FROM PURSUIT TO PRESERVATION
FROM THE HELM:

This special issue of the Bulletin includes our 2008 Annual Report. On behalf of our editorial team, I hope you enjoy the expanded format with more content and in-depth articles. I would like to use my allotted space to talk with you about a new direction for the Museum in the coming years. I do not want to dwell on the hard economic impact of the past nine months other than to make the occasional reference. However, it should be noted that our relatively strong financial position at year-end is a clear demonstration of how blest we are to have a remarkable board, staff, and membership who are devoted to this museum’s mission and cherish its place in our community.

I would like to acknowledge and underscore Chairwoman Whita’s complimentary remarks and in particular her important call-out of volunteer participation. From board and committee level guidance and policy setting, to the tactical and hands-on support of docents, the heart of this institution is stronger than ever. Please note the Inkind Gift line under Program Services on the Statement of Activities—this counts the measured hours of volunteers’ support. At a time when non-profits are constrained and staff is pushed to take on ever more responsibilities, this infusion of energy, wisdom, and work is gratefully accepted. Personifying this civic engagement is surely John Garfield for his supreme volunteer effort running this organization for almost six months last year.

The 2008 audit confirmed what the Board of Trustees scrutinized on a monthly basis last year—that the state of the museum is healthy, posting a positive cash balance at the end of ‘08 while significantly reducing debt on our line of credit, and projecting a balanced budget for 2009 despite (or perhaps in defiance of) the financial turmoil around us. Highlighting this impressive feat are some key metrics: the year-end Annual Fund exceeded budget by 15%, significant multi-year pledges to the “Navigating the World” capital campaign held strong; critical one-off large donations to our unrestricted account boosted our cash position; and a critically important award from the Dept. of Education (ECHO) and sponsored by Senators Kennedy and Kerry and Congressman Frank was renewed. Attendance remains strong with both a record cash intake at the gate in ‘08 and a 7.6% increase in attendance through Q1, 2009. Despite the best oversight and attention, we were disappointed with our precipitous drop in endowment assets (listed under Long Term Investments in the attached financial statement). We thank an anonymous donor who showed up this account with a remarkable $385,000 gift at year end. As we examine Q1, 2009, we continue to track all aspects of the museum’s operation both in revenue and expense with a careful eye on controlling cash while being mindful not to stymie new initiatives.

IN MEMORIAM


EDITORIAL NOTE:
Stuart M. Frank, Ph.D., is the author of the In Depth article, “W.J. Huggins, North and South; and New Bedford’s Greatest Whaling Print,” in the Winter/Spring 2009 issue.

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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.”


Correction: Fig. 11 on p. 16 of the Winter-Spring 2009 issue shows a banksnote from Norwich, not New London, Conn., with a variant of W.J. Huggins’s “Northern Whale Fishery.”
Welcome Aboard – John N. Garfield Jr., Incoming Chair

Whalers at sea delighted in the opportunity to “gam,” or visit aboard other vessels, and exchange news and information. In the spirit of a gam, John N. Garfield Jr., the incoming chair of the Old Dartmouth Historical Society-New Bedford Whaling Museum, agreed to reply to some questions posed to him by the editor of The Bulletin from Johnny Cake Hill.

Ed.: Tell us something about yourself—background, education, occupation, and so forth.

JG: I’m from the Midwest, born in Ohio and raised basically in the Chicago area. We always summered on Cuttyhunk, so my only introduction to New Bedford was at the end of a three-day drive crammed into a station wagon with my two brothers and one sister as we parked the car at Ben’s Shell Station on Union Street (now St. Anne Credit Union) and walked down to Pier 3 and the Alert. Did I mention there was always some large dog in the car, too?

After college (BU ’89) and a stint in the Army, I landed in Dartmouth, working for Concordia and Marshall Marine. Eventually I ended up owning Marshall for a couple of decades, selling it in 2006. I thought I retired! Obviously, my stint at the Museum cured me of that.

When I married Tally Frothingham in 1976, I didn’t realize just how connected I would become to New Bedford. She is descended from all sorts of Rotches and Joneses, so everywhere I look in the museum there is a portrait of some ancestor.

Ed.: Do you have any childhood memories of the Whaling Museum?

JG: The museum artifact I am most familiar with is, of all things, the Gosnold Monument out on Cuttyhunk. I grew up with it, seeing it every summer day. We all knew it was part of the Whaling Museum, but that was just some place over there in New Bedford. Right now, I am hoping we can get some of those Cuttyhunkers over here to see the treasures we have.

Ed.: What is your favorite piece in the Museum collection and why?

JG: My favorite: the model ship Lagoda. I love to sail, having been involved with boats all my life. I can stand in the Bourne Building and daydream about sailing a vessel like that one, just thinking of the months and years those crews lived through.

Ed.: What are your goals as Chair of the Old Dartmouth Historical Society-New Bedford Whaling Museum?

JG: The Museum has really shifted gears in the last year. James Russell has “ramped up” the energy, the board is fully engaged in the issues facing us, and the staff has been brought into the overall equation in answering our big questions. As for goals: nurture the staff, prod the board, keep enthusiasm high and expenses under control. The really long-term goal: Endowment, Endowment, Endowment!
New Exhibition Opens: Working Waterfront, Photographic Portraits

By Michael Lapides, Curator of Photography and Digital Initiatives

Typically an exhibit grows out of years of research and planning, but this is not always the case. Occasionally an idea emerges in meteorite fashion, as with Working Waterfront, Photographic Portraits. A confluence of conditions made this exhibit possible: first, a generous donation of the photographic files leading to the prints; second, the recognition that every space within the museum is important, even a meeting room and the transitional space leading to it; and third, a recent curatorial initiative to seek out contemporary work relating to the Whaling Museum's mission. Working Waterfront, Photographic Portraits focuses on local shoreside workers and their jobs: from fish cutter to purveyor, from net mender to auctioneer, from lumper to inspector, as well as fishermen. Each person, each job, is vital to the daily operation of supplying seafood to market. Our city is a maritime center, and has been one since the days of whaling. With that in mind, it is not hard to imagine in the faces of those portrayed in this exhibit a strong connection to the past.

All photographs were taken by Phillip Mello, primarily using a Mamiya RZ 67 camera with Kodak BW400cn Professional film. They are part of a project he began early in 2008 and which continues today to photograph the local fishing industry through the people who work in it. Mr. Mello knows these people and this place well, having worked on the waterfront for over thirty-four years, currently as plant manager at Bergie’s Seafood. His photographs benefit from this closeness, and we are fortunate to have had these doors opened.

Mr. Mello is the current president of the New Bedford Port Society. Reproductions of his photographs are available through the Whaling Museum's photography department. Proceeds from their sale will be split evenly between the Whaling Museum and the New Bedford Port Society.

Funding provided in part by the Education Through Cultural and Historical Organizations (ECHO) grants.

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Recent Acquisition
Potter Family Manuscript Fishing Letters

By Michael P. Dyer, Maritime Curator

In addition to owning shares in whaling vessels, Edward F. Potter (1839–1914) and Charles W. Potter (1846–1907) of South Dartmouth, Massachusetts were early regional investors in fishing schooners. A recent acquisition (Museum catalog # 2009.10) of twenty manuscript letters from several Cape Cod fishing skippers to the Potter brothers in South Dartmouth indicates that mackerel fishing on board the schooners Rainbow and J. W. Nickerson was equally as risky as whaling. The letters, written between 1868 and 1885 by such venerable Cape Cod skippers as James K. Nickerson, J. H. Cahoon, Barzella Eldridge, and Isaiah Long, are a litany of squabbles over leaking vessels, poor fish prices, rotten masts and a vessel so dirty that “she smells very strong with bilge water” and “turns everything blue.”

The New Bedford fisheries were in a very local and adolescent stage at this point, employing a mere fourteen vessels. In 1880, the U.S. Commission on Fish and Fisheries noted in their report that New Bedford regional “home fisheries have never been prosecuted with very great interest,” but it also noted that between October and early winter “large quantities of scallops are taken from the Acushnet River!” The Potter brothers’ interest in fishing on the Western and Grand Banks of the North Atlantic thus foreshadowed New Bedford’s great sea fishery that came to prominence in the twentieth century after the decline of whaling.

New acquisitions are funded in part by contributions made by museum supporters in memory of loved ones.
A contest was recently held to choose a name for the Whaling Museum’s newly-installed right whale skeleton. Local elementary school student Ryleigh Beaulieu submitted the winning entry: Reyna. Reyna is derived from the Spanish word for “Queen,” an appropriate name for Kobo’s companion. Kobo is an abbreviation for “King of the Blue Ocean.”

The New Bedford Whaling Museum values its role as a venue for intellectual discourse on a wide array of topics including whaling, sailing, fisheries, immigration, and other facets of local history. In keeping with this role, the Museum recently presented Man and Whales: Changing Views Through Time, a lecture series that provided a context for a new major exhibition, From Pursuit to Preservation: The History of Human Interaction with Whales, opening July 4 at the Whaling Museum with a members-only preview on July 2.

The Man and Whales series germinated during a conversation between Dr. Regina Asmutis-Silvia, Senior Biologist at the Whale and Dolphin Conservation Society, and Whaling Museum Science Programs Manager, Bob Rocha. Both were attending an important scientific conference held each November at the Whaling Museum, the annual meeting of the North Atlantic Right Whale Consortium. During the meeting, speakers representing a variety of interests share the stage in fifteen-minute intervals to bring each other up-to-date on the status of the most endangered of the great whales. At the end of the first day of the 2007 conference, Dr. Asmutis-Silvia presented her idea for a lecture series combining history and science in a “Then and Now” format.

