From the Helm:

Long gone are the days when a museum was a repository of ephemera for study by the few. Today, a broad public is our audience, and we expect our exhibits to stimulate inquiry, encourage discovery and hopefully illuminate aspects of the past in ways that inform the present.

You’ll notice that education is a prominent theme in this season’s Bulletin. Through the centerfold we highlight the importance of programs for students at the museum. It may seem self-evident that the museum is committed to education. However, this statement does carry with it many assumptions about our values, culture and mores. It also recognizes the evolving role of museums in society.

For the most part, learning at a museum is informal in nature. It is largely object-based and therefore primarily visual. The environment is conducive to non-linear meanderings through galleries: stopping, looking, reading, listening, and in some cases smelling and touching items. A docent may offer interpretation and provide further insight. There is a more structured side to museum learning too, and it is this more calculated aspect that brings added richness and depth to our mission.

The Education Department, capably led by Sara Meirovitz, is responsible for development and execution. All combined, the museum invests $925,000 annually in education-related programs. The department has itemized five areas to focus on (with a sixth coming in January). These include: (1) the highly popular docent-led K-12 school visits with all the accompanying pre- and post-visit prep and follow up; (2) structured subsidized or free after-school and holiday programming for K-12; (3) robust year-round lecture series and symposia catering to the enthusiast; (4) on-site activity centers and on-line learning sites replete with standards-based curricula and supplemental materials for educators; plus (5) delivery of educational programs with local, regional and national partners made possible through an innovative federal grant. The aforementioned sixth element will roll out in January when we expand upon a fledgling apprenticeship program by offering paid apprenticeships to high school, college and post-grad students. Note that the research library is a separate department entirely as it provides a parallel and equally valuable high level of assistance to many a visiting scholar and author.

Across the organization, we can see signs of an educational footprint - the most recent being the splendid new exhibit “From Pursuit to Preservation.” This exhibit, largely funded by

TABLE OF CONTENTS:

Hands-On, Minds-On by Sara Meirovitz ........................................... 3
10,000 Kids by Sarah Budlong ...................................................... 4
Behind the Scenes by Rose Horton ............................................. 7
Baleia by Laura Pereira & Julie Rocha ...................................... 8
Ambotypes by Michael Lapides .............................................. 15
Manuel Enos by Stuart M. Frank, Ph.D. .................................. 16

BOARD OF TRUSTEES
John N. Garfield, Jr., Chair
Laurel E. Smith, First Vice Chair
Gordon W. Wattles, Second Vice Chair
Joseph E. McDonough, Treasurer
Elizabeth Heidtke, Assistant Treasurer
Llewellyn Howland III, Clerk
Salvatore F. Bartelli
Nathanial J. Bickford
John W. Brautman
Roger P. Cheever
Carl J. Cruz
Armand P. Fenech, Jr.
Barbara B. Ferris
Michelle N. Hartman
Edward M. Howland II
Patricia A. Jayson
William T. Kennedy
Frances P. Levin
Steven D. Lubin
D. Lloyd Macdonald
Sarah Kendall Mitchell
Eugene Monteiro
Michael J. Moore
Rita M. Pacheco
Jeffrey L. Raymont
Donald L. Rice
Frances D. Ricketson
Brian J. Rothechild
Hardwick Simmons
Janet P. Whirla

MUSEUM ADVISORY COUNCIL
Calvin Segal, Chair
Lisa Nichols, Vice Chair
Robert L. Austin
Mary R. Buhl
Truman S. Casser
Lewis M. Cooch
Anne F. Fazendeiro
Norbert P. Frago
Frederic C. Hood
David E. Howes
Peter T. Kavanagh
William N. Keesee
Arthur H. Parker
John S. Penney, Jr.
John C. Pinheiro
Carl Ribeiro
Gilbert L. Shupiro
William D. Stromme
Charles T. Toomey
Elizabeth H. Weinberg
Richard B. Young

MUSEUM STAFF
Karen J. Allen, Director of Corporate & Community Development
Cynthia Atwood, Visitor Services
Nicole Baillargeon, Visitor Services
Jean C. Banker, Registrar
Maria Batisa, Senior Accountant
Scott Benson, Preparator
Christine Brown, Manager—Retail Operations and Visitor Services
Sarah M. Buell, Education Assistant
Penny Cole, Communications Coordinator
Maureen Coleman, Education & Government Relations
Casey Correia-Weary, Staff Accountant
Leah Cotter, Visitor Services
Julie Couture, Museum Store
Tara D. Duff, Supervisor—Museum Store
Michael P. Dyer, Maritime Curator
Neda Francisco, Membership Manager
Stuart M. Frank, Ph.D., Senior Curator
Sarah M. Gibbons, Museum Store
Robert Haueter, Conservator
Rose E. Horton, Visitor Services
Barry W. Jesse, Facilities
Michael Lapides, Photo Curator & Director of Digital Initiatives
Pamela L. Lowe, Supervisor—Visitor Services
Sara Meirovitz, Director of Education
Kate Mello, Photo Archivist
Henry Moniz, FInances
Laura C. Pereira, Librarian
John F. Pinheiro, Facilities
Robert C. Rocha Jr., Science Programs Manager
James Russell, President and CEO
John Silva, Foreman
Alison Smith, Director of Individual Giving
Kristen Stablek, Vice President—Administration

IN MEMORIAM
Edwin D. Campbell
With special recognition for his leadership of the Museum’s second reaccreditation with A.A.M.
Memorial Gift honoring Ann Andrade Pinto
ODHS Trustee 1989-1995, 1998-2004 from
Trustee Carl J. Cruz

EDITORIAL COMMENTS
Alison Meyer Staat, asmari@whalingmuseum.org
Laura Pereira, lpereira@whalingmuseum.org
18 Johnny Cake Hill
New Bedford, MA 02740

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 PHOTOGRAPHY
Top Photo, John Robson
Bottom Photo, Kate Mello
Hands-On, Minds-On: Extending the Classroom Experience
By Sara Meirowitz, Director of Education

I’m enormously proud of ECHO’s leadership in improving educational opportunities for our youth. Its creative partnerships built on culture and history have shown an incredible ability to ignite the spark of imagination and possibility in young people’s minds and inspire them to set and achieve educational goals that can transform their whole lives. The Whaling Museum, the National Park Service, and all their ECHO partners, especially local partners, the Peabody Essex Museum and the Ocean Explorium, deserve great credit for the remarkable work they do each and every day. I’m sure ECHO will continue to grow and flourish in the years ahead.”—Senator Edward Kennedy, July 2009, Champion for the New Bedford Whaling Museum, 1932 - 2009

When school children visit, Whaling Museum docents and educators guide them through an experiential learning process designed to reinforce lesson plans taught in the classroom through “learning by doing.” Students become so immersed in experiencing historical, cultural, scientific topics that most don’t realize they are following a formal education program tied to Massachusetts curriculum standards. For the last eight years, the Whaling Museum has been able to offer structured educational programming to more than 10,000 local school children—thanks to our partnership in a national program called ECHO.

ECHO: A Collaborative Effort
ECHO, which stands for Education through Cultural and Historical Organizations, is a federal program authorized in 2001 as part of the Elementary and Secondary Education Act, known more commonly as No Child Left Behind. It is a collaborative effort that makes many of the Whaling Museum’s important education programs, services and experiences possible. ECHO serves as the financial backbone and impetus of several important local initiatives and provides strong national partnerships that enable the Whaling Museum to expand its scope and broaden its offerings to the public. Massachusetts Senator Edward Kennedy was a key leader in creating the ECHO No Child Left Behind program, and he, Senator John Kerry, and Representative Barney Frank have advocated for its continued federal funding.

The New Bedford ECHO Partnership is a collaboration between the New Bedford Whaling Museum and the New Bedford Ocean Explorium. On a national level the New Bedford ECHO Partnership works with the Peabody Essex Museum in Salem, Massachusetts and four other sites in Hawaii, Alaska, and Mississippi. The six partner organizations have worked collaboratively to create school curricula—all based on national and state standards—that help students understand the historical and cultural connections between their regions. Additionally, the partnership provides professional development opportunities for educators, family programs for the community, and resources to increase cultural awareness.

ECHO program funding is further leveraged by the Jessie Ball duPont Fund and the Schnaft Charitable Trust, which in turn provide access to museum programming for thousands of local children each year at no cost. As a direct result of ECHO, the Whaling Museum is able to offer school programs free of charge to underserved students in New Bedford, Fall River, and more than fifty schools in surrounding local communities.

Much More Than a “Field Trip”
The Whaling Museum’s hands-on, experiential learning programs are consistent with Massachusetts’ curriculum standards and provide students with educational enrichment in the areas of whaling and local history, cross-cultural arts and interactions, and multi-cultural communities. This educational enrichment is increasingly necessary in our local area. In 2008, only 37% of New Bedford fifth graders earned a score of proficient or better on state-wide standardized English tests. The Whaling
Museum's educational programs are designed to help improve students' test scores by reinforcing classroom lessons and developing students' analytical and interpretative skills.

