was printed after the artist’s elevation to royal patronage not only gives the names of the artist and engraver but also designates that Huggins was official Marine Painter to His Majesty. Long before Classic Whaling Prints continued on page 20

When ships went to sea they spent years hunting whales. To pass the time whalers engraved and decorated sperm whale teeth. What are they called? Visit the Museum to find out!
Hollywood Blooper
“Mr. Cage, Let Us Tell You About Our Desk”

If you’ve watched the film National Treasure: Book of Secrets, then you probably recall screen actor Nicolas Cage’s daring break-in to both the White House and Buckingham Palace in order to steal ancient Olmec rune stone maps secreted away in hidden compartments within what he refers to as the “twin Resolute desks.” While Nicolas Cage is unarguably resourceful and clever in his fanciful investigation, the Whaling Museum would like you to know that there is more to this story than meets the big screen.

The HMS Resolute was a 600 ton British ship under the command of Sir Edward Belcher specifically designed for exploring the freezing Arctic. The ship set out in 1852 with the goal of finding the lost Franklin expedition, a team of Arctic explorers that had disappeared around 1848 and had, by that point, already perished. Ironically, the HMS Resolute promptly became ice-locked, and the crew was forced to abandon ship in 1854.

A year later, the empty Resolute—having drifted some 1200 miles with the icepack—was found by Captain James Buddington of the whaleship George Henry. Daring harsh weather conditions and forfeiting the whaling season, Captain Buddington and a skeleton crew piloted the ghost ship back to New London, Connecticut.

The Queen graciously accepted the salvaged Resolute with a characteristic “I thank you, sir.” In 1879, the entire ship was dismantled, and its timbers were fashioned into a number of artifacts which the Queen presented to some of the parties involved with the ship’s exploits.
The British magnanimously waived their claim to the _Resolute_. However Congress, goaded on by Henry Grinnell (a wealthy businessman with New Bedford ties who had funded several rescue attempts for the Franklin expedition), decided to buy the _Resolute_ from Buddington for $40,000 and return it as a gift to Queen Victoria, symbolizing the friendship between the two countries.

Buddington never received a penny of that $40,000—by the time it was disbursed in 1857, the company who owned the _George Henry_ had been bought up by Henry P. Haven, who left Buddington completely out of the loop.

The Queen graciously accepted the salvaged _Resolute_ with a characteristic “I thank you, sir.” In 1879, the entire ship was dismantled, and its timbers were fashioned into a number of artifacts which the Queen presented to some of the parties involved with the ship’s exploits.

Back to Nicolas Cage, standing onscreen in front of the Eiffel Tower. After talking to a few French policemen and performing some impressive acrobatics of free association, Cage solves the latest riddle in the film’s plot and determines that the “twin _Resolute_ desks” contain his next clue.

Cage correctly identifies the first desk—it’s in the Oval Office of the White House. The Queen gave this large, robust desk to President Rutherford B. Hayes, and it has been used by just about every President since (notable exceptions: Johnson, Ford and Nixon).

Cage figures that the second desk (containing the second half of the ancient Olmec treasure map) is located in Buckingham Palace. Not so, Mr. Cage! The second desk, which is considerably smaller and modest in comparison to the President’s desk, has been on loan to the Royal Naval Museum (Portsmouth, England) since the 1980s. However Cage makes a far greater mistake by assuming that there are only two desks. What he fails to consider is that the HMS _Resolute_ was constructed from fine aged English oak—and a lot of it. Theoretically, there should be enough wooden artifacts to account for the entire ship, minus sawdust and shavings.

The third desk, a delicately fashioned lady’s desk known as the “Queen Victoria Desk” or the “Grinnell Desk” was a gift from the Queen to Henry Grinnell’s widow (Henry died in 1874), in gratitude for his contribution toward the Franklin rescue attempts.

And just where do such priceless whaling artifacts end up when they’ve run their course? You guessed it: the Whaling Museum. In 1983, Peter S. Grinnell was kind enough to donate the Grinnell desk to the collection.
Thank You to those donors who contributed unrestricted gifts to the Museum’s 2008 Annual Fund. Your generous support is deeply appreciated.

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Mr. & Mrs. Llewellyn Howland III
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Gifford, Van Beest (posthumously, as it turned out), and Benjamin Russell came along to reprise Huggins’s iconic South Sea whale [Fig. 1]. Huggins’s two panoramic whaling scenes, North and South, were already much emulated and widely reproduced, including in the form of miniaturized adaptations on American engraved banknotes [Fig. 11]. Even more prevalent were the several simplified, cheaply printed, degenerate copies made for the popular American market. These were printed in smaller sizes but in large runs, without any regard for copyrights or permissions, by America’s three most prolific firms of popular printmakers, each “borrowing” from the intellectual property of others: James Baillie of New York, sometimes in partnership with Sowle & Shaw of New Bedford [Figs. 12 and 13]; D.W. Kellogg & Company of Hartford, Conn.; and the Currier, and Currier & Ives firms in New York [Fig. 14].

Perhaps the greatest tributes to Huggins’s prowess as a painter of whaling scenes was that two celebrated academicians – the American-born R. Swain Gifford and the expatriate Dutchman Albert Van Beest of Rotterdam – along with the Whaling Capital’s leading authority on whaling pictures, Benjamin Russell, chose Huggins’s “South Sea Whale Fishery” as the model for their own best effort; and that the populace readily accepted it as paying appropriate pictorial tribute to the industry that put their city on the map and created a cultural atmosphere in which such artistic endeavors could thrive.