By securing the expertise of current and former Kendall Whaling Museum and New Bedford Whaling Museum historians and the excellent ongoing research of area scientists, the stage was set for a lively intellectual exchange. Seizing on a bit of good luck and good timing, the series was first announced at the 2008 North Atlantic Right Whale Consortium annual meeting. The five presenters on topics representing “Now” are all members of the Consortium: Regina Asmutis-Silvia, Philip Hamilton, Leila Hatch, Michael Moore, and Scott Kraus.

All of these contemporary scientists have found that their work intersects and overlaps with the history of whaling. The connections are much subtler than the broad assertion that industrialized nations hunted whales to the point of extinction, requiring scientific management to restore whale population levels. The Man and Whales series examined the juxtaposition of history and science through five themes: whaling to whale watching, whalers and whales, sailors’ songs and cetacean sounds, flensing and rendering, and right whale past and present.

The audience attending the Flensing/Rendering discussion was among the first to learn about a groundbreaking event in the field of whale disentanglement. Just twelve days earlier, the first successful sedation and subsequent disentanglement of a North Atlantic right whale had taken place, using a system developed in part with the help of the speaker, Dr. Michael Moore, Senior Research Specialist from Woods Hole Oceanographic Institution and Whaling Museum Trustee. Dr. Moore showed images of the procedure and the tools used, and described the details that led up to that milestone moment.

Once the whale had been sedated and would allow the rescue boat to approach closely enough, the ropes entangling the whale still needed to be cut free. In one of the many demonstrations throughout the lecture series of ways that historical techniques were used as a model, the tool used to cut the rope was inspired by the design of the flensing blades used for centuries to separate blubber from a dead whale. However, the modern implement was designed to save a life rather than disfigure it. Slicing through the rope binding the whale allows it to move and feed freely again.

Gare Reid and Rob Ellis, both formerly of the Kendall Whaling Museum, found the history of rendering or “trying-out” whale blubber linked to contemporary events. The two men traveled to Wellfleet in August 1982 to study a mass stranding of 59 pilot whales. Two of these pilot whales, a mother and calf, along with a portion of a sperm whale that strand in 1983, became the basis of a project to recreate the experience of turning blubber into oil, the same rendering process used by whalemen for centuries. Conducted in many ways as a historic re-enactment, the project also produced a scientific report from Doug Allen, chemist at the time at Pfizer Laboratories in Groton, Conn.

As with the whale disentanglement project, Reid, Ellis, and their associates,
Lines being cut loose from a North Atlantic right whale, after it was sedated, March 2009. This was the first successful sedation of a right whale for this purpose. Photo courtesy of Wildlands Trust.

The new ship traffic pattern into Boston Harbor, indicated by the dashed lines, was designated in 2007 based on years of right whale sighting data. Image courtesy of Michael Thompson and David Wiley, NOAA Stellwagen Bank National Marine Sanctuary.

used historical texts and artifacts from several museums to find the right tools and try works arrangements to faithfully duplicate an industrial process that once created products for light, heat and lubrication. The process required the aforementioned fleshes’ blades as well as blubber knives and trypots. For those brave enough to try to understand the assault to the olfactory sense that results from the trying-out of whale blubber, the Whaling Museum made jars of sperm whale blubber oil and soap, and piloted whale blubber and melon oil available for smelling. The merest waft of air toward the nose was enough to deliver the aroma.

Eyes and noses were not the only sensory organs that participated in this lecture series. Dr. Stuart Frank and Dr. Mary Malloy performed songs that whalingmen sang and heard on Yankee whaling voyages. As impressive and entertaining as the singing, concertina, guitar and violin playing were, what may have been most impressive was that the lyrics, melodies and back stories were found by Drs. Frank and Malloy after careful research into the logbooks and journals of hundreds of whaling vessels. Even though musical notation is almost never found accompanying the song lyrics, Drs. Frank and Malloy have been able to combine the lyrics with tunes appropriate to the era. Dr. Frank is the author of “Music On the Brain: Frederick Howland Smith’s Shipboard Tunes 1854-1869; Sea Chanteys and Sailors’ Songs; and Songs of the Polly 1795,” among many other publications.

Dr. Malloy is the author of several non-fiction books, and the newly-published novel, *The Wandering Heart*.

Scientists have researched humpback whale songs since the 1960s, but the noise from 21st century ships may be making it harder for whales to hear. Whales communicate via click, grunt, upcall, and songs through the watery medium, which allows these signals to travel great distances. However, the increase in shipping traffic and underwater seismic and sonar testing, all of which produce high levels of sound, may be masking communication among whales.

Dr. Leila Hatch, Regional Marine Bioacoustics Coordinator at the Stellwagen Bank National Marine Sanctuary, played several audio clips of whales and explained the information encoded in those sounds. She provided detailed analyses of sound transmission from seagoing vessels and demonstrated how many of these sounds overlap or cover sounds made by whales. Current research methods rely on acoustic tags that are attached to whales to track their diving and feeding habits. In addition, buoys are being used to locate right whales during their stay in Cape Cod and Massachusetts Bays. This information is shared with all shipping in the area so that vessels can be warned in time to avoid the highly endangered animals. These warning systems, along with the recent shifting of the major shipping routes into Boston and in the Bay of Fundy, serve as excellent examples of how sound science can shape policy to benefit non-humans such as whales, while having minimal economic impact on industry.

Whether it was through the fitting out of the ships and the subsequent hunting and processing of whales, or more recently through scientists studying these animals, thousands of people’s lives have been directly connected to the larger species of the cetacean

Statue of whaling captain and Civil War hero David Lewis Gifford. The statue, sculpted by John Pelletieri, is located at Slocum Road and Hawhorne Street in Dartmouth, Mass. Photo courtesy of Judith Novas Lund.
world. Judith Lund, curator emerita of the Whaling Museum and author of *Whaling Masters and Whaling Voyages Sailing from American Ports*, described a few of the individuals, good and bad, who were part of the commercial whaling industry. There were those captains whose management and ethical skills were lacking, such as Squire Cornell who actually stole a ship and disappeared. There were some whose heroics earned them lasting tribute in statue form, such as David Lewis Gifford of Dartmouth, Massachusetts, who saved forty-four members of a wrecked ship, the Strathmore. (Gifford’s statue may be seen at the Dartmouth Middle School.) One whaling master was smoking while leaning over cases of gunpowder. His career ended (with a bang) very soon after when the gunpowder ignited.

Not to be left out were the wives of whalemen. The captains’ wives often attended to the business dealing of their husbands. All wives had to run the households during their husbands’ long absences, for as long as four years or even more. Some captains’ wives went to sea to be with their men

![Female North Atlantic right whale and her calf.](image)

When the Whaling Museum staff wanted to learn more about the newly named Reyna (known in the catalog as Erg *Eubalaena glacialis* 1909), the adult female whose skeleton hangs in the Jacobs Family Gallery, Hamilton responded. He and colleague, Tim Frazier, provided both the maternal and paternal lineages for our whale. This added to what we had already learned about her shortly after her death and necropsy.

Our whale’s story ties in well with one of the key points made by Mr. Hamilton. Reyna was one of three pregnant females killed within sixteen months by ship strike in 2004-2005. The magnitude of this loss seriously hampers the recovery of the right whale population. To illustrate the importance of these females, he cited the whale nicknamed Baldy. In 2009, Baldy gave birth to her eighth calf. The same year, her calf from 1985 also gave birth to a calf, and her granddaughter from 1995 gave birth to a calf. She was a mother, grandmother, and great-grandmother all in the same year, and is responsible for at least 21 whales coming into the population. Reyna and her fetus, also believed to be female, won’t have this legacy.

Many North Atlantic right whales encounter ship traffic or other obstacles placed in the water by people. Both Dr. Michael Moore of Woods Hole Oceanographic Institution and Dr. Scott Kraus, Vice President for Research at the New England Aquarium, reported visible evidence of interaction with obstacles on the bodies of at least seventy per cent of right whales.

Sears from ropes and/or marks from ship propellers mar the skin of these most “urban” of whales. Right whales spend much of their lives within fifty miles of the coast, placing them in the path of shipping and in danger of getting tangled in a variety of fishing gear as they dive to feed. Unlike humpback whales, right whales do not tolerate the approach of rescue crews that have come to disentangle the animals, making it a risky process for the teams.

Preventing the problem is usually a better solution than trying to correct it. Dr. Kraus illustrated several proposed solutions. These include using ropes between lobster pots that sink rather than float, providing weak links along the lines of fixed fishing gear, and the listening buoys discussed by Leila Hatch earlier in the series. Kraus’s work, along with the work of dozens of other scientists, is compiled in *The Urban Whale: Right Whales at the Crossroads*, which Dr. Kraus co-edited with Dr. Rosalind Rolland, also of the New England Aquarium.

