

Paintings and Drawings in the Kendall Collection of the New Bedford Whaling Museum

Compiled and with Historical Notes by Stuart M. Frank, Ph.D., Senior Curator Emeritus — 2013

Accession #: 2001.100.4310
KWM N°: O-1 (Brewington #41)
Title: ***Northern Whale Fishery.***
Artist: John Ward (1798-1849) of Hull. British (Kingston-upon-Hull)
Signed / Dated: 1830
Medium: Oil on canvas
Size: 14-1/4 x 23-1/2 inches (36.8 x 59.7 cm)

A definitive but atypical scene by the most prominent practitioner in the so-called “Hull School” and foremost Northern English painter of whaling scenes. Unlike his characteristically beautiful oils of Arctic whaling in warm sunlight and tranquil seas — usually with only one or two whale-ships centrally featured—this watercolor shows several stages of the whale hunt, with five ships, whaleboats lowered in pursuit, and ancillary vignettes of polar bears, walrus, and icebergs. In its endeavor to be encyclopedic it seems to emulate Ward’s 18th-century Dutch precursors and the English artist W.J. Huggins (see #2001.100.4702).

Accession #: 2001.100.4311
KWM N°: O-2 (Brewington #26)
Title: ***Ship Lee of Hull Whaling in the Arctic.***
Artist: WDH. British (probably Hull)
Date: Signed *WDH*. Undated; possibly as early as 1830.
Medium: Oil on canvas
Size: 10-5/8 x 18-5/8 (27 x 47.3 cm)

An interesting feature is that the second vessel is cutting-in blubber on the port (larboard) side, which is contrary to the near-universal practice on American whalers: with few exceptions (if any), American whalers always cut-in to starboard; purpose-built Yankee whaleships were even constructed that way, with a gangway aperture to starboard amidships. A painting by the Hull artist Robert Willoughby, entitled “Whaleship *Lee* of Hull,” circa 1815, formerly in the Kendall Collection, had previously been owned by J.E.S. Suddaby, Esq., of Hull, during which time it was illustrated in Basil Lubbock’s *The Arctic Whalers* (1937), opposite p. 241. There is reason to suspect not only that the present work is a later Hull School production, but that it also came out of the Suddaby Collection. J.E.S. Suddaby, who was elected a member of the British Pharmaceutical Society in 1900, was a collector of whaling history upon whose extensive inventory of manuscripts, papers, and pictures Lubbock relied extensively in preparing and documenting *The Arctic Whalers*. Still, the artist’s name has not yet come to light. WDH could be his initials, implying a surname that starts with H; or it could be that the artist’s initials are WD, with the H referring to the Hull School, i.e., “WD of Hull.”

Illustrated in *The American Neptune Pictorial Supplement IV: Whaling* (Salem, Mass., 1962), Plate IV, where the vessel is erroneously identified as “Ship *Lee* of Whitby” and “signed WPH [sic].” Note that this painting is not by the same hand as two other British Arctic whaling paintings in the Kendall Collection that are also signed *WDH* (#2001.100.4489 and 2001. 100.4584).

Accession #: 2001.100.4312
 KWM N°: O-3 (Brewington #94)
 Title: ***Stove Boat.***
 Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
 Signed / Dated: Signed and dated 1942.
 Medium: Watercolor on paper
 Size: 20-3/4 x 28-3/4 inches (52.7 x 73 cm)
 Provenance: Ex collection of William H. Tripp of New Bedford, 1956.

William H. Tripp (1880-1959), a local bank employee and whaling historian, photographed and documented the last American whaling voyage, in the schooner *John R Manta* (1925), and was later curator of the Whaling Museum (see also “The Spun Yarn Club: Pioneer Collectors of Whaling Lore” in Frank, *More Scrimshaw Artists*, Appendix III).

Accession #: 2001.100.4313
 KWM N°: O-4 (Brewington #22)
 Title: ***South Sea Whaling. [The Whale Hunters.]***
 Artist: Oswald Walter Brierly (1817-1894). British (London, Australia, Crimea)
 Signed / Dated: Circa 1848-68
 Medium: Tempera on panel
 Size: 12-1/2 x 18 inches (31.8 x 45.7 cm)
 Provenance: Mrs. Eugene Hatch, Sandwich, Massachusetts, 1932.

This is the classic and most frequently printed scene of offshore whaling in Australia. However, the attribution of this particular painting is in doubt. Oswald Brierly painted several “originals,” the image was engraved for publication and was widely distributed, and there are many proficient copies in oil paint and in tempera, of which this could be one by an unknown hand. It illustrates whaling from British entrepreneur Benjamin Boyd’s shore station on Twofold Bay, New South Wales (Australia), which Brierly knew at first hand: though he was a professionally trained artist with a promising future in England, he nevertheless worked as station manager from the middle 1840s to 1848. The station thrived while he was in charge and collapsed soon after he departed.

Born in Chester, England, Brierly was formally trained as an artist and naval architect, had some of his ship drawings accepted for exhibition at the Royal Academy in 1839, then suddenly went off on a South Seas voyage with London stockbroker-turned-adventurer Benjamin Boyd — who was to become one of the most colorful characters on the Australian scene. Near the hamlet of Eden, New South Wales, Boyd established a shore-whaling station that he hoped would catapult him to fame and fortune, making Boydtown the metropolis of the Southern Hemisphere. After a sojourn in New Zealand and cruises with the Royal Navy in southern waters, Brierly was back in England and twice accompanied the fleet to the Crimea, where his poignant drawings of naval operations won him fame as a war correspondent. He was afterwards a frequent guest of the Duke of Edinburgh, the Prince of Wales, and Queen Victoria aboard the royal yacht, overseeing naval maneuvers and traveling to the Mediterranean, the Nile, and other colonial outposts. He was appointed official Marine Painter to Her Majesty in 1874 on the death of John Christian Schetky, and was knighted in 1885.

Engraved for publication in *London Illustrated News*, 28 March 1868, p. 300 (#2001.100.7532 and 2001.100.8165; 8-1/2 x 13-1/2 inches = 21.6 x 34.3 cm; Brewington, *Prints*, #146). There are versions of the painting in the National Maritime Museum, Greenwich (London), the Australian National Gallery (Canberra), and several private collections. Two of Brierly’s other whaling pictures are in the Peabody Essex Museum (Ingalls #578 and 579).

Accession #: 2001.100.4314
 KWM N°: O-5 (Brewington #13)
 Title: **[Greenland Whale Fishery. Dutch Whaleships Frankendaal, Groenlandia, De Jaeger, and Others on the Greenland Whaling Grounds.]**
 Artist: Jan Mooy (1776-1847). Dutch (Den Helder)
 Signed / Dated: Signed and dated *Door J. Mooy. 1843.*
 Medium: Watercolor on paper
 Size: 17-1/8 x 24-5/8 inches (43.5 x 62.6 cm)

This is one of several watercolors that Jan Mooy produced in the 1840s, each slightly different, to commemorate a famous whaling voyage that his father, Maarten Mooy, commanded in 1786. It was inspired by and based upon Captain Mooy's own original narrative, *Journal of a Voyage to Greenland Made by Maarten Mooy, in the Ship Frankendaal in 1786*, published at Amsterdam in 1787. There are five ships in total, with three whaleboats in the foreground pursuing a whale. Though the *Frankendaal* is at the center of the issue, it is not in the center of the picture. The principal vessels are *De Jaeger* ("The Hunter"), left, commanded by Jochum Blaauboer of St. Maartensburg; *Groenlandia*, Simon Maartensz Walig of Texel, center; and *Frankendaal*, Maarten Mooy of Callantsoog, second from right. In the 18th century, mariners from Callantsoog, a tiny seaside village buried in the sand dunes of North Holland, constituted a disproportionate number of shipmasters sailing from such major whaling ports as Amsterdam, Rotterdam, Harlingen, Enkhuizen, and Zaandam. The artist was born in his father's hometown of Callantsoog but was actually raised in the larger, nearby port of Den Helder, which by then had become, and still remains, the seat of the Royal Netherlands Navy.

The original Dutch title of Captain Mooy's narrative is *Omstandig Journal van de Reize naar Groenland gedaan door Maarten Mooy, Met het Schip Frankendaal... 1786* [*Elaborate Journal of the Vopyage to Greenland made by Maarten Mooy, with the Ship Frankendaal*]; reissued as *Naar Groenland met De Frankendaal* (Henriette Mooy, ed.; Amsterdam, 1942), with an illustration of a version of the watercolor in the Rijksmuseum, Amsterdam. Other signed versions of the painting in Holland include the Nederlands Scheepvaartmuseum (Dutch Maritime Museum), Amsterdam; Zuiderzeemuseum, Enkhuizen; Noordelijke Museum, Groningen; Terschelling Museum t'Behouden Huys, West Terschelling; Zaans Museum, Zaandijk; and others. The specimen in the Kendall Collection is illustrated in Cornelis de Jong, *Short History of Dutch Whaling* (Pretoria, 1978), #4, 84f; P. Dekker, *De Laatste Bloei-periode van de Nederlandse Arctische Walvis- en Robbenvangst 1761-1775* (*Cultuurgeschiedenis der Lage Landen*, Vol. 8. Zoltbommel: Europese Bibliotheek, [1968] 1971), note, 317f.

The watercolor is illustrated in black and white in Arthur C. Watson, *Special Exhibition of the Henry P. Kendall Whaling Collection at the Pratt School of Naval Architecture and Marine Engineering* (Cambridge: Massachusetts Institute of Technology, 1937), p. 2; and in color in Stuart M. Frank, "The High and Mighty Business of Whaling," in Peter Neill, ed., *Maritime America* (New York, 1988), #39, p. 61.

Accession #: 2001.100.4315
 KWM N°: O-6 (Brewington #12)
 Title: ***De Walvischvangst.* [Whaling or The Whale Fishery.]**
 Artist: Hendrik Kobell (1751-1779). Dutch (Rotterdam)
 Signed / Dated: Signed *H. Kobell. 1778.*
 Medium: Watercolor on paper
 Size: 8 x 13-3/4 inches (20.3 x 34.9 cm)

Kobell's whaling scenes and whaleship portraits, beautifully engraved by Matthew de Sallie (1749-1791), are the very model of technical accuracy and aesthetic integrity. However, by the time they appeared in 1781 the Dutch whaling industry was already in precipitous decline; it shut down completely only a few years later, in 1795. Thus, as good as they are, the Kobell / Sallie images never had an opportunity to develop the patriotic appeal and market dominance that some lesser pictures had generated a few decades earlier. Kobell's watercolor here is the original upon which Sallie's famous print (#2001.100.7502) and influential book illustrations are based. The image is distinguished for its clarity and was rightly taken as definitive, so was reprinted several times in various forms.

Sallie's engraving "De Walvischvangst" after Kobell was published in Amsterdam in 1781 in approximately the same size (20 x 35 cm) as Kobell's original watercolor. It was reissued as an illustration in a book entitled (using the alternate Dutch spelling of *whaling*), *De Walvisvangst, met veele byzonderheden daarte betrekkelijk* [*The Whale Fishery, with many particulars*] (Amsterdam and Harlingen, 1784); also in the book *Nieuwe beschryving der walvisvangst en haringvischery* [*A New Description of the Whale Fishery and the Herring Fishery*] (Amsterdam, 1791). Meanwhile, it was published again as a standalone print in 1788, and frequently thereafter as an illustration.

Accession #: 2001.100.4316
 KWM N°: O-7 (Brewington #126)
 Title: ***Flukes!***
 Artist: Clement Nye Swift (1846-1918). American (Acushnet, Massachusetts)
 Signed / Dated: Signed *Clement Swift*. Undated.
 Medium: Oil on canvas
 Size: 6-3/4 x 8-3/4 inches (17.1 x 22.2 cm)
 Provenance: Ex collection of William H. Tripp (1880-1959) of New Bedford, 1956.

Accession #: 2001.100.4317
 KWM N°: O-8 (Brewington #118)
 Title: ***Ship Josephine off Cuttyhunk Light.***
 Artist: Benjamin Russell (1804-1885). American (New Bedford)
 Signed / Dated: Attributed. Title inscribed. Circa 1867.
 Medium: Watercolor on paper
 Size: 17 x 27-3/8 inches (43.2 x 69.5 cm)
 Provenance: Ex Collection of Captain James L. Chapman and his descendants.

James L. Chapman, who owned the picture and likely commissioned it, was master of the ship *Josephine*, 363 tons, on her second and third of her seven whaling voyages out of New Bedford (1859-67). The ship had been purpose-built for whaling in Fairhaven in 1856 and was eventually wrecked and abandoned in the ice in the great Arctic whaling disaster of 1876.* Chapman's next voyage was as captain of the ship *Contest* (1868-70), of which he also owned a Benjamin Russell portrait (#2001.100.4318).

* See footnotes to #2001.100.4321.

Accession #: 2001.100.4318
 KWM N°: O-9 (Brewington #119)
 Title: ***Ship Contest, Cap. James L. Chapman, at Sea.***
 Artist: Benjamin Russell (1804-1885). American (New Bedford)
 Signed / Dated: Inscribed with title. Signed and dated 1869.
 Medium: Watercolor on paper
 Size: 17 x 27-3/8 inches (43.2 x 69.5 cm)
 Provenance: Ex Coll. Captain James L. Chapman and his descendants.

The ship *Contest*, 343 tons (441 tons New Style), was purpose-built for whaling at Mattapoisett, Massachusetts, in 1856, completed five voyages out of New Bedford (1856-70), and was finally abandoned at Point Belcher in the great Arctic whaling disaster of 1871.* James L. Chapman, who owned the picture and may have commissioned it, was the captain on her fifth voyage (1868-70). He was born in Milford, Massachusetts circa 1832, married Louisa J. Rounceville of Middleborough in 1854, and before he was master of the *Contest* commanded two voyages in the New Bedford ship *Josephine* (1859-62 and 1863-67). He owned a Benjamin Russell portrait of that vessel, too (#2001.100.4317).

* See footnotes to #2001.100.4321.

2001.100.4319 — DEACCESSIONED (*Bark Gazelle* by Lucius A. Briggs)

Accession #: 2001.100.4320
 KWM N°: O-11 (Brewington #156)
 Title: ***[A Pod of Sperm Whales.]***
 Artist: J.R. Winn (*fl.* circa 1862).
 Signed / Dated: Signed and dated *J.R. Winn. 1862.*
 Medium: Pastel on paper
 Size: 16 x 21-1/2 inches (40.6 x 54.6 cm)
 Provenance: Ex collection of William H. Tripp (1880-1959) of New Bedford.

An authoritative and exceptionally well drafted sperm whaling scene of which the artist has not been identified. He must have had some academic training and probably also some firsthand knowledge of whaling. The whaleboats are in pursuit under sail and oar power; the oars, sweep oars, spritsail, and crew are properly deployed; the bark is hove-to with sails backwinded, poised to receive carcasses for processing. The nationality is uncertain. The whaleship may be a converted merchantman — that is, with a sharper prow and sleeker lines than the usual purpose-built Yankee whaler, lacking the usual built-in starboard aperture for gangway and cutting stage, and without the customary false gunports. In fact, while the spritsail rig of the whaleboats and lack of triangular chafing shields (or painted-on false chafing shields) in their prows suggests that it is an American ensemble, the absence of false gunports, starboard gangway, and davits would be more consistent with a British or Australian whaler. The perfect volcanic-looking mountain is dramatic but not sufficiently distinctive to enable definitive identification among the half-dozen or so such peaks that often appear in the backgrounds of whaling scenes.

Accession #: 2001.100.4321
KWM N°: O-12 (Brewington #131)
Title: [***Bark Helen Mar in the Ice, 1879.***]
Artist: Anonymous. American.
Signed / Dated: Unsigned. After 1879.
Medium: Watercolor on paper
Size: 17 x 24 inches (43.2 x 61 cm)

The *Helen Mar*, built at New Bedford in 1855, made five whaling voyages out of New Bedford (1856-79) and thirteen from San Francisco (1880-92) before being wrecked in the Chukchi Sea off Siberia in 1892. In October 1879, under Captain George F. Bauldry on the second of five voyages and her last out of New Bedford, she narrowly escaped being caught and crushed in the ice:

“I had never imagined such cold as we now experienced,” said Captain Bauldry. “We had a fire in the forecastle, two in the blubber room, and one in the cabin, yet every night frost an inch or more thick would form on the inside of the ship.” The next day, miraculously, the wind swung into the north and began to blow a gale, breaking the ice.... With the spars and rigging straining, slowly the *Helen Mar* began to gather momentum. For two days they madly forced her ahead through the slush and the floes, moving at only a knot or two in the gale, pushing the ship to its limits and giving it a fearful battering. She was covered with ice, and possibly it was the ice sheathing that saved her from smashing in her bows or simply wearing the planks away. (John R. Bockstoe, *American Whalers in the Western Arctic*, 1983)

Reference to the *Helen Mar*'s escape from the Arctic in October 1879 is also made in John R. Bockstoe's *Whales, Ice, and Men: The History of Whaling in the Western Arctic* (1986) and *Steam Whaling in the Western Arctic* (1977).

“The annihilation of the Arctic fleet of 1871 dealt the fishery a body blow at the very time when it was struggling to stand up in the face of numerous adverse forces.... However, the pitiless Arctic had not yet secured full revenge for the daring intrusions into the solemn stillness of northern waters. In 1876, twelve more vessels were frozen in for the winter and had to be abandoned, this time with a loss of fifty lives and \$600,000 worth of property. Again in 1888 the unleashing of a heavy gale sent down a fleet of five craft off Point Barrow. And over and above these large-scale calamities was the constant warfare of wind, wave and cold against individual whalers—a state of unrelenting hostilities which yielded a formidable list of whaling casualties. The Arctic was not to be invaded with impunity!” (Elmo P. Hohman, *The American Whaleman*, 1928).

Accession #: 2001.100.4322
KWM N°: O-13 (Brewington #109)
Title: ***Harpooning the Whale.***
Artist: William Heysman Overend (1851-1898). British-American (New York)
Signed / Dated: Signed “W.H. Overend,” circa 1868.
Medium: Oil on canvas
Size: 19-3/8 x 29 inches (49.2 x 73.7 cm)

The painting is additionally catalogued under the title “A Tough Old Bull. Sag Harbor Whalemen Harpooning a Sperm Whale,” as the unidentified whaleship flies the house flag of the merchants H. & J. French of Sag Harbor, Long Island, N.Y. There is no doubt that the painting is either the original source for or a faithful copy of a much smaller monochrome wood engraving (6 x 8-1/2 inches / 15.2 x 21.6 cm) of which the publishing history is obscure; and no doubt that the British-born émigré artist W.H. Overend painted it; or that the image has been attributed to him, whether rightly or wrongly, as originator (he was only just past 16 years old when it was published). And

there is little doubt that Herman Melville would have appreciated the action, as he complained in *Moby Dick* that the whaling scene genre was frequently sedentary and unrealistic. But the actual source and provenance of the image itself remain a mystery.

William Heysman Overend, born at Coatham, Yorkshire (England), the same year that *Moby Dick* was published, became an accomplished marine painter and illustrator who “soon acquired a special reputation for his intimate knowledge of life at sea, whether on a merchantman or war vessel, and his numerous renderings of such scenes are always marked by accuracy and spirit.” He was a member of the prestigious Institute of Painters in Oil Colours, and from the very young age of 21 until his premature death in America, he exhibited at the Royal Academy in London; but he is best known for the nautical wood engravings he produced for the *Illustrated London News* and numerous British and American books and periodicals. This early specimen of his work in oils is evidently derived from two wood engravings: “The Sperm Whale,” attributed to W. Menson and engraved by W. Wright Nooth in a magazine called *The Leisure Hour*, 1 February 1868; and “Harpooning a Whale,” which appeared in the *Illustrated London News* in 1870. Despite a few slight technical shortcomings and cartoon-like character, Herman Melville would likely have appreciated its vigor.

Ref: The wood engraving was evidently published several times under more than one title. A version in the Kendall Collection, with the title “Harpooning the Whale” printed below the image (#2001100.8435), is catalogued as “after W.H. Overend” and also after a W. Menson, engraved by W. Wright Nooth (best known for his illustrations for the novels of Captain Marryat), and published in *The Leisure Hour: A Family Journal of Instruction and Recreation* (London, Feb. 1, 1868). Among the whaling prints in the Peabody Essex Museum, “The Sperm Whale” is clearly the same image in the same size but with a different title printed underneath; it is also attributed to W. Menson but engraved by “WWM” (which may or may not be a misreading for W. Wright Nooth), and is also supposed to have been published in that same issue of *The Leisure Hour* (Feb. 1, 1868) (Ingalls #131). The picture is also supposed to have appeared in the *Illustrated London News* in an unspecified issue in 1870. Much later, it was reprinted as “De Walvischvangst” in the Dutch journal *De Katholieke Illustratie*, (s’Hertogenbosch, 1939), 352. The painting is illustrated in color in Frank, “‘The High and Mighty Business of Whaling’: A Handful of Treasures from the Kendall Whaling Museum,” in Peter Neill, ed., *Maritime America* (New York, 1988), #34, p. 64.

Accession #:	2001.100.4323
KWM N°:	O-14 (Brewington #116)
Title:	[<i>Outfitting a Whaleship.</i>]
Artist:	Francisco Rapoza (1911-1984). American (New Bedford)
Signed / Dated:	Signed. Circa 1946.
Medium:	Oil on canvas
Size:	19-5/8 x 25-5/8 inches (48.8 x 65.1 cm)
Provenance:	Given by the artist to William H. Tripp of New Bedford, and by him to the Kendall Whaling Museum in 1956.

The setting is a New Bedford wharf with a whaleship tethered alongside, evidently readying for sea. Featured in the right foreground is a team of coopers preparing casks for the voyage while others carry items aboard, parcel-by-parcel. The anvil visible in the left foreground is for shaping and fastening barrel hoops. Most provisions and stores would come aboard in tight casks, but the sea chest, burlap sack, and smaller wooden cask near the starboard bow exemplify other means of packaging that might be found in a the forecabin, cabin, and hold of a whaleship.

Accession #: 2001.100.4324
 KWM N°: O-15 (Brewington #78)
 Title: [*Caught among the Icebergs after a Storm.*]
 Artist: William Bradford (1823-1892). (Fairhaven, Mass.; San Francisco; New York)
 Signed / Dated: Signed at New York, circa 1880
 Medium: Oil on canvas
 Size: 19-1/2 x 29-1/2 inches (49.5 x 74.9 cm)

There are several Arctic and subarctic oil paintings by William Bradford in the Kendall Collection (#2001.100.4324, 2001.100.4441, 2001.100.4445, and 2001.100.4449) as well as several items from the estate of the artist: one of his Arctic sketchbooks (#2001.100.4659), a Bradford family scrapbook reportedly compiled by Mrs. Bradford, a small box camera he reportedly used on later Arctic voyages, dozens of glass-plate photographic negatives and 8x10 photographic prints, four original copper etching plates, and a few black-and-white enlargements of photographs, most taken by the artist/photographer himself, with marginal inscriptions in his own hand.

Accession #: 2001.100.4325
 KWM N°: O-16 (Brewington #155)
 Title: *Whaleship Niger*.
 Artist: Samuel P. Winegar, Jr. (circa 1843/5-1917). American (New Bedford)
 Signed / Dated: Signed and dated *Winegar. 1903*.
 Medium: Oil on canvas
 Size: 10-1/2 x 25-1/2 inches (26.7 x 64.8 cm)

The ship *Niger*, 412 tons (437 tons New Style), was purpose-built for whaling in 1844 at Mattapoisett, Massachusetts, made 11 whaling voyages out of New Bedford (1844-90), and was sold and broken up in 1896. (For details about the artist, see #2001.100.4786.)

Of the *Niger*, five oversize oil paintings by Charles Sidney Raleigh constitute a representative voyage (#1918.27.2.1 through 1918.27.2.5); among many photographs of the vessel is one by William Bradford, 1882 (#1989.50); there are also an anonymous 19th-century ship-portrait (#2001.100.4664); an anonymous fore-edge painting (#2001.100.4688); pencil studies by George Gale (#1995.9.825 and 1995.18.43); several specimens of Buffalo Pottery, 1907; a banjo clock by Roland Macy, 1916 (#1997.57); and an anonymous glass tile (#1992.100.422).

Accession #: 2001.100.4326
 KWM N°: O-17 (Brewington #117)
 Title: *Ship Braganza Exchanging Signals*.
 Artist: Benjamin Russell (1804-1885). American (New Bedford)
 Signed / Dated: Attributed. Title inscribed. Circa 1850.
 Medium: Watercolor on paper
 Size: 17-5/8 x 29-3/4 inches (44.8 x 75.6 cm)
 Provenance: Ex collection of Captain Humphrey W. Seabury, New Bedford; Miss Helen Seabury, his daughter; purchased from Miss Seabury's estate by William H. Tripp; sold to Frank Swift, dealer in nautical pictures; consigned or sold to Goodspeed's, Boston; purchased by Evelyn Kendall, 1948.

The laurels of ship portraiture in New Bedford are shared by local artists William Bradford (who went on to greater things), Charles Sidney Raleigh (a sailor-turned-artist), and Benjamin Russell, whose whaling scenes and the prints that emanated from them are definitive. Though he was self taught, by virtue of his native genius, experience at sea, and a tremendous technical proficiency he became New Bedford's preeminent pictorial chronicler of the City's sustaining industry. He was raised in a prosperous New Bedford banking family and was intended for a career in business when the family were wiped out in the financial Panic of 1837. So he shipped on a four-year whaling voyage in the New Bedford ship *Kutusoff* (1841-45). When he returned, rather than go back to the counting rooms he took up watercolor painting, specializing in ship portraits and, of course, whaling scenes. A massive, 1200-foot panorama narrating a whaling voyage, painted in collaboration with Caleb P. Purrington circa 1848, established his encyclopedic command of the medium and the subject; his pictures that were made into lithographs became the defining images of Yankee whaling itself and of such landmark events as the "Stone Fleet," when derelict whaling vessels were scuttled in Charleston and Savannah harbors to blockade Confederate commerce; and the Arctic Disaster of 1871, when 32 vessels were trapped and abandoned in the pack ice off Alaska. Russell's authoritative insights, the relentless accuracy of his naval architecture, whale anatomy, and whaling technology, and his sheer power of draftsmanship were also recruited to illustrate whaling methods and apparatus in George Brown Goode's authoritative five-volume magnum opus, *Fisheries and Fishery Industries of the United States*, published in 1887.

The ship *Braganza*, 470 tons, built in 1813 at New York City for the merchant carrying trades, was refitted for whaling in 1830 and made eight voyages out of New Bedford (1830-62), the last one after being converted to a bark rig in 1859. She was condemned at Honolulu in 1862 and auctioned off to agents of a consortium in Bremen (Germany), who sent her whaling again under the Oldenburg flag.

Accession #: 2010.100.4327
 KWM N°: O-18 (Brewington #133)
 Title: [*Whaleship Saratoga at Hong Kong, 1851.*]
 Artist: Anonymous. Chinese.
 Signed / Dated: 1851.
 Medium: Oil on canvas
 Size: 17-3/8 x 22-7/8 inches (44.1 x 58.1 cm)

In China, as in Italy, Flanders, and many other seaports at which foreign vessels regularly called, local "pierhead" artists stood ready to paint ship portraits as souvenirs, primarily for the captains, ship's husbands, commercial agents, and passengers aboard. But the four Chinese "Treaty Ports" to which foreign traders were admitted (Hong Kong, Canton, Macao, and Shanghai) were located far from any whaling grounds: whaleships very rarely visited China, and no infrastructure developed there to support the specialized needs of the whaling fleet, as it had in Hawaii, Australia, and various other mainland harbors on both sides of the Pacific. Thus this Chinese portrait of the *Saratoga* of New Bedford, and the one of the *California* at Hong Kong by Sunqua (#2001.100.4501), painted a few years later, are extremely rare; only four or five such portraits of American whaleships by Chinese artists are known. The *Saratoga*, a larger-than-average whaleship of 542 tons, was built at New York for the merchant carrying trades in 1832 and completed four whaling voyages out of New Bedford (1845-60) before being converted for other uses (1860) and sold off at Barcelona (1863). Ephraim Harding was captain on her second whaling voyage, when she had her portrait painted at Hong Kong in 1851.

Accession #: 2001.100.4328
 KWM N°: O-19 (Brewington #115)
 Title: [*Intruders in the North.*]
 Artist: Charles Sidney Raleigh (1830-1925). British-American (New Bedford)
 Signed / Dated: Signed and dated 1888
 Medium: Oil on canvas.
 Size: 17 x 29-3/4 inches (43.2 x 75.6 cm)

From the 1870s into the first decade of the 20th century, the Western Arctic coasts of Alaska and Siberia became the prime hunting ground of whalers from New Bedford, now mostly based in San Francisco—chosen for its comparative proximity to the Western Arctic—to stalk bowhead whales during the summer season. This fanciful view by the accomplished English-born sailor-artist from New Bedford is intended more to convey the outlander's sense of things than to portray a literal view of Arctic fauna.

Accession #: 2001.100.4329 and 2001.100.4330
 KWM N°: O-20 and O-21 (Brewington #110 and 111)
 Title: [*Stove Boats.*] “*All In a Day's Work*” and “*The Other End of the Whale.*”
 Artist: Charles Sidney Raleigh (1830-1925). British-American (New Bedford)
 Signed / Dated: Signed and dated 1877.
 Medium: Oil on panels.
 Size: Each 9-1/2 x 13-1/2 inches (21.6 x 34.3 cm)

This pair of oil sketches for two much larger paintings illustrates the two ways in which an angry sperm whale can wreck a whaleboat, by crushing it in its jaws or swatting it with its flukes. The hazards to the crew are obvious. Normally, a preparatory oil sketch is merely a transitional step towards a more refined, finished painting; however, in this case the studies have their own diminutive clarity that in some ways surpasses the finished large-scale works. Raleigh identifies the whaleboat in “All In a Day's Work” as from the bark *Gazelle*. Launched as a ship of 273 tons at Mattapoisett, Massachusetts, in 1852, the *Gazelle* made one whaling voyage out of Nantucket (1852-57), six out of New Bedford (1857-82), and three out of San Francisco (1883-85), the last six voyages re-rigged as a bark, then was lost in the Bering Sea on her tenth voyage in 1885.

Lit: Philip F. Purrington, *4 Years A-whaling* (Barre, Mass., 1972), especially pp. 23 and 48.

Accession #: 2001.100.4331
 KWM N°: O-22 (Brewington #135)
 Title: [*New Bedford Harbor Frozen In.*] *New Bedford, 1835.*
 Artist: Anonymous, American
 Signed / Dated: Circa 1835.
 Medium: Watercolor
 Size: 8 x 12-1/4 inches (20.3 x 30.8 cm)

This eyewitness watercolor shows the Acushnet River in a deep freeze. “In 1835, the harbor of Boston was closed down to Fort Independence, and those of Portland [Maine], Newburyport, New Bedford, New Haven, Philadelphia, Baltimore, and Washington were frozen over; the Potomac ... was frozen so firmly that carriages might pass over the ice.”* In the foreground here two men are skating or sliding on the ice and two are ice fishing; in the background, a channel is being cut by the crew to free up a schooner determined to get out of the port.

* *American Almanac*, Boston, 1861, p. 67.

Accession #: 2001.100.4332
KWM N°: O-23 (Brewington #81)
Title: [*Whaling in the South Seas.*]
Artist: William Copeland (1871 - after 1927). Scottish-American (San Francisco)
Signed / Dated: Signed *W. Copeland*. Attributed.
Medium: Watercolor on paper
Size: 15-3/8 x 20-1/4 inches (39.1 x 51.4 cm)
Provenance: Henry P. and Evelyn Kendall, acquired before 1930.

William Copeland was born in 1871 in Aberdeen, Scotland, the son of Elizabeth Copeland and William Blakelaw. He went to sea at an early age, is supposed to have studied art in Glasgow and Aberdeen, and arrived in San Francisco either in 1885¹ or, far more likely, in 1888 at age 17.² He married, became a naturalized U.S. citizen,³ and established himself as a marine painter. The watercolor, rendered in his fluent, commercial calendar-art style, depicts a classic, though generic American whaleship, bark-rigged with double topsails, in the manner popular in the last quarter of the 19th century and readily accessible in the booming port of San Francisco.

(1) 1910 U.S. Census. (2) Hughes; AskArt.com. (3) 1896 Voter Registrations. Ref: Edna Milton Hughes, *Artists in California, 1786-1940* (San Francisco, 1986).

Accession #: 2001.100.4333
KWM N°: O-23 (Brewington #152)
Title: *Sperm Whaling in the South Atlantic. Ship Julian of New Bedford. Bark Richard of Salem, Mass.*
Artist: Mrs. A. Clive Edwards (fl. 1920s-30s). American (Salem, Massachusetts)
Signed / Dated: Inscribed: *Mrs. A. Clive Edwards after an untitled original attributed to Benjamin F. West, circa 1836, in the Peabody Museum of Salem, Mass.* 1925.
Medium: Oil on panel
Size: 17-1/2 x 68-3/4 inches (44.5 x 174.6 cm)
Provenance: Acquired by the Kendall family prior to 1930.

The New Bedford ship *Julian*, built at Duxbury, Massachusetts, in 1828, was newly enrolled in the whaling fleet in 1836 when the whaling scene is said to have been painted. She eventually completed eight whaling voyages before being sold off during the Civil War in 1862. The ship *Richard* of Salem, Massachusetts, was also new to whaling at the time: built at South Salem in 1826, she sailed on her maiden whaling voyage in 1835, returned to Salem in early 1837, went out again in April 1837, and was wrecked at Montevideo, Uruguay, in May 1839.

Mr. A. Clive Edwards was a marine artist and lithographer of sorts in the vicinity of Boston in the 1920s; he is listed as an “historical painter” in the Salem and Marblehead directories well into the 1940s, but specific records of his activities are elusive. His work not only embraced historical *subjects* but much of it is rendered in imitation of antique marine painting and ship portraiture. Mrs. A. Clive Edwards listed herself as an artist in the Salem directories but is also mentioned as an “expert restorer” of artworks around the same time. Among her restorations, for example, is a portrait in the collection of Historic New England (the former Society for the Preservation of New England Antiquities).

(<http://www.historicnewengland.org/collections-archives-exhibitions/collections-access/collection-object/capobject-?gusn=GUSN-198579&searchterm=paint>).

Accession #: 2001.100.4334
KWM N°: O-25 (Brewington #9)
Title: ***Ein Vloot Nederlandse Walvisvaarders onder Zeil in het Noorden.***
[A Fleet of Dutch Whalers under Sail in the North.]
Artist: Johannes Becx (fl. c1658-92). Dutch (Middelburgh and Delft)
Signed / Dated: Circa 1680.
Medium: Oil on canvas
Size: 22-3/4 x 33 inches (57.8 x 83.8 cm)

Marine painter Johannes Becx was active at Middelburgh in Zeeland circa 1658-69, and Delft in South Holland circa 1669-82. A former attribution to Abraham Storck or the School or Circle of Abraham Storck was roundly discredited by Stuart M. Frank (Kendall Whaling Museum, 1981), corroborated by Jules Van Beylen (Nationaal Scheepvaart Museum, Antwerp, 1985), who dates the painting as circa 1680, based upon naval architecture and whaling technology. The picture was subsequently definitively attributed to Johannes Becx by Klaus Barthelmess.*

* *Bulletin from Johnny Cake Hill*, Winter / Spring 2008, pp. 8f. A similar work by the same hand in the Maritiem Museum “Prins Hendrik”/Rotterdam Maritime Museum, entitled “Nederlandse walvis vaarders bij Jan Mayeneilan,” dated 1661, was identified by Jules Van Beylen in *Tijdschrift voor Zee Geschiedenis*, 1986; a third, “obviously executed by the same hand ... [and] variously attributed to Jan Abrahamsz Beerstraten (1622-66) and Peter [Pieter] van den Velden (1634-1705),” and later attributed to Becx, is mentioned by Barthelmess, who fails to provide a specific location for that picture.

Accession #: 2001.100.4335
KWM N°: O-26 (Brewington #161)
Title: ***Hunting Bears and Whales in the Arctic.***
Artist: Anonymous. Danish.
Signed / Dated: Circa 1675-1700.
Medium: Ink on paper
Size: 6-1/8 x 7-1/2 inches (15.6 x 19.1 cm)

The setting is the Spitsbergen archipelago, where the Danes were regular participants in the 17th- and 18th-century Arctic whale hunt. These particular Danes may actually have been from the semi-autonomous Hanseatic municipality of Altona, which was part of Denmark until 1864 and

is now part of the city of Hamburg, Germany. The style is folksy but the substance — including the hull and rigging of the whaleship, the differing number of men and deployment of oars in the whaleboats, the crew's Arctic foul-weather gear, and the short-handled harpoon embedded in the back of the whale — all appear to be authentic and informative.

Accession #: 2001.100.4336
KWM N°: O-27 (Brewington #27)
Title: [***Shooting Walrus.***] ***An Accurate Representation of Sea Horses which Captⁿ. Cook met with in his Third Voyage....***
Artist: James Heath, R.A. (1757-1834). British (London)
Signed / Dated: Attributed. Circa 1778.
Medium: Crayon on paper
Size: 6-5/8 x 9-7/8 inches (16.8 x 25.1 cm)

“Sea Horses” in this case are walrus. James Cook (1728-1779), one of the greatest voyagers of all time, was a Royal Navy officer who rose from humble origins in Yorkshire to command three seminal exploring expeditions to the Pacific (1768-80). Royal Academician James Heath was one of the official artists on Cook's scientific staff for the third voyage, in HMS *Resolution* and HMS *Discovery*. This particular drawing shows only the ship's boat with the crew aiming their muskets, forming the right half of a picture that has walrus on the left. The whole was engraved by John Scott (1774-1828) as an illustration for the narrative by James Cook (who was killed in Hawaii in 1779) and James King, *A Voyage to the Pacific Ocean... in the Years 1776 [to] 1780* (London, 1784).*

* The full title inscribed on the print is “An Accurate Representation of SEA HORSES which CAPTⁿ. COOK met with in his THIRD VOYAGE on the Ice near the West Coast of North America nine of which Animals were shot by his order & used for fresh Provisions” (#2001.100.7505); in James Cook and James King, *Voyage to the Pacific Ocean, undertaken by the command of His Majesty, for making discoveries in the northern hemisphere, to determine the position and extent of the west side of North America, its distance from Asia, and the practicability of a northern passage to Europe* (3 vols., London, 1784); the *Atlas* volume contains 61 plates based on drawings by the expedition artists, executed by various engravers.

Also in the collection is a 7-1/2-inch (19.1 cm) sperm whale tooth anonymously scrimshawed with a sweeping view of the harbor and lush coastal hills of Huahine in the Society Islands of French Polynesia, based on a famous view by John Webber (1751-1793), one of the other artists on that same Pacific expedition, sketched when they visited the island in 1777 (#2001.100.1410; Frank, *Ingenious Contrivances*, Fig. 6:58a). The other side of the tooth has a nicely engraved whaling scene (*Op. cit.*, Fig. 6:58b).

Accession #: 2001.100.4337
KWM N°: O-28 (Brewington #102)
Title: [***Men Killing Porpoises.***]
Artist: H. Johnson (*fl.* late 19th Century). Nationality unknown.
Signed / Dated: Signed and dated *H.Johnson / Sep 14 '99*. 1899.
Medium: Ink on paper
Size: 8-1/2 x 11-1/2 inches (21.6 x 29.2)

H. Johnson was a magazine illustrator of genre subjects. Biographical details and even his given name are unknown. So, too, the nationality or culture represented in this monochrome drawing (which was clearly produced for publication as an engraving), showing the frantic, systematic slaughter of porpoises that hunters in boats have ensnared in nets. In the inset they are loading the carcasses onto larger boats for transport.

Accession #: 2001.100.4338
KWM N°: O-29 (Brewington #153)
Title: **[*Ship William and her Boats Killing Whales.*]**
Artist: Thomas Watling [Wetling] (fl. circa 1796-97). British-Australian whaleman.
Signed / Dated: Signed *Thos. Watling* [or *Wetling*] *delin.* Circa 1796-97.
Medium: Watercolor on paper
Size: 7 x 12-1/4 inches (17.8 x 31.1 cm)

Watercolor painted on a whaling voyage from London around Cape Horn to the Pacific, Peru, and Galapagos grounds in the ship *William*, Captain George Fitch, during 1796-99. Kendall Logbook #898 is a fine journal of the voyage, kept by either seaman William Mott (who owned the journal by 1804 but was only 19 when the *William* sailed in 1796) or Captain Fitch himself. It is one of the earliest known illustrated whaling journals, with several splendid watercolor illustrations by the same hand as this watercolor, including a whaling scene virtually identical to this one. There has always been controversy about whether the journal artist was also the journal-keeper or did them for some other shipmate. Meanwhile, the signature on the watercolor (and hence attribution of the journal illustrations) has usually been interpreted as Thomas *Wetling* (of whom there is no record), but it may actually be Thomas *Watling* — and therein lies a tale. Thomas Watling, born in 1761 in Dumfries, Scotland, and formally trained as an artist, was wrongfully convicted of banknote forgery in 1788. Sentenced to 14 years, he was transported to Australia as a convict in 1791. He was eventually issued a conditional pardon in September 1796, it was made absolute in April 1797, and he ultimately returned to Scotland with a son born in New South Wales. However, his official vita in the *Australian Dictionary of Biography* gives no account of his whereabouts or activities from the time of the 1796 pardon to 1801, by which time he was living in Calcutta. One possibility is that he joined the *William* voyage in progress in the South Seas. The notion that the watercolor — which is less accomplished than most of the other illustrations in the journal — is not sufficiently professional to suggest the hand of a trained artist, is outweighed by the journal illustrations, which are clearly by the same hand, a hand that clearly *did* have artistic training (and of course, the watercolor by that hand is signed). In addition, it is worth taking note of the remark of his official Australian biographer regarding “a large oil painting, which hangs in the Dixon Gallery, Sydney,” where he implies that the quality of Watling’s artwork is inconsistent and not always of the best quality: “Although impressive it is clumsily painted and lacks the delicacy and deft technique of his landscapes in wash and his bird drawings in water-colour.”

A significant sidelight is that in the absence of contemporaneous illustrations of whaleships out of Nantucket, New Bedford, and other American ports in this era, such British whalemens’ ship-portraits and whaling scenes of this and slightly later vintage (including for example the watercolor of the *Adam* of London circa 1817, #2001.100.4532) impart the only available evidence of what American whalers of this era might have been like — including the Nantucket ships *Essex*, which was famously stove and sunk by a whale in 1820, and *Industry*, which went whaling with a black captain and an all-black crew in 1822.

Illustrated in *The American Neptune Pictorial Supplement IV: Whaling* (Salem, Mass., 1962), Plate XVIII, where it is erroneously dated circa 1817. The illustrated logbook is badly misquoted and erroneously reported in Edouard A. Stackpole, *Whales and Destiny* (University of Massachusetts Press, 1972). British South Sea whaling data from the public records are compiled in A.G.E. Jones, *Ships Employed in the South Seas Trade*, 2 vols. (Canberra: Roebuck Society, 1986 and 1992).

“**Thomas Watling**, convict and artist, was born on 19 September 1762 in Dumfries, Scotland.... His education, which was well above average, obviously included a thorough grounding in art and eventually he formed his own ‘academy’. In 1788 he was briefly in Glasgow as a coach and chaise painter. Back in Dumfries on 27 November he was charged with having forged guinea notes on the Bank of Scotland. He denied his guilt, but rather than risk conviction and execution he asked to be transported and was sentenced to fourteen years. On his way to join a prison hulk at Plymouth he helped to avert a shipboard mutiny by fellow convicts, but this won him no remission of sentence.

In July 1791 Watling was one of 410 convicts who sailed in the *Pitt* for New South Wales. He escaped at Cape Town, but was soon arrested by the Dutch, imprisoned and taken aboard the *Royal Admiral*, in which he reached Sydney on 7 October 1792. He appears to have been assigned almost immediately to the surgeon general, John White, an ardent naturalist, who made extensive use of his artistic skill.

During his first months in the colony Watling continued.... *Letters from an Exile at Botany-Bay to his Aunt in Dumfries*.... published in Penrith, Scotland, probably in 1794. They frankly and courageously criticized various aspects of life in the colony, particularly the treatment of convicts, and included interesting observations from an artist's viewpoint.... There is positive evidence that at least some of the plates in [Judge Advocate David] Collins's *An Account of the English Colony in New South Wales* (London, 1798-1802) were taken from original sketches by Watling.

Watling's prospects improved with the arrival of Governor John Hunter, himself an enthusiastic and able artist. Within a year, in September 1796 Watling was given a conditional pardon and on 5 April 1797 it was made absolute. While in the colony Watling had a son, presumably by a convict woman, and when he left Sydney he took the child with him. From 1801 to 1803 he lived in Calcutta, earning a precarious living as a miniature painter. He returned to Scotland and on 10 January 1806 was tried at Edinburgh for a series of forgeries allegedly committed at Dumfries between November 1804 and March 1805. He was discharged on a verdict of ‘not proven’. Later he moved with his son to London.... Neither the date nor place of his death [is] known.

Watling wrote and regarded himself as a romantic, but most of his landscapes reveal training in the classical style. The Mitchell and Dixson Libraries, Sydney, have a few examples of his work, but most of that known to have survived is in the so-called Watling Collection in the zoological library of the British Museum (Natural History). This collection, apparently made about Port Jackson between 1788 and 1794, comprises 512 drawings by various artists, of which 123 are signed by Watling and at least another 20 are clearly his work. His contributions include landscapes, studies of Aborigines and a great number of natural history drawings. Many of these are extensively annotated in John White's hand and there seems little doubt that it was he who gathered the collection and took it to England. Watling's only major work known to have survived is ‘Sydney in 1794’, a large oil painting, which hangs in the Dixson Gallery, Sydney, and is a composite of several of his sketches. Although impressive it is clumsily painted and lacks the delicacy and deft technique of his landscapes in wash and his bird drawings in water-colour.”

(Rex Rienits, “Thomas Watling,” *Australian Dictionary of Biography* [National Centre of Biography, Australian National University, Canberra], Vol. 2, 1967 (<http://adb.anu.edu.au/biography/watling-thomas-2776/text3947>; and <http://adb.anu.edu.au/biography/watling-thomas-2776>).

Accession #: 2001.100.4339
 KWM N°: O-30 (Brewington #159)
 Title: [***French Whaler off Devil's Thumb, Jan Mayen Island.***]
 Artist: Anonymous, French.
 Signed / Dated: Circa 1685.
 Medium: Watercolor on paper
 Size: 10-7/8 x 14 inches (27.6 x 35.6 cm)

The earliest known painting of a French whaling scene, a copy of the engraving “Beerenberg: De Noordwest hoek van Jan Mayen Eylant” [*Beerenberg (Mountain): The Northwest corner of Jan Mayen Island*] (#2001.100.7232),* from the *Nieuwe Groote Zee-Spiegel* [*New Great Sea-Atlas*] of Peter Goos (1616-1675), published at Amsterdam in various editions from circa 1650. On the watercolor (but not on the print), a white Bourbon flag (the ensign at the stern) identifies the vessel as French; the wove paper bears the watermark *JL*.

* Brewington #472; size: 4-3/4 x 7 inches / 12.1 x 17.8 cm)

Accession #: 2001.100.4340
KWM N°: O-31 (Brewington #107)
Title: **“Give it to him!” screamed the mate.**
Artist: Forrest Walker Orr (1892-1972). American (Boston North Shore)
Signed / Dated: Signed and dated *Forrest W. Orr / July 1929*.
Medium: Ink on paper
Size: 12 x 11 inches (30.5 x 27.9 cm)

The original of an illustration for the text ““Give it to him!’ screamed the mate,” and companion of “We rose in the air with a crash” (#2001.100.4341), produced as an illustration for an article by F.V. Morley entitled “East South East,” in *St. Nicholas* magazine, 56:11 (Sept. 1929), p. 881. The artist was a painter, illustrator, and commercial artist. Born in Harpswell, Maine, on 5 May 1892 (not 1895 as usually reported), he served Stateside in the Navy during World War I, lived and worked in Portland and Cumberland, Maine, and was working at Winchester, Massachusetts, around the time he did this pair of illustrations for *St. Nicholas*. Contrary to some biographical reports, he died on 5 November 1972 in Medfield, Massachusetts.

Accession #: 2001.100.4341
KWM N°: O-32 (Brewington #108)
Title: ***We rose in the air with a crash.***
Artist: Forrest Walker Orr (1895-1972). American (Boston North Shore)
Signed / Dated: Signed and dated *Forrest W. Orr / July 1929*.
Medium: Ink on paper
Size: 14-3/4 x 10-1/8 inches (37.5 x 25.7 cm)

The original of an illustration for the text “We rose in the air with a crash,” and companion of ““Give it to him!’ screamed the mate” (#2001.100.4340), produced as an illustration for an article by F.V. Morley, “East South East,” in *St. Nicholas* magazine, 56:11 (Sept. 1929), p. 989.

Accession #: 2001.100.4342
KWM N°: O-33 (Brewington #37)
Title: ***Ship l’Aigle of London amongst a Shoal of Sperm Whales.***
Artist: Anonymous. British.
Signed / Dated: Circa 1817-30.

Medium: Watercolor on paper
Size: 15 x 18-3/4 inches (38.1 x 47.6 cm)

The ship was built at Bordeaux (France) by Latour & Cie. in 1801 to the order of Gautier Frères, Bordeaux. She served as a merchantman until 1803, when during the Napoleonic Wars she was taken by the British as an admiralty prize. The vessel was in the British merchant service intermittently during 1803-17, and finally became a South Sea whaler out of London on four or five voyages, on one of which she carried the King and Queen of Hawaii to London (1824) and on another of which she was lost in the Pacific off Tongatabu (March 1830).

Misidentified in Brewington (1965). Ref: A.G.E. Jones, *Ships Employed in the South Seas Trade*, 2 vols. (Canberra: Roebuck Society, 1986 and 1992).

2001.100.4343 — DEACCESSIONED (*Ship Pocahontas* by Lucius A. Briggs)

Accession #: 2001.100.4344
KWM N°: O-35 (Brewington #73)
Title: [*Whaling Bark.*]
Artist: Louis Battistoni (fl. circa 1924). American
Signed / Dated: Signed and dated *Louis Battistoni. 1924.*
Medium: Watercolor
Size: 15-3/8 x 19-3/4 inches (39.1 x 50.2 cm)

This is reputed to portray the whaling bark *Charles W. Morgan*, which after August 1924 was the last surviving American wooden whaleship. However, the identity of the vessel is ambiguous. A virtually illegible stern name-board identifies her only as the *Charles*, but there is no record of an American whaler of this type with that name (none of the seven much earlier Yankee whalers named *Charles* presents as a likely candidate) and the portrait must be taken as generic.

Ref: See Stuart M. Frank, *Corrections to Brewington* (Kendall Monograph N° 3, Sharon, Mass., 1988, #73, p. 4); and for details about whaleships named Charles, see Judith N. Lund et al., *American Offshore Whaling Voyages* (New Bedford 20100, Vol. I, pp. 115f).

Accession #: 2001.100.4345
KWM N°: O-36 (Brewington #79)
Title: *Last Rally.*
Artist: Charles Livingston Bull (1874-1932). American (New York and New Jersey)
Signed / Dated: Signed, circa 1920.
Medium: Charcoal and chalk on paper
Size: 24-1/2 x 27-1/2 inches (62.2 x 69.9 cm)

Published in *St. Nicholas* magazine* as an illustration for “Boy Scouts of the North; or, The Blue Peril” by Samuel Scoville, Jr., to accompany the text “With a last rally, the whale stood upright in the water.” Companion of #2001.100.4346.

* *St. Nicholas*, Vol. 27 (1920), p. 817.

Accession #: 2001.100.4346
KWM N°: O-37 (Brewington #80)
Title: ***Enveloped in Tentacles.***
Artist: Charles Livingston Bull (1874-1932). American (New York and New Jersey).
Signed / Dated: Signed *Bull*. Circa 1920.
Medium: Charcoal and chalk on paper
Size: 16-5/8 x 26 inches (42.2 x 66 cm)

Published in *St. Nicholas* magazine¹ as an illustration for “Boy Scouts of the North; or, The Blue Peril” by Samuel Scoville, Jr., with the title “The head of the whale was enveloped in a smother of tearing, rending, sucking tentacles.” The drawing is inscribed in pencil on verso: “As they writhed & locked in a / great straining white mass It / seemed as if the whale would / be smothered. / H.P. Kendall / Marion / Mass.”;² and “Bull.” Companion of #2001.100. 4345.

(1) *St. Nicholas*, Vol. 27 (1920), p. 1013. (2) H.P. Kendall was Henry Plimpton Kendall (1879-1959), textile industrialist, collector of whaling art, whaling gear, and whaling history from circa 1899, and co-founder of the Kendall Whaling Museum in 1955.

Accession #: 2001.100.4347
KWM N°: O-38 (Brewington #60)
Title: **[*Ship Charles W. Morgan at Round Hill.*]**
Artist: Clifford Warren Ashley (1881-1947). American (New Bedford; Fairhaven; Wilmington, Delaware)
Signed / Dated: Signed. Circa 1925.
Medium: Oil on canvas
Size: 25-1/2 x 29-1/2 inches (64.8 x 74.9 cm)
Provenance: Purchased from the artist’s widow, 1956.

