

THE
Bulletin

from
Johnny
Cake Hill



NEW BEDFORD WHALING MUSEUM

SUMMER 2010



The Portuguese in American Whaling

by Donald Warrin, Ph.D.



From the Helm:

High expectations of renewal and change mark this issue. There is great excitement, suspense and dare I say momentum generated by all the hustle and bustle at the Museum. In very short order, your strolls through the galleries will be considerably longer, with more art and artifacts to enjoy from the collection than ever before! On June 26, the newly refurbished *Old Dartmouth Historical Society Wattles Family Gallery* will exhibit our best of New Bedford painting collection when we reopen the original entrance to the Old Dartmouth Museum, adorned with marble and brass plaques honoring the founders of this institution. Then 5 weeks later, we re-consecrate the Bourne Building with great fanfare following 6 months of renovation. In early September, a third ribbon will be parted when we inaugurate a permanent gallery dedicated to the Azorean whalers. This will be quite an eventful summer on Johnny Cake Hill and I encourage you to join us for each of these momentous occasions. I promise you will not be disappointed.

This issue includes our Annual Report. If you receive the Bulletin by mail, then your name should be listed among the legions of like-minded supporters who ensure this Museum continues to be a vital resource in our community and around the world. Thank you for your support. Please take a moment to review the important financial report. We have made good progress in 2009 reducing our debt, building our endowment and successfully managing the operations in the black. For this, you simply have yourselves to thank.

In addition to the listed Board members, we include the presumptive trustees for the class of 2013. While it is fundamentally healthy and necessary for a member-based organization to renew its corpus of trustees, I must confess that this year the process is bitter-sweet. Our departing trustees have performed their duties to such a meritorious extent that their collective impact has been nothing short of extraordinary. Their unflappable devotion to this organization for a combined service of 47 years is remarkable and a sterling example to us all. Their vision, wisdom and leadership have shaped our Museum in such profound and fundamental ways so that future generations will benefit mightily from their achievements. We will miss them.

James Russell
President and CEO

TABLE OF CONTENTS

Returning to Our Roots: The ODHS Wattles Family Gallery	2
Bourne Building Update	4
Joe Mello, Master Rigger	5
Museum News	7
Loomings	8
Curatorial Vignettes: <i>Fact or Fiction?</i>	9
Summer Calendar of Events	10
Destination New Bedford	12
In Depth: The Portuguese in American Whaling	13
Whaling Museum Events	19
Curatorial Vignettes: <i>New Digital Archive Underway</i>	20

BOARD OF TRUSTEES

John N. Garfield, Jr., *Chair*
Lucile P. Hicks, *First Vice Chair*
Gurdon B. Wattles, *Second Vice Chair*
Joseph E. McDonough, *Treasurer*
Elizabeth Huidekoper, *Assistant Treasurer*
Llewellyn Howland III, *Clerk*
Salvatore F. Battinelli
Nathaniel Bickford
John W. Braitmayer
Roger P. Cheever
Carl J. Cruz
Armand Fernandes
Barbara B. Ferri
Michelle N. Hantman
Edward Howland
Patricia Jayson
Frances Levin
Steven Lubar
D. Lloyd Macdonald
Sarah Kendall Mitchell
Eugene Monteiro
Michael J. Moore
Rita Macedo Pacheco
Jeffrey Raymon
Donald S. Rice
Frances D. Ricketson
Brian J. Rothschild
Hardwick Simmons
Janet Whitla
Harvey J. Wolkoff

Class of 2013

Charles E. Bascom
Thomas G. Davis
William do Carmo
Roy Enoksen
Keith W. Kauppila
David N. Kelley II
George B. Mock III
Candida Rose Baptista
Dawn Blake Souza

MUSEUM ADVISORY COUNCIL

Calvin Siegal, *Chair*
Lisa Schmid Alvord
Talbot Baker, Jr.
Truman S. Casner
Lewis M. Coco
Anne F. Fazendeiro
Frederic C. Hood
Irwin Jacobs
Peter T. Kavanaugh
William N. Keene
Albert E. Lees III
Arthur H. Parker
John S. Penney
John C. Pinheiro
Carl Ribeiro
Gilbert L. Shapiro
William T. Strohmeier
Charles T. Toomey
Richard B. Young

VOLUNTEER COUNCIL EXECUTIVE COMMITTEE

John Brindisi, *President*
Alice Larson, *Vice President*
Donna Sargent, *Recording Secretary*
Judith Giusti, *Corresponding Secretary*
Mary Crothers, *Treasurer*

MUSEUM STAFF*

Karen Allen, *Manager of Events/Community Relations*
Cynthia Atwood, *Admissions*
Jean Banker, *Registrar*
Maria Batista, *Senior Accountant*
Sarah Budlong, *Education Assistant*
Maureen Coleman, *Sen. Director, Foundation/Government Relations*
Casey Correia-Macy, *Staff Accountant*
Jennifer Cruz, *ECHO Program Assistant*
Michael Dyer, *Maritime Curator*
Tara Duff, *Museum Store Assistant Manager*
Dr. Stuart Frank, *Senior Curator*
Dr. Gregory Galer, *Vice President, Collections/Exhibitions*
Robert Hauser, *Conservator*
Barry Jesse, *Facilities*
Michael Lapides, *Director of Digital Initiatives/Photo Curator*
Pamela Lowe, *Supervisor Visitor Services/Board Communications*
Sara Meierowitz, *Director of Education*
Katie Mello, *Photo Archivist*
Henry Moniz, *Facilities*
Arthur Motta, *Sen. Director, Marketing/Communications*
Laura Pereira, *Librarian*
John Pimental, *Facilities*
Robert Rocha, *Community Science Program Manager*
James Russell, *President and CEO*
Kate Schreitmuller, *Development Associate*
John Silva, *Facilities Foreman*
Alison Smart, *Director of Individual Giving*
Kristen Sniezek, *Vice President, Administration*
Brian Witkowski, *Visitor Services/Museum Store*
*full-time

IN MEMORIAM

Barbara Groves, ODHS Trustee 1974-1979;
Honorary Trustee 1980-1995

Joan Hicks, ODHS Secretary 1985-1986; 1993-1996; ODHS
Trustee 1982-1985; 1987-1993

EDITORIAL COMMENTS

Arthur Motta, amotta@whalingmuseum.org
Laura Pereira, lpereira@whalingmuseum.org
Karen Allen, kallen@whalingmuseum.org
Kate Mello, kmello@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."

ON THE COVER:

Azorean whaleboats off Horta, Faial, Azores, 2005. The International Azorean Whaleboat Regatta returns to New Bedford, September 7-14, with the Azorean Whaleman Gallery opening September 10. (Photograph by John Robson).

FAREWELL & THANK YOU TO OUR OUTGOING TRUSTEES



✿ JOHN (JACK) W. BRAITMAYER AND BARBARA B. FERRI

Jack and Barbara's legacy with this Museum is deep and will be lasting. As co-chairs of the *Navigating the World* capital campaign, they raised \$14 million to strengthen the Museum both physically and financially. The impact of this campaign is felt everywhere, from the renovations in the Bourne building and the Research Library, to the new exhibitions and galleries. Their focus to boost the endowment will provide dividends for perpetuity. Perhaps most importantly are the hundreds of new supporters who were introduced to our mission through their superlative outreach efforts. Stalwart advocates both, Jack and Barbara served a combined 17 years on the Board. In addition both served as 1st Vice Chair, Jack from 2003-2005, and Barbara from 2006-2008. As if running a capital campaign were not enough, Jack currently serves on the Executive, Facility and Audit Committees and Barbara on the Executive, Trusteeship, Collections and Facility Committees. To top it off, she co-chairs the "Over the Top" fundraiser this year. Both have deep roots in the area. Three generations of hers have enjoyed summers on Buzzards Bay in Dartmouth while his have focused on Marion.



✿ CARL J. CRUZ

Carl has been a member of this Museum since 1985. His lifelong interest in history and his interconnectivity with the fabric of this community served this organization exceptionally well for his 6 years of Board service plus extended committee tenure. Carl's also served as clerk from 2007-2008. In 2005 he co-curated the highly regarded Museum exhibition, *Our Bondage/Our Freedom: Frederick Douglass & Herman Melville*. His guidance at Collection Committee meetings plus his leadership on partner exhibitions with the New Bedford Historical Society is of high value and deep consequence.



✿ WILLIAM (BILL) T. KENNEDY

Bill's active participation in the leadership of this Museum extends back to the last century! As one of his Board roles, he co-chaired with Betty Weinberg the *Lighting the Way* capital campaign and saw it through to a successful conclusion. Bill brought to the challenge of fundraising his articulate and determined style as well as his unwavering sense of humor and boundless energy, raising an astonishing \$12 million that helped to set the Museum on its current course. After a brief hiatus, Bill rejoined the Board in 2004. Following the bricks and mortar focus of the campaign, Bill set his attention to building the appropriate Board infrastructure in a sensitive fashion that best reflected the cultural strengths of the city and the region through his chairmanship of the Trusteeship Committee through 2008.



✿ HON. D. LLOYD MACDONALD

As a sitting Massachusetts Superior Court Judge, the Museum found the perfect person to assist with governance issues. Prior to joining the Board, Lloyd participated in developing the 2001-2012 Strategic Plan, a critical document necessitated by the merger of the Kendall Whaling Museum. Joining the Board in 2004, Lloyd chaired the "Local History Whaling Task Force" formed following the Board's 2006 Retreat and was principal author of its report that addressed the recurring existential issue of the Museum's being at once the historical institution of the greater New Bedford region and the world's preeminent Museum of international whaling. The Task Force's conclusion that these two roles were synergistic rather than in conflict was unanimously adopted by the Board. He was a natural successor to Bill Kennedy as chair of the Trusteeship committee, a position held for 2 years. Lloyd's family has been actively involved in the Museum for generations.



✿ RITA MACEDO PACHECO

Born and educated in São Miguel, Azores, Rita is a founding member and past vice president of the Azorean Maritime Heritage Society. Her guidance and input as we establish the permanent Azorean Whaleman's Gallery will be an enduring legacy for her contributions to this organization. Rita served on the Retail Task Force and was actively involved with the development of the rentals/events function at the Museum. When it comes to raising the bar, Rita put this Museum "Over the Top". Her ability to organize superb galas helped to establish our summer fundraiser as second to none.