What is the origin of the common name “right whale”? Conventional wisdom states that *Eubalaena glacialis* was the right whale to hunt because it moves slowly, has lots of the blubber needed to create oil for light and heat, and floats when it is killed. But, is this truly the case? When did this terminology come into use? Was the term “right” just another way of saying “true” whale, the generic term used for the whales blessed with long plates of baleen? Were the comments made in the whalers’ log books and in the older
From Pursuit to Preservation
By Madelyn Shaw, Vice President Collections and Education,
and Michael P. Dyer, Maritime Curator

“In Wildness is the preservation of the World.”
Henry David Thoreau, 1862

The Whale as Symbol
From ancient times, people have used the meat, oil, and bone of whales as important resources for their communities. The whale’s importance to humans’ physical well-being often fostered a symbolic cultural connection, a relationship that took many forms throughout the centuries, and continues to evolve in contemporary art, literature, and popular culture. Yet apart from that hunt, or perhaps because of it, whales have a special place in the human imagination. To different peoples at different times they have represented the power of nature, the mystery of the unknown, a monstrous foe, a spiritual guide, or a source of wealth. For many of us today, whales have come to symbolize our emerging understanding of our place in the natural world, how fragile that world really is, and how profound our impact upon it can be. The hunt now is for knowledge: the challenge, to apply the lessons of our past to improve our future.

Subsistence or Communal Whaling
How we live is affected by where we live and by what natural resources can be found there. Subsistence whaling has ranged from opportunistically harvesting beached whales to developing watercraft and weapons specifically to hunt the animals at sea. In regions where agriculture is difficult or impossible (like the mountainous northwestern coast of North America or the frozen Arctic), inhabitants adapted their hunting techniques to capture the local marine mammals for food. Some of these hunting traditions are ancient and inseparable from a culture’s identity. Today, the International Whaling Commission works with several groups to allow harvesting whales at a level sustainable both for the whales and for the cultures that depend on them.

For the Inupiat people of Alaska’s Arctic North Slope, the whale is both a source of physical well-being and a powerful component of their cultural heritage. Hunting in the spring along the retreating ice, and in the early autumn in more...
open water, they follow the natural rhythm of their environment. The meat and blubber provide essential food, although the tools formerly made using whale ivory and skeletal bone are now more often made of steel. After the successful hunt, the whole community participates in rituals and celebrations to acknowledge and ensure the continued communal relationship with the hunted animals.

Arctic peoples wasted nothing from a captured bowhead whale. After the meat and blubber were distributed to the community for food and for lamp oil, the rest of the carcass was put to use. The large skeletal bones became house and boat parts and were used to honor gravesites. The long, flexible baleen slabs were fashioned into a wide array of articles including baskets, sled runners, snowshoes, toboggans, tool wrappings, and bow backing. The elastic tendons were used like twine to tie things together.

Archaeological evidence shows that several other peoples developed communal whaling in ancient times to supplement their resources. The best documented include Japanese coastal village whaling, which involved multiple boats, complex net systems, and signal flags from shore, and the Makah people from the Northwest Coast of North America, whose hunt incorporated sophisticated tools and boats along with cultural rituals and village organization. By the late nineteenth century direct contact with American commercial whalers caused whaling to be adopted by several new groups including Azoreans and Bequia islanders of the West Indies.

The Arctic was the place where the earliest contact occurred between commercial and subsistence whaling cultures. Beginning in 1600, western European commercial whalers exploited the waters around Novaya Zemlya. In 1848, Captain Thomas W. Roys in the ship Superior of Sag Harbor, passed the Bering Strait to hunt bowhead whales in the Arctic regions inhabited by the Inupiat, hunting the same animals that native peoples relied upon for their livelihood. New Bedford ships quickly followed this pioneer. In the early days of Arctic whaling, ships headed south for the winter, but by the 1890s, many ships chose to winter over in the Arctic. Native Alaskan men and women worked aboard these ships as hunters and seamstresses, and helped crews survive the long winters. Much of the natural history texts actually referring to other types of whales, such as the bowhead? Michael P. Dyer, Maritime Curator at the Whaling Museum, has investigated these questions, following natural history texts back to the 1600s. At least two-thirds of the reasons given why *Eubalaena glacialis* was the “right whale to hunt” are faulty: the evidence shows that they are not easy to capture, and they do not always float when killed.

What if one wanted to see a right whale or any of the other whales along our coast? The best option would be to participate in a whale watch, an industry that has seen its numbers steadily increase since the first boat took to Massachusetts Bay in 1977. Currently, in Massachusetts alone, more than one million passengers each year go out in search of whales, drawn like magnets to these magnificent mammals. Worldwide, more than 90 countries and territories offer whale watching, producing an annual estimated revenue of more than one billion U.S. dollars total stemming from whale watching, souvenirs, hotels, restaurants, etc., patronized by the passengers as a result of their trips.

What most of the whale watchers fail to realize is that the captains and biologists on the boats use these trips as research and data collection opportunities. Lecture series co-host, Regina Asmuis-Silva, highlighted some of the important information gathered during whale watching trips. Whether noting the first seasonal appearance of a certain species or monitoring the status of an injured or entangled whale, these trips serve as daily platforms for observation.

Michael Dyer showed that whales have been observed through a myriad of lenses throughout human history. For centuries the only opportunity to study a whale up close came when one washed ashore. The physical appearance of these dead whales, in varying states of decomposition, led to some wild extrapolation as to what whales and other ocean creatures looked like. Men who used boats to chase whales knew enough to fear the possibility of being “stove in” or sunk by the powerful flukes of the whales. Artists sailing on board the world’s whaling ships created scenes of the hunt. In the 20th century when factory ships became the norm, whales were seen as strictly a commodity, a large but easy prey to haul aboard and process. Military bombers even utilized blue and fin whales for target practice. Conversely, subsistence whalers never lost their reverence for the animals, always thanking them for offering themselves as a means of survival for the people. Such varied points of view continue today, even within the International Whaling Commission. Many old terms and practices will continue to be used in new ways as humans seek to better understand the animals that were the basis of the whaling industry. *From Pursuit to Preservation*, a new exhibition at the Whaling Museum, will expand on this theme, tracing human interaction with whales through time and space.
The Captain, the Lady, and the Sippican Swift

By Dr. Stuart M. Frank, Senior Curator

The most familiar type of whalemen's scrimshaw is a polished sperm whale tooth or walrus tusk engraved with pictures. But the most elaborate and labor intensive is a swift—a yarn-winder for converting skeins of wool into balls for knitting, weaving, hooking, or embroidery. It typically consists of an extendable-and-collapsible "cage" of slats and ribs that rotates on a vertical shaft. The cage expands to accommodate skeins of various sizes, and turns as the continuous strand of yarn is pulled off the skein and wound into a ball.

Of the eighty-something swifts in the Museum collection, one of the best is fashioned from whale ivory, walrus ivory, whale skeletal bone, and bits of metal, baleen, and abalone shell, with a silver plaque inscribed "R.W. Vose from Jas. Clark." It came into the Kendall Collection more than fifty years ago without any provenance except that James Clark made it himself. It was not difficult to identify him as a well-known whaling master from Rochester, Massachusetts—one of the Sippican towns, each of which plays a part in this story: the others are Marion and Mattapoisett. Born in 1820 in Rochester, James M. Clark was the eldest son and the fourth of twelve children of John Clark, mariner, and the former Eleanor Hanby. In 1833, at age 15, he falsified his age on his first Seaman’s Passport—a common ploy of too-young applicant, to add a few years in order to qualify for a berth as a green hand rather than as ship’s "boy." Clark made a career of it for 35 years, working his way up the hierarchy on three or four voyages to become captain of seven whaling voyages out of Mattapoisett and New Bedford, and a Gold Rush voyage out of Plymouth.

In 1846, scarcely a week after returning from a voyage as first mate of the bark Yeoam of Plymouth, he married Susanna M. Bates (born 1818), daughter of Noble E. and Sarah T. Bates of Rochester. When he went to sea again a few weeks later, it was as captain of the Yeoam (1846-48), and in 1849 he took the same vessel on a Gold Rush voyage to San Francisco. He was still away at sea when his only daughter, Susanna, was born, and, when his wife Susanna died later that same year. He got home in 1850 and, now with an infant on his hands, he stayed ashore for a couple of years, then resumed whaling as captain of reasonably successful voyages in the Mattapoisett brig America (1852-53) and Annawan (1854-55), and the New Bedford bark Afun (1856-58). During the Civil War he lost two barks to Confederate commerce raiders: the Ocean Rover of Mattapoisett was captured and burned by the Alabama in 1862, and the Nimrod of New Bedford by the Shenandoah in 1863. In conformity with the courteous customs of the South, the captives were well treated in both cases and were landed safely ashore.

Nevertheless, wartime depredations of the whaling fleet resonated with the folks back home: far from being blamed for the losses, Clark and other whalmen whose vessels were savaged by the Confederate "pirates" were accorded the status of minor local heroes. So Clark was able to round out his career with a final whaling voyage in the New Bedford bark Orlando (1867-70). He also held a share in the whalship Hibernia of New Bedford in the 1850s and a 2/32nds interest in the America while it was under his command. Meanwhile, between voyages in 1855 he was married for the second time, to Maria Perkins Benson (born 1832), daughter of Stillman Benson and Angeline H. Smith of Middleboro. Two of their three sons survived to adulthood: James, Jr., who became a grocer in Mattapoisett; and Walton Ellis, a musician in Ohio.

Given this family background, the identity of the "R.W. Vose" in the inscription emerged as something of a mystery. In almost every one of the dozens of instances in which the recipient of a scrimshaw swift can be traced, it was intended for the wife, fiancée, or mother of the whalman who made it (or who had a shipmate make it for him). The extraordinary expenditure of time and energy required to produce such a complex contrivance, often involving the better part of three years of off-hours at sea, naturally accorded it high value. It would not have been given lightly. That this one was presented to someone other than a spouse or close relative is a rare exception to the nearly universal rule, suggesting a deep indebtedness far beyond the usual; thus the identity of the recipient may be presumed to indicate something quite significant in the life of the donor.

