Corrections to “Brewington”:
Notes and Revisions to M.V. and Dorothy Brewington’s
Kendall Whaling Museum Paintings (1965)
with a comprehensive
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Represented by Original Works in
The Kendall Whaling Museum

Stuart M. Frank
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The Kendall Whaling Museum
Sharon, Massachusetts USA
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Cover: English Whaler in the Arctic by John Clevely the Elder
(circa 1712-1777), Brewington #35.
Corrections to “Brewington”: Notes and Revisions to M.V. and Dorothy Brewington’s Kendall Whaling Museum Paintings

by Stuart M. Frank,
The Kendall Whaling Museum

1. Signed “Abram Salm,” the only known instance in which the artist signed his given name—constituting conclusive evidence that it was in fact Abram, and not either Abraham or Adriaen, as has been arbitrarily and erroneously canonized by the Rijksbureau voor Kunst-historische Dokumentatie (Dutch National Bureau for Art-Historical Documentation) at the Hague.

2. Attributed to the Amsterdam naval architect and avocational marine painter Adam Silo (1674-1762), sometime advisor and instructor to Czar Peter the Great. Silo was also a nautical instrument-maker, built ships in Holland, Sweden, and Russia, designed and built the warship Peter and Paul that established the Russian navy, and wrote treatises on shipbuilding.

6. Probably the tryworks or cookery (oil refinery) near Zaandam. In the earliest incarnation of the Dutch Arctic whale fishery (early to mid seventeenth century), right whales were hunted seasonally in the bays of Spitsbergen and Jan Mayen Island, and the oil rendered at shore stations immediately at hand (illustrated in the seminal painting by C. C. van Wieringen, Bay Whaling in the Arctic, circa 1620, acquired by the Kendall Whaling Museum after publication of the Brewington catalogue;1 and an analogous, lesser work by Peter van de Velde, circa 1660, also set at Spitsbergen: #10, below). Owing to depletion of local whale stocks from overfishing, the fleet was obliged to cruise gradually seaward into the flos in pursuit of their prey, eventually conducting the hunt so far at sea that rendering the oil on shore became impractical. Consequently, now once the whale was flensed the blubber had to be packed in barrels and carried back to Holland at the end of the season to be tried-out there. The Zaandam region became a significant whaling center in the eighteenth century; and the Zaans tryworks is also featured in a painting by Groningen artist Pieter Lofvers, circa 1775, acquired by the Kendall Whaling Museum after publication of the Brewington catalogue; and in a splendid penschildering (grisaille) by Abram van Salm, in the collection of the Zaans Museum, Zaandijk.

7. There is probably a contemporaneous copy in the Francis B. Lothrop Collection of the Peabody Museum of Salem, Massachusetts.

9. The attribution to Abraham Storck is extremely unlikely. Jules van Beylen (emeritus director, Nationaal Scheepvaartmuseum, Antwerp) has identified a similar anonymous work by the same hand, entitled Nederlandse walvisvaarders bij Jan Mayeneiland [Dutch whalers near Jan Mayen Island], circa 1661, in the collection of the Maritiem Museum Prins Hendrik, Rotterdam. Van Beylen estimates that the example in the Kendall Whaling Museum, which he calls Ein vloot Nederlandse walvisvaarders onder zeil in der Noorden [A fleet of Dutch whalers under sail in the North], was executed circa 1680.2

10. Attributed to Flemish painter Pieter van de Velde (1634-1687) of Antwerp, a sometime pupil of David Teniers the Younger and marine artist whose distinctive style and palette are here typified. A watercolor cartoon for this painting is in the collection of the New Bedford [Mass.] Free Public Library, and has on occasion been erroneously attributed to Jan van de Capelle. In his “Portraiment van de Nederlandse walvisloep in de 17de en 18de eeuw [Portrait of the Dutch whaleboat in the 17th and 18th centuries]” (Tijdschrift voor Zeegeschiedenis, 5:2, 1986, p. 93), Jules van Beylen dates the present work as circa 1660. The setting is Beerenberg, at Spitsbergen, in the extreme North Atlantic, the same locale depicted by Cornelis Claesz van Veringen, circa 1620, in a monumental work acquired by the Kendall Whaling Museum since publication of the Brewington catalogue. Recent Dutch archaeological investigations confirm the fact and juxtaposition of buildings with red-tile roofs that replaced the tents previously employed at shore stations on Spitsbergen and Jan Mayen.3