Whaling Museum on the web

www.whalingmuseum.org/
whalingmuseumblog.org/
www.flickr.com/photos/nbwm

facebook: www.facebook.com/whalingmuseum
twitter: <http://twitter.com/whalingmuseum>

Returning to our Roots

ODHS Wattles Family Gallery

By **Gregory Galer, Ph.D.**, Vice President of Collections and Exhibitions



Today, when you picture our Museum you probably think of the imposing skeletons hanging in the Jacobs Family Gallery, or perhaps the large sperm whale in "Pursuit to Preservation," or the iconic Lagoda. Few, if any, realize — or even know — that the origins of our Museum are here, too, hidden in areas inaccessible to the public.

The first building acquired by the Old Dartmouth Historical Society was the National Bank of Commerce building on Water Street. Rebuilt in 1883-4, it was the first bank of New Bedford. The bank ceased operations by 1898 and was purchased by the Society with the generous assistance of Standard Oil magnate Henry Huttleston Rogers (1840-1909), one of the original members of the Old Dartmouth Historical Society Board of Directors. That building is still part of our facility.

The "imposing bank building of brick and brownstone" was repurposed as a museum, yet many of the original finishes of the

building were left intact – tile floor, wood trim, etc. As the Society grew and evolved into what we know today as the New Bedford Whaling Museum, adjacent buildings were acquired and conjoined into the Museum, and interior uses were modified so the group of buildings operated as a complex. And complex it is, with a variety of unexpected brick interior walls and odd connections between galleries.

Yet there is a unique character in the hidden nooks and crannies, and the unexpected discoveries around every corner provide a level of interest that a modern facility cannot. While a simple



Sealers Crushed by Icebergs, oil painting by William Bradford, 1866.

There is a unique character in the hidden nooks and crannies, and the unexpected discoveries around every corner provide a level of interest that a modern facility cannot.



Interior view of the National Bank of Commerce, 1895.

connection of box-like rooms may be the easiest to outfit for exhibitions, such a facility provides little as far as historical context or visual interest. When inside our facility you know you are someplace special, for our buildings and galleries themselves speak to the uniqueness of this place, even before the first picture is hung.

This character will be especially clear in the ODHS Wattles Family Gallery, opening to the public this June. After decades of behind-the-scenes use as offices and a collection storage area, the National Bank of Commerce Building will be returning to public use, a much more appropriate use for such a beautiful space. Added interior walls have been removed, hundreds of collection items relocated, and finishes are being restored to bring this nearly 2,000 square foot gallery back for the public to enjoy. Located directly adjacent to the Jacobs Family Gallery, the ODHS Wattles Family Gallery is sure to be popular.

Its inaugural exhibition will display paintings from our permanent collection including William Bradford's huge "Sealers Crushed by Ice," one of the most treasured paintings in our collection, but one we barely had space to display.

Special thanks go to Trustee Gurdon Wattles for recommending grant funding for this project through the New York Community Trust-Wattles Family Charitable Trust Fund. Anyone who saw this treasured historic space hidden behind staff-only doors

WATTLES FAMILY GALLERY

The original museum galleries of the Old Dartmouth Historical Society

Opening Day | June 26, 2010



ODHS Wattles Family Gallery under construction, 2010.



Water Street façade of Rogers Building, New Bedford Whaling Museum, circa 1905; now the location of the Wattles Family Gallery.

recognized it was a hidden jewel, but it languished as a daunting and unfunded task. The Wattles family provided support and impetus to do what we all knew was the right thing, returning to our roots by bringing the original Museum building back to the public and revealing this hidden gem.



Interior of the Bourne Building and model of Lagoda under renovation, 2010.

Polishing the Bottle The Bourne Building and Lagoda

By Gregory Galer, Ph.D., Vice President of Collections and Exhibitions

As the new Vice President of Collections and Exhibitions, I began my work at the New Bedford Whaling Museum in January 2010, coincidentally on the day construction began on a \$3 million restoration of the Museum's Bourne Building, the "bottle" that contains the bark *Lagoda*, the world's largest ship model. Commissioned by Emily Bourne in 1916 in memory of her father, whaling merchant Jonathan Bourne, the building was purpose-built to contain the half-scale whaler. Unlike a ship in a bottle, in which the ship was viewed from the outside, our ship was built to be enjoyed from inside its container. Constructed in place, by shipwrights who built actual whaling vessels, the *Lagoda* model was built in the waning days of New Bedford whaling, and the building was intended as a temple of sorts, to forever memorialize and honor those who built this city from the great wealth brought by whaling.

For close to a century, the Bourne Building and *Lagoda* have entertained and educated generations of visitors. Thousands upon thousands of children have discovered a love for history by climbing aboard a whaling ship sized just for kids yet accurate enough to allow them to better understand life in the past.

Yet the erosion of time and many hands and feet had taken their toll on the Bourne Building and *Lagoda*. In addition, the facility needed modernizing – anyone who visited on a hot summer day recognized the lack of air conditioning. Certainly over the years the Museum had made some incremental upgrades – heat, fire protection, lighting – and had made many repairs – including repairing the roof and re-pointing brick walls in recent years. However, the time had come for a major upgrade: the bottle needed a thorough polishing.

Thus on my first day, a \$3 million renovation of the venerable old Bourne Building commenced, thanks to a \$1.5 million grant from the National Park Service, a \$617,000 grant from the Massachusetts Cultural Facilities Fund, and many generous individual contributions through the 'Navigating The World' capital campaign. The building closed to the public and scaffolding encased the interior. The scaffolding allowed a temporary floor to be constructed 35 feet up, providing access to the vaulted ceiling, in desperate need of repair. Luckily, my background includes similar types of construction projects in historic buildings; since starting in January I've spent more time in the Bourne Building or in meetings related to this project than in my office.

Although not technically a full historic restoration, sensitivity to original features is considered in every aspect of the work. Analysis of extant finishes, for example, provided data for color selection for the repainted interior. When complete the building will look, and more importantly, function differently. The vaulted ceiling has been protected and insulated from above with new structural panels. New systems will provide modern heating and cooling, fire protection, lighting and electrical service. Windows have been insulated and entrances and exits upgraded.

And all has not been focused on the bottle without attention to the ship. On the following page, read about the work of Master Rigger, Joe Mello. Like the Bourne Building, *Lagoda* had been worn by nearly a century of little hands and feet as well as the deterioration of sails and line caused by exposure to sunlight and a non-air conditioned environment. When the building re-opens this fall, *Lagoda* will have new sails aloft, ready for another century of visitors to enjoy.

Before the Mast with Joe Mello

Joe Mello looks like a thoroughly modern inhabitant of the 21st century. One would never guess that currently he is spending his days re-rigging Lagoda, the half-scale model originally completed in 1916 and most recently updated in 1964. The actual bark was built in 1826 by Seth and Samuel Foster in Scituate, Massachusetts, and was square-rigged. Before joining the New Bedford whaling fleet of Jonathan Bourne Jr. in 1841, the ship was a merchant vessel. Richard Henry Dana, who later wrote Two Years Before the Mast, observed Lagoda in 1835 during a voyage to California to trade hides.

Between 1841 and 1886, *Lagoda* made twelve whaling voyages from New Bedford. She was called Jonathan Bourne's favorite vessel, since she was the most profitable one, yielding returns on investment as high as 363 per cent. The rig was changed to a bark in 1860.

The 1964 re-rigging of the Whaling Museum's half-scale model was done under the supervision of Waldo Howland, President of the Concordia Company, Inc., South Dartmouth, Massachusetts, and a trustee at that time of the Museum. Concordia's chief rigger, George Montigny, worked on *Lagoda* together with Richard Alberts. In a fine example of things coming full circle, Joe Mello began his rigging career at Concordia and knew Mr. Montigny.

Today Mr. Mello is the proprietor of Rigging Solutions LLC, and is adept at both traditional and modern rigging. The *Lagoda* has no wire standing rigging, and is equipped with traditional tarred hemp for the standing rigging, and manila line for the running rigging. On the day that the writer visited the site, Mr. Mello and his assistant were working with come-alongs. A fine tarry aroma from the rigging scented the air. Plastic sheeting and architectural staging swathed the *Lagoda*. Mr. Mello told about discovering hardware for studding-sails on the model, which he did not expect to find on a whaler. "Look at the lines of the hull," he explained. "This was not a vessel built for speed." Studding-sails were commonly used on clipper ships in a quest for speed. Speed was not as important on a whale-ship—capacity and stability were more critical, since a whaling voyage might last four years in order to return with a full hold of 2000 barrels or more.

Mr. Mello's proficiency is the result of thirty-nine years spent at the rigging



Rigger Joe Mello at work. Photo courtesy of Jim Medeiros.

trade. He worked on all three of the historic vessels at Mystic Seaport Museum, including the famous *Charles W. Morgan*, the last surviving Yankee whaleship. He also works with the latest technology on yachts, where the lines are not rope in the strict sense of the word, but specially engineered fibers.

Mr. Mello clearly conveyed his passion for rigging, noting that there are various levels of accuracy that can be achieved with historic vessels such as the *Lagoda* model. Perfect half-scale was not even

attempted by the original builders, and the goal today is to restore the model to her appearance when the Bourne Building first greeted visitors in 1916.

An editorial, which appeared in the New Bedford *Morning Mercury* on Nov. 24, 1916, and was reprinted in Old Dartmouth Historical Sketch # 45, indicated:

"A few years hence it would be impossible to construct such a model. The last of the whale craftsmen have been employed in reproducing the *Lagoda*. There are tricks of rig in an old whaler that will be a lost art but a little later. In fact it was difficult even now to find artisans familiar with the building, the rig and equipment of a whaleship..."

How fortunate that Joe Mello respects and admires the rigging of the past enough to study the materials and techniques in order to reproduce them in the 21st century, even while his real livelihood comes from rigging yachts with space-age technology.