There was only one R.W. Vose in New England at the time—Rachel Wild [née Faxon] Vose, wife of the Reverend Henry Clay Vose, D.D. (1816-1887), a Universalist minister who served as pastor of Sippican congregations at two different times. Trained at a theological seminary in Clinton, N.Y., and at the Cleveland Homoeopathic Medical College in Ohio, he married Rachel in 1839. Following stints in other parishes, they were settled at Rochester during 1842-47 and later at Watertown, Mass., and Clinton, N.Y., before moving to Marion permanently in 1853. He was a firebrand abolitionist and is said to have ruined his voice preaching anti-slavery, forcing him to give up the ministry and take up the practice of homœopathic medicine full time in 1855. Rachel (1811-1890) was the daughter of Asaph Faxon, blacksmit and cattle dealer in Braintree, Mass., and the former Eunice Allen. She eventually bore eight children, six of whom apparently survived to adulthood, including two homœopathic physicians, a schoolteacher, and a soldier who died in the Civil War. It is not known whether the Clarks were congregants in Vose’s church or were simply personal friends of the family, and there is no direct evidence for why Captain Clark felt Rachel deserving of so handsome a gift. But the Voses had only recently left Rochester and moved to Watertown when in 1849 Susannah gave birth to a daughter and died soon after, while Captain Clark was away at sea; and it appears that Rachel, who already had four children of her own and had lost a fifth child earlier the same year, may have taken care of the Clarks’ newborn. Captain Clark may originally have been making the swift for Susanna when, somewhere along the way on the voyage, he was informed of her death and the circumstances back home. The timing was such that he could have had the plaque engraved in San Francisco in preparation for his return to Sippican, where the beautiful swift became a token of his gratitude to Rachel and perhaps to express condolences regarding her own loss.

Double-cage swift by whaling Master James M. Clark of Rochester, Mass., presented to Rachel W. Vose of Marion. It has headed ribs and strut of whale skeletal bone, fastened with a single row of brass rivets, tied with red, white, and blue ribbons; a shaft of whale skeletal bone carved in an extraordinary double-rope motif (in the manner of a walking stick); walrus ivory upper and lower sprockets with 24 slots; a whale ivory expansion collar with two thumbcrews carved in the form of clenched fists, each with heart-shaped abalone shell inlay; a turned whale ivory cup-shaped finial and clamp, inlaid with abalone diamonds and baleen dots; the clamp inlaid with a small silver plaque, inscribed "R.W. VOSE from Jas. Clark."
Members’ Preview and Curator’s Tour
From Pursuit to Preservation: The History of Human Interaction with Whales
Thursday, July 2, 6 – 8 p.m.

This exhibition explains and explores the human fascination with whales and the history of whaling in New Bedford in a global context.

RSVP to 508 997-0046 ext. 118
e-mail to: frontdesk@whalingmuseum.org

Light refreshments will be served. Cash bar.


This Summer
the New Bedford Whaling Museum will partner with Bristol Community College to offer the following continuing adult education courses. Please visit the Bristol Community College website to register.
www.bristol.mass.edu

Knot Tying Workshop
Learn basic and decorative knot tying from an expert.
June 10, 17, 24 1 p.m.-3 p.m.

Scrimshaw Workshop:
Learn the art of scrimshaw for a skilled craftsman.
June 27 10 a.m.-2 p.m.

Boat Building Class
Build a 12 foot skiff in a weekend
July 11-12 9 a.m.-4 p.m.

Introduction to Museum Work
Experience museum work first hand; work with a conservator, an archivist and a curator and see how you can use these skills in your own collecting.
July 18 10 a.m. – 3 p.m.

After Hours 2.0
Summer/Fall 2009
Held the last Friday of the Month from 6-8 p.m.

June 26
Music by Middle-Eastern fusion band, Tevellus
Featuring traditional belly dancers and other entertainment

No After Hours in July

August 28
Music by local favorite Shipyard Wreck

September 25
Music by Shawn Monteiro and the New Bedford Jazz Quartet

October 30
Music by Dancing Dogs

November 27
Music TBA

Admission: $5 for Museum members and Cardoza’s Reward cardholders.
$10 for general public
21 and older only
Cash bar, complimentary hors d’oeuvres
NEW BEDFORD WHALING MUSEUM
SUMMER 2009 CALENDAR

Family Programs  Adult Programs  Community Programs

JUNE

SATURDAY, JUNE 6
■ CHILDREN'S DANCE ENSEMBLE OF NEW BEDFORD
11 a.m. Jacobs Family Gallery
Children from the Winslow and Taylor Elementary Schools will perform, through dance, "Rainbow Fish and the Big Blue Whale," a contemporary classic, exploring friendship. Direction by Joan Thomas-Mello.
Free

THURSDAY, JULY 9
■ GALLERY TOUR
2 p.m. Join a Museum docent for an in-depth tour of one of the Museum's galleries.
Tours are free with paid admission.

SUNDAY, JULY 11
■ AHA!: WALKING TOURS
5 p.m. - 9 p.m. Museum open free to the public

FRIDAY, JULY 10
■ HIGHLIGHTS TOUR
2 p.m. Join a Museum docent for an overview tour of the Museum's collection.
Tours are free with paid admission.

TUESDAY, JULY 13
■ TRADITIONAL CRAFT DEMONSTRATION
2-4 p.m. NBWNHP Visitor Center Garden
Ann Lima, Nantucket Baskets

JULY

THURSDAY, JULY 2
■ MEMBERS' PREVIEW AND CURATOR'S TOUR: FROM PURSUIT TO PRESERVATION: THE HISTORY OF HUMAN INTERACTION WITH WHALES
6 p.m. to 8 p.m.
RSVP to (508) 997-0046 ext. 188
Open to New Bedford Whaling Museum members only.

SATURDAY, JULY 4
■ FROM PURSUIT TO PRESERVATION: THE HISTORY OF HUMAN INTERACTION WITH WHALES
opens to the public
9 a.m.

SATURDAY/SUNDAY, JULY 4/5
■ NEW BEDFORD CELEBRATES SUMMERFEST
9 a.m. - 5 p.m. Museum open free to the public

THURSDAY, JULY 9
■ GALLERY TOUR
2 p.m. Join a Museum docent for an in-depth tour of one of the Museum's galleries.
Tours are free with paid admission.

THURSDAY, JULY 16
■ GALLERY TOUR
2 p.m. Join a Museum docent for an in-depth tour of one of the Museum's galleries.
Tours are free with paid admission.

FRIDAY, JULY 24
■ HIGHLIGHTS TOUR
2 p.m. Join a Museum docent for an overview tour of the Museum's collection.
Tours are free with paid admission.

THURSDAY, JULY 30
■ GALLERY TOUR
2 p.m. Join a Museum docent for an in-depth tour of one of the Museum's galleries.
Tours are free with paid admission.
FRIDAY, JULY 31

**Highlights Tour**
2 p.m. Join a Museum docent for an overview tour of the Museum’s collection. Tours are free with paid admission.

AUGUST

SATURDAY, AUGUST 1

**Traditional Craft Demonstration**
2-4 p.m. NBWNHP Visitor Center Garden
Liz LaValley, scrimshaw

THURSDAY, AUGUST 6

**Gallery Tour**
2 p.m. Join a Museum docent for an in-depth tour of one of the Museum's galleries. Tours are free with paid admission.

SATURDAY, AUGUST 1

**Over the Top, Under Sail**
7 p.m. to 11 p.m.
Jacobs Family Gallery
Come enjoy our annual gala fundraiser with wonderful entertainment, fine foods and silent auction. For details and reservations, contact Alison Meyer at 508 997-0046

THURSDAY, AUGUST 6

**Highlights Tour**
2 p.m. Join a Museum docent for an overview tour of the Museum’s collection. Tours are free with paid admission.

THURSDAY, AUGUST 6

**City Celebrates!**
5 p.m. – 8 p.m. Museum open free to the public
6:30 p.m. NBWNHP Visitor Center Garden
Black Brook Singers
7:30 p.m. Museum Plaza
Candace Rose and Kabu Jazz

FRIDAY, AUGUST 7

**Highlights Tour**
2 p.m. Join a Museum docent for an overview tour of the Museum’s collection.
Tours are free with paid admission.

SATURDAY, AUGUST 8

**Traditional Craft Demonstration**
2-4 p.m. NBWNHP Visitor Center Garden
Ron Raisell, Cooperage

THURSDAY, AUGUST 13

**Gallery Tour**
2 p.m. Join a Museum docent for an in-depth tour of one of the Museum’s galleries.
Tours are free with paid admission.

THURSDAY, AUGUST 13

**AHA! : NB Cultures**
5 p.m. – 9 p.m. Museum open free to the public
7 p.m. Museum Plaza
Seménya McCord Jazz Ensemble

FRIDAY, AUGUST 14

**Highlights Tour**
2 p.m. Join a museum docent for an overview tour of the museum's collection.
Tours are free with paid admission.

SATURDAY, AUGUST 15

**Traditional Craft Demonstration**
2-4 p.m. NBWNHP Visitor Center Garden
Liz LaValley, scrimshaw

THURSDAY, AUGUST 20

**Gallery Tour**
2 p.m. Join a Museum docent for an in-depth tour of one of the Museum’s galleries.
Tours are free with paid admission.

THURSDAY, AUGUST 20

**City Celebrates!**
6:30 p.m. NBWNHP Visitor Center Garden
Jason Roseman featuring a Steel Drum Band
7:30 p.m. Museum Theater
Ana Vinagre singing traditional Portuguese Fado

FRIDAY, AUGUST 21

**Highlights Tour**
2 p.m. Join a Museum docent for an overview tour of the Museum’s collection.
Tours are free with paid admission.