"The program reinforced what the students had learned in the classroom. They really enjoyed the hands-on activities...they were very excited to answer the questions correctly."
- Nicole, 2nd grade teacher
George H. Mitchell Elementary

In addition, ECHO covers the cost of science education programming for local children. Science programs are delivered both at the ECHO Resource Center in the Whaling Museum and at the New Bedford Ocean Explorium. The ECHO Resource Center provides direct and teleconferencing access to historic, cultural, and scientific resources in New Bedford and at ECHO partner organizations. Science programs at the Whaling Museum facilitate students' understanding of the local environment, natural history, industrial history, and geography. Because the programs are aligned with Massachusetts Curriculum Frameworks and National Science Standards, they help prepare students for standardized science testing administered by the state.

"Taxonomy program fit perfectly with 5th grade curriculum."
- Kathleen, 5th grade teacher
Franklin, MA

In March 2009, the Whaling Museum partnered with the New Bedford Public School System and the National Park Service to offer a new program for eighth grade students focusing on the experience of, and relationship between, Quakers and African Americans in New Bedford. ECHO provided for the development and delivery of this program to all eighth grade students free of charge. Reaction from school administrators, teachers and students was extremely positive. Many students wrote that they enjoyed exploring aspects of their local history and learning about the people who helped build the city of New Bedford. This program not only supported local educators in their teaching of African American History, but gave students an introduction to and a sense of pride in their community's rich and significant place in history. Plans are in place to deliver the program again next year.

ECHO has also inspired the creation of a new science program, to be offered next year, that will focus on marine life around the Azores. This natural history program will incorporate primary source material in the form of observations noted in the whalers’ logbooks and jour-
nals. In addition, the Whaling Museum is currently working with the New Bedford Public School System on developing a tour for sixth grade students. This program will tie in directly to their curriculum and provide an experiential learning opportunity to support teaching in the classroom.

Family programs are offered throughout the year, and specifically at peak family visitation times, with assistance from ECHO funding. In the summer months, families with children of all ages can find docents offering guided highlight tours, opening chests full of tactile objects, or leading special programs in one of our many galleries. During popular school vacation weeks, the Jacobs Family Gallery can be found full of children creating art projects, listening to storytellers and musicians, and participating in guided science programs and experiments.

During the 2008 – 2009 school year, the education department delivered 261 high-quality educational programs for 9,746 students in grades K – 12, with an average of 40 students per program.

Educational programs and opportunities are not limited to primary and secondary school students and their families. ECHO funding makes it possible for Whaling Museum educators to provide hands-on, professional development programs for area teachers. Teacher institutes and workshops increase teachers’ knowledge and understanding of new and existing museum resources. The programs help teachers apply a new understanding of art and material culture to create their own lesson plans and supplement existing lesson plans with added content and resources.

In addition, ECHO sponsorship has facilitated the development of several Whaling Museum lecture series open to the public. Many community and museum members attended the “Man and Whales: Changing Views Through Time” series that took place last winter. The series examined different whaling topics from two perspectives: historical and modern. It is one of the many lecture series and adult education programs presented by the Whaling Museum. Other offerings include lecture series about the Old Dartmouth Historical Society collection, Whaling History, scrimshaw, Marine Authors and Maritime Scholars, and various in depth symposia.

A New Apprenticeship Initiative
ECHO funding allows the Whaling Museum to be responsive to the needs of the community. It has become increasingly difficult for teens to find quality employment that teaches them both important skills and provides them with a competitive wage. The percentage of teenagers (ages 16-19) employed in either full-time or part-time work in 2000 was 45%, and in 2008 was 33%. This 12% drop signifies that the job market for teens has severely constricted over recent years. The contraction in the job market for teens comes at a time when the need for a source of income rises as they face pressure to save for college and contribute to household expenses.

In response to this need and with the support of ECHO funding, the Whaling Museum is launching a new internship and apprenticeship program coming spring. This program will provide paid apprenticeships, internships and mentoring opportunities to deserving high school and college students with an interest in the arts and sciences. Participants will learn museum skills such as program creation and presentation, collections management, artifact care, cataloging, and visitor services.

The program will function on three tiers. High school students will comprise the largest number of students served and have the broadest interaction with Whaling Museum staff. Students will spend an extended period of time familiarizing themselves with the museum’s functions
## All Museum School Programs Correspond to the Massachusetts Curriculum Frameworks

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>MASSACHUSETTS LEARNING STANDARDS</th>
<th>GRADES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>History, Language Arts &amp; Culture</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is a Museum All About?</td>
<td></td>
<td>K &amp; 1</td>
</tr>
<tr>
<td>Learning About Whales</td>
<td></td>
<td>2 &amp; 3</td>
</tr>
<tr>
<td>A Bird’s Eye View of a City</td>
<td></td>
<td>2 &amp; 3</td>
</tr>
<tr>
<td>Cultures with Connections</td>
<td></td>
<td>4 &amp; 6</td>
</tr>
<tr>
<td>Portraits of a Port</td>
<td></td>
<td>5, 8-12</td>
</tr>
<tr>
<td>New Bedford &amp; Global Whaling</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Harbor of Hope</td>
<td></td>
<td>8-12</td>
</tr>
<tr>
<td>Moby-Dick</td>
<td></td>
<td>10-12</td>
</tr>
<tr>
<td><strong>Science</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sorting It All Out</td>
<td></td>
<td>3-8</td>
</tr>
<tr>
<td>Life in the Trophics</td>
<td></td>
<td>4-9</td>
</tr>
<tr>
<td>Looking Closely at Plankton</td>
<td></td>
<td>4-9</td>
</tr>
<tr>
<td>A Natural Connection to the Azores</td>
<td></td>
<td>5-10</td>
</tr>
<tr>
<td>Why Aren’t There Whales in Buzzards Bay?</td>
<td></td>
<td>6-10</td>
</tr>
<tr>
<td>Climbing Aboard Climate Change</td>
<td></td>
<td>6-12</td>
</tr>
</tbody>
</table>

and role in the community as well as expanding their educational horizons by participating in field trips, seminars, and leadership opportunities. Throughout their year-long apprenticeships, students will develop organizational, problem solving and team-building skills. They will also be encouraged to think creatively; develop presentation, storytelling and public interaction skills; and learn how to think on their feet in front of an audience. This mutually beneficial arrangement will prepare participants educationally, technically, and socially for the workforce while giving them the opportunity to earn a competitive wage and expand their scholastic horizons.

College students will have the opportunity to participate in a more intensive educational experience. They will concentrate in a specific field of museum work and will deepen their understanding of that department’s function and contributions. Internship opportunities are designed to provide theoretical, methodological, and practical training in the issues and problems of museum management; and hands-on, professional work experiences. Students will work closely with various members of a given department to accomplish projects and contribute to the Whaling Museum’s mission and goals.

Graduate and post-graduate students will participate in deep and meaningful research projects with expert curators and conservators. They will not only contribute to the academic pursuits of the organization but also receive access to one of the world’s premier maritime libraries and collections. This three-tiered program will create long-term ties among youth and college students, families, community partners, and Whaling Museum staff and volunteers. It will utilize the Whaling Museum’s vast resources as a setting for personal and academic growth, and allow the Whaling Museum to impact the lives of young people in a more intensive way.

The Whaling Museum thanks the Massachusetts congressional delegation, and specifically the late Senator Edward M. Kennedy, for his support of the ECHO program and the opportunities it affords the museum and the surrounding community. ECHO enables the Whaling Museum to provide the highest level of educational programs, family activities, and cultural programs for local students, families and schools. Without ECHO, that level of programming would be difficult to achieve.

---

*Curatorial intern handles an artifact from the collection. Photo taken by Herb Andrew.*
My experience with the "From Pursuit to Preservation" exhibition presented itself as a rare opportunity that I did not expect. As I was cleaning a taxidermal walrus head lovingly named Walter, which is now on display in the Bourne building, former Vice President of Collections and Exhibitions Madelyn Shaw, Maritime Curator Michael Dyer, and Museum Preparator Scott Benson asked me to aid in the preparation of the new exhibit. Armed with a shop vacuum, dry paintbrush, and ten-foot ladder, my first task was to clean the 48-foot sperm whale skeleton. Although it seemed like a daunting task to an inexperienced yet alacritous apprentice, this bizarre experience soon proved to be both edifying and fulfilling. The gallery contained naught but the whale and me, allowing me to truly contemplate the mysterious and at times mythical attributes of the mammal so glorified by whalers of centuries past. Indeed, such an exclusive encounter wove the present together with history.