BOURNE
BUILDING

Opening August



THE BOURNE SOCIETY

Giving is a family affair for the Keenes

Museum member and former Trustee Will Keene became a charter member of the Bourne Society in 2003 when he included the Museum in his will. In addition to understanding the importance of supporting the Museum today, he saw the advantage of making a commitment that would benefit his community and the Museum for years to come.

As Will noted, "I have always considered the Whaling Museum to be the cultural cornerstone of this region, and my sons and I are very invested in protecting and securing it for future generations. By including the Museum as a residual beneficiary in my will, I can make a gift that achieves a much greater financial impact than would otherwise be possible during my lifetime."

While his first choice was to make this bequest anonymously, Will began to see it as an opportunity to encourage others to join the Bourne Society. "I hope to help motivate Museum members to plan for their own charitable giving in their wills or estates."

Philanthropy is an important value that Will Keene has instilled in his two sons from a young age. Back when they received their weekly allowance, Tucker, now age 18, and Spencer, 16, were asked to set aside a portion each week, and at the end of each year make a donation to the charity of their choice.



Tucker, Will, and Spencer Keene

James Russell, President of the New Bedford Whaling Museum said, "Like the Keene family, the values cherished by the Old Dartmouth Historical Society are in the DNA of many people in the region. We are so grateful to Will, as well as other like-minded supporters for their foresight, generosity, and commitment to maintaining the strong legacy of this institution."

"My name will never be found on the Forbes 400 list," remarked Will, "but once my life is lived and my affairs are settled I know that this bequest will have a significant impact on the Museum's future."

Will sees the Bourne Society as a means for anyone to make a donation to the Museum, and continue the tradition that Emily Bourne established over 100 years ago when she built the Museum to honor the memory of her father, Jonathan. "Emily gave us both a legacy and an opportunity. What a gift she gave."

For more information on becoming a member of the Bourne Society, please call Alison Smart, Director of Individual Giving, at 508-997-0046, ext. 115, or complete and return the Confidential Information Form, below.

- I am interested in learning more about supporting the New Bedford Whaling Museum with a bequest or planned gift and am interested in having a confidential conversation.
- I have already included the New Bedford Whaling Museum in my will or estate plan, and would like to become a member of the Bourne Society.

Contact:
 Alison Smart, *Director of Individual Giving*
 New Bedford Whaling Museum
 18 Johnny Cake Hill
 New Bedford, MA 02740-6398.
 508-997-0046, ext. 115 or asmart@whalingmuseum.org

NAME(s) _____

STREET ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

TELEPHONE _____ EMAIL ADDRESS _____

MUSEUM NEWS

New high school apprentice program rollout



Learning the ropes (and bones) of the museum: Nasha Macedo, Robert Krupa, and Gaylyne DosSantos

Gaylyne DosSantos, Robert Krupa, and Nasha Macedo are the three New Bedford High School 12th graders in the Whaling Museum's newly launched Youth Apprentice Program, which offers in-depth job skills development for local high school students, GED candidates, and college students. Our three other participants are Nayda Feliciano, Ryan Wotton, and Alana Rounds-Jussaume, all juniors at the New Bedford Global Learning Charter High School.

Students benefit from hands-on job skills development and mentoring in a

supportive but professional environment. The program addresses an ongoing community need to provide underserved students with the tangible benefits of employment, job skills, and awareness of pathways to rewarding careers. It also provides role models and opportunities to develop social skills and self confidence. Students follow a structured skills-development program, while gaining professional work experience and contributing to Museum projects—and earning a competitive wage.

Under the guidance of Museum staff, apprentices gain a basic understanding of the work of the different departments of the Museum (Visitor Services, Facilities Management, Education, Library, Collections, Conservation, Resource Center, Finance and the Photo Archives). Students learn museum-specific skills such as collections management and artifact care, while also gaining broader experience with program development and presentation, cataloging and inventory management, marketing, finance, and customer

service. They will also be trained to serve as Junior Docents.

Sara Meiorowitz, director of education, and Robert Rocha, science program manager, worked with the two high schools on the program's details and the recruitment format, which was modeled after similar initiatives at the Newark Museum, Peabody Essex Museum, Boston Museum of Science, New England Aquarium, and the Children's Museum of Manhattan.

Made possible by a private-public partnership, Museum Trustees launched the program utilizing funding from the U.S. Department of Education's Office of Innovation and Improvement. Private donors include the Jessie Ball duPont Fund, The Women's Fund of the Community Foundation of Southeastern Massachusetts, Bank of America, the Benjamin Powell Memorial Fund, and a grant recommended by Trustee Gurdon B. Wattles through the Howard Bayne Fund.

World's largest model of a Concordia Yawl



Tom Borges and his Concordia

On display through Summer 2010

This one-third scale model was created by Tom Borges, a local artist, sculptor and ship's carpenter, over the course of seven years. It was built from scratch using Concordia plans along with the artist's own drawings and measurements, taken at Concordia Boatyard, South Dartmouth.

With the mast stepped the boat stands 22-foot tall, keel to masthead. It has handmade bronze fittings, a 200-pound lead keel and the hull measures 15' 2" in length with a 44" beam.

A Mattapoisett native and graduate of UMASS Dartmouth, Borges studied Fine Art, majoring in Sculpture. He built the model at his New Bedford studio, located in the former Berkshire-Hathaway Mill.

Designed to sail, the model has a snug pilot seat built into the miniature cabin at the bottom of the companionway, allowing it to be skippered by a set of controls from below decks, with a head-and-shoulders view of the exterior. It will be on display in the Jacobs Family Gallery through the summer.

Loomings

OLD BOOKS, NEW READING – PART I

The Melville Society Archive at the New Bedford Whaling Museum

By Wyn Kelley and Mary K. Bercaw Edwards, Melville Society Cultural Project

The Melville Society Archive represents a cordial affiliation between the New Bedford Whaling Museum, its Research Library, and the Melville Society Cultural Project, an academic group dedicated to community outreach and programming organized around the life and works of Herman Melville. The archive, dedicated in 2002, rests on two colossal pillars, the Melville collections of Harrison Hayford and Merton M. Sealts, Jr., towering figures from the seminal generation of Melville scholars. Together they edited the text of *Billy Budd* read universally today (no easy task, given the state in which Melville left the manuscript at his death) and between them, though not always working together, helped produce the scholarly 15-volume Northwestern-Newberry edition of *The Writings of Herman Melville* as well as a thorough inventory of Melville's reading,



Melville Society members Nathan Adams and Mary K. Bercaw Edwards at work in the archive.

and some of the finest twentieth-century criticism of Melville's works. Their separate bequests to the Melville Society in turn attracted substantial donations from other important scholars and readers of Melville: Elizabeth Schultz, Robert K. Wallace, Thomas Wendel, William Reese, Jill Barnum, Walter Bezanson, Gail Coffler, Charles N. Watson Jr., Joyce Sparer Adler, Robert D. Madison, and others. The archive, now numbering over 2000 volumes, continues to grow and to support outreach projects like a modest research grant to graduate students and our Book Donation program, through which we send surplus books to underserved universities and libraries abroad. To date, we have sent books to Russia, India, China, Palestine, the Ukraine, and Algeria, all of which have a keen interest in Melville.

Like many archives, this one started with certain predictable "old books" goals. We wanted Melville first editions; thanks to Thomas Wendel, we received a beautiful collection of rare volumes. We wanted the best scholarly editions of Melville's works; Hayford, Sealts, and other donors gave them in abun-

dance. Because of Melville's dominance as cultural icon, we looked for illustrated editions, from fine art books to cheap bestsellers, as well as various kinds of adaptations: comic books, editions based on films, abridged editions, books in translation. As an academic organization, we of course wanted the best criticism we could find. Hayford, Sealts, and Wendel gave us a substantial foundation of classic scholarship extending well into the 1980s. We are assembling more recent works as well. We also sought and were delighted to receive working copies and marked books belonging to some of the most important Melville scholars of the twentieth century—a different kind of "rare" book. With guidance from Dennis Marnon, of Harvard University's Houghton Library, we are learning professional standards for scholarly archives and have acquired museum-quality materials for boxing, labeling, and shelving our books and papers.

The particular interests and unique situation of the Melville Society Cultural Project team, however, have led the collection in unexpected directions, and these have enabled forms of scholarship that you might not find in more established scholarly archives. There is first and foremost the fact that the Melville archive is housed in a maritime museum, not a university, as is usually the case. Visitors with an interest in whaling or maritime history and culture will find an unexpectedly rich trove of Melville-related materials. Melville scholars, like the graduate students we support through our research fellowship, can experience the vital synergy of reading Melville in buildings bursting with nautical charts, logbooks, artifacts, paintings, photographs, documents—even whale skeletons. The Melville Archive and the Whaling Museum's collection enrich each other in ways we are just learning to appreciate and develop.

In Part II, we will look at areas of the Archive which focus on Melville and the arts, Melville's own source materials and the Melville scholars themselves, in a future issue of *The Bulletin from Johnny Cake Hill*. 🍰

HERMAN MELVILLE FAMILY DAY

Saturday | July 31, 2010

11:00 am – 2:00 pm

Join us for a fun-filled day celebrating Herman Melville's birthday. Activities will include a reading of a children's version of *Moby-Dick*, a science activity and an art project. The winners of the Melville Art Contest will be announced and we will end the day with some birthday cake!



Curatorial Vignettes

FACT OR FICTION?

By Michael P. Dyer, Maritime Curator

To answer a recent research inquiry, I had the pleasure of rediscovering a rare little published pamphlet, a whaling narrative of the late 1840s, with direct relevance to the Museum's holdings. The forty-five page pamphlet was entitled in its first printing *Five Years on the Pacific Ocean, or the Blind Man's Narrative*. J[ohn] C. Mullett was the author, and it was published in Cleveland by E. Cowles & Co., printers, Leader Office in 1858.¹ The second edition, entitled *A Five Years' Whaling Voyage, Experienced and Written by J.C. Mullett* was published in Cleveland by Fairbanks, Benedict & Co. in 1859. It was sixty-eight pages long in a smaller format, but it included several extra paragraphs explicitly describing the circumstances under which Mullett lost his eyesight.