SATURDAY, AUGUST 22

**Traditional Craft Demonstration**
2-4 p.m. NBWNHP Visitor Center Garden
Tor Benolik, Net Mending

THURSDAY, AUGUST 27

**Gallery Tour**
2 p.m. Join a Museum docent for an in-depth tour of one of the Museum’s galleries.
Tours are free with paid admission.

THURSDAY, AUGUST 27

**City Celebrates!**
5 p.m. – 8 p.m. Museum open free to the public
6:30 p.m. NBWNHP Visitor Center Garden
New Bedford Harbor Sea Chantey Chorus
7:30 p.m. Museum Theater
Film – Zeb-Schooner Life

FRIDAY, AUGUST 28

**Highlights Tour**
2 p.m. Join a Museum docent for an overview tour of the Museum’s collection.
Tours are free with paid admission.

FRIDAY, AUGUST 28

**After Hours 2.0**
6 – 8 p.m. Jacobs Family Gallery
Music by local favorite Shipyard Wreck. $5 for Museum members and Cardoza's Reward cardholders, $10 for all others.
Open to those 21 and older.

SATURDAY, AUGUST 29

**Traditional Craft Demonstration**
2-4 p.m. NBWNHP Visitor Center Garden
Dean Rantz, Blacksmithing

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**Summer Family Programs**

**All Hands On**
- Mondays, July 6 – August 17
  - 10 a.m. – 12 p.m.

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

**Science Tuesdays**
- July 28, August 4 and August 18
  - 10 a.m. – 12 p.m.

- July 28: In Pursuit of Plankton – What are all those little plants and animals living off our coasts? Which ones become foods for whales? See several species up close and on video. Try out a great computer-based plankton program.
- August 4: Cracking Open Crustaceans – These animals are everywhere and show up in a variety of sizes. We’ll learn about several local species and finish the program by dissecting a lobster. We may have to eat the evidence!
- August 18: Bivalve Biology – Most of these animals may not move around much, but it certainly doesn’t mean that they’re dull. Learn about the interesting physical changes that happen in their lives. Several live specimens will available for handling.

**Connecting Cultures**
- Wednesdays, July 8 – August 19
  - 10 a.m. – 12 p.m.

Visit the museum in the morning and learn how the whaling industry connected New Bedford with the regions of Hawaii and Alaska. Children will be able to dress up in traditional Hawaiian and Alaskan clothing, examine Hawaiian and Alaskan cultural objects and map out a whaling voyage.

**A Sailor’s Life for Me**
- Thursdays, July 9 – August 20
  - 10 a.m. – 12 p.m.

All aboard! Arrive in the morning and learn about the daily life of a sailor on a whale ship. Learn how sailors dressed, what they ate, what types of jobs they did and how they spent their leisure time.

**Learn About Whales!**
- Fridays, July 10 – August 21
  - 10 a.m. – 12 p.m.

Spend the morning learning fascinating facts about whales. Discover how whales eat, communicate with each other and interact with their environment. Free with museum admission.

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

Sponsored by:

**Bank of America**
IN THE COMMUNITY

ArtWorks!
384 Acushnet Ave
www.artworksfordacom.org
(508) 984-1588
Gallery Hours: Tuesday to Saturday, 12 - 5 p.m. (Second Thursday of every month, open till 9 p.m.)
• Garden Style Show Exhibit Ends June 6
• POETRY SLAM! And AHA!:
  Walking Tours
Thursday, June 11
Come share your original work with us.

Home Design- Art and Inspiration Show
Exhibition Reception Saturday, June 13, 2 - 5 p.m.
Exhibit open from June 11 - July 17
• Story Cafe- Award-winning Storyteller and Musician Bill Harley
Saturday, June 20, 7 - 9 p.m.
"Risk is Not For Lovers - and other new stories"
This Storyteller will be a fundraiser for ArtWorks and the Story Cafe. Please call for tickets. (Seated limited)
Call Now!
Tickets: members $15 single ticket / $20 for two. Bring a friend (non-member) $20 single/$35 for two
• Summer Classes
  Week #1: Garden Theme June 22-26
  Week #2: Garden Theme June 29 - July 3
  Week #3: Garden Theme July 6-10
• POETRY SLAM! And AHA!:
  Kids Rule
Thursday, July 9
Come share your original work with us.
• Summer Classes
  Week #4: Storytelling Theme July 13-17
• TAIP - Program Ends July 17
• Story Cafe - Storyteller Regi
  Carpenter
Saturday, July 18, 7 - 9 p.m.
Adult Open Mic: Sign up for your ten minute turn at the mic! Share your own story, song, essay, or poem. Meet the Artist: Artworks! Members are invited to come early and discuss with guest artist. (630-7 p.m.)
• Summer Classes
  Week #5: Storytelling Theme July 20-24
• Summer Classes
  Week #6: Storytelling Theme July 27-31

New Bedford Art Museum
608 Pleasant Street
www.newbedfordartmuseum.org
(508) 951-3072
Hours: Memorial Day through Labor Day - 10 a.m. to 5 p.m. daily. Admission: Adults $3, Senior Citizens & Students $1, Children under 12 free and must be accompanied by an adult; July and August, Thursday's 5 p.m. to 7 p.m. free. NBAM is handicapped accessible.

Contemporary American Marine Art Exhibition
June 7 through September 5
Featuring exciting and varied art from over one hundred of some of the best marine artists working today. A wide array of mediums make this a most rewarding experience for viewers and collectors alike. The American Society of Marine Artists 39th anniversary exhibition.

New Bedford Historical Society
www.abnhistorical.org
(508) 979-8828
Office hours: Monday - Friday, 12:30 - 4:30 p.m.

Ocean Explorium at New Bedford Seaport
149 Union St. (former New Bedford Institution for Savings building)
(508) 994-5400
See the Sphere! Admission: $3 Adults, $2 Seniors, $1.50 Children
Open to the public Saturdays from 10 a.m. to 4 p.m. We are a center for public education with a particular emphasis on environmental stewardship and science literacy, featuring "Science on a Sphere." For more information call, visit our website at www.oceanexplorium.org.

Whaling City Expeditions
(508) 984-4979

Whaling City Harbor Tours - Tours leave daily during the summer from New Bedford's Waterfront Visitor's Center at 12 p.m., 2 p.m., and 4 p.m. Adults $14, Seniors $12 and children (12 & under) $7. Saturdays and Sundays through September. Hourly during the Whaling Waterfront Festival, Sept. 26 and 27.

Private Harbor Tours Available.
$285 per boatload (holds 26 passengers)
Sunset Cruises - $330 per boatload.
Can customize your tour to suit. Water Taxi and Launch $4 per person.

Rotch-Jones-Duff House & Garden Museum
396 County Street
www.rjdmuseum.org
(508) 997-1401

“Friends of the RJF” Meeting Monday, June 8 1 p.m.
Program to be announced.

AHA!:
• Walking Tours
Thursday, June 11, 6:30 p.m.
The RJF will partner with the New Bedford Preservation Society to offer an evening neighborhood walking tour. Students from Normandin School, who participate in the RJF after-school architectural program through Citizen Schools Apprenticeship Program, will assist as junior guides for the evening. Free
Hope as an anchor of the soul is a theme frequently encountered in the annals of seafaring. First appearing in the biblical text of Paul’s Letter to the Hebrews, Chapter 6, Verse 19, hope as an anchor “with the power to keep the soul from wavering in times of stress just as an anchor keeps the ship from drifting” became an iconic symbol and in time one emblematic of the perils of a sailor’s life. Under the umbrella of the economic necessity fostered by commercial navigation in a maritime culture, sailors constantly lived with uncertainty traversing the wild oceans in bad weather, uncharted waters and often stiff discipline.

Sailors came to adopt (indeed may well have originated) the ancient Christian anchor symbol as representative of “Hope,” which by the 18th century came to be accompanied by a female figure leaning on the anchor. These symbolic elements manifest themselves pictorially in whalmen’s journals, scrimshaw, decorative ceramics and an array of other objects and artworks. Originally tied to spiritual salvation, the anchor also became a powerful symbol in maritime communities of the hope families sustained that their loved ones could, in fact, return safely home ashore from a seafaring voyage.

The antithesis of hope is, of course, despair, and one mariner, “Long John” Francis Akin of Dartmouth, Massachusetts penned a verse in his journal kept aboard the ship Virginia of New Bedford in 1844 that epitomized his condition. Entitled “My Life Is Like the Scattered Wreck,” it puts into perspective the potential for hopelessness that long whaling voyages could engender.

My life is like the scattered wreck
Cast by the waves upon the shore
The broken mast, the rifted deck
Tell of the shipwreck that is o’er
Yet from these relics of the storm
The mariner his raft will form
Again to tempt the faithless sea
But hope rebuilds no bark for me

By the late 1820s, sailors had come to be recognized as important if degraded members of society, and the establishment of Seamen’s Friend Societies sprang up in port cities around the world. The New Bedford Port Society for the Moral Improvement of Seamen was established in 1830 and thus New Bedford, which as a whaling port shipped many thousands of individuals annually, joined the ranks acknowledging that sailors needed safe, sober havens and humane treatment when ashore between voyages. The Constitution of the Port Society stipulated that in addition to “protecting the rights and interests of seamen” the Society would “furnish them with... moral, intellectual and religious instruction.” Sailors were coming to be understood as “agents of all our commercial operations” and were increasingly viewed as a group particularly in need of the strengthening power of Christian values and sobriety. Seamen’s Bethels, also called Mariner’s Chapels, increased around the world. Indeed, many ports converted hulks and other vessels into “floating Bethels” and both the floating Bethels and the buildings constructed on terra firma were often associated with “Boarding Houses of good character, Savings Banks, Register Offices, Libraries, Reading Rooms and Schools,” as stipulated in the Constitution of the American Seamen’s Friend Society. The Society worked to heighten public awareness of the importance of sailors to the good of society, and the anchor of hope was one of their emblems.