11. Attributed to Joghem de Vries (fl. 1750-88; died 1788) of Zaandam, whose work here and elsewhere shows evidence of the influence of Charles Brooking, circa 1754 (see Brewington # 23, below). The vessel has not been identified, and the name may be fanciful or symbolic. Others of de Vries’s works depicting the Zaans whaling fleet are in the Rijksmuseum (Amsterdam) and Zaans Museum (Zaandijk).


2. Originally presented by van Beylen in a paper at the 11th annual Whaling Symposium of the Kendall Whaling Museum, 18 October 1986, subsequently published as “Portraiment van de Nederlandse walvisloep in de 17de en 18de eeuw” [Portrait of the Dutch whaleboat in the 17th and 18th centuries], in Tijdschrift voor Zeegeschiedenis, 5:2, 1986; the two paintings are illustrated side by side on pages 54-5.

3. See # 6 above. The results of these archaeological investigations have been variously described by Laurens Haquebord, and exhibited at the Noordelijk Scheepvaartmuseum, Groningen, and notably, the Rijksmuseum, Amsterdam, 1988.
12. Brewington’s dates and provenance are in error. The watercolor, produced by Hendrik Kohell (1751-1779) in 1778, is the original of an engraving entitled De Walvischvangst (The Whale Fishery) (20 x 35 cm), engraved by Matthijs de Sallie (1749-1791) in 1781 and published the same year (Brewington, Prints, 1969, # 93; Ingalls # 33 and 34). It was reissued as an illustration in the book De walvisvangst, met vele byzonderheden daartoe betrekkelijk [The Whale fishery, with many particulars], Amsterdam and Harlingen, 1784; and again in Nieuwe beschrijving der walvisvangst en harringvisschery [A New description of the whale fishery and the herring fishery] (Amsterdam, 1791); meanwhile, published again as a separate print (1788); and thereafter frequently as an illustration.

13. Based on the published narrative by the artist’s father, Captain Maarten Mooy, Omtstandig Journal van de Reis naar Groenland gedaan door Maarten Mooy, Met het schip Frankendaal ...1786 [Detailed Journal of a Voyage to Greenland Made by Maarten Mooy, with the Ship Frankendaal], Amsterdam, 1787. There is another signed version in the Rijksmuseum Nederlands Scheepvaart Museum (Dutch National Maritime Museum), Amsterdam. The Frankendaal was commanded by Maarten Mooy of Callantsoop; the Groenlandia of Zaandam was at the time commanded by Dirk Cornelisz. Duyn of De Rijp or Simon Maertensz Walig of Texel; and de Jaeger of West Zaan sailed under Jochem Blauweboer of St. Maartensburg.

14. The miniature is oil on bone (not necessarily the bone of a whale), and is largely after an anonymous German colored engraving of circa 1750 entitled Navigatio super Glacieum and La Navigation sur la glace [Sailing over the Ice] (31.5 x 42.5 cm; Ingalls # 150). This, in turn, is a reverse copy of a slightly earlier and slightly smaller colored engraving by Georg Balthasar, with virtually the same title engraved in four languages, circa 1750 (see Brewington, Prints, 1969, # 229-31; Ingalls # 144-151). The image is in both cases one of a series of four engravings; and these in turn are loosely adapted from vignettes in an influential Dutch series of 16 whaling scenes etched by Adolf van der Laan (1684-1743) from drawings by Siuwart van der Meulen (d.1730), published in various editions and sizes from circa 1720 to circa 1770 (see Brewington, Prints, 1969, # 72-87, 133-44; Ingalls, # 15-30, 60-66). These were all commonly copied by Dutch and British painters and faience manufacturers.

15. [Three Whaleships of Zaandam in Company on the Greenland Grounds.] The vessels are clearly identified on the stemboards as the William, Anna, and de Jacob of Zaandam, hence circa 1772-73. All three were Zaans vessels active on the Greenland grounds in the 1770s; at that time, the de Jacob was commanded by Jan Kloorn of Den Heldcr for owner Jan Pos of Zaandam. The naïve style is reminiscent of whaling scenes of similar vintage inscribed by and attributed to Johan Samuel Winkstern, in the Altonaer Museum, Hamburg.