As a curatorial intern, I previously had worked closely with a diverse array of fascinating objects in the Whaling Museum collection through both conservation and database organization. Assisting with the "From Pursuit to Preservation" exhibit was certainly the apogee of my internship thus far. Artifacts gradually dotted the tables as the exhibit’s fundamental design began to take shape. Detailed attention must be given to each object during preparation, and the most interesting by far was the cleaning process for the featured umiak (Eskimo boat) model that involved cotton swabs and saliva.

Hours upon hours of close interaction with such objects inspired speculation on the history behind them: what makers’ lives were like, their personality, the society and culture in which they lived, their interests, their religion and personal philosophy of the world, and their relationships with others. Handling the objects with such attentiveness bridged the gap of several centuries that distanced our culture from theirs. When I held an object that was once held by a ninth century Scandinavian, a bond was formed between that individual and me that connected our lives and blended our worlds.

The display of such artifacts in a delicately organized manner is an attempt to convey those connections to others, which I believe is the essential foundation of a true exhibition. Observing the methods and strategies of the experts as I did during my apprenticeship certainly developed a more perceptive eye for such a goal. I eagerly anticipated the visitors’ comments at the exhibit’s opening, and was convinced that the exhibit had been proven a success when the comments matched the curator’s intended impression. Participation in this successful exhibit was an experience I will long remember.

You are invited to join the Cupola Society of the New Bedford Whaling Museum. This society is open to individuals and families, providing members greater access to the Museum and its treasures. As a Cupola Society member, you will have the opportunity to visit our vaults with behind-the-scenes tours; take advantage of VIP gatherings, special trips; and view private collections. These are just a few of the benefits that Cupola Society members receive, along with the fellowship gained by connecting with like-minded maritime enthusiasts.

Membership within the Cupola Society starts at $1,000 and includes the following benefits:
- An on-going invitation to visit our vaults*
- Invitations to private programs, trips, and receptions
- Behind-the-scenes tours of the Museum’s collections
- Special Cupola Society pin
- Reciprocal admission privileges to over 70 maritime museums nationwide
- Recognition in The Bulletin from Johnny Cake Hill newsletter

Please contact Alison Meyer Smart at (508) 997-0046 ext. 115 or asmart@whalingmuseum.org for more information.

* Subject to availability—The Museum’s staff and volunteers are delighted to share the treasures of the collection with Cupola Society members at request. Time and tour theme are subject to availability.
On June 11, 2009, the Azorean Maritime Heritage Society opened a permanent photo exhibit honoring Azorean whalemen at the Casa dos Botes on North Water Street. Included were Aldemiro Machado of Pico; Carlos M. Eugénio of Faial; José Eugénio of Faial; Manuel Cardoso Pinheiro of Faial; Ermelindo Freitas of Pico; Manuel Raul Gomes of Faial; Elmo de Melo of Pico; Pico, Faial, Santa Maria, São Miguel. English zoologist Robert Clarke wrote a detailed report on Azorean whaling, published in 1954, entitled *Open Boat Whaling in the Azores: The History and Present Methods of a Relic Industry*. He was also the author of a related study published in 1956 entitled *Sperm Whales of the Azores*. Whaling, which ended in New Bedford in 1925 and in the United States in 1972, continued in the Azores until 1987. Lance Lee and Bruce Haldibisky collaborated on *Twice Round the Loggerhead: The Culture of Whaling in the Azores*, published in 1999. The deep water surrounding the volcanic islands of the Azores is a preferred habitat for sperm whales. In the nineteenth century, the Azores were called the Western Islands, and the American whalers named the corresponding whaling ground the Western Ground. The Azoreans realized the economic advantage of this natural resource for themselves, and stationed lookouts at strategically elevated points of land. When whales were sighted, a crew of seven in each boat raced to pursue the whales. The open boats, often thirty-seven or thirty-eight feet in length, carried an amazing amount of sail with no center-board, as well as oars to be used once the prey was in close proximity. Fast and maneuverable, the boats enabled the men to successfully harpoon large whales, and take them back to land, where the whales were processed on shore.

The former processing station in São Roque, Pico, is now a museum about the whaling industry, and the Whalers’ Museum occupies three of the former whalboat houses and a blacksmithing shop in Lajes do Pico. Along with objects and exhibits, the memories and stories of Azorean shore whaling are lasting and powerful. Some interviews in English with former Azorean whalemen Alberto Cordeiro and José C. Pinheiro, and former whaling factory worker José P. Avila, were published in *Portuguese Spinner* (New Bedford: Spinner Publications, 1998).

The New Bedford Whaling Museum Volunteer Council inaugurated an oral history project at the Whaling Museum in 2009, utilizing the talents of volunteers Clif Rice, Jalien Hollister, and Sally Brownell. Recently Mr. Rice and Ms. Hollister interviewed former Azorean whaleman Gilberto D’Silva (seen here in a photo taken at the time of the interview). His daughter Margarida D’Silva was the interpreter at the interview. Mr. D’Silva began whaling when he was twenty-five, and worked as a whalerman from Peteira, Faial for three years. Although he had little formal education, he possesses an innate skill for navigation that he has used all his life both at sea and on land. He and his daughter shared some documents about his career with the archives of the Whaling Museum. The documents will provide information for researchers, together with the oral history interview and a typed transcription of the interview.

Mr. D’Silva’s firsthand knowledge of whales and whaling connects the traditions of the past to a new generation. The New Bedford Whaling Museum is proud to be a place where the worldwide story of human interaction with whales is told, in partnership with the Azorean Maritime Heritage Society and other organizations.
No dia 11 de Junho de 2009 a Azorean Maritime Heritage Society inaugurou uma exposição fotográfica permanente na Casa dos "Botes" situada em North Water Street, New Bedford.


Os Açoreanos participaram na pesca à baleia em New Bedford e outros portos nos Estados Unidos, além disso os Açoreanos estabeleceram uma indústria baleira de grande êxito envolvendo as nove ilhas principais que são: Flores, Corvo, Terceira, Graciosa, São Jorge, Pico, Faial, Santa Maria e São Miguel.

Zoologista inglês Robert Clarke escreveu uma reportagem em 1954 sobre a pesca à baleia nos Açores entitulada "Open Boat Whaling in the Azores." A história e presente métodos numa indústria religiosa. Ele foi também o autor de um segundo estudo publicado em 1956 entitulado "Sperm Whales of the Azores" (Cachalotos dos Açores). E se ou trinta e oito pés de comprimento, transportavam inorme quantidade de material pescatório, lanças, cordas e remos para serem usados quando se aproximavam das baleias. Rápidos e manuveradores os barcos permitiam os baleeiros com sucesso arpar enorme baleias e trazelas para terra onde elas eram processadas. Em São Roque, Pico o lugar que processava as baleias é hoje o museu à cerca da indústria de baleias e sobre as baleias. O museu ocupa trás das casas de barcos e "Black Smith" uma loja de ferraria nos Lages do Pico. As lojas de recordações com objectos, curiosidades, memórias e histórias dos açoreanos baleeiros continuam vivas e poderosas.


Mr. Rice entrevistou o passado baleirome açoreano Gilberto da Silva sua filha Margarida da Silva foi a intérprete na entrevista. O Senhor da Silva começou a pesca à baleia pela idade de vinte e cinco anos, trabalhou como baleirome da Feteira, do Fial durante três anos. Ele tinha pouca educação literária, mas possuía um tremendo talento para a navegação que usou durante a sua vida inteira no mar e na terra. Ele e sua filha partilham alguns documentos sobre a sua carreira com os arquivos do Museu da Baleia. Estes documentos fornecem informação para os pesquisadores, juntamente com a história oral da entrevista.

O senhor da Silva com a sabedoria sobre baleias e relações de pesca sobre baleias liga as tradições do passado para a nova geração. O Museu da Baleia de New Bedford tem orgulho de ser o lugar mundial onde a história de humanos con-juga entre baleias e é contada em conjunção com o Azorean Maritime Heritage Society e outras organizações.
34th Annual Whaling History Symposium
New Bedford Whaling Museum
17-18 October 2009

PROGRAM SCHEDULE

All plenary sessions are held in the Museum Theater. Meals, coffee breaks, and receptions are held in the Jacobs Family Gallery. We are grateful to Sovereign Bank for generously supporting the Whaling History Symposium and other substantive programming at the Museum.

SATURDAY, OCTOBER 17TH

9:00 AM........... Registration opens – coffee and pastries served in the Jacobs Family Gallery
10:00.............. Welcoming remarks – Stuart M. Frank, Ph.D., Senior Curator and Symposium Moderator

SESSION ONE: EARLY WHALING

Vicki Ellen Szabo, Ph.D., Associate Professor, Western Carolina University.

11:00.............. Beached Whales and Providence: English Literary References in the 16th and 17th Centuries.
Dan Brayton, Ph.D., Assistant Professor of English and American Literatures, Middlebury College.