Hope, thus, remained an icon of seafaring throughout the 19th century, for even though strong efforts were underway to improve conditions when sailors were ashore, the ocean still remained an unpredictable and dangerous place to earn one’s living.

Everybody in New Bedford knows that the whales hunted in the Canadian Arctic were bowheads, or as Scoresby called them in his 1820 Account of the Arctic Regions, “Polar Whales,” “Greenland Whales,” or simply, “The Mysticetus.” We know them now as *Balaena mysticetus*, the species that was hunted to extinction in the waters of Spitsbergen and the Davis Strait by 17th- and 18th-century Dutch and British whalers (one of whom was William Scoresby Jr.) This is the same whale whose Western Arctic populations were discovered by Captain Thomas Roys in 1848 after sailing north through the Bering Strait, and are still being hunted by Alaskan Eskimos.

Like its somewhat smaller and slenderer relative, the right whale, the bowhead has no dorsal fin. It is black all over, except for a white patch on the chin, which often has a series of black spots in a line. Occasionally, there is a grayish band just forward of the insertion of the 25-foot-wide flukes. Scoresby describes the color as “velvet-black, grey (composed of dots of blackish-brown, on a white ground), and white, with a tinge of yellow.” Bowhead whales make underwater sounds that have been, like the phonations of humpbacks, characterized as “songs.” As befits an animal that spends its entire life in ice water, the bowhead has a layer of blubber that may be 20 inches thick. Because early whalers hunted the Polar Whale primarily for its baleen, it was this buoyant layer of fat that kept the whale afloat while the baleen plates were stripped from its cavernous mouth. In describing the bowhead, Scoresby wrote that its mouth “presents a cavity as large
as a room, and capable of containing a merchant ship's jolly-boat full of men.” Fortunately for the whalers, the bowhead feeds on minute copepods, which it skims from the surface or under it. “When the whale feeds,” wrote Scoresby, "it swims with considerable velocity below the surface of the sea, with its jaws widely extended. A stream of water consequently enters its capacious mouth, and along with it, large quantities of water insects; the water escapes again at the sides: but the food is entangled and sifted, as if were, by the whalebone, which, from its compact arrangement, and the thick internal covering of hair, does not allow a particle the size of the smallest grain to escape.”

The only similarity between the bowhead and the sperm whale is the maximum known length of 60 feet. Otherwise, the two mammals are as different as cows and lions. Bowheads are grazers, feeding on minute planktonic creatures by straining them from the water; sperm whales are carnivores (technically, teuthophores - eaters of squid), and where the bowhead has baleen plates, the sperm whale has teeth. (Well, not exactly: the baleen plates of the bowhead hang from its upper jaw, the teeth of a sperm whale are in its lower jaw.) Bowheads spend a lot of time at or near the surface; sperm whales are among the deepest divers in the animal kingdom; they can hold their breath for an hour and a half and dive a mile below the surface. Anyway, as Scoresby might have put it, they are as different as chalk and cheese, and it's very difficult to mistake one for the other - unless you're making a movie.

James Houston (1921-2005), whose career went from Civil Administrator of West Baffin Island to design director for Steuben Glass in New York, wrote several books, including the novel The White Dawn, and is credited with the screenplay for the 1974 film of the same name. Although Houston knew the Eskimos well - he lived with them for twelve years - the parts of the screenplay about whaling are wildly off the mark. Like the book, the movie is about three New Bedford men whose whaleboat capsizes while they are being towed by a harpooned whale, and they end up stranded in an Eskimo village on Baffin Island. There are many factual inaccuracies in this film, but nothing comes close to the opening sequence, which purports to show the whaler Escoheag high in the Canadian Arctic. To a sonorous Down East reading of a ship's log ("Very cold today, crew complaining, but we do see whales") we see a square-rigger (obviously not a whaleship), sailing picturesquely off the wind; and shortly thereafter, the whalemen are seen rowing around in a whaleboat looking for whales. (Of course this is not the way it actually worked: the lookout spotted whales from the crosstrees, then the boats were lowered.)

Cue the sperm whale footage. First we see the backs of sperm whales, easily identified by the wrinkled skin and abbreviated dorsal fin, and then we cut to the whalemen madly rowing. Obviously the filmmakers couldn't find any footage of the bowheads the whalemen should have been hunting, so believing that a whale is a whale, (and who would know the difference anyway?) they showed sperm whales deep in the Canadian Arctic, a region where the great cachalots have never been seen. (Both the book and the movie incorporate a map so we know exactly where they are: Foxe Basin, off southwestern Baffin Island.)

The whalemen spot the whales from a lowered longboat, shout "Thar she blows!" and row madly after a (sperm) whale, which they then proceed to harpoon. The whale tosses them through the ice until they hit a floe and are upended and dumped in the water. (This is why they needed rescuing by the Eskimos.)

In fact, we never get a clue as to the kind of whale they should have been hunting. Houston (or the director), unable to find footage of bowhead whaling, simply decided to substitute sperm-whaling footage. (Because they had to use stock images, the whaling sequences are in black and white; the rest of the film is in color.) Director Philip Kaufman shot the entire film on Baffin Island, and the scenes of the Canadian Arctic are spectacular; and because everyone in the film except the New Bedford whalemen (Timothy Bottoms, Warren Oates, and Lou Gossett, Jr.) is an Eskimo, the depictions of Eskimo life and customs are authentic, although sometimes exaggerated for effect. If you want to see a film about Eskimos, rent The White Dawn (or even Nanook of the North), but for whaling in the Canadian Arctic, try Scoresby.

(above) Bowhead whales and sperm whales are as different as cow and lions. Bowheads, grazer with baleen plates instead of teeth, somewhat resemble their relatives, the smaller, more slender right whale.

(left) Sperm whales have teeth, are carnivores and are among the deepest divers in the animal kingdom.
structure of native societies became permanently altered as a result: technologies were adopted, trade goods replaced native manufactures, natives shipped on board commercial vessels, and blood and language became mixed.

**COMMERCIAL WHALING IN THE AGE OF SAIL**

Peoples all around the world inevitably found ways to utilize whales that washed ashore dead or strayed themselves on nearby beaches. But the actual hunting of animals from shore required a height of land from which to see approaching animals and alert the hunters. This physical feature is common to many historical shore whaling locales: Long Island, Cape Cod, New South Wales, Taiji in Japan, the Azores and Madeira islands. Shore whaling did not necessarily lead to open ocean whaling, however. That was the outcome of a pre-existing commercial seafaring culture.

Once demand grew beyond local harvests, an industry was born to hunt and process whales for the oil that would light the world for three centuries and the baleen that was the plastic of that age. The Basques, who lived along the border between Spain and France, were regularly harvesting migrating right whales in the Bay of Biscay by the end of the first millennium (1000 C.E.). Dutch and English seafarers in the 1600s used Basque technology and methods to establish whale fisheries in the North Atlantic, and began to exploit whales systematically, bringing oil and baleen to the marketplace. Colonists in British North America found that their proximity to coastal whale migration routes made whaling profitable. By 1750, the introduction of the shipboard tryworks allowed sperm whales to be hunted in the open ocean. By the early nineteenth century, New Bedford had the largest and most successful whaling fleet in the world, making it “The City that Lit the World.”

Whaling in the age of sail coincided with the great age of exploration and the global expansion of Western influence. At first active largely in the North Atlantic and Eastern Arctic, by the late eighteenth century, commercial whalers were hunting sperm whales off the west coast of South America. By the 1820s, the East Indies as far as the Coast of Japan, the Central Pacific—including the waters around Hawaii—and both coasts of Australia were being exploited. Whaling for right whales began on the Northwest Coast of North America by the 1830s, and by the 1840s, Russia’s Sea of Okhotsk and the coast of Alaska in the Western Arctic were regular cruising grounds.

The American whaling industry relied on the resources of island groups in both the Atlantic and Pacific oceans to conduct its business. The port of Fayal in the Azores, for example, became a regular stop for trans-shipping oil, trading for foodstuffs, repairing damaged vessels, and utilizing consular services. The labor intensive nature of the industry, combined with the vessel owners’ desire to keep labor costs low, also encouraged the hiring of crew at the Azores, as well as in the Cape Verde Islands, the West Indies, and Polynesia.

In his novel *Moby-Dick*, Herman Melville wrote: “Islanders seem to make the best whalermen.” But not the only whalermen! Both men who knew the sea and men who had no other choice went whaling in the age of sail. The Basques, British, Dutch, and Americans from New England and Long Island dominated the industry during this period. In the first half of the nineteenth century, American whaling ships might include Wampanoags from Martha’s Vineyard, Nantucket Quakers, Yankee farmers, immigrants from the Azores or Cape Verde islands, native Hawaiians, and African-Americans who had escaped from slavery.