The *Charles W. Morgan* was constructed in New Bedford by the brothers Jethro and Zachariah Hillman in 1841 and had an eminent and uncommonly long career of 37 whaling voyages over a period of 80 years in active service before she was retired in 1921. The following year she was featured in the dramatic silent movie *Down to the Sea in Ships*, filmed in New Bedford; and in 1925, by then the last surviving American wooden whaleship, she was moved to Padanaram in nearby Dartmouth for exhibition to the public at the estate of Col. Edward Howland Robinson Greene, son of Hetty Green, “the Witch of Wall Street,” and grandson of Edward Mott Robinson, a former co-owner of the *Morgan* and one of New Bedford’s wealthiest whaling merchants. But when in 1935 Col. Green died leaving no provision for the maintenance of the vessel or the other buildings and artifacts he had gathered, her future became uncertain—until she was rescued from certain demolition and on December 6, 1942 (the day before Pearl Harbor) was towed to Mystic Seaport in Connecticut, where she has been well cared for ever since as a museum ship. Ashley’s painting shows the ship early in her first incarnation as a public exhibit, high and dry out of the water, but with sails loosely set, and “dressed” — that is, tricked-out and festooned with signal flags to charm the crowds who (according to Ashley’s painting) have evidently not yet arrived.

Accession #: 2001.100.4348
KWM N°: O-39 (Brewington #89)
Title: ***The Harpooner.***
Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
Signed / Dated: Signed and dated 1937.
Medium: Ink on paper
Size: 16-3/4 x 13-1/2 inches (42.5 x 34.3 cm)

Accession #: 2001.100.4349
KWM N°: O-40 (Brewington #58)
Title: ***Ship Charles W. Morgan at a New Bedford Wharf.***
Artist: Clifford Warren Ashley (1881-1947). American (New Bedford; Fairhaven; Wilmington, Delaware)
Signed / Dated: Signed.
Medium: Oil on canvas
Size: 35 x 29-1/4 inches (88.9 x 74.3 cm)
Provenance: Purchased from the artist by Henry P. Kendall.

Henry Plimpton Kendall (1879-1959) was a graduate of Amherst College, textile industrialist, collector of whaling art, whaling gear, and whaling history from circa 1899, and co-founder of the Kendall Whaling Museum in 1955.

2001.100.4350 — DEACCESSIONED (*Whaler Crushed in Ice* by William Bradford - I)

2001.100.4351 — DEACCESSIONED (*Whaler Crushed in Ice* by William Bradford - II)

Accession #: 2001.100.4352
KWM N°: O-43 (Brewington #157)
Title: ***Whalers at Wharfside in New Bedford.***
Artist: George A. Wotherspoon (*fl.* circa 1895-1939). American (New York)
Signed / Dated: Signed twice and dated *Geo. A. Wotherspoon 95.* 1895
Medium: Watercolor
Size: 19-3/4 x 32 inches (50.2 x 81.2 cm)
Provenance: Ex collection of William H. Tripp, New Bedford (circa 1956), “from Father Noon’s Collection.”

This crisp, beautifully drafted harborscape shows the waterfront during the period of the whaling industry’s gradual decline from its bygone glory days, but still looking healthy and viable. The subject is a rare departure from this artist’s usual. To the limited extent that George Wotherspoon is known at all, he is remembered mostly for satirical, comical, and society portraiture and optical illusion prints, often in confusion with other, lesser practitioners. His biography is truly obscure. According to the New York City Directories for 1902-06, he had a studio on Madison Avenue in Manhattan. Little else is known about him, and what may have brought him to New Bedford is not recorded.

William H. Tripp (1880-1959), a local bank employee and whaling historian, photographed and documented the last pelagic whaling voyage out of New Bedford, in the schooner *John R. Manta* (1925), and was later curator of the New Whaling Museum (see “The Spun Yarn Club: Pioneer Collectors of Whaling Lore” in Frank, *More Scrimshaw Artists*, Appendix III). Rev. Henry Joseph Noon (1874-1947) was a priest at St. James's Roman Catholic Church in New Bedford. Educated at St. Michael's College in Toronto and St. John's Seminary in Boston, he was ordained in 1899, served as assistant pastor at St. James's (1900-08), in churches in his native Fall River (1908-13), and returned as pastor of St. James in 1913. (Source: Zephaniah W. Pease, *History of New Bedford*, New York, 1918, Vol. II, pp. 182f.) An article in *South Coast Today* (Oct. 11, 1998) is a pleasant write-up but some of the chronology is in error.

Accession #: 2001.100.4353
 KWM N°: O-44 (Brewington #112)
 Title: ***Bark William Baylies Homeward Bound, Passing Dumpling Rocks.***
 Artist: Charles Sidney Raleigh (1830-1925). British-American (New Bedford)
 Signed / Dated: Signed and dated 1886.
 Medium: Oil on canvas.
 Size: 25-3/4 x 39-3/4 inches (65.4 x 101 cm)
 Provenance: Ex collection of William H. Tripp, 1956, “from Father Noon's Collection.”¹

The *William Baylies* was launched as a conventional bark of 308 tons at Bath, Maine, in 1886, and made only one voyage from New Bedford, sailing in September 1886 and returning to San Francisco, where she was based for the balance of her career. This commenced with six short-term voyages to the Northwest Coast and Western Arctic whaling grounds (1887-92), following which she was modified as a steam-auxiliary bark—meaning that she had a powerplant installed in an effort to increase maneuverability, decrease vulnerability to wind and weather, and thus overcome the hazards of navigating in treacherous Arctic ice. In this new configuration (she would have looked quite different by then — for comparison, see Charles S. Raleigh's portraits of the steam-barks *North Star* #2001.100.4354 and *William Lewis* #2001.100.4376) the *William Baylies* made an additional 14 voyages to the Arctic (1894-1908) but was ultimately caught and crushed in the ice in the Anadir Sea, off Siberia, in May 1908. William Baylies, after whom the vessel was named, was a wholesale grocer in New Bedford who held shares in many whaleships; he had a one-eighth ownership interest in the namesake vessel, in which his partners were William Lewis, managing agent, Antone L. Sylvia, and Alexander Seabury.² The companion picture is Raleigh's “*Bark William Baylies Outward Bound*” (#2001.100.4448).

(1) See footnotes to #2001.100.4352. (2) *Ship Registers of New Bedford*, III, #1325.

Accession #: 2001.100.4354
 KWM N°: O-45 (Brewington #113)
 Title: ***Steam Bark North Star Passing Dumplings Rocks, South Dartmouth, Mass.***
 Artist: Charles Sidney Raleigh (1830-1925). British-American (New Bedford)
 Signed / Dated: Signed and dated 1881.
 Medium: Oil on canvas.
 Size: 20-1/2 x 39-1/2 inches (52.1 x 100.3 cm)
 Provenance: Ex collection of William H. Tripp, 1956, “from Father Noon's Collection.”*

Yankee whaleships were occasionally lost in the inhospitable Arctic, but the fleet was decimated far beyond actuarial expectation in the great disaster of September 1871, when 32 vessels were trapped and abandoned in the pack ice off Alaska. Fortunately, no lives were lost that time, all 1219 people aboard were rescued, and a 33rd vessel was later retrieved. But it happened again in 1876, when a dozen more vessels were forcibly abandoned to the elements—a smaller tally, but this time with the loss of two lives and the near-loss of many others. Vessels, gear, and some of the provisions and cargoes were insured, of course, but restitution was not easily obtained, rates inevitably rose, the vessels summoned to rescue demanded compensation (not only for trouble and expense, but for time lost on the whaling grounds), and losses of life, intolerable in their own right, tended also to discourage recruitment. One of the responses was steam navigation: to replace the old fashioned sailing vessels with auxiliary steam propulsion, in the expectation that coal-fired steam engines would increase maneuverability when pack ice and crowds of icebergs threatened, and would enable the vessels to escape even in windless conditions. Results were, at best, mixed. The *North Star*, 489 tons, built in 1881 at Bath, Maine, epitomizes this new class of whaleships, most of which (though ownership remained with the New England oligarchy) were now based in San Francisco, taking advantage of California's relative proximity to the Western Arctic whaling grounds and relying upon the comparatively new transcontinental railroad, which now enabled personnel, equipment, and cargoes to be shipped back and forth without resorting to lengthy Cape Horn passages. But the *North Star* also epitomizes the vulnerability of even this newfangled type. Brand new, on her very first voyage, she sailed from New Bedford to the North Pacific in August 1881, intending to return a full cargo to San Francisco the following year (she is shown outward bound in Russell's watercolor), but was wrecked and abandoned in the ice off Point Barrow, Alaska, in July 1882.

* See footnotes to #2001.100.4352.

2001.100.4355 — DEACCESSIONED (*Ship Isaac Howland Homeward Bound* - Anonymous)

Accession #: 2001.100.4356
 KWM N°: O-47 (Brewington #2)
 Title: [*Arctic Whaling Scene*.]
 Artist: Adam Silo (1674-1762). Dutch (Amsterdam and St. Petersburg)
 Signed / Dated: Attributed. Circa 1700.
 Medium: Oil on canvas
 Size: 16-3/8 x 23-1/2 inches (41.6 x 59.7 cm)
 Provenance: Ex Chrysler Collection; gift of Henry W. Kendall to Henry P. Kendall, Christmas 1956.

Czar Peter the Great of Russia, on his tour of the Low Countries in 1697, expressed admiration for the work of Ludolf Backhuysen and Adam Silo, each of whom complied with Peter's request for instructions on calligraphy and the drawing of ships. The Czar also acquired several drawings from each, and invited them in turn to come to Russia and ply their skills under his patronage. Backhuysen is said to have declined, pleading old age and infirmity, but young Silo—who had been a sea captain and master shipbuilder and was an accomplished naval architect (he actually wrote a book on naval architectural drawing), nautical draftsman, and instrument maker as well as a painter—he was a brilliant polymath of just the sort that would appeal to the polymath czar—did go to Russia and is said to have proved useful in the czar's effort to create a Russian navy, and to improve the state of the fine arts and coerce the westernization of Russia.

The picture was formerly erroneously attributed to Ludolf Backhuysen (Brewington, 1965, #2). The superseding attribution was made by Robert Vorstman (Nederlands Scheepvaartmuseum, Amsterdam) and Stuart M. Frank (Kendall Whaling Museum) circa 1985. Another painting by Adam Silo in the museum collection is “Ship *Royal George*,” a portrait of the Royal Navy warship underway amongst other waterborne traffic, circa 1740 (#00.188). Adam Silo’s magnum opus on naval architectural draftsmanship is *Afteekeningen van Verscheidene Soorten en Charters van Schepen en Andere Vaartuigen* [*Drawings of various types of ships and other vessels*], published 1757.

Accession #: 2001.100.4357
 KWM N°: O-48 (Brewington #143)
 Title: ***Portrait of Captain James Townsend.***
 Artist: Frederick Mayhew (1785-1854). American (Martha’s Vineyard)
 Signed / Dated: Circa 1830
 Medium: Oil on canvas
 Size: 26-3/4 x 23 inches (67.9 x 58.4 cm)

James Townsend commanded ten whaling voyages, in the ships *George and Mary* of Newport, Rhode Island (1821-22), *Pindus* of Fairhaven (1822-25), *Atlas* of New York (1825-26 and 1826-28), *Louisa* of New York (1828-31) and Lynn, Massachusetts (1831-32), *Henry Clay* of Lynn (1832-33), *Nile* of New Bedford (1833-35 and 1835-37), and *General Pike* of New Bedford (put to sea 1837), on which voyage he died at Madagascar in January 1838.

Accession #: 2001.100.4358
 KWM N°: O-49 (Brewington #144)
 Title: ***Portrait of Sophia Taber Townsend [Mrs. James Townsend].***
 Artist: Frederick Mayhew (1785-1854). American (Martha’s Vineyard)
 Signed / Dated: Circa 1822-30
 Medium: Oil on canvas
 Size: 26-3/4 x 23 inches (67.9 x 58.4 cm)

James Townsend (1795-1838) married Sophia Taber (1804-1845) in 1822 in New Bedford.

Accession #: 2001.100.4359
 KWM N°: O-50 (Brewington #84)
 Title: ***New Bedford Wharves, 1869.***
 Artist: Francisco Rapoza (1911-1984). American (New Bedford)
 Signed / Dated: Signed and dated 1956.
 Medium: Oil on canvas
 Size: 31 x 48 inches (78.7 x 121.9 cm)
 Provenance: Kendall Whaling Museum commission.

One of the legacies of the florescence of art in New Bedford in the 19th century was the Swain School of Design, of which Francisco Rapoza was a 20th-century product and later a teacher. Born in New Bedford, a descendant of Azorean Portuguese immigrant whalers, he studied art at the Swain School and Boston University, taught at private schools and academies in the New

Bedford area, and was particularly interested in the maritime heritage of the region, to which in his work he often applied a colorful, characteristically Azorean-American palette and a practical knowledge of draftsmanship. This picture is actually a latter-day history painting, based on well-documented precedents: it is inscribed by the artist, “Francisco Rapoza after an original by Percy Elton Cowen, in New Bedford Public Library.” The original by marine artist Percy Elton Cowen (1883-1923) is in turn based on an historic black-and-white photograph of 1869 that was widely published at the time and has frequently been reprinted.

Evelyn Kendall (co-founder of the Kendall Whaling Museum) commissioned Rapoza to do the painting, and on her behalf William Tripp, Curator of the New Bedford Whaling Museum, made arrangements to obtain a photograph of the Cowen painting and permission from the New Bedford Free Public Library for Rapoza to copy it (letter of W.H. Tripp to E.R. Kendall, 25 Sept 1956; KWM archive).

2001.100.4360 through 2001.100.4366 — NO LISTING (copy-paintings by Evelyn Kendall)

2001.100.4367 — DEACCESSIONED (*Hull Whaling Fleet among Icebergs* by Robert Willoughby)

Accession #: 2001.100.4368
KWM N°: O-59 (Brewington #160)
Title: ***Pêche de la Baleine. Baie de St. Georges.***
[*Whale Fishery. Gulf of St. George.*]
Artist: Jean-Baptiste Romogas (1800-1867). French (Marseilles)
Signed / Dated: Signed and dated *Romogas. 1835.*
Medium: Pastel on paper
Size: 19 x 23-3/4 inches (48.3 x 60.3 cm)

At first blush the setting might be presumed to be Baie de St. Georges — St. George Bay, from the French influence often called in English Bay St. George — on the west or inboard coast of Newfoundland, adjacent to the Gulf of St. Lawrence. French Basque whalers were hunting the waters of Newfoundland and Labrador at least since the middle 16th century and (according to some reports) possibly much earlier. And while these alongshore waters were never anyone else’s primary whaling grounds, this 19th-century scene, with the principal vessel a brig flying the French tricolor, is a plausible illustration of a minor manifestation of pelagic whaling. However, this scene, subtitled “Cap Horn,” is actually set in the Gulf of St. George, on the Argentine coast, where the classic whale hunt was prosecuted by French, American, and other “Cape Horn” whalers. There are nevertheless several peculiar features: that the principal vessel is a two-masted brig, rather than a three-masted ship or bark; that there are seven rather than six men in each whaleboat, and the whaleboat has a square transom (by this time, French pelagic whalers had mostly adopted tried-and-true American methods, with crews of six manning double-ended whaleboats); and that the icebergs in the background seem to be more the kind that would have been encountered in more southerly and less sheltered waters. Whether these be inaccuracies, artistic license, or true testimony is a puzzle as yet unsolved.

A similar picture signed and dated by Romogas in 1831 is owned by the Marseilles Chamber of Commerce.

Accession #: 2001.100.4369
KWM N°: O-60 (Brewington #5)
Title: [*Arctic Whaling Scene.*]
Artist: Monogrammist A.K. (fl. circa 2nd Quarter 18th Century). Dutch or Flemish
Signed / Dated: Unsigned. Circa 1725-50.
Medium: Oil on panel
Size: 19 x 24 inches (48.3 x 61 cm)

The attribution is based on a monogram signature on the companion painting (#2001.100.4370).

Accession #: 2001.100.4370
KWM N°: O-61 (Brewington #6)
Title: [*Arctic Whaling Fleet in Port, with Oil Cookery.*]
Artist: Monogrammist A.K. (fl. circa 2nd Quarter 18th Century). Dutch or Flemish
Signed / Dated: Signed in monogram *AK*. Circa 1725-50.
Medium: Oil on panel
Size: 19 x 24 inches (48.3 x 61 cm)

In the early decades of pelagic whaling in the Arctic, roughly from 1611 to the 1630s, the hunt was prosecuted during the summer months, mostly along shore around Jan Mayen Island and the comparatively sheltered waters of the Spitsbergen archipelago. There, the Dutch (among others) set up seasonal shore stations, the whales were *cut-in* (“flensed”) in shoal water in the lee of the hills, using the anchored ships as cranes for hauling up blanket-pieces of blubber; the processing (“rendering”) of blubber onto oil transpired in brick *tryworks* at shore stations on the beaches, where the oil could be stored in tents—and later huts with red tile roofs—until transported back to Holland with the fleet in the fall (see paintings by Cornelis Claesz van Wieringen circa 1619, #2001.100.4503; and Pieter van den Velde circa 1660, #2001.100.4417). But once local whale stocks were depleted, and when a series of unusually cold winters left the harbors iced over well into the season, blocking access to the beaches, the fleet was forced to hunt in the open sea, with hazardous icebergs the only anchorage for flensing. Shipboard tryworks were known in France and Holland, but were evidently not much in actual use: the Arctic climate, even in summer, was sufficiently cool that the once the blubber was rendered, the oil could be stored in casks onboard without becoming rancid. So the procedure shifted: now, mini factories were constructed at the downwind edges of the various whaling ports and the raw oil was brought home for processing. Contemporaneous pictures of these “cookeries” are quite rare (see also the ones by Sieuwart van der Meulen circa 1720, #2001.100.4834; and Pieter Lofvers circa 1775, #2001.100.4493).

2001.100.4371 through 2001.100.4375 — No listing (copy-paintings by Evelyn Kendall)

Accession #: 2001.100.4376
KWM N°: O-67 (Brewington #114)
Title: ***Steam Bark William Lewis.***
Artist: Charles Sidney Raleigh (1830-1925). British-American (New Bedford)
Signed / Dated: Signed and dated 1888.
Medium: Oil on canvas.

Size: 26-1/2 x 39-3/4 inches (67.3 x 101 cm)
Provenance: Ex collection of William H. Tripp, 1956, "from Father Noon's Collection."*

Like the *North Star*, the *William Lewis* was purpose-built at Bath, Maine, in hope that auxiliary steam propulsion would increase maneuverability and safety in Arctic navigation, making the vessel less vulnerable to wind and weather, and facilitating escape when the wind died or ice threatened. But like the *North Star*, the *William Lewis* did not last very long before she too succumbed to the Arctic ice. Constructed at Bath in 1888 (which was already after the *North Star* had been lost on her maiden voyage), the *William Lewis*, 569 tons, sailed from New Bedford in September 1888, returned a respectable catch to San Francisco in November 1889, and managed to complete two short-term forays to the Western Arctic (1889-90) before being wrecked off Point Barrow, Alaska, in October 1891. (For a brief discussion of the whys and wherefores of auxiliary steam in the Western Arctic, see Raleigh's portrait of the *North Star*, #2001.100.4354.)

*See footnotes to #2001.100.4352.

Accession #: 2001.100.4377
KWM N°: O-68 (Brewington #92)
Title: ***Schooner John R. Manta.***
Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
Signed / Dated: Signed and dated 1947.
Medium: Watercolor on paper
Size: 15-1/4 x 19-1/4 inches (38.7 x 48.9 cm)

The schooner *John R. Manta*, 98 tons, was built in 1904 at the famous Story shipyard in Essex, Massachusetts, and made eight whaling voyages from Provincetown (1906-17) and 11 from New Bedford (1915-27). These included one in 1925 that was expected to be her last. To document the occasion, local whaling enthusiast William H. Tripp (1880-1959)—future curator of the New Bedford Whaling Museum and advisor to the Kendall Whaling Museum—was taken on board as a passenger to photograph her every move. This 111-day outing, hunting sperm whales on the Atlantic grounds, was the eleventh voyage of the *Manta* to be commanded by Captain Antone J. Mandly and turned out to be the last whaling voyage ever completed by an American sailing vessel. Another attempt in 1927 under Captain Joseph Edwards failed when heavy gales forced him to abort the expedition and return to port after only three weeks, before any whales had been taken. It was the last whaling voyage ever attempted in an American sailing vessel. Whaling under sail was now finished, and the *Manta* was sold off to become a Brava packet, carrying passengers and cargoes between New Bedford and the Cape Verde Islands. Sadly, the vessel was lost in a storm with all hands in 1934. Her prominence in the latter days of whaling, her intimate connection with the Portuguese islands, and the fact that so many members of local families had served aboard her (including captains of Azorean origin), have made her something of an enduring local icon, especially in the Azorean and Cape Verdean communities.

The Kendall Collection also has a classic clinker-built Yankee whaleboat and whaleboat gear used on the *John R. Manta* voyage of 1925 and the abortive voyage of 1927; the official logbooks of all of the *Manta*'s voyages between 1917 and 1927, donated by Frederick A. Mandly, son of Captain Antone J. Mandly; a watercolor of the *Manta* with the *Ellen A. Swift*, painted for Captain Mandly by James Cree in 1915 (#2001.100.4785), donated by Mandly's granddaughter; two rigged scale models; a sailor-made shadowbox model of the *Manta* sailing in company with a Grand Banks fishing schooner (also likely built in the Story shipyard at Essex), mounted in an ammunition crate from the Winchester Repeating Arms Company; and a variety of other *Manta*-related memorabilia and ephemera.

Accession #: 2001.100.4378
KWM N°: O-69 (Brewington #57)
Title: [***Whaler Stafford Outward Bound, Passing Palmer's Island Light.***]
Artist: Clifford Warren Ashley (1881-1947). American (New Bedford; Fairhaven; Wilmington, Delaware)
Signed / Dated: Signed. 1926.
Medium: Oil on canvas
Size: 24-1/4 x 29-1/2 inches (61.6 x 74.9 cm)

The *Stafford* was constructed in 1848 at Kingston, Massachusetts, and made 12 whaling voyages out of New Bedford between 1852 and 1889. Clifford Ashley must have known her dimensions and lines from photographs, though as a young boy he could well have seen her in person.

Accession #: 2001.100.4379
KWM N°: O-70 (Brewington #74)
Title: ***Portrait of Captain George W. Slocum of South Dartmouth, Mass.***
Artist: James Bosworth, Jr. (1806-). American (Southeastern Massachusetts)
Date: Attributed and dated on verso, *Painted by Boseworth [sic] in 1845.*
Medium: Oil on canvas
Size: 19-1/4 x 24-3/4 inches (48.9 x 62.9 cm)

The artist was the son and namesake of a New Bedford cordwainer. He advertised in the *New Bedford Mercury* newspaper in 1832 as a portrait painter and miniaturist; the Providence, Rhode Island City Directory lists him as a portrait painter there in 1836. George W. Slocum's career of more than 30 years as a whaling captain (1842-74) was punctuated by his marriage to Sarah Jane Allen of Dartmouth in 1847. The portrait, dated 1845, must have been painted shortly before he sailed that June as master of the New Bedford ship *St. George* and may have been occasioned by the couple's betrothal, as he returned in the *St. George* in July 1847 and they were married in January 1848. Their newlywed time together was longer than for many whaling masters: he did not sail again until July 1848, this time as captain of the *Kutusoff*.

Ref: *Providence City Directory*, 1836. The portrait is illustrated and correctly attributed by Blasdale (p. 45) but is erroneously attributed by Brewington to Sala Bosworth (1805-1890).

Accession #: 2001.100.4380
KWM N°: O-71
Title: ***Centre Street, New Bedford.***
Artist: Louis Sylvia (1911-1987). American (New Bedford)
Signed / Dated: Signed *Louis Sylvia*. Circa 1958.
Medium: Oil on canvas.
Size: 27-1/2 x 33-1/2 inches (69.9 x 85.1 cm)

A New Bedford native of Portuguese ancestry with whaling forebears, Louis Sylvia was a pupil of Harry Neyland and Aldro Hibbard, studied art at the Swain School of Design, the National Academy of Design, and the Art Students League in New York. He taught high school art for a few years in New Bedford, and specialized in marine painting and historical scenes like this one.

The photograph in Brewington, #128, is NOT the same painting, but a reproduction. New Bedford Whaling Museum #1992.4 is another version of same scene by the same artist, dated 1951. Not to be confused with Louis A. Sylvia (1888-1975), a lighthouse keeper, gardener, and amateur marine artist active in California.

2001.100.4381 through 2001.100.4383 — Copy-paintings by Evelyn Kendall

Accession #: 2001.100.4384
KWM N°: O-75
Title: ***Whaleship Tuscaloosa — Capt. Allen Hart — Outward Bound — 1835.***
Artist: Monogrammist HLM (*fl.* circa 1837). American.
Signed / Dated: Signed *HLM* and inscribed with title.
Medium: Oil on canvas
Size: 21-1/2 x 27-1/4 inches (54.6 x 69.2 cm)

Something is superficially amiss with this painting that requires solution and explanation. The ship *Tuscaloosa*, 284 tons, was built in Rochester, Massachusetts in 1825. Beginning in 1835 she made four whaling voyages out of New Bedford (and no others): the master on the first two was William Hussey (1835-37 and 1838-40); the second, Frederick C. Taber (1840-44); on the third (1844-45), Albert G. Goodwin was captain when the vessel was lost at Patagonia (Oct. 5, 1845). Meanwhile, Allen Hart, whom the painting names as captain of the *Tuscaloosa* in 1837, was whaling in the New Bedford brig *Agate*, Captain P.G. Macomber, in 1836 (Sherman #157); he was captain of an ostensible whaling voyage in the brig *Troy* of Bristol, Rhode Island, in 1837 (Sherman #466); and he had some lesser berth (probably mate) in the New Bedford ship *Canton* under Timothy Leary during 1838-42 (Sherman #799). Much later, he was master of a whaling voyage in the bark *Thomas Winslow* of Westport (1852-53). But he was at no time captain of the *Tuscaloosa*, nor (evidently) did he ever sail in her on a whaling voyage, nor do the New Bedford Ship Registers list him in any connection with the *Tuscaloosa* (or any other vessel) at this time. In the painting the ship carries whaleboats — three are visible on the larboard davits — but does not otherwise look much like a whaler. The only viable conclusions would be that the unknown artist mistakenly named one of the mates (Allen Hart) instead of the actual captain (William Hussey), or he got the whole thing wrong and it is not the *Tuscaloosa* at all (not very likely), or the picture is a fraud (it is not), or there is something else going on. The most plausible theory seems to be the latter—specifically, that between whaling voyages the *Tuscaloosa* was used as a merchantman, and Allen Hart (who in November 1837 had just completed a short whaling cruise as captain of the *Troy*) was available when the *Tuscaloosa* returned to New Bedford in December 1837 to skipper her on a merchant venture that was completed in time for her to be back in New Bedford to be outfitted for her next departure on a whaling voyage in May 1838. Unfortunately, nothing is known of the artist, no crew list naming someone with the initials HLM has come to light, and, so far, nothing has surfaced to explain the circumstances of Allen Hart being named as captain of the *Tuscaloosa*.

Accession #: 2001.100.4385
 KWM N°: O-76
 Title: ***Ship Horatio.***
 Artist: Lucius A. Briggs (1852-1931). American (Boston)
 Signed / Dated: Signed *L.A. Briggs*. Circa 1877-89.
 Medium: Watercolor
 Size: 15 x 21 inches (38.1 x 53.3 cm)
 Provenance: Ex collection of Harry Neyland (1877-1958), marine painter of New Bedford.

The artist was born in Massachusetts, lived for several years in Providence, Rhode Island, and contrary to much of what has been published about him, he lived and worked in Boston, where he listed himself as a portrait painter. According to Bladsale, he came to New Bedford in 1897 where he advertised in the City Directory as a portrait artist. He is certainly best known as a ship portraitist and marine painter, but there are still lifes, landscapes, and portraits by his hand, none of them of transcendent quality or great fame but many of them quite competent and serviceable. The *Horatio* was launched as a ship in 1877 at Port Jefferson, Long Island, made five whaling voyages from New Bedford, three rigged as a ship (1877-89) and two as a bark (1890-91), then was transferred to San Francisco, from which she completed five additional, shorter whaling voyages (1892-98) before being lost in the Caroline Islands in 1899. If the artist knew the vessel at first hand and painted her “from life,” it must have been sometime during the 1877-89 period when she was a ship and when he was still working in Boston.

Illustrated in Blasdale, p. 53.

Harry A. Neyland (1877-1858), born in Erie, Pennsylvania, studied at the Zanerian Art College in Columbus Ohio, the Pratt Institute in Brooklyn, and the Art Students League in New York; taught art at the U.S. Military Academy at West Point and in Ontario, studied in Europe circa 1908-11, and settled in New Bedford as director of the Swain School of Art and Design (1911-30).

Accession #: 2001.100.4386
 KWM N°: O-77 (Brewington #61)
 Title: ***Mounting an Iron.***
 Artist: Clifford Warren Ashley (1881-1947). American (New Bedford; Fairhaven; Wilmington, Delaware)
 Signed / Dated: Signed and dated *CWA 1905*.
 Medium: Charcoal on paper
 Size: 12-1/2 x 11-5/8 inches (31.8 x 29.5 cm)
 Provenance: Ex collection of William Wing; illustrated in Clifford W. Ashley, *The Yankee Whaler*, 1926/1938/1942, plates.

Harpoons, lances, and cutting spades had to be securely fastened to stout wooden “poles,” lest they work their way loose and prove useless in the heat of action. Ashley’s drawing is faithfully copied from a photograph he took aboard the New Bedford bark *Sunbeam* in 1904.

The photo is reproduced in Elton W. Hall, *Sperm Whaling from New Bedford: Clifford W. Ashley’s Photographs of the Bark Sunbeam in 1904* (New Bedford, 1982), p. 92.

Accession #: 2001.100.4387
KWM N°: O-78 (Brewington #105)
Title: ***Confederate Ship Sumter Taking the Whaleship Eben Dodge.***
Artist: William Frederick Mitchell (1845-1914). British (Portsmouth; Isle of Wight)
Signed / Dated: Attributed. Undated. Circa 1862.
Medium: Watercolor on paper
Size: 12-1/4 x 19-1/2 inches (31.1 x 49.5 cm)

William Frederick Mitchell was a young *London Times* illustrator who came to America to cover the Civil War; he was later a dockside painter and ship portraitist in England, at Portsmouth (seat of the Royal Navy) and the Isle of Wight. The bark *Eben Dodge*, 221 register tons, was built at Pembroke, Massachusetts in 1851, and after a brief career in the merchant service was sold to Beverly, Massachusetts, where she was refitted for whaling and made two voyages (1853-56). In 1856 she was sold to a consortium of New Bedford merchants headed by managing agent B.F. Howland, and completed two more whaling voyages. She sailed again in November 1861 under Captain Gideon C. Hoxie but was captured by the Confederate Navy commerce-raider *Sumter*, commanded by Captain Raphael Semmes — reportedly on December 7, 1861 (not February 8, 1862, as indicated in the provenance of the watercolor).^{*} In accordance with standard, courtly Southern practice, Semmes put the captain and crew of the *Eben Dodge* safely ashore, but the ship itself and her cargo were burned — the point being to humiliate Yankee shipping and to damage the merchants and their insurers financially. The auxiliary bark *Sumter*, 473 tons, was originally the merchant steamship *Habana*, built at Philadelphia in 1859 for McConnell's New Orleans & Havana Line. She was purchased by the Confederacy at New Orleans in 1861, refitted and armed as a commerce raider, renamed *Sumter*, and commissioned in the Confederate Navy. Semmes broke through the Union blockade of the Mississippi River in June 1861 and captured no fewer than 18 Yankee merchant vessels during the next six months, among them the *Eben Dodge*. But in January 1862, the *Sumter* developed mechanical difficulties, underwent repairs in Spain and Gibraltar, and renamed *Gibraltar*, served the remainder of the war as a blockade runner flying British colors, with Liverpool stated as her home port.

^{*} By February 8, 1862 (the date the provenance claims for the capture) the *Sumter* was actually laid up and cornered in Gibraltar, her career as a rebel commerce-raider finished. She emerged in April as a "British" blockade-runner, flying the Union Jack.

Accession #: 2001.100.4388
KWM N°: O-79 (Brewington #127)
Title: ***Schooner Pedro Varela.***
Artist: Louis Sylvia (1911-1987). American (New Bedford)
Signed / Dated: Signed *Louis Sylvia*. Circa 1959.
Medium: Oil on canvas.
Size: 11 x 15 inches (27.9 x 38.1 cm)

The schooner *Pedro Varela*, 89 tons, was one of New Bedford's smallish, latter-day whalers that became an icon in the Cape Verdean and Azorean communities because so many families on both sides of the Atlantic had family members who served in her, and because she had a tragic end. The vessel was built in 1853 at Somerset, Massachusetts, and after 25 years in the merchant service completed 18 Atlantic Ocean whaling voyages out of New Bedford (1878-1918), ten of them commanded by Azorean and Cape Verdean captains. She was finally lost at sea in 1919 on her eighteenth voyage. Another point of significance is that several reels of film shot aboard the

Pedro Varela in 1913 are the only authentic motion pictures of hand-whaling, thus have unique archival value. However, the artist's motivation in painting her may have had more to do with another unique aspect of her career, a notorious and very peculiar mutiny:

"The mutiny on board the New Bedford whaling schooner *Pedro Varela* is the only one of its type yet uncovered in the history of whaling. It was not an actual rebellion by force but, rather, and odd resistance by elimination of a source of work. The members of the crew were wiser than forthright revolvers of the nineteenth century, who openly mutinied. To accomplish their purpose, the men of the *Pedro Varela* chose a method far different but more effective than open mutiny. During the darkness of a night watch, they threw overboard many of the implements used on board ship — harpoons, lances, cooper's tools, bailers, skimmers, spades, and, most important, all the iron parts of the windlass. This put an immediate end to further whaling insofar as that cruise was concerned and seriously interrupted the voyage."*

* From Walter Hammond's "Introduction" to his *Mutiny on the Pedro Varela* (Marine Historical Association/Mystic Seaport, 1956; Globe Pequot Press, 1977). The U.S. Coast Guard history website erroneously lists the *Pedro Varela* as lost at sea in 1916 (<http://www.uscg.mil/history/webcutters/Campbell1853.asp>; therefore also <http://www.serviceacademyforums.com/archive/index.php/t-1317.html>).

Accession #: 2001.100.4389
KWM N°: O-80 (Brewington #32)
Title: ***Ship Fame of Whitby, Captain William Scoresby, 1820.***
Artist: Thomas Scoresby, M.D. (1804-1866). British-American (Whitby, Yorkshire; Edinburgh, Scotland; and Fallsburg, N.Y.)
Signed / Dated: Signed and dated *Thos. Scoresby. 1854.* and elaborately inscribed.
Medium: Watercolor on paper
Size: 18-1/8 x 25-5/8 inches (46 x 65 cm)
Provenance: Ex collection of J.C.R. Tompkins, Millbrook, New York, circa 1959.

The picture is inscribed by the artist, "The ship *Fame*, built at Goa, East Indies, 86 years old, and owned and Commanded by Wm. Scoresby, Esq., of Whitby, Yorkshire, Engd. riding at Anchor under Tynemouth Castle." The artist was the troubled second son of William Scoresby (1760-1829), England's greatest whaling master, and the younger brother of William Scoresby, Junior (1789-1857), who served in whaleships under Captain Scoresby, commanded whaling voyages in his own right, wrote papers and scientific tracts based on his Arctic experiences, meanwhile took a degree in theology at Edinburgh University (1825), and spent the remainder of his career as a pastor in Bessingby and the Dickensian Borough of Bradford, Yorkshire. Thomas Scoresby, like his brother, also served in Arctic whaleships with their father and took a degree at Edinburgh — in his case, in medicine — and practiced in London and Edinburgh before emigrating to New York State. But throughout his adulthood he was a victim of alcoholism and what appears to have been clinical depression, vividly reflected in the self-deprecating verbiage of his writings (a multi-volume autobiography and other papers in the collection of Mystic Seaport).

A.G. Credland summarizes the career of the vessel: "*Fame*: William Scoresby Snr's ship. She was apparently built at Goa, the Portuguese colony, on the west coast of India, in either 1734 or 1738. Called *Fame* when taken from Portuguese by French Sloop of war *Marseilles*. Taken from French by HMS frigate *Blanche*. Sold by order of court of Vice Admiralty at Roseau, Dominica, 18 June 1794. Duty paid at Liverpool 9 February 1795. Certificate of registry granted at Whitby 19th March 1819. Transferred to Hull 4 April 1823. A contemporary model showing her construction is in the Hull Trinity House." (*The Hull Whaling Trade*, p. 146) There is also an anonymous watercolor, not unlike the one by Thomas Scoresby, in the Hull Maritime Museum (Credland, Op. cit., p. 96).

J.C.R. Tompkins (1914-2003) was a dealer in furniture and rugs in Millbrook, Dutchess County, New York.

Accession #: 2001.100.4390
 KWM N°: O-81 (Brewington #99)
 Title: ***Bark Platina of Westport.***
 Artist: George M. Hathaway (1852-1903). American (Portland, Maine)
 Signed / Dated: Signed *Hathaway*. Undated.
 Medium: Oil on canvas. Circa 1875.
 Size: 8-1/2 x 11-1/4 inches (21.6 x 28.6 cm)

The artist, a native of Rehoboth, Massachusetts, had his studio at Portland, Maine, and is known for marine paintings and scenes of the Maine coast. The *Platina*, 214 tons (266 tons New Style) was launched as a ship in 1847 at Mattapoisett, Massachusetts, but was converted to a bark after her first voyage. The painting illustrates the vessel after she was re-rigged but still sailing out of Westport, circa 1850-75, and may be contemporaneous. In all, she made 19 voyages: eight from Westport (1847-75), five from New Bedford (1875-96), one from San Francisco (1896-97), and five more from New Bedford (1897-1908). Oddly, the one voyage out of San Francisco — from which the habitual destination was the North Pacific and Western Arctic grounds — was instead to Hudson Bay for bowhead whales. The captain on that occasion was Thomas Mckenzie, who commanded six of her last seven voyages. After her retirement from whaling, the *Platina* was put into the Brava packet trade, carrying passengers and cargoes between New England and the Cape Verde Islands, where she was “abandoned and broken up [in] 1914.”*

* *The Day*, New London, Connecticut, April 2, 1914.

Lit: Randall R. Reeves and Susan E. Cosens, “Historical Population Characteristics of Bowhead Whales (*Balaena mysticetus*) in Hudson Bay,” *Arctic*, 56:3 (September 2003), p. 283–292

Accession #: 2001.100.4391
 KWM N°: O-82 (Brewington #15)
 Title: ***Zaandam Whaleships Anna, De Jacob, and William on the Greenland Grounds.***
 Artist: Anonymous. Dutch (Zaandam or Zaandijk).
 Signed / Dated: Circa 1772-73.
 Medium: Oil on panel
 Size: 15-1/4 x 26-1/2 inches (38.7 x 67.3 cm)

Zaandam and its sister towns of Zaandijk and Oostzaan, clustered just north of Amsterdam, were among Holland’s most important whaling ports and grain-milling centers in the 18th century (in addition to the thriving Arctic whale fishery, it is reported that there were some 300 windmills in the vicinity, producing most of Holland’s hardtack sea-biscuits for the maritime trades). Though this naive painting is by an untrained hand it accurately represents the Dutch Arctic whale hunt and is believed to have been painted by a Dutch whaleman or whaling *commandeur* (shipmaster). The *Anna*, *De Jacob*, and *William* of Zaandam were active in the 1770s and were whaling in company on the Davis Strait and Greenland grounds in the 1772 and 1773 seasons. The *William* was commanded by Jan Kloorn of Den Helder for the Zaans owner, Jan Pos.

Illustrated in color in Stuart M. Frank, “The High and Mighty Business of Whaling,” in Peter Neill, ed., *Maritime America* (New York, 1988), #28, p. 50; and #33, p. 55. The naive style is reminiscent of whaling scenes of similar vintage inscribed by or attributed to Johan Samuel Winkstern in the collection of the Altonaer Museum, Hamburg.

Accession #: 2001.100.4392
KWM N°: O-83 (Brewington #44)
Title: [*Twenty-Three Varieties of Whales.*]
Artist: Anonymous, after TOKINARI Yamauji (fl. circa 1774-78). Japanese.
Signed / Dated: With extensive manuscript text in Japanese. [1778] after 1817.
Medium: Japanese *emaki* scroll with watercolors on mulberry paper
Size: 12 x 33 inches (30.5 x 838 cm)

Whale-portrait scroll, probably originally one of a set in a conventional cycle of two or three scrolls, illustrating 23 species and varieties of whales, based on scrolls rendered in 1736 and 1757, as consolidated, edited, and added to by Tokinari Yamauji in 1778 (see #2001.100.4645 through 2001.100.4647).

Accession #: 2001.100.4393
KWM N°: O-84 (Brewington #47)
Title: [*Whaling.*]
Artist: Anonymous. Japanese.
Signed / Dated: Circa 1850-68.
Medium: Japanese *emaki* scroll with watercolors on mulberry paper
Size: 11 inches x 45 feet (279 x 1372 cm)

Full-scale latter-day scroll of intermediate quality from the late Tokugawa / late Edo era, conventionally annotated in Japanese, inexplicably with French translations added for each caption.

Accession #: 2001.100.4394
KWM N°: O-85 (Brewington #142)
Title: *Captain and Mrs. Caleb Kempton of New Bedford.*
Artist: Frederick Mayhew (1785-1854). American (Martha's Vineyard)
Signed / Dated: Circa 1829
Medium: Oil on canvas
Size: 23-1/2 x 33-1/2 inches (60 x 85 cm)

The double portrait format is rare even in the works of prolific itinerant artist Frederick Mayhew, who did many individual portraits of whaling masters and their wives. The museum also has a pair of individual portraits of Captain and Mrs. Kempton (#1912.1 and 1912.2) in which the likenesses are almost identical to these, painted by Mayhew probably around the same time, the year the Kemptons were married. When he wed Looa Sherman of Dartmouth, Massachusetts, in 1829, Caleb Kempton (circa 1800-1885), a New Bedford native, had already commanded two voyages in the New Bedford whaleship *George and Martha* (1826-29). He afterwards led four more: two in the Fairhaven ship *Herald* (1829-31) and one each in the New Bedford ships *Orozimbo* (1832-33) and *Lucas* (1833-35). He then retired to a farm and owned shares in several whaleships.

Lit: Joyce Hill, "Cross Currents: Faces, Figureheads, and Scrimshaw," *The Clarion*, Vol. 9 (Museum of American Folk Art, Spring/Summer 1984), pp. 25-32; Doris Stoddard, "Frederick Mayhew, Limner: Chilmark's Little Known Artist," *Dukes County Intelligencer*, Vol. 28 (1986), pp 10-17; Andrew L. Thomas, "Frederick Mayhew 'Limner,'" *Painting and Portrait Making in the Northeast*, Proceedings of the Dubin Seminar, Vol. 19 (1994), pp 98-106; Charlotte Emans Moore, "Frederick Mayhew," *Encyclopedia of American Folk Art* (New York: Routledge, 2004).

Accession #: 2001.100.4396
KWM N°: O-87 (Brewington #129)
Title: ***The Whalecraft Maker*** [formerly erroneously titled ***The New Harpoon*** and ***The Invention of the Bomb Lance***.*]
Artist: William Ladd Taylor (1854-1926). American (Massachusetts)
Signed / Dated: Signed. Circa 1883.
Medium: Watercolor on paper
Size: 12-3/4 x 17 inches (32.4 x 43.2 cm)

Several misleading titles have been grafted onto to this picture, such as “The New Harpoon” and “The Invention of the Bomb Lance,” but it should have a title along the lines of “A New Type of Whaling Cannon” or “A New Type of Bomb-Lance” (depending upon the now-lost intentions of the artist). The *swivel gun* shown, designed to be mounted in the prow of a whaleboat, is the type patented by Henry W. Mason and Patrick Cunningham in 1883; it is readily and unequivocally distinguished from earlier types (such as the Greener gun, invented in 1837), thus the picture can hardly be dated earlier than 1883. In standpoint of nomenclature, a *harpoon* is intended to fasten onto a whale during the hunt, while a *lance* is used for the kill. What is shown is not a harpoon but the evolved form of killing device called a *bomb-lance*—a rocket-shaped explosive projectile designed to supplant the hand-wielded, spear-like lance. It was actually invented in 1846 and was originally fired from a *shoulder-gun*, not a bow-mounted *swivel-gun*. Myriad refinements and improvements were subsequently introduced with varying degrees of success, but the picture can hardly be claimed to show the *invention* of the bomb-lance, which occurred some 37 years before Mason & Cunningham patented a swivel-gun that could fire it. Although the specific type of bomb-lance in the picture has not been conclusively identified, it is certainly a consistent with the new type of cannon, and may indeed represent Mason & Cunningham’s own 1883 model.

* The picture arrived untitled; the titles subsequently ascribed to it may or may not be consistent with the artist’s original intentions. The title given in *The American Neptune Pictorial Supplement IV: Whaling* (Salem, Mass., 1962, Plate XIX) is “The Harpoon Smith” — perhaps more satisfactory than any title hitherto published with the picture. However, “The Bomb-Lance Maker” or “The Swivel-Gun Maker” might be better still. “The Whalecraft Maker” seems the best of all, as it is the least prejudicial.

Accession #: 2001.100.4397
KWM N°: O-88 (Brewington #151)
Title: ***[Whaling Fleet, Bay of Islands, New Zealand.]***
Artist: C.H. Watkins (1847-1933). New Zealand (Russell and Auckland)
Signed / Dated: 1874
Medium: Watercolor on paper
Size: 12-1/2 x 19 inches (31.8 x 48.3 cm).

C.H. Kennett Watkins was born in India, the son of a major in the colonial Indian Army, he was educated at Wellington College in England, then studied art in France and in Switzerland, where he was a pupil of Alexandre Calame (1810-1864) at Lausanne,¹ then studied modelling and figure work under P.F. Connelly in Florence.² He arrived in Russell, Bay of Islands, New Zealand

in 1873,³ where he painted this dramatically elevated scene, which recalls the often breathtaking alpine topography of Calame. It is a view of whaleships laying over between seasonal cruises, inscribed, “Ship *Abraham Barkley* [Barker] in company with ships *Coral*, *Callao*, *Rainbow*, *Sea Fox*, *Hunter*, *Albion* of Gibraltar and Auckland, N.Z., *Hadley* [and] *Niger* at Maunganui, New Zealand.” The site on North Island was a frequent rendezvous of the American whaling fleet. Manuscript whaling records indicate that this particular gathering must have been in February or March 1874, when these vessels were anchored there together. Later that year Watkins moved to Auckland, where he joined the Society of Artists,⁴ established a studio,⁵ and had a one-man exhibition of his pictures.⁶ He earned his living as a photographer while continuing to paint, married the daughter of a missionary, exhibited in New Zealand and Australia, taught art part-time at schools in Auckland, and gradually gained recognition as a significant New Zealand artist.⁷

“Upon the whole we may say that the works under consideration are of a high order. Where Mr. Watkins excels is in the regular unbroken graduation from foreground to extreme distance, the absence of which has been a very grave defect in by far too many of our locally produced works, and his pictures contain a warmth of effect, a harmonious blending of light and shade which no opposition of orange foreground to azure middle distance can ever hope to achieve.”⁸

(1) *Evening Star*, Auckland, July 27, 1875, p. 2. (2) Una Platts, *Nineteenth Century New Zealand Artists* (Christchurch: Avon Fine Prints, 1980), in which the chronology is somewhat in error and reference to Calame is absent. (3) *Evening Star*, p. 2. (4) “Auckland Society of Artists,” *New Zealand Herald*, 18 Nov. 1875, p. 3. (5) *Wise’s New Zealand Directory* for 1875/6 (Auckland, 1875). (6) “An Art Union [Exhibition] of Paintings of Local Scenery by Mr. C.H. Watkins,” *Thames Advertiser*, VII:1929, Auckland, 29 Dec. 1874, p. 2. (7) Platts, op cit. (8) *Evening Star*, p. 2.

Accession #: 2001.100.4398
 KWM N°: O-89 (Brewington #85)
 Title: ***Whaleship Bertha of New Bedford Lying at Wharfside.***
 Artist: James Cree (1867-1951). Scottish-American (New Bedford and Rhode Island)
 Signed / Dated: Signed and dated 1916.
 Medium: Watercolor on paper
 Size: 15-1/2 x 12-1/2 inches (39.4 x 31.8 cm)

The bark *Bertha* was built in New Bedford in 1877 and immediately outfitted for whaling. Her career went 12 voyages over a period of 38 years (1878-1916). Her first captain was Benjamin Cleveland, who was in later years the dean of a declining whaling fleet and has a starring role as the crusty-but-wise captain of the brig *Daisy* in future scientist Robert Cushman Murphy’s stellar whaling narrative, *A Logbook for Grace*.^{*} But most of the *Bertha*’s captains and many of her crew after 1901 were Azorean Portuguese, highly accomplished and locally well known veterans of Yankee whaling cruises — Manuel Francisco Gomes, John T. Gonsalves, Nicholas R. Vieira, and William F. Joseph. On layovers between voyages the *Bertha* was a familiar fixture on the New Bedford waterfront and can be seen in many photographs. Cree’s watercolor was done at the very end of her career, when William F. Joseph took her to the Atlantic grounds on her last voyage, from May to September 1916.

^{*} Robert Cushman Murhy, *Logbook for Grace: Whaling Brig Daisy, 1912-1913* (New York: Macmillan, 1947); and *A Dead Whale or a Stove Boat: Cruise of Daisy in the Atlantic Ocean, June 1912 - May 1913* (Boston: Houghton, Mifflin, 1967); Eleanor Mathews, *Ambassador to the Penguins: A Naturalist’s Year Aboard a Yankee Whaleship* (Boston: David R. Godine, 2003).

Accession #: 2001.100.4399
KWM N°: O-90 (Brewington #104)
Title: ***Ship Robin Hood Entering in the Port of Leghorn, 23 Novem. 1835.***
Artist: Pietro Mazzinghi (1810-1901). Italian (Leghorn)
Signed / Dated: Signed *Mazzinghi, fecit, Leghorn.* Undated. Circa 1835.
Medium: Watercolor on paper
Size: 18 x 24 inches (45.7 x 61 cm)

The ship *Robin Hood* was built in 1824 at the South Boston shipyard of Lot Wheelwright for the transatlantic merchant service, and it was in that incarnation as a merchantman in Boston registry that Mazzinghi portrays her arriving at Leghorn (Livorno) in 1835. Ten years later the ship was sold off and converted for whaling. She made six whaling voyages out of Mystic, Connecticut (1845-61) before being consigned to the first Stone Fleet, a Union effort to blockade Confederate seaborne commerce by sinking whaleship hulks in ballast in the harbors of Charleston, South Carolina, and Savannah, Georgia.

Accession #: 2001.100.4400
KWM N°: O-91 (Brewington #35)
Title: ***English Whalers in the Arctic.***
Artist: John Cleveley the Elder (1712-1777). British (Deptford)
Signed / Dated: Circa 1740-45.
Medium: Oil on canvas
Size: 35-1/4 x 48 inches (90 x 122 cm)

This is one of the earliest original British paintings of a whaling scene: most of what preceded it in England were copies, adaptations, and pastiches of Dutch prints, which were rightly considered definitive, at least until the British developed sufficient whaling experience to formulate pictures of their own. The British had been hunting right whales in the Arctic since 1610, but only after more than a century of fits, starts, and only modest, intermittent successes there was a revival of British interest in whaling after 1719, when the British fleet first penetrated the so-called Greenland grounds to hunt whales in and alongside the crown territory that is now Arctic Canada. This gradually resulted in greater sophistication about whaling and increased demand for pictures. John Cleveley was a ship-joiner and self-trained ship portraitist at the Royal Navy Dockyards on the Thames River at Deptford (east of London), known mostly for naval subjects and ship-launching scenes. While this work typifies his distinctive draftsmanship, composition, staffing, and palette, the subject matter is unusual for Cleveley and other English painters of this era, as this is one of the first British pictures to depart from copying standard images by Dutch artists Sieuwart van der Meulen and Adolf van der Laan, who were active in the early 1720s: most 18th-century Dutch and British whaling scenes were based on the Meulen/Laan prototypes. Like most marine artists of his time, Cleveley clearly had greater expertise in naval architecture than in whale anatomy. Herman Melville's remarks in *Moby Dick* about Captain Colnett's 1793 illustration of a sperm whale seem to apply equally well to Cleveley's right whale here: "It has an eye which [if applied to the scale of the drawing as a whole]... would make the eye of that whale a bow-window some five feet long. Ah, my gallant captain, why did ye not give us Jonah looking out of that eye!" (Ch. 55).

Accession #: 2001.100.4401
 KWM N°: O-92 (Brewington #25)
 Title: ***High Latitude South.***
 Artist: [Charles] David Cobb (b. 1921). British (Cornwall; Sussex; Hampshire)
 Signed / Dated: Signed *David Cobb*. Circa 1955.
 Medium: Oil on canvas
 Size: 23-1/4 x 29-1/2 inches (59 x 75 cm)
 Provenance: Acquired from the artist, 1963.

The demands of the Antarctic — increasingly the principal arena of factory-ship whaling in the 20th century — led to the enlargement and increased sophistication of the vessels. The modern chaser-boat is larger, faster, and more efficient than the early Norwegian prototypes, the hull is much stronger and more weatherly, the intricate, shock-absorbing fastening-on and towing gear much improved — in all, far better suited to polar conditions. By the time of David Cobb's rendering in the 1950s, these boats had doubled in size from the early Norwegian vessels, heavy diesel engines of from 2000 to 3600 horsepower had supplanted the old steam boilers, and the bridge now encased an array of modern electronic range-finding gear and other combat-inspired guidance systems enabling the hunters to seek out their prey more efficiently despite unfavorable seas and weather. The artist was not a whaler but was familiar at first hand with hazardous seafaring and critical technology, as he had been an officer in the Royal Navy on convoy duty in World War II and later in combat. After the war he had studios successively at Newlyn in Cornwall, Itchenor in Sussex, and (by the time he painted "High Latitude South") at Brockenhurst in the New Forest of Hampshire.