11:45.............. Coffee Break

12:15 PM........... Invention and History of the Onboard Tryworks.
Michel Zilberstein, former volunteer assistant curator and photographer, Kendall Whaling Museum.

1:00.............. Buffet Lunch

2:00.............. Presentation of the 25th Annual L. Byrne Waterman Award.
Stuart M. Frank, Moderator, and Lyman B. Waterman, Jr.

SESSION TWO: 19TH-CENTURY WHALING


3:00.............. Coffee Break

SESSION THREE: 20TH-CENTURY WHALING

3:30 PM........... Twentieth-Century Shore-Station Whaling in Newfoundland and Labrador. Anthony B. Dickinson, Ph.D., Professor of Biology and Director of the International Centre, Memorial University of Newfoundland; co-recipient of the 2008 L. Byrne Waterman Award.

4:15.............. International and Interfamilial Relationships in Early 20th-Century Whaling: Five Newfoundland Case Studies
Chesley W. Sanger, Ph.D., Professor of Geography Emeritus, Memorial University of Newfoundland; co-recipient of the 2008 L. Byrne Waterman Award. (This is a much-expanded version of his paper at Sandeford, Norway, in June 2009)

5:00.............. Discussion

5:30.............. Cash bar reception

Book Signing:
Anthony B. Dickinson and Chesley W. Sanger,
Twentieth-Century Shore-Station Whaling in Newfoundland and Labrador
Sam Scott, with Dr. Russell Potter and John Paul Caponigro,
To the Ends of the Earth: Painting the Polar Landscape
Vicki Ellen Szabo,
Monstrous Fishes and the Mead-Dark Sea:
Whaling in the Medieval North Atlantic
Donald Warrin,
So Ends This Day: Portuguese in American Whaling

7:00.............. Dinner

8:15.............. SOVEREIGN SATURDAY EVENING PROGRAM
Whaling Songs David Littlefield, Mystic Seaport Museum
Free and open to the public

SUNDAY, OCTOBER 18TH

9:30 AM........... Coffee and pastries served in the Jacobs Family Gallery

SESSION FOUR: FINE ARTS

10:30 AM........... Painting the Polar Landscape.
Sam Scott, Associate Curator of Maritime Art and History, Peabody Essex Museum of Salem, Mass.

Stuart M. Frank, Ph.D., Senior Curator, New Bedford Whaling Museum.
Adjourn

Symposium registration before Oct. 5:
$150 for members
$190 for all others

Symposium registration after Oct. 5:
$170 for members
$210 for all others

Call (508) 997-0046, ext. 100 to register
ODHS Lecture Series
Historical & Modern Perspectives on the Collection
Lectures begin at 6:30 p.m. and are free to the public

October 1st 2009 - Helen E. Cook Lecture: New England Furniture

Historical Perspective by Brock Jobe

Modern Perspective by Gary Adriance
Gary Adriance established Adriance Furnituremakers in 1983, which has grown into a 6000 square foot workshop and gallery with ten benches in South Dartmouth, MA. The firm specializes in bespoke handmade furniture inspired by New England antiques from the Colonial, Federal, and Shaker periods. His mission is to craft classic American furniture of artistic merit and to train artisans for this endeavor.

October 15th 2009 - Glass

Historical Perspective by Richard Kugler
Richard Kugler came to the Whaling Museum in 1967 and served as Director until 1987, when he became the Senior Curator, retiring in 1993. During his tenure at the Whaling Museum, Mr. Kugler was responsible for the major exhibitions devoted to William Bradford, R. Swain Gifford and William Allen Wall. He was influential in the institution of a program to acquire New Bedford-made glass for the Whaling Museum.

Modern Perspective by Hoyt Hottle
Born and raised in Mattapoisett, MA, Hoyt Hottle graduated from Franklin Pierce College in Rindge, New Hampshire. While in college he discovered a love of glass, as well as of photography, drawing, painting and design. Today, Hoyt runs a surf and snow board shop in Dartmouth called “Xtremely Board.” On the side, he enjoys painting and photography and rents studio glass space in Westport.

October 29th 2009 - Photography

Historical Perspective by Michael Lapides
Michael Lapides came to the New Bedford Whaling Museum in 2002 as Photo Archivist and Manager of Photo Services. He now also serves as Director of Digital Initiatives. Michael has curated a number of significant exhibits using historic photographs from the collection, and recently curated “Working Waterfront, Photographic Portraits” featuring the work of Phillip Mello.

Modern Perspective by Phil Mello
Born and raised in neighboring Fairhaven, Phillip Mello began his career on the New Bedford waterfront as a marine electronics technician in 1975. Currently the plant manager for Bergie’s Seafood, Mr. Mello has seen and documented with his trusty Nikon cameras many of the changes that the fishing industry and the city of New Bedford have undergone.

November 5th 2009 - Maritime Art

Historical Perspective by Stuart M. Frank, Ph.D.
Dr. Stuart M. Frank was Director/CEO of the Kendall Whaling Museum for twenty years before the merger of the Kendall Collection into the New Bedford Whaling Museum in 2001. Currently the Senior Curator of the New Bedford Whaling Museum, his most recent exhibitions are “Classic Whaling Prints” and “Ceramics from the Permanent Collection,” both currently on view in the museum galleries.

Modern Perspective by John Stobart
John Stobart, who trained at the Royal Academy Schools in London, is a maritime painter and author whose subject matter includes modern ships and the re-creation of nineteenth century American ports and harbors. His paintings and limited edition prints are collected around the world and seen by visitors of the Peabody Essex Museum in Massachusetts and the Portland Museum in Maine.
NEW BEDFORD WHALING MUSEUM
FALL 2009 CALENDAR

- Family Programs  - Adult Programs  - Community Programs

THURSDAY, SEPTEMBER 10
5:00 – 9:00 p.m.
- AHA! Port – Past, Present and Future
  ◊ FREE

6:30 p.m. The Wandering Heart with Mary Malloy
When historian Lizzie Manning is invited to Britain to study the Hatton family’s maritime history in their ancestral home, she can have no idea where her research will take her.
Before long she finds herself traveling backward in time, from the eighteenth-century voyage of Captain Cook to the Crusades of the thirteenth century. She digs into the Medieval past using all the tools of the historian’s trade.
Mary Malloy is the author of the award-winning Devil on the Deep Blue Sea: The Notorious Career of Samuel Hill of Boston. She has a Ph.D. from Brown University and is a professor of maritime history at the Sea Education Association in Woods Hole, Mass., and museum studies at Harvard University.
The Wandering Heart is her first novel. Book signing to follow

THURSDAY, SEPTEMBER 17 – SATURDAY, SEPTEMBER 20
- Come visit us at the Newport Boat Show
www.newportboatshow.com

SATURDAY, SEPTEMBER 19
6:00 p.m. – 9:00 p.m. Jacobs Family Gallery
- Sails of Portugal: AZOREAN MARITIME HERITAGE SOCIETY WINE TASTING AND AUCTION
For tickets and more information please contact Victor Pinheiro at 508-997-3941 or vcp@luzoauto.com.

FRIDAY, SEPTEMBER 25
6:00 – 8:00 p.m. Jacobs Family Gallery
- After Hours with Music by Shawn Monteiro and the New Bedford Jazz Quartet
$5 for Museum members and Cardoza’s Reward cardholders
$10 for all others; 21 and older only

SATURDAY, SEPTEMBER 26 – SUNDAY, SEPTEMBER 27
- Working Waterfront Festival
  Fisherman’s Wharf/Pier 3 — Steamship Pier Surf & Surf: Fishermen and Farmers Finding Common Ground
Join us in New Bedford, America’s largest commercial fishing port, to learn about the men and women who harvest the North Atlantic. Experience the workings of the industry which brings seafood from the ocean to your plate. Free, for more info visit www.workingwaterfrontfestival.com

THURSDAY, OCTOBER 1
6:30 p.m. Museum Theater
- Helen E. Cook Lecture
  ODHS SERIES: NEW ENGLAND FURNITURE
Historical perspective by Brock Jobe, modern perspective by Gary Adriance
◊ FREE

THURSDAY, OCTOBER 1 – SATURDAY, OCTOBER 3
- Trends and Issues in Terrorism and the Law
This conference explores the definitions of both terrorism and armed conflict, the difficult balancing act of ensuring national security while preserving human rights, and investigates how other areas such as the environment, immigration, micro-financing, and rule of law initiatives relate to developing better solutions within the law. For more information visit www.snesl.edu

FRIDAY, OCTOBER 2
Film: 8:00 p.m. Museum Theater
- The Reckoning: The Battle for the International Criminal Court
Presented by Southern New England School of Law
www.pbs.org/pov/reckoning/film_description.php

SATURDAY, OCTOBER 3
8:30 a.m. – 5:00 p.m. Museum Theater
- Exploring Paul Cuffe: The Man and His Legacy Symposium
Keynote speaker Lamont Thomas, author of Rise to Be a People with Julie Winch, author of A Gentleman of Color; The Life of James Forten.