18. The attribution of this extraordinary painting to Hendrik Cornelisz Vroom (1566-1640), who is widely credited with having been the founder of both the Dutch and Flemish schools of “realistic” marine painting, almost certainly preceded its acquisition by the eminent British collector Sir Bruce Ingram, who seems to have concurred in both the attribution and the date, 1610. Naval architectural features suggest the more likely date of circa 1595; and, the superior quality of the execution notwithstanding, on stylistic grounds it now appears unlikely that it is by Vroom’s hand. However, there is as yet no consensus concerning the true author of the work.

19. Based on elements of the (untitled) Stranded Whale engraving by Jacob Matham (1571-1631), after Hendrik Goltzius (1558-1617), published 1598 (26.5 x 42.5 cm; Brewington, Prints, 1969, # 531; not in Ingalls); later entitled, in a reengraved edition by Gillian van der Gouwen, 1684, Een Walvisch. Lang 70 voeten, gestrandt op de Hollandise zee-kust, tusschen Scheveningen en Katwijk, in Spokkelmaand, 1598 [Whale, 70 feet long, stranded on the Dutch seacoast between Scheveningen and Katwijk, in February, 1598]. The Goltzius drawing is in the Teylers Museum, Haarlem. The Kendall Whaling Museum recently (1985) acquired an analogous, larger work by Esaias van den Velde, one of three known contemporaneous Dutch paintings of stranded sperm whales.

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5. Illustrated in the reprint edition of Maarten Mooy’s narrative, Naar Groenland met de Frankendaal, edited by another descendant, Henrietta Mooy, Amsterdam, 1942/46.


21. The attribution to the Amsterdam publisher and entrepreneur Jan Schenck (1698-1752) is optimistic at best. While the Schenck family published many prints and may also have produced faience tiles, there is no certain precedent by which to assume that the initials inscribed on the whaleboats here necessarily refer to the artist or maker, rather than to the mother ship, or the owner, agent, commandeur, or other principal actually engaged in the fishery. This faience tableau is remarkably like another in the Flensburg museum, depicting the Dutch Greenland whaleship *D‘Vrouwen Cornelie*.  

22. There is another version in the collection of the National Maritime Museum, Greenwich (London).  

23. There is another version in the National Maritime Museum, Greenwich (London), entitled *Greenland fishery: English whalers in the ice* (29 x 43 cm), circa 1754. Original for the engraving by Charles Brookin, *Greenland [Whale] Fishery* (29.5 x 42 cm), engraved by John Boydell (1719-1804), 1754, and variously reissued (see *Brewington* # 118-122; Ingalls # 70-72).  

24. The artist is actually the celebrated John Wilson Carmichael (1800-1868), a native of Newcastle-unpon-Tyne who maintained studios successively in Newcastle (1823-circa 1845), London (circa 1845-62), and Scarborough (1862-65); retired 1865. The Kendall Whaling Museum has also acquired two other paintings by his hand, *The Newcastle Whaling Fleet in the Arctic* (circa 1835), and *Sir Martin Frobisher’s...Second Voyage to Greenland, 1577, Where he Saw Whales and Ice Cliffs* (dated 1835).  

26. Signed “WDH.” At present there are three works in the museum collection that bear this monogram, but the artist has not been identified.  


30. Charles Keith Miller (fl. circa 1884-1903) was a dockside ship portraitist working in Glasgow.  

32. Thomas Scoresby, M.D. (1804-1866), was the second son of Captain William Scoresby (1760-1829), the venerated Arctic whaling master, and the younger brother of Rev. William Scoresby, Junior (1789-1857), naturalist, author, and divine. Left motherless at eleven, Thomas accompanied his father on several whaling voyages, took his medical degree at Edinburgh in 1825, and practiced intermittently during a tragic downward spiral of declining health, alcoholism, and failing morale, which he was unable to reverse even after his emigration to America. His papers and numerous other drawings are preserved in the G.W. Blunt White Library of Mystic Seaport Museum, Connecticut.  