In the narrative John Mullett indicates that he came from Weymouth, in Dorsetshire County, England at the age of 18. He writes that he "engaged a passage on board the bark *Orleans* from St. Johns, [New Brunswick] bound for New York" where he was talked into going whaling by an agent described as a "soft tongued, black hearted schemer"—a not uncommon occurrence.² After he was "entrapped" by the shipping agent, he shipped out to New Bedford onboard an old steamboat and upon his arrival in 1848 stayed at the boarding house of James C. Carter at 166 South Water Street. Shortly thereafter, he joined the ship *George & Susan*, David C. Wight master, on a voyage to the Pacific Ocean.³

Mullett's narrative is almost completely verified by primary holdings in the New Bedford Whaling Museum Collection and that of the Free Public Library. The Seamen's Register of the New Bedford Port Society lists him as coming from Manchester, England, aged 18 when he shipped aboard the *George & Susan* of New Bedford. The crew list held at the



George and Susan

New Bedford Free Public Library notes that he shipped as blacksmith on board. This is verified by several specific entries in the logbook. The entry of November 11, 1848 for instance includes "built a blacksmith forge and set the blacksmith to work." The narrative states that it was a blacksmithing accident that caused him to lose his sight when a small piece of steel penetrated his left eye.

Mullett's narrative describes his desertion from the *George & Susan* at Honolulu, his subsequent joining of an Australian vessel bound for China and later joining the ship *Champion* of New Bedford, Waterman master, in Hong Kong on a voyage to the Arctic. This is confirmed in the logbook of the *Champion's* voyage, ODHS Log #258, held in the New Bedford Whaling Museum Research Library.

Mullett's story is true. Stories such as his were sometimes told by crippled survivors

of various tragedies in order to earn some money on which to live. The *Narrative of the Wreck and Loss of the Whaling Brig William and Joseph of Martha's Vineyard* (Boston, 1842) was written by the captain of the vessel, Elisha Dexter, who survived the wreck but was uninsured for his losses. Two 1835 whaling prints, *Capturing a Sperm Whale* and *A Shoal of Sperm Whale off the Island of Hawaii*, were created by Cornelius Hulsart who lost an arm in the whale fishery. Small discoveries such as these serve to invigorate our understanding of the personal nature of the big history that we interpret in the Museum every day. 🍰

¹ Office where pamphlet was printed, *Cleveland Morning Leader*, 1854-1865.

² For a similar account see: J. Ross Browne, *Etchings of a Whaling Cruise* (New York, 1846).

³ Logbook #272, NB Free Public Library, offers insight into Mullett's behavior on shipboard.



NEW BEDFORD WHALING MUSEUM

SUMMER 2010 CALENDAR

FAMILY PROGRAMS

All Hands On

Every Monday, July 5 through August 16
10:00 a.m. – 12:00 p.m.

Docents will be available to answer questions, read stories about whales and whaling, and encourage children to investigate the contents of Discovery Sea Chests. Plan your arrival at any time during these hours and explore the museum at your own pace.

Science Tuesdays

July 13, July 27, August 3, August 10, August 17
10:30 a.m. – 12:30 p.m.

Join our teen apprentices in the Jacobs Family Gallery as they examine and explain a variety of marine and whale science topics. These programs feature hands-on learning and keepsakes from the activities.

Highlights Tour

Every Tuesday, July 6 through August 17
2:00 p.m.

Join a docent for a 45-minute tour that focuses on the highlights of the Museum's collection. The tour will leave from the front desk.

Signal Flags

Every Wednesday, July 7 through August 18
10:00 a.m. – 12:00 p.m.

Maritime signal flags are a way of representing individual letters of the alphabet in signals to or from ships. Children will learn about signal flags and create a banner to take home as a souvenir.

Sailors' Valentines

Every Thursday, July 8 through August 19
10:00 a.m. – 12:00 p.m.

Children will learn how to make Sailor's Valentines, traditional gifts whalers gave their wives and sweethearts upon returning from a voyage. Take your valentine home as a keepsake.

Highlights Tour

Every Friday, July 9 through August 20
11:00 a.m.

Join a docent for a 45-minute tour that focuses on the highlights of the Museum's collection. Tour will leave from the front desk.

Family Friendly Fridays

Every Friday, July 9 through August 27
1:00 p.m. – 3:00 p.m.

Family Friendly Fridays will feature a different family program each week. This program is supported by a grant from the New Bedford Cultural Council, a local agency which is supported by the Massachusetts Cultural Council, a state agency.

All family programs are FREE for children with a paid adult admission.

Sponsored by:  

Herman Melville Family Day

July 31
11:00 a.m. – 2:00 p.m.

Join us for a fun-filled day celebrating Herman Melville's birthday. Activities will include a reading of a children's version of Moby Dick, a science activity and an art project. The winners of the Melville Art Contest will be announced and we will end the day with some birthday cake!

EXHIBITIONS

A Hunt for Knowledge Exhibit Opening

Friday, May 28, 5:30 p.m.

This wonderful exhibit addresses questions frequently asked by visitors about the status of current efforts to study and protect whales. The exhibit contains artifacts and information on a wide variety of topics including satellite tracking equipment, a photograph of Fargo the whale-scat-sniffing dog, and fishing equipment used to reduce the likelihood of whale entanglement. Museum staff worked cooperatively with several active researchers to collect materials for the exhibit. Come see if you can identify right whales by their unique markings or listen to the diverse sounds and songs of different types of whales.

New Exhibit: Photography from the New Bedford Standard, 1895-1920 Exhibit Opening

Thursday, June 17, 1:00 p.m.

The Whaling Museum is fortunate to hold, through gifts of The Standard-Times, Everett S. Allen, and John D. Wilson, a collection of dry-plate glass negatives made between the years 1895-1925. These images were produced to illustrate stories in the New Bedford Standard, forerunner to the Standard-Times. The earliest of them were part of the nascent halftone printing process which quickly took hold and added a new dimension to the printed page. This exhibit in the Museum's San Francisco Room will examine newsworthy people, events, and places in the New Bedford region during the transitional decades that saw the end of the horse-and-buggy era and the emergence of a modern city. Curated by Michael Michael Lapides, Director of Digital Initiatives / Curator of Photography.

ODHS Wattles Family Gallery Exhibit Opening

Saturday, June 26, 3:00 p.m.

Gala Ribbon-Cutting Ceremony

The public is cordially invited to join the Board of Trustees, Mayor Scott W. Lang and elected officials at a Gala Ribbon-Cutting Ceremony to re-open the 103 year old Water Street Entrance of the Old Dartmouth Historical Society's original museum space, now restored as the Old Dartmouth Historical Society Wattles Family Gallery.

Grand Re-Opening of the Bourne Building

August (Time and date to be announced)

Join the Board of Trustees for a gala ribbon cutting at the Old Dartmouth Historical Society's largest building of the Whaling Museum complex atop Johnny Cake Hill: The Jonathan Bourne Building. Erected in 1915, the newly restored interior includes refurbishments to the sails and rigging of the Lagoda, the world's largest ship model.

Gala ribbon cutting of the new Azorean Whaleman Gallery

September 10, 6:00 p.m.

The Azorean Whaleman Gallery provides the only permanent exhibition space in the United States that honors the Portuguese people and their significant contribution to the maritime heritage of New Bedford, the region and the nation. The exhibition will chronicle the Azorean/American cultural exchange of the 19th centuries, and through a shared whaling heritage, its importance to the growth of the Greater New Bedford region throughout 20th Century. The exhibit will focus on a cultural overview of the Azorean Archipelago and the Azorean diaspora, the whaling vessels that frequented the "western islands," and the people that tied New Bedford to them, as related through the art and artifacts of both locations from the whaling era to the present.

PERFORMANCES

After Hours

Last Friday of the Month, 6:00 p.m. – 8:00 p.m.

There is no better way to start off the weekend! \$5 for Museum members and Cardoza's Rewards cardholders. \$10 for general public, 21 and older only. Visit www.whalingmuseum.org for more information

Nate Mott Band
Friday, July 30

Infusion Experience
Friday, August 27

Shawn Monteiro and the New Bedford Jazz Quartet
with John Harrison & Jim Robataille
Friday, September 24

Pumpkin Head Ted
Friday, October 29

Blues Train
Friday, November 26

City Celebrates!

July 15, 22, 29 and August 5, 19, 26 5:00 p.m. – 8:30 p.m.

John Mock Performance

August 5, 7:30 p.m., Museum Plaza

From the Shoreline concert presentation John Mock—a show that combines his maritime-themed folk/classical music, performed on guitar, concertina and whistle, and his fine art photography of coastal scenes from New England, Ireland and Scotland. Find his CD "The Day At Sea" in the Museum Store

Triton Brass: Music for a Summer Eve

Thursday evening, July 22, 7:30 p.m.

A good, old-fashioned town band concert! Based in Boston, Triton Brass is an exciting musical collaborative comprising five of the region's most promising young brass artists. Four of the five members of Triton Brass are also members of the New Bedford Symphony Orchestra. Triton is in its second year as artists-in-residence at The Boston Conservatory. For more information about Triton Brass: <http://www.tritonbrass.org/>

New Bedford Symphony Orchestra Winds

Down to the Sea In Ships

Friday afternoon, July 30, 3:00 p.m.

A musical celebration of all things nautical in honor of Herman Melville's birthday on August 1. Features the outstanding wind and brass players from the NBSO in a concert of unique pieces, some arranged especially for this performance, with the common focus of sailing, fishing, and the sea.

New Bedford Symphony Orchestra String Quartet

Elegant Evenings

Thursday evening, August 19, 7:30 p.m.

The NBSO String Quartet is comprised of some of the finest performers in the NBSO, and will present a program of diverse works written as elegant and entertaining music for an evening in the "parlor." Charming, witty, diverting – the perfect recipe for a summer evening concert!

New Bedford Symphony Orchestra Winds

Winds of Change: a Program of Music for Winds from Four Centuries

Friday afternoon, August 27, 3:00 p.m.

Explore the glories of wind repertoire from the 18th Century to the present with the outstanding wind and brass players from the NBSO as they present exceptional representatives of wind repertoire from Mozart's time to 2005!

EVENTS AND LECTURES

AHA! New Bedford: Walking Tours

Thursday, June 10, 5:00 p.m. – 9:00 p.m.