Co-sponsored with New Bedford Historical Society, New Bedford Whaling National Historical Park, New Bedford Whaling Museum, the Rotch-Jones-Duff Museum and the Westport Historical Society. To register call New Bedford Historical Society at 508 979-8828 or e-mail nbhistory@verizon.net.
◊ FREE

THURSDAY, OCTOBER 8
5:00 – 9:00 p.m.
- AHA! Storytellers
5:00 – 7:00 p.m. Pumpkin Carving
Museum Plaza
6:00 – 7:00 p.m. Museum Theater
The Sleep of Death: Barnabas Downs, the brig General Arnold and Memory in Maritime New England with Zachary Martin
In December of 1778, Barnabas Downs from Barnstable, MA boarded the brig General Arnold as an American privateer to fight the British Navy during the American Revolution. What happened next would be documented in history as a maritime disaster.
Zachary J. Martin is back once again to share his research and scholarship.
7:30 p.m. By the Sweat of Our Brow
Join us for a dramatic reading with actors Mishell Lilly and Jim Webster of oral histories of retired New Bedford Longshoremen who worked the Providence docks followed by a short slide show and discussion. The project director is Sylvia Ann Soares, daughter of longtime Local #1329 Providence President, Arthur S. Soares. Funded by the Rhode Island Council for the Humanities.
Museum and programs open free to the public. Sponsoring by ECHO
For more information visit: ahanewbedford.org

SATURDAY, OCTOBER 10, 9:00 A.M.
TO 5:00 P.M. AND SUNDAY, OCTOBER 11, 9:00 A.M. TO 2:00 P.M.
- The International Guild of Knot Tyers half yearly meeting and free public display!
Please stop by the Jacobs Family Gallery to see a vast and fascinating public display of their members’ knot work designed to reintroduce and reinforce the skills of knotting to the public.
◊ FREE
TUESDAY, OCTOBER 13
6:30 Museum Theater Lecture
5:30-6:30 Jacob's Family Gallery Reception

SAMUEL D. RUSHITSKY LECTURE
Final Voyage: A Story of Arctic Disaster and One Fateful Whaling Season by Peter Nichols
With dual narratives that simultaneously chronicle the ascendance of the processing of whale oil in New England and the dramatic story of a devastating whale disaster off the coast of Alaska, the best-selling author of A Voyage for Madmen will relate how once prudent businessmen failed to recognize a paradigm shift in their industry or foresee the financial collapse that would reverse their fortunes.

FREE
THURSDAY, OCTOBER 15
6:30 p.m. Museum Theater

ODHS LECTURE SERIES: GLASS
Historical perspective by Richard Kugler, modern perspective by Hoyt Hottle.

FREE
SATURDAY, OCTOBER 17 - SUNDAY, OCTOBER 18
9:00 a.m. - 10:00 p.m.

WHALING HISTORY SYMPOSIUM
Registration before October 5: $150 for members, $190 for others. After October 5: $170 for members, $210 for others. To register, call (508) 997-0046 ext. 101.

SATURDAY, OCTOBER 17
8:15 p.m. Museum Theater

SOVEREIGN SATURDAY PROGRAM AS PART OF WHALING HISTORY SYMPOSIUM
Whaling Songs with David Littlefield, Mystic Seaport Museum

FREE
Sponsored by Sovereign Bank

THURSDAY, OCTOBER 22 - SUNDAY, OCTOBER 25

THE FIFTH ANNUAL BIONEERS BY THE BAY: Connecting for Change conference is presented by the Marion Institute in historic Downtown New Bedford. Connecting for Change is an internationally acclaimed annual gathering of environmental, industry and social justice innovators who have demonstrated visionary and practical models for restoring the Earth and its inhabitants.

www.connectingforchange.org

THURSDAY, OCTOBER 29
6:30 p.m.

ODHS LECTURE: PHOTOGRAPHY
Historical perspective by Michael Lapides, modern perspective by Phil Mello.

FREE
FRIDAY, OCTOBER 30
6:00 - 8:00 p.m. Jacob's Family Gallery

AFTER HOURS WITH PUMPKIN HEAD TED
$5 for Museum members and Cardoza's Reward cardholders.
$10 for general public, 21 and older only

THURSDAY, NOVEMBER 5
6:30 p.m. Museum Theater

ODHS LECTURE: MARITIME ART
Historical perspective by Stuart Frank, Ph.D., modern perspective by John Stobart, maritime painter.

FREE
THURSDAY, NOVEMBER 12
5:00 - 9:00 p.m.

AHA! THE ARTISTIC ENVIRONMENT

FREE
For more information visit: ahanebedford.org

5:30-7:30 p.m.

CORPORATE MEMBERS' VIP RECEPTION, please call Karen Allen at 508-997-0046 ext. 133 or kallen@whalingmuseum.org

SATURDAY, NOVEMBER 15
12:01 a.m.

READER CALL-IN DAY FOR THE MOBY-DICK MARATHON
508-997-0046 ext. 151

TUESDAY, NOVEMBER 17 - WEDNESDAY, NOVEMBER 18

NORTH ATLANTIC RIGHT WHALE CONSORTIUM MEETING
FRIDAY, NOVEMBER 27
6:00 - 8:00 p.m. Jacob's Family Gallery

AFTER HOURS WITH DANCING DOGS
$5 for Museum members and Cardoza's Reward cardholders.
$10 for general public, 21 and older only

SATURDAY, DECEMBER 5 THROUGH SUNDAY, DECEMBER 13

MEMBERS' APPRECIATION WEEK
All Museum members receive 20% off all purchases in the Museum Store

SATURDAY, DECEMBER 5 & SUNDAY, DECEMBER 6

HOLIDAY STROLL
DNB, Inc. will again this year organize the Holiday Stroll with retailers, restaurants, non-profits, residents and city officials all enthusiastically participating. The entire downtown area hums with a new vitality that the Stroll will celebrate. Musicians will entertain on the streets and at various indoor locations. Trolleys will provide free transportation in a loop around the entire Stroll area. Museum admission will be 50% off for adults and seniors and children under 17 are free both days.

NEW BEDFORD WHALING MUSEUM

Advertise with us!
Promote your business while supporting the Museum.
Contact Karen Allen at (508) 997-0046, ext. 133 for rates and details
ArtWorks!
384 Acushnet Avenue
www.artworksforyou.org
(508) 984-1588
Gallery Hours: Tuesday to Saturday 12:00 - 5:00 p.m.

Marjorie Durko Puryear "Looking back from the here and now" retrospective and artist talk.
Thursday, September 10, 5:00-7:00 p.m.

Story Cafe - Simon Brooks
Saturday, September 26, 7:00 – 9:00 p.m.

Artist Reception with Marjorie Durko Puryear
Saturday, October 3, 5:00 – 7:00 p.m.

Artworks! Annual Fundraiser Off the Wall Ball
Saturday, November 7
Featuring Michael Anderson in our Story Cafe. We will also kick off our holiday show and sale which will run through the end of December. Contact ArtWorks! Call for more information and time.

Ocean Explorium
174 Union Street
www.oceanexplorium.org
(508) 994-5400
Open Daily 10:00 a.m. – 4:00 p.m.
Admission is $6 adults, $4.50 seniors, $4 children, under 3 and members free.

Traveling Hubble Exhibit
October 2009 – January 2010
Peer into the mysteries of the universe and experience one of NASA’s most successful and long-lasting science missions—the Hubble Telescope.

New Bedford Symphony Orchestra
www.nbsymphony.org
(508) 994-2900

“Opening Night” -- Beethoven and Mahler
Saturday, September 12, 8:00 p.m.
Beethoven: Concert for Piano No. 5, “The Emperor” – Roberto Plano, piano
Mahler: Symphony No. 4 in G - Patrice Tiedemann, soprano

“Choral Masterpieces” - Poulenc and Faure
Sunday, October 18, 3:00 p.m.
Poulenc: Gloria, Faure: Requiem

“Family Holiday Pops”
Saturday, December 19, 3:30 p.m. & 7:00 p.m.
Family-friendly holiday fun!

New Bedford Whaling National Park Visitor Center
33 William Street
www.nps.gov/nebe
(508) 996-4095
Open 9:00 a.m. – 5:00 p.m. Daily
Located in the heart of the National Park and Historic District, the center features interpretive exhibits, a gift shop, free daily walking tours in season, and information about area events and attractions.

Roth-Jones-Duff House & Garden Museum
396 County Street
www.rjdmuseum.org
(508) 997-1401
In One Generation: Paul Cuffe, Founding Father of a New Democracy Through November 1

Annual Meeting and Members’ Cocktail Party
Thursday, September 17, 5:00 p.m.