Accession #: 2001.100.4402
 KWM N°: O-93 (Brewington #70)
 Title: ***Whaleship George Passing the Groton Monument at New London.***
 Artist: Elisha Taylor Baker (1827-1890). American (New York and Connecticut)
 Signed / Dated: Signed and dated "E. Baker '85." 1885.
 Medium: Oil on canvas
 Size: 21-1/2 x 35-1/2 inches (54.6 x 90.2 cm)

Surprisingly, despite that New London was an important whaling port, unlike New Bedford it was not much a center for artists, and harbor scenes of the town are accordingly rare. This one is particularly noteworthy, painted by a nephew of the captain of the whaleship — Captain William M. Baker commanded three voyages in the *George* for New London merchant Lyman Allyn — and is distinguished by fine composition, a beautiful palette, and the Groton Monument obelisk looming behind. The monument, erected in 1830, standing 127 feet (38.7 m) high, memorializes the Battle of Groton Heights in September 1781, when Benedict Arnold captured Fort Griswold and burned New London to the ground. The *George*, 290 register tons, built at Brooklyn, New York, in 1806, was in the merchant service until she was converted for whaling in 1832. She made one voyage out of Dartmouth, Massachusetts (1832-34), before being transferred to Lyman Allyn's New London whaling fleet. Of her four South Atlantic voyages from New London, the second and third, 1836-39, were commanded by William M. Baker. On the fourth, under Captain George Dyson in August 1839, the *George* was wrecked at Amsterdam Island in the southern Indian Ocean.

The painting is illustrated in color in the Franklin Press edition of *Moby Dick*, Franklin Center, Pennsylvania, 1979.

Accession #: 2001.100.4403
KWM N°: O-94 (Brewington #4)
Title: [***Dutch Whaling in the Arctic.***]
Artist: Monogrammist I.I. (or J.J.) Dutch, fl. circa 1731 or 1751
Signed / Dated: Signed *i.i.* or *j.j.*, dated 1731 or 1751.
Medium: Oil on canvas
Size: 21 x 26 inches (53.3 x 66 cm)

A proficient scene featuring an entire fleet of classic Dutch *bootschips* whaling on the open sea. Unfortunately, the name of artist is not known.

Accession #: 2001.100.4404
KWM N°: O-95 (Brewington #31)
Title: ***The Bridgeholm of Whitby.***
Artist: Jacob [Jakob] Petersen (1774-1855). Danish (Flensburg and Copenhagen)
Signed / Dated: Signed and dated 1830. Inscribed *The BRIDGEHOLM of Whitby, Frans. [sic] Spencelayh Commander, in the Ise [sic] between Dragoe [Dragør] and Stevens from the 17 of Jan[ua]ry til 13 of March, 1830.* Circa 1830.
Medium: Watercolor on paper
Size: 19 x 25-1/2 inches (48.3 x 64.8 cm)
Provenance: Ex collection of a Mr. Cousins of London; Parker Gallery, London, 1959.

According to the Fine Arts Emporium in Hamburg, Jakob Petersen was a sea captain who began painting as early as 1795 (though most of his pictures were produced after 1807) and received instructions on marine painting from the Danish artist C.W. Eckersberg in 1831, “advising in return on rigging and other technical details of sailing vessels.” The portrait of the *Bridgeholm* is atypical for Petersen, however, as it shows the whaling brig iced in and banked for wintering-over in the Arctic, whereas his work characteristically “depicts the vessel in a central profile view under full sail at a calm sea.” The latter is the case in his watercolor of the New Bedford whaling brig *George*, painted a year or so later, in 1831 (#2000.21). The Spencelayhs were a family of Whitby shipbuilders and whaling masters, though the records of this particular Captain Francis Spencelayh and the *Bridgeholm* itself are obscure.

Karsten Buchholz, “Jakob Petersen” (<http://www.fineartemporium.com/se-Petersen-J.htm>). Stephanie Karen Jones, *A Maritime History of the Port of Whitby* (Ph.D. dissertation, University of London, 1982, <http://discovery.ucl.ac.uk/1381923/1/389634.pdf>).

Accession #: 2001.100.4405
KWM N°: O-96 (Brewington #120)
Title: ***Bark Ocean Steed, Capt. Gilbert B. Borden, Cutting In a Large Sperm Whale in the Gulf Stream, in Nov. 1869. Ship Commodore Morris*** [in the background].
Artist: Benjamin Russell (1804-1885). American (New Bedford)
Signed / Dated: Inscribed with title. Signed and dated 1869.
Medium: Watercolor on paper
Size: 17 x 27-3/8 inches (43.2 x 69.5 cm)

Provenance: Believed to have belonged to Gilbert B. Borden, who was captain of the two vessels in succession.

The *Ocean Steed*, 258 tons, had a short career of only two whaling voyages, one from New York (1868-69), the other from New Bedford (1870-73), where she was in any case never actually registered, then was withdrawn from the whaling fleet and sold to San Francisco. The *Commodore Morris*, on the other hand, had a more conventional career of 11 whaling voyages (1841-84). A ship of 338 tons built in 1841 at Woods Hole, on Cape Cod, her first five outings were from the nearby Cape Cod port of Falmouth (1841-64), and her next six were out of New Bedford (1865-84), the final three after being converted to a bark in 1873. The interesting feature here is that the captain of the *Ocean Steed* on her New York voyage (1868-69) was Gilbert B. Borden, who immediately afterwards commanded the eighth voyage of the *Commodore Morris* (1870-73): he may have commissioned the picture upon being appointed captain of the second vessel in 1869.

Gilbert Bennett Borden (1827-1909) had an interesting career after his retirement from whaling. The son of Richard and Sarah (née Chase) Borden, he was born in Tiverton, Rhode Island, commanded eight whaling voyages (1857-88) — seven out of New Bedford and the one in the *Ocean Steed* out of New York — and was twice married, in 1853 to Amy Hambly of Tiverton, who died in 1864, and in 1865 to Mrs. Phebe Ann Hobbs of Fairhaven. Then,

In 1889 he was sent by the U.S. government to take charge of the Point Barrow refuge station in Alaska, where he remained three and one half years. While there he was also appointed deputy internal revenue collector, customs inspector, and an officer of the signal service under Lieut. Greeley of the War Department. Returning home, he was appointed, in 1895, a census enumerator of New Bedford and a special agent to obtain agricultural statistics for the State census of that year.*

* From *Our County and its People; A descriptive and biographical history of Bristol County, Massachusetts* (The Fall River News and The Taunton Gazette / The Boston History Company, publishers, 1899) (http://search.ancestry.com/cgi-bin/sse.dll?new=1&gsfn=Gilbert+B.&gsln=Borden&rank=1&gss=angs-g&mswpn__ftp=Tiverton%2c+Newport%2c+Rhode+Island%2c+USA&mswpn=5502&mswpn_PInfo=8-%7c0%7c1652393%7c0%7c2%7c3242%7c42%7c0%7c2165%7c5502%7c0%7c&msbdy=1827&sbo=1&gl=42&so=2)

Accession #: 2001.100.4406
KWM N°: O-97 (Brewington #154)
Title: ***New Bedford, Massachusetts, 1808.***
Artist: W. Williams. American.
Signed / Dated: Signed *W. Williams, Pinxt.* and inscribed with title.
Medium: Oil on canvas
Size: 17 x 22-1/4 inches (43.2 x 56.5 cm)

Loosely copied after “New Bedford Fifty Years Ago,” a colored lithograph based on a painting by William Allen Wall (1801-1885), printed in New York by Endicott & Co. and published in New Bedford by Charles Taber & Co. in 1858. W. Williams has not been identified and no other works by his hand are attributed.

William Allen Wall himself painted several variants of the scene that are now in the New Bedford Whaling Museum and the New Bedford Free Public Library; there are also numerous copies; and several editions, variants, versions, and derivatives of the print (represented in many specimens in the museum collection), as well as a host of miniaturized adaptations on ceramic dishes, creamers, pitchers, etc., usually titled either “New Bedford Fifty Years Ago” or “New Bedford in 1808.”

Accession #: 2001.100.4407
KWM N°: O-98 (Brewington #36)
Title: ***Captain William Scoresby of Whitby.***
Artist: Anonymous. British, 19th Century.
Signed / Dated: Unsigned. Circa 1810.
Medium: Oil on canvas
Size: 29-1/2 x 24-1/2 inches (74.9 x 62.2 cm)

The greatest of English whaleman, Captain William Scoresby (1760-1829) of Whitby, Yorkshire, set several successive records for the largest single-season whale catch, he was the first whaling master to return with over 2,000 barrels of oil from a single voyage, and in the ship *Resolution* in 1806 he and his son William Jr. achieved 81° 31' North, the most northerly latitude to date. The likeness was probably copied from an anonymous steel engraving in wide circulation (but which is wrongly dated and wrongly identified as William Scoresby, Jr.). A similar, contemporaneous oil portrait in the Whitby Museum in his Yorkshire hometown is surely derived from the same source but the subject looks younger and is smiling.

Lit: William Scoresby, Jr., *An Account of the Arctic Regions, with a history and description of the Northern Whale Fishery* (Edinburgh, 1820); *Journal of a Voyage to the Northern Whale Fishery: Including researches and discoveries on the eastern coast of West Greenland made in the Summer of 1822 in the ship Baffin of Liverpool* (Edinburgh, 1823); *Seven Log-Books Concerning the Arctic Voyages of William Scoresby*, 8 vols. (New York: Explorers Club, 1916-17); *Memorials of the Sea. My Father: Being records of the adventurous life of the late William Scoresby Esq. of Whitby* (Edinburgh, 1851). Also: *Life of William Scoresby* by his nephew, Dr. R.E. Scoresby-Jackson (1861); and *Dictionary of National Biography*.

2001.100.4408 — DEACCESSIONED (Anonymous portrait of Captain William C. Gibbs of Nantucket)

Accession #: 2001.100.4409
KWM N°: O-100 (Brewington #34)
Title: [***British Whaling Scene.***]
Artist: Francis Swaine (1725-1782).¹ British (Chelsea)
Signed / Dated: Attributed. Circa 1745-55.
Medium: Oil on canvas
Size: 17-1/4 x 23-1/4 inches (43.8 x 59.1 cm)

The image is directly based on an engraving after Thomas Baston (*fl.* circa 1721), “The Whale or Greenland Whale Fishery,” which was engraved and published in several forms by Elisha Kirkall (1682-1742), London, circa 1721.² There were many offshoots, extractions, and adaptations of the print. In turn, the foreground whaling vignette in the engraving is copied from “The Striking of the whale with the Pike” [“Het Harpoeneren van de Walvis, of inwerpen van’t Harpoen”], the second in the series of 16 whaling scenes engraved by Adolf van der Laan (1684-1742) after 16 drawings by Sieuwart van der Meulen (d. 1730), published by Petrus Schenck at Amsterdam and London in several editions.³

Beginning around 1719, in the wake of a Dutch expansion of the whaling grounds into the Davis Strait between Greenland and Canada, Arctic whaling from English and Scottish ports underwent a modest revival. But the first homegrown British whaling pictures did not appear until the mid

1750s, when the British whaling fleet got another boost from government subsidies. Until then, “British” paintings and prints of whaling scenes were pastiches — like this one, shameless copies of Dutch prototypes. However, Francis Swaine was no mere copyist. He had been a pupil of the British marine artist Peter Monamy, exhibited extensively in London, and his mature work often shows originality as well as skill.

(1) Unclearities regarding Francis Swaine’s biography, questions about his date of birth, artistic influences, training, and the erroneous notion that he served as a messenger in the Royal Navy (the messenger was actually the artist’s father), are nicely clarified, explained, and put to be in a detailed Wikipedia article that also provides bibliographic citations: http://en.wikipedia.org/wiki/Francis_Swaine.

(2) Original edition: #2001.100.7511; also: 2001.100.7487, 2001.100.7510; Brewington #130-132; Ingalls #58-59.

(3) Brewington #73 and #134; and Ingalls #10. Museum-held specimens include #2001.100.6860, 2001.100.7126, 2001.100.7973, and 2001.100.8049.

2001.100.4410 — DEACCESSIONED (Robert Willoughby, *Whaleship Lee of Hull*, circa 1815)

Accession #: 2001.100.4411
 KWM N°: O-102 (Brewington #7)
 Title: ***Ship De Vogel Fenice Whaling in Company on the Arctic Grounds.***
 Artist: Adiraen or Abram van Salm (*fl.* circa 1675-1725). Dutch (Amsterdam)
 Signed / Dated: Signed and dated “A. Salm. 1702.”
 Medium: Oil on canvas
 Size: 30 x 45 inches (76.2 x 101.6 cm)

This intensively condensed, fanciful, even symbolic panorama of the whale hunt epitomizes the intimate familiarity with whales and whaling that characterize the work of the three Van Salms, Adriaen, Abram, and Roelef. Little is known about the artists from any other source than their artworks, which are difficult to distinguish one from the other. But while the ships could readily be studied at wharveside in Amsterdam during the off season, to acquire such a comprehensive, detailed knowledge of actual whaling operations it is conjectured that Adriaen, and perhaps the others, must at some point have made at least one Arctic whaling voyage. This painting could be justifiably characterized as their grandest and most operative work, *representing* rather than merely *illustrating* Dutch Arctic whaling in the Golden Age (“De Gouden Eeuw”). The name of the ship translates as “The Phoenix Bird” and, while the naval architecture is flawless, it is certainly symbolic rather than being the portrait of any particular vessel.

A contemporaneous copy is reported in the Peabody Essex Museum of Salem, Massachusetts.

Accession #: 2001.100.4412
 KWM N°: O-103 (Brewington #130)
 Title: ***Bark Gay Head at St. Helena.***
 Artist: Germauo Telles (*fl.* circa 1890-95). American whaleman
 Signed / Dated: Signed and dated *G. Telles. 1892.*

Medium: Watercolor on paper
Size: 5-1/2 x 8 inches (14 x 20.3 cm)

Almost nothing is known about this whaleman-artist. He was born circa 1869, and at age 21 was issued a Seaman's Protection Paper (passport) in New Bedford and he shipped as a seaman in the whaling bark *Kathleen* (1890-93). He must have encountered the bark *Gay Head* at St. Helena in the course of the *Kathleen* voyage in 1892, when he did the watercolor; and he likely wintered over with the whaling fleet in the Western Arctic in 1893, the subject of another of his pictures (#2001.100.4817). But the only evidence is the artwork itself. Likewise his possible service in the Navy: it appears that circa 1893-95 he may have been in the crew of the USS *Olympia*: an illustration signed "G. Telles" which is consistent with the style of his other two pictures was published in a USS *Olympia* shipboard newsletter in 1895. Beyond this, the record is silent.

The *Gay Head 2d*, a bark of 265 tons built in 1877 at Mattapoisett, Massachusetts, embarked on five whaling voyages from New Bedford (1877-94) and 16 from San Francisco (1894-1914); she was lost at Castle Bay, Alaska, in June 1914.

Accession #: 2001.100.4413
KWM N°: O-104 (Brewington #40)
Title: [*Whaling.*] [*Pêche de la Baleine par Jules Lecomte.*]
Artist: Anonymous, after Antoine Leon Morel-Fatio
Signed / Dated: Circa 1840
Medium: Watercolor on paper
Size: 7-1/4 x 10 inches (18.4 x 25.4 cm)

An anonymous circa 1840 copy (which some authorities believe to be the original) of the colored engraving entitled "Pêche de la Baleine par Jules Lecomte," drawn by the French painter and curator Antoine Leon Morel-Fatio (1818-1871), engraved by Emile Rouargue (circa 1795-1865), and published as an illustration in various editions of Amédée Gréhan's celebrated *La France Maritime*, published in Paris in 1837 in versions of two and four volumes in at least two different sizes (14.5 x 23 and 16.5 x 25 cm), and again in 1852 with slight variations. Jules Lecomte was the author of "Pratique de la pêche de la baleine dans la mers du Sud" [The Practice of Whaling in the South Seas] (Paris 1833) which formed the basis for Morel-Fatio's illustration (1837) and an analogous image by Victor Adam (1836). Ingalls reports, "The Peabody Museum of Salem [Peabody Essex Museum] has a signed watercolor of the same scene dated 1842. The Kendall Whaling Museum [now the Kendall Collection at the New Bedford Whaling Museum] has an unsigned, undated watercolor that may be the original sketch" (Ingalls, p. 93).

Specimens of "Pêche de la Baleine par Jules Lecomte": #2001.100.7636, 00.131.27, 00.131.53 (Brewington 1969, #209, 211; Ingalls #192). (See also the analogous Victor Adam print, which appeared in several versions: Brewington #194; Ingalls #188-191; Kendall Collection #2001.100.7849, 2001.100.6814, and 2001.100.6816.)

Accession #: 2001.100.4414
KWM N°: O-105 (Brewington #75)
Title: [*Whaleship Jireh Swift.*]
Artist: William Bradford (1823-1891). American (Fairhaven and New York)

Signed / Dated: Signed, circa 1853.
Medium: Pencil on paper
Size: 16-1/2 x 20-3/4 inches (41.9 x 52.7 cm)

Scale drawing (cartoon) for an oil portrait of the ship *Jireh Swift* (#1983.43), which along with Bradford's painting of the bark *Oriole* (#2001.100.4508), done around the same time, exemplify his finished ship-portraits at their best. The *Jireh Swift* was launched as a ship of 341 tons at South Dartmouth, Massachusetts, in 1853, she was re-rigged as a bark in 1857 after only one voyage, and she had a short career, thanks to the Confederate commerce-raider *Shenandoah*, which captured and burned the *Jireh Swift* in the North Pacific on her third voyage in June 1865 — which was actually nine weeks after Lee's surrender to Grant at Appomattox, but word had not yet reached the remote whaling fleet that hostilities had been concluded.

Accession #: 2001.100.4415
KWM N°: O-106 (Brewington #148)
Title: ***New Bedford from Fairhaven.***
Artist: Albert Van Beest (1820-1860). Dutch-American (Fairhaven, Mass.)
Signed / Dated: Circa 1855
Medium: Watercolor and wash on paper
Size: 8 x 13 1/2 inches (20.3 x 34.3 cm)

The highly accomplished Dutch immigrant artist Albert Van Beest did several similar watercolor and wash views of New Bedford, seen from across the Acushnet River at Fairhaven, where Van Beest worked for several years in William Bradford's studio. The two in the museum collection were done about seven years apart. The earlier one (#2008.30) is larger and is dated 1848, long before Van Beest joined Bradford's studio in Fairhaven in 1854. By the time Van Beest did this second view, he and Bradford had become collaborators in various projects. The perspective is slightly different and the foreground somewhat stronger in the later view, but both articulately emphasize the crowd of diversified commercial harbor traffic and the sprawling look of the city behind. There are also similar works in the Rotterdam Maritime Museum (former Maritiem Museum "Prins Hendrik") and in the Karolik Collection at the Boston Museum of Fine Arts.

Accession #: 2001.100.4416
KWM N°: O-107 (Brewington #147)
Title: ***Ship Eliza Adams of New Bedford, Capt. Hamblin.***
Artist: Anonymous. American.
Signed / Dated: Inscribed with title in block letters. Circa 1867-76.
Medium: Watercolor on paper
Size: 16-1/4 x 21 inches (41.3 x 53.3 cm)

A fine ship portrait that perfectly typifies this dockside genre as practiced anonymously in 19th-century New England. The ship *Eliza Adams*, 408 tons, built specifically for the whale fishery in 1835 at Fairhaven, completed 13 whaling voyages from Fairhaven (1835-49) and New Bedford (1851-87), and was finally condemned at New Bedford in 1897. Caleb Osburn Hamblin was the captain on two successive voyages to the Pacific during 1867-71 and 1872-76.

Accession #: 2001.100.4417
 KWM N°: O-108 (Brewington #10)
 Title: [*Dutch Bay Whaling in the Arctic.*]
 Artist: Pieter van den Velde (1634 - after 1723). Flemish (Antwerp)
 Signed / Dated: Attributed. Circa 1660.
 Medium: Oil on canvas
 Size: 18 x 23 inches (45.7 x 58.4 cm)

This panoramic vignette is a version of essentially the same scene that Wieringen painted some forty years earlier (#2001.100.4503). The setting is the Dutch shore-whaling station on remote Jan Mayen Island in the Arctic. In this version, the storage tents on the beach in the magnificent Wieringen rendering of circa 1620 have been replaced by sheds with red tile roofs (an authentic development), but the viewpoint is the same in relation to the island, the whaleships are still the old-fashioned *fluytschip* type, the hunt is being prosecuted nearby inshore, processing is underway at shore tryworks on the beach, and the mountain itself — Beerenberg, one of the most impressive and domineering volcanoes anywhere in the world — though it is visible at sea from many miles away, is nowhere visible in the painting (which is perhaps explained in Wieringen's case by the mountain often being shrouded in mist; but there is no indication of such mist in the Van den Velde version). The fanciful whale is only partly a function of Van den Velde's style. More importantly, it signifies that only very few professional artists, who painted for a wealthy clientele of whaling merchants and sea captains, ever actually saw living whales or the Arctic at first hand, and had few reliable pictorial resources to corroborate cetacean anatomy. Rather, their whales and landfalls are based on descriptions and pictures gleaned from travelogues and natural history books, many of which left much to be desired regarding verisimilitude. Even had Pieter van den Velde wanted to paint what we would call a realistic whale (which he probably did not), there was very little upon which the non-whaleman could rely to achieve scientific accuracy. In any case, Van den Velde's cartoonlike style, brightly colored palette, and often inexpert treatment of naval architecture, flora, and fauna, render his pictures both charming and distinctive. He was a minor marine painter of Antwerp, alleged to have been a pupil of Teniers the Younger. Little else is known about him. Even the year of his death is variously reported as "after 1737," "circa 1707," "after 1723," etc.

There is a slightly different watercolor cartoon for this painting in the New Bedford Free Public Library, which is wrongly attributed on verso in two ink holographs, evidently by 19th-century dealers: "by [Hendrk] Kobel"; and (in 1831) "Jan van de Capelle." Neither the watercolor nor the oil painting resembles the work of either of these artists; rather, both watercolor and painting are classic manifestations of the distinctive style, manner, and palette of Pieter van den Velde. The watercolor is also erroneously attributed by Cornelis de Jong in an article in *De Blauwe Wimpel*, where he takes the antiquated Jan van de Capelle attribution uncritically at face value, accompanied by unsubstantiated and wrongheaded commentary. The late Jules Van Beylen (Director Emeritus of the Nationaal Scheepvaart Museum in Antwerp) concurred in a confident attribution to Pieter van den Velde (at the Kendall Whaling Museum, October 1985); and in his article "Portrait van de Nederlandse walvisloep in de 17de en 18de eeuw" [Portrait of the Dutch whaleboat in the 17th and 18th centuries] (*Tijdschrift voor Zeegeschiedenis*, 5:2, 1986, p. 3) dates the pictures to circa 1660. The uncertainty about the artist's longevity, evidently arising from uncertainty about dating some of the attributed paintings, raises the speculation that Van den Velde may have been unusually long-lived or may have had a slightly later imitator, perhaps someone who had worked in the same studio.

2001.100.4418 — DEACCESSIONED (*Shipmaster with Telescope* by Niccoló Mazzagatti)

Accession #: 2001.100.4419
 KWM N°: O-110 (Brewington #140)
 Title: ***Ship Wm & Eliza, New Bedford, Capt David Paddock, Lat 57.30 S[outh], Long W 70, 8th Mo[nth], 12th [Day], 1822.***
 Artist: David Paddock (1778-1856). American whaling captain (Nantucket)
 Signed / Dated: Inscribed with title and date. Attributed. 1822.
 Medium: Watercolor on paper
 Size: 17 x 22-3/4 inches (43.2 x 57.8 cm)
 Provenance: Captain David Paddock; his descendants on Nantucket, to circa 1960.

The ship *William and Eliza*, 321 tons, was built at New Bedford for the merchant service in 1805, entered the New Bedford whaling fleet in 1817, completed twelve whaling voyages, and was lost in the Indian Ocean on her thirteenth voyage in 1859. David Paddock married Mary Starbuck of Nantucket in 1802 and was master of 10 whaling voyages beginning at age 27, in the ships *Diana* of New Bedford (5 voyages, 1805-17), *Eliza Barker* of Hudson, New York (1817-19), the *William and Eliza* voyage on which he did the watercolor (1820-22), the *Frances* (1824-26) of New Bedford, and the Nantucket ships *American* (1828-30) and *Mary* (1831-35). Having been widowed in 1842, he was married a second time in retirement, to Eliza Russell, in 1846. Only one of the five children from his first marriage, a daughter, survived him.

According to a letter (26 Aug. 1960) from Frank F. Sylvia (Nantucket) to Mrs. Henry P. Kendall (Marion, Mass.), at the time the watercolor was acquired by the Kendall Whaling Museum it was attributed to Paddock, though whether by family tradition or only by Sylvia himself is unclear. For reasons not explained, M.V. and Dorothy Brewington evidently did not concur in the attribution.

Accession #: 2001.100.4420
 KWM N°: O-111 (Brewington #137)
 Title: ***[Schooner N° 1 Chasing a Whale.]***
 Artist: Anonymous. American.
 Signed / Dated: Inscribed on verso *Capt. Adams, Gloucester, Mass.* Circa 1850-85.
 Medium: Oil on canvas
 Size: 15-1/2 x 27-1/2 inches (39.4 x 70 cm)

This is not a whaling scene per se: “Schooner N° 1” is not a whaling vessel but rather is likely a pilot schooner; and if it be chasing a whale it could hardly be with the intention of capturing and processing it, as the vessel has no boats to lower and, probably, no equipment on board to make the kill. In a pictorial supplement to *The American Neptune* in 1962 the picture was illustrated with the title “A Free Tow” and dated “circa 1870” — both of which claims appear arbitrary and without foundation. It should probaby have been titled simply, “Scooner N° 1 Underway with a Whale Alongside.”

Ref: *The American Neptune Pictorial Supplement IV: Whaling* (Salem, Mass., 1962), Plate XXIII.

Accession #: 2001.100.4421
KWM N°: O-112 (Brewington #1)
Title: ***Whaling in the Northern Ice Sea.***
Artist: Abram van Salm (fl. circa 1695-1725). Dutch (Amsterdam)
Signed / Dated: Signed “Abram Salm,” circa 1725.
Medium: Oil on canvas,
Size: 23 x 29-1/2 inches (58.4 x 74.9 cm)

There were three celebrated Dutch marine painters named Van Salm who specialized in whaling scenes: Adriaen or Adriaan, the father; Roelef, the son; and Abram, who is known only from his clear signature on this one painting. He must have been another son or a nephew, as his work is indistinguishable from that of Adriaen and Roelef, combining relentless technical accuracy with highly refined composition and meticulous control of color and tone. Like the other works by the other Salms, this one is definitive of the genre at its best.

Accession #: 2001.100.4422
KWM N°: O-113 (Brewington #90)
Title: ***“Greasy Luck” (Bark Wanderer).***
Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
Signed / Dated: Signed and dated 1940.
Medium: Watercolor on paper
Size: 20-1/4 x 28-1/4 inches (51.4 x 71.8 cm)
Provenance: William H. Tripp, New Bedford, acquired from the artist; estate of William H. Tripp (1880-1959).

Of all of New Bedford’s hundreds of whaleships that built the region’s fortunes over the course of more than two centuries, the *Wanderer* is among the most fondly remembered. She was the last American square-rigged whaling vessel in active service, and along with the schooner *John R. Manta* she remains something of an icon in the Azorean and Cape Verdean communities, both locally and in the Islands themselves, by reason of there having been so many family members who served in her in recent memory, in the latter-day, declining years of whaling. Her sudden loss, outward bound on 24 August 1924 — the very first day of what was, in any case, expected to be her last whaling voyage — was for many a heartbreaking calamity. That after 46 years of braving the seven seas in every climate, on 23 voyages to every quarter of what Herman Melville called “the terraqueous globe,” she had finally succumbed to a local gale and been run aground on nearby Cuttyhunk Island — before the captain had even come aboard and almost within sight of New Bedford itself — was a symbolic affront to the seafaring glory of the Home Port. That she had “starred” in the dramatic motion picture *Down to the Sea in Ships* (1922), mostly filmed in New Bedford not long before, only added to the drama of her demise, which left the *Charles W. Morgan* the only square-rigged survivor of New Bedford’s great Age of Sail.

Built in 1878 at Mattapoisett, Massachusetts, the bark *Wanderer*, 303 tons, made two inaugural sperm whaling voyages from New Bedford (1878-83), then was transferred to San Francisco to hunt bowhead whales in the Western Arctic. She made 12 seasonal voyages from San Francisco (1883-1905); then, with the collapse of the baleen market, the *Wanderer* returned to New Bedford and went whaling for oil and bone on the Atlantic grounds. Her final six voyages (1913-23) were commanded by Antone T. Edwards, who was also part owner and served as whaling agent from

1921. In 1922 she was featured in *Down to the Sea in Ships*: while the retired bark *Charles W. Morgan* served as the set for the on-board and on-deck scenes, the *Wanderer* was used for the sequences at sea and under sail. Her final, outward-bound passage in August 1924 took her only as far as the other side of Buzzard's Bay. Having gone aground upright in shallow water, with her keel irreparably broken, over the next few days she was stripped of most of the salvageable furniture, fixtures, rigging, and gear. The hulk eventually broke up and her timbers were carried away by the strong current. Only some of the heavy iron fixtures remained — including the brake windlass, hawse pipes, and a few feet of anchor chain — where they were discovered and excavated by a Kendall Whaling Museum team some 63 years later.

In additooon to hundreds of photographs and manuscript papers pertaining to the *Wanderer* and her personnel and career, the Kendall Collection also holds the original shipbuilder's half-hull model (#2001.100.588), many of the relics stripped from the hulk on Cuttyhunk, and many others recovered in the salvage operation in Buzzard's Bay in 1987.

Accession #: 2001.100.4423
KWM N°: O-114 (Brewington #38)
Title: [***British Arctic Whaling Fleet.***]
Artist: Anonymous. British.
Signed / Dated: Circa 1820.
Medium: Watercolor on paper
Size: 17-3/8 x 22-1/4 inches (44.1 x 56.5 cm)

The grounds seem to be crowded with vessels hunting among icebergs and pack ice. It is worth noting that the picture, though somewhat deficient in draftsmanship, is apparently genuine but less than authoritative: none of the whaleboats seems to have the prow sheathing that British whalers customarily added as Arctic chafing gear; oddly, there are between five and seven men in each whaleboat, rather than some consistent number and rather than the usual six; and the oars are inconsistently and improperly deployed (each man is rowing a pair of ordinary longboat oars rather than a single, longer oar, with the oars staggered port and starboard). (Compare the whaleboats in the "Arctic Whaling Scene" painted by Benjamin Tindall, #2001.100.4868).

2001.100.4424 — NO LISTING (copy-painting by Evelyn Kendall)

Accession #: 2001.100.4425
KWM N°: O-116 (Brewington #62)
Title: [***Whaleboats Attacking a Whale.***]
Artist: Clifford Warren Ashley (1881-1947). American (New Bedford; Fairhaven; Wilmington, Delaware)
Signed / Dated: Signed.
Medium: Ink on paper
Size: 19-3/8 x 25-1/4 inches (49.2 x 64.1 cm)

Accession #: 2001.100.4426
 KWM N°: O-117
 Title: ***Shoni no moteasobi kujira ikken no maki.***
 [***Net Whaling in Hizen Province, Kyushu.***]
 Artist: KIZAKI Yuken (Yuyuken) [Moritaka Kizaki] (fl. circa 1774-84). Japanese.
 Signed / Dated: With extensive manuscript text in Japanese; inscribed *Described by Yuyuken of the Karatsu Castle Clan, Hizen [sic] Province.* Circa 1783-84.
 Medium: Japanese *emaki* scroll with watercolors on mulberry paper
 Size: 10.5 inches x 27 feet 5 inches (26.7 cm x 836 cm)

From the encyclopedic series by Kizaki Yuken (Kizaki Yuyuken), *Hizen no kuni sanbutsu zuko* [*Pictorial Explanations of the Products from Hizen Province*], Volume 4. In the orthodox Japanese manner, it begins with a chart of the area at issue, in this case Ogawa-shima (Ogawa Island) off the coast of Yobuko in Hizen Province, and goes on to illustrate a shore-watch lookout post on high ground, the capture of a whale, close-ups of harpoons and whalecraft, flensing (cutting-in), with a butchering diagram for each species, and storage for processing by various specialist tradesmen. The anonymous scribe states that he is describing and illustrating only those things he has not seen elsewhere. The sequels are #2001.100.4465 and #2001.100.4427 (but see also 2001.100.4646 and .4647).

Accession #: 2001.100.4427
 KWM N°: O-118 (Brewington #45 and 46)
 Title: [***Net Whaling.***]
 Artist: After KITAYAMA Gian (fl. circa 1774-84). Japanese.
 Signed / Dated: With extensive manuscript text in Japanese. 1817.
 Medium: Japanese *emaki* scroll with watercolors on mulberry paper
 Size: 10-1/2 inches x 16 feet 5 inches (26.7 cm x 501 cm)

In the tradition of Yuyuken, a continuation of the Kizaki scroll (#2001.100.4426). According to Brewington, as corroborated by Professor Tetsuo Kawasumi of Keio University, these scrolls are Parts I and II of three and specifically mention that the text and iconography are after Kakuemon (circa 1721) and Noro Genjo (before 1761), and that the original scribe was Yuyuken. Kitayama Gian was evidently an intermediate editor and scribe.

2001.100.4428 — NO LISTING (copy-painting by Evelyn Kendall)

Accession #: 2001.100.4429
 KWM N°: O-120 (Brewington #23)
 Title: ***Greenland Whale Fishery.***
 Artist: Charles Brooking (1723-1759). British (Greenwich and Deptford)
 Signed / Dated: Signed, circa 1754
 Medium: Oil on canvas
 Size: 11-1/4 x 16 inches (28.6 x 40.6 cm)
 Provenance: Ex collection of Sir Geoffrey Leslie; Sotheby's, London, 31 May 1961.

Following an initial Arctic whaling foray in 1596, and in the wake of Henry Hudson's report of 1609 confirming the abundance of whales and walrus in the Arctic, annual whaling expeditions from England and Scotland began promisingly in 1610, actually preceding the Dutch by a year. But British efforts were chronically hamstrung by ill-advised government policies and conflicting, counterproductive subsidies that hindered instead of helping the industry as intended. After the Dutch pioneered whaling in the Davis Strait in 1719, the British attempted to revive their own languishing whale hunt by exploiting this new ground, thus whaling from northern English and Scottish ports underwent a modest revival and the first homegrown British whaling prints appeared. Though these early pictures were pastiches and copies of Dutch prototypes, as the effectiveness of British whaling improved so did the originality of British *pictures* of whaling. John Cleveley the Elder produced a charming Arctic whaling scene in this period, circa 1740-45 (#2001.100.4400). When in 1750 the government increased the bounties on whales caught, it had the intended effect of encouraging a dramatic rise in the number of expeditions to the Davis Strait, from two in 1750 to 83 in 1756. This scene by Brooking, which rode the crest of the bull market in the 1750s, is a splendid early example of original British pictures of Arctic whaling, arrived at without literal dependence upon Dutch prototypes. It was translated into an excellent engraving by John Boydell (1719-1804) entitled "Greenland Fishery" (London, 1754), followed by a popular string of prints. This is one of three or more versions of the painting, of which one or the other is certainly the model for the engraving and, ultimately, the many less-refined successors.

There is another signed "original" version of the painting in the National Maritime Museum at Greenwich (London) which may be the actual model for John Boydell's engraving after Brooking, of which prints there are several states and copies, including reverse images and at least one erroneously attributed to "Vanderveld" (Willem van de Velde) (#1958.1.19), and there are specimens of each in the museum collection (Brewington, *Prints*, #118-122; Ingalls #70-72). The prints were widely copied, notably by an anonymous painter who inscribed his crude version as a view of the whaling fleet owned by Sir Samuel Standidge of Hull in 1769 (Hull Maritime Museum).

Accession #: 2001.100.4430
 KWM N°: O-121 (Brewington #82)
 Title: [*Sperm Whale Upsetting a Whaleboat.*]
 Artist: Percy Elton Cowen (1883-1923). American (New Bedford, New York, and Martha's Vineyard)
 Signed / Dated: Signed, undated.
 Medium: Oil on canvas
 Size: 19-3/4 x 29-3/4 (50.2 x 75.6 cm)

European, British, and American whalers originally hunted the comparatively docile right whale and other baleen whales in the North Atlantic. The sperm or spermaceti whale, first hunted by Nantucketers in the early 18th century, yielded a higher grade of oil and wax but also proved to be a tougher opponent. It was a sperm whale that stove and sank the Nantucket whaleship *Essex* in 1821; a sperm whale that bit off Ahab's leg and sank the *Pequod* in *Moby Dick*; sperm whales that stove and sank the New Bedford whalers *Ann Alexander* in 1851 and *Kathleen* in 1902; and it was in the dangerous sperm whale fishery in which Yankee whalers specialized. Cowen, born in New Bedford and raised in nearby Fairhaven, was a professionally trained artist and illustrator with studios in New York and Martha's Vineyard. The drama and excitement of the sperm whale hunt was a part of his heritage to which he turned again and again in his artistic work.

Blasdale, pp. 67f. There is a faithful miniatuized scrimshaw copy of the Cowen painting, engraved on a large sperm whale tooth by Dr. Lothar Candels in 1979 (#2006.26), illustrated in Frank, *Ingenious Contrivances*, Fig. 14:39.

2001.100.4431 — NO LISTING (copy-painting by Evelyn Kendall)

2001.100.4432 — DEACCESSIONED (*Sir Martin Frobisher's Ships* by J.W. Carmichael)

Accession #: 2001.100.4433
KWM N°: O-124 (Brewington #11)
Title: **Extreme Desespoire *Whaling in Company on Greenland.***
Artist: Joghem de Vries (*fl.* circa 1753-88). Dutch (Zaandam)
Signed / Dated: Attributed. Circa 1772.
Medium: Oil on canvas
Size: 29-1/2 x 37 inches (75 x 94 cm)

In the mid 18th century, the so-called Zaans Towns north of Amsterdam — Zaandam, Zaandijk, and Oost Zaan — emerged as significant whaling ports, largely because of the presence of the Honig family, who were among Holland's leading whaling merchants, grain millers, and makers of seagoing hardtack biscuit. Joghem (AKA Jochem and Joaquim) de Vries was the leading local marine painter. The attribution is based partly upon the scarcity of skilled academicians capable of portraying the Zaans fleet at the time, and in particular upon de Vries's palette and repetitive, formula approach to composition and naval architecture in a dozen or more whaling scenes very similar to this one — notably "Greenland Whaler *Zaandam*" (Rijksmuseum, Amsterdam) and "Greenland Whaler *t'Witte Paart* [of Zaandam]" (illustrated in Dekker, #81b), both of which are signed and dated 1772. Here and elsewhere de Vries's work suggests the influence of Charles Brooking's "Northern Whale Fishery" (#2001.100.4429), which was the basis for a variety of derivative prints that were widely distributed from 1754 onward. No vessel named *Extreme Desespoire* (French for "Extreme Despair") has been identified and the name in this context is likely fanciful and symbolic. Various sources list de Vries's active dates as 1753-89, but authoritative reports from both the Zaans Oudheidkamer (an historic house museum in the former home of the merchant family Honig in Zaandijk) and the Zaans Museum claim that de Vries died in 1788.

Accession #: 2001.100.4434
KWM N°: O-125 (Brewington #98)
Title: **Brig Herald of Sippican, Rufus Gray, Commander.**
Artist: William Hare (circa 1815-1865). Anglo-American (Baltimore)
Signed / Dated: Signed and dated *W. Hare. 1851.*
Medium: Oil on canvas
Size: 21-3/8 x 26-1/2 inches (54.3 x 67.3 cm)

The brig *Herald*, originally registered as 174 tons (recalculated as 148 tons New Style in 1866), was built at Rochester, Massachusetts (one of the Sippican towns) in 1846, and placed in service as a merchantman intermittently based in New York, Salem, and Sippican, where Rufus Gray was master beginning in 1849. It was not until 1865 — after the Civil war and after the artist's death — that the *Herald* was converted to a whaler and made three Atlantic whaling voyages from Sippican and Marion (another of the Sippican towns), after which the vessel was returned to the merchant service in 1871. The layout and style of the picture — a broadside view with

sails set, flags and pennants flying, other seaborne traffic or landfalls occupying the background, and a black strip at the bottom providing text with particulars, usually the names of the vessel and captain — conform to one of the standard formats for ship portraiture in this era and (even more so) that of a generation or two earlier. It was a tried-and-true formula in both Europe and America, perhaps best exemplified in some ship portraits by the French marine painter Antoine Roux (1765-1835). The pennant at the foremast here is not a house flag (or “private signal”) but rather a Masonic device.

Accession #: 2001.100.4435
 KWM N°: O-126 (Brewington #3)
 Title: ***Ship D’Vergulde Walvis Whaling in the Polar Sea.***
 Artist: Ludolf Backhuysen (1631-1708). Dutch (Amsterdam)
 Signed / Dated: Circa 1701
 Medium: Oil on canvas
 Size: 38-1/2 x 48-1/2 inches (97.8 x 123.2 cm)
 Provenance: Ex collection Graaf Schönborn, Schloss Pommersfelden (Germany), 17 May 1867, N° 3; Chrysler Collection; Robert C. Eldred, Sr., Dennis, Mass., 1956; given to Henry P. Kendall (1879-1957, founder of the KWM) by his son, Dr. Henry W. Kendall (1926-1999), Christmas 1956; gift of Henry W. Kendall.

Backhuysen, born in Emden (now Germany, near the border of Holland), was a drawing master, calligrapher, and painter in Amsterdam, widely regarded as the greatest marine painter of his generation after the Willem van de Veldes, father and son, moved to England in 1672. Peter the Great sought out Backhuysen during the czar’s Grand Embassy to Western Europe (1696-97), and is said to have received art lessons from him and tried to recruit him to come to Russia as a court painter, which Backhuysen is said to have refused politely on account of old age. His very carefully constructed marine pictures are characterized by perfect naval architecture, an intimate familiarity with ship-handling, and heavy weather, emphasized by a strong, colorful palette, with alternating strata of bright sunlight and dark shadow, all based on his own “research” — forays in small sailing craft in stormy conditions on the Zuider Zee.

Lit: Ben Broos, Robert Vorstman, and Willem L. van de Watering, *Ludolf Bakhuizen 1631-1708*, Roosanie Kromhout, ed. (Emden: Henri Nannen), 1985; Hofsteder de Groot, *Catalogue Raisonné*, #481.

The painting is illustrated in color in Stuart M. Frank, “The High and Mighty Business of Whaling,” in Peter Neill, ed., *Maritime America* (New York, 1988), #38, p. 60.

Accession #: 2001.100.4436
 KWM N°: O-127 (Brewington #59)
 Title: ***[Whaleship Desdemona.]***
 Artist: Clifford Warren Ashley (1881-1947). American (New Bedford; Fairhaven; Wilmington, Delaware)
 Signed / Dated: Signed. 1947.
 Medium: Oil on canvas
 Size: 23-1/2 x 43-1/2 inches (59.7 x 110.5 cm)
 Provenance: Purchased from the artist’s widow.

The *Desdemona*, 295 tons, named for the tragic heroine of Shakespeare's *Othello*, was launched as a ship at Middletown, Connecticut, in 1823. After ten years in the merchant service she made three whaling voyages from New York, was sold to New Bedford in 1839, and was converted to a bark in 1865. In 1895, on her sixteenth whaling voyage (her thirteenth out of New Bedford), commanded by George F. Winslow, the *Desdemona* took the largest pair of whale teeth ever captured, from a bull sperm whale off the Rio de la Plata on the coast of Argentina and Uruguay. The following year, in September 1896, three months out on her seventeenth whaling voyage, the *Desdemona* was wrecked at Rows Welcome, in Hudson Bay.

The largest pair of sperm whale teeth ever captured, from a whale taken by the *Desdemona* in 1895 (#1932.8.1), are each 11-3/4 inches (29.8 cm) in length, and each weighs 4 lbs 6-3/4 ounces (2.005 kg) each; illustrated in Frank, *Ingenious Contrivances*, Fig. 4:14. There is also an anonymous polychrome scrimshaw ship-portrait of *Desdemona* on a sperm whale tooth circa 1843-65, length 5-1/4" (13.3 cm) (#2001.100.1711), illustrated in Frank, *Ibd*, Fig. 4:13.

Accession #: 2001.100.4437
 KWM N°: O-128 (Brewington #14)
 Title: [***Dutch Whalers in the Arctic.***]
 Artist: Samuel Atkins (1760-1810). British (East India Company; London)
 Signed / Dated: Undated
 Medium: Oval oil miniature on bone or ivory, mounted in an integral gold frame.
 Size: 3 x 4 inches (7.62 x 10.16 cm)

Attributed from a studio label on verso. Painted in the Dutch style and modeled after an anonymous German colored *vue d'optique* engraving of circa 1750 entitled *Navigatio super Glaciem. La Navigation sur la glace* [*Sailing over the Ice*] (31.5 x 42.5 cm); this, in turn, is a reverse copy of a slightly earlier colored *vue d'optique* engraving by Georg Balthasar Probst, with virtually the same title engraved in four languages (Brewington, *Prints*, 1969, #229-231; Ingalls, #144-151); and this series is, in turn, is loosely adapted from the influential Dutch series of 16 whaling scenes drawn by Sieuwart van der Meulen (d. 1730) and Adolf van der Laan (1684-1742), published in Amsterdam and London in various editions and sizes from circa 1720 to the 1820s. The miniature itself is similar to a painted tile in the National Maritime Museum, Greenwich.

Accession #: 2001.100.4438, 2001.100.4439, and 2001.100.4466
 KWM N°: O-129, O-130, and O-157 (Brewington #53)
 Title: [***Whales and Useful Great Fish.***]
 Artist: Anonymous. Japanese.
 Signed / Dated: 1817.
 Medium: Three Japanese *emaki* scrolls with watercolors on mulberry paper
 Size: Aggregate length 7 feet 9 inches (237 cm)
 [1] 10-1/2 x 35 inches (26.7 x 889 cm)
 [2] 10-1/2 x 35 inches (26.7 x 889 cm)
 [3] 26.0 x 584 cm (10-1/4 x 23 inches)

Three scrolls, which are actually disassembled portions of a the same scroll, copied after a scroll of whaling at Taiji in Wakayama Prefecture, the principal and most innovative site of traditional Japanese hand-whaling. Scroll #1 features pictures of a right whale and a whale shark, #2 has a small odontocete and a whaleboat, #3 illustrates eleven species of whales.

Accession #: 2001.100.4440
 KWM N°: O-131 (Brewington #97)
 Title: ***The Whale Within the Iceberg.***
 Artist: George Robert Halm (1850-1899). American (Ogdensburg, New York)
 Signed / Dated: Signed and dated *Geo. R. Halm 84.* 1884.
 Medium: Watercolor on paper
 Size: 16-1/2 x 12-3/4 inches (41.9 x 32.4 cm)

Halm was a prominent “decorator and designer of book exteriors,” evidently well regarded in his day. In 1887, an anonymous biographical sketch in a trade magazine declared, “Probably no worker in decorative art is better known”; and (by the way) “as an expert in bric-à-brac Halm has few superiors.” He designed covers for *Scribners'* and *Century* magazines, among others, served in prestigious advisory capacities for expositions in America and abroad, edited and published a trade journal of his own for a while, and was at the center of design in the Gilded Age. “The Whale Within the Iceberg” is the original of an illustration in *St. Nicholas*, Vol. 12 (1884-85), p. 143, accompanying an article by C.F. Holder entitled “Imprisoned in an Iceberg,” recounting a reported sighting by Captain Benjamin Pendleton on a sealing and whaling expedition off the South Shetland Islands circa 1820. Though a few theories have been proposed, the causes of a full-sized great whale carcass being embalmed and suspended above the sea inside an iceberg have never been definitively explained.

Lit: “George Robert Halm,” published anonymously in *The American Bookmaker: A Journal of Technical Art and Information*, IV:4 (New York, April, 1887), p. 1.

That the mysterious circumstances of the event have even now not been satisfactorily explained is implied in a brief newspaper piece published in 1985 about an analogous event at the opposite end of the earth. Here is the article in its entirety: “Dead, Decaying Whale Poses Puzzle: How Did It Land On Top Of An Iceberg? NUUK, GREENLAND — A dead whale frozen in an iceberg 13 feet above the surface of the frigid waters off south Greenland is mystifying scientists and curious residents of a tiny Greenland settlement. No one can figure out how the 59-foot sperm whale died or how it ended up in an icy grave high above the water drifting a few miles off the tiny settlement of Alluitsup” (UPI, from *Sun Sentinel*, Fort Lauderdale, Florida: http://articles.sun-sentinel.com/1985-05-16/news/8501190541_1_killer-whales-marine-biologists-iceberg).

Accession #: 2001.100.4441
 KWM N°: O-132 (Brewington #77)
 Title: ***The Panther – Trapped in Ice in Melville Bay.***
 [AKA ***Kedging a Steam Whaler*** (sic) ***in Baffin Bay.***]
 Artist: William Bradford (1823-1891). American (Fairhaven and New York)
 Signed / Dated: Signed and dated, New York, 1883.
 Medium: Oil on canvas
 Size: 11-1/2 x 19-1/2 inches (29.2 x 49.5 cm)

A native of Fairhaven, Bradford was one of the best and most influential artists of the acclaimed New Bedford “School.” The steam-bark *Panther*, 246 tons, which appears in several of his paintings, drawings, and photographs, was a classic Newfoundland sealer, operated out of St. John’s by Baine Johnston & Co. (and intermittently by A.J. Harvey & Co.) from 1867 to 1907. Bradford chartered the vessel for the off season of 1869 and, accompanied by the distinguished Arctic explorer Dr. Isaac Israel Hayes (1832-1881) and photographers John L. Dunmore (1823-1892) and George P. Critcherson (1833-1902), traveled along the coast of Newfoundland and Labrador and

through the Davis Strait to Melville Bay. He is believed to have been the first artist to carry a camera to the Arctic, and he made drawings and photographic studies of icebergs, ships, topography, and weather, all based on empirical observation and scientific use of the camera. He even developed glass photographic negatives in rigid temperatures, kept meticulous notes (some handwritten in the margins or on the backs of his mounted photographs), and made it a regular practice to add to his inventory by swapping pictures with other photography pioneers. His prodigious output testifies to both his enduring interest and the widespread popularity of the subject.

A posthumously printed etching (almost certainly a restrike) informally titled “Auxiliary Steam-Powered Ship [sic]” (#1957.6.1) is loosely based on Bradford's painting of “The *Panther* in Melville Bay,” which he painted for Queen Victoria (illustrated in Richard C. Kugler, *William Bradford: Sailing Ships and Arctic Seas* (exhibition catalogue, New Bedford, 2003). The *Panther* is also a fixture in two other Bradford oil paintings in the museum collection (#1910.1.1 and #1981.55), together with various photographs and sketches; and #1993.5 is an anonymous, latter-day scrimshaw bust portrait of the Arctic explorer Dr. Isaac Israel Hayes (1832-1881), monochrome engraved on a sperm whale tooth with polychrome trim. Hayes was the ship's surgeon on Dr. Elisha Kent's second Grinnell Expedition to the Arctic (1853-55) and was leader of his own Arctic exploration expeditions in the 1860s: Bradford accompanied him to the Eastern Arctic aboard the *Panther* in 1869.

Ref: Ethelind Wright, “George P. Critcherson” (<http://whalingmuseum-arcticvisions.org/george-p-critcherson/>); Fran Hennessy, “The Strange Dream of Isaac I. Hayes” (<http://whalingmuseum-arcticvisions.org/category/persons-represented/page/3/>); Merry A. Foresta, *American Photographs: The First Century* (National Museum of American Art/Smithsonian Institution Press, 1996) (<http://americanart.si.edu/collections/search/artist/?id=7146>); Amoica Library (<http://www.davidrumsey.com/amica/amico281321-115847.html>); *Chafe's Sealing Book: A Statistical Record of the Newfoundland Steamer Seal Fishery, 1863-1941*, Shannon Ryan, ed. (St. John's: Breakwater, 1989).

Accession #: 2001.100.4442
 KWM N°: O-133 (Brewington #87)
 Title: **[Stranded on a Whale Carcass.]**
 Artist: Anton Otto Fischer (1882-1962). German-American (Bushnellsville and Woodstock, N.Y.)
 Date: Signed and dated 1925.
 Medium: Oil on canvas
 Size: 21-5/8 x 31-5/8 inches (54.9 x 80.3 cm)

Original for an illustration in an edition of Frank T. Bullen's *The Cruise of the Cachalot* (New York: Appleton & Co., 1927), p. 239; and a companion painting of #2001.100.4443.

“Born into extreme poverty in Regensburg, Germany in 1882, Fischer escaped to sea and served in a variety of merchant sail and steam vessels. He finally made his way ashore in New York at the turn of the century where he applied as a model and handyman for the well known American illustrator A.B. Frost. ¶ Frost's influence led Fischer to Paris where he began studying art at the Academie Julien Supporting himself as racing crew aboard pleasure yachts, he developed the artistic style and creative sense of purpose that became his trademark. ¶ On his return to the United States, he quickly made a great name for himself as an illustrator. Extremely prolific, he produced an immense variety of subjects with uncanny accuracy. But he was best known for his mystical affinity with the very run of the sea and the way of a ship, and in particular the emotions of the men who sailed in them. In this alone he stands above all his peers” (Vallejo Gallery).