Nineteenth-century whaling was a methodical business, controlled as much by those on shore as those on ship. Vessels were dispatched to their cruising grounds under instruction to return within a specific time with a specific cargo—sperm oil, whale oil, and/or whalebone depending on the expected market prices. While cruising, sharp lookout were kept at the mastheads. When whales were seen, the boats were lowered and the hunt began, with hand-held harpoons and lances. By 1850, new harpoons with “toggling” heads that opened up inside the whales, and heavy shoulder guns with exploding bomb-heroes came into general use. But men still rowed and sailed their small boats close to their prey.

Processing a whale for its valuable blubber, baleen, or spermaceti was the same whether done on shore or at sea. After a whale was killed, the carcass was towed back to the ship or to shore, to be “cut-in” and “boiled out.” Cutting-in, also called “flesning,” was the process in which the blubber was peeled from the carcass and chopped up for boiling. This required the full efforts of the entire crew. The most experienced whalemen were in charge of the tryworks, carefully tending the boiling blubber so that the resulting oil would be fine and command a good price.

Between 1815 and 1825, New Bedford became the largest whaling port in the world, due to its protected deepwater harbor, proximity to transportation routes inland and down the coast, the business acumen of its residents, and a concentrated community effort. By 1857, its fleet numbered 324 vessels with a return of sperm oil, whale oil and whalebone approaching $1 million. All aspects of the business were locally controlled including outfitting, financing, and insurance. Additionally, the millions of gallons of oil that came into the port were processed through thirteen separate factories: candle works, oil refineries, and other manufacturers.

The New Bedford Whaling Museum and its partners in the Whaling National Historical Park work today to preserve the artifacts, documents, and stories of the whaling industry. These efforts date back to 1915, when Emily Bourne, daughter...
of successful and very wealthy New Bedford whaling agent Jonathan Bourne, paid for the building adjacent to this gallery and the half-scale model whaleship housed within it, and to 1925 when Col. Edward H. R. Green purchased and opened the last surviving square-rigged whaleship, the Charles W. Morgan, to the public. Whaling's most enduring legacy to the city, however, may be the citizens, descendants of whaling masters and crews, who continue to value and respect their ancestors' contributions to the social and economic fabric of the community.

**MODERN INDUSTRIAL WHALING**

Eventually, the scale of the industry began to threaten the survival of whales even while new technologies made their oil less vital. The industry left New Bedford but was waged in Europe and Asia at new levels of efficient slaughter that enabled the harvest in one year to outstrip the total amount of the entire previous decade. Humans had become so good at hunting whales that international regulation of the hunt was required to protect whales from extermination.

New technologies radically transformed whaling at the end of the nineteenth century. A major outcome of the Industrial Revolution was the incorporation of steam power in ocean-going vessels. Steam was adopted in the Scottish whaling fleet in the 1860s to assist large sailing ships in maneuvering through the dangerous Arctic ice. By the late 1860s, the Norwegians developed a small, light, steam-powered boat carrying a bow-mounted harpoon cannon, allowing them to hunt the blue, gray, and fin whales that had been too fast for sailing ships to catch. As the American sail-powered fishery declined, the Norwegian-style fishery grew. By the early twentieth century, large floating factory vessels and catcher boats were harvesting whales around South Georgia and Deception Island in the Southern Ocean, while shore stations were established around the world, in places like California, Newfoundland, Labrador, British Columbia, Iceland and the Finnish region of Arctic Norway. Factory ship whaling was largely conducted by the Norwegians. Modern shore station whaling, however, took place around the world and involved many different people. Australian, South African, and Japanese companies operated shore stations, as did Americans in California and Washington State. The Alaskan whaling station in the Aleutian Islands, operated by a Norwegian firm through an office in Minnesota, employed Norwegians as gunners, and Japanese, Chinese, and native Alaskans in the meat sheds and on the flensing platforms. Other crew members were “recruited from all the ends of the earth.”

The burgeoning populations of industrial nations, the ability to freeze meat at sea, and improved processing methods such as the hydrogation of sperm oil all led to finding new uses for whale products in the 20th century. After World War II, several nations began whaling again to provide meat and oil for oleomargarine for their people, who still suffered from shortages and rationing. By the 1950s and ‘60s, sperm oil (in particular) was being imported into the United States in vast quantities, for soapmaking, leather tanning, textile production, and making high quality lubricants.

The greatest devastation of whale stocks in history occurred in 1934 as over 37,000 animals were killed in one season. By 1946, the International Convention for the Regulation of Whaling was convened in Washington, D.C. In 1951, the newly instituted International Whaling Commission established an “Outline of Recommended Whale Research,” in which whaling and science at last caught up with each other. Scientists, legislators, and the population at large finally recognized that whaling could not continue unchecked if there were to be any whales left in the oceans.

**THE HUNT FOR KNOWLEDGE**

Successful hunters know the anatomy and behaviors of prey species, and for centuries whalesmen accumulated the most accurate knowledge of whales. Whalemen's logbooks listed when and where whales were seen, hunted, and killed. Scientists today use historical logbook data to analyze the populations, migratory routes, and breeding and feeding grounds of whales in the past and relate it to the present. New technologies allow contemporary scientists to follow whales into their deep ocean habitat from afar, and give us a glimpse into the previously hidden lives of these magnificent animals.

Stranded whales provided the basis for most of the information collected about whales until well into the nineteenth century. Species were identified by comparative observation, the first step in understanding population distribution and anatomy. The results of this work were sometimes influenced by what was known or believed about related animals. Photography became an important aid to observation in the late nineteenth century, and researchers began to spend more time observing live animals in their natural habitat. Scientists now use still and moving images, and audio and tracking information, to collect data.

Audio buoys anchored in marine sanctuaries help identify numbers and types of whales in these areas. Satellite transmitters tagged to whales track the travels of certain populations. For example, researchers are curious to learn the winter whereabouts of North Atlantic right whales, animals that seem to “disappear” for months at a time. Short-term electronic tags that attach via suction cups record whales' movements and sounds over several hours. Scientists analyze these data to determine how best to help these populations survive in the face of today's environmental challenges.

Over the last fifty years or so, scientists have performed detailed necropsies of many whales found dead on shore and at sea. They now also collect small skin and blubber samples from living animals. Analysis of both dead and living tissue allows us to discover more about physiology, diseases, DNA and bloodlines, and the reasons for whale mortality. Scientists now track whale migration routes, listen to whale calls and sounds, count and identify individuals, and study feeding and courting behaviors. We know that whales travel long distances, have strong social bonds, and communicate across vast distances. We also know that different whale species exhibit very different behaviors. Researchers are still trying to discover what whales do in the wild, and why they do it. Just as whaling hunting required a community effort, today's scientific study of whales requires the joint efforts of biologists, chemists, geologists, engineers, mathematicians, and physicists.
Edgar Allan Poe Goes Whaling: The Narrative of Arthur Gordon Pym Revisited

by Dr. Stuart M. Frank, Senior Curator

When it comes to fictional whaling narratives, there can be no doubt that Herman Melville and Moby-Dick (1851) stand head-and-shoulders above all other potential claimants—with an honorable mention to Eugene O'Neill's one-act play Ile ("oil") [1]. However, Edgar Allan Poe's Narrative of Arthur Gordon Pym of Nantucket (1838) [2]—Poe's only novel in his world of poems, essays, and short stories—is one of few works of major fiction that somehow involves a whaling voyage. Pym certainly deserves consideration in this, the 200th anniversary year of the author's birth (in Boston) on January 13, 1809 [3]—all the more so for the Whaling Museum because the protagonist is from Nantucket, the opening scenes are set in New Bedford, and the ostensible premise is a whaling voyage, albeit a whaling voyage that never materializes as such.

Sea stories were uncharacteristic for Poe, who was never a sailor, never made an actual voyage except as a passenger (a coastwise passenger whose writings suggest that he was usually seasick and habitually terrified), and had only the most rudimentary and imperfect understanding of navigation and seamanship, mostly gleaned from books—books that, in fact, could have been better chosen. So, though Pym begins in Poe's characteristic straightforward, almost journalistic manner of beginnings, far from being a credibly realistic adventure story it devolves into a horrific tale of imagination and possibly also an allegory of Salvation.

True to life in Nantucket and New Bedford, young Pym and his slightly older childhood friend Augustus, the son of a New Bedford whaling captain, want more than anything to go whaling. Augustus signs articles for his father's next voyage, in the Grampus, but Pym fails to get permission from his family. So they conspire to have him stow away in the hold, where Augustus promises to keep him hidden and fed until they are too far at sea to land Pym ashore. Now, almost suddenly, the gothic elements come into play in full force: narrow, labyrinthine passages, confinement in claustrophobic enclosures, impenetrable darkness, sonority, self-deception, secret messages, coded documents, spectral apparitions, trap doors, boxes, chains, murder, abandonment, thirst, starvation, death at sea, desperate escape, and hot pursuit. The Grampus never actually lowers boats for whales, and the voyage is characterized by inept seamanship (partly owing to Poe's landlubberly ignorance) and radically incompetent stewardage—inexcusable but a necessary device to advance the plot. Suffering through a vicious mutiny, shipwreck, and horrible privation, the survivors resort to cannibalism.

Despite which (ironically) Augustus dies of starvation and a rough-and-tumble sailor named Dirk Peters takes over as Pym's traveling companion. They are eventually rescued by a passing ship—ostensibly a merchantman bound to a civilized port, but the captain appears more interested in exploring High South latitudes than in any commercial purpose for which his voyage was presumably intended. Events become progressively more fantastic and allegorical as the travelers pass easily through the Antarctic ice (only minimally appreciated by Poe) and fetch up at Tsalaal, a frightful domain of red, black, and white, with grotesque animals, otherworldly elements of earth, fire, air, and water, and grotesque inhabitants who are at first deceptively friendly but ultimately show themselves to be ferocious, murderous brutes—cultivating in captivity, a miraculous escape by water, and a sudden, mysterious dénouement at the Pole.