Trip to the Museum of Russian Icons, Fitchburg Art Museum & Tower Hill
Wednesday, October 14
Motor coach leaves at 8:30 a.m. and returns around 6:00 p.m.
Reservations required: $55 for members, $65 for non-members (lunch not included).

Author Presentation by Eric Jay Dolin
Sunday, October 18, 3:00 p.m.
In recognition of the 250th anniversary of William Rotch Jr.’s birth, Mr. Dolin will incorporate Rotch related material in his presentation.

Furniture Presentation by Brock Jobe
Sunday, November 1, 3:00 p.m.
Furniture discoveries that have been made since the publication of Brock Jobe’s book, “Harbor & Home: Furniture of Southeastern Massachusetts 1710-1860”

Clock Presentation by Gary Sullivan
Thursday, November 5, 7:30 p.m.
Gary Sullivan will present findings on his recently completed multi-year study of Southeastern Massachusetts clocks and clockmaking.

Celebrate the Season Gala Preview Party & Wreath Silent Auction
Friday, December 4, 6:00 – 8:00 p.m.

Greens Market in the Coachman’s House
Saturday, December 5, 9:00 – 11:30 a.m.

RJD open for the New Bedford Preservation Society Tour
Saturday, December 5, 4:00 – 8:00 p.m. and Sunday, December 6, 1:00 – 5:00 p.m.

Celtic Coffee House
42 North Water St., in the Historic District (Directly behind the Whaling Museum)
(508)-992-1004 - CelticCoffeeHouse.com
Originally built in 1825 by Frederick Bryant and Lysander Washburn. This historic whaling home has been lovingly transformed into the Celtic Coffee House. The Historic New Bedford whaling community mimics the old Irish fishing villages of yesterday. They are a perfect fit.
Offering our large variety of gourmet baked goods including: fresh muffins, bagels, and pastries. Enjoy our sandwiches (including the very popular Irish breakfast sandwich featuring imported Irish bacon) salads, and soups. Warm yourself by the fire as you enjoy our special roasted smooth coffee or a pot of authentic Irish Tea and a scone.
Free WiFi
Earliest American Whaleship Ambrotype

By Michael Lapides, Curator of Photography and Director of Digital Initiatives

The recent acquisition of a whole plate ambrotype (#2008.12) depicting the New Bedford whaleship Saratoga was a significant addition to the Whaling Museum’s photographic collection. But would it replace the previously acquired ambrotype (#2000.100.1824) of the bark Benjamin Tucker as the earliest known photograph of an American whaleship?

This much we know. The Saratoga was built in New York in 1832 by Webb & Allen. She sailed for thirteen years as a packet between her homeport and New Orleans, and later registered at New Bedford on 21 October 1845. She departed on her first whaling voyage the next day. On her third whaling voyage, Saratoga returned to New Bedford on 21 June 1856 from a voyage lasting three and one-half years under Captain Ephraim Harding. The ship was unloaded and refitted, and sailed on a fourth whaling voyage 3 November 1856 under Captain Frederick Slocum. According to the Dennis Wood Abstract (volume 3, page 268), the Saratoga sailed from New Bedford for the Pacific and first called at the port of Honolulu on 2 April 1857. The inscription on the back of the ambrotype’s wooden frame reads, "1856, Frederic Slocum, Master," likely referring to the voyage related to its making.

Where was this photograph taken? Most likely New Bedford or Honolulu, as both locations were noted for sustaining photographers. According to the 1856 New Bedford City directory there were more than a handful of ambrotypes working in New Bedford including Edward Dunshee, Jesse Briggs, and Morris Smith, to name a few. Even though there was considerable photographic activity in New Bedford at this time, it was almost exclusively studio driven. The earliest photographs we see from New Bedford of whaleships always show them at wharfs. According to Pioneer Photographers of the Far West, by Peter Palmquist and T.R. Kialbourn, a Prussian-born photographer by the name of Dr. Hugo Stangenwald had been photographing in Hawaii as early as 1853. The Benjamin Tucker ambrotype has been attributed to him.

While the two ambrotypes are distinctly different (the Benjamin Tucker retains full detail while the Saratoga is dark and mysterious), the orientation and composition of both are quite similar, leading one to speculate that their location and creator might be the same—Honolulu and Stangenwald. Each shows the whaleship moored in midstream and next to at least one other vessel. Based on known voyage dates and assuming the location to be Honolulu, the earliest possible date of the Saratoga ambrotype would be four months after the 1 January 1857 view of the Benjamin Tucker.

Date and location aside, it is important to note that the 1851 invention of the collodion wet plate glass negative marked a phase change in photography, no less monumental than the eventual replacement of silver-based films today by digital media. Collodion, made from a combination of gum cotton, alcohol, and ether, was sticky enough to adhere to glass. It was also transparent, which made it better than albumen (egg whites) as a carrier for the light-sensitive silver compound that formed the image negative. When viewed over a black background, an under-exposed or bleached wet plate collodion negative reversed, and appeared to be positive, yielding the ambrotype. Like daguerreotypes before them, ambrotypes are unique objects and have heightened value precisely because they are one of a kind. Shortly thereafter, when used in conjunction with albumen printing paper, this same collodion wet plate glass negative (soon followed by the gelatin dry plate) ushered in a new age of photographic duplication, still with us today.

Special thanks to Whaling Museum volunteer Richard Donnelly and photographer Nick Whitman, both of whom were instrumental in the acquisition of these two ambrotypes by the Whaling Museum, and who contributed to the development of this article. Also thanks to Laura Pereira, Librarian and Bulletin Editor, for her research assistance.
The Many Mysteries of Manuel Enos
By Stuart M. Frank, Ph.D., Senior Curator

"An Azorean immigrant who ascended to the top of his profession as the master of New Bedford whaleships, he was well-regarded and generally well-liked both as a shipmaster at sea and as a local man-about-town on Long Island."

A remarkable pair of sperm whale teeth scrimshawed aboard the bark Java of New Bedford in 1862 came into the Kendall Collection many years ago but despite the elaborate inscriptions on the backs, the artist had not been identified. They are gloriously engraved. On the fronts are brilliantly colored female figures. One is Rebecca at the Well, an Old Testament matriarch in full flower of youth, dressed in sumptuous Middle Eastern garb [Fig. 1], the other is a patriotic image of Columbia, a classic nude majestically and demurely draped in an American flag [Fig. 2]. The inscriptions specify the whens and wherefores of the voyage and the whale but fail to name the artist: “Captured / Bark Java / of / New Bedford / Capt. E.B. Phinney” and “Jan. 25th / 1862 / Off King Geo[reg] Sound / Western Coast / of / Australia” [Fig. 3]. Only after close scrutiny of the crew lists and comparison with examples of scrimshaw in other collections did it become evident that the perpetrator was Manuel Enos, one of the most colorful, one of the best known, and at

Fig. 4. Cap'n Enos. Portrait of Manuel Enos by J.F. Beane, former seaman, boatswain, and second mate in the Java, 1860-69; from his book From Forecastle to Cabin, (New York, 1905).
the same time one of the most mysteri-
ous celebrities in the whaling annals.1

Enos was a curious fellow. There are
several not entirely harmonious aspects
of his elusive biography that dominate
any view of his character; and these,
in the end, turn out to provide only an
incomplete picture. An Azorean im-
migrant who ascended to the top of his
profession as the master of New Bedford
whaleships, he was well-regarded and
generally well-liked both as a shipmaster
at sea and as a local man-about-town
on Long Island. His career was unique
and intermittent, he was cheerful and
gregarious but his actions were equivocal,
his motives fraught with mystery,
and he seems never to have written
down anything that would help reveal
the inner man. Even after a half-dozen
biographers have made the attempt to
penetrate the mystique, the outstanding
features remain the superb quality
of his art (which we knew going in)
and his erratic and eccentric activities at sea
and ashore, which remain enigmatic.

Several mysteries linger, and of those
that have been solved, the solutions are
less than satisfactory, raising as many
questions as they answer.

First there is the matter of his birth.
There has never been any doubt that
he was born in the Azores Islands, but
according to Robert Farwell (and hence
my own More Scrimshaw Artists) he
was born on the island of Graciosa circa
1827; the 1860 U.S. Census for Hunting-
ton, Long Island, has him born on the
island of Fayal circa 1826; and Donald
Warrin2 turned up family sources
indicating that Enos was born in Lajes, on
the island of Pico, on 22 May 1826, one
of eleven children of José Inácio Macedo
and Maria Carmo.3 The latter is almost
certainly accurate.