Lit: Katrina Sigsbee Fischer, *Anton Otto Fischer, Marine Artist: His Life and Work* (Brighton, UK: Teredo Books, 1977; and Nantucket, Mass.: Mill Hill Press, 1984); Anton Otto Fischer, *Fo'csle Days: A Story of My Youth* (New York: Scribner's, 1947; and Kingston, N.Y.: Hudson River Maritime Center, 1987).

Accession #: 2001.100.4443
KWM N°: O-134 (Brewington #86)
Title: ***Harpooning A Whale.***
Artist: Anton Otto Fischer (1882-1962). German-American (Bushnellsville and Woodstock, N.Y.)
Date: Signed and dated *Anton Otto Fischer. 25. 1925.*
Medium: Oil on canvas
Size: 21-5/8 x 31-5/8 inches (54.9 x 80.3 cm)

Original for an illustration in an edition of Frank T. Bullen's *The Cruise of the Cachalot* (New York: Appleton & Co., 1927), p. 38; and a companion of #2001.100.4442. Fischer, who had been as sailor in his youth, was an uncommonly productive painter and prodigious illustrator of books, articles, and magazine covers. His career and output are summarized in a biography and catalogue raisonné by Katrina Sigsbee Fischer.

Lit: Katrina Sigsbee Fischer, *Anton Otto Fischer, Marine Artist: His Life and Work* (Brighton, UK: Teredo Books, 1977; and Nantucket, Mass.: Mill Hill Press, 1984); Anton Otto Fischer, *Fo'csle Days: A Story of My Youth* (New York: Scribner's, 1947; and Kingston, N.Y.: Hudson River Maritime Center, 1987.

2001.100.4444 — NO LISTING (copy-painting by Evelyn Kendall)

Accession #: 2001.100.4445
KWM N°: O-136 (Brewington #76)
Title: ***On the Coast of Labrador. [Whaleboat on the Newfoundland Coast.]***
Artist: William Bradford (1823-1891). American (Fairhaven and New York)
Signed / Dated: Signed and dated 1874
Medium: Oil on canvas
Size: 11-3/4 x 19-3/4 inches (29.8 x 50.2 cm)
Provenance: Our Lady's Haven, New Bedford, Mass., 1962.

Accession #: 2001.100.4446
KWM N°: O-137 (Brewington #136)
Title: ***Ark.***
Artist: William J. Swift (1834-1911). American (New Bedford)
Signed / Dated: Attributed. Circa 1890.
Medium: Watercolor on paper
Size: 7-5/8 x 15-1/4 inches (19.4 x 38.7 cm)

Inscribed "the first old Ark in New Bedford, built by Asa Smith. Destroyed by a mob August 1826. The second ark burned by a mob August 29, 1829." The *Ark*, 372 register tons, was built in 1818, made one whaling voyage out of Nantucket (1819-22), then was broken up and used as what would now be called low income housing. The hulk afterwards became brothel, and it was the "low repute" that angered the mob against her in 1826 and her namesake successor in 1829. The artist was a native and lifelong resident of New Bedford whose day job was clerking for the Charles Paisler Company, purveyors of building materials.

There are two other watercolor versions in the museum collection, both attributed to William J. Swift circa 1890: #1985.16.3 is similar (7-1/2 x 12-1/2 inches / 19.1 x 31.8); #1923.35 is substantially larger (27-1/4 x 37-1/4 inches / 69.2 x 94.6 cm) (Blasdale, pp. 19, 184). The subject of a photograph in the Agard Collection (#1993.38.2.18.3) appears to be of the same Ark hulk.

2001.100.4447 — NO LISTING (copy-painting by Evelyn Kendall)

Accession #: 2001.100.4448
KWM N°: O-139 (Brewington #95)
Title: ***Bark William Baylies Outward Bound.***
Artist: Charles Sidney Raleigh (1830-1925). British-American (New Bedford)
Signed / Dated: Signed and dated 1886.
Medium: Oil on canvas.
Size: 25-3/4 x 39-3/4 inches (65.4 x 101 cm)

Companion of “Bark *William Baylies* Homeward Bound” (#2001.100.4353), q.v. for remarks.

Accession #: 2001.100.4449
KWM N°: O-140 (Brewington #83)
Title: ***Caught in the Ice Floes.***
Artist: William Bradford (1823-1891). American (Fairhaven and New York)
Signed / Dated: Circa 1867
Medium: Oil on canvas
Size: 26-1/2 x 43-3/4 inches (67.3 x 111.2 cm)

William Bradford, a native of Fairhaven, across the river from New Bedford, is believed to have been the first painter to carry a camera to the Arctic and must have been the first to develop his fragile glass-plate photographs on shipboard and using liquid emulsion in the Arctic cold. These photographs, and the sketchbooks he filled with charcoal and pencil drawings, served as models for many of his Arctic and sub-Arctic paintings and etchings. This characteristic painting shows sealing brigs nipped (trapped and pinched) in the ice on the coast of Labrador. A dismasted brig (far right) is being abandoned, with a makeshift tent set up by the crew on the ice; a vessel is deliberately being burned (left background) to eliminate it as a future hazard to navigation; and in the foreground, crewmen drag boats over the ice to an open “lead” of clear water for escape.

While studying and collaborating with several prominent New Bedford artists (notably R. Swain Gifford, Albert Van Beest, and Benjamin Russell), Bradford excelled as a ship-portraitist and marine painter. He later established a studio in New York, where he continued to specialize in Arctic scenes, Arctic topography, and (like Frederick Edwin Church) icebergs; and he continued to make forays into the Arctic. His work is represented in the Metropolitan Museum of Art, the Boston Museum of Fine Arts, and other major institutions, but the largest selection of his work is here at the New Bedford Whaling Museum.

Accession #: 2001.100.4450
 KWM N°: O-141 (Brewington #106)
 Title: ***Vae Victis —The Cachalot Cutting-In.***
 Artist: William Edward Norton (1843-1916). American (Boston)
 Signed / Dated: Signed and inscribed with title on verso. Circa 1899.
 Medium: Oil on canvas.
 Size: 43-1/2 x 59-1/2 inches (110.5 x 151.1 cm)

Companion piece of “The *Cachalot* Trying-Out at Night” (#2001.100.4475): The two scenes are based on descriptions by Frank T. Bullen in *The Cruise of the Cachalot* (London, 1897), of which Norton’s personal, inscribed copy of the London first edition is in the museum collection. The *Cachalot* is a pseudonymous or wholly fictitious whaleship named by Bullen in his spurious but authoritative “firsthand” narrative of a New Bedford whaling voyage (oddly, there is to date no actual evidence that this seasoned British mariner ever went whaling). Norton, a Massachusetts-born marine artist who spent some time at sea, studied art in Boston and London, and worked at different times in studios in both places. There were at least two such pairs of these scenes by Norton, virtually identical, in this same size. A third, somewhat smaller rendering “The *Cachalot* Cutting-In” was commissioned by Bullen and presented by him as a wedding gift to his friend Arthur Conan Doyle, who had himself been ship’s surgeon on a Scottish Arctic whaling voyage in 1880 and was married for the second time in 1907; a plaque on the frame names the artist and declares it as a wedding gift from Bullen to Doyle. As of circa 2005, that version was still in the possession of Doyle descendants.

The painting is illustrated in color in Stuart M. Frank, “The High and Mighty Business of Whaling,” in Peter Neill, ed., *Maritime America* (New York, 1988), #41, p. 63.

Accession #: 2001.100.4451
 KWM N°: O-142 (Brewington #158)
 Title: ***Sperm Whaling—The Chase.***
 Artist: G.F. Wright. American.
 Signed / Dated: Signed and dated *G.F. Wright. 85.*
 Medium: Oil on canvas
 Size: 21-1/2 x 35-1/2 inches (54.6 x 90.2 cm)

A strong, well painted rendering after the famous colored lithograph “Sperm Whaling N° 1—The Chase,” drawn by Albert van Beest and R. Swain Gifford, “corrected by” Benjamin Russell, lithographed by Endicott & Co. (New York), and published in New Bedford by Charles Taber & Co. in 1859. The painting is somewhat larger and more boldly colored than the print and bears what appears to be the signature of George Frederick Wright, a Connecticut artist born in 1828. G.F. Wright is best known as the artist who painted Lincoln’s two favorite portraits of himself, both painted from life: one in 1860, when the president-elect sat for Wright in a courthouse in Springfield, Illinois; the other done in 1864, in the White House, where Wright lived while the portrait was in progress (both are now in the collection of the University of Chicago). Wright was also an accomplished copyist, and this whaling scene is technically proficient and consistent with his academic training. However, the number 85 clearly inscribed on it presumably signifies that it was painted in 1885; and according to Groce & Wallace, Thieme-Becker, Falk, and hence most other biographical sources, Wright died in Hartford 1881. Thus, unless 85 refers to an inventory number or was added by a later hand, the identity of the artist remains in question.

“Sperm Whaling N° 1—The Chase”: Lithograph after a drawing by Albert Van Beest (1820-1860) and Robert Swain Gifford (1840-1905), “corrected by” Benjamin Russell (1804-1889); printed by Endicott & Co. Lithographers, New York; published by Charles Taber & Co., New Bedford, 1859; size 16-3/4 x 26-3/8 inches / 42.5 x 67 cm (Brewington, *Prints*, #16). There are several specimens in the museum collection.

Ref: George C. Groce and David H. Wallace, *The New York Historical Society's Dictionary of Artist's in America 1564-1860* (New Haven: Yale University Press, 1957), 704-5.

George Frederick Wright (1828-1881) was born in Litchfield, Connecticut, studied at the National Academy in New York, was custodian of the Wadsworth Athenaeum Gallery in Hartford (circa 1849-54), and studied art in Germany for two years. After his return he painted in Hartford and the American South. In 1860 he was one of a bevy of artists who went to Springfield, Illinois, to paint the president-elect's portrait. Lincoln sat for him in a local courtroom, declared the result his favorite portrait of himself: he gave it to William Butler, his campaign manager; it descended in the Butler family, was exhibited at the Century of Progress Exposition in Chicago 1933-34, and was ultimately purchased by the University of Chicago). The president sat for him again at the Whitehouse shortly after his renomination in 1864 (the resulting portrait is also now at the University of Chicago). Wright later did portraits of thirteen governors of Illinois, twenty governors of Connecticut, and various other notables of the era.

Not to be confused with George Frederick Wright (1838-1921), geologist, New Testament theologian, and professor at the Oberlin Theological Seminary.

Accession #: 2001.100.4452
KWM N°: O-143 (Brewington #138)
Title: ***Ship William Badger.***
Artist: Clement Drew (1806-1889). American (Boston, *fl.* 1838-86)
Signed / Dated: Attributed. Circa 1841-45.
Medium: Oil on canvas
Size: 21-3/8 x 29-1/2 (54.3 x 74.9 cm)

The *William Badger*, 334 tons, was built for the merchant service in 1828 at Portsmouth, New Hampshire, and was employed as a packet, principally on a regular run between Boston and New Orleans (1841-45 and 1849). It is in that first incarnation as a merchantman that Clement Drew illustrates here. Boat davits and a whaling rig would have been installed for her second career, which consisted of four whaling voyages: two from Lynn, Massachusetts (1845-53) and two out of New Bedford (1853-61). Clement Drew had been a shipwright in his youth, which inevitably provided him with the requisite mechanical skills to establish himself as a successful dealer in picture frames in Boston, a sideline he continued even after becoming one of the most respected ship-portraitists of his generation.

Accession #: 2001.100.4453
KWM N°: O-144 (Brewington #30)
Title: ***Steam Whaler Terra Nova Off Bell Rock.***
Artist: Charles Keith Miller (1836-1907). Scottish (Glasgow)
Signed / Dated: Attributed; dated 1903.
Medium: Oil on canvas
Size: 14-14 x 23-3/8 inches (35.6 x 59.4 cm)

The auxiliary steam-bark *Terra Nova* was built in Scotland in 1884 for the Dundee whaling and sealing fleet and is portrayed here at the time of her role as a relief ship for Robert Falcon Scott's

Antarctic expedition in HMS *Discovery* in 1903. She was afterwards sent to rescue a North Polar expedition at Franz Joseph Land, went sealing again out of St. John's, Newfoundland, and was Scott's expedition ship on his final, fateful expedition to the South Pole in 1910. Her remaining career was mainly seal hunting, punctuated by occasionally being recruited for rescue operations. Finally, having reverted back to her original owners, Alexander Stephens & Company of Dundee, *Terra Nova* suffered a series of fatal mechanical failures in wartime Greenland and was scuttled in 1943. Bell Rock, also known as Inchcape, off the North Sea coast of Angus, Scotland, is the site of "the world's oldest surviving sea-washed lighthouse," built during 1807-10, standing 115 feet (35m) high, clearly visible for many miles around as well as clearly visible in the watercolor.

2001.100.4454 and 2001.100.4455 — NO LISTING (copy-paintings by Evelyn Kendall)

Accession #: 2001.100.4456
 KWM N°: O-147 (Brewington #52)
 Title: ***Geigyo hinshu zukan***. [*Fourteen varieties of whales*.]
 Artist: Anonymous. Japanese.
 Signed / Dated: With extensive manuscript text in Japanese. Circa 1757-61.
 Medium: Japanese *emaki* scroll with watercolors on mulberry paper
 Size: 10-1/2 inches x 20 feet 3 inches (26.7 cm x 617.2 cm)

Uncompleted scroll illustrating whale species, related to the tradition preceding Tokinari (1778), based on scrolls compiled in 1736 and 1757 at the command of Daimyo Matsudaira Yoshitaka, but lacking the preface and postscript dated 1761 that appears in the Tokinari scroll of 1778. This uncompleted scroll is closely akin to the contemporaneous woodblock-printed book *Geishi* [*Whaling*] by Kajitoriya Isemon, published in 1761.

Note: A set of three Tokinari scrolls of the 1778 type rendered in 1817 has the preface dated 1761 (#2001.100.4645, 2001.100.4646, and 2001.100.4647); this one does not, hence the earlier date.

Accession #: 2001.100.4457
 KWM N°: O-148 (Brewington #48)
 Title: ***Kiwado ura hokei zu***. [*Picture of Whaling at Kiwado-ura*.]
 Artist: BONSUI Matsuo. Japanese (Kyoto)
 Signed / Dated: 1898.
 Medium: Japanese scroll with watercolors on mulberry paper
 Size: 8-1/2 inches x 37 feet 10 inches (21.6 x 1153 cm)

Meiji Era emulation of a traditional Edo Period *emaki* scroll, featuring the conventional sequence of maps of the whaling ground and pictures of whaleboats, whale hunt, whalecraft, implements, winches, gear, and shore facilities, with some refinements and editorial emendations. Kiwado, an unconventional setting for a whaling picture, is located on the Sea of Japan coast of Yamaguchi Prefecture in southwestern Honshu. Kiwado-ura refers to the seaside portion or district.

Brewington gives the title "Whaling at Ohadowra" (reportedly an alternate phonetic rendition of the classic Chinese characters as pronounced in Japanese, but which is not an actual place in Japan), and credits the scroll as "painted for amusement" by Professor Bausin Doi (which is probably also a phonetic variant of the name Bonsui Matsuo).

Accession #: 2001.100.4458
 KWM N°: O-149 (Brewington #134)
 Title: [*Whaleships Rousseau and Desdemona Laid Up at New Bedford.*]
 Artist: By or after Lemuel D. Eldred. American (Fairhaven, Massachusetts)
 Signed / Dated: Circa 1897.
 Medium: Watercolor on paper
 Size: 16-1/4 x 22-3/4 inches (41.3 x 57.8 cm)

The watercolor offers an interesting comparison with a very similar watercolor by the local artist William J. Swift, entitled “*Desdemona and Rousseau*,” circa 1893 (#1985.16.2); and with L.D. Eldred’s own etching of the scene (#1999.24), for which the very proficient watercolor may be a study by Eldred. The veteran whaling barks *Rousseau* and *Desdemona* became fixtures on the New Bedford waterfront when they were laid up together during 1886-93. Both vessels had long, distinguished whaling careers but they are mostly remembered as derelicts on the waterfront, palpable icons symbolizing the decline of whaling, and the frequent subjects of paintings and photographs.

The ancient *Rousseau* was built at Philadelphia for the merchant service in 1801 and was already old when she was sold into the whaling trade in 1832. During the next 54 years she completed 13 whaling voyages to the Atlantic, Pacific, North Pacific, and Indian Ocean grounds. She was retired in 1886 and moored alongside the *Desdemona*. The latter vessel, built in Middletown, Connecticut in 1823, was converted for whaling ten years after, and made three whaling voyages from New York City (1833-37) and 12 from New Bedford (1839-85) before being retired to the New Bedford wharf — temporarily as it turned out. The *Rousseau* was ultimately declared unseaworthy and was broken up in 1893, but *Desdemona* went to sea again in 1894 and was finally wrecked in Hudson Bay in 1896 on her seventeenth whaling voyage.

The etching by L.D. Eldred (1848-1921), “Two Dismasted Whalers at a Stone Pier — *Rousseau* and *Desdemona*,” was published in 1897 and measures 15 ³/₄ x 23 ¹/₂ inches (40 x 60 cm); there are several specimens in the collection. The angle and viewpoint of a very similar watercolor by the New Bedford artist William Swift (1834-1911) suggest that his is based on firsthand observation and may have preceded Eldred’s more famous view (#1985.16.2).

Accession #: 2001.100.4459
 KWM N°: O-150 (Brewington #33)
 Title: *Ship Resolution of Whitby.*
 Artist: Thomas Buttersworth, Sr. (1768-1842). British (Isle of Wight; Portsmouth)
 Signed / Dated: Attributed, circa 1803-10.
 Medium: Oil on an irregular wooden panel.
 Size: 10 x 15 inches (25.4 x 38.1 cm)
 Provenance: Captain William Scoresby, Sr., Whitby, Yorkshire; his son, Rev. William Scoresby, Jr., Bessingby and Bradford, Yorkshire; Rev. Scoresby’s daughter, Elizabeth Scoresby.

The panel is irregular in shape, to conform to the lines of sheer of a ship’s aftercabin, where it was intended to be installed. Tradition ascribes ownership to the greatest of all English whaling captains, William Scoresby (1760-1829) of Whitby, Yorkshire: the picture is taken to represent Scoresby’s famous ship *Resolution*, 291 tons, built at Whitby circa 1802-03; the oddly-shaped panel was reportedly installed in the cabin of Scoresby’s later command, the ship *Fame*, 370

tons, which he “purchased on his own account” in 1817. The distinguished marine artist Thomas Buttersworth is said to have been a friend of the Scoresby family, as were the abolitionist William Wilberforce, poet and novelist Sir Walter Scott, and various prominent dignitaries and civic leaders of Northern England and Scotland.

Lit: William Scoresby, Jr., *Memorials of the Sea. My Father: Being Records of the Adventurous Life of the Late William Scoresby, Esq., of Whitby* (London, 1851), esp. Chapter IV, “The Ship ‘Resolution’ of Whitby,” pp. 116ff; and Chapter V, Section III, regarding the *Fame*, pp. 178ff.

Mystic Seaport holds an enormous inventory of original manuscript papers of the Scoresby family pertaining to their Arctic voyages, vessels, scientific and navigational observations, and personal affairs — including William Scoresby Senior’s journal as a boatsteerer in 1785, Thomas Scoresby’s voluminous diaries and memoirs, and a multi-volume set of voyages. The Kendall Collection holds William Scoresby Junior’s own autographed first edition copies of his Arctic Regions and his biography of his father, the former with a tipped-in ALS by Sir Walter Scott promoting the publication to the Prince Regent.

Accession #: 2001.100.4460
KWM N°: O-151 (Brewington #56)
Title: ***Becalmed.***
Artist: Clifford Warren Ashley (1881-1947). American (New Bedford; Fairhaven; Wilmington, Delaware)
Signed / Dated: Signed *C.W. Ashley*. Circa 1905.
Medium: Oil on canvas
Size: 21-1/2 x 25-1/2 inches (54.6 x 64.8 cm)

Accession #: 2001.100.4461
KWM N°: O-152 (Brewington #141)
Title: ***[Japanese Portrait of an American Merchant.]***
Artist: Anonymous, Japanese (probably Hakodate)
Signed / Dated: Circa the 1870s-’80s.
Medium: Watercolor and tempera on mulberry paper (“rice paper”) and silk.
Size: 40 x 15-3/4 inches (101.6 x 40 cm)

This Japanese full-length standing portrait of someone identified as Ezra Kelley was originally acquired on the erroneous assumption that it is *the* Ezra Kelley, the well-known dry goods and whale oil products dealer in New Bedford, which it clearly is not. *That* Ezra Kelley (1798-1895) would have been in his eighties, with a long white beard, when this was painted (as shown in a cabinet card photograph of the prominent New Bedford merchant, #1934.41.2). However, this picture is a characteristic Meiji Era portrait of one of the many American mariners and merchants who called at the treaty ports of Yokohama and Hakodate in the 1870s and ’80s, some of whom inevitably had their portraits painted in mufti as souvenirs. But if it be any of the several New England men named Ezra Kelley, it is not known which one.

Accession #: 2001.100.4462
KWM N°: O-153 (Brewington #49)
Title: ***[Whales Caught at Kumano-ura (Ki Peninsula).]***

Artist: Anonymous. Japanese.
Signed / Dated: With extensive manuscript text in Japanese. 1798.
Medium: Three Japanese *emaki* scroll with watercolors on mulberry paper
Size: 9-1/4 inches x 16 feet 4 inches (28.2 x 497.8 cm)
Provenance: Descended in the Takemoto family.

Based on scrolls rendered in 1736 and 1757 for Daimyo Matsudaira Yoshitaka; inscribed, “This scroll belongs to Takemoto... The pictures in this scroll show whales caught at Kumano-ura [the coastal market town adjacent to Taiji]. Property of Takemoto. [] Kansei 10 [1798]”; also, “Beat the sides of the boat to drive away the whale and wave a flag to attract it.” Other inscriptions identify and explain whalecraft gear, several species of whales, and aspects of whale anatomy.

Accession #: 2001.100.4463
KWM N°: O-154 (Brewington #50)
Title: [*Twenty-Three Varieties of Whales.*]
Artist: Anonymous, after TOKINARI Yamauji (*fl.* circa 1774-78). Japanese.
Signed / Dated: With extensive manuscript text in Japanese. Undated.
Medium: Japanese *emaki* scroll with watercolors on mulberry paper
Size: 14 inches x 29 feet 3 inches (35.6 x 892 cm)

Accession #: 2001.100.4464
KWM N°: O-155 (Brewington #51)
Title: [*Whales and Whaleboats.*]
Artist: Anonymous. Japanese.
Signed / Dated: 19th Century.
Medium: Japanese *emaki* scroll with watercolors on mulberry paper
Size: 11-1/2 inches x 13 feet 9-1/2 inches (29.2 x 421 cm)

A conventional scroll featuring portraits of whaleboats, harpooning scenes, and various species of whales. It was probably originally part of a more complete series of two or three scrolls.

Accession #: 2001.100.4465
KWM N°: O-156 (Brewington #45 and 46)
Title: [*Net Whaling.*]
Artist: Anonymous. Japanese.
Signed / Dated: With extensive manuscript text in Japanese. 1817.
Medium: Japanese *emaki* scroll with watercolors on mulberry paper
Size: 10-1/2 inches x 23 feet (26.7 cm x 701 cm)

Continuation of or sequel to the great Kizaki scroll (#2001.100.4426). This specimen is reported to be more complete than the version in the Cabinet Archive, Tokyo. Niwa Shohaku, known as “Genki,” is credited in the MS as the original author-artist, which would have been at the dawn of the whale scrolls tradition, circa 1721, and would account for only a portion of the contents of this much-evolved opus. The postscript here was written by Shosen.

2001.100.4466 — see 2001.100.4438

Accession #: 2001.100.4467
KWM N°: O-158 (Brewington #139)
Title: [*Sperm Whaling.*]
Artist: Anonymous. American.
Signed / Dated: Circa 1840-50.
Medium: Pastel on paper
Size: 17-3/4 x 31-1/2 inches (45.1 x 80 cm)

Alleged to be “an anonymous whaleman’s drawing from an unidentified shipboard journal,” but the pastel medium suggests that it was more likely done ashore, whether by a whaleman or not. Neither the vessel nor the location has been identified.

Accession #: 2001.100.4468
KWM N°: O-159 (Brewington #20)
Title: [*Ships with Whales.*]
Artist: Heerman Witmont (1605-1683). Dutch (Delft)
Signed / Dated: Circa 1650.
Medium: Sepia *penschildern* (*grisailles*) on a wooden panel
Size: 14-1/2 x 18-1/4 inches (36.8 x 46.4 cm)
Provenance: Ex collection of Sir Bruce Ingram, OBE, MC; Sotheby’s, 11 Mar 1964, #52.

“Gray painting,” known in the Low Countries as *penschildren* (“pen painting”) and in French as *grisailles* (“grayness”), emulates the methods and visual effect of fine copperplate engraving, but in monochrome oil paint on canvas or wood. It was a 17th-century Dutch specialty, at which Willem van de Velde the Elder, at least two of the three van Salms (Adriaen and Roelef, perhaps also Abram), and Heerman Witmont were the most gifted practitioners. This rare and spectacular *tour de force* by Witmont is one of his few works in the Western Hemisphere.

Sir Bruce Ingram (1877-1963) was a younger son of William, 1st Baronet Ingram, and grandson of Herbert Ingram, a noted journalist and founder of *The Illustrated London News* in 1842. Sir Bruce was editor of *The Illustrated London News* for 63 years (1900-63), and was awarded the Military Cross for his service in the Royal Garrison Artillery in France during World War I. He also owned one of the two paintings by Cornelis Verbeeck (#2001.100.4470) and the one by the PdP Monogrammist (#2001.100.4469) in the Kendall Collection.

The painting is illustrated in color in Stuart M. Frank, “The High and Mighty Business of Whaling,” in Peter Neill, ed., *Maritime America* (New York, 1988), #35, p. 56.

Accession #: 2001.100.4469
KWM N°: O-160
Title: [*Ships and Whales in a Tempest.*]
Artist: Monogrammist P.d.P. (Circle of H.C. Vroom). Dutch.
Signed / Dated: Circa 1595

Medium: Oil on panel
 Size: 14-1/4 x 23-1/4 inches (36.2 x 59.1 cm)
 Provenance: Collection of Sir Bruce Ingram, London; Sotheby's, London, 11 March 1964, #49. Exhibited: Burlington Fine Arts Club, *Marine Art*, London, 1929, #12; Greenwich, National Maritime Museum; Southampton Art Gallery, *Marine Painting of the Netherlands*, 1949, #21.

An intensively concentrated scene of ships and whales from the first generation of Netherlandish “realistic” marine painting—a movement founded by Hendrick Cornelisz Vroom (Dutch, 1566-1640) and his followers. It is the earliest marine painting in North America.

The attribution was rendered by Dr. Laurence Goedde of the University of Virginia. Sir Bruce Ingram (1877-1963), a younger son of William, 1st Baronet Ingram and grandson of Herbert Ingram, founder of *The Illustrated London News* in 1842, a noted journalist, was editor of *The Illustrated London News* for 63 years (1900-63), and was awarded the Military Cross for his service in the Royal Garrison Artillery in France during World War I. He also owned one of the two paintings by Cornelis Verbeeck (#2001.100.4470) and one by Heerman Witmont (#2001.100.4468) in the Kendall Collection.

The painting is illustrated in color in Stuart M. Frank, “The High and Mighty Business of Whaling,” in Peter Neill, ed., *Maritime America* (New York, 1988), #31, p. 53.

Accession #: 2001.100.4470
 KWM N°: O-161 (Brewington #16)
 Title: [*Dutch Shipping with a Whale.*]
 Artist: Cornelis Verbeeck (circa 1590-1635). Dutch (Haarlem)
 Signed / Dated: Attributed. Circa 1620-35.
 Medium: Oil on pane;
 Size: 11 x 21-3/4 inches (27.9 x 55.2 cm)
 Provenance: Ex collection of Sir Bruce Ingram, OBE, MC. Sotheby's. London, 11 March 1964, #47.

Verbeeck was one of the most accomplished of the early Dutch “realistic” marine painters. His pictures are rare in North America. There are two in the collection (the other is 2001.100.4478).

Sir Bruce Ingram (1877-1963) was a younger son of William, 1st Baronet Ingram and grandson of Herbert Ingram, founder of *The Illustrated London News* in 1842, a noted journalist. Sir Bruce was editor of *The Illustrated London News* for 63 years (1900-63), and was awarded the Military Cross for his service in the Royal Garrison Artillery in France during World War I. He also owned one of the two paintings by Cornelis Verbeeck (#2001.100.4470) and the one by the PdP Monogrammist (#2001.100.4469) in the Kendall Collection.

Accession #: 2001.100.4471
 KWM N°: O-162 (Brewington #39)
 Title: *Killing a Sperm Whale off the Island of Mauritius, 1848.*
 Artist: Anonymous. British.
 Signed / Dated: Inscribed with title. 1848.
 Medium: Watercolor on paper
 Size: 11-1/4 x 16-1/2 inches (28.6 x 41.9 cm)

Anonymous whaleman's rendering, with somewhat distorted sperm whale anatomy and fundamentally accurate technical features, based on an image originally entitled "Spermaceti Whale," drawn by James Stewart (1791-1863), engraved by William Home Lizars (1788-1859), published in Robert Hamilton's *Cetacea* volume of William Jardine's *Naturalist's Library* (Edinburgh, 1837), Thomas Beale's *Natural History of the Sperm Whale* (London, 1839), and a variety of other places (#2001.100.6346; Ingalls #121). There are also several known scrimshaw versions by British and American whalers, rendered in a variety of sizes on sperm whale ivory, sperm whale panbone, and baleen.

Accession #: 2001.100.4472
 KWM N°: O-163 (Brewington #19)
 Title: ***Whale Stranded on the Dutch North Sea Coast.***
 Artist: Adam Willaerts (1577-1664). Flemish (Antwerp and Utrecht)
 Signed / Dated: Circa 1617
 Medium: Oil on panel
 Size: 17-3/4 x 34 inches (45.1 x 86.4 cm)
 Provenance: Leonard Koestler, Paris, exhibited April 1964; Maggs Bros., London.

For reasons unknown, sperm whales beached themselves on the Dutch seacoast in unprecedented numbers in the late 16th and 17th centuries. While there are a number of engravings illustrating some of these whale strandings, only two contemporaneous oil paintings are known, this one and an analogous but quite different rendering by Esaias van de Velde (#2001.100.4763). Such whale strandings were often taken as signs or portents of theological significance, but the interpretation here is as a secular *cause celebre*, paying special attention to watercraft alongshore as well as to the great whale itself and a refreshments stand, around which is a festival-like gathering of common folks, gentry, and aristocracy. It is presumed to represent a whale stranding on the Dutch North Sea coast between Scheveningen and Katwijk in 1617, and like the analogous painting by Esaias van de Velde it has a whale derived from the archetypal stranded-whale print by Jacob Matham after Hendrik Goltzius (1598). However, Willaerts's highly original treatment is in the mainstream of Dutch "realistic" marine painting, of which he was an early master. His version is distinguished by a lofty perspective and distinctly nautical focus: the high elevation of the artist's vantage point imparts a panoramic quality, reducing the extent to which the whale and spectators dominate the scene, and increasing the relative importance of the sea and ships. The coastal watercraft are here better developed and more highly detailed than in whale stranding pictures by Van de Velde and Willaerts's other landlubberly colleagues, testifying to Willaerts's expert knowledge of naval architecture and a close attention to technology that is characteristic of a devoted marine artist. Born and trained at Antwerp, Willaerts was strongly influenced by Pieter Brueghel and Hendrik Cornelisz Vroom, the founders of the Netherlandish school of marine painters. Even after he left Antwerp (1600) and was admitted to the Artists Guild at Utrecht (1611), Willaerts never entirely abandoned the Flemish mannerist tradition or his distinctly Flemish palette.

Ref: "Whale Stranded on the Dutch Coast between Scheveningen and Katwijk [Netherlands] in February 1598," engraved by Jacob Matham after Hendrik Goltzius, 1598 (#2001.100.6101; Brewington 1969, #530 and 531; not in Ingalls, where #359 is a later copy); "Whale Beached between Scheveningen and Katwijk on 20 or 21 January 1617, with elegant sightseers," painting by Esaias van de Velde (#2001.100.4763); Stuart M. Frank, "Two Oil Paintings, by Adam Willaerts and Esaias van de Velde, circa 1617," *Kendall Whaling Museum Newsletters*, 4:1, Spring 1986, pp. 6ff; and "Classic Whaling Prints," NBWM exhibitions file, 2008. Both paintings are illustrated in color in Stuart M. Frank, "The High and Mighty Business of Whaling," in Peter Neill, ed., *Maritime America* (New York, 1988), #32, p. 54, and #27, pp. 48f. The original drawing by Hendrik Goltzius is in the Teylers Museum, Haarlem.

Accession #: 2001.100.4473
KWM N°: O-164 (Brewington #29)
Title: ***HMS Chanticleer, Feby. 28 1829. Pendulum Cove, Deception Island.***
Artist: Edward Nicholas Kendall, R.N. (1800-1845). British (Royal Navy)
Signed / Dated: Signed, inscribed and dated *Kendall, Pendulum Cove, Deception Island, South Shetland / Feb. 28, 1829.*
Medium: Watercolor on paper
Size: 8-1/2 x 11-1/4 inches (21.6 x 28.6 cm)

Original of an aquatint entitled and credited, "Pendulum Cove, Deception Island (South Shetland) [drawn by] Lieut. E.N. Kendall, R.N., del[ineated by] J. Clark Sculp[tor] [engraver]," published in the book by W.H.B. Webster, *Narrative of a Voyage to the South Atlantic Ocean... Performed in H.M. Sloop Chanticleer* (London, 1834), p. 145. Kendall surveyed Deception Island on the voyage during January-March 1829. Kendall Terrace, "an ice-free volcanic ash terrace extending along the northwestern side of Deception Island," was named for him in 1957 (the International Geophysical Year).

Accession #: 2001.100.4474
KWM N°: O-165 (Brewington #8)
Title: ***Ship Hollandia Whaling in Company on the Arctic Grounds.***
Artist: Adiraen or Abram van Salm (fl. circa 1675-1725). Dutch (Amsterdam)
Signed / Dated: Signed "A.v. Salm," circa 1702.
Medium: *Penschildern* (grisailles) on canvas.
Size: 26-1/2 x 41-3/4 inches (67.3 x 106 cm)
Provenance: Exhibited by Nico Israel, Amsterdam, 1963; Leonard Koestler, Paris, 1963-64; Maggs Bros., London. A similar work by Roelef van Salm, signed *R. V. Salm*, is in the Historisch Museum, Rotterdam.

A classic Salm *penschildern* (grisailles or gray painting) on canvas, using oil paint in the manner of engraving. The Salms were among the great practitioners of *penschildern* and produced many whaling scenes employing this characteristically Dutch technique. In contrast to Salm's stylized rendition of "*De Vogel Fenice Whaling in Company*" (#2001.100.4411), this is a highly detailed, realistic depiction of Dutch whaling in the open sea, representing the period when whale stocks around the Arctic shore stations at Jan Mayen Island and Spitsbergen were largely depleted and the islands themselves had become intermittently inaccessible on account of unprecedented cold and consequent impenetrable ice.

Accession #: 2001.100.4475
KWM N°: O-166
Title: ***Barque Hannah Brewer Entering the port of Naples. Marzo 24, 1852.***
Artist: Anonymous. Italian (Naples)
Signed / Dated: Unsigned. Dated 1852.
Medium: Watercolor and gouache on paper
Size: 18 x 26 inches (45.7 x 66 cm)

Classic watercolor portrait by an unidentified Italian pierhead artist, showing the vessel at Naples with the requisite view of Mt. Vesuvius in the background and with the title inscribed in a black band below. The *Hannah Brewer*, 293 tons, built in 1850 at Robbinston, Maine, was originally employed in the merchant trades out of Boston, in which incarnation she is depicted here, under Captain E.T. Drew in 1852. Later that same year the vessel was sold to New London owners and converted to a whaler; however, she completed only one whaling voyage and was condemned at St. Helena in 1857, thirty months out on her second whaling voyage.

2001.100.4476 — DEACCESSIONED (*Ship Rainbow* by Robert R. Newell after Benjamin Russell)

2001.100.4477 — NO LISTING (*Bark Oliver Crocker* by Robert R. Newell)

Accession #: 2001.100.4478
KWM N°: O-169 (Brewington #17)
Title: [*Vessel and Whale in a Tempest.*]
Artist: Cornelis Verbeeck (circa 1590-1635). Dutch (Haarlem)
Signed / Dated: Signed *C.V.* Circa 1625.
Medium: Oil on copper
Size: 7-1/2 x 16 inches (19 x 40.6 cm)

Verbeeck was one of the most accomplished of the early Dutch “realistic” marine painters. His pictures are rare in North America, and this is the better one of two in the collection (the other is 2001.100.4470).

Accession #: 2001.100.4479
KWM N°: O-170 (Brewington #71 and 72)
Title: [*Sketchbook with Whaling Scenes.*]
Artist: John Bertoncini (1872-1947). American whaleman.
Signed / Dated: Signed and dated *John Bertoncini. 1904.*
Medium: Watercolor, ink, and pencil on paper
Size: 84 pages. 8-3/4 x 10 inches (22.2 x 25.4 cm)

A bound volume of drawings, sketches, and watercolors by a Swedish-born whaleman of Italian ancestry in the Western Arctic whale fishery who later served briefly as a whaling captain. Born in Stockholm, he served in various New Bedford and San Francisco vessels as a boatsteerer and mate from circa 1890 to 1914. According to John Bockstoe, he wintered over with the whaling fleet for the first time during 1893-94, and “until the 1930’s he was in the Arctic nearly continuously on whalers and trading vessels.”¹ He became captain of the steamer *Jeannette* in 1914, but “no whaling voyages are recorded for the *Jeannette* under his command. He went whaling again in 1923, when he was appointed captain of the San Francisco motor schooner *Arctic*, which was wrecked ... in the Chukchi Sea (Alaska) on 10 August 1924 – exactly two weeks before the bark *Wanderer*, the last American square-rigged whaler, was wrecked on Cuttyhunk Island, outward-bound from New Bedford. After this, Bertoncini continued in various senior capacities (never as captain) in the motor ships *Charles Brower* (1926) and *Patterson* (1928), the schooner *Emma*

(1929), and as mate of the *Patterson* (1931).”² He is best known his for oil paintings and water-colors of the whaling fleet in the Western Arctic, of which there are several examples in the New Bedford Whaling Museum, notably panoramic wintering scenes of the crews playing soccer and baseball on the pack ice, surrounded by banked whaleships, with the wooden sheds of Herschel Island visible in the background.

(1) John R. Bockstoe, *Steam Whaling in the Western Arctic*, 1977, 45. (2) Frank, *Scrimshaw and Provenance*. There are biographical sketches in the foregoing and in: “Johnny the Painter,” *The Bulletin from Johnny Cake Hill*, Spring 1974, pp. 14ff; Dorothy E.R. Brewington, *Dictionary of Marine Artists*, 1982; and Frank, *Dictionary of Scrimshaw Artists*. Bertoncini is credited with a whale ivory finger ring, dated 1913 (Sotheby’s, *Barbara Johnson*, Vol. 2, #439), possibly two ivory wedding bands (*Ibid*, Vol. 4, #328); “It is very likely that there was other scrimshaw, not yet discovered” (*Dictionary of Scrimshaw Artists*). “An interesting variation on scrimshaw by his hand (produced early in his career, long before he was given his first command)... [is a] wintering scene, complete with soccer game, the entire Arctic whaling fleet, and the Herschel Island background vignette, painted in oils in miniature on the concave ‘spoon’ of a ladle carved by [Siberian Chukchi] Natives out of musk ox horn” (*Scrimshaw and Provenance*), “depicting the whaling fleet wintering-over at Herschel Island in 1895-96” (Frank, *Scrimshaw Encyclopedia*, unpublished MS, 2013).

Accession #: 2001.100.4480
 KWM N°: O-171 (Brewington #162)
 Title: ***Whale Hunting in Westmannshaven Bay.***
 Artist: Edward Weller (d. 1884). British.
 Signed / Dated: Unsigned. Circa 1855.
 Medium: Watercolor on paper
 Size: 15-3/4 x 21-3/4 inches (40 x 55.3 cm)

Original drawing by the British artist Edward Weller for his lithograph “Whale Hunting in Westmannshaven Bay” which definitively illustrates the classic Faroe Islands whale hunt. Called the *grindadráp* — usually shortened to *grind* (rhymes with *grinned*) — it is a kind of roundup and kill of entire pods of long-fin pilot whales (*blackfish* or *ca’ing whales*). Westmannshaven Fjord, on the island of Strømø, is one of several places at which the classic *grind* is prosecuted. A pod of pilot whales is surrounded and cut off from the open sea by a wide semicircle of boats, stones attached to lines are thrown into the water behind the animals to gally them as the boats drive them into the bay—a saltwater box canyon with only the one outlet—where most of the whales beach themselves. Originally, any whale not beached would be stabbed with a sharp hook, called a *gaff*, and hauled ashore; but since 1993, in response to allegations of animal cruelty, the Faroe Islanders have been using blunt gaffs inserted into the blowholes, and by that means pull the animals onto the beach. Butchering and processing transpire on the beach. The anonymous watercolor entitled “Killing Blackfish, Faroe Islands” (#2001.100.4823) also illustrates the Faroese *grind*. The process is analogous to the traditional Danish porpoise hunt (see “Marsvine Jagt,” a watercolor by Christian F.A. Mølsted, #2001.100. 4573).

Ref: “Whale Hunting in Westmannshaven Bay,” sepia lithograph engraved by Edward Weller (d. 1884), produced by M. & N. Hanhart, and published as an illustration in [Lady E.H. Grieg], *A Narrative of the Cruise of the Yacht Maria among the Faroe Islands in the Summer of 1854* (London, 1855), p. 72 (Size: 8-1/4 x 12 inches / 21 x 30.3 cm) (Ingalls #129); “En Grindefangst i Vestmanhavn paa Strømø” [Hunting pilot whales in Westmannshaven on Strømø], wood engraving from *Illustreret Tidende*, N° 535, (Copenhagen, circa 1875), p. 166 (Ingalls #245). Attribution to Edward Weller: Yale Center for British Art (<http://collections.britishart.yale.edu/vufind/Record/2038864>); Faroese grind: <http://da.wikipedia.org/wiki/Grindedrab>.

Accession #: 2001.100.4481
KWM N°: O-172
Title: **[L'Harponnier. The Harpooneer.]**
Artist: Anonymous, after Hyppolyte Pauquet
Signed / Dated: Circa 1841.
Medium: Watercolor on paper
Size: 9 x 6-1/2 inches (22.9 x 16.5 cm)

The original drawing by French the artist Hyppolyte Pauquet (1797-after 1869) was engraved as a plate in the book *Le Français peints par eux-mêmes, Encyclopédie morale du dix-neuvième siècle* [*The French, Painted by Themselves: Moral Encyclopedia of the 19th Century*], edited by L. Curmer (Paris, 1841), Vol. 1, p. 253.

Accession #: 2001.100.4482
KWM N°: O-173
Title: ***Baleinier Americain ... Chasse a une Baleine.***
[American Whaler Chasing a Whale]
Artist: Louis Lebreton (1818-1866). French (Douarnenez and Paris)
Signed / Dated: Attributed. Circa the 1850s.
Medium: Watercolor on paper
Size: 10 x 14 inches (25.4 x 35.6 cm)

An original watercolor by Lebreton (which may or may not have been this one) was the model for a fine lithograph by Auguste Bry entitled “Baleinier Americain ses embarcations pour donner la Chasse à une Baleine” [American whaler lowering her boats to chase a whale] (Paris, 1853) (#2001.100.7533; Brewington #191; Ingalls #211). The image was adapted and simplified with the title “American Whaler” by Nathaniel Currier (New York, circa 1853-56) (#2002.100.8829; Brewington #11; Ingalls #275) and E.C. Kellogg (Hartford, circa 1853-60) (#2001.100.7533; Brewington #60; Ingalls #276). Although this watercolor may not be by Louis Lebreton himself it is very expertly rendered and, if not by the master’s hand, it must have been carefully copied from Auguste Bry rather than from one of the American adulterations.

August Bry lithograph, 1853: #2001.100.7533 (Ingalls #105); Currier, #2001.100.7540 (Brewington #11; Ingalls #275); Kellogg, #2001.100.7539 (Brewington #60; Ingalls #276). The relationship between Lebreton’s original and its degenerate American derivatives is summarized by Ingalls (1985, pp. 244ff); the several prints are illustrated there (#15-17) and in Brewington (#11, 60, 191).

Accession #: 2001.100.4483
KWM N°: O-174
Title: ***Whaling Scene.***
Artist: Thomas Duncan (1807-1845). Scottish (Perth and Edinburgh)
Signed / Dated: Signed and dated *T. Duncan. 1844.*
Medium: Watercolor on paper
Size: 9-1/2 x 11-3/4 inches (24.1 x 29.8 cm)

Thomas Duncan was primarily a painter of portraits and historical subjects. This active scene, which shows British and Dutch whaling vessels (with flags a-flying) in company among Arctic icebergs, is greatly indebted to the composition, palette, and staffing of two celebrated whaling prints by the English marine painter Robert Dodd (even George Washington owned a pair).^{*} Duncan was originally a law student but instead adopted painting as a career, won a professorial post in Edinburgh, and was elected an Associate of the prestigious Royal Academy. Like many geniuses of his era — among them Chopin, Mendelssohn, and Poe — he might have achieved even greater successes had his life not been cut tragically short.

^{*} The probate inventory of George Washington's estate in 1799 listed among his prints "*I the whale fishery at Davies Streights & the other the Greenland.*" The two prints were aquatints by the English artist Robert Dodd (1748-1815), entitled *The North West or Davis's Streights Whale Fishery* and *The Greenland Whale Fishery*, issued as a pair by John & Josiah Boydell (London, 1789), the largest and most original whaling scenes produced in Britain up to that time, illustrating the two Arctic whaling grounds then being exploited by England, Scotland, and Holland (#1961.10.1 and 1961.10.2). Source: Frank, "Classic Whaling Prints," NBWM exhibition catalogue, 2009.

Accession #: 2001.100.4484
 KWM N°: O-175
 Title: ***Steam Bark Esquimaux of Dundee.***
 Artist: Anonymous.
 Signed / Dated: Circa 1883-92.
 Medium: Oil on canvas
 Size: 19-1/4 x 32-1/2 inches (48.9 x 82.6 cm)

The *Esquimaux*, 593 tons, was a classic Dundee Whaler, built in Dundee by Alexander Stephens & Sons in 1865, operated by the Seal and Whale Fishing Company of Dundee, operating on the Newfoundland grounds at least until 1892. She was originally ship-rigged, but according to A. Barclay Walker, who owned the vessel by 1899, she was altered to a bark in 1883, which narrows the time period in which the picture might have been painted. She is said to have been sold to Newfoundland owners who re-named her *America* and continued whaling and sealing, but that account is mistaken and there is no record of such in *Chafe's Sealing Book*, which tends to be definitive. Rather, in 1899, by which time the vessel had been readmeasured at 465 tons and was still named *Esquimaux*, owner A. Barclay Walker went as a passenger on a whaling cruise (departed St. John's in April, returned to Dundee in October). Next, the vessel was sold to the American Arctic traveler Evelyn B. Baldwin (1862-1933). Funded by industrialist William Ziegler, Baldwin renamed her and refitted her at Dundee for his Polar Expedition of 1901-02:

"I have secured the best and choicest boat [sic] to be had, which is the steam whaling vessel *Esquimaux*. I have rechristened the boat the *America*.... The *America* formerly belonged to Andrew Barclay Walker, a son of Sir Andrew Barclay Walker. In securing the *America* I had to compete with two firms who are endeavoring to monopolize the seal trade, and also the British antarctic [sic] expedition which wanted her in case the boat now building for that expedition at Dundee was found to be deficient." (*New York Times*, Feb. 4. 1901)

Ref: A. Barclay Walker, *The Cruise of the Esquimaux, Steam Whaler, to Davis Straits and Baffin Bay, April-October, 1899* (Liverpool, 1900). Andrew Barclay Walker (1865-1939), the son and namesake of a Liverpool brewer, was "a well known yachtsman" who owned two successive racing yachts named *Ailsa* and a thoroughbred named *Santorb*, winner of the Ascot Gold Cup in 1926. Also: <http://photopolis.dundee.gov.uk/taxonomy/term/90/0?page=21>; and *Chafe's Sealing Book: A Statistical Record of the Newfoundland Steamer Seal Fishery, 1863-1941*, Shannon Ryan, ed. (St. John's: Breakwater, 1989).

Accession #: 2001.100.4485
KWM N°: O-176
Title: [***Moonlight Whaling Scene.***]
Artist: Arthur Quartley (1839-1886). American (Baltimore and New York)
Signed / Dated: Attributed. Circa 1875-85.
Medium: Oil on canvas
Size: 30 x 25-1/4 inches (76.2 x 64.1 cm)

Arthur Quartley, the son of Frederick William Quartley, an expatriate British engraver, was born in Paris and lived there until age twelve, when the family moved to Baltimore. His father taught him drawing and at age 17 he was apprenticed to a sign painter. In 1862 the family founded the design firm Emmart & Quartley, “regarded as the best decorating company in the Baltimore.” However, Arthur was already painting seascapes on the Chesapeake, had a successful show of his marine paintings in Baltimore, and finally moved to New York in 1875, whence he traveled and painted widely in New England, including around Narragansett Bay in Rhode Island.

“Moonlight Whaling Scene” was previously speculatively and erroneously attributed to Elisha Taylor Baker by an eminent Baker descendant, William Avery Baker of the Francis Russell Hart Nautical Collection at MIT (“Elisha Taylor Baker, Marine Painter,” *The Log of Mystic Seaport*, 31:1, Spring 1979), and it has accordingly been wrongly attributed on Flickr. The painting is actually foursquare consistent with Quartley’s subject matter, technique, and palette, to the point that it is both typical and characteristic of his moonlit marines — see for example Quartley’s “Early Moonlight Narragansett Bay” (1877) (http://en.wikipedia.org/wiki/Arthur_Quartley). *Dictionary of American Biography*; http://en.wikipedia.org/wiki/Arthur_Quartley (includes bibliography).

Accession #: 2001.100.4486
KWM N°: O-177
Title: ***Ships in Convoy.***
Artist: Abraham Matthuys (1581-1649). Flemish (Antwerp and Ghent)
Signed / Dated: Circa 1620
Medium: Oil on canvas
Size: 42-1/4 x 58 1/2 inches (107.3 x 146.6 cm)

Matthuys was the son of an Antwerp merchant who financed the son’s long years of art study in Italy (1603-19). When Abraham finally returned, the father is said to have sent him on whaling voyages to the Arctic, presumably to learn a useful trade. But the son did rather well as an artist. His seafaring experience helped make him a highly competent marine painter, a path he followed only part-time. His nautical pictures (like this one) are relentlessly accurate in detail, brilliantly composed, and expertly drafted. However, a larger portion of his work in Catholic Flanders was devoted to religious painting. He did the original alter piece for the Antwerp cathedral, which was subsequently replaced by an inferior Rubens, but the Matthuys painting is still present as the alter piece in the cathedral’s principal chapel. He also did paintings for other church patrons, notably a whole-wall mural for a convent in Ghent; and there are whaling pictures by his hand in museums in England, Belgium, and the Netherlands. There is a ship similar to the one here in a whaling scene signed by Matthuys in the National Maritime Museum, Greenwich.

The ships in the painting here are merchantmen, not whaleships, and the picture was exhibited in New York as the best painting in America to exemplify contemporaneously the Netherlandish *fluyt* ships that were used to colonize Nieuw Amsterdam in the 1620s. Another fine feature is

that the vessels illustrate the wonderful way in which their identities are proclaimed to a then largely illiterate class of mariners: no lettering, but large pictorial woodcarvings on the sterns, by which any individual ship could be recognized by those in the know, from the names embodied in the brightly colored pictures.

Accession #: 2001.100.4487
KWM N°: O-178
Title: ***New Bedford from Fairhaven.***
Artist: Charles Henry Gifford (1839-1904). American (New Bedford; New York)
Signed / Dated: 1899
Medium: Watercolor on paper
Size: 7-12 x 12-5/8 inches (19.1 x 32.1 cm)

The artist was the son of a Fairhaven ship's carpenter. He apprenticed for a while as a carpenter, then learned shoemaking, which it turned out he never liked; he enlisted in the Union Army, and was captured in North Carolina in 1862. As a Confederate prisoner of war he was confined in the infamous Libby Prison, where he "developed chronic health problems that plagued him for the rest of his life." A few months later he was released and tried shoemaking again in Fairhaven, but reenlisted in 1864. After the Civil War he returned to Fairhaven and set up as a painter — self-taught, but "exposed to the rich artistic milieu of New Bedford," where the local school of marine artists and shorescape painters was strong and accommodating. He wrote, "What set me to painting was ... seeing an exhibition of Bierstadt's paintings ... I was so enthused that I came home, got some cloth and paint and went right to work." He specialized in marine pictures and shorescapes, has been called "a typical Luminist painter, concerned with both subtle and dramatic effects of light, stillness, precise realism, and softly glowing surfaces," and is "best known for the small canvases measuring about 9 by 14 inches that he called 'my little gems.'"