AHA! is a monthly free celebration of arts and culture in New Bedford. Museum and programs open to the public, sponsored by Bank of America. **Free admission.** For more information on all AHA events, visit: ahanewbedford.org

Day of Portugal

4:00 p.m. – 8:00 p.m., Jacobs Family Gallery

The museum celebrates 'Dia de Portugal' with Azorean Artisans demonstrating traditional crafts in the Jacobs Family Gallery.

Communities of New Bedford Lecture Series: So Ends This Day: The Portuguese in American Whaling, 1765-1927

7:30 p.m., Museum Theater

Dr. Don Warrin author of this new book will provide an overview of this long overlooked area of whaling history. Nathaniel Philbrick writes, "For far too long the Portuguese contribution to American whaling has been relegated to the sidelines of history. This meticulously researched and well-written study puts the emphasis where it rightfully belongs." The book is being published by the Center for Portuguese Studies and Culture at UMASS Dartmouth. Book signing to follow.

New Bedford Celebrates Summerfest!

Saturday & Sunday, July 3 & 4

AHA! New Bedford: Kids Rule

Thursday, July 8, 5:00 p.m. – 9:00 p.m.

AHA! is a monthly free celebration of arts and culture in New Bedford. Museum and programs open to the public, sponsored by Bank of America. **Free admission.** For more information on all AHA events, visit: ahanewbedford.org

Communities of New Bedford Lecture Series: The Essential Islands: The Azores, Cape Verde and the West Indies

7:30 p.m., Museum Theater

Whaling Museum Maritime Curator, Michael Dyer, will discuss the importance of the Azores, Cape Verde and the West Indies to the American whaling industry.

Over The Top, Around the World! A Gala Summer Fundraiser

Saturday, August 7, 1:00 p.m. – 3:00 p.m.

Join us for this gala summer celebration to benefit the New Bedford Whaling Museum. Over the Top is a casually elegant, fun-filled evening featuring a variety of delectable food, fabulous entertainment, and a live and silent auction of remarkable items. For reservations, call 508-997-0046 ext. 115.

AHA! New Bedford: Summer Sounds

Thursday, August 12, 5:00 p.m. – 9:00 p.m.

AHA! is a monthly free celebration of arts and culture in New Bedford. Museum and programs open to the public, sponsored by Bank of America. **Free admission.** For more information on all AHA events, visit: ahanewbedford.org

Communities of New Bedford Lecture Series: The Azores: From Whaler's Refuge to Sailor's Destination

7:30 p.m., Museum Theater

Victor Pinheiro, President of the Azorean Maritime Heritage Society and avid sailor, will trace the historical relationship between New Bedford and the Azores and highlight the cultural ties that still bind the two locations.

AHA! New Bedford: New Bedford Cultures

Thursday, September 9, 5:00 p.m. – 9:00 p.m.

AHA! is a monthly free celebration of arts and culture in New Bedford. Museum and programs open to the public, sponsored by Bank of America. **Free admission.** For more information on all AHA events, visit: ahanewbedford.org

Meet the Azorean Regatta Rowing Teams

5:00 – 9:00 p.m., Casa dos Botes

Ilhas Da Bruma Folkloric Dancers

6:30 p.m., Museum Plaza

Communities of New Bedford Lecture Series: Alfred Lewis and the American Dream

7:30 p.m., Museum Theater

Dr. Frank E. Sousa will examine the idea of the American Dream as literary motif in two published novels and a narrative poem by the Portuguese-American writer Alfred Lewis (1902-1977). Dr. Sousa is Professor of Portuguese and Director of the UMD Center for Portuguese Studies and Culture.

DESTINATION
NEW BEDFORD

**AHA! (Art, History & Architecture)
New Bedford**

Downtown Cultural Night with 42 venue partners every 2nd Thursday.
ahaneewbedford.org

ArtWorks!

384 Acushnet Avenue
Galleries, classrooms, ceramic studios, A/V computer lab, and teen arts center.
artworksforyou.org

Buttonwood Park Zoo

425 Hawthorn Street
Ten acres with 30 exhibits and more than 200 animals.
bpzoo.org

Ernestina

10 State Pier
Schooner Ernestina is the last surviving transatlantic packet to carry immigrants to America under sail.
ernestina.org

Fire Museum

51 Bedford Street
Set in an 1866 firehouse, it features restored apparatus, vehicles, living quarters, and old uniforms for kids to try on.

Ft. Taber/Ft. Rodman Park & Military Museum

1000c Rodney French Blvd.
This 47-acre park features a Civil War era fortress, walking paths overlooking Buzzards Bay and a community-run museum of the region's military history.
forttaber.org

Gallery X

169 William Street
A contemporary, cooperative of visual, performing and literary artists.
galleryx.org

New Bedford Art Museum

608 Pleasant Street
The New Bedford Art Museum engages the public in experiencing, understanding and appreciating art.
newbedfordartmuseum.org

New Bedford National Park Service

33 William Street
The only national park site dedicated to preserving and interpreting America's nineteenth century whaling story.
nps.gov/nebe

New Bedford Symphony Orchestra

Zeiterion, 684 Purchase Street
One of the oldest regional orchestras in the nation, the NBSO performs a full range of orchestral repertoire.
www.nbsymphony.org

Ocean Explorium

174 Union Street
A center for ocean science public education, the Explorium consists of a series of living aquatic environments and interactive exhibits.
oceanexplorium.org

Rotch-Jones-Duff House Garden & Museum

396 County Street
One of the finest surviving examples of residential Greek Revival architecture, the house (1834) and gardens reveal the city during its golden age.
rjdmuseum.org

Seamen's Bethel

15 Johnny Cake Hill
Built in 1832, the Bethel continues today as a house of prayer and a standing memorial to all New Bedford mariners lost at sea.
portsociety.org

**University Art Gallery,
UMD Star Store Campus**

715 Purchase Street
Home to a number of impressive exhibition spaces, it features exhibitions of local, national, and international renown.
umassd.edu/cvpa/universityartgallery

Whitfield-Manjiro Friendship Society

11 Cherry St., Fairhaven, MA
The WMFS operates the historic Whitfield House and fosters the Sister City relationship between Fairhaven/New Bedford and Tosashimizu, Japan.
manjiro1.tripod.com

A Working Waterfront

A famous old whaling port, it continues to earn its living from the sea. Today, New Bedford is an authentic seaport city with a large fishing fleet and working waterfront.
ci.new-bedford.ma.us/Tourism

Zeiterion Performing Arts Center

684 Purchase Street
The "Z" offers performing arts programming of excellence that inspires, educates, engages and entertains.
zeiterion.org

**IN
DEPTH**

**A Brief Look at Azoreans
and Cape Verdeans in the
American Whaling Industry**

By **Donald Warrin**, Ph.D., University of California, Berkeley

So Ends This Day: The Portuguese in American Whaling, 1765-1927, will be published this spring by the University of Massachusetts Dartmouth. It is a story of the American whaling industry, from

its remote beginnings to its anticlimactic end, albeit told from a particular perspective, that of the Portuguese—at the time almost exclusively Azorean or Cape Verdean islanders—who, over the course of the industry, assumed an increasingly important role. As T. Bentley Duncan has observed (1972, 1), "Small islands situated in the midst of seas and oceans, remote from the continental land masses, often possess a high importance in communications, navigation, and strategy—an importance out of all relation to their size and resources."

Such was certainly the case with the Portuguese archipelagoes of the Azores, situated some 1,000 miles west of Lisbon; Cape Verde, lying off the coast of Senegal; and Madeira, west of Morocco, from the sixteenth through the nineteenth centuries. There is considerable evidence that the Azores and Madeira had been visited by Italian and Portuguese mariners in the fourteenth century. But the traditional dates of discovery are: Madeira, ca. 1418-20; Azores, ca. 1427; and Cape Verde, ca. 1456. The settlement of the island of Madeira and neighboring Porto Santo began soon after discovery. That of the Azores took place during the 1440s, and Cape Verde, by the early 1460s. The settlement patterns of the Azores differed significantly from that of Cape Verde. To the former came not only Portuguese from the mainland but also a number of Flemings. On the other hand, under the Portuguese, the relatively infertile Cape Verde islands, lying some 300 miles west of the coast of Senegal, became deeply involved in the slave trade. Slaves from the African mainland were employed on the local plantations, and the archipelago became an entrepôt for the Portuguese slave trade with the Americas.

In 1975 Cape Verde won its independence from Portugal, and the following year the Azores and Madeira became autonomous regions of the nation.



Bark Wanderer on the rocks at Sow and Pigs Reef, Cuttyhunk, August 16, 1924.

Filling out a Crew in the Islands

One of the ways to fill out a whaling crew was to leave port shorthanded and pick up men on the voyage out. Since it was common for American whaling vessels to call at the Azores for supplies on the outward voyage, it early became the practice

to sign on men, especially from the western group of the islands: Flores, Corvo, Faial, Pico, and São Jorge; as well as occasionally from those islands to the east. Young men were picked up from Cape Verde as well, Brava and São Nicolau becoming the most common points, al-

THE LOFTS AT WAMSUTTA PLACE
is pleased to be part of the New Bedford community.

Historic Wamsutta Mills is now a thriving, elegant, loft-style apartment community.

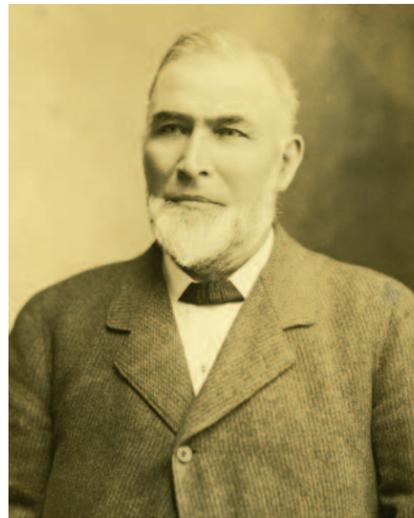
Recipient of WHALE's prestigious SARAH H. DELANO AWARD
for outstanding rehabilitation of Wamsutta Place and
THE 2009 GREATER NEW BEDFORD ECONOMIC IMPACT AWARD
for contribution to the economic development of the region.