Manuel’s early years are almost com-
pletely unknown. However, the details
of how he came to be a whaler and
to settle on Long Island can be partly
reconstructed by working backwards
from the few documented shards of his
career. He was third mate in the whale-
ship Huntsville of Cold Spring Harbor,
Long Island, during 1851-54, and he was
also on the immediately previous voyage
of the same vessel during 1849-51. That
he was a mate on that second Huntsville
voyage indicates that he must have been
at least a boatsteerer (harpooner) on
the previous voyage, which indicates that
it could not have been his first. One did
not become a boatsteerer without prior
experience: too many shipmate’s lives,
incomes, and morale depended upon
the harpooneer’s seasoning and skill. In
order to qualify as a boatsteerer in 1849
he must have had at least one prior
voyage as ordinary seaman or green
hand, perhaps in the Sheffield, as Rich-
ard C. Malley suggests.4 Also, that first
Huntsville voyage does not account for
how Enos came to America in the

Fig 1. Rebecca at the Well. Scrimshaw by Man-
uel Enos: a Biblical subject rendered in full color
on a sperm whale tooth, recounting the episode in
which the patriarch Abraham’s representative is
sent abroad to find a worthy wife for Isaac:
‘...Behold, Rebekah came forth with her pitcher
on her shoulder; and she went down into the foun-
tain, and drew: and I said unto her, Let me drink,
I pray thee.’ (Genesis 24:45)

first place. Enos sailed in the Hunts-
ville from Cold Spring Harbor on both
occasions, so he must have been there
already; therefore, he must have been to
sea at least once before, on the voyage
that ultimately brought him to New York
— probably, like so many of his fellow
islanders, signing articles or stowing away
on some American whaler calling at the
Azores; perhaps the Sheffield. On that
first voyage he would have acquired the
experience that might qualify him for a
boatsteerer’s berth on the Huntsville.

Once having landed on Long Island,
he settled in the hamlet of Cold Spring
Harbor, part of the town of Huntington.
Warrin’s speculation is almost certainly
correct that Enos must have met his
future wife, Susan Brush, while he was
ashore briefly between voyages in 1851,
because he married her shortly after he
returned in the Huntsville three years
later. He arrived in April 1854, celebrat-
ing his 28th birthday in May, was natu-
ralized a U.S. citizen in June, married
Susan in July, and sailed again in Sep-
tember, this time as a boatsteerer in the
Sheffield (1854-59). This was in itself an
unusual reversion after having already
made a successful voyage as third mate.

On the Sheffield, " ‘Big Manuel’ is said
to have been a member of ‘the heaviest
whaleboat crew in the history of Ameri-
can whaling,’ numbering, in addition to
Enos, three Cold Spring Harbor men, a
Hawaiian, and a Montauk Indian, who
in the aggregate ‘supposedly averaged
225 lbs. [93 kg], a keel snapping total of
1,350 pounds [558 kg] for the six men in
the boat’s crew!’’5

His next voyages were the ones for
which Enos is best remembered in his-
story, literature, and the arts: first mate
(1860-64), then captain (1864-69) of the
New Bedford bark Java. A young sailor
named Joshua Fillebrown Beane was on
both Java voyages and later published an
articulate narrative in which, in an
excess of literary license, he conflated the
two voyages into one, mixing up
many of his shipmates’ names, combin-
ing two or more into a single character,
and leaving out others entirely.6 Thus,
while Beane’s is one of the most literate,
colorful, and informative of all Ameri-
can whaling chronicles, and provides an
insightful assessment of the captain in
action, as well as what may be the only
likeness of Enos — a small ink drawing
by the author himself [Fig. 4] — it is not
strictly factual and perpetrates some
misimpressions. One is that Enos was
the captain on both voyages: Beane
makes no mention of Edward B. Phin-
ney, the real captain during 1860-64 —
the voyage on which Enos was actually
the first mate and did the scrimshaw of
Columbia and Rebecca. Another is the
speed and efficiency with which, under
Enos’s patronage, Beane rocketed from
green hand to second mate in the space
of a single voyage. That it actually hap-
pened over the course of two voyages is
remarkable enough, but it would have
been an incredible achievement in only
one. Meanwhile, it is clear that celestial
navigation and logbook-keeping were
not Captain Enos’s strongest suits; and
that Washington Fodick, ship’s steward,
a fellow scrimshaw artist who was thirty
years older than any other member of
the crew, regularly assisted the captain
with his calculations and also taught the
young, well-educated Beane celestial navigation. But Fosdick was ailing (he
died on the voyage at age 60 in 1869,
and was buried in a shallow grave on
the Okhotsk seacoast of Siberia). In
the meantime, all along, Captain Enos
had increasingly come to rely upon his
young protégé, Joshua Beane, whom he
elevated to second mate.

Enos and Fosdick were hardly the only
scrimshaw-makers on the Java. Beane
speaks about scrimshaw in some detail,
as though just about everyone on board
were doing it. There was evidently
plenty of “scrimshoning” going on:

Another, and very interest-
ing way of passing dull hours on
board a whaler is “scrimshon-
ing.” This word, coined by the
whaling fraternity for their pri-
ivate use, encompasses the making
of everything from a plain ivory
bodkin to the most elaborate inlay
work imaginable. Boxes of fancy
woods of different kinds inlaid
with other woods, with pearl cut
into diamonds, squares, crescents,
and leaves, with silver, ivory, and
bone, in designs simple or elabo-
rate, as the taste of the maker
might suggest... Canes were made
of ebony or other wood, of white
bone from the jaw of the sperm
whale, and of ivory from the teeth
of the same animal... Swifs were
manufactured of bone and ivory,
riveted with silver wire, designed
especially for a sweetheart or
wife... Whales’ teeth were orna-
mented with etchings and engravi-
ings in colors, many of them of
more than ordinary merit.

Oddly, Beane never mentions Enos in
this context. In fact, he refers specif-
cally to only one of the crew in con-
nection with scrimshaw, and never by
name but only as “the carpenter” and as
“Chips” (the sailors’ universal nickname
for ship’s carpenters). From crew lists
it is clear that he was William Martin
from upstate New York, age 29 at the
beginning of the voyage – thus a good
bit older than most of the men. Beane
calls him “the best workman we had on
board, and the most industrious,” but
also an example of a rare compulsion
among some whalemens to rid them-

**Fig. 2.** Columbia. Scrimshaw by Manuel Enos depicting a patriotic symbol of the American Republic, rendered in full color on a sperm whale tooth. This and the companion piece are a pair of teeth engraved and inscribed while Enos was first mate in the bark Java of New Bedford in 1862. Length: each 7 1/2 inches (19 cm). Kendall Collection, New Bedford Whaling Museum. Photos by Mark Session.
selves of the fruits of their labor as soon as they arrive on shore, regardless of the time and energy expended in producing them: "Old Chips... made it a rule to sell everything that he had manufactured during the season at the first port entered." Beane reflects in greater detail upon another, unnamed shipmate afflicted with the same syndrome:

I have known the labors of a six months' cruise to be disposed of for a few dollars or even shillings, and the proceeds spent in drink, in [fewer] hours than the months required to make the articles sacrificed. One case, I remember, where a very ingenious fellow worked all his spare time during a three years' voyage in making an ivory ship. The hull was ten inches [25 cm] long, modeled from a walrus tusk. The spars and sails were carved from whales' teeth. Every block and boom was in its proper place. Altogether it was a nearly perfect piece of workmanship. At the last port before sailing home his appetite for drink got the better of him and he sold this specimen of his handiwork for three pounds ($15.00) and before the day was gone had spent the last farthing.

After the two Java voyages Enos retired from whaling — temporarily, as it turned out — and spent a few years ashore. Warrin has catalogued his various business activities during 1859-77: storekeeper; master of the coastwise schooner Flyaway; and manager of a tannery and kid-leather factory. According to Farwell, he was also master of the schooner Francis Smith. In all of these Enos was presumably the sole owner or principal shareholder. Accordingly, in light of Enos's chronic restlessness and evident unhappiness in these ventures, it is difficult not to agree with Farwell's compelling assessment, which is also quoted by Warrin: "Behind the façade of success... lay Captain Enos' permanent failure to cope with life ashore, and real inability to transfer his skills as a whalingman to the supervision of other businesses." Subsequent events suggest that this may have applied equally well to his marriage and homelife.

The biggest mystery of his life — now ostensibly solved — concerns misimpressions likely created or encouraged by Enos himself about the endgame of his career and what was hitherto believed to be his death. Dissatisfied ashore, he pulled up stakes and went to sea again in 1877 as first mate in the New Bedford bark George and Susan (1877-80). A family genealogy insists that he died at sea in 1878, although this would have been on this voyage; but it is clear that he sailed again in 1880 as first mate in the New Bedford bark John and Winthrop, and that he resigned from that berth in 1882 at Talcahuano, Chile, to accept an appointment as captain of the former Dartmouth, Massachusetts bark Matilda Sears, now renamed Machias Bramas, and neither ship nor captain was ever heard from again. As Warrin puts it, "Even the most exacting historians of Cold Spring Harbor and its whaling industry have insisted that Enos... disappeared on the high seas with the vessel and crew."