33. Formerly the property of Capt. William Scoresby (1760-1829) of Whitby, Yorkshire, celebrated master mariner in the Arctic whale fishery: tradition (including received provenance) alleges that the panel portrays the great Scoresby ship *Resolution*, and ascribes it to the aftercabin of his later command, the *Fame* (of which see the preceding, # 32).  

34. Based on an early English engraving by Thomas Baston (fl. circa 1721-25) and Elisha Kirkall (1682-1742), entitled *The Whale or Greenland Fishery* (29.8 x 39.8 cm), London, circa 1721-25; reengraved after 1793 as *The Greenland or Whale Fishery* (27.4 x 39.4 cm). These were in turn based on a series of 16 Dutch Arctic whaling vignettes rendered circa 1720 by Adolf van der Laan (1684-circa 1743) after Sieuwart van der Meulen (d. 1730), published variously at Amsterdam and London, circa 1720-70 (see *Brewington, Prints*, 1969, # 72-87, 130-44, 168; Ingalls # 15-30, 58-66, 68).  

35. The artist is John Clevey the Elder (circa 1712-1777), ship JOINER and ship portraitist at the Royal Dockyards, Deptford (London), known mostly for his naval subjects. While the style typifies Clevey’s distinctive draftsmanship, composition, staffing, and palette, the subject matter is unusual for Clevey and generally for English painters of this era. In fact, this is probably one of the two or three earliest British oil renderings of whaling scenes, and is certainly one of the first to depart from the canon established in Holland circa 1720 by Sieuwart van der Meulen and Adolf van der Laan, and ratified in England shortly thereafter by Elisha Kirkall and Thomas Baston (see # 34, above).  

36. There is an anonymous contemporary copy in the Whitby Museum, Yorkshire.
37. The Brewingtons are unaccountably mistaken in their identification of this historic vessel. The ship L'Aigle, 476 tons, built by Latour & Cie. at Bordeaux in 1801 to the order of Gautier Frères of Bordeaux, was taken as a Crown prize in 1803, and was then employed as a merchantman in the Jamaica trade for owners in London, Great Yarmouth, and Norfolk until 1811, when L'Aigle entered London's South Seas whaling fleet. In 1822, under the ownership of Hill & Boulton and commanded by Valentine Starbuck, L'Aigle was one of the first British whaleships to reach the Hawaiian Islands, where Captain Starbuck befriended King Kamehameha II (Liholiho) and persuaded both the King and Queen to accompany him back to England to exchange royal pleasantries with George IV. They sailed in L'Aigle in November 1823, arriving at Rio de Janeiro the following March and at London in May. Tragically, both Kamehameha and his consort contracted measles and died there in July 1824. L'Aigle completed two more whaling voyages to the Pacific, and, finally, with 1600 barrels of sperm oil on board, went hard aground and was "totally wrecked on a reef 15-20 miles northeast of Tongatapu, 6 March 1830." The crew were rescued and taken to Sydney in the British merchant brig Tranmere, Captain Smith.

40. After a colored engraving drawn by the French painter and museum curator Antoine Leon Morel-Fatio (1818-1871), engraved by Emile Rouargue (circa 1795-1865), and published as an illustration in the various editions of Amédé Gréhan's La France Maritime (2-4 vols., Paris, 1837 et seq.) in at least two sizes (14.5 x 23 cm, and 16.5 x 25 cm; Brewington # 209, 211; Ingalls # 192, illustrates only the smaller version).

41. Since publication of the Brewington catalogue, the Kendall Whaling Museum has acquired three other works by John Ward of Hull: a watercolor ship portrait of an unidentified vessel reputed to be the whaler Ellen of Hull; a watercolor entitled Whale Fishing in Davis Straits; and a sublime oil, The Whaler Isabella in Baffin Bay (19 x 29 inches, 48.5 x 73.5 cm), of which there is another version in the Town Docks Museum, Hull.