Please visit our website, loftsatwamsuttaplace.com. Call us at 508.984.5000 or come by any time to visit our furnished models. 75 Wamsutta Street, New Bedford

though other islands were often visited. Other islanders from the South Pacific and later the West Indies helped to fill out a whaleship's crew. Limitations of language and education, and some Yankee prejudice, would most generally keep them from a mate's berth in the early years. But, nevertheless, they might sign on again and again in the hope of accumulating a nest egg to sustain them once again in their native land. Sailing on an American whaler, especially for the Portuguese, was also a way to new settlements in New England, California, and beyond.

Early Portuguese on the Quarterdeck

The first well-documented voyage of an American whaling vessel under Portuguese command was that of the ship *Liverpool* of New Bedford (1838-40) under Captain Joseph Thomas, born on



Portrait of Thomas Luce.

the island of Terceira, Azores. Again under his command in 1840-42 the *Liverpool* whaled in the Indian Ocean. His final voyage, to the Northwest Coast in the ship *St. George*, was relatively brief (eighteen months) but successful.

In fact, although the Portuguese still formed a relatively minor component of the American whaling fleet at this time, a number of natives of the Azores and Cape Verde had begun to ascend to the highest



Horta, Faial, Azores.

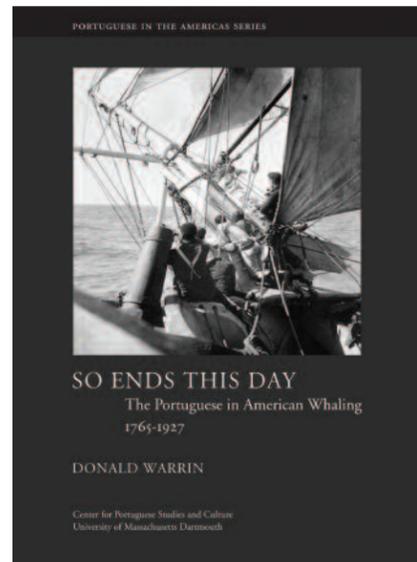
levels of shipboard responsibility. Severino D. Pierce [Pires] was born on the island of Brava, Cape Verde, about 1817. His first recorded service is aboard the ship *Magnolia* of New Bedford (June 1845-Oct. 1848). He then served as second mate of the ship *Gratitude* (Dec. 1848-May 1851). In November of 1848, between these two voyages, Pierce managed to travel to Stonington, Connecticut, where he married Harriet H. Nichols. Within a fortnight he was off on the *Gratitude*. A month after his return Pierce sailed on a three-year voyage as mate of the ship *America* of New Bedford (June 1851-June 1854). Clearly, participation in the whaling industry was not conducive to an ordinary home life.

Shoreside Activities

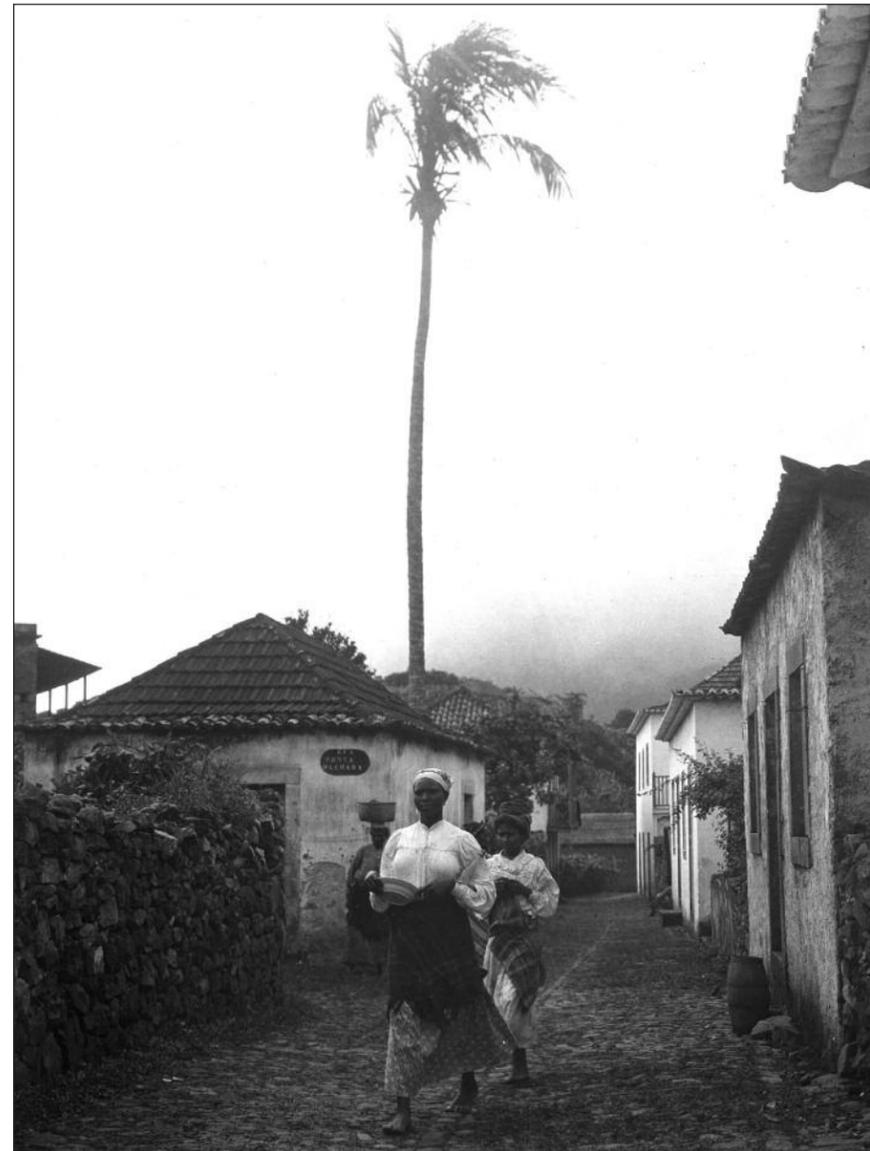
One of the most successful Portuguese involved in shoreside activities was Thomas Luce. Born on the island of Flores in 1827 or 1828, he came to the U.S. in August of 1843 aboard the bark *Brunette* of Falmouth. Captain Edward M. Luce took a liking to the youngster; his own young son, Thomas R. Luce, having recently died. Becoming a father figure to the young Azorean, Luce saw that he adopted the name of his late son.

Luce sailed the next year as an ordinary seaman on the ship *Roman II* of New Bedford at a 1/170 lay, returning in July of 1847. As he had signed with an X for the name Thomas Luiz, it is apparent that at this date young Luce was, like so many of his compatriots, illiterate. In 1849 he tried his hand, evidently somewhat suc-

cessfully, at mining in California during the Gold Rush. Upon his return he established himself in the cooperage business and, in 1852, married Hannah, the daughter of Captain and Mrs. Luce. In later years Luce was active as a shipping agent. Starting with a small-percentage ownership in 1867 of the New Bedford whaler *Robert Edwards*, he eventually became the major or sole owner of such vessels as the schooners *Antarctic*, *Francis Allyn*, *Charles H. Hodgdon*, *Clara L. Sparks*, *Era*, *Mary E. Simmons*, *Pearl Nelson*, *Sarah W. Hunt*, *Star King*, and the barks *Desdemona*, and *Gay Head II*.



Don't miss Dr. Warrin's lecture, *So Ends This Day: The Portuguese in American Whaling, 1765-1927*, on June 10 at 7:30 p.m. in the Museum Theater. Published by the UMD Center for Portuguese Studies and Culture, his new book will be available for signing.



Brava, Cape Verde.

Effects of the Civil War

With the Civil War the great period of American whaling came to an end, although the industry would be relatively prosperous for a diminishing number of participants into the next century. Of all the wartime damages to the whaling industry the most destructive were the activities of the Confederate warship *Shenandoah* under Capt. James I. Waddell. Operating late in the war and continuing, in fact, after the war had ended, Waddell managed to decimate the western Arctic fleet, burning twenty vessels and—because he had not sufficient room for prisoners—bonding four more to carry them to port. By the summer of 1865 the depredations of Waddell and the *Shenandoah* were well known among the Arctic whalers.

Joseph F. Francis, a native of Pico, Azores, and a seaman on the ship *Milo* of New Bedford—also a future whaling master himself—recalled many years later the day that Captain Waddell interrupted a pleasant gam between three New Bedford masters and the ensuing destruction. The *Milo* was cruising at the time in the Bering Sea, some twenty-five miles eastward of the Siberian coast. Nearby were the bark *Jireh Swift*, Captain Thomas W. Williams, and the ship *Sophia Thornton*, under the command of veteran master, Moses G. Tucker—both sailing out of New Bedford. The latter ship had just come up from Honolulu loaded with fresh provisions, and the captains were aboard her sharing the latest news when a cry from the masthead alerted them to an

approaching steamer. Fearing the worst the *Sophia Thornton* and the *Jireh Swift* made all sail in an attempt to escape. Both were no match, however, for the *Shenandoah*; and soon they were run down—not without a cry of protest from Captain Williams that could have come from the mouth of any of the masters of the twenty-four whaleships bonded or burned by the Confederate privateer.

Francis recalled that, as the *Shenandoah* approached the *Jireh Swift* Captain Williams vented to Waddell, calling him a coward and suggesting he should be somewhere south in the Pacific taking on the Union's men-of-war instead of destroying these defenseless whalers. Williams at that point shouted to Waddell to come on to his quarterdeck and fight him. If Waddell thrashed him, then he could burn the *Jireh Swift*, but if Williams won, then he and his vessel should be left to go in peace, "but not award was said from the Privateer, she sent her prize crew on board to cut away the mast[s] and then set fire to her and in short time the Bark Jerry Swift was all in a blaze (Francis 1915)." The *Milo*, which had been boiling at the time and was on short sail, could not even make an attempt to escape. It was bonded by Waddell and given the task of returning the *Shenandoah's* prisoners to San Francisco.