Ref: Blasdale, pp. 93ff; Pierce Galleries, Inc. (http://www.piercegalleries.com/artists/iart_gifford_c.html).

Accession #: 2001.100.4488
KWM N°: O-179
Title: [***Arctic Whaling Scene.***]
Artist: Sieuwart van der Meulen (fl. circa 1698-1730; died 1730). Dutch (Alkmaar and Haarlem)
Signed / Dated: Signed and dated *S. van der Meulen. 1699.*
Medium: Oil on canvas
Size: 17-3/4 x 24-5/8 inches (45 x 62.5 cm)
Provenance: Sotheby's, London, April 1966.

Precursor, anticipating the landmark collaborative series of 16 etchings entitled *Groenlandsche Visscherij* [*Greenland Whale Fishery*], engraved by Adolf van der Laan (1684-1742) after drawings by Sieuwart van der Meulen, published at Amsterdam by Petrus Schenck circa 1720; also at London and elsewhere by various publishers as series of 12 and 16 prints; and at Nuremberg as four polychrome *vue d'optique* scenes (#2001.100.4834 is van der Meulen's original drawing for one of these).

Accession #: 2001.100.4489
KWM N°: O-180
Title: ***Arctic Whale Fishery (Davis Strait).***
Artist: WDH. British (probably Hull)
Date: Signed *WDH*. Undated. Circa 1892.
Medium: Oil on board
Size: 8-1/2 x 13 inches (21.6 x 33 cm)

This is a classic and quite competent rendering of British Arctic whaling, technically accurate and skillfully executed — a latter-day rendering attributed to the same hand, done at around the same time as another British painting of Arctic whaling signed *WDH*, dated 1892, and specifically located in the Davis Strait (#2001.100.4584). But the artist has not been identified. One of the curious features in this one is the apparent species of the whale (here spouting blood in its death throes): there is a definite “bow” in the shape of the skull, and a consequent trough where the skull meets the body, which seems to corroborate the somewhat controversial notion among historians and scientists that it was not only right whales but also bowheads that the Dutch and British hunted in the Eastern Arctic.

Accession #: 2001.100.4490
KWM N°: O-181
Title: ***Ship Groningen of Groningen Whaling in Company on the Greenland Grounds.***
Artist: Pieter Lofvers (1710-1788). Dutch (Groningen)
Signed / Dated: Stern transom inscribed *Groningen 1771*. Signed and dated on verso *P Lofvers Pinxit 1775*.
Medium: Oil on panel
Size: 11 x 18-5/8 inches (27.9 x 47.3 cm)
Provenance: Unidentified family collection in the Netherlands; Colonel Rupert L. Preston; Maggs Bros., London, 1966.

Lofvers was the Immanuel Kant of Dutch whaling art — a theoretician who lived in a provincial inland town, never ventured far from home, and never saw the sea. Groningen, the inland agricultural marketplace of Friesland, is connected to the sea by canals and by longstanding traditions of commercial activity as a member of the Hanseatic League since 1284. It had no whaling fleet of its own, but some local merchants invested and owned shares in whaling ventures from Zaandam and Amsterdam. None of this seems to have made Groningen into a seafaring town or made Lofvers into a sailor. Undoubtedly intended seriously, Lofvers’ four charming whaling scenes nevertheless seem to epitomize what Melville had in mind with the derogatory phrase in *Moby Dick*, “monstrous pictures of whales.”

The ship *Groningen* made voyages to Greenland under Captain Symen Jacobsz Kleijn of Den Helder, for Klaas Taan & Zoon of Zaandam, 1749-1754; and under Captain Hendrik Jacobsz Broertjes of Den Helder for Jan Modderman of Groningen, 1755-1756. No record of the vessel found after the 1756 season.

The series by Lofvers is illustrated in P. Dekker, *De Laatste Bloeiperiode van de Nederlandse Arctische Walvis- en Robbenvangst 1761-1775* (*Cultureschiedenis der Lage Landen*, Vol. 8. Zoltbommel: Europese Bibliotheek, [1968] 1971), #56-67; and Cornelis de Jong, *Geschiedenis van de Oude Nederlandse Walvisvaart* (3 vols, Pretoria and Johannesburg, 1972-79), III:342f.

Colonel Rupert Lionel Preston, British aviator, art historian, and art collector, was the son of collector and art historian Admiral Sir Lionel Preston (1875-1971) and the author of *The Seventeenth Century Marine Painters of the Netherlands* (Leigh-on-Sea, 1974), also *A Register of Civilian Aircraft* (1930) and *How to Become an Air Pilot* (1931).

Accession #: 2001.100.4491
KWM N°: O-182
Title: ***Ship Wilhelm of Zaandam Whaling in Company on the Greenland Grounds.***
Artist: Pieter Lofvers (1710-1788). Dutch (Groningen)
Signed / Dated: Stern transom inscribed *Wilhelm*. Signed and dated on verso *III Peter Lofvers 1775*; signed and dated on the frame *P Lofvers Inventor 1775*.
Medium: Oil on panel
Size: 11-1/8 x 18-3/4 inches (28.3 x 47.6 cm)
Provenance: Unidentified family collection in the Netherlands; Colonel Rupert L. Preston; Maggs Bros., London, 1966.

Little is known of the Ship *Wilhelm* except that the vessel was identified with this German rather than Dutch form of the name. It is presumed to have had some ownership connection or other relationship with East Friesland (possibly Emden), Hamburg, or Bremen. In any case, the vessel served in the Zaans fleet and was still actively whaling in 1794.

Accession #: 2001.100.4492
KWM N°: O-183
Title: ***Ship Europa of Zaandam Whaling in Company in the Arctic.***
Artist: Pieter Lofvers (1710-1788). Dutch (Groningen)
Signed / Dated: Stern transom inscribed *Europa 1771*. Signed and dated on verso *P Lofvers Inventor. Circa 1775*.
Medium: Oil on panel
Size: 11 x 18-5/8 inches (27.9 x 47.3 cm)
Provenance: Unidentified family collection in the Netherlands; Colonel Rupert L. Preston; Maggs Bros., London, 1966.

The *Europa* of Zaandam was one of several Dutch whaling vessels of this name, and enjoyed a long career in both the Greenland and Davis Straits whale fisheries under the command of Simon Jansz Walig (1750-1770) and Meyndert Meeuw (1778-1798), both of Den Helder, for the firm of Klaas Taan & Zoon, Zaandam.

Accession #: 2001.100.4493
KWM N°: O-184
Title: ***Whale Oil Refinery at Zaandam, with Ship Het Lam of Amsterdam at Wharfside.***
Artist: Pieter Lofvers (1710-1788). Dutch (Groningen)
Signed / Dated: Stern transom inscribed *Het Lam*; verso inscribed *III*. Signed on frame *P Lofvers Pinxit. Circa 1775*.
Medium: Oil on panel

Size: 11-1/8 x 18-5/8 inches (28.3 x 47.3 cm)
Provenance: Unidentified family collection in the Netherlands; Colonel Rupert L. Preston; Maggs Bros., London, 1966.

In early Dutch whaling, trying out the blubber into oil was done after the blubber was transported back to the shore instead of being carried out on board ship as was done by Yankee whalers in the 19th century. Around the time that Lofvers did this painting, the ship *Het Lam* (“the Lamb”), Captain Geele Joukes Ruyter, was carrying whale and walrus oil from Amsterdam to Archangel (Russia) in a regular train-oil trade that had flourished for decades.

Accession #: 2001.100.4494
KWM N°: O-185
Title: [*Whaling*.]
Artist: Anonymous. Japanese.
Signed / Dated: Circa 1850.
Medium: Japanese *emaki* scroll with watercolors on mulberry paper
Size: 10-1/2 inches x 6 feet (26.7 x 183 cm)

Features whaling scenes showing the chase, capture and landing of a whale, and miscellaneous drawings of different whale species.

Accession #: 2001.100.4495
KWM N°: O-186
Title: [*Jonah Cast Overboard*.]
Artist: Anonymous (after Gaspard Poussin)
Signed / Dated: Circa 2nd Half of the 18th Century.
Medium: Oil on canvas
Size: 24-1/4 x 38 inches (61.6 x 96.5 cm)

Richly colored oil on canvas copy of a monochrome engraving-with-etching by the French artist François Vivarès (1709-1780) entitled “Jonah and the Whale,” after the French artist Gaspard Poussin [Duguet] (1613-1675), 1745; titled in the plate “A Capital Picture in the Gallery of the Marquis Pallavicini at Rome, brought from thence by the late Humphrey Edwin Esq^r. now In the Collection of his Royal Highness the Prince of Wales / Published July 1748”; re-engraved in France in a much smaller size by Adrian Manglard (1695-1760), 1753; reissued in approximately the original size with the title and inscription “JONAH / From the Original Picture in the Collection of his Majesty” (London: John Boydell, 1774). Both full-size editions credit the original painting to Nicholas *and* “Gasper” Poussin, and the engraving to Vivarès; however, the scholarly consensus seems to be that the painting originated with Gaspard. It is of course based on the Old Testament book of Jonah, 1:15; in the King James version: “So they took up Jonah, and cast him forth into the sea: and the sea ceased from her raging.” The “whale” is visible waiting alongside. (See the Bible illumination #2001.100.4800.)

Versions of the print: Vivarès (1745): plate size 19-1/8 x 24-1/2 inches / 48.6 x 62.2 cm (#2001.100.8224); image 17 x 23-5/8 inches / 43 x 60 cm); Mangard (1753): image 8-3/8 x 11-15/16 inches (21.3 x 28.1 cm) (#2001.100.8221); Boydell (1774): image 17-1/8 x 24 inches / 43.5 x 61 cm) (2001.100.8241). Ingalls #576.

Accession #: 2001.100.4496
 KWM N°: O-187
 Title: [*Whaleship De Visser of Zaandam in Company, Hunting Walrus in the Arctic.*]
 Artist: Monogrammist E.A. (18th Century). Dutch (Zaandam or Zaandijk)
 Signed / Dated: Signed in monogram *EA*. Circa 1750-75.
 Medium: Oil on canvas
 Size: 23-1/2 x 32-3/4 inches (59.7 x 83.2 cm)

The central vignette is after an engraving by Jan Luyken (1649-1712), “Tocht naar Nova Zembla in de Jaere MDXCVI” [Voyage to Nova Zembla in the Year 1596], published in Amsterdam circa 1680, illustrating an episode from the Dutch Arctic expedition of 1596-97 commanded by Jacob Heemskerk, chartered by Willem Barentsz, sailing master, and chronicled by Gerrit de Veer. It was faithfully re-engraved by Bernard Picart [Picart Romeyn] (1673-1733) as an illustration in Jean le Clerc, *Geschiedeniseen der Vereenigde Nederlanden* [History of the United Netherlands], Amsterdam, 1723-30. The image is based on an episode in Gerrit de Veere’s narrative of the Heemskerk/Barentsz voyages (1599). By the time it was incorporated into this whaling picture, Zaandam had become one of Holland’s leading whaling ports, and the image can be regarded as a conspicuous symbol of a contemporaneous sense of continuity with earlier landmarks of Dutch seafaring prowess.

Ref: Gerrit de Veere, *The Three Voyages of Willem Barents, 1594-1597*, facsimile reprint with typeset English text, introduction by Stuart M. Frank (Providence: John Carter Brown Library, Brown University, 1993). Jan Luyken, “Tocht naar Nova Zembla in de Jaere MDXCVI,” 1681 (Kendall Collection #2001.100.7112, Brewington #101); Bernard Picart, “Scheeps-tocht, in de Jaere 1596 naar Nova Zembla ondernoomen,” circa 1723-47 (#2001.100.7113; Brewington #102).

2001.100.4497 — DEACCESSIONED (*Jonah and the Whale* by —Ricci)

2001.100.4498 — DEACCESSIONED (*Whales and Icebergs* by J.W. Carmichael)

Accession #: 2001.100.4499
 KWM N°: O-190
 Title: ***Port Louis, Mauritius.***
 Artist: Anonymous, British
 Signed / Dated: 19th Century.
 Medium: Watercolor and ink on paper
 Size: 11-1/4 x 17-1/4 inches (28.6 x 43.8 cm).

Port Louis, the principal harbor of Mauritius, a former French colony in the Indian Ocean, came under British control during the Napoleonic Wars in 1810, and thereafter was an occasional port of call for British and American whalers. That the watercolor is inscribed with the title in block letters and has some of the features labeled suggests that it may have been copied or compiled from a printed source. In any case, it may have been done long after the 1800 date ascribed to the scene and may be by the same hand as “Salute of the British Fleet” (#2001.100.4692) and “Seychelles — Harbour of Mahe from the North” (#2001.100.4546).

Accession #: 2001.100.4500
 KWM N°: O-191
 Title: ***Ship Swift [of] N[ew] B[edford,] Mass. 1837. Capt. Lewis Tobey.***
 Artist: ———Hayward (19th Century). American.
 Signed / Dated: Signed *Hayward*. Title inscribed on back of canvas.
 Medium: Oil on canvas. Circa 1884?
 Size: 9-1/8 x 15 inches (23.2 x 38.1 cm)
 Provenance: Ex collection of Albert L. Rider, Hamilton, Massachusetts, 1966.

No specifics are known about the artist, but an engraving that appeared in *Harper's Weekly* in 1884, "Breaking Out Through the Ice — The Sealing Fleet Leaving St. Johns, Newfoundland," is labeled "drawn by Schell and Hogan from a sketch by J.W. Hayward" (#2001.100.9198). The date 1884 is generally consistent with the style of the "*Ship Swift*" painting, which is certainly a much later, retrospective rendering by someone more than minimally experienced in marine painting; and there being a dearth of marine artists named Hayward, perhaps J.W. Hayward was the painter in this case. However, no J.W. Hayward is listed in the usual art biographical sources and it is in any case difficult or impossible to construct or defend even a provisional attribution on so slender a pretext. The ship *Swift*, 321 tons, was built at New Bedford in 1805, was whaling from 1815 on, and was finally lost off Rorotonga in the Pacific in 1863, on her sixteenth voyage. Lewis Tobey commanded three of these (1830-41).

Albert Leonard Rider (1891-1972), an engineer by trade and manager of an engineering company, was a collector of whaling memorabilia, penny banks, books, and what-all. He was born in Baltimore, lived in Brookline and later in Norfolk and Hamilton, Massachusetts. His wife, Louise, also from Maryland, was president of the Boston chapter of the United Daughters of the Confederacy. Lit: *Marine art, library and document collection of the late Albert L. Rider of Hamilton, Mass.* (auction catalogue, Robert C. Eldred Co., East Dennis, Mass.), 1973.

Accession #: 2001.100.4501
 KWM N°: O-192
 Title: ***Ship California at Hong Kong.***
 Artist: Sunqua (fl. circa 1830-70), Chinese (Hong Kong)
 Signed / Dated: 1857
 Medium: Oil on canvas
 Size: 17-1/4 x 22-3/4 inches (44 x 58 cm)
 Provenance: Ex collection of Albert L. Rider, Hamilton, Massachusetts, 1966.

American whalers rarely called at Chinese ports, which were situated too far from the whaling grounds to be convenient for re-provisioning and where there were few prospects for filling out a short-handed crew. But in February 1857, the *California*, commanded by Wilbur P. Manchester, did call at Hong Kong, where the prolific local pierhead artist Sunqua created this likeness for posterity. Only three or four other Chinese portraits of American whaleships are known; one of these is a lesser picture of the *Saratoga* at Hong Kong in February 1851 (#2001.100.4327). The *California*, 367 tons (398 tons New Style), built at New Bedford in 1842 by Jethro and Zachariah Hillman, was a sister ship to the *Charles W. Morgan* (constructed by the Hillmans in 1841) and had a long and distinguished career. She made 12 voyages from New Bedford under her original ship rig, was converted to a bark just prior to her 13th voyage (1891-92), whence she returned to San Francisco; she made 14 voyages from that port (1892-1906) and was afterwards retired and broken up. The captain on her fifth voyage (1854-58) was Wilbur P. Manchester, who brought her to Hong Kong in February 1857 after a sojourn in Micronesia that January and February.

Ref: Attribution by Carl Crossman at the Kendall Whaling Museum circa 1985. Formerly attributed to Namcheong (fl. circa 1845-75) of Hong Kong and Canton. Logbook of the ship *California* of New Bedford, Captain Wilbur P. Manchester, 1854-58, New Bedford Free Public Library. "Foreign Ships in Micronesia" (<http://www.micsem.org/pubs/articles/historical/forships/pohnpei.htm>)

2001.100.4502 — DEACCESSIONED (*Hull Whaling Fleet* by J. Meldrake)

Accession #: 2001.100.4503
KWM N°: O-194
Title: ***Dutch Arctic Whaling. [Shore-Whaling at Jan Mayen Island.]***
Artist: Cornelis Claesz van Wieringen (1580-1633). Dutch (Amsterdam)
Signed / Dated: Circa 1619
Medium: Oil on canvas
Size: 36-1/2 x 58-1/2 inches (92.7 x 148.6 cm)

This first-ever oil painting of a whaling scene is an encyclopedic overview of the first generation of Arctic whaling, clearly and authoritatively representing activities at the Dutch shore station on Jan Mayen Island (Svalbard) in its early years of operation. The ship, anchored near shore for use as a crane and flensing platform, is the old armed *fluytschip* type in use before specialized watercraft were developed for whaling. The chase itself and towing back carcasses for flensing are illustrated in the left fore-, middle, and background; flensing and trimming the blubber is done on the ship, but processing and rendering it into oil takes place in tryworks on the beach, to which boats carry the blubber; oil casks are being stored in tents behind. The most highly specialized functions, including command of the whaleboats and supervision of the flensing and rendering, are performed by expert Basque hirelings, distinguished by their flat-hats (*berets*); Dutch sailors are identifiable from their starched white collars, a Scot by his *Tam o' Shanter* bonnet; and the boats are French Basque, identified by the *fleur-de-lis* ornaments painted on the gunwales. The artist, one of the most distinguished marine painters of his generation, executed a variety of royal commissions in both Holland and England, specializing in large history paintings that include an enormous, ostensibly definitive panorama of the Spanish Armada of 1588. See also "Dutch Bay Whaling in the Arctic," a later rendering of an analogous scene at the same site by Pieter van den Velde (#2001.100.4417).

The locale has variously been presumed to be Smeerenberg, in the Spitsbergen archipelago (J.B. Kist, Rijksmuseum, Amsterdam); but the topography conclusively identifies it as the Dutch whaling station before Beerenberg, on Jan Mayen Island (Dr. W.F.J. Mörzer Bruyns, Rijksmuseum Nederlands Scheepvaartmuseum, Amsterdam; Albert Veldkamp, whaleman / master mariner, Vlissingen; Dr. Louwrens Haquebord, Arctic Centre, University of Groningen; confirmed on site by Stuart M. Frank in June 2004, in company with Captain Veldkamp and Dr. Mörzer Bruyns). The mountain itself is not visible in the painting and must be presumed to be shrouded in mist. It is also omitted in Pieter van de Velde's less exacting presentation a generation later (#2001.100.4417).

The painting is illustrated in color in Stuart M. Frank, "The High and Mighty Business of Whaling," in Peter Neill, ed., *Maritime America* (New York, 1988), #30. p. 53.

2001.100.4504 — DEACCESSIONED (*Whaler Ellen of Hull* by John Ward)

Accession #: 2001.100.4505
 KWM N°: O-196
 Title: [*Sealing in the Arctic.*]
 Artist: Edvard Otto Rossing Skari (1837-1903). Norwegian (Christiania / Oslo)
 Signed / Dated: Signed and dated *Edw. Skari. 1883.*
 Medium: Oil on canvas
 Size: 36-1/2 x 61-1/2 inches (92.7 x 156.2 cm)

A grand, oversize, encyclopedic panorama that ironically is the original for a much smaller illustration, "Sælhundfangst paa Ishavet" [Seal Hunting in the Polar Sea], signed "SØRENSEN, X.A." (Xylographic Institute), signifying that it was engraved by the Danish brothers Louis Henrik Sørensen (1853-1912) and Henrik Arnold Sørensen (1864-), published at Copenhagen in the Danish periodical *Stilling=Magazin*, n.d. [1883], page 454; size: 5-1/4 x 8-3/4 inches (13.5 x 22 cm) (#2001.100.8610). Note also the print "Hvalfangst. Efter et Maleri af Edv. Skari" [Whaling. After a Painting by Edvard Skari], also engraved by the Sørensen brothers, published in 1884 at Copenhagen (#2001.100.8325). Edvard Skari was born in Christiania (now Oslo) and was a pupil of Carl Frederik Sørensen at the Royal Danish Academy of Fine Arts in Copenhagen (1870-72). He worked in Christiania and elsewhere in Norway, published extensively in Denmark, and was also an avid photographer.

Ref: http://no.wikipedia.org/wiki/Edvard_Skari; Philip Weilbach, ed., *Dansk Kunstnerlexikon*, 1897 (http://books.google.com/books?id=LudEAAAAYAAJ&pg=PA438&lpg=PA438&dq=%22Henrik+Arnold+Sørensen%22&source=bl&ots=GXcvrNyCrT&sig=pRUrgtJnSaL_UZ6Bctr-7DND2Rs&hl=en&sa=X&ei=EfurUZGxLIbm0QHAn4D4AQ&ved=0CFQQ6AEwBA#v=onepage&q=%22Henrik%20Arnold%20Sørensen%22&f=false).

Accession #: 2001.100.4506
 KWM N°: O-197
 Title: *Icebergs and Icefloes off the Greenland Coast, 1878.* [*Sealing in the Arctic.*]
 Artist: Franz Wilhelm Schiertz (1813-1887). German-born Norwegian.
 Signed / Dated: Signed and dated *F.W. Schiertz. 1884.*
 Medium: Oil on canvas
 Size: 13-3/4 x 21 inches (34.9 x 53.3 cm)

Franz Wilhelm Schiertz was a German-born architect and painter, trained in Dresden and working in Norway, where the future great scientist, Arctic explorer, Nobel laureate, and national hero Fridtjof Nansen (1861-1930) was one of his art students. (Nansen later went on to do a series of fine lithographs of Arctic scenes, based upon his explorations in Greenland.) The meticulously precise painting was previously catalogued as "Norwegian Sealing in the Antarctic" or "Antarctic Seal Fishery," however the first Antarctic sealing by Norwegians did not take place until the 1890s, years after this picture was done. A larger, nearly identical painting by Schiertz, entitled "Icebergs and Icefloe off the Greenland Coast 1878," signed and dated "1880 Bergen" (18-3/4 x 28 inches / 47.6 x 71.1 cm), was sold at Sotheby's New York in December 1983.

Accession #: 2001.100.4507
 KWM N°: O-198
 Title: [*Sperm Whaling Scene.*]

Artist: Anonymous, probably American.
Signed / Dated: Inscribed *Monday noon March 26th 1860 / Lat 37°-40' / S. Lon. 52°-6' W.*
Medium: Watercolor on paper
Size: 5-1/4 x 6-3/4 inches (5.7 x 17.1 cm)

Accession #: 2001.100.4508
KWM N°: O-199
Title: ***Bark Oriole of Fairhaven.***
Artist: William Bradford (1823-1891). American (Fairhaven and New York)
Signed / Dated: Unsigned, circa 1857.
Medium: Oil on canvas
Size: 19-1/2 x 29-3/4 inches (49.5 x 75.6 cm)

Early in his career, when he was still working in a studio Fairhaven, in company and sometimes in collaboration with others in the so-called New Bedford “School,” Bradford’s bread-and-butter was ship portraits, of which he did several and which seem imbued with the same warm, tranquil luminescence that characterize many of his later harbor scenes and marine paintings. This one of the *Oriole* is characteristic. A pencil drawing of the bark *Jireh Swift* (#2001.100.4414) is a work-up for his oil portrait of that vessel (#1983.43). The bark *Oriole*, 208 tons (404 tons New Style), was built at Fairhaven in 1857, made one whaling voyage from that port (1857-61), completed two others from New Bedford (1863-70), and on her fourth voyage was wrecked in the Bering Sea at Cape Thaddeus (Siberia) in June 1871.

Ref: <http://www.flickr.com/photos/nbwm/2887939039/>; <http://www.the-athenaeum.org/art/detail.php?ID=14625>.
An early stowage plan of the *Oriole* also survives in the collection (#2001.100.4875).

2001.100.4509 — see 2001.100.4537

Accession #: 2001.100.4510
KWM N°: O-379
Title: ***Kendall Whaling Museum.***
Artist: William Albert Gilkerson (b. 1936). American (San Francisco; Rochester, Mass.; Martin’s River, Nova Scotia)
Signed / Dated: Signed and dated 1985.
Medium: Watercolor on paper
Size: 18-1/2 x 24 inches (47 x 61 cm)
Provenance: Kendall Whaling Museum commission, 1984.

The Kendall Collection has the world’s most extensive gathering of Dutch Old Master whaling paintings and prints, hence the Dutch whaling theme, here rendered consistently with Gilkerson’s relentless pursuit of naval architectural accuracy tempered with whimsy. Based on images in the collection, this is the original for a museum poster printed at the Nimrod Press under supervision of the artist and published by the museum in 1985. The poster is one of a series, of which others include the New Bedford Whaling Museum, Peabody Museum of Salem, Nantucket Whaling

Museum, USS Constitution Museum, and U.S. Naval Academy Museum. The ship is a corrected and improved rendition of the only surviving contemporaneous model of a 17th-century Dutch *fluytschip* whaler of circa 1640 (#2001.100.44), and the dragon-whale is a composite of natural history confections found in 16th-century engravings by Olaus Magnus, Conrad von Gesner, and Sebastian Munster. An analogous rendition of the *fluytschip*, Dutch whaleboat, and monster whale appears on a large sperm whale tooth scrimshawed by William Gilkerson in 1999 (#2001.100.2279).*

* The scrimshaw, entitled “*Dutch Whaling: Fluytschips and a Boat Going on a Whale*,” was a Kendall Whaling Museum commission in 1999; illustrated in Frank, *Ingenious Contrivances*, Figs. 14:40a and 14:40b.

2001.100.4511 — NO LISTING (Fanciful Robbins family crest, ex Lewis Robbins, M.D., whaling collector)

Accession #: 2001.100.4512
 KWM N°: O-381
 Title: ***Staten Land.***
 Artist: Lucius L. Goodrich (fl. circa 1850). American (Ferrisburgh, Vermont)
 Signed / Dated: Signed *Lucius L. Goodrich (Ferrisburgh, Vt.)* and inscribed with the latitude and longitude. 1850.
 Medium: Watercolor and ink on paper
 Size: 4-7/8 x 30-7/8 inches (12.4 x 78.4 cm)

This long, narrow elevation or “recognition” drawing, inscribed “Staten Land drawn Feb 2nd 1850 in Lat 52° 50' [South] Lon 63° 40' [East] at a distance of three miles.” These coordinates do indeed locate Staten Land, a remote island belonging to Argentina, in the South Atlantic due east of Tierra Del Fuego, en route to Cape Horn. Originally dubbed Stateneilandt by the Dutch, the name was Anglicized to Staten Land, and is now known by the Spanish name Isla de los Estados. However, no vital statistics or records of Goodrich’s voyages have yet been discovered.

2001.100.4513 — NO LISTING on Re-Discovery

Accession #: 2001.100.4514 and 2001.100.4515
 KWM N°: O-383 and O-384
 Title: ***Studies for “Humpback Whale. Megaptera novaeangiae.”***
 Artist: Phyllis Arthur Reddick (b. 1957). American (East Bridgewater, Mass.)
 Signed / Dated: Signed and dated 1985.
 Medium: Acrylics on paper
 Size: Various

Humpback (preliminary study for the preceding mural).
 8 x 21 inches (20.3 x 53.3 cm). 2001.100.4514 O-383

Humpback (final study for the preceding mural).

8 x 49 inches (20.3 x 124.5 cm). 2001.100.4515 O-384

“Humpback Whale. Megaptera novaeangiae” is a triptych wall mural portraying a full-size adult humpback whale on an inside wall of the former Kendall Whaling Museum in Sharon, Massachusetts. These two drawings are scaled-down studies for the finished mural, measuring 8 x 48.5 feet (2.438 x 14.782 m), a commission executed by local artist “Willy” Reddick in 1985.

Phyllis Arthur “Willy” Reddick had her studio in East Bridgewater, Massachusetts at the time of the commission, but with her husband, sculptor Wesley Reddick, she since moved to Belfast, Maine, where in partnership with other artists they opened the Aarhus Gallery. Wes and Willy Reddick each executed several Kendall Whaling Museum commissions, and Wes built exhibition cabinetry and assisted Robert Hauser in restoration of the Gerrit Knip tall clock case at the New Bedford Whaling Museum in 2002.

Accession #: 2001.100.4516 through 2001.100.4520;
2001.100.4522, 2001.100.4423, 2001.100.4694, and 2001.100.4695
KWM N°: O-385 through O-392, and O-332 + O-333
Title: ***Whaling at Bequia, St. Vincent and the Genadines, British West Indies.***
Artist: Wren Bynoe (b. 1950). West Indian-American (Bequia and New York City)
Signed / Dated: *Wren*, 1979-85
Medium: Various combinations of watercolors, pencil, and ink on paper
Provenance: Acquired directly from the artist.

Moonhole.

Signed *Wren*. Circa 1979.

Ink on paper 11-1/4 x 15 inches (28.6 x 38.1 cm). 2001.100.4516 (O-385)

[Boatbuilding at Belmont, Bequia.]

Signed and dated *Wren 1981*.

Ink, 9 x 12 inches (22.9 x 30.5 cm). 2001.100.4517 (O-386)

[Repairing a Boat.]

Signed *Wren*. Circa 1979

Watercolor, 11-1/4 x 15-1/8 inches (28.6 x 38.4 cm). 2001.100.4518 (O-387)

[Whale Processing at Petit Nevis (I).]

Dated 1979.

Watercolor with overlay, 15 x 19-1/2 inches (38.1 x 49.5 cm). 2001.100.4519 (O-388)

[Whale Processing at Petit Nevis (II).]

Signed *Wren*. Circa 1979.

Watercolor, 15 x 19-1/2 inches (38.1 x 49.5 cm). 2001.100.4520 (O-389)

Whale Fishery at Petit Nevis: The Panorama with Tryworks.

Signed and dated *Wren 1985*.

Watercolor, 15 x 22 inches (38.1 x 55.9 cm). 2001.100.4522 (O-391)

Whaling at Bequia—Tryworks.

Signed and dated *Wren 1979*.

Watercolor, 15 x 22-1/4 inches (38.1 x 56.5 cm). 2001.100.4523 (O-392).

[Bequia Whalemen in Action.]

Signed and dated *Wren 1979*.

Ink on paper, 6 x 11-3/4 inches (15.2 x 29.8 cm). 2001.100.4694 (O-332)

[Whaling Off Petit Nevis, Near Bequia.]

Signed and dated *Wren 1979*.

Watercolor, 10 x 14 inches (25.4 x 35.6 cm). 2001.100.4695 (O-333)

Wren Bynoe, born and raised on Bequia and known as “The Bequia Artist,” served in the U.S. Army, graduated from the State University of New York at Binghamton, has resided in Queensborough and Elmhurst, Long Island, New York, and maintains close ties with his native Bequia. He was twice Artist-in-Residence at the Kendall Whaling Museum.

2001.100.4521 — DEACCESSIONED to Taiji Whale Museum, Japan (Anonymous, after W.J. Huggins)

2001.100.4522 and 2001.100.4423 — see 2001.100.4516

Accession #: 2001.100.4524

KWM N°: O-393

Title: ***The Seal of Peace — Bering Sea Tribunal — Behold the Unusual Result of Arbitration Between Two (Too) Strong Nations / A Weak Creature Is Benefitted.***

Artist: Thomas Nast (1840-1902). German-born American (New York City)

Signed / Dated: Signed *Th. Nast*. Circa 1892.

Medium: Pencil, charcoal, and ink on paper and cardboard paste-up

Size: 16 x 25 inches (40.6 x 63.5 cm)

Provenance: Thomas Nast Estate, 1902; Thomas Nast Sale, New York, 1907; Riba-Mobley sale, Wethersfield, Connecticut, Feb. 1986.

Political cartoon concerning a fisheries treaty pending between the United States and the United Kingdom in 1892 regarding “jurisdictional rights of the United States in the waters of the Bering Sea.” The format and paste-up indicate that the piece was intended and prepared for publication, however no record of publication has been located and it is presumed never to have been printed. Thomas Nast was, of course, the celebrated political cartoonist at *Harper’s Weekly* in New York who is credited with originating the Tammany tiger, the Republican elephant, the Democratic donkey, and the modern, all-American image of Santa Claus.

Ref: Not listed in Albert Bigelow Paine, *Thomas Nast and His Pictures* (New York, 1904). See: *Proceedings of the Tribunal of Arbitration, Convened at Paris under the Treaty between the United States of America and Great Britain Concluded at Washington February 29, 1892 for the Determination of Questions between the Two Governments Concerning the Jurisdictional Rights of the United States in the Waters of the Bering Sea* (16 vols., Washington, D.C.: U.S. Senate Documents 177, 1895).

- 2001.100.4525 Delft blueware tile. Fast to a Whale: Arctic whaling scene. (O-394)
Ex collection of Dr. Jan Boyazoglu; Sotheby's, New York, 29 January, 1986.
- 2001.100.4526 Delft manganese tile. Flemish ship of Ostende flying the Burgundian "ragged cross" flag. (O-395-1)
Ex collection of Dr. Jan Boyazoglu; Sotheby's, New York, 29 Jan., 1986.
- 2001.100.4527 Delft blueware tile. Fluytschip (O-395-2)
Ex collection of Dr. Jan Boyazoglu; Sotheby's, New York, 29 Jan., 1986.
- 2001.100.4528 Delft blueware tile. Fluytschip (O-395-3)
Ex collection of Dr. Jan Boyazoglu; Sotheby's, New York, 29 Jan., 1986.
- 2001.100.4529 Delft blueware tile. Herring fishing vessel with men hauling nets (O-395-4)
Ex collection of Dr. Jan Boyazoglu; Sotheby's, New York, 29 Jan., 1986.

Accession #: 2001.100.4530
KWM N°: O-396
Title: ***Sketchbook.***
Artist: Reynolds Beal (1867-1951). American (New York City; Rockport, Mass.).
Signed / Dated: 1896.
Medium: Pencil on paper
Size: 4-1/2 x 6-1/2 inches (11.4 x 16.5 cm)

Pencil studies of boats, rigging and rigging types, whaleships, harbors, etc., with annotations.

Accession #: 2001.100.4531
KWM N°: O-397
Title: ***Pacific Ocean section of the great Mappa Mundi.***
Artist: Li Zhizao (Chinese, fl. 1598-1629) and Matteo Ricci, S.J. (Italian, 1552-1610)
Signed / Dated: Circa 1602-10, signed and elaborately inscribed
Medium: Watercolor and ink on Chinese mulberry paper
Size: 62-1/4 x 24-1/4 (158.1 x 61.6 cm)

This manuscript map, showing much of the Pacific Ocean and adjacent land masses, is the only surviving portion of an illustrated manuscript version of a famous Chinese world map of 1602, with pictorial additions and textual elaborations upon the original collaboration of the Mandarin scholar Li Zhizao and the learned Jesuit missionary Matteo Ricci, after a smaller draft of 1584. The 1602 map and this luxuriantly expanded version each originally consisted of six panels, with long inscriptions relating to history, geography, and cartography; here illustrations of ships and fanciful sea-monsters styled after the ones on European sea-charts are added, with text annotations that are distinctly from the Ming Dynasty. The cartography is remarkably sophisticated and well informed, especially regarding the northern reaches around Siberia and Alaska that had not yet been explored by Europeans.

Lit: John Day, "Mappa Mundi: The Chinese World-Map of Matteo Ricci and Li Zhizao," *Kendall Whaling Museum Newsletter*, 14:2 (Summer 1996), 6-8; "The Search for the Origins of the Chinese Manuscript of Matteo Ricci's Maps," *Imago Mundi*, Vol. 47 (London, 1995), 94-117; "The Voretzsch / Howell Ricci Map: a peculiar puzzle," *The Map Collector* (Tring, Hertfordshire, U.K., September 1995), 38f; Stuart M. Frank, *Herman Melville's Picture Gallery* (Fairhaven, Mass.: Edward J. Lefkowitz, Inc., 1986), #35, 38f. Exhibited: Smithsonian Institution, 2009. The Li-Ricci collaboration is documented in depth in Joseph Needham, *Science and Civilization in China* (7 vols., 1980) and summarized by Simon Winchester, *The Man Who Loved China* (Harper, 2008).

Accession #: 2001.100.4532
 KWM N°: O-398
 Title: ***Adam of London.***
 Artist: Anonymous whaleman-artist, British (London)
 Date: Circa 1815-25
 Medium: Watercolor and ink on paper, inscribed with title
 Size: 11-1/4 x 14-1/4 inches (28.6 x 36.2 cm)

The whaleship *Adam*, 242 tons, originally named *Renown*, was built at Duxbury, Massachusetts in 1794, and made several Atlantic Ocean whaling voyages from Nantucket during 1795-1813. The last of these coincided with the War of 1812. Having sailed in August 1811 under Captain Zaccheus Barnard, *Renown* was captured in 1813 while homeward bound with 1,600 barrels of sperm whale oil on board, and was condemned as an Admiralty prize. With the name changed, *Adam* entered the British South Sea whaling fleet in 1815, and completed four voyages from London: one to the Pacific Ocean grounds under the expatriate Nantucketer Simeon Coleman, 1815-18; a short cruise sperm whaling in the South Atlantic under Michael Foster, 1819-20; and two voyages to the South Seas under another Nantucketer, Hiram Coffin, 1821-24. Outward bound from London on a whaling voyage under Captain Razier in 1825, the *Adam* was wrecked at Deal, on the southeast coast of England.

An anonymous scrimshaw sperm whale tooth, bearing a very similar portrait of the *Adam* cutting-in to starboard, inscribed "This is the tooth of a sperm whale that was caught near the Galapagos Islands by the crew of the ship Adam and made 100 barrels of oil in the year 1817," is the earliest known dated pictorial sperm whale tooth scrimshaw (# 2001.100.2314; illustrated in Frank, *Ingenious Contrivances*, Fig. 1:9a). The watercolor and the scrimshaw tooth are illustrated together in Frank, "The Origins of Engraved Pictorial Scrimshaw," *The Magazine Antiques*, October 1992, pp. 510f; "Les Scrimshaws: Tradition artisanale des chasseurs de baleines," *Chasse-Marée*, N° 67, 1992, p. 55; and "Scrimshaw, Occupational Art of the Whale Hunters," *Maritime Life and Traditions*, N° 6 (London, 2000), p. 50. The painting is illustrated in color in Frank, "The High and Mighty Business of Whaling," in Peter Neill, ed., *Maritime America* (New York, 1988), #42, p. 63. British South Sea whaling data from the public records are compiled in A.G.E. Jones, *Ships Employed in the South Seas Trade*, 2 vols. (Canberra: Roebuck Society, 1986 and 1992).

- 2001.100.4533 **[Sperm Whale.]** (O-399) 1986.
 Xu Zheng-yu (Chinese-American, 20th C.; Boston and Salem).
 Chinese calligraphy on paper. 4-3/4 x 2-1/2 inches (12.1 x 6.4 cm)
- 2001.100.4534 **[Sperm Whale.]** (O-400) 1986.
 Xu Zheng-yu (Chinese-American, 20th C.; Boston and Salem).
 Chinese calligraphy on stationery of the Greater Boston Chinese Cultural Association, Newtonville, Mass. 4-3/4 x 2-1/2 inches (12.1 x 6.4 cm)

Accession #: 2001.100.4535
 KWM N°: O-401
 Title: *Au Pays du Soleil de Minuit et des Glaces Polaires.*
 [To the Land of the Midnight Sun and Polar Ice.]
 Artist: Maurice Gourdon (1847-1941). French (Nantes).
 Signed / Dated: Attributed. Dated [1906] 1918.
 Medium: Ink on paper
 Size: Bound volume, 10 x 8 inches (25.5 x 20.5 cm), 107 pages.

A bound journal volume containing 35 superb finished ink drawings and maps, with manuscript text (in French) in a fine scrivener's hand, narrating an Arctic cruise in the yacht *l'Ile de France* to Jan Mayen and Spitsbergen in the extreme North Atlantic in 1906. (In the 17th century, the Spitsbergen archipelago and Jan Mayen Island were the sites of highly productive Dutch, British, French Basque, and other Arctic whaling stations). The 1906 party were stranded at Spitsbergen and were rescued by the Dutch ironclad *Friesland*. Maurice Gourdon was a geologist, mountain climber, lithographer, cartoonist, painter, and photographer from the old whaling port of Nantes whose works figure importantly in the geographical, mountaineering, and exploration literature of France. The 1918 finished version of the illustrated narrative is evidently based on Gourdon's sketchbook and journal of 1906, at which time a version of the text was published (sans illustrations) in a French journal devoted to mountaineering in the Pyrennees.

Lit: Maurice Gourdon, "Au Pays du soleil de minuit et des glaces polaires (Spitsberg 1906)," *Revue de Comminges: Bulletin de la Société des Études du Comminges du Nébouzan et des Quatre-Vallées*, Vol. 21 (Saint-Gaudens, 1906), pp. 193-208. In a summary of presentations given at the French Alpine Club ("Chronique du Club Alpin Français"), another French mountaineering journal reports, "M. Emile Belloc présente un ouvrage de M. Maurice Gourdon 'Au Pays du soleil de minuit et des glaces polaires (Spitsberg 1906),' " *La Montagne: Revue Mensuelle du Club Alpin Français*, IV:1 (Paris, January 20, 1908), p. 14. Jean-Claude Tournou-Bergonzat, "Portrait of Maurice Gourdon 1847 - 1941," in *Liaison Bulletin of the Society of Painters Mountain*, 17:15 (Paris, January 2007).

Accession #: 2001.100.4536
 KWM N°: O-402
 Title: "76° 06' N[orth]."
 Artist: Tristram James Ellis (1844-1922). British (London)
 Signed / Dated: Signed and dated *Tristram Ellis. 1911.*
 Medium: Watercolor on paper
 Size: 7 x 15-1/4 inches (17.8 x 38.7 cm)

Ancestors of the Vikings were whaling along the coast of Norway in the prehistoric Neolithic era, the Vikings themselves were avid onshore whalers in the Middle Ages, and Norway was restored to whaling primacy thanks to a mechanized whaling technology introduced by Svend Foyn in the 1870s that came to dominate, and ultimately to threaten some species with extinction in the 20th century. The large, steam-powered floating-factory whaleship pictured here is accompanied by two of her chaser-boats. The setting is the high North Atlantic, and the coastline visible in the distance must be the Spitsbergen archipelago, a group of islands ranging from 74° to 81° North (the latitude given in the title is 74° 06', too far north for Norway itself and not quite far enough north to be Franz Joseph Land). The artist may have visited the region more than once, as his watercolor "East Glacier Spitzbergen" (sold at Christie's in 1998) is signed and dated 1905,¹ and his "Hestmando Arctic," set in northern Norway, bears the date 1909.

According to the late Klaus Barthelmess, the factory-ship pictured “is likely the *Bucentaur* of Tromsø, Norway,”² which had been whaling in the North; however, in 1908 the vessel was sold to the newly organized Tønsberg Hvalfangeri (Tønsberg Whaling Co.) as part of their founding inventory for an Antarctic whaling venture based at the Husvik Harbour Whaling Station, which the company established on South Georgia during the 1908-09 season.³ So the whaleship in the picture remains unidentified.

(1) Christie’s, London, sale #6015, “Exploration and Travel,” 17 Sept. 1998. (2) Private communication, undated. (3) J.N. Tønnessen and A.O. Johnsen, *The History of Modern Whaling* (University of California Press, 1982), p. 183.

Accession #: 2001.100.4537 through 2001.100.4542.
Also: 2001.100.4544; and 2001.100.4509
KWM N°: O-200-1 through O-200-8
Title: [*Whale Hunt.*] (8 drawings)
Artist: Clement Nye Swift (1846-1918). American (Acushnet, Massachusetts)
Signed / Dated: Unsigned. Undated.
Medium: Various media on paper
Size: Various

[*Whale Fast to a Boat.*]

Pencil. 7 x 9-3/4 inches (17.8 x 24.8 cm). 2001.100.4509 (O-200-1)

[*Whale and Overturned Boat.*]

Pencil and wash. 6 x 9 inches (15.2 x 22.9 cm) 2001.100.4537 (O-200-2)

[*Whale and Stove Boat.*]

Pencil and ink. 5 x 9-1/2 inches (12.7 x 24.1 cm). 2001.100.4538 (O-200-3)

[*Whaleboat.*]

Pencil. 3-1/2 x 5 inches (8.9 x 12.7 cm). 2001.100.4539 (O-200-4)

[*Men Clinging to Overturned Boat.*]

Pencil. 3 x 5 inches (7.6 x 12.7 cm). 2001.100.4540 (O-200-5)

[*Rough Sketch for a Whaling Scene.*]

Ink. 4-1/2 x 8 inches (11.4 x 20.3 cm). 2001.100.4541 (O-200-6)

[*Whaleship.*]

Pencil and ink. 5 x 8-3/8 inches (12.7 x 21.3 cm). 2001.100.4542 (O-200-7)

Clement Swift, Artist. [*Self Portrait.*]

Pencil. 5 x 5 inches (12.7 x 12.7 cm). 2001.100.4544 (O-200-8)

The artist’s grandfather was a sea captain and his father was Captain Rodolphus Nye Swift, who commanded two voyages in the New Bedford whaleship *Lancaster* (1834-42), made a splendid scrimshaw birdcage now in the museum collection (#2001.100.735), and afterwards joined his brother’s live-oaking business, filling contracts for the Navy. Clement was born in Acushnet, attended the Friends Academy, studied art in Paris, settled in Brittany for ten years, exhibited at

the Paris Salon, and in 1881 returned to his hometown, where he produced local scenes of New Bedford and Fairhaven as well as marine paintings and drawings, and wrote an evocative poem about the Whaling Museum not long after it opened to the public in 1903.

2001.100.4543 — NO LISTING (ODHS logo by Clement Swift transferred to the ODHS in 1980s.)

2001.100.4544 — see 2001.100.4509

2001.100.4545 — NO LISTING (“Tadema” whale picture).

Accession #: 2001.100.4546
KWM N°: O-202
Title: *Seychelles—Harbour of Mahé from the North.*
Artist: Anonymous, British
Signed / Dated: Mid 19th Century
Medium: Watercolor on paper
Size: 8 x 12-1/4 inches (20.3 x 31.1 cm)

Mahé, principal port of the Seychelles Islands in the Indian Ocean, was a sometime provisioning call for Yankee whalers, and at least one case is known of a New Bedford whaling captain who maintained “a second family” there over the course of intermittent visits. British whalers, East Indiamen, garrison transports, and various other vessels-in-transit also landed there occasionally. From the spelling of *harbour*, odds are that this anonymous watercolor — a brilliant view, likely done by a seasoned professional artist — is British. It may be the same anonymous hand as the analogous view of “Port Louis, Mauritius” (2001.100.4499), possibly also “Salute of the British Fleet” (2001.100.4692).

Accession #: 2001.100.4547
KWM N°: O-203
Title: [*Callao. The Harbour of Lima.*]
Artist: Anonymous
Signed / Dated: 19th Century
Medium: Watercolor on paper
Size: 8-1/4 x 13-1/4 inches (21 x 33.7 cm)

A well-crafted panorama of the harbor and roadstead of Callao, the seaport for the city of Lima and principal port of Peru. It was one of the oldest and most important general ports in the New World, an economic hub of South America’s seaborne trade, and an occasional port-of-call for the whaleships of Old and New England. Some of the smaller Pacific coast ports from Chile to Ecuador—Paíta, Tumbes, and Talcahuano, for example—were more attractive to some whaling captains because they were provincial, out of the way, and in theory not so enticing to potential deserters. Callao (called by sailors “Cally-yo”) and Valparaiso (“Vally-po”), on the other hand, were the nearest thing to the Big City, with all of the amenities, both reputable and disreputable, that filled a sailor’s dreams and a shipmaster’s nightmares.

Accession #: 2001.100.4548
 KWM N°: O-204
 Title: [*Whaleship among Icebergs.*]
 Artist: Anonymous. British.
 Signed / Dated: 19th Century.
 Medium: Watercolor and wash on paper
 Size: 11-1/8 x 17-3/8 inches (28.3 x 44.1 cm)

It is a great pity that this splendid rendition of a deepwater bark tethered to an iceberg under the Northern Lights (Aurora Borealis) — correct and compelling in standpoint of naval architecture, meteorology, oceanography, and aesthetics — remains unattributed and undated.

Accession #: 2001.100.4549 through 2001.100.4551
 KWM N°: O-205 through O-207
 Title: [*Three Arctic Scenes.*]
 Artist: Caspar David Friedrich (1774-1840). German (Dresden)
 Signed / Dated: Attributed. Inscribed with titles in English and (one) in German. Circa 1819.
 Medium: Watercolor on paper
 Size: 9 x 6-1/2 inches (22.9 x 16.5 cm)

The extraordinary German artist Caspar David Friedrich produced several icebound watercolors circa 1823, based on William Edward Parry's British Arctic expedition of 1818-19. It was from Royal Navy Captain John Ross (1777-1856) that Parry received command of the brig *Alexander* for the exploration of Baffin Bay in 1818. The fates and results of the divergent Parry and Ross parties are intertwined. These three high quality illustrations of John Ross's Arctic expedition of 1817, inspired by his narrative entitled *A Voyage of Discovery...* (London, 1819), are attributed on that basis—which also explains why the title of one of the pictures is in German (analogously to Friedrich's "Das Eismeer" [The Ice Sea] being based on the Parry narrative).

Merkwerdiger Eisberg, Gesehen am 17th Juny 1818 von Capt. Ross in 70° 45' Nordbreite. Remarkable Iceberg Seen 17th June 1818 by Capt. Ross in 70° 45' [North Latitude].

6-1/2 x 8-3/8 inches (16.5 x 21.3 cm). Inscribed with titles in German and English.

After [or possibly a cartoon for] the illustration "A Remarkable Iceberg," in John Ross, R.N., *A Voyage of Discovery...* (London, 1819), Plate 3, facing page 47. 2001.100.4549 (O-205)

A Remarkable Iceberg. July. Lat[itude] 74, Long[itude] 65.

6-3/4 x 8-1/2 inches (17.2 x 21.6 cm). Inscribed with title. Possibly signed on verso.

Inscribed verso: "Icebergs were seen 4 miles square and 1000 ft high. Numerous large Icebergs aground in 250 fathoms, in Augt Lat 75 and appeared to have been long washed by the waves. First Iceberg seen in Lat 58 N Long 51 W. Ross." 2001.100.4550 (O-206)

Coburg Bay, Cape Leopold, Princess Charlotte Monument. Augt. 26. Lat[itude] 76° 4' N[orth]. Long[itude] 78° 28' W[est].

6-3/4 x 8-1/4 inches (17.2 x 20.6 cm). Inscribed with title. 2001.100.4551 (O-207)

Accession #: 2001.100.4552
KWM N°: O-208
Title: ***“William Glen Was Our Captain’s Name.”***
Artist: Alexander Davidson (1838-1887). Scottish (Glasgow)
Signed / Dated: Signed *Davidson*. Undated.
Medium: Watercolor Pencil on paper
Size: 9-3/4 x 7-1/2 inches (24.8 x 19.1 cm)

The title is the first line of the second stanza of the widely circulated British broadside ballad “Captain Glen” (AKA “William Glen”), which concerns the illegitimate pregnancy of a young woman in the service of a duke: when she is seduced by a sea captain, the duke is implicated in the scandal until the woman reveals the true identity of her seducer and exonerates her employer.

For the ballad “Captain Glen”: see *Roxburghe Ballads*, VIII, 141; *Forecastle Songster*, 1847, 214; and 1850, 242; *Forget Me Not Songster* 76; W.H. Logan, *Peddler’s Pack of Ballads and Songs* (Edinburgh, 1869), 47; John Ashton, *Real Sailor Songs* (London, 1891); Christopher Stone, *Sea Songs and Ballads* (Oxford, 1906), LVI, 100; Joanna C. Colcord, *Roll and Go* (New York, 1924) and *Songs of the American Sailormen* (New York, 1938); etc. Catalogued in M.E. Sears, *Song Index*; P. Havlice, *Popular Song Index*; *Poetry Index*; etc.

Davidson’s picture is illustrated in Frank, *Herman Melville’s Picture Gallery* (Fairhaven, 1986), Fig. 75, p. 87, in connection with a passage from *Moby Dick* that it seems to illustrate: “On Tower-hill, as you go down to the London docks, you may have seen a crippled beggar (or *kedger*, as the sailors say) holding a painted board before him, representing the tragic scene in which he lost his leg....”

Accession #: 2001.100.4553
KWM N°: O-209
Title: ***Mauritius [in the Indian Ocean].***
Artist: Anonymous. British.
Signed / Dated: Circa 1845.
Medium: Watercolor on paper
Size: 12-3/4 x 30-3/8 inches (32.4 x 77.2 cm)

A finely drafted coastal panorama, with ships in the harbor of Port Louis and mountains in the background. The island, located in the Indian Ocean approximately 1,200 miles (2,000 km) off the southeast coast of Africa, changed hands several times: It was discovered in the Middle Ages by Arab mariners, who called Dina Arobi. The Portuguese, who referred to the island as Ilha do Cirne, established a temporary base there in 1507. Holland took the island in 1598, renamed it after Prince Maurits of Nassau, Stadtholder of the Netherlands, established a settlement in 1638 at which they exploited indigenous ebony and introduced sugar cane, domestic animals, and deer, but in 1710 they abandoned it as a failure. The French arrived in 1715, renamed it Île de France, and under their control successfully established a sugar-based economy. But the British captured the island in 1810, restored the Dutch name, and retained control after the Napoleonic Wars and well into the 20th century. Apart from its value to the Royal Navy on the vast stretches of the Indian Ocean, Port Louis was intermittently an important port-of-call for the American whaling fleet, whether hunting in the Indian Ocean itself or bound for the New Holland grounds off Western Australia.