42. A superior version of this picture in the Town Docks Museum, Hull, is attributed to John Ward (1798-1849) of Hull. Apparently on the basis of photographs only, Arthur G. Credland (John Ward of Hull, Marine Painter 1798-1849, Hull, 1981) erroneously attributes the present work to Ward. The evident mentor-pupil relationship between Willoughby and Ward suggests a possibility that the two may occasionally have put their separate hands to the same subject; and respecting both Ward's superior skill and the evident similarity of technique between this version and the known paintings of Willoughby, the current consensus favors a Willoughby attribution.

43. The ship Lee of Hull, 363 tons, built in 1813 at the Steenmon yard, Hull, for William Lee & Son, was consistently successful whaling in the Davis Strait. Early in the season of 1835, after rescuing the crew of the shipwrecked Isabella of Hull, ironically, the Lee also foundered, and the crew was rescued by the ship William Torr. 11

55. Charles Andres (born 1913).

61. Faithfully copied after Ashley's own original photograph, taken on board the whaling bark Sunbeam in 1904 (the photograph is reproduced in Elton W. Hall, Sperm Whaling from New Bedford, New Bedford, 1982, p. 92).

70. The vessel is the ship George, 290 tons, built at Brooklyn, New York, 1806; made one whaling voyage from Dartmouth, Mass., 1832-35, before being transferred to Lyman Allen's New London (Connecticut) whaling fleet. Of four South Atlantic whaling voyages from New London, the second and third, 1836-39, were under Captain William Baker, an ancestor of the artist. On the fourth, under Captain George Dystan, the George was wrecked on Amsterdam Island (in the Indian Ocean) in August 1839. 12 Since publication of the Brewington catalogue, the Kendall Whaling Museum has also acquired Baker's undated oil painting of a rare subject, Moonlight Whaling Scene.

71. John Bertoncini was later master of steam-whaling voyages from San Francisco.

73. The identity of the vessel is ambiguous. A virtually illegible stern nameboard identifies the bark only as the Charles. However, as there is no record of an American whaling bark Charles (only ships, brigs, and schooners were engaged in the American whaling fleet under that name)—and as the Charles W. Morgan, somewhat atypically for a Yankee whaler, did not have painted gunports during most or all of its active career, and became a familiar fixture in New Bedford without gunports—the portrait may indeed have been intended to portray the Morgan during its active whaling days, before painted gunports were added circa 1921 for the filming of the silent movie Down to the Sea in Ships (1922). In 1924, when the watercolor was painted, the bark Wanderer was wrecked outward bound on Cuttyhunk Island, near New Bedford, leaving the Morgan (now with gunports) as the sole survivor of the once-great American whaling fleet.


74. The artist was James Bosworth, Jr. (1806-?), a portrait painter and miniaturist at New Bedford from circa 1832.

75ff. Since publication of the Brewington catalogue, the Kendall Whaling Museum acquired two important works by William Bradford: an oil portrait of the whaling bark Oriole of New Bedford, circa 1857 (19.5 x 29.75 inches, 49.5 x 75.5 cm); and a bound sketchbook containing pencil studies of nautical and Arctic interest.

84. Francisco Rapoza (1911-1984), born in New Bedford, also studied at Boston University, and worked as an art teacher in public secondary schools and private academies in the New Bedford area. The original by Percy Elton Cowen is after a well-known and frequently published photograph of circa 1869, which must also have been known to Rapoza, a sometime collector of historic photographs.


87. See the preceding.

88. William C. Francis (1879-?).

89ff. Since publication of the Brewington catalogue, the Kendall Whaling Museum acquired a watercolor by George Gale entitled Harpooner—A Dead Whale or a Siove Boat, approximately the same size as the present work, signed and dated 1940.

98. The brig Herald, 174 tons (148 tons readmeased, 1866), was built at Rochester, Massachusetts, in 1846, and served in general trade, intermittently based at New York, Salem, and Sippican (Massachusetts), where Rufus Gray was master beginning in 1849. It was not until after the Civil War that the Herald was converted to a whaler, completing three voyages to the Atlantic grounds from Sippican and Marion under Captain John A. Kelley during 1865-71, after which the vessel returned to the merchant service. The pennant at the foremost is not a house flag but rather a Masonic device.

99. George M. Hathaway (1852-1903) was born at Rehoboth, Mass., and maintained a studio at Portland, Maine, where he died in 1903.