Fig. 13. North Sea Whale Fishery. Huggins’s images were widely copied in adulterated popular versions, including this lithograph by James Baillie (New York, circa 1845-47). It has several important changes: the American flag, a more modern type hull on the principal ship, and baleen (“whalebone”) set to dry in the rigging. 10 x 14 inches.

Fig. 14. Northern Whale Fishery. Lithograph by Charles Currier (New York, circa 1850-55), one of Baillie’s chief competitors – another oversimplified American reduction of Huggins’s original image of 1829. With its companion piece, South Sea Whale Fishery, Currier’s images were produced in the same size as Baillie’s versions. 10 x 14 inches.

Museum, will lead to a more complete understanding of the natural history of the species, which is critical for its survival. We are proud to play a part in this process and honored to display these two right whales.
Here is a smattering:

• the ribbon-cutting for the recently installed and re-articulated forty-nine-foot right whale skeleton;
• a wholly redesigned sperm whale gallery complete with exciting new interactive elements;
• fresh and new displays showcasing more of the fabulous items from our collection;
• continued exhibit improvements in the Bourne Building;
• an expanded slate of educational programs for grades K-12;
• new ways to engage teachers and parents in context-based learning;
• a summer roll-out of educational workshops for the adult enthusiast;
• a determined focus on working with partner organizations to strengthen the cultural fabric of the city;
• a “passport” for visitors to purchase a combination ticket to all of the city’s paid attractions;
• increased cross-marketing with partner organizations;
• a keen awareness that we must do what we can to help those in our community who are economically distressed;
• renewed recognition that we are part of the rich cultural fabric of this community;
• attention on providing a superior visitor experience so that local, national, and international visitors will enjoy their experience here and leave with a warm and positive impression of our city.

I hope you will partake in many of the activities planned. They are, after all, formulated with you in mind. Perhaps the mantra for 2009 is that spending time in your community is recognized once again as the best investment of all.

James Russell, President

The thirteenth annual Moby-Dick Marathon, held at the Whaling Museum on January 3 and 4, 2009, broke all previous records for attendance. There were 1,332 visitors who dropped in to hear Melville’s great work. Twenty-two stalwart individuals participated in all twenty-five hours of the event. As an award, each of them received a copy of Moby-Dick: A Pop-up Book by Sam Ita, signed by Whaling Museum President James Russell (who also stayed all twenty-five hours), and by Melville’s great-great grandson, Peter Whittemore. Dan Mingea traveled the farthest, coming from Wylie, Texas.

The Whaling Museum thanks all who came to read and listen this year, as well as the members of the Volunteer Council who serve as Watch officers during the marathon. More than thirty volunteers provide the infrastructure of the marathon: logging in the readers, calling them up to the podium, timing the reading slots, and most importantly serving the snacks! The museum shines due to their significant efforts.
THE WHALING MUSEUM NEEDS YOU TO JOIN ITS CREW!

Are you looking for ways to make worthwhile contributions to your city and pass along its wonderful history to others? The New Bedford Whaling Museum is looking for volunteers. With your time, interest and energy, you can serve as a guide to tell the story of the Museum’s heritage to the visitors who come through its doors. The next volunteer class starts February 23, 2009, and will run over ten weeks.

As a volunteer we ask you to:
• Participate in a prescribed training program
• Establish a regular schedule for volunteering
• Serve as a “goodwill ambassador” for the Museum
• Maintain a membership with the New Bedford Whaling Museum
• Enjoy yourself!

The Museum will provide:
• An opportunity for public service
• A professional orientation and training program
• An opportunity to meet new and interesting people
• A chance to promote the history of New Bedford

For more information call
Sara Meirowitz
Director of Education
(508) 997-0046 x123
smeirowitz@whalingmuseum.org

Find Great Gifts in Our Museum Store or online at www.whalingmuseumstore.org
WINTER HOURS (January-May)
Monday through Saturday 9:00 a.m. to 4:00 p.m.
Sunday 12:00 noon to 4:00 p.m.

The New Bedford Whaling Museum is governed by the Old Dartmouth Historical Society.
Subscription to this publication is a benefit of membership. For more information about membership,
call 508 997-0046 ext. 115 or visit www.whalingmuseum.org.

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New Bedford Whaling Museum.

ADMISSION
$5 for Museum members and Cardoza’s Reward cardholders.
$10 for general public

January 30, 6:00 – 8:00 p.m.
Music by Infusion Experience, Catering by No Problemo

February 27, 6:00 – 9:00 p.m.*note time extension
SouthCoastToday.com sponsors an extended kickoff party for March Mania- wear your favorite
basketball gear!
Music by Hillblock and DJ music by Sound Productions, Catering by Catwalk Bar & Grille.

March 20*, 6:00 – 8:00 p.m.
*note this is the third Friday of the month
Music by the Neal McCarthy Problem, Catering by Cardoza’s Food Emporium.
A Mixed Magic Theatre production of Moby Dick: Then and Now will follow the event at 8:00 p.m.
Ticket holders for the production will receive free admission to After Hours. Call (508) 997-0046 ext.
100 to reserve tickets.

April 24, 6:00 – 8:00 p.m.
Music by Columbia Fields, Catered by Fine Catering by Russell Morin
Featuring a UMass Dartmouth graduate student art show. All UMD students (21 and older only)
admitted for $5.00 with ID.

May 29, 6:00 – 8:00 p.m.
Music by New Bedford Symphony trio, Catered by C o r k
Cardoza’s Rewards card holders receive a free drink coupon.

Become a member at the door, and your entrance fee will be waived.