Accession #: 2001.100.4554
KWM N°: O-210
Title: **[Trinity Island.] The Island of Trinidad.**
Artist: Anonymous. British, 19th Century.
Signed / Dated: Inscribed, undated. Circa 1825.
Medium: Pencil on paper
Size: 8-1/2 x 12-1/4 inches (21.6 x 31.1 cm)

Sailor's recognition drawing, inscribed "The Island of Trinidad in the South Sea... Taken from the Ship Lady Raffles on her voyage to India... at the rate of 6 knots an hour...." There are no fewer than sixteen islands named Trinity, Trinidad (in Spanish), and Trindade (in Portuguese) in the oceans and seas of the world. This one is part of the Trindade and Matim Vaz archipelago in the South Atlantic about 740 miles (1,200 km) southeast of Brazil, consisting of "five islands and several rocks and stacks," of which Trindade is the largest (area 3.9 square miles or 10.1 km²). It was discovered in 1502 by the Portuguese, who retained possession, was famously visited by Edmund Halley, who claimed it for England in 1700, and by the French explorer Jean-François de Galaup, comte de La Pérouse, en route to the Pacific in 1785. The *Lady Raffles*, 647 tons, was an East Indiaman launched in 1817, named for the former Sophia Hull (1786-1858), who in 1817 became the new Lady Raffles when she became the second wife of Englishman Sir Stamford Raffles (1781-1826), the "founder of modern Singapore." The ship must have called at Trindade on at least one of her many passages to and from the Cape of Good Hope. Nowadays, the vessel is best known as an Australian convict transport in the 1820s-'40s.

Accession #: 2001.100.4555
KWM N°: O-211
Title: **Minicoy Island, from the South Atoll.**
Artist: Captain the Chevalier Dalton. British, 19th Century.
Signed / Dated: Attributed. Dated 10.4.88. 1888.
Medium: Watercolor on paper
Size: 5-1/2 x 9 inches (13.9 x 22.9 cm)

Sailor's recognition drawing, inscribed: "Minikoi Is. from the S. Atoll or Lagoon"; and on verso: "S.S. Cameo, Lt. He. [Lighthouse] Block brick 150 ft high, vis. 19 miles, rev. 1/2 min. N° 33. / N° 14. Capt. the Chevalier Dalton / 50, High St. Portsmouth." Minicoy is a two-island atoll, part of India in the Lakshadweep archipelago in the Indian Ocean southwest of the mainland. The artist appears to have been an officer in the Royal Navy. Companion picture to #2001.100.4556.

The Chevalier Dalton has been only partly identified. The Victoria & Albert Museum (London) lists in its collection nine watercolors and drawings of Egyptian subjects, including Ismailia, Kanatara Station, Ras Gara, the Suez Canal, and the Gulf of Suez (SD.282:1ff), each dated 1888 and each inscribed on the back with site data and "the Chevalier Dalton 50, High St. Portsmouth," in exactly the manner of the Minicoy watercolors: according to the V&A, all were "possibly" painted by Captain the Chevalier Dalton. (<http://collections.vam.ac.uk/name/dalton-captain-the-chevalier/34378/>; <http://collections.vam.ac.uk/item/O142578/ismailia-watercolour-dalton-captain-the/>)

Accession #: 2001.100.4556
KWM N°: O-212
Title: **Minicoy Island, from the Southeast.**

Artist: Captain the Chevalier Dalton. British, 19th Century.
Signed / Dated: Attributed. Dated 10.4.88. 1888.
Medium: Watercolor on paper
Size: 5-3/8 x 9 inches (13.7 x 22.9 cm)

Sailor's recognition drawing, inscribed: "Minikoi Is. view from S.E. Lt. He. [Lighthouse] 150 ft"; and on verso: "S.S. Cameo N° 32." and dated 10.4.[18]88. The only lighthouse at Minicoy was at the southwest, outboard corner of the crescent shaped main island. See #2001.100.4555.

Accession #: 2001.100.4557
KWM N°: O-213
Title: ***Scraps.***
Artist: Anonymous. American whaleman
Signed / Dated: Unsigned, undated. Circa 1860-74.
Medium: Ink and watercolor on paper
Size: Each approximately 2-3/4 x 2-3/4 inches (7 x 7 cm)

Comic series of drawings pseudonymously signed "by Physter Macrocephalus, Bumpus, Adams, Brown, Snooks," depicting a voyage of the bark *Sea Ranger* "for the entertainment of a small boy on board. The child, 'Chummy' Myricks [?], may have been the captain's son, but neither internal evidence in the pictures nor published whaling data that make the persons' dates or identities clear" (Kenneth R. Martin, *Whalemen's Paintings and Drawings*, 1983, 145).

Physter macrocephalus (AKA Physter catodon) is the Latin scientific name for the sperm whale.

The *Sea Ranger*, variously measured at 259, 273, and 366 register tons, was built in 1856 at Mattapoisett, Massachusetts, made one whaling voyage out of Nantucket, six from New Bedford (1866-89), and three from San Francisco (1890-93); she was lost off Kayak Island, Alaska, on her eleventh outing, in May 1893. With reference to the names on the title panel of *Scraps*, James F. Brown was first mate on the voyage of 1856-60, of which Henry W. Davis was captain; Edward R. Adams, age 24, of Chilmark, Martha's Vineyard, and John Adams, age 20, from the Sandwich Islands, were both in the crew on the voyage of 1866-69, under Captain William Lewis. These were both among the *Sea Ranger*'s three voyages to the South Pacific (1860-74), indicated in landfalls depicted or named in the drawings (the other voyages were to the Atlantic and North Pacific grounds).

Accession #: 2001.100.4558
KWM N°: O-214
Title: **[*Bark Charles W. Morgan.*]**
Artist: Charles J.A. Wilson (1880-1965). Scottish-American (Newton and Boston, Massachusetts)
Signed / Dated: Signed and dated *C.J.A. Wilson. 1924.*
Medium: Watercolor on paper
Size: 13-3/4 x 20 inches (34.9 x 50.8 cm)
Provenance: Ex collection of Albert L. Rider, Hamilton, Massachusetts, 1966.

Charles J.A. Wilson was a minor marine artist from Scotland for whom boyhood access to Boston Harbor and a job in a major shipyard provided the basis for his paintings and etchings. He was born in Glasgow and as a child immigrated with his family to Minnesota, moved with them in his

teens to Newton, Massachusetts, later worked for a while for the Bethlehem Shipbuilding Co. in Quincy, and served in the Coast Guard in World War II (source: Vallejo Gallery, Newport Beach, California). It was at the shipyard that he must have learned the refined draftsmanship that is so abundantly reflected in his mature work, and he unmistakably embraced the distinctive methods, style, clarity, and palette of mainstream commercial art in his approach to ship-portraiture.

Albert Leonard Rider (1891-1972), an engineer by trade and manager of an engineering company, was a collector of whaling memorabilia, penny banks, books, and what-all. He was born in Baltimore, lived in Brookline and later in Norfolk and Hamilton, Massachusetts. His wife, Louise, also from Maryland, was president of the Boston chapter of the United Daughters of the Confederacy. Lit: *Marine art, library and document collection of the late Albert L. Rider of Hamilton, Mass.* (auction catalogue, Robert C. Eldred Co., East Dennis, Mass.), 1973.

Accession #: 2001.100.4559
KWM N°: O-251-1
Title: ***Cachalot Bossele (finished drawing).***
Artist: Antoine Charles Vauthier (1790 - after 1831). French (Paris)
Signed / Dated: Inscribed *Cachalot Bosselé* .
Medium: Wash on paper
Size: 4 x 10 inches (10.2 x 25.4 cm)

The original drawing for the engraving “Cetaces. Pl. 10 / Cachalot bossele, *Physeter polycyphus*, Quoy et Gaimard” (#2001.100.6233; Ingalls #496), a revised sperm whale illustration appearing in an abridged version of Buffon and Lacépède’s *Histoire Naturelle* (Lacépède, *Cétacées*, Vol. 2, Pl. 2, facing p. 41), where the species is labeled *Cachalot Macrocéphale*; also in the zoology volumes by J.R.C. Quoy and J.P. Gaimard in Louis de Freycinet’s multi-volume *Voyage autour du Monde ... 1817-1820* (Paris, 1824-44); and J.S.C. Dumont d’Urville’s *Voyage de découvertes de l’Astrolabe... 1826-1829* (Paris, 1830-35).

Accession #: 2001.100.4560
KWM N°: O-251-2
Title: ***Cachalot Bossele (preliminary sketch).***
Artist: Antoine Charles Vauthier (1790 - after 1831). French (Paris)
Signed / Dated: Inscribed *Cachalot Bosselé* .
Medium: Pencil on paper
Size: 4 x 10 inches (10.2 x 25.4 cm)

Vauthier was an accomplished and widely published natural history illustrator whose artworks encompass a wide variety of species, mostly zoological but also botanical. Regarding this pencil sketch, the finished wash drawing, and the resulting print, see #2001.100.4559 for particulars.

2001.100.4561 — DEACCESSIONED (*English Fishing Boats* by A. Smellie)

Accession #: 2001.100.4562
KWM N°: O-217
Title: [***Dutch Sperm Whaling Scene.***]
Artist: Anonymous. Dutch.
Signed / Dated: Circa 1675-1725.
Medium: Ink and wash on paper
Size: 3-3/8 x 3-1/8 inches (8.6 x 7.9 cm)

Two whaleboats are here approaching a sperm whale — a species well known at the time from strandings on the North Sea coast of Holland and Flanders but not a species ever known to have been hunted by Dutch or other European mariners in the 17th or early 18th centuries.

Accession #: 2001.100.4563
KWM N°: O-218
Title: [***Lateen Fishing Boat off Pernambuco, Brazil.***]
Artist: Anonymous. British, 19th Century.
Signed / Dated: Unsigned. 19th Century.
Medium: Stippled watercolors on paper
Size: 8 x 11 inches (20.3 x 27.9 cm)

The lateen-rigged watercraft identifies the boat as a local type, descended from ancient Arab and Phoenician prototypes and uncommon in North America. The scene could almost be on the Nile.

Accession #: 2001.100.4564
KWM N°: O-219
Title: ***A Whaling Bark.***
Artist: Gordon Grant (1875-1962). American (San Francisco and New York)
Signed / Dated: Signed and numbered *Gordon Grant N° 881*. Undated. Circa 1932.
Medium: Charcoal on paper
Size: 18 x 14 inches (45.7 x 35.6 cm)

Gordon Grant was a prolific marine painter and illustrator. This is a cartoon for his book *Greasy Luck: An Arctic Sketchbook* (New York: William Farquhar Payson, 1932; reprinted by Caravan Maritime and in a Dover paperback edition, 2004). The vessels should be regarded as a generic.

Accession #: 2001.100.4565
KWM N°: O-220
Title: ***A Perilous Ride. [Fast To A Whale. Cutting The Line.]***
Artist: John S. Ryder (1850 - after 1920). American (Provincetown and Boston, Massachusetts)
Signed / Dated: Signed verso *J.S. Ryder*. Circa 1885.
Medium: Monochrome oil on canvas
Size: 20 x 36 inches (50.8 x 91.4 cm)
Provenance: Ex collection of Albert L. Rider, Hamilton, Massachusetts, 1966.

Inscribed on the stretchers in the artist's hand, "Institute Fair / A Perilous Ride / J S Ryder / 33 Windsor St." The image was later engraved (with changes in the method of the kill) as an illustration labeled, "The Whale Fishery. Boat fastened to whale by harpoon and line; killing the whale with the bomb-lance. (Sect. v, vol. ii, pp. 45, 262, 267). From [a] painting by J.S. Ryder," in George Brown Goode, ed., *The Fisheries and Fishery Industries of the United States* (5 vols., Washington, D.C.: Government Printing Office, 1887), Section V, Plates, #200.

The artist is very obscure: his biography has not hitherto been published and is here reconstructed from a precious few shards of evidence. John S. Ryder was born on Cape Cod in 1850, the son of Thomas Ryder, a grocer, and Eliza Watters Ryder, daughter of Reuben O. Watters, a mariner. According to the U.S. Census, in 1860 John was living with his parents and brother Reuben, a seaman three years older, in the Wellfleet postal district of Provincetown. By 1870, grandfather Watters, age 63, was also living with them, and John was working as a clerk in a store (likely the family grocery). He must have been pursuing his art studies by then, there is no occupation listed for him at age 30 in 1880, and it was shortly after this that he produced the painting "A Perilous Ride" and the derivative image that appeared in Goode's *Fish and Fisheries* (1887). The record now falls silent for decades and few paintings have come to light, but the 1920 U.S. Census lists him at age 70, still single, living in Cleveland, Ohio, with his widowed nephew, theater manager George W. Ryder, along with George's two children and widowed mother; the listing is unusually specific in stating John's occupation as "artist - marines."

2001.100.4566 — DEACCESSIONED (*Sea Serpent with Whaleboat*, still life by Abbott Fuller Graves)

Accession #: 2001.100.4567
KWM N°: O-222
Title: ***South Sea Whaleship Samuel Enderby, Capt. William Lisle.***
Artist: Anonymous. British (London)
Signed / Dated: Inscribed with title. Circa 1834.
Medium: Watercolor and pastel on paper
Size: 20 x 25-3/4 inches (50.8 x 65.4 cm)

The *Samuel Enderby*, 422 tons, was named for one of London's principal South Sea whaling merchants, who managed the ship throughout her career of just over twenty years. She was built by Thomas White at West Cowes, Isle of Wight, in 1834, and was in London's sperm whaling fleet until she was retired twenty years later. William Lisle was the captain when this starboard broadside portrait was painted. But the Enderby name is mostly remembered today for the ship's appearance in Chapter 100 of *Moby Dick*: when the *Pequod* encounters the *Samuel Enderby* at sea, Ahab hails her and asks the captain if he had sighted the white whale; it turns out that he (the fictional captain) has a sperm whale panbone arm—kindred to Ahab's own jawbone pegleg—to replace the living arm lost to Moby Dick; and Ahab is hoisted aboard for a gam, at which he gets the full particulars.

The pastel shows the Enderby at sea under plain sail. There is also an aquatint by William John Huggins entitled "South Sea Whaleship Samuel Enderby Capt. Will^m Lisle," engraved by Charles Rosenberg (London, 1834): a port (larboard) broadside view of what is clearly the same vessel drawn by a different hand (#2001.100.7085). British South Sea whaling data from the public records are compiled in A.G.E. Jones, *Ships Employed in the South Seas Trade*, 2 vols. (Canberra: Roebuck Society, 1986 and 1992).

Accession #: 2001.100.4568
 KWM N°: O-223
 Title: ***Port Adelaide, South Australia.***
 Artist: Samuel Thomas Gill (1818-1880), Australian (Adelaide, Sydney, Melbourne)
 Signed / Dated: Signed and dated “*S.T.G. 1848.*”
 Medium: Watercolor on paper
 Size: 11 x 19-1/4 inches (28 x 49 cm)

Adelaide was never a whaling port in its own right, nor a calling-port for American, British, or other whalers, but rose to prominence during and after the Australian Gold Rush, which occurred only a couple of years after S.T. Gill painted this early townscape. One of the best-known early Australian artists, he was also a pioneer professional photographer, with a studio in Melbourne beginning in 1842. He later exhibited watercolors and drawings in Adelaide, made others in the gold fields during the Gold Rush of the 1850s, and had his studio in Melbourne, then in Sydney, then Melbourne again.

Accession #: 2001.100.4569 through 2001.100.4571
 KWM N°: O-224, O-225, and O-226
 Title: ***[Three Views of Ceylon.]***
 Artist: Nicholas Pocock (*fl.* circa 1857). British.
 Signed / Dated: Two signed, one signed and dated *N. Pocock / 1857.*
 Medium: Watercolor on paper
 Size: Each 6 x 9 inches (15.2 x 22.9 cm)

Ceylon. Point De Galle. 2001.100.4569 (O-224)

Ceylon. Point De Galle, Ceylon. Signed and dated. 2001.100.4570 (O-225)

Point De Galle And Pulo Rondo, Indian Ocean. Signed. 2001.100.4571 (O-226)

This Nicholas Pocock was a namesake of the famous marine artist Nicholas Pocock (1740-1821) but no relationship or descent has been established and nothing much is known about Nicholas the Younger. He must have based these three views on firsthand observation during a visit to Ceylon (now Sri Lanka), likely either as a sailor in the Royal Navy or in some capacity for the British East India Company, which had been chartered in 1600 and effectively ruled India and the region until 1858 (the company was finally dissolved in 1874).

Accession #: 2001.100.4572
 KWM N°: O-227
 Title: ***Ship in a Tempest.***
 Artist: Attributed to Catherina Peeters (1615-1676), Flemish (Antwerp and Hoboken)
 Signed / Dated: Circa 1669. Inscribed *A° J 69* or *A° d 69* (or *A° J 09* or *A° d 09*, etc.).
 Medium: Oil on a wooden panel
 Size: 14-1/2 x 21-1/2 inches (36.8 x 54.6 cm)

Few female artists in the great age of Baroque painting received any recognition, even those who painted flowers and still lifes; but marine painting especially was a masculine genre. Catherina Peeters was the sister of the fashionable, highly accomplished Flemish marine artist Bonaventura Peeters (1614-1652), whose studios in Antwerp and Hoboken were populated by his brothers and nephews — and Catherina. But her work is almost impossible to identify because it would have been marketed as being by (or “from the studio of”) Bonaventura, rather than being attributed to a woman, who in popular opinion would have been considered by definition incompetent to paint pictures of ships. Catherina certainly painted many of the pictures attributed to Bonaventura, with the result that some of the defining characteristics of “his” work are actually hers too. That is, their defining characteristics are co-mingled. For more than three centuries this unsigned painting was blithely attributed to Bonaventura. However, it was recently discovered that details of the rigging (on the mizzen mast) clearly shown in the picture were first introduced several years after Bonaventura’s death. So Bonaventura could not have painted it himself; and as his sister survived him by 24 years, and as her work is evidently indistinguishable from his, an attribution to Catherina is almost inescapable.

Accession #: 2001.100.4573
 KWM N°: O-228
 Title: ***Marsvine Jagt. [Dolphin Hunt.]***
 Artist: Christian Ferdinand Andreas Mølsted (1862-1930). Danish.
 Signed / Dated: Signed *Chr. Mølsted*; inscribed *Marsvine jagt*. Circa 1885-92.
 Medium: Wash drawing on paper
 Size: 9-1/2 x 13-1/2 inches (24.1 x 34.3 cm)

This is the original drawing for a much smaller lithograph, “Slutningsoptrin af en Marsvinsfangst i Gamborg Fjord” [Conclusion of a Porpoise Hunt in Gamborg Bay], size 4-1/4 x 6 1/4 inches (10.8 x 15.9 cm) (#2001.100.6240). The Danish porpoise hunt at Gamborg Fjord dates from circa 1593 and characteristically involved some 30 men in ten boats who drove the animals into shoal water in the bay, where they were bludgeoned and individually hauled onto the beach for butchering and processing. This resulted in an annual catch of about 4,000 animals and persisted until 1892, by which time the porpoises had become scarcer and their value supplanted by petroleum derivatives; the official guild was abolished in 1896. The hunt was reestablished temporarily on a smaller scale during World War II but was afterwards discontinued. Notably, the classic European blackfish (pilot whale) hunt in Westmannshaven Fjord in the Faroes—where it is called the *grindadráp*, shortened to *grind*—was traditionally prosecuted using similar methods, in the 20th century using fast, highly maneuverable power boats (see #2001.100.4823 and 2001.100.4480).

Accession #: 2001.100.4574
 KWM N°: O-229
 Title: ***Shipmaster with a Cross-Staff.***
 Artist: Anonymous, British
 Signed / Dated: Circa 1720-34.
 Medium: Oil on canvas
 Size: 34-1/2 x 28-1/2 inches (87.6 x 72.4 cm)

This expertly rendered three-quarter-length portrait of an elegantly attired sea captain features a rare and perhaps unique contemporaneous image of a cross-staff, an instrument for measuring the angle of the sun and other celestial bodies above the horizon at sea. Used in navigation as part of the calculation to determine longitude, it was superseded in the mid 18th century by the *back staff* and (later) by the *Hadley quadrant* or *octant*, and those in turn by the *sextant*. With all the telescopes, ship models, ship portraits, harbor scenes, and other nautical accouterments that have adorned nautical portraiture for three or four centuries, it is perhaps surprising that so basic and indispensable a tool of the 17th- and 18th-century mariner should appear so rarely. Modern illustrations of navigation instruments and their use are legion, but this one, painted contemporaneously with its actual use, appears to be unique.

Illustrated as the frontispiece in W.F.J. Mörzner Bruyns, *The Cross-staff: History and Development of a Navigational Instrument* (Zutphen, The Netherlands; Walburg Press, 1994).

Accession #: 2001.100.4575
 KWM N°: O-230
 Title: ***Shipmaster with an Octant (Hadley Quadrant)***.
 [previously entitled *Portrait of Thomas Godfrey of Philadelphia*].
 Artist: Attributed to or circle of Gustavus Hesselius (1682-1755) of Philadelphia
 Signed / Dated: Circa 1735-45
 Medium: Oil on canvas
 Size: 22-3/4 x 18-3/4 inches (57.8 x 47.6 cm)
 Provenance: Alfred W. Paine, Bethel, Connecticut

The *octant* or *quadrant* is a navigating instrument used at sea to measure the angle of the sun or other celestial body above the horizon. It is called an *octant* because it is calibrated along a 45° arc equal to one eighth of a circle; or a *quadrant* because 45° is one quarter of the sky overhead, from horizon to horizon. It was invented by two men independently circa 1730: John Hadley (1682-1744), an English mathematician, after whom the instrument came to be called a *Hadley quadrant*; and Thomas Godfrey (1704-1749), a glazier, mathematician, and reputedly a sometime tenant of Benjamin Franklin in Colonial Philadelphia. The contemporaneous portrait has been optimistically (and probably erroneously) attributed to Gustavus Hesselius, a Swedish-born artist in Philadelphia; and the subject has been said to be Thomas Godfrey himself, dressed as a sea captain and holding his invention.

Accession #: 2001.100.4576 (O-231)
Captain Ahab... Still on Course.
 Paul Michael Szep (Canadian-American, 1941- ; Boston). 1958.
 Ink on paper, signed *Szep*. Original of a political cartoon lampooning President Lyndon Baines Johnson as Ahab, published in *The Boston Globe*.

Accession #: 2001.100.4577
 KWM N°: O-232
 Title: ***Malpelo [off the Pacific Coast of Colombia]***.

Artist: Anonymous.
Signed / Dated: Inscribed with latitude and longitude. Undated.
Medium: Watercolor on paper
Size: 4-3/8 x 11 inches (11.1 x 27.9 cm)

Inscribed “Malpelo. Lat. 4°0′ N. Long. 81°17′ W. Found 77 miles farther West, 5 [miles father] North than Admiralty *Chart* [sic].” Consistently with the sailor’s observation here, the island is officially located at 3°59′ North, 81°17′ West. A barren, uninhabited lump of guano-encrusted lava, rising some 980 feet (300 m) in the Pacific about 314 miles (500 km) west of Colombia on the South America mainland, it was a navigation milestone of sorts but offered neither safe harbor nor fresh provisions and water for passing whaleships.

Accession #: 2001.100.4578
KWM N°: O-233
Title: ***’N Gooja, or the Town of Zanzibar. Castle bearing SSE, distance one mile.***
Artist: Anonymous
Signed / Dated: Mid 19th Century. Inscribed with the title.
Medium: Watercolor on paper
Size: 8-1/4 x 13 inches (21 x 33 cm)

Whaling vessels on the Indian Ocean grounds occasionally called at Zanzibar, one of the most exotically cosmopolitan towns in Sub-Sahara Africa and one of the best equipped to re-provision foreign ships. Unfortunately, the watercolorist who produced this excellent view is unknown.

Accession #: 2001.100.4579
KWM N°: O-234
Title: ***Ship Rose of Nantucket.***
Artist: George Marshall (1815-1860). American (Nantucket)
Signed / Dated: Signed. Circa 1837-41.
Medium: Watercolor on paper
Size: 14 x 19 inches (35.6 x 48.3 cm)

The ship *Rose*, 350 register tons, built at Mattapoisett, Massachusetts in 1823, made nine Pacific Ocean whaling voyages out of Nantucket (1823-50), after which, during the Gold Rush frenzy, the vessel was sold into the California trade. The whaleman-artist George Marshall was born on Nantucket in 1815, the son of Obed Marshall, Jr., and Eunice Macy, and his voyage in the New Bedford bark *Emily Morgan* (1833-37) was likely his first (as most young Nantucket men went whaling at some point, but seldom before finishing high school). He married Mary Ann Hamblin in 1845, which indicates that he was likely in the *Rose* sometime during 1837-45—that would be the voyage of 1837-41 (as on her next voyage the *Rose* did not return to Nantucket until 1846).

Whaleman George Marshall is also credited with a scrimshaw sperm whale tooth elaborately polychrome engraved with a picture of Bonaparte on horseback leading his army across a bridge, inscribed “NAPOLEON’S BRAVERY AT ARCOLE”; an American warship, a French figure of Liberty, and American patriotic devices; signed “GEORGE MARSHALL” (collection of the Shelburne Museum, Vermont).

Ref: Frank, *Dictionary of Scrimshaw Artists*.

Accession #: 2001.100.4580
KWM N°: O-235
Title: [*Harpooning a Whale.*]
Artist: Monogrammist A.D.M.
Signed / Dated: Signed *ADM*. Undated. 19th/20th Century.
Medium: Watercolor on paper
Size: 4 x 2-1/2 inches (10.2 x 6.4 cm)

The only compelling clue to the nationality of this scene is that the men are wearing Scots *Tam o'Shanter* caps. But while the draftsmanship and vaguely academic execution are adequate, the scene is amateurish and ill-informed: the boat is all wrong (too short, with a square transom), there are not the right number of crew (should be six, not five), the oars are all confusion (understandable, perhaps, with an angry whale threatening to crush the boat); and though the boat is tilted so the viewer can see inside, there is no evidence of whale-lines and gear (even presuming that the spare harpoons and lances have all been expended or lost). So what we have is a wholly misguided attempt to dramatize the raw frenzy of the moment without sufficient attention to the practical realities that centuries of evolution of boats and gear provided so that men in such dire situations had a chance of surviving.

Accession #: 2001.100.4581
KWM N°: O-236
Title: *Harpooner—Dead Whale or a Stove Boat.*
Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
Signed / Dated: Signed and dated 1940.
Medium: Watercolor on paper
Size: 19-1/2 x 28 inches (49.5 x 71.1 cm)

Accession #: 2001.100.4582
KWM N°: O-237
Title: [*Arctic Whaling Scene.*]
Artist: Monogrammist A.K. (*fl.* circa 2nd Quarter 18th Century). Dutch or Flemish
Signed / Dated: Signed in monogram *AK*. Circa 1725-50.
Medium: Oil on panel
Size: 8-1/2 x 10-3/8 inches (21.6 x 26.4 cm)

For remarks on Dutch open sea whaling in the Arctic, see #2001.100.4370.

Accession #: 2001.100.4583 (O-238)
Whaling Bark Sea Ranger. Capt. Wm. Lewis. 1866.
Robert R. Newell (American, 1906-1983; New York City). 1965.
Watercolor on paper, 16-1/2 x 23 inches (14.9 x 58.4 cm). Signed and dated.

Accession #: 2001.100.4584
KWM N°: O-239
Title: ***Whaling Off Disko Island, Davis Strait.***
Artist: WDH
Date: Signed and dated *WDH. 1892.*
Medium: Oil on canvas
Size: 12-3/8 x 19-3/4 inches (31.4 x 50.2 cm)

This latter-day rendering is attributed to the same hand, at around the same time, as a British painting of Arctic whaling that is signed *WDH* and also specifically located in the Davis Strait (#2001.100.4489). That broad passage between Greenland and Canada was pioneered by Dutch whalers in 1719 and had been increasingly exploited by England and Scotland during the next century and a half. But by the 1890s England had long abandoned the whale hunt, and even Scotland had mostly left Arctic whaling and seal-hunting to the Crown Colony of Newfoundland, which had the decided advantage of proximity to the Davis Strait, Greenland, and Hudson Bay grounds. However, the technology shown here and in the companion painting is older, showing classic hand-whaling methods without the auxiliary steam-powered ships and mechanized gear that was already common at the time. Thus, the two paintings can be taken as retrospective.

Accession #: 2001.100.4585
KWM N°: O-240
Title: ***Unexpected Visitors.***
Artist: H. Gregory (*fl.* 19th Century)
Signed / Dated: Signed in monogram HG and inscribed wit title. Inscribed on verso *Drawing by H. Gregory.*
Medium: Ink and watercolor on paper
Size: 12-1/8 x 17-1/2 inches (30.8 x 44.5 cm)

A clever and not entirely jingoistic or disparaging cartoon, depicting an encounter between a boat's crew of British sailors and a Native tribesman on a beach, location and ethnicity undetermined. From two pictures by H. Gregory held by the Hampshire County Council Museum in England, the artist appears to have been a painter of animals and landscapes; however, the BBC website posting the pictures does not identify the medium (they appear to be watercolors) and provides no information about the artist, not even gender or nationality. That the two pictures in Hampshire are the only ones that have surfaced suggests that the artist may have been English; old Kendall Whaling Museum files speculate that he or she may have been Australian, and (for reasons unknown) propose Melbourne as the artist's home turf, but the Native on the beach does not appear to be an Aborigine; and more recent speculation (including the New Bedford Whaling Museum catalogue) places the scene in Sub-Saharan Africa. However, whatever may have been the specifics that the artist had in mind, the generic point is clear: that such a mutually puzzling encounter between divergent cultures is part of the very essence of the world-traveling sailors' and native inhabitants' experiences.

Accession #: 2001.100.4586
KWM N°: O-241
Title: ***Johanna, Anjouan Island.***

Artist: Anonymous, probably British
Signed / Dated: Unsigned. Mid 19th Century.
Medium: Watercolor on paper
Size: 7 x 17-1/4 inches (17.8 x 43.8 cm)

The wide Mozambique Channel, at the southeast corner of Africa between Madagascar and the mainland, was a fruitful whaling ground; so too the vast expanse of the Indian Ocean, stretching eastward for thousands of miles to Australia. Johanna is an alternate name for Anjouan Island or Ndzuwani, in the Comoros Archipelago north of the Mozambique Channel. It was an occasional calling port for traders and garrison transports, and for whalers hunting either in the Channel itself or in the western part of the Indian Ocean.

Accession #: 2001.100.4587
KWM N°: O-242
Title: ***Captn. Hall with Kroomen, Catching Turtle, Island of Ascension.***
Artist: Anonymous, British. After Captain Basil Hall.
Signed / Dated: Unsigned. Circa 1816-27. Inscribed with title (block-letter caption).
Medium: Oil on composition board
Size: 7-1/2 x 14 inches (19.1 x 35.6 cm)

By or after an artist on the South Atlantic portion of the expedition of British explorer Basil Hall (1788-1844), who called at Ascension in 1816. Ascension is an isolated volcanic island in South Atlantic equatorial waters, even more remote and farther distant from land than St. Helena (and, confusingly, *also* called St. Helena). Charles Darwin visited there with Robert FitzRoy in the *Beagle* in 1836, the English botanist Joseph Hooker followed in 1846, and both described it as arid, desolate, and treeless, which corroborates this superb oil sketch from the earlier Basil Hall landfall. On the recommendations of Darwin and Hooker, the British government established a kind of tropical garden there in 1850, and the arid terrain was converted to a lush and productive tree farm.

Lit: Basil Hall, *Voyages to Loo Choo and Other Places in the Eastern Seas in the Year 1816 and Extracts from a Journal written on the Coasts of Chili, Peru and Mexico in the Years 1820 1821 1822* (Edinburgh, 1826); and *Hall's Voyages: Voyage to the Eastern Seas in the Year 1816; Including an Account of Captain Maxwell's Attack on the Batteries at Canton; and Notes of an Interview with Buonaparte at St. Helena, in August 1817* (London, 1827).

Accession #: 2001.100.4588
KWM N°: O-243
Title: ***Mouillage de Mayotte, Madagascar. [Mayotte Anchorage, Madagascar.]***
Artist: Anonymous. French.
Signed / Dated: Inscribed with the title (in French); dated *Ce 27 Mars 63.* 1863
Medium: Pencil on paper
Size: 6 x 9-1/4 inches (15.2 x 23.5 cm)

Mayotte refers to a group of islands in the Comoro archipelago, located between Madagascar and Mozambique at the top of the Madagascar Channel, northwest of Madagascar itself. The islands were French in the 19th century and remained so even after the Comoros achieved independence.

Accession #: 2001.100.4589
 KWM N°: O-244
 Title: ***Lancing the Whale.***
 Artist: Anonymous. Dutch.
 Signed / Dated: 3rd Quarter of the 18th Century.
 Medium: Triptych of monochrome manganese (purple) tiles.
 Size: 4-3/8 x 14-1/2 inches (11.1 x 36.8 cm)

Adapted from details of print N° 6 in the *Groenlandsche Visscherij* (or *Kleine Visscherij*) series of 16 etchings engraved by Adolf van der Laan (1684-1742) after Sieuwart van der Meulen (d. 1730), originally published at Amsterdam by Petrus Schenk circa 1720. Crude English titles are associated with some versions of the print: “The Harponiers poking a Whale with their Lances, after he is enfeebled through great loss of Blood, at the Wound made by the Harpone Iron” (London edition); “The Whale is troubled and turns her self whilst people ate sticking her” (in some Amsterdam editions). See #2001.100.4601.

Accession #: 2001.100.4590
 KWM N°: O-245
 Title: ***[A Whaleship of Amsterdam on the Arctic Grounds.]***
 Artist: Anonymous. Dutch or Friesian
 Signed / Dated: 3rd-4th Quarter of the 18th Century.
 Medium: Ensemble of 16 blueware tiles
 Size: 20 x 20-1/4 inches (50.8 x 51.4 cm)

Elements of the central whaling vignette are loosely derived from the famous “Groenlandsche Visscherij” or “Kleine Visscherij” series of sixteen etchings engraved by Adolf van der Laan (1684-1742) after Sieuwart van der Meulen (d. 1730), published in Amsterdam circa 1720. The ship-portrait is generic and appears in various permutations on ceramic plates (e.g., Fourest #177, reported as Friesian and dated 1780) and tile panoramas, the principal differences among versions being the stern carvings, secondary vessels, and background details. The vessel here is distinguished by the triple-X arms (“weapon”) of Amsterdam. The initials *J.S.* inscribed on the prow of the whaleboat have been taken as a signature of Jan Schenk (1698-1752) of Amsterdam (Brewington #21), who was presumed to have been associated with Peterus Schenck in publishing the Meulen-Laan prints circa 1720, but the workmanship is probably later than his hand and, in any case, according to the Netherlands art documentation center at The Hague, the initials more likely refer to the master or owner of the principal vessel.

Henry Pierre Fourest, *Delftware: Faience Production at Delft* (Rizzoli, 1980); Frank, *Delftware: Dutch and Flemish Faience the Kendall Whaling Museum, with a catalogue of related works by Sieuwart van der Meulen and Adolf van der Laan* (Kendall Monograph N° 8, 1993).

2001.100.4591 Delft blueware tile. Spouting monster balancing a barrel (O-246-1)

2001.100.4592 Delft blueware tile. Monster fish (O-246-2)

- 2001.100.4593 Delft blueware tile. Fluytschip (O-246-3)
- 2001.100.4594 Delft blueware tile. Smiling whale (O-247-1)
- 2001.100.4595 Delft blueware tile. Pipe-smoking cherub riding a spouting whale (O-247-2)
- 2001.100.4596 Delft blueware tile. Monster whale (O-248-1)
- 2001.100.4597 Delft blueware tile. Monster whale (O-248-2)
- 2001.100.4598 Delft blueware tile. Monster whale (O-248-3)
- 2001.100.4599 Delft blueware tile. Mermaid holding a bow and arrow (O-248-4)
- 2001.100.4600 Delft blueware tile. Monster whale (O-249)

Accession #: 2001.100.4601
 KWM N°: O-250
 Title: ***Groenlandsche Visschery. [Greenland Whale Fishery.]***
 Artist: Anonymous. Dutch (Delft)
 Signed / Dated: 3rd Quarter of the 18th Century.
 Medium: Ensemble of 80 manganese (purple) tiles.
 Size: 36-1/2 x 47-1/4 inches (93 x 120 cm)

Faithful, actual size adaptation of the seminal double folio etching “Groenlandsche Visschery” engraved by Adolf van der Laan (1684-1742) after Sieuwart van der Meulen (d. 1730), published in Amsterdam by Petrus Schenk circa 1720. The etching was printed on two large folio sheets with an ornate title panel, designed to be assembled with the other two sheets as a panorama (#2001.100.7090; Ingalls #31-32; Brewington #97-98). The engraving is formally titled in Latin, “Qui Siccis Oculis Monstra Natantia Qui Vidit Mare Turgidum” [He who sees with his own eyes the monster swimming, sees a wave-tossed sea]. The Meulen-Laan collaboration also produced a landmark series of sixteen prints of the whale fishery (“De Kleine Fischerij,” “the Small / Little Fishery”) and a companion set of sixteen views of the herring fishery (“De Groot Fischerij,” “The Great Fishery”), published by Petrus Schenck around the same time. A set of twelve blueware dinner plates (#2001.100.2437+) is directly modeled after a selection from the sixteen prints; there was also a companion set of twelve plates of the herring fishery.

A similar but not identical tile facsimile of the same scene, done on the same scale probably by the same hand at the same faience workshop, is in the collection of the Moriaen Museum at Gouda (The Netherlands) (C.H. de Jonge, #101c). See the original pencil drawing by Meulen, #2001.100.4834; and other tile ensembles that resulted from the same series of prints (2001.100.4589, 2001.100.4602, 2001.100.4674, 2001.100.4808). The prints were published in several editions (2001.100.7987, 2001.100.7991, 2001.100.8063, 2001.100.8190; Brewington #87; Ingalls #30; etc. See also 2001.100.6860; 2001.100.7126; 2001.100.7973; 2001.100.8049; Brewington #73 and #134; Ingalls #10). The paper of the earliest edition bears the watermark of the house of Adriaan Rogge, active at Zaandam circa 1704-1803. Ref: Frank, *Delftware: Dutch and Flemish Faience the Kendall Whaling Museum, with a catalogue of related works by Sieuwart van der Meulen and Adolf van der Laan* (Kendall Monograph N° 8, 1993).

The tile ensemble is illustrated in color in Stuart M. Frank, “The High and Mighty Business of Whaling,” in Peter Neill, ed., *Maritime America* (New York, 1988), #36, p. 57.

Accession #: 2001.100.4602
 KWM N°: O-251
 Title: [*Approaching the Whale and The Walrus Hunt.*]
 Artist: Anonymous. Dutch.
 Signed / Dated: 3rd-4th Quarter of the 18th Century.
 Medium: Ensemble of eight monochrome manganese (purple) tiles.
 Size: 14-3/4 x 25-1/4 inches (35.7 x 64.1 cm)

Based on etchings by Adolf van der Laan (1684-1742) after Sieuwart van der Meulen (d. 1730): adapted and compressed from print N°s 2, 9, and (perhaps inadvertently) details of N° 1 in the “Groenlandsche Visscherij” (or “Kleine Visschery”) series of sixteen etchings by Meulen and Laan originally published at Amsterdam circa 1720, however in this case the ensemble seems to be copied from a later edition published at London by Carington Bowles, circa 1764-93. See #2001.100.4601.

2001.100.4603 Delft blueware tile. Spouting monster whale (O-252)

Accession #: 2001.100.4604
 KWM N°: O-253
 Title: [*Whaleship D’Vergulde Walvis Passing Buiksloot, Outward Bound.*]
 Artist: Johanes de Blaauw (1712-1776). Dutch (Amsterdam).
 Signed / Dated: Signed *I J Blaauw*. Circa 1759.
 Medium: Oil on canvas
 Size: 21-1/2 x 2 inches (54.6 x 68.6 cm)

The principal vessel is a classic Dutch 18th-century Greenland whaler — a *bootschip*, with broad beam, wide deck, and carved-and-painted pictorial wooden stern board depicting the ship’s name — in this case, *d’vergulde walvis* (“the golden whale”). This sturdy species replaced the earlier *fluijschip* type, which had a narrow deck and bulbous tumblehome hull, used by the Dutch in the 17th century for Arctic whaling as well as East India Company voyages to the Orient. The key to the picture is the position of the ship in relation to the Buiksloot tollhouse, visible in the background: Buiksloot is a kind of way station on the River IJ, which provided access to the busy port of Amsterdam and here indicates that the ship is outward bound from Amsterdam for a seasonal whaling voyage to the Arctic. The Dutch fleet would depart in the spring and, after four or five months in the Davis Strait or in the waters between Greenland and Spitsbergen, would return to Holland in fall with cargoes of blubber and “bone” for processing into marketable oil and baleen. Little is known about the artist other than that he was primarily a ship portraitist and marine artist with a studio in Amsterdam. Several of his similar works are in major museum collections in the Netherlands.

2001.100.4605 — NO LISTING (Plans of schooner *John R. Manta* by Walter E. Channing)

2001.100.4606 — NO LISTING (Plans of schooner *John R. Manta* by Walter E. Channing)

Accession #: 2001.100.4607
KWM N°: O-256
Title: ***Schooner Amelia***.
Artist: Charles Sidney Raleigh (1830-1925). British-American (New Bedford)
Signed / Dated: Signed, undated. Circa 1876.
Medium: Oil on canvas.
Size: 25-3/4 x 39-3/4 inches (65.4 x 101 cm)
Provenance: Mrs. Mark Duff (Mrs. Edmund Hershlag), Duff House, New Bedford, 1969.

Raleigh's image was engraved as an illustration labeled "The Whale Fishery: Whaling Schooner Amelia, of New Bedford, Mass. (Sect. v., vol. li, p. 232). Drawing by C.S. Raleigh," in George Brown Goode, ed., *The Fisheries and Fishery Industries of the United States* (1887), and was re-engraved in Japan as a woodblock to illustrate Western whaling methods in the anonymous book *Hogeishi [About Whales]* (Tokyo: Kozanbo, 1896). A very similar oil portrait of *Amelia* by C.S. Raleigh, dated 1877, was acquired by the museum in 1993 from the collection of Loring Braley, the captain and one of the original owners of the vessel in 1876 (#1993.1). The *Amelia*, 95 tons, was brand new in 1876 when Raleigh did the first of his two portraits. Built at Newburyport, Massachusetts, in 1852, she was converted for whaling in 1876 and embarked on four whaling voyages out of New Bedford (1876-82), all four commanded by Loring Braley, but was lost in the Abrolhas Islands on the New Holland whaling grounds off Western Australia in 1882.

Comparing the details of this ship-portrait with Raleigh's other oil portrait of the same vessel, painted a year later (#1993.1), clearly reveals that this one, and not the other, was the original for the monochrome illustration in George Brown Goode's *Fisheries and Fishery Industries* (5 vols., Washington, D.C.: GPO, 1887), Section V, Plate 186. The two paintings are virtually the same size (26-3/4 x 36-1/4 vs. 26 x 36 inches) (66 x 91.4 vs 68 x 92.1 cm) and in both the vessel is shown broadside in the same pose, but the topsails, flags, and other details differ sufficiently to distinguish the two.

Note: Oil merchant and financier Mark Duff and his wife Beatrice were the last private owners of the Rotch-Jones-Duff House in New Bedford, now a museum open to the public. Mrs Duff contributed to its preservation when she sold the house to WHALE (the Waterfront Historic Area League).

Accession #: 2001.100.4608
KWM N°: O-257
Title: ***Whalers in Recherche Bay***.
Artist: William Lionel Wyllie, R.A. (1851-1931). British (London and Rochester)
Signed / Dated: Signed "*W.L. Wyllie*" and inscribed with the title.
Medium: Watercolor on paper
Size: 10-1/4 x 17-1/2 inches (26 x 44.5 cm)

Recherche Bay is on the extreme southern seacoast of Tasmania, but in this picture the highly sophisticated Royal Academician appears to be more interested in whales, ships, and tugboats than in the locale. The surface texture is uncommonly rich for watercolor, with a kind of masterfully opaque impasto that one might expect would require oil paint; and the whaling technology is a rorqual hunt combining old fashioned, square-rigged sailing ships and conventional rowing boats, with steam-powered tugs acting as chaser-boats and tow-boats. This picture also shows traces of the artist's often acknowledged debt to the palette and pre-impressionist sensibilities of J.M.W. Turner, who died in 1851, the same year that Wyllie was born — which, coincidentally, was also the year in which *Moby Dick* was published.

2001.100.4609 Delft manganese tile. Jonah Cast Overboard (O-258)

Accession #: 2001.100.4610
KWM N°: O-259
Title: [**Whaling.**]
Artist: Anonymous. Japanese.
Signed / Dated: Circa 1850-68.
Medium: Japanese *emaki* scroll with watercolors on mulberry paper
Size: 10 inches x 19 feet (254 x 580 cm)

A conventional scroll featuring whaleboats, harpooning, and various species of whales. It may originally have been part of a more complete series of two or three scrolls.

Accession #: 2001.100.4611
KWM N°: O-260
Title: [**Sperm Whaling Scene.**]
Artist: Anonymous American whaler.
Signed / Dated: Circa 1840-60.
Medium: Watercolor on paper
Size: 3-1/2 x 13-1/2 inches (8.9 x 34.3 cm)

Two whaleships underway with four boats lowered in pursuit of an uncommonly populous pod of sperm whales, likely from an unidentified whaler's journal. The draftsmanship is above average for amateur work and the whaling content is highly professional and authoritative. One of the boats is in jeopardy of being overturned by an angry whale, one of the whales is already dispatched and the carcass marked with a *waif* (signal flag-on-a-stick) for later retrieval, and two other whales are spouting blood ("chimneys afire"), in all indicating a successful hunt, provided the fellows in the toppled boat survive unhurt.

Illustrated in Kenneth R. Martin, ed., *"Naked and a Prisoner": Captain Edward C. Barnard's Narrative of Shipwreck in Palau, 1832-1833* (Sharon, Mass., 1983).

Accession #: 2001.100.4612
KWM N°: O-261
Title: **Bark Statira of New Bedford.**
Artist: Richard G. Luce (1804-1885) American whaler (Tisbury, Massachusetts)
Signed / Dated: Signed: *By[e] for the present / from Father / Luce.*
Also stamped *R.G.L.* Circa 1857-60.
Medium: Watercolor on paper
Size: 5 x 7-7/8 inches (12.5 x 20 cm); sheet size: 9-7/8 x 7-7/8 inches (25 x 20 cm)

Scene of boats lowered in pursuit of sperm whales, occupying the upper half of a page of a letter from Richard G. Luce of Tisbury, Martha's Vineyard, written at sea as master of the bark *Statira* during 1857-60. He was a career whaler who became a captain at the young age of 25 and commanded an impressive total of 14 voyages from New Bedford over a period of 30-plus years (1829-60). The one in the *Statira* was his last (it was also the last whaling voyage of the *Statira*). He married Virginia Manchester (1807-1892) in 1826. Abby Bradford Luce (1828-1904) was their oldest child and only daughter, and there were three sons: Richard (1831-1863), Charles (1835-1867), and George (1845-1868). The main part of the letter reads:

This is the answer to little Ben[n]ie's letter[.] tell that Dear little fellow that I understand the [w]hole of his letter [and] was so pleased to have it that I hardly know what to do with myself but should know if I had by Benie here[.] but I will come soon little Brother and bring that Great Bag with Caramel in one [hand] & Peanuts in the other. / Won't we have a Good time Benie. Good By fort he present / from Father / Luce.

While the letter was originally erroneously catalogued as being from Captain Luce "to his grandson" (at best it would be a letter *referring to* his grandson), none of his four children is known to have had any children of their own old enough during 1857-60 to have written the letter to which the captain is replying. And while the signature "Father Luce" suggests a letter to a son or daughter, the direct address to "little Brother" implies that "Benie" may actually have been a nephew, the son of Captain Luce's younger brother or sister. (It is worth noting in this connection that in 1847 Luce's daughter Abby married Benjamin Coffin Cromwell, suggesting the possibility of a son named Benjamin, Jr., who could have been known as "Bennie." In fact, Abby and Benjamin Cromwell did have three children of their own, but two died in infancy, the third was not born until after the *Statira* voyage, and none is known to have been named Benjamin or Bennie.)

The ship *Statira*, 346 tons, built at Rochester, Massachusetts in 1826, was originally a Nantucket whaler on four voyages (1826-43), after which she was transferred to New Bedford, made two outings rigged as a ship (1843-48), was converted to a bark in 1848, and went on three more voyages (1848-60). The one under Captain Luce was her last. Withdrawn from whaling in 1861 and sold into the merchant service, she was lost soon after on the coast of Ireland in January 1862.

"Luce, Richard G. (*fl.* circa 1820-60). Whaling master from Tisbury, Marthas Vineyard, who may have made the inlaid wooden workbox in [the Dukes County Historical Society, Martha's Vineyard] that he brought home for his daughter (reported by Brock Jobe)... Luce was born in 1804, probably on Marthas Vineyard, and made whaling his career from an early age. He married Virginia Manchester of Tisbury in 1826, probably upon his promotion to second mate: the initials "ABL" [on the scrimshaw] refer to Abigail Bradford Luce, known as Abbie – born in 1828, the first of four children, the only daughter, and surely the recipient of the scrimshaw. Luce was given his first command in 1829 at the younger-than-usual age of 25, after which he made a succession of twelve whaling voyages in New Bedford vessels during a longer-than-usual stretch of 31 years as a captain (1829-60), with only a few interruptions: in the ships *Midas* (2 voyages, 1829-31), *Condor* (3 voyages, 1831-34), *Frances Henrietta* (1 voyage, 1833-35), and *Virginia* (3 voyages, 1838-43), and barks *Valparaiso* (1845-48), *Atlantic* (1851-54), and *Statira* (1857-60). He also had a long retirement on the Vineyard (he lived until 1885) but not an entirely happy one. According to memorial inscriptions in the Oak Grove Cemetery in Tisbury, all three of his sons became sailors — Richard G. Luce, Jr. (1831-1863), Charles W.M. Luce (1835-1868), and George B.M. Luce (1845-1868) — and, sadly, all three died at sea during their parents' lifetimes. Abigail's fate was brighter. She married steamboat captain Benjamin Coffin Cromwell in 1847, raised a large family of her own, and lived until 1904." (Frank, *Scrimshaw and Provenance*)

Accession #: 2001.100.4613
KWM N°: O-262
Title: ***Whaleship Navigator of Nantucket.***
Artist: George S. Clark (1825-). American whaleman (Nantucket)
Signed / Dated: Signed *George S. Clark.* Circa 1845.
Medium: Watercolor on paper
Size: 7-5/8 x 12 inches (19.4 x 30.5 cm)

Genealogical records at the Nantucket Historical Association indicate that a George S. Clark (1805-1879) married Harriett Snow (1814-1848) and afterwards Betsey Eldridge (1808-1881), and that there was no issue from either marriage — and this is undoubtedly the “George S. Clark (circa 1807-)” who is referenced in the old museum accession records. However, at 40 years of age in 1845, this fellow would have been too old to be a common seaman on a Nantucket whaleship. Rather, the artist was almost certainly the George S. Clark of Nantucket, born in 1825, the son of Shubael Clark and Margaret Rawson. He was a suitable 20 years of age in 1845, when he went to sea in the *Navigator*, and age 24 when he married Adaline Thompson (1826-1904) in 1849 (*Vital Records of Nantucket*). The *Navigator*, 333 tons, built at Medford, Massachusetts in 1841, made three whaling voyages out of Nantucket (1841-54), two from Edgartown, Martha’s Vineyard (1854-62), and was afterwards sold to Boston (1862), thence to foreign owners (1864).

The signature is definitely *George S. Clark.* However, Kenneth R. Martin, in *Whalemen’s Paintings and Drawings* (1983), gives the artist’s name variously as George S. Clark (p. 60), George H. Clark (p. 98), George A. Clark (p. 108), and George S. Clark again in the Index, which lists all three illustrations: an elevation drawing or recognition drawing of Pitcairn Island (dated December 11, 1846; Martin, p. 60); a broadside portrait of the ship *Brooklyn* of New York (June 2, 1846; Martin, p. 98); and this stand-alone portrait of the ship *Navigator*, circa 1845 (Martin, p. 108) — all in the journal of Elijah P. Chase, ship *Navigator* of Nantucket, 1845-49, under Captain George Palmer. Not to be confused with captains named George Clark and George H. Clark, who commanded 12 whaling voyages out of Nantucket and New Bedford 1775-1862 (Lund 2010, 2:72)

Accession #: 2001.100.4614
KWM N°: O-263
Title: ***Ship Whaling in the Arctic.*** [AKA *Ship Uncas Whaling in the Arctic.*]
Artist: Anonymous, probably American, after Louis Lebreton.
Signed / Dated: Unsigned. 19th-20th Century.
Medium: Oil on copper
Size: 14-1/4 x 18 inches (36.2 x 45.7 cm).