101. Arthur Auguste Jansson (1890-?).

103. The artist is Niccolò Mazzagatti (fl. circa 1783-1810), a portraitist at Messina.

104. The artist is Pietro Mazzinghi (fl. circa 1830-40), a dockside painter and ship portraitist active at Livorno (Leghorn).

105. William Frederick Mitchell (1845-1914) was a dockside painter and ship portraitist at Portsmouth and the Isle of Wight.

106. The Brewingtons took Norton's title too literally, and in their prudent search for an American Cachalot missed the point, and thus misinterpreted the painting. Notwithstanding that Norton was himself both a trained artist and Able-Bodied Seaman, he frequently worked from literary sources. In this case, both The Cachalot Cutting-In and the companion painting, The Cachalot Trying-Out at Night (now also in the Kendall Whaling Museum), are based on the classic whaling narrative by Frank T. Bullen, The Cruise of the Cachalot (London, 1898), in which the vessel name Cachalot is pseudonymous. In 1877, the Kendall Whaling Museum also acquired Norton's personal copy of Bullen's Cruise of the Cachalot, bearing the artist's accustomed signature "W.E. Norton" on the flyleaf. Since publication of the Brewington catalogue, the Kendall Whaling Museum also acquired one of Norton's atmospheric seascapes, South Sea Whaler (20 x 30 inches, 51 x 76 cm), and an oil sketch for the same painting (12 x 16 inches, 30.5 x 40.5 cm).

109. Overend was born in 1851 and clearly could not have painted anything the previous year. If the Brewingtons intended that "Ca. 1850" refer to the date of the event depicted, rather than to the date the painting was executed, the usage is ambiguous and inconsistent with the rest of the catalogue.

110. Oil sketch for The Other End of the Whale, a component of Raleigh's large whaling panorama, 1878-80 (see Philip F. Purrington, 4 Years A-whaling, Barre, Mass., 1972, p. 48). Companion to the ensuing.

111. Oil sketch for part of All in a Day's Work: Bark Gazelle, like the preceding a component of Raleigh's large whaling panorama, 1878-80 (illustrated in Philip F. Purrington, 4 Years A-whaling, Barre, Mass., 1972, p. 23). Companion to the preceding.


14. The painting is illustrated in color in my chapter in Peter Neill, ed., Maritime America, 1831-1840, p. 64.
112ff. Since publication of the Brewington catalogue, the Kendall Whaling Museum has also acquired two other oil-on-canvas ship portraits by Charles S. Raleigh: *Bark Mabel* (25.5 x 39.5 inches, 64.5 x 100.5 cm, dated 1877); and *Whaling Schooner Amelia of New Bedford* (26.75 x 36.25 inches, 68 x 92 cm, undated), the original of a plate labeled "THE WHALE FISHERY: Whaling Schooner Amelia, of New Bedford, Mass. (Sect. v, vol. 11, p. 232). Drawing by C.S. Raleigh," in George Brown Goode, ed., *The Fisheries and Fishing Industry of the United States*, Washington, D.C., 1887, Section V, Plates, #186.

116. Francisco Rapoza (1911-1984); see # 84 above.

123. Frank Vining Smith (1879-1967).

126. Since publication of the Brewington catalogue, the Kendall Whaling Museum has acquired several significant minor works by Clement Nye Swift, including: an oil-sketch of a still-life arrangement of whaling gear; a series of eight pencil and ink studies, including seven whaling scenes and a self-portrait; and a series of five related pencil and ink sketches of nautical subjects.

133. Chinese artists commonly produced likenesses of foreign vessels that called at the treaty ports—Canton, Hong Kong, Macao, and Shanghai—for sale to the captain, officers, and crew as souvenirs. But because whalers only rarely visited China, portraits of American whaling vessels by Chinese artists are scarce (another example in the Kendall Whaling Museum is a portrait of similar vintage of the New Bedford ship *California*, acquired after publication of the Brewington catalogue). The present portrait was almost certainly executed in February 1851, when the *Saratoga*, Captain Ephraim Harding, called at Hong Kong, in the second year of a whaling voyage from New Bedford.

137. A Captain Adams commanded the ship *Mount Wollaston* of Gloucester on two whaling voyages to the South Atlantic grounds, 1833-34 and 1834-36.