Warrin has now uncovered convincing evidence that the old story is a complete fabrication. It turns out that Machias Bramas was a garbled misnomer for Mattheiu y Brañas, namesake of the firm of Chilean whaling agents who took over the Matilda Sears; and Warrin cites a Chilean source for the claim that the vessels "continued to form part of the small Chilean whaling fleet operating out of Talcahuano until it was finally retired at the port of Paita, Peru, in 1905."

Meanwhile, Enos himself had a name change and was reborn into a new life. "Manuel Ignacio Enos de Macedo — as he became known in Talcahuano" evidently "continued to whale out of Talcahuano on vessels owned by Mattheiu y Brañas well into the next decade," and he "met and eventually married a young local woman, Maria Petronila Araneda, with whom he had six children and thus ended his days as the scion of a Chinese Enos family," though they did not actually marry until after Susan's death in 1904. He died in bed two months short of his 89th birthday in March 1915. Warrin also provides the coda:

Today there is a street in the town of Talcahuano named in the honor of "Capitán Enos"... Both the name of Manuel Enos and the seafaring tradition continued with his son, Manuel I. Enos Araneda and the latter's son, Manuel Enos Sosa, who, beginning in 1939, spent almost sixty years at sea, many of them as master of merchant vessels. 1, 4

1As noted in my book Museo Smithsonian Artic (Mythic, C.L. Mystic Seaport Museum, 1998), Enos is credited with the extraordinary teeth shown here [Figs. 1-3] as well as another standing female figure on a whole tooth in the Kendall Collection (all three are exhibited in our Alton Whaling Gallery), and four pieces in the collection of the Whaling Museum at Cold Spring Harbor, N.Y.: a pair of large whale teeth tusk-like imbedded on the next voyage of the Java, and a pair of teeth beautifully engraved with full-length female portraits, illustrated in Richard C. Mulley, In Their Hearts of Ocean: Scrimshaw in the Cold Spring Harbor Whaling Museum Society. 1993.


4Donald Warrin, So Ends This Day; Portuguese in American Whaling. 1765-1807 (forthcoming, Fall 2009). The book is a comprehensive overview that also provides excellent biographical sketches of Manuel Enos and others.

5Rafael Enos Aguirre, "Orígenes e historia de la familia Enos," private document; Rafael Enos Aguirre to Donald Warrin, email, 18 March 2009.


8Joshua Fillibrunn Beaus, From Forecast to Cabin: The Story of a cruiser in many seas, taken from a journal kept each day, wherein was recorded the happenings of a voyage around the world in pursuit of whales (New York, 1909).


11Sandoval Hernández, Talcahuano y los baleares bullenneros [Talcahuano and the Last Whalers], n.d.

12For these clarifications of Enos's latter-day circumstances, Warrin cites: Rafael Enos Aguirre to Warrin, email, 29 Sept 2007 and 18 March 2009; Aguirre, "Orígenes e historia de la familia Enos" (private document); and "El mar me entusiasma." Manuel Enos Sosa, interview by Macarena Rojas Gómez, in the digital magazine La Columna, 19 Sept 2004.
Over the Top – Under Sail

Thank YOU for making this our most successful Over the Top ever! Over $84,000 was raised to support the New Bedford Whaling Museum’s mission. If you missed out on the fun, please join us next year.

Save the Date for August 7, 2010!


Photos: Bob Hughes
Our former Assistant Curator, Hayato Sakurai, will be honored at our 34th annual Whaling History Symposium on October 17th, and his long-standing position as Advisory Curator will be recognized anew. He is currently Curator of Maritime History at the Taiji Whale Museum in the old Japanese whaling port of Taiji, Japan, where he is mounting an exhibition on the history of American and Norwegian influences on Japanese whaling, to open in February 2010. Our Senior Curator, Stuart Frank, is co-curating the section on American whaling, and the two are scheduled to make a maritime arts-and-history lecture tour in Japan to coincide with the exhibition opening.

Hayato, a specialist in maritime and fisheries history educated at Nagoya University, was the very last Curatorial Intern at the Kendall Whaling Museum, and came to New Bedford as Assistant Curator in 2001. With Stuart Frank in 2004 he co-curated our exhibition on “Pacific Encounters: Yankee Whalers, Manjiro, and the Opening of Japan.” He frequently returns to New Bedford to conduct research and promote intellectual and collegial relations between the two museums. He spoke at our 33rd annual Whaling History Symposium in October 2008, on “What’s a Curator to do in ‘The Whale Town’? A History of the Taiji Whale Museum and a Vision for Its Future,” and he has helped spearhead the pending fraternal accords between Taiji Town and the City of New Bedford.
2009 Annual Drive off to a rousing start!

Members of the Board of Trustees, staff, volunteer council, and leadership councils have made their pledges and encourage you to contribute as well.

Your gift supports everything we do. Here are just a few of the accomplishments we have achieved in the past year because of your generosity:

- Opened two new exciting exhibitions – From Pursuit to Preservation and Classic Whaling Prints
- Begun conservation and research work on the newly acquired, vast Merchant Bank book collection
- Revealed more of our collection by refreshing the gallery displays
- Delivered over 250 high-quality educational programs for about 10,000 students in grades K - 12
- Received national and international media coverage on the current growth and educational breadth of the Museum.

Now, we need your support. Contact Alison Smart, Director of Individual Giving at (508) 997-0046 ext. 115 to give a gift by credit card, or mail in the attached response envelope. You can also give online by visiting www.whalingmuseum.org/af

Thank you for your generous support.

William F. Nye began offering innovative lubricant solutions over 165 years ago...

...we're still at it.

Nye develops and manufactures synthetic lubricants for today and tomorrow’s industry leaders in Automotive, Aerospace, Telecommunications, Industrial OEM, Photonics, Semiconductors and more.

Nyle lubricants.com
... Offering books, prints, paintings, photographs, periodicals, manuscripts, and ephemera relating to the sea and ships, especially whaling, steam navigation, naval architecture, shipbuilding, maritime history, marine art, America’s Cup competition, voyages and travels, yacht design, and yachting history. Also 19th- and 20th-century literary first editions. And printed materials, manuscripts, and graphics relating to Old Dartmouth and New Bedford.

Our stock includes old and rare books as well as selected new titles in the maritime field.

We are always interested in buying individual items and collections. Catalogue on request.

Howland and Company
100 Rockwood Street
Jamaica Plain, MA 02130-2450
617 522-5281
howlandandco@earthlink.net

the National Endowment for the Humanities, started to take shape late last year. Since then, and behind the scenes, our curators worked closely with Sara to mount this long-term didactic exhibit. Visitors will surely notice an interesting comparison between the broad sweep both through time and space of this exhibit versus the close focus of our companion exhibition of Classic Whaling Prints—the latter clearly demonstrating a deep mastery of subject matter and challenging the viewer to examine and discover. That the museum has the expertise on staff to address the interests and needs of multiple audiences stands only to our credit.

Other exhibits are in the works too. You will see on-going improvements in the Bourne Building that serve to make for a more enjoyable experience. Expect a more robust exhibit on both floors of this magnificent space once renovation work is complete in June 2010. The long dormant “kitchen” gallery will soon reopen with new displays and the mezzanine overlooking the three whale skeletons will tell the story of our current interaction with whales. Historic Water Street is in the process of getting a face lift thanks to creative displays and a lick of fresh paint.

Two articles in the Bulletin speak to our special relationship with the Azorean community. Dr. Stuart Frank’s article on Manuel Enos epitomizes the high level of scholarship that comes out of thorough research. The companion piece on Azorean whalemen highlights that while we talk about whaling, these individuals participated in the hunt. In July, I had the pleasure of visiting the Azores courtesy of the Museu do Pico. I was one of a number of panelists at an international whaling symposium. The visit was timed to coincide with the Azorean Maritime Regatta, a regatta that comes to New Bedford in September 2010. Importantly the visit afforded me the opportunity to meet leaders in Faial and Pico and thereby get a better understanding of the country, its customs, community, government and cultural organizations plus more fully comprehend the depth of the Azorean-American relationship. I regard the visit as being highly successful and for this, I am most grateful to John Pinheiro, Rep. Tony Cabral and Manuel Costa, director Museu do Pico.

Lastly, I would like to take this opportunity to thank all participants in our “Over The Top” fundraiser. We exceeded our goal and netted $84,000 and for this we must acknowledge the remarkable volunteer efforts of the OTT committee co-chaired by Susan Rothschild and Mona Ketcham.

Sincerely,

James Russell
President
Find Great Gifts in Our Museum Store or online at www.whalingmuseumstore.org