A proficient imitation of the style and palette of the French marine artist Louis Lebreton (1818-1866), based on his “Pêche a la Baleine dan les Parages du Cap de Bonne Espérance” [Whaling near the Cape of Good Hope], but with the elements rearranged to transform the scene from the readily identifiable locale of Table Bay in the Southern Hemisphere to the generic Arctic, with icebergs aplenty. Lebreton’s prints, especially those produced by the eminent Paris lithography firm of Lemer cier, were widely distributed in Europe and America, and were frequently copied, adapted, and reconfigured by lesser hands, including as inexpensive popular decorations in large editions issued by the likes of the American mass-market publishers Currier & Ives of New York and E.C. Kellogg of Hartford. This particular scene, which may or may not actually depict the *Uncas* of New Bedford, is rendered in Lebreton’s style (including that his lithograph of whaling near the Cape of Good Hope is supposed to be the *Uncas*) and appears to have been particularly

popular among copyists, some of whom have tried to pass off their work as Lebreton originals. Ingalls is quite justified in her critique of the Cape of Good Hope print, which applies equally to the painting: “Unfortunately the whale itself is not well done, being inaccurate and ill defined. In spite of his many artistic talents, Lebreton still had difficulty with whale anatomy” (Ingalls #209, p. 103). The actual origin of this painting is unknown, and some authorities have even suggested that it could be by Lebreton himself. Nevertheless, how and why the vessel in the Cape of Good Hope print came to be identified as the *Uncas* is not clear. As Ingalls points out, the vessel “is flying the flag of the Howland agency, who managed [the *Uncas*] from 1843 to 1861”; but she also points out, “Though this scene was published in 1853, after 1849, with the depletion of the southern right whale, all of the *Uncas*’s voyages were to the North Pacific” (*Loc. cit.*), which weighs against any vessel whaling off the Cape of Good Hope around that time being the *Uncas*; and the Howlands certainly had other vessels active at that time that would be flying the same house flag. The *Uncas*, 400 tons, built at Woods Hole on Cape Cod in 1828, was named after a character in James Fenimore Cooper’s novel *The Last of the Mohicans* (1826), who in turn was named for a 17th-century sachem of the Mohegan tribe. The ship made four whaling voyages from Falmouth, on Cape Cod, to Patagonia and the Pacific (1828-43), followed by six from New Bedford (1843-61), all of them to the Northwest Coast and the Pacific (which minimizes the likelihood of her whaling in the South Atlantic at Table Bay). She was withdrawn from the whaling fleet in 1861 and sold into the merchant service, and ironically is remembered primarily for having been identified as the subject of Lebreton’s Cape of Good Hope whaling scene.

Ref: Lebreton’s “Pêche a la Baleine dan les Parages du Cap de Bonne Espérance” [Whaling near the Cape of Good Hope], printed by Lemerchier (Paris) (#2001.100.7044; Brewington #353; Ingalls #209), was published at Paris and London in 1853 as part of a series of 27 lithographs by Lebreton depicting various ports and vessels. The ship flies the house flag of the Howland company in New Bedford, who were agents for the *Uncas* from 1843 to 1861.

Accession #: 2001.100.4615 (O-264)
Whaling Schooner John A. [sic] ***Manta. Capt. Antone Rose. 1896.***
Provincetown, Mass.
 Robert R. Newell (American, 1906-1983; New York City). 1967.
 Watercolor, 19-3/4 x 25-4/4 inches (50.2 x 65.4 cm). Signed and dated.

2001.100.4616 Delft manganese tile. Jonah Cast Overboard. O-265 (see O-258)

2001.100.4617 Delft manganese tile: *Jona I:V:2*. Cast Overboard and Cast Ashore (O-266)

2001.100.4618 Delft blueware tile. Bootschip (O-267)

2001.100.4619 Delft blueware tile. Leeboard fishing sloop underway (O-268)

2001.100.4620 Delft blueware tile. Spouting monster whale (O-269)

2001.100.4621 Delft blueware tile. Monster fish with teeth (O-270)

- 2001.100.4622 Delft blueware tile. Monster fish (O-271)
- 2001.100.4623 Delft blueware tile. Monster whale (O-272)
- 2001.100.4624 Delft blueware tile. Mermaid holding a bow and arrow (O-273)
- 2001.100.4625 Delft blueware tile. Mermaid with a parrot on her wrist (O-274)
- 2001.100.4626 Delft blueware tile. Mermaid with angel wings (O-275)
- 2001.100.4627 Delft blueware tile. Mermaid holding a mirror (O-276)
- 2001.100.4628 — See below (after 2001.100.4630)
- 2001.100.4629 — See below (after 2001.100.4630)
- 2001.100.4630 Delft blueware tile. Mermaid with angel wings (O-275)

Accession #: 2001.100.4628 through 2001.100.4637
 KWM N°: O-277-1 through O-277-10
 Title: [*Scenes aboard the Whaleship Baltic and on the New Bedford Wharves.*]
 Artist: David Hunter Strother (1816-1888). Pseudonym “Porte Crayon.” American (West Virginia; New York; Union Army; Mexico)
 Signed / Dated: Various. 1859.
 Medium: Ink on paper
 Size: Various

Series of ten ink drawings, inscribed with titles, produced by Strother using his usual pseudonym Porte Crayon, on a visit to New Bedford on assignment for *Harper's New Monthly Magazine* in May 1859. Some of the images were engraved as illustrations for a series entitled “A Summer in New England / Illustrated by Porte Crayon,” published in *Harper's* in three installments, Volume 21, N°s 121, 123, and 126 (June, August, and November 1860). “A Land Shark,” from the same series, is also an illustration in the whaling narrative by William H. Davis, *Nimrod of the Sea* (New York: Harper & Bros., 1874), p. 201; others were reprinted in an 1874 issue of *Harper's* as illustrations for the article “‘Cutting-In’ and ‘Trying-Out’” by staff writer William H. Rideing. The vessel Strother visited and sketched was the bark *Baltic*, which had just returned on May 23 from a 44-months whaling voyage.

Packing Whalebone. May 21st 1859.

9-3/4 x 12-5/8 inches (24.8 x 32.1 cm). 2001.100.4628 (O-277-1)

“Whalebone” is *baleen*, which had many applications in industry and fashion. Once landed on the wharves it was packed and sent to a processor for scraping, cleaning, and cutting into strips, to be made into corset stays, skirt hoops, umbrella ribs, carriage springs, buggy whips, and other products.

Whaleship Baltic. May 23rd 1859. Beset by Sharks.

9-7/8 x 7 inches (25.1 x 17.8 Cm). 2001.100.4629 (O-277-2)

“Sharks” here refers to *land sharks*, sailor slang for the boardinghouse keepers, outfitters, infitters, saloon keepers, recruiting agents, pimps, and other rapacious fellows who preyed upon sailors ashore, especially when their pocket’s were full of the pay for an entire voyage.

Pilot Takes a Lunch. Whaleship Baltic. May 23rd 1859.

9-7/8 x 7 inches (25.1 x 17.8 Cm). 2001.100.4630 (O-277-3)

Harbor pilots, specialists intimately familiar with local waters, were taken on board outward- and homeward-bound vessels to insure safe passage through channels, currents, and shoals.

On Board the Whaleship Baltic. May 23rd 1859.

9-7/8 x 7 inches (25.1 x 17.8 Cm). 2001.100.4631 (O-277-4)

The bearded fellow in the peaked cap is likely Captain L.B. Brownson, the others are likely crewmen waiting to be paid off, or workmen there to offload the cargo. The little cannon is not a weapon but either a signal gun or a Lyle gun, used to fire a line in rescue operations.

Whaleship Baltic. Charley Kotchinberger Pulls the Leading Oar. May 23rd 1859.

9-7/8 x 7 inches (25.1 x 17.8 Cm). 2001.100.4632 (O-277-5)

Well, he isn’t “pulling the leading oar” here; rather, it’s a portrait of one of the able seamen at leisure. The name is either deliberately pseudonymous or an error. There is no record of a Charley Kotchinberger in any New Bedford whaling crew, but Henry Kochenburger was a green hand on the 1855-59 voyage of the *Baltic* and would have been aboard with the rest of the crew when the vessel returned to New Bedford. By the way, a Yankee sailor would have called it the *lead* oar.

New Bedford Wharf. The Gauger of Oil. May 24th 1859.

7 x 10 inches (17.8 x 25.4 Cm). 2001.100.4633 (O-277-6)

The oil brought in from a voyage had to be examined and measured on the wharf to calculate its type, quality, and value at current market prices. The captain and crew would then be paid off according to whatever *lay*, or fractional share of the proceeds, each had signed up for in the original, contractual *ship’s articles*.

Caulker. May 24th [1859]. New Bedford.

10 x 7 inches (25.4 x 17.8 Cm). 2001.100.4634 (O-277-7)

Caulkers are the men responsible for sealing the seams in the decks and side-timbers (planking) of a ship, in this case a whaler already getting shipshape for her next voyage.

Unloading a Whaleship with a Donkey Engine. New Bedford. May 25th 1859.

7 x 10 inches (17.8 x 25.4 Cm). 2001.100.4635 (O-277-8)

A crew is offloading oil casks one at a time from a whaleship onto the wharf, using a system of pulleys and cranes attached to a moveable steam-powered winch called a *donkey engine*, while three men inspect the casks as they come off the ship.

Cape Cod Railroad. / Opera. / Mother Cary, Siasconsett [Nantucket]. / Country Store. / Hauling a Lobster Pot, Cohasset.

Ensemble of studies on a single sheet, inscribed *Completed June 27th 1859.*

10 x 7 inches (25.4 x 17.8 cm). 2001.100.4636 (O-277-9)

Mike Whalen, Seine Mender. May 4th 1859.

7 x 10 inches (17.8 x 25.4 Cm). 2001.100.4637 (O-277-10)

Fisheries were an important feature of the New Bedford economy in the 19th century as they are today. Here a local net-maker holds a seine net in one hand and, in the other hand, a fid for mending nets.

Artist David Hunter Strother has been called “one of the most accomplished and diverse men of the new state of West Virginia. Born in Martinsburg [still Virginia at the time], he trained as an artist in Europe and gained fame as a writer and illustrator for national magazines under the name Porte Crayon.” In 1859, the same year he visited New Bedford, he reported and illustrated John Brown’s capture, trial, and execution for *Harper’s Weekly*. In June 1862 he was commissioned a lieutenant colonel of the 3rd Regiment, West Virginia Cavalry, served as topographer on General Pope’s staff at Cedar Mountain and Second Manassas, and was afterwards appointed to the staffs of generals McClellan and Hunter. He saw action in 30 battles, published his reminiscences in *Harper’s Monthly*, and was brevetted brigadier general in 1865. After the war he resumed his career as a writer and illustrator and served as the U.S. Consul General in Mexico (1879-85).

Ref: Randolph County [West Virginia] Community Arts Center (<http://randolpharts.org/concerts/don-teter-as-porte-crayon.html>).

Accession #: 2001.100.4638
KWM N°: O-278
Title: ***Whale Fishing in Davis Straits.***
Artist: John Ward (1798-1849) of Hull. British (Kingston-upon-Hull)
Signed / Dated: Attributed. Undated. Inscribed with title.
Medium: Watercolor on paper
Size: 6 x 8 inches (15.2 x 20.3 cm)

2001.100.4639 Delft blueware tile. Cherub with torch astride a monster whale (O-279)

2001.100.4640 Delft blueware tile: *Elesius. Jonas. Abiras*. Biblical figures +whale (O-280)

2001.100.4641 Delft manganese tile: *Elesius. Jonas. Abiras*. Biblical figures +whale (O-281)

2001.100.4642 Delft manganese tile: [*Elesius. Jonas. Abiras.*] Biblical figures +whale (O-282)

2001.100.4643 Delft manganese tile: Jonah Cast Overboard and Jonah Cast Ashore (O-283)

2001.100.4644 Delft manganese tile: *Jona 1:V:2*. Cast Overboard and Cast Ashore (O-284)

Accession #: 2001.100.4645 through 2001.100.4647
 KWM N°: O-285
 Title: [*A Record of Whales Caught off Kumano, Ki Peninsula.*]
 Artist: After TOKINARI Yamauji (fl. circa 1774-78). Japanese.
 Signed / Dated: With extensive manuscript text in Japanese. 1817 and afterwards.
 Medium: Three Japanese *emaki* scroll with watercolors on mulberry paper and marginalia commentary of Kurimoto.
 Size: [1] 12-1/4 inches x 24 feet 8 inches (31.1 cm x 752 cm)
 [2] 12-1/2 inches x 33 feet 6-1/4 inches (31.8 cm x 1022 cm)
 [3] 12-1/4 inches x 32 feet 10 inches (31.1 cm x 1001 cm)
 Provenance: Kurimoto Tanshu (1756-1834), Taiji; Hirano Collection.

Three scrolls executed in 1817, based on a classic set compiled in 1778 by Tokinari that includes components of several earlier scrolls compiled in 1736 and 1757, and a preface and postscript dated 1761. It also has the later marginalia inscriptions of a later owner, the scholar Kurimoto Tanshu [AKA Kurimoto Zuisen-in] (1756-1834) of the Tokugawa Shogunate Government Medical Office, who also produced *Gyo-fu* [*Pictorial History of Fish*] and *Chu-fu* [*Pictorial History of Insects*]. Scroll #1, providing background on vessels and species of whales, was compiled in 1721 by Niwa Shohaku, better known as Genki or Ginki Newa, to expand upon Kakuemon's original account. Yuyuken Kizaki was the author of scrolls #2 and #3, which present practical aspects of whaling.

Accession #: 2001.100.4648
 KWM N°: O-286
 Title: *Whaleships Graveyard.*
 Artist: William Allen Wall (1801-1885). American (New Bedford)
 Signed / Dated: Signed *W.A. Wall*. Undated.
 Medium: Watercolor on paper
 Size: 12 x 19-3/8 inches (30.5 x 49.2 cm)
 Provenance: William Bliss of New Bedford, carpenter, cabinetmaker, contemporary and associate of Wall, from whom he acquired both pictures; Ethel Bliss of New Bedford, schoolteacher; an unidentified heir of Ethel Bliss (from a MS in the museum archive). Exhibited at New Bedford while owned by the Bliss family.

Accession #: 2001.100.4649
 KWM N°: O-287
 Title: *New Bedford Waterfront Scene.*
 Artist: William Allen Wall (1801-1885). American (New Bedford)
 Signed / Dated: Attributed. Undated.
 Medium: Watercolor on paper
 Size: 9 x 19-5/8 inches (22.9 x 49.8 cm)
 Provenance: William Bliss of New Bedford, carpenter, cabinetmaker, contemporary and associate of Wall, from whom he acquired both pictures; Ethel Bliss of New Bedford, schoolteacher; an unidentified heir of Ethel Bliss (from a MS in the museum archive). Exhibited at New Bedford while owned by the Bliss family.

The artist was a New Bedford native, well known and much admired throughout the region but underappreciated on a national scale. The high quality of his work speaks for itself, though the two specimens in the Kendall Collection are not among his best. However, the Whaling Museum holds a definitive collection of his masterworks, including landscapes, shorescapes, harbor views, and portraits of local people and places in the region. When he was an up-and-coming young lad, well-wishers and philanthropists in and around New Bedford encouraged his art and contributed financially to support his art studies overseas. They became patrons upon his return, and Wall spent his life and career in his home territory, grateful for the assistance he had received, a Native Son who did portraits of local notables and their families while specializing in landscapes and historical cityscapes.

Accession #: 2001.100.4650 (O-288)
Signal Flags / Nantucket.
Robert R. Newell (American, 1906-1983; New York City). 1970.
Watercolor, 15-1/8 x 11-3/4 inches (38.4 x 39.8 cm). Signed and dated.

Accession #: 2001.100.4651
KWM N°: O-289
Title: ***Cutting Up a Whale, Wellington, New Zealand, 1852.***
Artist: Anonymous whaleman.
Signed / Dated: Inscribed with title and dated 1852.
Medium: Watercolor on paper
Size: 4-1/2 x 7-1/4 inches (11.4 x 18.4 cm)

Inscribed "Cutting up a Whale. Wellington, New Zealand, May 26th 1852 and Schooner or Brig 'Black Dog' / Wellington Harbour, May 26, 1852." Companion of #2001.100.4652 and .4653.

Accession #: 2001.100.4652
KWM N°: O-290
Title: ***Whaling, Wellington, New Zealand, 1854.***
Artist: Anonymous whaleman.
Signed / Dated: Inscribed with title and dated 1854.
Medium: Watercolor on paper
Size: 8 x 12-1/8 inches (20.3 x 30.8 cm)

Accession #: 2001.100.4653
KWM N°: O-291
Title: ***Whaling, Wellington, N.Z., Sept. 20th 1854.***
Artist: Anonymous whaleman.
Signed / Dated: Inscribed with title and dated 1854.
Medium: Watercolor on paper
Size: 8-3/8 x 13-1/2 inches (21.3 x 34.3 cm)

Accession #: 2001.100.4654
 KWM N°: O-292
 Title: ***American Whaler Iced In for Winter.***
 Artist: Louis Lebreton (1818-1866). French (Douarnenez and Paris)
 Signed / Dated: Attributed. Circa 1850s.
 Medium: Oil on panel
 Size: 10-7/8 x 14 inches (27.6 x 35.6 cm)

Though most of the lithographs based on Lebreton's whaling pictures appeared a few years after *Moby Dick* was published (in 1851), he certainly qualifies as one of the "French lads" whom Melville admires as having a "natural aptitude... for seizing the picturesqueness of things" and "painting action." Lebreton was born one year before Melville himself, and like Ambroise Louis Garneray, whom Melville praises enthusiastically in *Moby Dick*, Lebreton's whaling scenes were copied in unauthorized American editions by the likes of Currier and Kellogg in degraded versions cheaply produced in large runs so they could be inexpensively priced and widely distributed (see the watercolor after Lebreton's "Baleinier Americain," #2001.100.4482).

Accession #: 2001.100.4655
 KWM N°: O-293
 Title: ***[Unfinished whaling scene.]***
 Artist: Clifford Warren Ashley (1881-1947). American (New Bedford; Fairhaven; Wilmington, Delaware)
 Signed / Dated: Attributed.
 Medium: Monochrome oil on canvas
 Size: 27 x 43 inches (68.6 x 109.2 cm)

Accession #: 2001.100.4656
 KWM N°: O-294
 Title: ***Port Clarence, Alaska. Steam Whaler at Anchor off the Alaskan Coast.***
 Artist: Robert Swain Gifford (1840-1905), American (New Bedford and New York)
 Signed / Dated: Signed *R. Swain Gifford*, 1899
 Medium: Oil on canvas
 Size: 25-1/2 x 43-1/4 inches (64.8 x 109.9 cm)
 Provenance: R.S. Gifford auction catalogue (circa 1905), N° 92, where the title is given as *Steam Whaler Mary and Helen at Anchor Off the Alaskan Coast*. Exhibited: New Bedford Whaling Museum, 1974, N° 27, where the title is given as *Port Clarence, Alaska*.

Painted in the wake of the prestigious Harriman Alaska Expedition of 1899, on which Gifford was one of the staff artists in company with a stellar panel of American scientists, artists, and photographers, gathered to record and classify as much of Alaska's flora, fauna, geology, and ethnology as a team of 126 experts could accomplish in a single summer — all paid for by New York railroad magnate E.H. Harriman. It was up to artists R.S. Gifford, Fred S. Dellenbaugh, and Louis Agassiz Fuertes, and photographers Edward S. Curtis and D.G. Inverarity, to chronicle the scenery, topography, Eskimo life, and ornithology. The results were published in the multi-

volume *Harriman Alaska Expedition* (New York, 1901), with a text by John Burroughs, John Muir, and George Bird Grinnell. Gifford's haunting portrait of Port Clarence was a more private result of his extraordinary experience, echoed in Grinnell's remarks about this particular landfall:

At Port Clarence ... a large number of Eskimos were found encamped on the beach, having come there to trade with the whalers and to hire out for them for the coming cruise to the Arctic ... some clad in skins and some wearing red or blue shirts.... Most of the Eskimo had set up ordinary wall tents of canvas or muslin.... There were a few oval frames of willow twigs covered with canvas; and in two or three cases an umiak [skin boat] propped up on its side supported the upper edge of a sheet of canvas which was pinned to the ground below ...

The outlook for the immediate future for these Eskimo is gloomy. Hitherto they have been well cut off from civilization, meeting only the whalers, who are few in number and are under a certain rude discipline. But a change has come for the Eskimo ... White men, uncontrolled and uncontrollable, already swarm over the Alaska coast, and are overwhelming the Eskimo. They have taken away their women, and debauched their men with liquor; they have brought them strange new diseases that they never knew before, and in a very short time they will ruin and disperse the wholesome, hearty, merry people whom we saw at Port Clarence and Plover Bay.

One of the best and most eminent of the New Bedford school of painters, R. Swain Gifford was a Fellow of the National Academy, director of the Cooper Union art faculty in New York, and a consultant to the Columbian Exposition at Chicago in 1892-93.

As for the steam-bark in the painting being named *Mary and Helen* (as identified in the Gifford estate auction catalogue of 1905): There were two short-lived Yankee whalers of this name, both auxiliary steam-barks: the first, 420 tons, was built at Bath, Maine, in 1879, made one whaling voyage out of New Bedford (1879-80), and was promptly sold to the U.S. Government in 1880 and renamed *Rogers*. Soon after, she burned in Siberia, in November 1881. The second *Mary and Helen*, 508 tons, was built in Bath in 1882, made one Arctic whaling voyage out of New Bedford (1882-83) and three from San Francisco (1883-86). She was destroyed by fire in 1886, and was rebuilt and renamed *Beluga*. There was no whaler *Mary and Helen* in 1899, auxiliary steam-bark or otherwise. The R.S. Gifford auction catalogue and Gifford himself must have been referring to the *former* steam-bark *Mary and Helen*, now rebuilt as *Beluga*, 508 tons, which was whaling out of San Francisco in the 1890s, was a regular fixture in the Western Arctic, and was on the Alaska coast in 1899, commanded by the celebrated Captain Hartson Hartlett Bodfish of Martha's Vineyard.

Accession #:	2001.100.4657
KWM N°:	O-295
Title:	<i>Steamship Merlin at the Newfoundland Seal Fishery.</i>
Artist:	C. Lewis (<i>fl.</i> circa 1869-71). Canadian (Newfoundland)
Signed / Dated:	Signed and inscribed. Circa 1869-71.
Medium:	Watercolor on paper
Size:	17-1/2 x 32-3/8 inches (44.5 x 82.2 cm)

The seasonal seal-hunt, largely conducted in partnership with or under the ownership of interests in Dundee, Scotland, was a major factor in the fisheries-based economy of Newfoundland, which was a British Crown Colony until it became a province of Canada in 1949. This encyclopedic, well-informed scene, labeled “S[team] Ship *Merlin* at the Nfld Seal Fishery Capt William Ryan Chief Engineer Mr John Forbes,” provides an authoritative summary of the brutal process, with men leaping overside onto the floes while the mother ship is underway, simultaneously employing picks, clubs, and carbines to dispatch the animals, and dragging the bloody carcasses to the ship for processing. There tended to be two “seasons” of three or four weeks each, one in April, the other in May. The auxiliary steamer *Merlin* of St. John’s, 248 tons, was owned and operated by A.M. McKay, and carried a complement of between 130 and 153 men. She was added to the fleet in 1869, and made 21 cruises during 1869-82 (14 in April and 7 in May). William Ryan, the son of a renowned sealing captain, commanded five of these during the first three years: in 1869, when seven such vessels were operating out of St. John’s and two from Harbour Grace; 1870, ten from St. John’s, two from Harbour Grace; and 1871, twelve from St. John’s, three from Harbour Grace. The *Merlin* continued for 11 more seasons under two other captains and was finally lost in the ice in 1882. Nothing is known of the artist except that he must have been a participant in the seal hunt and was probably one of the 130+ crewmen in the *Merlin*. The anonymous watercolor “Newfoundland Fleet, Sealing in Company in the Arctic” (#2001.100.4897) is an analogous and equally encyclopedic scene.

Ref: *Chafe’s Sealing Book: A Statistical Record of the Newfoundland Steamer Seal Fishery, 1863-1941*, Shannon Ryan, ed. (St. John’s: Breakwater, 1989); and Shannon Ryan, *The Ice Hunters: A History of Newfoundland Sealing to 1914* (Breakwater, 1994). A well wrought if somewhat gruesome contemporaneous diorama model of the steamer *Vanguard* of Harbour Grace engaged in the seal-hunt, circa 1873-87 (Kendall Collection #2001.100.1516), presents in three dimensions much the same kind of encyclopedic approach to Newfoundland sealing as the watercolor.

Accession #: 2001.100.4658
 KWM N°: O-296
 Title: ***Bark Mabel.***
 Artist: Charles Sidney Raleigh (1830-1925). British-American (New Bedford)
 Signed / Dated: Signed and dated 1877.
 Medium: Oil on canvas.
 Size: 25-1/2 x 39-1/2 inches (64.8 x 100.3 cm)

The bark *Mabel*, 188 tons, built in 1877 at Bath, Maine, made two whaling voyages from New Bedford (1877-81), completed two from San Francisco (1882-84), and on her fifth voyage was wrecked nine months out at Wainwright Inlet off the northwest corner of Alaska in August 1885 — the same locale as the loss of 32 whaleships in the great Arctic disaster of September 1871.

Accession #: 2001.100.4659
 KWM N°: O-297
 Title: ***Arctic Sketchbook.***
 Artist: William Bradford
 Signed / Dated: Circa the 1860s.
 Medium: Pencil and charcoal on paper
 Size: 5 x 7-1/2 inches (12.7 x 19.1 cm)
 Provenance: Ex estate of the artist via Mrs. Bradford.

Bound volume containing charcoal and pencil drawings and studies of ships, icebergs, landscape and topographical features, etc., mostly done on Bradford's voyages through Newfoundland and Labrador to the Davis Strait. Many of the images parallel or amplify his photographs and many are reflected in his finished paintings and etchings.

The sketchbook was acquired together with a family scrapbook reportedly compiled by Mrs. Bradford. In addition to paintings, drawings, and etchings by William Bradford, the collection also holds a small box camera that the artist is supposed to have used on his later Arctic voyages, dozens of glass-plate photographic negatives and 8x10 photographic prints, four original copper etching plates (together with etchings struck from the plates), and a dozen-plus black-and-white enlargements of photographs, most taken by Bradford himself and mounted on cardboard panels with marginal inscriptions in his own hand.

Accession #: 2001.100.4660
KWM N°: O-298
Title: *Nankai tokugei zuroku*. [*Views of whaling in the South Sea*.]
Artist: Anonymous. Japanese.
Signed / Dated: With manuscript annotations in Japanese. Circa 1670.
Medium: Japanese scroll-like sketchbook with watercolors on mulberry paper
Size: 6 x 11-1/2 inches (15.2 x 29.2 cm)

Bound volume with meticulously hand-painted watercolors of traditional Japanese whaleboats, flags, lances, various species of whales, and whaling scenes. Preceding chronologically all of the illustrated whaling scrolls (a tradition that did not commence until after 1721), this is a unique and extraordinary representation of the classic early era of Japanese hand-whaling prior to the introduction of net-whaling at Taiji circa 1677. Additionally, it is rare and valuable for its comprehensive pictorial taxonomy of whaleboat types with their floral decorations and identifying markings, and is celebrated for a now-famous rising-sun whaling scene.

2001.100.4661 Delft blueware tile. Monster whale with twisted tale (O-299)

2001.100.4662 Delft blueware tile. Monster whale (O-300)

2001.100.4663 Delft blueware tile. Monster whale (O-301)

Accession #: 2001.100.4664
KWM N°: O-302
Title: [*Ship Niger at a New Bedford Wharf*.]
Artist: Anonymous. American, 19th Century.
Signed / Dated: Signature illegible.
Medium: Oil on canvas
Size: 12 x 16 inches (30.5 x 40.6 cm)

The *Niger* was purpose-built for the whaling trade at Mattapoisett, Massachusetts, in 1844, made 11 whaling voyages out of New Bedford (1844-86), and was finally sold and broken up in 1896. Meanwhile, a voyage in the *Niger* was the subject of a major sequence of oversize oil paintings by Charles Sidney Raleigh, the vessel was photographed by William Bradford in 1882, there is a portrait by Samuel Winegar (1903), pencil studies by George Gale (circa the 1930s), an undated fore-edge painting on a circa 1859 edition of Longfellow's poems, and portraits of the *Niger* on the famous New Bedford anniversary souvenir pitcher manufactured by Buffalo Pottery in 1907, on a banjo clock by Roland Macy in 1916, and on an undated glass tile.

Of the *Niger*, five oversize oil paintings by Charles Sidney Raleigh constitute a representative voyage (#1918.27.2.1 through 1918.27.2.5); among many photographs is one by William Bradford, 1882 (#1989.50); a painting by Samuel Winegar, the artist-son of a whaling captain and a former whaleman himself, 1903 (#2001.100.4325); pencil studies by George Albert Gale (#1995.9.825 and 1995.18.43); an anonymous fore-edge painting (#2001.100.4688); Buffalo Pottery pitchers, 1907 (several specimens in the collection); a banjo clock by Roland Macy, 1916 (#1997.57); and an anonymous glass tile (#1992.100.422).

Accession #: 2001.100.4665
 KWM N°: O-303
 Title: **[*Whaleboat Rudder and Three Loggerheads.*]**
 Artist: Clement Nye Swift (1846-1918). American (Acushnet, Massachusetts)
 Signed / Dated: Signed CNS. Undated.
 Medium: Oil on canvas
 Size: 8 x 8 inches (20.3 x 20.3 cm)
 Provenance: Ex collection of William H. Tripp (1880-1959) of New Bedford, 1956.

Accession #: 2001.100.4666
 KWM N°: O-304
 Title: ***Arctic Whaling Master and Arctic Whaling Scene.***
 Artist: Anonymous, nationality unknown
 Signed / Dated: Unsigned. Circa 1760-90.
 Medium: Oil on panel diptych (two-section picture)
 Size: 25-7/8 x 17-1/2 inches (65.7 x 44.5 cm)

A very unusual double painting, with an unidentified portrait surmounting an Arctic whaling scene, all quite mysterious in standpoint of geography and nationality. The subject of the portrait, presumed to be the whaling master commanding the scene below, wears a fur cap that may be fox or ermine, more characteristic of Russian and Scandinavian mariners than, say, Dutch or English (who were more populous in the whaling trade). The whaling scene features an 18th-century Dutch-type *bootschip* in the background and a shipwreck on the ice in the distance — a kind of precursor to the great paintings of Caspar David Friedrich and William Bradford. It could all be Russian, Dutch, Scandinavian, German, or something else. The picture was exhibited for twenty years at the Kendall Whaling Museum, and intermittently for over twelve additional years at the New Bedford Whaling Museum, with explicit offers of a prize to anyone who could identify it. But that and thirty-two years of painstaking inquiries have so far yielded nothing but conjecture.

Accession #: 2001.100.4667
 KWM N°: O-305
 Title: ***Bark Hercules in the Tropics.***
 Artist: Stephen H. Morse (1838-1879). American (Edgartown, Martha's Vineyard, Massachusetts)
 Signed / Dated: Signed. Circa 1859-61.
 Medium: Watercolor on paper
 Size: 7 x 12-1/4 inches (17.8 x 31.1 cm)

Crude and rather amateurish scene from Morse's shipboard journal of the bark *Hercules* of New Bedford, 1859-61. The whaleman-artist went to sea at age 16 in 1855, made two voyages in the schooner *Altamaha* of Sippican and a portion of a third, as boatsteerer, a berth he left to accept another as fourth mate in the ship *Kensington* of New Bedford (1857-59); he then joined the *Hercules* voyage in progress (1859-61). He married Caroline Drinkwater in 1869 and fathered three children before he died in 1879. The *Hercules*, originally registered at 311 tons and later readmeasured under different rules at 335 and 534 tons, was built at New York in 1816, entered the New Bedford whaling fleet in 1830, and had a long career of some 20 voyages to the Atlantic, Pacific, Indian Ocean, and Arctic whaling grounds before being retired in 1882 and broken up in 1889.

Ref: Stephen H. Morse, journal of the *Kensington* 1857-59 and *Hercules* 1859-61 (Kendall Logbook #350).

Accession #: 2001.100.4668
 KWM N°: O-306
 Title: **[*New Holland Natives.*]**
 Artist: M.J. Gifford (fl. circa 1855-59). American whaleman.
 Signed / Dated: Unsigned. Attributed. Circa 1855-59.
 Medium: Pencil on blue paper
 Size: 7-1/2 x 9-1/4 inches (19.1 x 23.5 cm)

"New Holland" is Western Australia; the New Holland whaling grounds, along the Indian Ocean coast and offshore islands of the southwestern Australia, were frequently visited by Americans in pursuit of sperm and right whales. Landfalls were primarily at the ports of Fremantle, Albany, and Bunbury, on Geographe Bay (which is the case here), but Aborigines — indigenous Native Australians — might be encountered at almost any of these places or on forays to the interior. This drawing is associated with a journal attributed to M.J. Gifford on a voyage in the whaleship *James Allen* of New Bedford, Captain William Devoll, 1855-59 (Kendall Collection Logbook #302). However, nothing is known of the journal-keeper and alleged artist, and the records are problematic. The first entry in the journal is dated June 7, 1855 — sailing day — but Gifford's name does not appear on the flyleaf, title page, or any of the crew lists, neither the official ship's articles (New Bedford Free Public Library) nor the New Bedford Port Society outward manifests (New Bedford Whaling Museum). In fact, there is no record of an M.J. or M.T. Gifford on any New Bedford whaling voyage. It is clear that the author of the journal was aboard in person on sailing day (i.e., did not join the voyage in progress, in which case he might simply have summarized the outward passage for his journal, after the fact); and while Kenneth R. Martin provides biographical sketches of 33 whaleman-artists in *Whalemen's Paintings and Drawings* (1983), in which "New Holland Natives" appears on page 73, there is no biographical sketch of M.J. Gifford

(whom Martin names as M.T. Gifford). Furthermore, M.J. or M.T. Gifford is not credited anywhere in the journal itself, thus the source of the attribution of authorship is not clear, much less attribution of the drawing.

Accession #: 2001.100.4669
KWM N°: O-307
Title: [*Domestic Happiness. Man and Woman on a Wooden Settee.*]
[AKA *Domestic Tranquility.*]
Artist: Lorenzo Fisher (1811-1899). American whaler (Edgartown, Martha's Vineyard, Massachusetts)
Signed / Dated: Signed in monogram. Circa 1851-54.
Medium: Watercolor on paper
Size: 9-1/2 x 6-1/2 inches (24.1 x 16.5 cm)

Lorenzo Fisher was a prominent Martha's Vineyard whaling master; the watercolor (also known as "Domestic Tranquility") is from his journal as captain of the New Bedford ship *America*, 1851-54 (Kendall Collection Logbook #235). He was previously captain of the New Bedford ships *Georgia* (1839), *Isaac Howland* (1843-45), and *William Hamilton* (1845-48), married Sabra N. Coffin in 1839, and retired after the *America* voyage in 1854. His sons Lorenzo Fisher Junior (born 1840) and Holmes Coffin Fisher (born 1845) also went whaling for a while in the 1860s.

Illustrated in Stuart M. Frank, *Ingenious Contrivances*, Fig. 5:7b, p. 30; and Kenneth R. Martin, *Whalemen's Paintings and Drawings*, 1983, p. 132. Note: Captain Lorenzo Fisher is not to be confused with a namesake African-American whaler, Lorenzo Fisher of Edgartown, Martha's Vineyard, who on his Seaman's Protection Paper at age 17 is described as 5' 8" tall, with dark skin and woolly hair, shipped as a green hand in the New Bedford ship *Hibernia*, Captain Henry Pease 2d, to the South Atlantic grounds (sailed Aug. 14, 1832, returned June 18, 1833).

Accession #: 2001.100.4670
KWM N°: O-308
Title: *Fifteen Species of Marine Fish.*
Artist: Charles C. Morton (fl. circa 1828-40). American whaler (Nantucket).
Signed / Dated: Attributed. Circa 1836.
Medium: Watercolor on paper
Size: 6-1/4 x 8 inches (15.9 x 20.3 cm).

Accession #: 2001.100.4671
KWM N°: O-309
Title: [*All Boats Lowered. Ship Canton of New Bedford.*]
Artist: Charles C. Morton (fl. circa 1828-40). American whaler (Nantucket).
Signed / Dated: Attributed. Circa 1836.
Medium: Watercolor on paper
Size: 7-1/4 x 13 inches (18.4 x 33 cm)

These two watercolors (#2001.100.4670 and 2001.100.4671) along with several others illustrated in Kenneth R. Martin's *Whalemen's Paintings and Drawings* (1983) are all from the journal of Charles C. Morton of Nantucket, first mate of the *Canton*, 1834-38. According to Martin, "The illustrations in [this journal and] David Wordell's simultaneous *Canton* journal are by the same hand. Internal evidence suggests the artist was Morton" (Martin 1983, p. 157; the watercolors are illustrated on pp. 15 and 75). Wordell was from Newport, Rhode Island; the *Canton* is his only known voyage (Sherman #797). The watercolors have also been attributed to a third ship-mate, Oliver Wilcox of Tiverton, Rhode Island, who was in the ships *Herald* of New Bedford (1826-28) and *Amazon* of Fairhaven (1828-30) before serving in the *Canton* (Sherman #798).

Morton's *Canton* journal is Kendall Collection Logbook #43. Martin is mistaken that Morton had previously been captain of the *Maria* or was ever a whaling master. Lund et al. (2010) and Sherman et al. (1986) list no Captain Charles C. Morton at any time, and they specifically name the captains of the *Maria* of Nantucket (Benjamin Ray, 1828-32; Alexander Macy, 1832-36) and the *Maria* of New Bedford (Isaac G. Hedges, 1831-34 and 1834-36). Sherman lists Morton's journals of the ships *Weymouth* of Nantucket (Captain Moses Harris, 1828-31), *Maria* of New Bedford (Captain Isaac C. Hedges, 1831-33), *Canton* of New Bedford (Captain Abraham Gardner, 1834-38), and *Zephyr* of New Bedford (Captain Abraham Gardner again, 1839-40).

Accession #: 2001.100.4672
 KWM N°: O-310
 Title: **[*Pêche a la Baleine. Right Whale Fishery.*]**
 Artist: Anonymous, after Charles Louis Mozin
 Signed / Dated: Undated
 Medium: Pencil on paper
 Size: 7-1/2 x 10-3/4 inches (19.1 x 27.3 cm)
 Provenance: Collection of William Henry Tripp (1880-1959) of New Bedford, who may have made the drawing himself.

After the colored lithograph "Pêche a la Baleine" [Right Whale Fishery] drawn by French artist Charles Louis Mozin (1806-1862), published at Paris and London circa 1845-50 (13 x 17-1/2 inches / 33 x 44.5 cm). The original image owes much to Ambroise Louis Garneray and Louis Lebreton, and had been frequently imitated (e.g., see Wan Lyff, #2001.100.4765).

Accession #: 2001.100.4673
 KWM N°: O-311
 Title: ***Whaler on the High Seas.***
 Artist: Newell Convers Wyeth (1881-1945). American (Boston; Chadd's Ford, Pennsylvania)
 Signed / Dated: Signed *N.C. Wyeth.*
 Medium: Watercolor on paper
 Size: 11-1/2 x 14-3/4 inches (29.2 x 37.5 cm)

Minor work by a celebrated illustrator; an undated study of an unidentified generic whaleship.

Accession #: 2001.100.4674
KWM N°: O-312
Title: [***Greenland Whale Fishery.***]
Artist: Anonymous. Dutch (Delft)
Signed / Dated: 3rd Quarter of the 18th Century.
Medium: Ensemble of 12 blueware tiles.
Size: 15-1/4 x 20-1/2 inches (38.7 x 52.1 cm)

A comparatively crude representation of the left-side half of the “Groenlandsche Visscherij” panorama engraved by Adolf van der Laan (1684-1742) after Sieuwart van der Meulen (d. 1730) (see #2001.100.4601), this is the only reported instance in which the print was rendered as blueware and the only one that abridges the original scene: the few other documented examples are manganese (purple) renditions of the entire original scene, without the inscriptions. Additionally in this case, the tiles had been damaged and inexpertly repaired sometime in the remote past, leading to the conjecture that the surviving piece may be only a fragment of one that originally comprised the entire “Groenlandsche Visscherij” scene.

Accession #: 2001.100.4675
KWM N°: O-313
Title: ***Bark George and Susan of New Bedford.***
Artist: John Faunce Leavitt (1905-1974). American (Mystic, Connecticut)
Signed / Dated: Signed *John F. Leavitt*; undated; inscribed: *G. & N. Howland, Agents, Andrew Heyer, Master / Ship George and Susan of New Bedford. / 343 gr. tons, built Dartmouth 1818 [sic].*
Medium: Watercolor on paper
Size: 22 x 27-7/8 inches (55.9 x 70.8 cm)
Provenance: Purchased from the artist’s widow, 1974.

John Leavitt was a professional sailor before he became an artist and a research associate on the Mystic Seaport Museum staff. Among his publications is the definitive book *The Charles W. Morgan* (Mystic, 1973), which comprehensively traces the history and personnel of the famous whaleship and contains articulate schematic drawings of the American whaleboat and intriguing technical details. The vessel flies the Howland house flag (“private signal”). As the inscription on the watercolor states, the *George and Susan*, 343 tons, was indeed built in Dartmouth, Massachusetts, but it was actually in 1809, not 1818 (which was the year she sailed on her first whaling voyage). She completed a total 25 whaling voyages, 16 of them from New Bedford rigged as a ship (1818-64), six after conversion to a bark (1865-81), and four as a bark out of San Francisco (1882-84). She was wrecked on her 26th voyage, at Wainwright Inlet, Alaska, in 1885. Andrew Heyer was her captain on two Atlantic Ocean voyages out of New Bedford (1871-74, 1874-77).

2001.100.4676 through 2001.100.4678 —NO LISTINGS (Copy-paintings by Evelyn Kendall)

Accession #: 2001.100.4679
KWM N°: O-317
Title: [*Gabled Houses on Shore.*]
Artist: Harriet N. Allen (circa 1830 - circa 1875), wife of Captain David E. Allen
Signed / Dated: Signed and dated *H. Allen. 1870.*
Medium: Pencil on paper
Size: 9 x 12-5/8 inches (22.9 x 30.1 cm)

Harriet Allen (née Butler?) was the wife of whaling captain David E. Allen and was on a voyage with him and their son Henry, age 12, and daughter Nellie (Helen Chatson Allen), age 9, in the bark *Merlin* of New Bedford (1868-72), when she drew this, evidently for Nellie, in 1870. The setting of the scene has not been ascertained. Harriet kept a journal of her seafaring experiences and gave birth to a third child on the voyage.

The drawing has been catalogued in the past as “Houses and Shipping in the South Seas,” which clearly fails to capture the spirit of the thing; it has also been attributed to Helen Chatson Allen, who was 12 or 13 at the time. There are several quotes from Harriet Allen in Joan Druett, *Petticoat Whalers* (London: Collins, 1991; University Press of New England, 2001) (Kendall Collection Logbook #401 and other papers in the New Bedford Whaling Museum), but little about her biography that is not directly narrated in the journal. She left Captain Allen a widower sometime between 1872 and 1880. David E. Allen, born circa 1823, commanded nine whaling voyages over a period of 30-plus years: brig *Catherwood* of Westport (1851-53), barks *Platina* (3 voyages, 1853-63) and *Sea Fox* (1865-67) of Westport, *Merlin* of New Bedford (1868-72, with Harriet and the children on board,) *Sea Queen* of Westport (1873-75), *Minnesota* of New Bedford (1876-79), and brig *Eunice H. Adams* of New Bedford (1880-82). Helen Chatson Allen, graduated high school in New Bedford (1879), Bridgewater Normal School (now Bridgewater State University), and a postgraduate library program at the Pratt Institute in Brooklyn. She was a schoolteacher in New Bedford for many years beginning in 1885. The son, Henry M. Allen, three years older, was a grocery clerk at age 22 in 1880.

Accession #: 2001.100.4680 through 2001.100.4684
KWM N°: O-318 through O-322
Title: [*Whale Fishery.*] (5 drawings)
Artist: Clement Nye Swift (1846-1918). American (Acushnet, Massachusetts)
Signed / Dated: Attributed. Undated.
Medium: Various media on paper
Size: Various

1. Loading a Sand Boat.

Pencil on wax paper. 11-3/4 x 15-1/4 inches (29.9 x 38.7 cm). 2001.100.4680 (O-318)

2. Fast Boat.

Ink on wax paper, 6-5/8 x 14-1/2 inches (16.8 x 36.8 cm). 2001.100.4681 (O-319)

3. Loading A Sand Cart.

Ink on cloth, 8-1/2 x 15-1/2 inches (21.6 x 39.4 cm). 2001.100.4682 O-320

4. Fluke, Sperm Whale and Mouth o[f] Sperm Whale, Open to Show Tongue.

Pencil, 9 x 14-1/2 inches (22.9 x 36.8 cm). 2001.100.4683 (O-321)

5. Studies of a Character for the Painting “A Spar” or “Une Epare.”

Pencil, 8-1/2 x 12-5/8 (21.6 x 32.1 cm). 2001.100.4684 (O-322)

Accession #: 2001.100.4685 (O-323)
Westport Historical Society Presents Alexander Byron in Slide Talk "Return of the Ansel Gibbs."
Ellea Macy Sherberg (American, 20th C.; Westport, Mass.). 1975.
Ink poster. Gift of the artist.

Accession #: 2001.100.4686
KWM N°: O-324
Title: ***Head of a Greenland Whale.***
Artist: Horace Bradley (1862-1896). American.
Signed / Dated: Signed *H.B.* and inscribed with the title. Undated, circa 1890.
Medium: Ink on paper
Size: 7-7/8 x 6-1/2 inches (20 x 16.5 cm)

Horace James Bradley was originally a portrait painter in his native Atlanta. In 1885, he married and moved to New York, where he was one of the founding members of the Art Students League and began a lifelong association with *Harper's New Monthly* and *Harper's Weekly* magazines, at which he was Art Editor and a contributor of many illustrations. He also served as chief of the Fine Arts Department of the Cotton States International Exposition, held in Atlanta in 1895. He died of tuberculosis in 1896.

Accession #: 2001.100.4687
KWM N°: O-325
Title: ***Whaler Isabella in Baffin Bay.***
Artist: John Ward (1798-1849) of Hull. British (Kingston-upon-Hull)
Date: Circa 1833
Medium: Oil on canvas
Size: 19 x 29 inches (48.3 x 73.7 cm)

A classic work epitomizing the luminous tranquility of John Ward's Arctic whaling scenes, here staffed by seals and polar bears in the foreground and with jagged icebergs punctuating the seascape. A native of the northern English whaling port of Hull, Yorkshire, the artist was the son of Captain Abraham Ward, a whaling master and sometime marine painter. The son is universally acknowledged to have been the most accomplished of the so-called Hull School or Hull Circle of marine artists. He served a ten-year apprenticeship as a house- and ship-painter, a trade he was to follow until age 40, when he set himself up as a full-time artist and teacher. Ward's serene but authoritative Arctic visions are enlightened by his having accompanied his father on at least two Arctic whaling voyages, and are among the best ever produced in Britain. He painted several of the *Isabella*, a ship made famous in 1833 by her part in the Arctic rescue of Sir James Clark Ross and his exploring expedition, who had been given up for dead some two years before.

Another version of the same picture, in the Hull Maritime Museum, is illustrated in Basil Lubbock, *Arctic Whalers*, 1937, opp. p. 17. Another painting by John Ward in the Kendall Collection (#2001.100.4906) shows the *Isabella* whaling in company with the *Swan* of Hull.

Accession #: 2001.100.4688
Fore-edge painting: *Whaleship Niger of New Bedford*.
Anonymous, on the book *The Poetical Works of Henry Wadsworth Longfellow* (Edinburgh: Gall & Inglis, circa 1859). (O-326)

Accession #: 2001.100.4689
Fore-edge painting: *Attacking a Right Whale and Cutting-In*.
Anonymous, on a leather-bound copy of a book *Proverbial Philosophy* by Martin F. Tupper (London: Hatchard & Co., 1860). Based on an aquatint by Ambroise Louis Garneray, “Pêche de la Baleine” (Paris edition, 1835) AKA “South Sea Whale Fishery, N° 1” (London edition, 1835), later made into a Currier & Ives lithograph, “The Whale Fishery. Attacking a Right Whale — and Cutting-In” (New York, circa 1857-72). (O-327)

Accession #: 2001.100.4690
KWM N°: O-328
Title: *American Floating-Factory Whaleship SS Frango of Wilmington, Delaware*.
Artist: Charles Rosner (1894-1975). German-born American (New York City)
Signed / Dated: Signed and dated 1944.
Medium: Watercolor on paper
Size: 15-1/2 x 10-1/2 inches (39.4 x 26.7 cm)

Rosner’s view of the American-registered *Frango* whaling expedition is based directly on photographs published in *Life Magazine*, 5:25 (19 December 1938), page 12. There were only two so-called “American” floating-factory whaleships; the other was the *Ulysses*. Theoretically, both were owned and managed in the USA, but the fact is that a 51+ percent controlling interest in the *Frango* was owned in Norway. They were in their prime just before World War II, at the time of the article in *Life* and Rosner’s watercolor, when there was a total of 35 floating factories making Antarctic voyages in the 1938-39 seasons. The *Ulysses*, 12,395 tons, length 514 feet (156.7 m), was at sea for ten months during 1937-38, cruised 30,000 miles, and returned 191,030 barrels of oil from a kill of 3,600 whales. The *Frango*, operated by the American Whaling Company, was small by comparison at only 6,400 register tons and 401 feet (122.2 m) in length, was at sea for seven months, traveled 23,000 miles, and harvested 42,300 barrels of oil from 950 whales killed. She ran into a bit of trouble afterwards: the article in *Life* from which Rosner copied the photos of *Frango* is entitled, “**U.S. GOVERNMENT CRACKS DOWN ON AMERICAN WHALER FOR VIOLATING A TREATY WITH AN UNDERSIZED CATCH.**”

The *Frango* was ultimately purchased by Japan and was being used as a military troop transport in World War II when she was sunk by the Allies off Saigon in January 1944. Meanwhile, the *Ulysses* had been acquired by Argentina, who changed the name to *San Blas* and operated her as a tanker: she perished in an explosion on the Rio de la Plata in September 1944.

One of the technical highlights of the picture is that it shows the on-board slipway ramp, which greatly facilitated the flensing or “cutting-in” of blubber and byproducts, increased safety and efficiency, and led to the development of complete, self-contained factory-ships. First used on

the Norwegian ship *Lancing* in 1925, this large ramp at the stern of the ship enabled carcasses to be hauled directly onto the flensing deck (the *plan*), replacing the old method of cutting-in with the whale lashed alongside. Flensers could now dismember the carcass in the relative safety of the ship, rather than stand overboard on a flimsy, greasy cutting stage suspended over the side, or on the whale itself. This also obviated the need for a shore station on remote whaling grounds, thus making the fishery more mobile.

Ref: *Life*, 5:25, Dec. 19, 1938, pp. 11-14 (http://books.google.com/books?id=9EkEAAAAMBAJ&pg=PA11&lpg=PA11&dq=frango+whaling&source=bl&ots=EVsktrZl7L&sig=mj_Wx4uu_ynatxNQyYhio53jKVM&hl=en&sa=X&ei=Q-erUaesLrDh4APTxIGQDw&ved=0CDUQ6AEwAg#v=onepage&q=frango%20whaling&f=false); http://vallejogallery.com/artist.php?artist=Charles_Rosner&id=126; [http://www.uscg.mil/history/docs/Walsh1938 WhalingReport.pdf](http://www.uscg.mil/history/docs/Walsh1938%20WhalingReport.pdf); Johan Nicolay Tønnessen and Arne Odd Johnsen, *The History of Modern Whaling* (Berkeley: University of California Press, 1982), passim, esp. pp. 381 and 445 (regarding the quota dispute). J.N. Tønnessen and A.O. Johnsen, *The History of Modern Whaling* (Berkeley: University of California Press, 1982), passim, esp. Statistical Appendices.

Accession #: 2001.100.4691 (O-329)
Whale and Boat Chasing Swimmer.
Charles D. Childs (American, 20th C; Boston). 1959.
Christmas card to Mr. and Mrs. Henry P. Kendall
Ink on paper, 3-5/8 x 5 inches (9.2 x 12.7 cm). 1957.

Accession #: 2001.100.4692
KWM N°: O-330
Title: ***Salute of the British Fleet.***
Artist: Anonymous
Signed / Dated: 19th century
Medium: Watercolor
Size: 11-3/8 x 17-5/8 inches (28.9 x 44.8 cm)

The British collector of watercolors Bernard Reed identifies the locale as the Bosphorus and the vessel types as distinctively Turkish. This would be the upper end of the famous Golden Horn, off the Bosphorus, near Constantinople (modern-day Istanbul). A British frigate is firing a salute while British sailors stand at attention in the ship's boats (left). The smaller watercraft are barges that would be conveying a Turkish senior dignitary, perhaps the Sultan himself. Possibly by the same anonymous hand as “Seychelles—Harbour of Mahé from the North” (2001.100.4546) and “Port Louis, Mauritius” (2001.100.4499).

2001.100.4693 — NO LISTING Chart of Whale Products by Pulsifer)

2001.100.4694 and 2001.100.4695 — see 2001.100.4516 through 2001.100.4523

Accession #: 2001.100.4696
 KWM N°: O-334
 Title: ***Portrait of David Upham Coffin.***
 Artist: William Swain (1803-1847). American (Nantucket; New Bedford; Marblehead; New York)
 Signed / Dated: Attributed. Circa 1835-39.
 Medium: Oil on canvas
 Size: 27 x 23 inches (68.6 x 58.4 cm)

David Upham Coffin (1802-1859) came from a large and diverse family of Nantucket whaling masters and whaling merchants. He commanded five whaling voyages, three in the Nantucket ship *Spartan* (1831-43), one in the New Bedford ship *Arnolda* (1844-48), and one in the ship *Mariner* of Nantucket (1849-53). This portrait was likely done between voyages in the *Spartan*. Artist William Swain was from originally Newburyport but for a while was known as “the most prolific and sought-after portrait painter on Nantucket.”