138. Prior to being transferred to New Bedford in 1853, and even during a brief whaling career at Lynn (2 voyages, 1845-53), the *William Badger* was intermittently employed in the packet service running between Boston and New Orleans; and it is in that incarnation, as a trading vessel without whaling rig or gear, that the ship is depicted here.

140. David Paddock commanded the *William and Eliza*’s second whaling voyage to the Pacific Ocean grounds, 1820-22.

141. The subject of the portrait has not been identified, but it is almost certainly not Ezra Kelley.

142. Attributed to Frederick Mayhew (1785-1854) of Martha’s Vineyard, a prolific portraitist and purveyor to the whale fishery; see Joyce Hill, "Cross Currents," in *The Clarion* (the journal of the Museum of American Folk Art), Spring-Summer 1984, pp. 25-32.

143. Attributed to Frederick Mayhew (see # 142).

144. Attributed to Frederick Mayhew (see # 142).

146. Gibbs was master of the *Nantucket* during two voyages, 1850-55 and 1855-60; the vessel was wrecked on Nashawena Island, Buzzard’s Bay, Massachusetts, while homeward-bound at the conclusion of the second cruise. He then took command of the Nantucket ship *Norman*, finishing out his whaling career concurrently with the Civil War (1860-65). The brig depicted in the background has not been identified.

147. Caleb O. Hamblin served as master of the *Eliza Adams* on two whaling voyages, 1867-71 and 1872-76. As there is no record of any other Hamblin commanding this vessel at any time, on the basis of the artist’s inscription the contemporaneous portrait is presumed to have been executed circa 1867-76.

151. The setting is Manganui (not Wanganui), Doubtless Bay, North Island, New Zealand, a frequent rendezvous for the Pacific whaling fleet. From the known sailing records, the only times that these vessels could have been together in the Pacific were December 1871 to April 1872, and March 1873 to March 1874. Surviving logbooks indicate it was likely the (Northern Hemisphere) winter of 1872-73. 15

155. Samuel P. Winegar (1843/5-1917). After a hitch in Company E, 58th Massachusetts Volunteers, he also served in the Union Navy aboard the USS *Young Rover* and USS *Pawnee*. He was later a night watchman and then an engineer at the factory of Snell & Simpson, New Bedford, and was listed as an artist by 1880 and as a portrait painter by 1887.

158. After the colored lithograph *Sperm Whaling No. 1—The Chase* (16-3/4 x 26-3/8 inches, 42.5 x 67 cm), from drawings by Albert van Beest (1820-1860) and R. Swain Gifford (1840-1905), "corrected by" Benjamin Russell (1804-1885), lithographed by Endicott & Co. of New York, and published at New Bedford by Charles Taber & Co. in 1859 (Brewington, *Prints*, 1969, # 16).

159. The setting is the whaling station at Beerenberg, on Jan Mayen Island, also known as “Greenland” (with respect to which Greenland proper was known as “Old Greenland”). Discovered by Hendrik Hudson in 1607, and subsequently named for a Dutch whaling captain who established a station, the island was frequented by Dutch, French, Danish, German, and other European whalers throughout the seventeenth century.

161. The setting is Spitsbergen, where the Danes were early participants in the Arctic whale hunt.

162. The setting is Westmannshaven Bay on Streymoy, one of the Faroe Islands, where the onshore “blackfish” (pilot whale) hunt has been prosecuted for centuries.

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Cowen, Percy Elton. (1883-1923) N.Y.C. & Martha’s Vineyard.
Cree, James. (1867-1951) Scottish-American, Rhode Island.
Cruijshank, Robert Isaac. (1789-1865) London.
Davidson, Alexander. (1838-1887) Glasgow.
Duncan, Thomas. (1807-1845) Edinburgh.
Earl, George. (fl. 1856-1883) London.
Ellis, Tristram James. (1844-1922) London.