The Post Civil War Era

By 1875 two trends were apparent—the industry was shrinking, and the Cape Verdean presence was increasing rapidly. That year there were fifty-eight voyages out of Buzzards Bay. A compilation of fifty-four of these shows that twenty-nine percent of the whalers were Portuguese, with more than half of these (fifty-four percent) from Cape Verde. Factoring in the additional Portuguese customarily signed on at the islands, this figure corroborates Elmo Hohman's estimate that by 1880 the crews of the New Bedford whaling fleet consisted of one-third each of Americans, Portuguese, and others.



Capt. A. C. Corvello and wife.

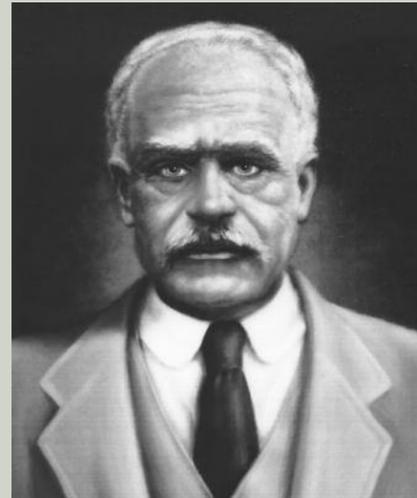
The Experiences of Two Twentieth-Century Whaling Masters

Antonio C. Corvello (1879-1920) was born on the island of Flores and came to the U.S. at the age of fourteen aboard the whaling brig *Frances A. Barstow*. His commands came late in the industry at a time when, due to the difficulty of obtaining crew members, it often became necessary

to entice men to sign on through various subterfuges. Ill-prepared for such voyages these men would often desert at the first port of call, usually at the island of Faial, Azores. One method of avoiding desertion was simply not to call at any port. That was the tactic of Capt. Corvello when he kept the schooner *Pedro Varela* away from port in the Atlantic for six months, only to contribute to the dissatisfaction that led ultimately to the so-called “mutiny” of 1911. As was typical at the time, the captain, officers, and boat-steerers were Azorean and Cape Verdean, while the greenhorns “were a motley gang of Americans, small-time criminals, a self-confessed murderer, a drug addict and peddler, and a burglar.” (Poole 1977, 135) Discontented with the cramped quarters in the forecabin and the quality of the food, these men, after complaining in vain to the captain—and being placed on short rations for it—took it upon themselves to throw overboard most of the whaling implements as well as smashing the windlass and the tryworks. Thus the captain was forced to head for Faial, from where the “mutineers” were eventually taken by a Navy ship to the U.S. where they were tried and convicted, but shortly thereafter released from prison—for this had not technically been a mutiny, since no one had refused to take orders, nor had they attacked anyone, nor even planned to take the ship by force.

On a later voyage Captain Corvello was fortunate to survive a true mutiny. It was August, 1917, and U-boats were prowling the Atlantic—not a good time to gather a crew for an extended cruise in those seas. Just a few days after Corvello sailed the bark *Greyhound* out of New Bedford, a pod of whales was sighted and three boats lowered. Only five men plus the captain remained on deck. As the cook and mess boy were at work in the galley they were attacked by two men, and the former suffered a serious knife wound. Corvello, who was occupied in training his glasses on the boats, heard a noise and catching sight of someone brandishing a large knife, made for the rigging; and there he was able to set the flags informing the boats to return immediately. The mutineers were soon subdued and put in irons. The *Greyhound* continued to whale for three more months, before coming into Barbados, whereupon the mutineers reportedly slipped away before they could be handed over to the authorities.

John T. Gonsalves was born on the island of Brava in 1858. At the age of eleven he shipped as cabin boy on the whaling bark *Roman II* out of New London. For many years he followed the sea in whalers and even spent a stint coasting and barging, as well as participating in the Cape Verde packet trade. One of his most perilous experiences took place during World War I. The Atlantic was an especially dangerous place at that time with the threat from German U-boats. In June of 1918 Capt. Gonsalves abruptly brought in the schooner *A. M. Nicholson* after a frightening experience with one. As he related his experience to a reporter:



Capt. John T. Gonsalves. Image courtesy of Daniel Rodrigues.

The submarine glided alongside the *Nicholson* and then shot across my bows. I gave him the American flag but he didn't answer and submerged. I thought he was an American craft, but when he submerged without answering my flag I grew suspicious, and when he went down I went to the south'ard to try to get out of his way. I had not sailed very far when up came the submarine again, and I gave him the American flag again.

This time the submarine gave me back the German flag with another flag beneath it, and ordered us to heave to at once. He gave us a gun across our bows to emphasize the fact that he wanted us to stop, and we were not long in going into the wind, and dropping our boats. We put all our crew, some 25 men into two whaleboats, and according to instructions, pulled alongside the submarine, after pulling alongside our vessel for some time. We didn't take time to let the sails down, thinking

AZOREAN WHALEMAN GALLERY

Opening Day | September 10, 2010

that we might get a shot or a torpedo any minute.

The submarine steamed alongside my boats, and her captain sang out: “What is your vessel doing?”

“Catching sperm whales,” I replied.

“Catching any other fish?” he asked me, and I told him we were not.

“For God's sake, captain,” I said, “don't sink this vessel, I am a poor man and it will ruin me, as I am a big owner in her.”

With that, the officer, and I think he was the mate, laughed, and said he would report to the captain. He saluted another officer who proved to be the captain, who hailed me, and said, “Don't you know that it is a poor time to buy vessel property when people are at war?”

“I bought this craft before the war started,” I answered.

Noting Gonsalves's accent the German captain inquired as to his nationality. When Gonsalves mentioned that he was Portuguese the German softened his stance, praising the Portuguese as great mariners. Then, as Gonsalves noted,

The German captain caught sight of the *Ellen A. Swift*, Captain Dunham, whaling a little ways from me and he asked me what the craft was, and what she was doing. I told him it was a whaler, like us, and he waved his hand at me, and said, “You get aboard your vessel, and get home as quick as you can, and tell the other vessel to go in with you, and don't you let me catch you out this way again.”

Well, you can believe that I didn't stop to whale it any more. I spoke the *Swift* the next day, and we came home together. After leaving me, the submarine made over towards the *Swift*, and just as she was about to speak that whaler she

sighted a big steamer (supposed to have been the Norwegian steamer sank last Wednesday), and leaving the *Swift* she went over and sank the steamer. The *Swift* and the *Nicholson* kept company and came in together.

(*New Bedford Morning Mercury*, 15 Mar 1928.)

Portuguese Across the Globe

One result of the Azorean and Cape Verdean participation in American whaling were settlement patterns in New England, California, and Hawaii. But smaller communities developed as well in such diverse places as Alaska, New Zealand, and the various Pacific atolls. In ports that were commonly frequented by American whaleships, such as Talcahuano, Chile; Paia, Peru; Mangonui, New Zealand; and many others, it was common to find Portuguese sailors awaiting a voyage out or even, perhaps, thinking about settling down. For example, the bark *Alice* of Cold Spring Harbor, while at Tasmania (then known as Van Diemen's Land) in 1852, took on Manuel and Charles Sylva as seamen, and while at Hilo in March of the following year, signed on Francis and Philip Silva as ordinary seamen for the season, discharging them in Honolulu that November.

Joshua Beane, sailing on the whaling bark *Java* under Captain Manuel Enos (born on the island of Pico) in the mid-1860s, remarked on the Portuguese presence in the western Pacific when the bark called at the Bonin Islands, southeast of Japan. He noted that there “were living a curious crowd of some fifty or sixty people, white, black and brown. There were Americans, Chimeros, Portuguese and Kanakas. Mr. Brava, a Cape de Verd Islander from the island of Brava, was said to be the richest man among them, owning a beach and many acres of fertile land, which he had occupied for more than twenty years (Beane 1905, 280).”

AZOREAN WHALEMAN COMMITTEE

Thomas Alves
Manuel Branco
State Rep. Antonio F. D. Cabral
Hon. Armand Fernandes
Dr. Graca Fonseca
Fernando Garcia
John Garfield
Manuel Goulart
Eugene Monteiro
Superintendent Jennifer Nersesian
Rita Pacheco
Alda Petitti
John Pinheiro
Victor Pinheiro
Juliette Rocha
Dr. Brian Rothschild
Calvin Siegal
José Soares
Dr. Frank Sousa
David Tatlock
João Gomes Vieira
Janet Whitla

And that is just a small part of the story of the participation of these men, and at times their wives, in the American whaling industry, as recounted in *So Ends This Day*. 🍷

Works cited

Beane, Joshua F. *From Forecastle to Cabin: The Story of a Cruise in Many Seas*. New York: The Editor Publishing Co., 1905.

Duncan, T. Bentley. *Atlantic Islands: Madeira, the Azores and the Cape Verdes in Seventeenth-Century Commerce and Navigation*. Chicago: University of Chicago Press, 1972.

Francis, Joseph F. Memoir. Joseph and Frank Vera Papers, MSS B97-13, Old Dartmouth Historical Society.

Hohman, Elmo Paul. *The American Whaleman*. New York: Longmans, Green & Co., 1928.

Poole, Dorothy Cottle. “Mutinous But Not Mutiny.” *The Dukes County Intelligencer* 18 (May 1977):135-40.

The Museum appreciates the cooperation of the Center for Portuguese Studies and Culture at the University of Massachusetts Dartmouth in making publication of this article possible.



Over the Top, Around the World

Join our Annual Summer Celebration / August 7, 2010

To benefit the New Bedford Whaling Museum

Delectable dishes, colorful entertainment, and a top shelf bar from Cardoza's Wine and Spirits.

Live and silent auction items including:

A trip to the Azores • A week's stay at a private home in London • A weekend stay at a private home on Nantucket
Fabulous antiques • Sports tickets, and more!