Components of Pym, like Poe's other fiction, constitute a kind of barometer of the author's interest in eccentric popular notions of the era—notably here, the Hollow Earth theory, according to which the extremely high latitudes are tropically warm, ships can navigate through modest ice floes to clear water and increasingly warm temperatures beyond, and apertures at the Poles provide access to a parallel world inside the hollow planetary sphere, with its own internal sun. It has been said that the color symbolism in Pym and the great, white Something at the South Pole prefirgure Moby Dick himself, as it is similarly inscrutable in some of the same ways and for some of the same reasons. However, such extrinsic scholarly concerns are secondary to what is intrinsically a powerfully interesting, nautically incompetent, but dramatically proficient tale of mystery, imagination, and terror. On the one hand, the whole thing is rather silly—Poe said so himself, in retrospect calling it "a silly book." But given the author's riper prose and instinct for the macabre, it is a compelling yarn, however weird—Poe at his most experimental, a classic tour-de-force by one of the world's greatest spinners of yarns, certainly worth revisiting in this, his 200th birthday year.

[1] First published in 1817, Iiles is one of O'Neill's earliest works and is, indirectly, a kind of rudimentary dress rehearsal for his grander masterwork, Long Day's Journey Into Night
[2] Its serialization in The Southern Literary Messenger (where the first two parts appeared in January and February 1837) was never completed and was finally published in book form in the following year by Harper Brothers (New York, 1838).
[3] Considering that Pym's voyage is wholly imaginary, and considering Poe's characteristic departures from anything resembling empirical reality or scientifically sanctioned speculation, it is ironic that Poe was born less than a month before Charles Darwin, whose voyage to the Pacific and High Latitude South on the Beagle (1833-35) was certainly real, whose scientific methodology was robust, and whose ideas turned out to be world-transforming. Though Darwin was at sea several years before Pym appeared in print, his Voyage of the Beagle was not published until 1839 (the year after Pym) and his Origin of Species not until 1859, ten years after Poe's death—both of them too late to have enlightened Poe's treatment of Pym.
The Bourne Society
What will your legacy be?

Throughout the distinguished history of the Museum, many individuals have had the foresight and generosity to plan for its future support. During these uncertain economic times, New Bedford Whaling Museum donors are focusing on the future, ensuring that their philanthropic interest in the Museum will not be affected by the unpredictability of the economy. Today, a new generation is being called upon to continue this tradition of philanthropy. The Bourne Society provides the opportunity to recognize people who have included the Museum in their estate plans and have informed the Museum of this commitment.

Louis M. Rusitzky and his wife, JoAnne, loyal supporters of the New Bedford Whaling Museum for many years, initiated a Charitable Remainder Trust in 2004. By creating a simple contract and gifting funds, the Rusitzkys receive income from the interest on the donated funds and also benefit from a tax advantage. The remaining assets will be added to the Museum's permanent endowment, income to be used for research and curatorial activities.

More recently, when the Bourne Society was created, Louis was one of the first to sign on. Members of the Bourne Society have provided for gifts to the Museum in their wills or estate plans;

"As a third-generation native, I am pleased that future assets through the Bourne Society will be used to further enhance the attractiveness of the Museum as a place to visit and, incidentally, aid in the economy of the city of New Bedford."

If you are interested in joining Louis as a member of the Bourne Society, contact the Museum to discuss leaving a bequest, designating the Museum as a beneficiary of your retirement account, or setting up a Charitable Remainder Trust.

SPECIAL ANNOUNCEMENT
Make a Gift using your IRA – Extended through 2009

The Emergency Economic Stabilization Act of 2008 included an extension of the IRA Charitable Rollover. It allows people who are 70 ½ or older to make cash gifts of up to $100,000 a year from their IRA to the New Bedford Whaling Museum or other qualified charity, without having to pay income tax.

To have a confidential conversation about making a planned gift, please contact Alison Meyer, Director of Individual Giving, at ameyer@whalingmuseum.org or 508 997-0046, ext. 115.

☐ 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.

Name(s):

Street Address:

City: ___________________________ State: ___________________________ Zip Code: ___________________________

Telephone: ___________________________ Email Address: ___________________________

Contact: Alison Meyer, Director of Individual Giving
508 997-0046, ext. 115 or ameyer@whalingmuseum.org.
A SAILOR’S LIFE FOR ME!

Hard Tack and Plum Duff: Food for Whalers

By Sara Meitrowitz, Director of Education

When sailors went out to sea aboard a whaling vessel, they could not bring enough food with them for the long journey. The captain provided them with food to eat and water to drink while they were away. The cook was responsible for making all of the food for the captain and the crew. He worked in an area of the ship called the “galley.” The galley looked somewhat like a very small kitchen. It had a small stove for cooking and pots and pans for making food.

Sailors had special names for the food they ate. They called any kind of bread “tack.” Nice fresh bread was called “soft tack” and hard, dense biscuits were called “hard tack.” Sailors soaked the hard tack in tea or stew to make it soft enough to eat. They called salt beef “salt horse” and potatoes “spuds.” The amount of food each sailor received was called a “whack” and any kind of food was called “grub.” Not all the food sailors got to eat at sea was very good, and often they would have to eat the same thing day after day and week after week.

When the cook wanted to make a treat for the sailors, he made something called plum duff. Plum duff was a type of pudding, but it tasted very different from the pudding you are used to. With the help of an adult, you can make plum duff at home by following this simple recipe. Do you think you might like to be a sailor?

Recipe for Plum Duff

2 eggs
1 c. brown sugar
½ c. melted shortening
2 c. cooked prunes, drained, pitted and cut up
1 c. sifted flour
½ tsp. salt
1 tsp. baking soda

Beat eggs and blend in shortening, sugar and prunes. Sift dry ingredients together and stir into prune mixture. Pour into well-greased 1-quart mold (or heatproof bowl). Place mold in water inside steamer (such as a covered stock pot) and set waxed paper loosely over the mold to prevent dripping of condensation from the steamer lid onto the pudding. Steam for 1 hour. Unmold and serve hot.

for our visitors to enjoy. Next, let’s shape our exhibits so that they tell our stories—expect to see exhibits on Azorean and Cape Verdean heritage, and on New Bedford’s role during the Civil War. In July, an exhibition entitled “From Pursuit to Preservation” will examine and explore the human fascination with whales and the history of whaling in New Bedford in a global context. New Bedford shines brightly in these stories and they will surely offer inspiration and hope to school children from around the region. In Mike Dyer’s report in this issue, he describes a new exhibit in which the precept of Hope is interpreted by whalers. Perhaps it is worth dwelling on this tenet as we look to deepen our place in the community. A new exhibit in the Jacobs Family Gallery will be designed to inspire our youth by telling the stories of great accomplishments, discoveries, and entrepreneurial initiatives wrung out by men and women of this region.

Our Education Department is ramping up both in breadth and depth our program offerings, and synchronizing these with the New Bedford Public Schools and other educational institutions. We welcome active participation and involvement from the schools and strive to design new curricula that help teachers in and out of the classroom. We will expand upon an existing apprenticeship program and seek to influence motivated students as they prepare to face life’s challenges. Our education programs will be interwoven with exhibits, programs, and scholarship so that the appropriate teaching tools will be available to our educators. In this regard, we look to active use of new media tools to impart knowledge and increase understanding more efficiently.

This recession has clearly demonstrated the increasingly important functions provided by non-profit organizations. As a 501(c)(3), our mission of providing education and public service is perhaps called upon ever more so. At a time when the functions and services we provide are amplified simply because alternatives have been eliminated or reduced, this museum has an obligation to serve this community at a deeper and more systemic level. Over the next few years, we need to knit our mission into the cultural fabric of our community and provide an inclusive and open stage for community participation and dialogue. We look to continue, indeed if not expand upon, partnerships with peer non-profits and with government agencies. These partnerships help us fulfill our mission and allow for the implementation of community programs that more often than not exceed the sum of their parts.

Each of you develops a relationship with our excellent front line staff, though often the unsung heroes are found back of the house. Our facilities remain in first-rate condition because of a dedicated team. Regular maintenance plus capital improvements have impacted positively on both the visitor experience and the bottom line. Our financial team received due praise from our new auditor for their diligence, exactitude, and attention to all fiduciary matters. The fundraising team is hard at work providing the best value for service and all the while concocting new ideas to engage with you, while our conservation and archival teams ensure that no short cuts are taken when it comes to collections management.

Over these many years, thousands of people have played important roles to further this institution, promote and safeguard its mission. Today, I hope you agree that the current team of individuals is steering this ship on the correct course, guiding it with passion and commitment, and delivering meaningful and worthy content to our constituency.
SUMMER HOURS (June - December):
Daily 9 a.m. - 5 p.m.
Until 9 p.m. every second Thursday of the month

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

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New Bedford Whaling Museum.

The New Bedford Whaling Museum’s
Annual Summer Celebration
August 1, 2009

Over the Top, Under Sail

Live and silent auction items including
• A week’s stay at a private home in London
• Antique gold-plated walking sticks, originally owned by New Bedford Mayor Charles Ashley
• Red Sox Tickets

TICKETS
Patrons: $500 for two tickets and recognition at the event
Individual tickets: $125 each
Tables of Ten: $1,250

For reservations, call 508 997-0046 ext. 115
or visit www.whalingmuseum.org/overthetop

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