Fischer, Anton Otto. (1882-1962) German-American, N.Y.
Freminville, Christophe-Paulin de la Poix de [Chevalier de Freminville]. (1787-1848) French navy.
Gale, George Albert. (1893-1951) Bristol & Barrington, R.I.
Gifford, Robert Swain. (1840-1905) N.Y. and Massachusetts.
Grant, Jordon. (1875-1962) San Francisco and N.Y.C.
H., W.D. [Monogrammist WD] British, 19th C.
Hare, William. (fl. circa 1825-65; died 1865) Baltimore.
Hathaway, George M. (1852-1903) Portland, Maine.
Hayward, —. (New Bedford whaler, fl. circa 1830s).
Johnson, H. —. (fl. circa 1899).
K., A. [Monogrammist AK] Netherlands, 18th C.
Knip, Gerrit. (1715-16—after 1800) School of Amsterdam.
Kobel, Hendrik. (1751-1779) Rotterdam.
Koster, K. —. (fl. 1950s) Amsterdam.
Kuhn, —. (fl. circa 19th/20th C.).
Li Zhizao [Li Chi-tso]. (fl. 1598-1629; d. 1630) Chinese.
Lewis, C. (fl. circa 1869-71) Newfoundland.
Lofvers, Pieter. (1710-1788) Groningen.
Luce, Captain Richard G. (American whaler, fl. 1829-60).
Lutman, Jan, the Elder. (1584-1669) Paris; Amsterdam.
M., A.D. [Monogrammist ADM] French, 19th C.
M., H.L. [Monogrammist HLM] American, 19th C.
Mayhew, Frederick. (1785-1854) Chilmark, Mass.; Ohio.
Mazzagni, Niccolò. (fl. circa 1783-1810) Messina.
Mazzinghi, Pietro. (fl. circa 1830-40) Livorno.
Meldrake, J.
Meulen, Siewart van der. (died 1730) Amsterdam.
Miller, Charles Keith. (fl. circa 1848-1903) Glasgow.
Mitchell, William Frederick. (1845-1914) Portsmouth.
Mølsted, Christian Ferdinand Andreas. (1862-1930) Denmark.
Nast, Thomas. (1840-1902) German-American; N.Y.C.
Oberlander, Adam Adolf. (1845-1923) Munich.
Orr, Forrest Walker. (1895—?) Boston & suburbs.
Overend, William Heysman. (1851-1898) London; Yorkshire.
Peeters, Bonaventura (1614-1652), School of Antwerp.
Petersen, Jacob. (1774-1854) Copenhagen; Kronberg; etc.
Ryder, J. S. (American, fl. circa 1887).
Salm, Abram van. (fl. circa 1670-1720) Delftshaven.
Schieritz, Franz Wilhelm. (1813-1887) German-Norwegian.
Sti, Adam. (1674-1762) Amsterdam and Petrograd.
Smellie, A—. (fl. circa 1825?) Scottish.
Stamp, Jan. (fl. circa 1750-1770) Zaandam.
Strother, David H. ("Porre Crayon"). (1816-1888) Am.
Swain, Francis. (circa 1720-1782) London.
Telles, C—. (Azorean-American whaleman, fl. circa 1892).
Vleter, Piet van de. (1634—after 1687) Antwerp.
Verbruggen, Jean Charles. (1756-1831) Bruges.
Vries, Jocherm de. (fl. circa 1570-1788; died 1788) Zaandam.
Vroom, Hendrik Cornelis. (circa 1566-1640) School of.
Waghuij, John. (Born 1591) St. Lawrence Island, Alaska.
Wallace, —. (fl. circa 2nd Quarter 19th C.) American.
Watson, P. Fletcher. (circa 1842-1907) Manchester.
Weir, Robert W., Jr. (1836-1905; whaleman); Mosclair, N.J.
Wetling, Thomas. (15th C.).
Wieringen, Cornelis Claesz van. (1580-1633) Haarlem.
Willeaert, Adam. (1577-1664) Antwerp; Utrecht.
Williams, W—.
Williamby, Robert. (1768-1843) Hull.
Wilson, Anne. (20th C.) British.
Winn, J. R. (fl. circa 3rd Quarter 19th C.).
Wodell, David. (American whaleman, fl. circa 1834-38).
Worth, Captain Charles Perry. (1823-1876) Nantucket.
Wright, C. F. (fl. circa 1885).
Wyllie, William Lionel. (1851-1931) Modway; Portsmouth.

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