TICKETS

SPONSOR: \$2,500 + (includes)

Ten tickets and VIP reserved seating for your guests
Invitation to a VIP auction preview reception prior to the event
Acknowledgement on the Formal invitation
Recognition in the Evening Program and Auction Catalog
Invitations to private Museum events and behind-the-scenes tours throughout the year

TABLES OF TEN: \$1,500

PATRON: \$500

For two tickets and recognition at the event

INDIVIDUAL TICKETS: \$125 (each)

Call for reservations 508 997-0046 ext. 115

OVER THE TOP, AROUND THE WORLD COMMITTEE

Barbara Ferri, Co-Chair
Carolyn Willard, Co-Chair
Louise Schwartz, Auction Chair
A. Christine Burgess
Richard Donnelly
Judge Armand Fernandes

Mona Ketcham
Sally Lutz
Laura McLeod
Sarah Mitchell
Susan Rothschild
Deborah Simpson

EVENT SPONSORS

Presented by:

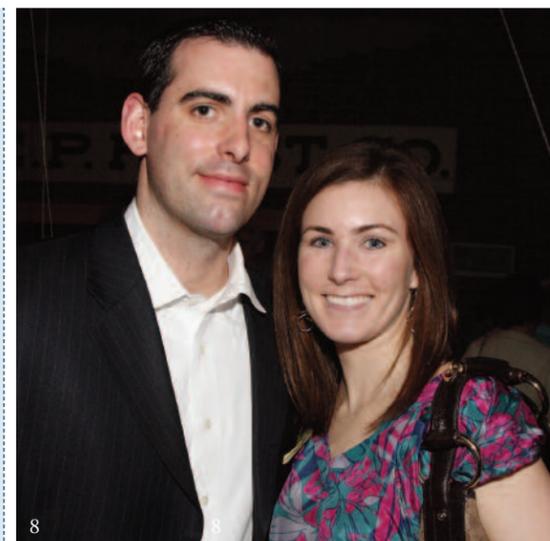


Sponsored by:



Proceeds will help underwrite the Museum's programming that serves 100,000 children and adults each year.

WHALING MUSEUM EVENTS



BERMUDA SHORTS & KNOBBLY KNEES MARCH 12, 2010

1. Gene Monteiro and Patty Jayson, Event Chairs.
2. Lloyd Macdonald and Michele Taipale.
3. Rep. Antonio and Jessica Cabral.
4. Eugene Lonergan and Russell Fearing.
5. Matt and Kristin Morrissey.
6. John and Emily Pinheiro.
7. Christine Burgess, Carolyn Willard, and Diane Pontiff.
8. Event Sponsor, Henry J. Wheelwright of UBS Financial Services, Inc., with fiancée Kimberly Shepherd.

All photos taken by local photographer John Hughes

Curatorial Vignettes

NEW DIGITAL ARCHIVE UNDERWAY

By **Michael Lapidis**, Director of Digital Initiatives / Photo Curator

The Adaline H. Perkins Rand Photography Archives is now the Adaline H. Perkins Rand Photography and *Digital Archives*, an expanded name for an expanded mission. This name change represents the merger of the existing Photography Department with the new Department of Digital Initiatives. But what is a New Bedford Whaling Museum digital initiative, and why would it need a department of its own? Further, why is the digital archive linked to the photography archive; what is the connection?



Digitally manipulated image combines the "Portrait of Captain Mercator Cooper" (1883.45.1) with an iPod.

Today's Digital Era, characterized in part by an explosion of media types and applications, leads us to recognize the need for an institutional archive dedicated to electronic files. Linking of the Digital and Photographic Archives began as a result of a shared dependence on and connection to technology.

Within the Photography Archives, the history of photography can be viewed as a series of technological advancements. Arguably, over the last 170 plus years, there has been no greater shift in how photographs are made, or distributed, than what we have experienced recently. Silver based film has given way to electronic capture and digital media, and through the growth of the internet, the computer monitor now challenges for primacy in how people encounter museum collections. Currently there are more online visitors than visitors through our front doors, and this gap will only continue to grow as our web-based content increases along with our ability to create and manage it. The Department of Digital Initiatives recognizes that we must continue to create and sustain compelling content for this growing audience.

A broad definition of a digital initiative would be any project, process, or enterprise that is computer borne, or has migrated to the computer, and that improves access to museum collections, information, programs, or products. Much as Gutenberg's printing press altered civilization forever, now the computer, through the web, changes how information and knowledge are created and shared. The web, like the printing press before it, substantially increases the distribution of all kinds of information, including access to primary source materials as well as related scholarship.

The Museum got its first computer in the early 1990s. Within the decade to follow, while there were a few more machines, they were still mostly isolated from one another except through sharing via external media. This disconnection was recognized and addressed by the Museum in 2001, and with the help of an Institute of Museum and Library Sciences grant the Museum's curatorial and library staff began the process of populating our just installed collections management database. The creation of the Museum's collections database became the basis for what could be considered our groundbreaking digital initiative: offering an online version of this database. Initially we posted around 25,000 records, a majority with associated image surrogates. Today, we have well over 40,000 discrete records representing a substantial piece of our overall collections. This was a major turning point, and continues to be a growing asset.

Digital content of all varieties is growing exponentially. As we generate more and more, it becomes apparent that special care is required. One could argue that digitized materials, and content that is "born digital," are in some ways more "fragile" than some historic material. With digital content there is both a blessing and a burden that result from having a machine between us and it. The machine supercharges the distribution of the content, and the ability to organize and share it, but then inevitably machines break, associated software or media become obsolete. The digital age brings to the fore critical issues related to data preservation, integrity, and migration. It is fair to say that for many, paper is still the medium of last resort, a safer haven. When lightning strikes, when electricity fails, paper still works, it is tactile, it is concrete, we can hold it in our hands. It still makes a very nice complement to anything digital.

Digital initiatives tend to be collaborative among staff, volunteers, community members, and consultants. This new department is designed to encourage entrepreneurial thinking, developing a space for ideas to germinate and to encourage interaction. Projects tend to be both structural, in the sense of foundation building, and content driven. 🚢

Here are some of our current digital initiatives to be completed in 2010.

Website redesign (www.whalingmuseum.org): the goal is to transition from a static to a dynamic website.

Museum blog (<http://whalingmuseumblog.org>): rich with behind the scenes information, timely updates, and articles.

Exhibit audio tours: available from the Frontdesk or our website. The production of these tours has

been supported by the National Park Service and by the Melville Society Cultural Project.

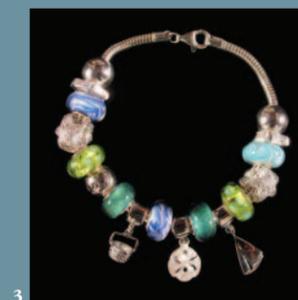
Oral History Project: migrating existing recordings to digital formats and creating new ones.

Crewlist Project: creating a public access database for with the names of men who sailed from New Bedford on whaling vessels. This project is in cooperation with the New Bedford Port Society.

Most readers of *The Bulletin from Johnny Cake Hill* will no doubt find this issue in standard printed form, mailed as a benefit of Museum membership. A small but growing number of readers might have clicked onto it care of Google or Yahoo, or navigated to our website 'News' section to find it. Content digitally delivered, like whalers and whaleships that sailed the seven seas, can serve as a link between New Bedford and the world. Wherever you are, sail with us.

New arrivals
for 2010

Unique gifts exclusively at the Museum Store



- 1) *American Landscape and Seascape Paintings*. The Museum's latest book on the best of its painting collection. Available in late June.
- 2) Finely casted miniature of the Little Navigator, traditional mascot of the Old Dartmouth Historical Society. A great gift for every Whaling Museum fan!
- 3) Select from a fine assortment of jewelry including 25 nautical charms from D'Amico, and our exclusive 'Little Navigator' charm.

We carry hundreds of titles in our book department on whaling, regional history, and maritime subjects, including many related children's topics.

Shop online at: www.whalingmuseumstore.org



ImageMakers Photographic Artists, New Bedford, MA



KEEPSAKE DAYS

"We chose the Whaling Museum for our wedding because we want to bring our children here and we know the museum will be here forever."

For weddings and other memorable special events – intimate settings from 50 to 200 people.

PLEASE CONTACT THE EVENTS
COORDINATOR AT
(508) 997-0046 EXT. 133 OR
SPECIALEVENTS@WHALINGMUSEUM.ORG

NEW BEDFORD
WHALING
MUSEUM

18 JOHNNY CAKE HILL
NEW BEDFORD, MASSACHUSETTS 02740
(508) 997-0046
WWW.WHALINGMUSEUM.ORG



NEW BEDFORD WHALING MUSEUM

18 Johnny Cake Hill • New Bedford, Massachusetts 02740-6398
508 997-0046 • www.whalingmuseum.org

NONPROFIT ORG.
U.S. POSTAGE PAID
NEW BEDFORD, MA
PERMIT NO. 29

SUMMER HOURS (June - December): **Daily 9:00 a.m. to 5:00 p.m. Until 9:00 p.m. every second Thursday of the month**

Museum is fully accessible

The New Bedford Whaling Museum is governed by the Old Dartmouth Historical Society.

Subscription to this publication is a benefit of membership. For more information about membership, call 508 997-0046 ext. 115 or visit www.whalingmuseum.org.

All rights reserved. This publication may not be reproduced in whole or part without the expressed written consent of the New Bedford Whaling Museum.



Sailing into New Bedford June 2010



at Homers Wharf



This brand new 106 room hotel is located on New Bedford's Historic Harbor and will offer guests a complimentary breakfast buffet, wireless internet, fitness center, along with an indoor pool and Jacuzzi.

Located within walking distance of the Whaling Museum, we offer you the perfect place to stay while visiting New Bedford! Discover New Bedford's rich history, it's wonderful restaurants & local wines, unique shops, diverse art galleries and a variety of antique centers.

For reservations, call 774.634.2000
or visit www.marriott.com/ewbf

owned and operated by Lafrance Hospitality Company
www.LafranceHospitality.com

BONAVENTURA PEETERS

[Flemish, 1614-1652 (Attribution)]



Whaling off Iceland

Oil on canvas

47 x 73 inches

WILLIAM VAREIKA FINE ARTS LTD

THE NEWPORT GALLERY OF AMERICAN ART &
THE NEWPORT GALLERY OF WORLD ART

212 - 214 BELLEVUE AVENUE • NEWPORT, RHODE ISLAND 02840

T: 401-849-6149 • F: 401-849-6858

W: www.vareikafinearts.com • E: info@vareikafinearts.com