Accession #: 2001.100.4697
 KWM N°: O-335
 Title: ***Taijiura hogeï zukan. [Picture scroll of the whale fishery at Taiji Bay.]***
 Artist: Taiji Kakuemon (*fl.* circa 1840-80). Japanese.
 Signed / Dated: With extensive manuscript text in Japanese. 1844.
 Medium: Japanese *emaki* scroll with watercolors on mulberry paper
 Size: 10-1/2 inches x 30 feet (26.7 x 914.4 cm)
 Provenance: Bears the seal and personal sign of Honda Chikugono-kami Tadayuki, a samurai warrior of the Tokugawa Shogunate.

Taiji Kakuemon was a descendant of Wada Chubei, who originated a regularized whale hunt at Taiji, on the Pacific Ocean coast of Wakayama Prefecture, circa 1595-1610; and a descendant and namesake of Wada Kakuemon, later known as Taiji Kakuemon, who originated at Taiji the uniquely Japanese method of net-whaling circa 1677, which method was later widely adopted throughout Japan. This is an official copy of a traditional 17th-century scroll, with editorial revisions, made for the Tokugawa government at Edo in 1844 by Taiji Kakuemon in his capacity as Commissioner of Fisheries at Taiji, illustrating the whaling tradition of Wada Chubei and Wada Kakuemon, who founded the fishery.

Accession #: 2001.100.4698
 KWM N°: O-336
 Title: ***Dutch Floating-Factory Whaleships Willem Barentsz and Willem Barentsz II in Company, Outward-Bound.***¹
 Artist: Klaas Koster (*fl.* circa 1950s). Dutch (Amsterdam)
 Signed / Dated: Signed *K. Koster*. 1955.
 Medium: Oil on canvas
 Size: 15-1/2 x 30 inches (39.4 x 76.2 cm)
 Provenance: Ex collection of Donald F. and Adelaide Berlo, Westwood, Mass., 1981.²

Klaas Koster was an amateur so-called “pierhead painter” in the port of Amsterdam and no great talent, but — uniquely, it seems — he memorialized the one occasion on which the two namesake Dutch floating-factory whaleships could be seen in Holland traveling in company: sailing day of the 1955-56 Antarctic whaling season. The first *Willem Barendsz*, 10,509 tons, began voyaging to Antarctica in 1946: the vessel was retired after the 1955-56 whaling season, was sold to Japan and renamed *Nitto Maru* in 1962, became *Nitchiei Maru* in 1964, and was broken up in 1966. The second, much larger *Willem Barendsz*, 26,830 tons, was built in 1955 as a replacement ship: she remained active until 1966, when the ship was sold to owners in South Africa and converted to a fish-processoing factory. Both were named for the Dutch navigator Willem Barentsz (circa 1550-1597), the expert sailing master and ice pilot on voyages of Arctic exploration under Jacob Heemskerck in the 1590s. He discovered hitherto unknown islands, charted the White Sea and Barents Sea (afterwards named for him), reported abundant herring, whales, and walruses in High North latitudes, and when their party became stranded on Novaya Zembya in the Russian Arctic and was forced to spend the winter of 1596-97 in near-desperate circumstances, it was Barentsz who engineered their survival and escape. Ironically, Barentsz was the only one who perished.³

(1) Variant spellings of the personal name and vessel name of Willem Barentsz / Barendsz / Barents are inconsistent in the literature in English and Dutch; spellings here are replicated as found in the pertinent contexts. (2) Donald and Adelaide Berlo were private collectors of whaling memorabilia. (3) For the Arctic expeditions of Jacob Heemskerck and Willem Barentsz, see Gerrit de Veere, *The Three Voyages of Willem Barents, 1594-1597* (facsimile reprint with typeset English text, including an introduction by Stuart M. Frank; Providence: John Carter Brown Library, Brown University, 1993). Ref: J.N. Tønnessen and A.O. Johnsen, *The History of Modern Whaling* (Berkeley: University of California Press, 1982), passim, esp. Statistical Appendices.

Accession #: 2001.100.4699
 KWM N°: O-337
 Title: ***Regne Animal: [Le Dauphin].***
 Artist: Jan Carel [Jean Charles] Verbrugge (1756-1831). Flemish (Bruges)
 Signed / Dated: Signed and dated *J.C. Verbrugge. 1812.* Inscribed with title and field data.
 Medium: Watercolor on paper
 Size: 19 x 23-3/4 inches (48.3 x 60.3 cm)

Companion of #2001.100.4700 and 2001.100.4701, together a series of natural history pictures analogous to the *Regne Animal* series by Pierre François Ledoulx (#2001.100.4827 +. 4828).

Accession #: 2001.100.4700
 KWM N°: O-338
 Title: ***Regne Animal: Epaulard. Femelle de la Classe des Baleines.***
 Artist: Jan Carel [Jean Charles] Verbrugge (1756-1831). Flemish (Bruges)
 Signed / Dated: Signed *J.C. Verbrugge.* Circa 1812. Inscribed with title and field data.
 Medium: Watercolor on paper
 Size: 19 x 22-3/4 inches (48.3 x 57.8 cm)

Companion of #2001.100.4699 and 2001.100.4701, together a series of natural history pictures analogous to the *Regne Animal* series by Pierre François Ledoulx (#2001.100.4827, 2001.100.4828).

Accession #: 2001.100.4701
KWM N°: O-339
Title: ***Regne Animal: Copie d'une Baleine Jette sur les Sables... 1751.***
Artist: Jan Carel [Jean Charles] Verbrugge (1756-1831). Flemish (Bruges)
Signed / Dated: Attributed. Circa 1812. Inscribed with title and field data.
Medium: Watercolor on paper
Size: 23-1/2 x 19-1/2 inches (59.7 x 49.5 cm)

Companion of #2001.100.4699 and 2001.100.4700, together a series of natural history pictures analogous to the *Regne Animal* series by Pierre François Ledoux (#2001.100.4827, 2001.100.4828).

Accession #: 2001.100.4702
KWM N°: O-340
Title: ***Northern Whale Fishery.***
Artist: William John Huggins (1781-1845). British (London)
Signed / Dated: Signed "W.J. Huggins," circa 1829.
Medium: Oil on canvas
Size: 27-1/4 x 45 inches (69.2 x 114.3 cm)

This is the original painting for a smaller aquatint entitled *Northern Whale Fishery*. The vessels depicted are the *Harmony*, *Margaret*, *Eliza Swan*, and *Industry*. The precise naval architectural draftsmanship, the pinkish tones of the Arctic sky, the encyclopedic inventory of Arctic animals, the haphazard, realistic attire of the whalers, as well as the variety of simultaneous activities in which they are engaged, were significantly altered when the engraver popularized the scene for sale as a print: the ship was placed at an angle easier to draw, the luminous, pinkish sky was transformed into blue (in accordance with popular expectations about the Arctic), the crew were incongruously dressed in matching blue uniforms (probably in conformity with popular stereotypes derived from naval custom), and aspects of the hunt were distorted. These changes from painting to print illustrate some of the challenges of converting a work of art into a marketable commodity suited to popular taste for popular consumption.

Huggins is regarded as one of the greatest of the 19th-century British marine painters. He had been a merchant sailor on voyages to the Far East (circa 1812-14) and may have made a whaling voyage or two. Herman Melville mentions Huggins's whaling pictures favorably in *Moby Dick*, but the artist was even better known for his scenes of sea battles and ship-portraits of the Royal Navy. In 1834 he was appointed official Marine Painter to King William IV, "the Sailor King," and he painted at least two other versions of this whaling scene, in different sizes but identical in composition and palette.

The aquatint entitled "Northern Whale Fishery, A representation of the ship *Harmony* of Hull, & other Vessels with their Boats & Crews in the various process of attacking and killing the whale in Davis' Straits and Greenland" was engraved by the artist's son-in-law, Edward Duncan (1803-1882), published by Huggins himself in London in 1829 (17-3/4 x 26-1/2 inches / 45.1 x 67.3 cm), and was variously reissued in adulterated British and American versions in various sizes, including by James Baillie (New York, circa 1845-49), Nathaniel Currier (New York, circa 1856), etc. (Brewington #187; Ingalls #105, 106; Lubbock, *Arctic Whalers*, 1937, p. 23. For deraded versions, Brewington #58; Ingalls #262-265).

Accession #: 2001.100.4703
 KWM N°: O-341
 Title: ***Whaling Barque on Mud Flats near New Bedford.***
 Artist: George A. Swift (1865-1945). (New Bedford and Dartmouth, Mass.)
 Signed / Dated: Signed *G.A. Swift*; title inscribed on verso. Circa 1921-25.
 Medium: Watercolor on paper
 Size: 17 x 10-5/8 inches (43.2 x 27 cm)
 Provenance: Ex collection of S. Clyde King, Sr., Providence, R.I., 1982.

George A. Swift was born in Dartmouth, Massachusetts, and raised in Jamestown, Rhode Island, where he worked “with local carpenters” in some unspecified capacity, then studied architecture at the Swain School of Design in New Bedford, and was employed as an architectural draftsman in Boston. He retired in 1921 and moved in with a nephew in New Bedford, where he took up watercolors and specialized in local scenes, many of which vividly reflect his architectural bent. His watercolor “Where the Oil is Landed” (18 x 11-1/2 inches, #1989.41.2) appears to be from the same series, painted around the same time.

Accession #: 2001.100.4704
 KWM N°: O-342
 Title: ***Schooner Drying Sails after Whaling Voyage.***
 Artist: George A. Swift (1865-1945). (New Bedford and Dartmouth, Mass.)
 Signed / Dated: Signed *G.A. Swift*; title inscribed on verso. Circa 1921-25.
 Medium: Watercolor on paper
 Size: 15 x 10-3/8 inches (38.1 x 26.4 cm)
 Provenance: Ex collection of S. Clyde King, Sr., Providence, R.I., 1982.

Sylvester Clyde King, Jr. (1908-1986), the son and namesake of a children’s clothing manufacturer in Providence, Rhode Island, was a commercial artist and whaling collector active in West Kingstown, R.I. He executed scrimshaw commissions for whaling collector Barbara Johnson of Princeton, New Jersey, and artist Aletha Macy of Nantucket in the 1960s, he did woodblock prints of Japanese scenes in the Japanese manner, and most of his enormous array of whaling pamphlets and paper ephemera came into the Kendall Collection in the 1980s.

<http://www.nauticalnantucket.com/13scbysclki.html>; http://search.ancestry.com/cgi-bin/sse.dll?gl=ROOT_CATEGORY&rank=1&new=1&MSAV=0&msT=1&gss=angs-c&gsfn=S.+Clyde&gsln=King&mswpn_fip=Providence%2c+Providence%2c+Rhode+Island%2c+USA&mswpn=5531&mswpn_PInfo=8-%7c0%7c1652393%7c0%7c2%7c3242%7c42%7c0%7c2441%7c5531%7c0%7c&msbdy=1908&uidh=fx2; http://shogungallery.com/index.php?manufacturers_id=111.

Accession #: 2001.100.4705
 KWM N°: O-343
 Title: ***Putting-Out Time.***
 Artist: George A. Swift (1865-1945). (New Bedford and Dartmouth, Mass.)
 Signed / Dated: Signed *G.A. Swift*; title inscribed on verso. Circa 1921-25.
 Medium: Watercolor on paper
 Size: 20-1/2 x 12-7/8 inches (52.1 x 32.7 cm)
 Provenance: Ex collection of S. Clyde King, Sr., Providence, R.I., 1982.

The artist, a New Bedford native and professional architect trained at the local Swain School of Design, witnessed at first hand the decline of whaling in the late 19th and early 20th centuries, and documented it in some of his works, painted in retirement. However, the image here, though uncharacteristically quiet, is more in the spirit of an actual working wharf, with a whaleship tethered alongside, oil casks being offloaded, and warehouses and counting rooms visible beyond.

Accession #: 2001.100.4706 and 2001.100.4707
KWM N°: O-344
Title: ***Isana-tori Ekotoba. [Illustrations and Explanation of Whaling.]***
Artist: Anonymous, after OYAMADA Tomokoyo. Japanese.
Signed / Dated: With extensive manuscript text in Japanese. 1832.
Medium: Two Japanese *emaki* scrolls with watercolors on mulberry paper
Size: 2 scrolls, aggregate length : 24.38 m (80 feet):
[1] Length 46 feet 6 inches (14.17 m); [2] Length 33 feet 6 inches (10.21 m)

An untitled manuscript transcription of the profusely illustrated watershed classic of Japanese whaling by Oyamada, published in two volumes in 1832 but probably originally written, and the woodblock plates produced, circa 1829. *Isana-tori Ekotoba* was in turn based on a century-long tradition of manuscript scrolls with watercolor illustrations dating back to 1721. This scroll also contains Oyamada's postscript, as in the published version; but six watercolor scenes included in the published version are evidently missing from (or were never included in) Scroll #1.

Note: Portions of *Isana-tori Ekotoba* were published in English translation, with an introduction by Stuart M. Frank, in *Mains'l Haul* (quarterly journal of the San Diego Maritime Museum), 2002. See also: Frank, "A Japanese Whale Hunt in 1829: Selections from the *Isana-tori Ekotoba*," *Mains'l Haul*, Vol. 37, N°s 3 & 4 (Spring / Summer 2001). Disappointingly few of the illustrations have been posted on the internet: <http://japanartsandcrafts.com/4221.html>; <http://www.harvardartmuseums.org/art/96936>; etc.

Accession #: 2001.100.4708
KWM N°: O-345
Title: ***Killing Whales: The chase and capture of one of these mighty Leviathans off Newfoundland.***
Artist: Milton J. Burns (1853-1933). American (New York City)
Signed / Dated: Signed *M.J. Burns*; undated; inscribed with title. Circa 1910.
Medium: Monochrome watercolor on paper
Size: 12 x 17 inches (30.5 x 43.2)

The harpoon cannon was perhaps the most dramatic innovation of early steam whaling. Mounted in the bow of the chaser boat, it was deadly at a distance, removing the hunter from hand-to-hand combat with the whale. Burns's rendition of whaling off Newfoundland represents the state of the Norwegian-originated technology around 1914. The gun is a fairly early version of the bow-chaser that fires a 90mm harpoon with exploding tip, and the catcher-boat (AKA chaser-boat) lacks the inclined ramp that, beginning in 1924, allowed direct access from the wheelhouse to the gun-mount at the prow, eliminating the need for a dangerous scurry across the ocean-swept foredeck. The captains of these chaser-boats doubled as gunners, assuming responsibility for both the safe operation of the vessel and the successful killing of whales. Competition was so keen for such a prestigious berth that only descendants of captains, or fellows who married into

captains' families, were likely to be considered eligible. Except on Japanese boats, whatever the nationality of the boat almost all of the gunner-captains were Norwegian. Even as late as the 1960s, the last remaining British factory ships exclusively employed Norwegians as harpoon-gunners and chaser-boat captains.

M.J. Burns himself was an illustrator specializing in monochrome renditions nautical subjects — notably fisheries and whaling — whose pictures were published in popular magazines. He was born in Mt. Gilead, Ohio, and as a lad of 16, having suffered an eye injury, was advised to go to sea. Thus, he was aboard the *Panther* from Newfoundland to the Arctic in 1869 — the voyage that counted among its passengers the artist and pioneer photographer William Bradford and the Arctic explorer Dr. Isaac Israel Hayes. In the 1870s Burns studied at the Art Student's League and the National Academy of Design in New York, served on fishing vessels along the East Coast, was an habitual denizen on the waterfront, exhibited at the National Academy during 1875-89, and did illustrations that appeared in *St. Nicholas*, *Scribners'*, *Century*, *Literary Digest*, and *Harper's*.

Accession #: 2001.100.4709
 KWM N°: O-346
 Title: ***Chassilot dit Noord Caeper. [North Cape Whale.]***
 Artist: Hubert de Cockq (1733-1800). Flemish (Bruges)
 Signed / Dated: Signed *Hubert de Cock, pinxt.* 1762. Title and field data inscribed in French.
 Medium: Monochrome watercolor on paper
 Size: 15-1/4 x 18-1/2 inches (38.75 x 476 cm)
 Provenance: Ex Collection of whaling merchant and collector Gerrit Jan Honig, Zaandijk, Netherlands; Barbara Johnson, Princeton, N.J.; Sotheby's, New York, 1982.

Depicts a 64-foot (19.5-meter) sperm whale, erroneously identified as a North Cape right whale that washed ashore in the parish of Breden (in Flanders) in January 1762. Hubert de Cockq, who visited the site to sketch the whale, reports in the text below that he “sat right in its mouth” and that the “toothed jaw” was afterwards “sent to Brussels to Prince Charles of Lorraine, Governor of the Low Countries, and protector of the arts and the artist.” A ceramic platter entitled *Noort Kaper [North Cape Whale]* (#2001.100.4810), anonymously illustrating the same event in almost the same manner, is likely based on the same source.

Accession #: 2001.100.4710
 KWM N°: O-347
 Title: ***The Granton Whale. March 1875.***
 Artist: Robert Walter Weir, Jr. (1836-1905). Pseudonym: Robert Wallace. American (New York; Montclair, New Jersey)
 Signed / Dated: Title inscribed; signed *R.W.W.*
 Medium: Watercolor on paper
 Size: 4-1/2 x 6-3/4 inches (11.4 x 17.2 cm)
 Provenance: Ex Barbara Johnson Collection, Princeton, N.J.; Sotheby Parke Bernet, New York, 1982.

This probably typifies the kind of format in which Weir's drawings were submitted to *Harper's* to be engraved as woodcuts, but there is no evidence that this one was ever published. There is a bit of a mystery about whether the subject is *the* Granton whale. The watercolor is inscribed in what appears to be the artist's hand, "The Granton Whale. March 1875"; but *the* Granton Whale in the scientific literature was a minke that washed ashore — reportedly in 1888 — at Granton, a district of Edinburgh, Scotland, on the Firth of Forth. It was dissected and the results published by Sir William Turner ("The lesser rorqual (*Balaenoptera rostrata*) in Scottish seas, with observations on its anatomy," *Proceedings of the Royal Society of Edinburgh*, 19, 1892, p. 36). A fellow scientist remarks,

Sir William Turner has published in the "Proceedings of the Royal Society, Edinburgh" (Session 1891-92, p. 36), an elaborate description of a specimen [of a lesser rorqual] which came ashore at Granton in January 1888... It is the smallest of the Fin Whales, rarely exceeding 30 feet in length. The head is flattened and pointed, hence one of its popular names the "Pike Whale," the body is slender but symmetrical, the dorsal fin far back and falcate; the flippers are about 4 feet long. The baleen is very short, — Sir William Turner gives the length of the longest slip of the Granton whale as 8-1/4 ins. long and 3 ins. wide at the gum, — and the colour is yellowish white. The general colour of the body is black on the upper parts, with a grayish tinge merging into white below. The flipper is black on the outer side, crossed by a bar of white — a feature by which it may be readily distinguished from Rudolphi's Rorqual. This species feeds on small fish, and is known by our fishermen as the "Sprat Whale." (Thomas Southwell "On the Whale Fishery from Scotland, with some account of the changes in that industry and of the species hunted," *The Annals of Scottish Natural History*, Edinburgh, 1904, p. 88.)

Sir William's Granton Whale may not have been the first and only Granton Whale; alternatively, Robert Weir (or a surrogate) may have erroneously added a date on the watercolor at a later time. Or the whole nomenclature could be a ruse of the artist and the name Granton a coincidence. Robert Weir spent his postwar career living in New Jersey and working as an engineer; and there evidently was at one time a Granton, New Jersey, in Hudson County, exact whereabouts unknown (!); there is even a website devoted to trying to locate where Granton was located (so far unsuccessful) (<http://www.roadsidethoughts.com/nj/granton-wishlist.htm>). But wherever it was, on or near the west bank of the Hudson River, just across from Manhattan, it would have been an unlikely site for a whale stranding.

Accession #: 2001.100.4711
 KWM N°: O-348
 Title: [*Orcas Attacking a Whale.*]
 Artist: Bob Kuhn (fl. 20th Century). American.
 Signed / Dated: Signed *Kuhn*. Undated. Attributed.
 Medium: Watercolor on paper
 Size: 15-1/4 x 22 inches (38.7 x 55.9 cm).

This dramatic scene of one carnivorous cetacean species preying on another is attributed to Bob Kuhn, the subject of an illustrated biography by Tom Davis entitled *Masters of the Wild: The Animal Art of Bob Kuhn* (Briar Patch, 1990), which, it is claimed, "spans more than three decades of a career unparalleled in the annals of wildlife art. In the estimation of both his fellow artists and serious students of the genre, Bob Kuhn was the preeminent animal painter of his day."

Accession #: 2001.100.4712
KWM N°: O-349
Title: [*Dutch Whaling Scene.*]
Artist: Jan Stam (fl. circa 1739-1797). Dutch (Zaandam)
Signed / Dated: Attributed. Circa 1765-75.
Medium: Engraved glass panel
Size: 9-1/2 x 14-3/4 inches (24 x 37.5 cm)

Zaandam was one of Holland's leading whaling ports in the second half of the 18th century, and Jan Stam was its leading engraver and its leading engraver of glass. This plaque is one of a pair, the other of which later came into the Nederlands Scheepvaartmuseum, Amsterdam, and is also attributed to Jan Stam.

Note: Attributed to Jan Stam on the basis of a signed engraved-glass goblet in the Wilfred Buckley Collection in the collection of the Victoria and Albert Museum (London); and the title page vignette and frontispiece of the landmark compendium of Dutch whaling *commandeurs* by Gerrit van Sante, published in 1770. There are others of his works in the Honig Family collection in the Zaans Oudheidkamer and in the Zaans Museum, both in Zaandijk.

Accession #: 2001.100.4713
KWM N°: O-350
Title: [*Newcastle Whaling Fleet.*] Full title: *The Newcastle Ships Lord Gambier, Lady Jane, and Grenville Bay Whaling in Company in the Arctic.*
Artist: John Wilson Carmichael (1800-1868). British (Newcastle; Scarborough)
Signed / Dated: Circa 1835. Signed *J.W. Carmichael.*
Medium: Oil on canvas
Size: 42 x 63 inches (106.7 x 160 cm)

In 19th-century England, when the economic mainstay was seaborne trade and the military backbone was the Royal Navy, there were literally dozens of highly accomplished marine painters. J.W. Carmichael was one of the best and one of the best regarded. Herman Melville would have appreciated the action-packed aspects of this picture, unusual for a British artist as most British whaling scenes are preternaturally serene. Newcastle-upon-Tyne, in the northeast, was a larger city but a lesser whaling port than Hull or Whitby, and pictures of Newcastle whaling vessels are rare. This one depicts the city's entire fleet whaling in company in the Davis Strait — a modest total of three ships. Carmichael, a Newcastle native, went to sea in his youth and apprenticed to a ship carpenter in a local shipyard. He demonstrated interest and ability in naval architectural drawing and ship portraiture, which the shipbuilders encouraged by employing him as a shipyard draftsman. He eventually took up marine painting and ship portraiture full time, with studios at Newcastle (1822-45), London (1845-62), and Scarborough (1862-68), exhibited his paintings in Newcastle, London, and Philadelphia, covered the Crimean War as a pictorial contributor to *The London Illustrated News*, and became well known for his naval scenes and views of the Spithead fleet. This picture, with carefully delineated portraits of the vessels, is distinguished by the rare contemporaneous close-up depiction of a whaleboat in pursuit. And like El Greco's *Burial of the Count of Orgaz*, Rembrandt's *Night Watch*, and Leutze's *Washington Crossing the Delaware* (in which fellow artist Worthington Whittredge stands in for the Father of His Country), for staffing the whaleboat Carmichael is supposed to have painted portraits of actual friends and dignitaries he knew personally. He also authored two textbooks on marine painting in watercolors and oils.

The ship in the middle ground is the *Lord Gambier*, 400 tons, built at Sunderland (England) in 1826, whaling from Newcastle from 1831 to 1844 and from Hull during 1845-62, and wrecked in the Davis Strait in 1862. On the right is the *Lady Jane*, built in 1772 on the Thames near London, whaling from Hull during 1788-93, whaling from the Tyne 1804-49, and wrecked in Melville Bay in the Canadian Arctic in 1849: the “best known and most beloved of the Tyneside whalers.” To the left is the *Greenville Bay*, built in 1783 at Stockton-on-Tees (England), whaling from the Tyne 1816-40, in the Atlantic timber trade during 1840-54, and wrecked near Waterford, Ireland, in 1854.

Ship statistics and details generously provided by Tony Barrow, Newcastle-upon-Tyne Technical University. Lit: Tony Barrow, “The North-East Coast Whale Fishery 1750-1850 (Ph.D. thesis, Newcastle upon Tyne Polytechnic, 1989); “The Newcastle Whaling Trade.” *Mariners Mirror* 75(3), 1989, pp 231-40; “The Decline of British Whaling in Arctic Canada, 1820-1850: A Case Study of Newcastle upon Tyne,” *The Northern Mariner / Le Marin du Nord* 8(4), 1998, pp 35-54; *The Whaling Trade of North-east England* (University of Sunderland Press, 2001). The painting is illustrated in color in Stuart M. Frank, “The High and Mighty Business of Whaling,” in Peter Neill, ed., *Maritime America* (New York, 1988), #40, p. 61.

Accession #: 2001.100.4714
 KWM N°: O-351
 Title: ***Whale Fishery.***
 Artist: Robert Isaac Cruikshank (1789-1856). British (London)
 Signed / Dated: Signed *R. Cruikshank*. Circa 1806.
 Medium: Monochrome watercolor on paper
 Size: 3-5/8 x 5-1/2 inches (9.2 x 14 cm)
 Provenance: Ex collection of S. Clyde King, Sr., Providence, R.I., 1983.

Robert Cruikshank was the eldest son of Scottish illustrator Isaac Cruikshank (1764-1811), with whom Robert is occasionally confused; and a frequent collaborator with his much more famous and somewhat less volatile younger brother, George Cruikshank (1792-1878). This little item is his original drawing for an engraved frontispiece in Reverend Thomas Smith’s *The Naturalist’s Cabinet* (London, 1807), entitled “Whale Fishery,” and furnished a prototype for a frontispiece entitled “Pêche de la Balaine” in the French edition, *Le Cabinet de Jeune Naturaliste* [*The Young Naturalist’s Cabinet*] (Paris, 1818).

Accession #: 2001.100.4715
 KWM N°: O-352
 Title: ***Shooting a Whale with a Shoulder Gun.***
 Artist: Robert Walter Weir, Jr. (1836-1905), American whaleman-artist (New York and New Jersey) using the pseudonym Robert Wallace
 Signed / Dated: Signed *Wallace*, circa 1855-66; after his own ink drawing of circa 1855-58.
 Medium: Watercolor and ink on paper.
 Size: 16-1/4 x 33 inches (41.3 x 83.8 cm)

The artist was the eldest son and namesake of the first professor of drawing at the U.S. Military Academy at West Point. After his father sent him off to work in the iron foundry at nearby Cold Spring, N.Y., Robert ran away to sea and adopted the name Robert Wallace as a pseudonym on

three of his four whaling voyages (1851-62). This watercolor — one of the finest and most evocative of all American whaling scenes — is based on a drawing in his journal of the whaling bark *Clara Bell* (1855-58), which in turn is loosely based on “South Sea Whale Fishery,” a lithograph by Thomas Duncan after W.J. Huggins (London, 1834). Weir’s image was later adapted as a woodcut illustration entitled “TAKING A WHALE—SKETCHED BY R. WEIR” in *Harper’s Weekly*, December 22, 1866. Two of Weir’s younger brothers became Fellows of the National Academy of Design, but Robert served as an engineer in the Union Navy during the Civil War; and while several of his illustrations were later published, he made an actual career of engineering.

Ref: Erroneously catalogued as a print in Brewington, *Prints*, #57. For the derivative wood engraving in *Harper’s Weekly* (NBWM 2001.100.8294, 2001.100.9284), see Ingalls #303. Weir’s journal of the *Clara Bell* is in the collection of Mystic Seaport, where it has not always been correctly attributed and from which the images have been very widely published.

Accession #: 2001.100.4716
 KWM N°: O-353
 Title: ***Norwegian Whale-Factory Ship Kosmos in Cammel Laird’s Birkenhead Graving Dock for Maintenance, with Her Chasers about to be Docked.***
 Artist: Stanley James Hugill (1906-1992). British (Aberdovey, Wales)
 Signed / Dated: Signed, with anchor device, dated *Xmas 1982*, title inscribed on verso.
 Medium: Oil on canvas
 Size: 30 x 40 inches (76.2 x 101.6 cm)
 Provenance: Kendall Whaling Museum commission, 1982.

Stan Hugill, a noted raconteur and compiler of seafaring and Sailortown lore, was a Liverpool native who claimed to have been the last British chanteyman in sailing ships (in the *Garthpool* in 1929). He afterwards served in steam and the wartime British merchant service. The majority of his pictures are history paintings, some quite speculative, but this one was commissioned on the basis of his having been an eyewitness to the *Kosmos* overhaul (and many others) at the Cammel Laird shipyard in Birkenhead, across the Mersey River from Liverpool. The vessel is *Kosmos II*, 16,966 tons, built by Workman, Clark & Co. Ltd., of Belfast, Northern Ireland, in 1931, shown at some indeterminate time in the 1930s. She was whaling alongside the slightly larger *Kosmos I* through the 1930s; then, in October 1942, while operating as a conventional tanker in World War II, carrying crude oil from New York to Liverpool, she was torpedoed and sunk by the German submarine U-624: of her complement of 150, there were 33 dead and 117 survivors.

Note: The *Kosmos* Whaling Company (Hvalfanger-A/S *Kosmos*) of Sandefjord, Norway, operated by Anders Jahre in association with Christen F. Christensen, was founded in 1928 and had a series of floating factories, all named *Kosmos*. *Kosmos I*, 17,801 tons, was built by Workman, Clark & Co. Ltd., of Belfast, in 1929. *Kosmos II*, 16,966 tons, was added from the same yard in 1931, and was sunk by the Germans in 1942. *Kosmos III*, 18,460 tons, joined the fleet in 1947 and was sold to Japan in 1962, where she was renamed *Nisshin Maru III* and continued in service until 1978. *Kosmos IV*, 14,869 tons, acquired in 1947, was the recycled German floating-factory *Walter Rau*, built in 1938. *Kosmos V*, 19,000 tons, was theoretically operational in 1948 but, owing to limitations on the Norwegian whaling fleet, served as a conventional tanker until 1966, when she was sold to South Africa, renamed *Suidercruis* (“Southern Cross”), and converted to a fish-oil and fish meal factory.

Ref: J.N. Tønnessen and A.O. Johnsen, *The History of Modern Whaling* (Berkeley: University of California Press, 1982), passim, esp. Statistical Appendices.

Accession #: 2001.100.4717
KWM N°: O-354
Title: [*Sketchbook and Memoirs.*]
Artist: E.C. Sears (fl. circa 1885-1940). Canadian mariner (Montreal)
Signed / Dated: Various circa 1885-1940.
Medium: Watercolor, pencil, and ink on paper
Size: Three 13-inch ledger volumes with many inserted pages, fractions of pages, loose and freestanding pages, and scraps.

Three bound ledger volumes containing 400+ sketches, pencil and ink drawings, and watercolors with labels, explanatory text, and miscellaneous essays on historical and contemporary subjects, including ship portraits, nautical scenes, technical and schematic details of ship construction, naval architecture, rigging, fittings, shipboard activities, figureheads, etc.; by a career sailor and sometime whaleman, based on the his service in the British, Canadian, and American merchant service, the Royal Navy, and a whaling voyage in the New Bedford schooner *Franklin* (1888-91).

An English-speaking Canadian from Montreal who served for a time in the Royal Navy, he first went to sea as a young man in 1883. According to his account, he arrived in New York in 1889 in the crew of a British skysail-yarder with an offer of a berth on the next cruise. But, as he explains, such vessels were rapidly becoming obsolete; and this one, which her owners no longer found useful, was sold, leaving Sears “on the beach” in Gotham. In the classic manner of the New Bedford whale fishery of a generation earlier, he was recruited in Manhattan, had his passage paid to the whaling mecca, and was shipped in the *Franklin*. He absorbed enough on this one relatively brief voyage — with a bit of additional research and the benefit of a long subsequent career in deepwater ships — to begin a book of essays and memoirs that was evidently planned to include much about whaling history and technology, and to concentrate even more heavily on the naval architecture, decorative arts, technology, and shipboard practices of the British naval and merchant services. The unpublished result was three volumes of pictures and essays (in the Kendall Collection), an unfinished magnum opus laboriously compiled over a period of fifty years, from his youthful days at sea in the 1880s and '90s to a comfortable retirement in Montreal in the 1940s. It reveals Sears as one of the most eclectic, technically proficient, and versatile sailor-writer-artists of the many whose analogous work has survived. The sketchbooks overflow with over 400 pencil and ink drawings and watercolors (in various stages of completion) meant to illustrate brief “articles,” written in his own hand, pertaining to all manner of things nautical: watercraft, deepwater and riverway commerce, naval and fisheries hardware, shipboard procedures, historic naval engagements and their influence on technology, rigging and bowsprit details through the ages, ancient and modern, European and nonwestern (Stuart M. Frank, “E.C. Sears,” in *Jolly Sailors Bold: Ballads and Songs of the American Sailor*, 2011, Appendix 6, p. 474.)

Even a small dose of whaling solidified his respect for the seamanship of his shipmates, and on one occasion in his memoir he quotes the first mate of the *Franklin* in 1889:

“I have served my early boyhood in deep water ships and when I left them to enter the [whale] fishery I could not handle an oar or row [or] seen a kedge anchor run out. Believe me you will see more seamanship in those months [whaling] than you could expect to see in ten years in any other class of ships.”

A few years after his whaling voyage Sears was employed by the North American Transport Co. as a shipmaster in the coastwise trade on the “Baie des Chaleurs Route” down the St. Lawrence River from Montreal and Quebec to the saltwater ports of the Canadian Maritime Provinces. An advertisement placed in Canadian newspapers in 1906 provides particulars:

North American Transport Co. “Baie des Chaleurs Route.” General Offices — 40 Dalhousie Street, Quebec, Canada ... Steamer *Restigouche*, E.C. Sears, Master, is intended to ply between Montreal and St. Johns, N.F., during the season of navigation, sailing about every fourteen days from Montreal, calling at Quebec, Summerside, Charlottetown, North Sydney and Sydney. This steamer has superior passenger accommodations, is fitted with electric lights and bells, hot and cold water baths, large commodious staterooms, with steam heat, and is first-class in every respect. For rates and other information, apply to the office as above. *June, 1906*

Passage from Sears’s memoir quoted from Frank, *Ingenious Contrivances*, heading Chapter 4.

Accession #: 2001.100.4718
KWM N°: O-355
Title: ***Whaling Brig at Sea.***
Artist: James Cree (1867-1951). Scottish-American (New Bedford and Rhode Island)
Signed / Dated: Signed and dated *Jas Cree. 1938.*
Medium: Oil paint on a metal tollware tray
Size: 6-1/2 x 11-3/4 inches (16.5 x 29.9 cm) on a tray 15-3/4 x 20-7/8 inches (40 x 53 cm)

This medium—a “tin plate”—was unconventional for marine painters, but James Cree is known to have done ship portraits on several tollware trays, on which his style and palette are consistent with his mainstream oil paintings.

Accession #: 2001.100.4719
KWM N°: O-356
Title: ***Self Portrait.***
Artist: Robert Isaac Cruikshank (1789-1856). British (London)
Signed / Dated: Signed and dated *Robt. Cruikshank 1828.*
Medium: Watercolor, pencil, and ink on paper
Size: 4-1/8 x 2-1/8 inches (10.5 x 5.4 cm)
Provenance: Ex collection of Simon Emmering, Amsterdam, 1983.

Robert Cruikshank was an accomplished illustrator in his own right and an able draftsman whose skills at portraiture are evident here. (See #2001.100.4714 for further remarks.)

The late Simon Emmering was an eminent dealer in antiquarian prints, maps, manuscripts, and books in Amsterdam and a collector and publisher of Cruikshank materials — including William Bates, *George Cruikshank: The Artist, the Humourist, and the Man, with some account of his brother Robert. A Critico-bibliographical Essay* (2nd Edition, Amsterdam: S. Emmering, 1972), which deals effectively with both Cruikshank brothers.

Accession #: 2001.100.4720
 KWM N°: O-357
 Title: [***Steam Chaser-Boats Hunting Whales.***]
 Artist: L. K. Beaver, nationality unknown.
 Signed / Dated: Signed, undated. Circa 1885-1910.
 Medium: Oil on canvas
 Size: 17 x 23-1/2 inches (43.2 x 59.7 cm)
 Provenance: Ex Collection of Captain K.S. Hogg, Jr., 1983.

Arctic whaling scene showing a fleet of four steam whale-chaser boats armed with high-caliber bow-chaser harpoon cannons, pursuing whales among icebergs. The nationality of neither the artist nor the fleet has been definitively identified, but the scene is consistent with whaling in the iceberg-infested North Atlantic waters off Iceland or the Faroë Islands, while the insular volcanic island in the background is likely intended as Jan Mayen Island. The flags resemble (and could be) the Danish ensign, but the vessels and armament are an evolved, next-generation form of the so-called “modern” or “mechanized” whaling technology introduced by the Norwegian innovator Svend Foyn in the 1870s.

Accession #: 2001.100.4721
 KWM N°: O-358
 Title: [***Whaling Scene.***]
 Artist: Clement Nye Swift (1846-1918). American (Acushnet, Massachusetts)
 Signed / Dated: Signed CNS. Undated.
 Medium: Ink on paper
 Size: 6 x 8-3/4 inches (15.2 x 22.2 cm)

Accession #: 2001.100.4722
 KWM N°: O-359
 Title: ***Bark California and Boats... Lancing A Spent Bowhead.***
 Artist: William Albert Gilkerson (b. 1936). American (San Francisco; Rochester, Mass.; Martin's River, Nova Scotia)
 Signed / Dated: Signed and dated 1982.
 Medium: Watercolor on paper
 Size: 14 x 18 inches (33.6 x 45.7 cm)
 Provenance: Gift of the artist, 1987.

Original for one of twelve color plates in the elaborately illustrated book by William Gilkerson and John Bockstoce, *American Whalers in the Western Arctic* (Fairhaven: Edward J. Lefkowitz, Inc., 1982). The *California*, built at New Bedford by Jethro and Zachariah Hillman in 1842, was a sister ship and near twin of the *Charles W. Morgan*, built by the Hillman brothers in 1841.

Gilkerson was born in St. Louis, studied art in Chicago, lived and worked in San Francisco in the 1970s (at which time he was also an editor of the *Chronicle* and consultant to the San Francisco Maritime Museum), then Rochester, Massachusetts in the 1980s, and Mahone Bay, Nova Scotia since the '90s. Renowned as a marine painter and widely regarded as one of the preeminent modern-day scrimshaw artists, he is also widely published as a maritime historian and illustrator,

notably in *Woodenboat* magazine, museum catalogues, and several book-length works, respected for his meticulous draftsmanship, prodigious research, flawless composition, and irrepressible whimsy covering a wide range of subjects from naval architecture and whaling to small arms and pirates. He is also the author of two books of nautical fiction.

The artist's studio model of the *California*, built by shipwright Roger Hambidge, is also in the Kendall Collection (# 2001.100.1897). Hambidge was a senior member both teams that restored the *Charles W. Morgan* at Mystic Seaport in the 1970s and again the 2010s.

Accession #: 2001.100.4723
KWM N°: O-360
Title: ***S.S. Thrasher in the Ice, Behring Sea, May 10, 1900.***
Artist: Anonymous. American.
Signed / Dated: Inscribed with title and date. Circa 1907-08.
Medium: Watercolor on paper
Size: 4-1/2 x 8-3/4 inches (11.4 x 22.2 cm)
Provenance: Lewis K. Eisenberg, Lahaina, Maui, Hawaii.

The backing is labeled with the following, tracing the careers of Captain Charles H. Foley and the auxiliary bark *Thrasher*: “Capt. C.H. Foley / Sea Ranger, 1893 (Lost) / Gayhead, 1896-1900 / Monterey, 1903 / Gayhead, 1904 / Thrasher, 1907-1908 / Jeanette, 1909-1910 / Karluk, 1911. / Steam bark Thrasher / 512# (A.C. Sherman) / built S[an] F[rancisco], 1884 / registered S[an] F[rancisco] till 1908 / thereafter Seattle / lost off Aleutians, 1921.”

The tally of Folger's commands, per Lund et al., is: barks *Bounding Billow* (1891-92), *Sea Ranger* (1893), and *Gay Head II* (4 voyages, 1896-1900), gas schooner *Monterey* (4 voyages, 19-03-06), steam-bark *Thrasher* (2 voyages, 1907-08), and steam brigantines *Jeanette* (2 voyages, 1909-1910) and *Karluk* (1911).

Accession #: 2001.100.4724
KWM N°: O-361
Title: ***Isles de la Mer Glaciale.***
[Islands of the Polar Sea: Spitsbergen and Jan Mayen.]
Artist: Christophe-Paulin de la Poix, Chevalier de Fréminville (1787-1848). French (Navy).
Date: Titled with inscriptions. Circa 1819.
Medium: Pencil on paper
Size: 7-1/4 x 9-1/2 inches (18.4 x 24.1 cm)

The Spitsbergen archipelago and Jan Mayen Island in the Arctic waters of the far North Atlantic were extensively exploited by Dutch, British, French Basque, Spanish Basque, and other whalers from 1610 through the middle decades of the 17th century; but they were seldom visited by anyone who had no business there. Fréminville was a French nobleman, naval officer, commander, hydrographer, archeologist, and — oddly — a pioneer outspoken transvestite. The latter role he performed pseudonymously but in the others he was prominent in print under his own name. He was a dedicated naturalist and a gifted draftsman, wrote and illustrated an important treatise on snakes, various essays on other fauna, accounts of naval engagements based on his distinguished record in combat and as a hydrographer in the Napoleonic Wars, and a narrative of his voyage of

Arctic discovery, entitled in English translation *Voyage to the North Pole* (1819), of which these elevations of Spitsbergen and Jan Mayen are the partial result. After his retirement from the navy in 1831, he produced books on the antiquities of Brittany and, under the pseudonym “Caroline de L.,” his *Essai sur l'influence physique et morale du costume féminin* (“Essay on the physical and moral influence of the female costume”).

Accession #: 2001.100.4725
KWM N°: O-362
Title: ***The Cachalot Trying-Out At Night.***
Artist: William Edward Norton (1843-1916). American (Boston)
Signed / Dated: Signed. Circa 1899.
Medium: Oil on canvas.
Size: 43-1/2 x 59-1/2 inches (110.5 x 151.1 cm)

Companion picture with “*Vae Victis—The Cachalot Cutting-In*” (#2001.100.4450). Nighttime whaling scenes are rare, as neither the hunt itself nor *cutting-in* (flensing overside) can proceed in darkness; only tryworks operations—rendering blubber into oil in the onboard brick ovens amidships—could continue without daylight. The two paintings are explicitly based on Frank T. Bullen’s *The Cruise of the Cachalot* (London, 1897) and were produced as a pair, but were separated for decades; the other had already been in the collection for more than thirty years before this one was acquired separately and reunited with its mate.

Accession #: 2001.100.4726
KWM N°: O-363
Title: ***Harpooner.***
Artist: William Albert Gilkerson (b. 1936). American (San Francisco; Rochester, Mass.; Martin’s River, Nova Scotia)
Signed / Dated: Signed. 1982.
Medium: Pencil on paper
Size: 7-1/4 x 9-3/4 inches (18.4 x 24.8 cm)
Provenance: Gift of the artist, 1987.

Pencil study for an illustration in the book by William Gilkerson and John Bockstoce, *American Whalers in the Western Arctic* (Fairhaven, Mass.: Edward J. Lefkowicz, Inc., 1982).

Accession #: 2001.100.4727
KWM N°: O-505
Title: ***Whale-Catcher Boat Southern Actor on the Whaling Grounds off Cooper Island, South Georgia, 1957-58.***
Artist: George R. Cummings (1931-). Scottish (Edinburgh)
Signed / Dated: Kendall Whaling Museum commission, 1994. Signed and dated 1995.
Medium: Oil on canvas
Size: 20 x 30 inches (50.8 x 76.2 cm)

The floating-factory whaleship *Southern Actor*, 439 gross tons (1800 hp), shown here during the 1957-58 whaling season, was built by Smith's Dock in Middlesbrough, North Yorkshire, for Christian Salvesen of Leith (Scotland), the huge Scottish-Norwegian shipping company that was one of the world's largest whaling combines, operating in High South latitudes throughout the middle decades of the 20th century. Launched in 1950, *Southern Actor* remained in service for the remaining twelve years of Salvesen's Antarctic whaling operation, was sold off in 1964, later saw whaling service in Spanish registry in the 1970s, and was restored to operating condition in 1995 for preservation at the Kdr. Chr. Christensens Whaling Museum in Sandefjord, Norway. The artist was aboard her on various occasions when she was a working vessel in the Antarctic, and again helped usher in her museum-ship career in Norway in his capacity as an officer of the Ex Salvesen's Whaler's Clubs of Leith and Sandefjord.

Accession #: 2001.100.4728
 KWM N°: O-504
 Title: ***Whale Factory-Ship Southern Venturer at Leith Harbour, South Georgia, 1957-58.***
 Artist: George R. Cummings (1931-). Scottish (Edinburgh)
 Signed / Dated: Kendall Whaling Museum commission, 1994. Signed and dated 1995.
 Medium: Oil on canvas
 Size: 20 x 30 inches (50.8 x 76.2 cm)

Leith Harbour — named for the port district of Edinburgh, home to the Christian Salvesen fleet — was the southern outpost and shore-whaling station operated by the Salvesen company on the island of South Georgia, the threshold of Antarctica. The floating-factory whaleship *Southern Venturer* (14,493 gross tons, 20,310 dwt tons), depicted here moored at Coronda Pier at Leith Harbour during the 1957-58 season, with three Salvesen catcher-boats and Coronda Peak in the background, was built for Salvesen by Furness Shipbuilding of Haverton Hill (England) in 1945. A helicopter deck was later erected on her stern (visible on the aft superstructure) and a larger 9,000 hp engine installed. The vessel remained in service for the duration of Salvesen whaling operations and was finally sold off in 1962. The artist, a native of Edinburgh, spent several seasons in the crews of Salvesen whaleships and shore stations between 1946 and 1962, after which he executed commissions for Salvesen and the South Georgia Whaling Museum, emerging as the preeminent painter of modern whaling.

Accession #: 2001.100.4729 and 2001.100.4930
 KWM N°: O-503-1 and O-503-2
 Title: ***South West of Okhotsk Sea and Shantass Island and Bays.*** (Two maps)
 Artist: Benjamin Franklin Homan (1822-1880). American whaleman (Riverhead, Long Island; New London, Connecticut; New Bedford)
 Signed / Dated: Unsigned. 1852.
 Medium: Various
 Size: Various

South West of Okhotsk Sea and Shantass Island and Bays (I).

Pencil on paper. 7-13/16 x 9-3/4 inches (19.8 x 24.8 cm). 2001.100.4729 (O-503-1)

South West of Okhotsk Sea and Shantass Island and Bays (II).

Ink on paper. 7-3/4 x 9-3/4 inches (19.7 x 24.8 cm). 2001.100.4730 (O-503-2)

Benjamin Franklin Homan (1822-1880), a distinguished whaling master from Riverhead, Long Island, New York, was relief captain for parts of the voyages of the New London brigs *Delaware* (1852-57) and *Agate* (1856-59), and captain of the ships *Montezuma* of New London (1857-61) and *Cornelius Howland* of New Bedford (3 voyages, 1863-67, 1867-71, 1874-76), and the bark Hunter of New Bedford (1875-78) and San Francisco (1878-79 and 1879-80). The maps were made on an earlier voyage as mate of the ship *Cossack* of New Bedford, Captain Charles Slocum (1850-53).

Ref: Kendall Collection Logbooks #968-970 and Account Book #328.

Accession #: 2001.100.4731 through 2001.100.4735
2001.100.4880 through 2001.100.4883;
2001.100.4892 through 2001.100.4894;
2001.100.4930 through 2001.100.4947.
KWM N°: O-499
Title: ***Whaling.***
Artist: Bruno Premiani (1907-1984), Italian;
and Gerald McCann (fl. 1950s-60s), American.
Signed / Dated: Several are signed in pencil "BRUNO PREMIANI"; others *G. McCann*.
Undated. Circa 1955.
Medium: Ink on illustration board
Size: Each 11 x 18 inches (27.9 x 45.7 cm) on a sheet approximately 23 x 15 inches
(58.4 x 38.1 cm)

Series of 22 monochrome drawings for a "Classics Illustrated" comic book entitled *Whaling*, in a series entitled "The World Around Us"; drawn by Giordano Bruno Premiani, an Italian illustrator, cartoonist, and sometime political cartoonist, evidently in collaboration with Gerald McCann, a prolific American illustrator of children's books, including numerous classics.

Whaling Today. 2001.100.4881

Whaling Today — continued. 2001.100.4882

Whaling Today — continued. 2001.100.4883

Captain Larsen's Ship — continued. 2001.100.4733

Captain Larsen's Ship — continued. 2001.100.4734

Captain Larsen's Ship — continued. 2001.100.4940

Captain Larsen's Ship — continued. 2001.100.4941

The Great Hunt — continued. Page 12. 2001.100.4947

The Great Hunt — continued. Page 13. 2001.100.4894

The Great Hunt — continued. Page 14. 2001.100.4946

The Great Hunt — continued. Page 15. 2001.100.4945
The Great Hunt — continued. Page 16. 2001.100.4893
The Great Hunt — continued. Page 17. 2001.100.4944
The Great Hunt — continued. Page 18. 2001.100.4892
Stove by a Whale. 2001.100.4942
Stove by a Whale — continued. 2001.100.4735
Whale Facts. Page 33. 2001.100.4943
Whale Facts / Finback Whale / Sei Whale / Common Porpoise. 2001.10.4880
Hvalblast: Sighting and Targeting a Blue Whale. page 40. 2001.100.4938
Hvalblast: Taking a Blue Whale. Page 41. 2001.100.4939
Hvalblast: Taking More Whales. Page 42. 2001.100.4732
Captain Larsen's Final Seasons. Page 43. 2001.100.4731

Accession #: 2001.100.4736
 KWM N°: O-364
 Title: [*Arctic Whaling Scene.*]
 Artist: Adriaen or Abram van Salm (*fl.* circa 1670-1720). Dutch (Delftshaven)
 Signed / Dated: Signed *A. Salm.* Circa 1675.
 Medium: Monochrome ink and wash *grisaille* on vellum
 Size: 10 x 12-1/4 inches (25.4 x 31.1 cm)
 Provenance: Ex collection of Gerritt Jan Honig, Zaandijk, The Netherlands; Barbara Johnson, Princeton, N.J.; Sotheby-Parke Bernet, New York.

The van Salms — Adriaen, Roelof, and Abram — were prolific, narrowly specialized painters of whaling scenes and accomplished practitioners of *penschildern* or *grisaille*, a distinctively Dutch technique of “gray painting.” Adriaen’s pictures are virtually indistinguishable from the work of his son and pupil, Roelof or Reynier van Salm (1688-1765), and that of Abram van Salm, who is known only from his clear signature on a painting in the Kendall Collection (#2001.100.4421) but must have been another son or a nephew.* All three are characterized by flawless accuracy in nautical detail, encyclopedic knowledge of whaling technology, and rare pictorial understanding of cetacean anatomy from a professional, shipboard point of view. Yet little is known of their biographies or their studio at Delftshaven (now part of Rotterdam), though the elder Salm is said to have visited the Cape of Good Hope and may have observed the Dutch Arctic whaling fleet at first hand. There are several significant paintings by Adriaen and Abram van Salm in the Kendall Collection, and representative paintings in most of the major European and American whaling collections. But the rarity of their drawings (like this one, the only known specimen on vellum) suggests that only very few survived.

* The Netherlands Institute for Art Historical Documentation (Rijksbureau voor Kunsthistorische Documentatie) in The Hague has thus far been unresponsive to repeated inquiries about Abram van Salm, refusing to acknowledge his existence or to determine the familial relationship, and insisting that *A. van Salm* is Adriaen and ignoring the clear signature *Abram Salm* on the authenticated painting in the Kendall Collection (#2001.100.4421) (vetted by J.B. Kist of the Rijksmuseum, Amsterdam).

Accession #: 2001.100.4737
KWM N°: O-365
Title: [*Dutch Arctic Whaling Scene.*]
Artist: Anonymous. Dutch influence.
Signed / Dated: Circa 1725.
Medium: Ink on paper
Size: 13 x 16-1/4 inches (33 x 41.3 cm)

A naïve, quite rudimentary work presumed to have been executed on site in the Arctic, possibly by a whaleman or a Greenland Inuit.

Accession #: 2001.100.4738
KWM N°: O-366
Title: [*The Pequod Under Sail.*]
Artist: Rockwell Kent (1882-1971) (Tarrytown, New York; and New York City)
Signed / Dated: Inscribed in the margin, "Study for *Moby Dick* illustration / Rockwell Kent."
Circa 1927.
Medium: Pen and ink on paper
Size: 10-1/4 x 7 inches (26 x 17.8 cm)
Provenance: Sotheby's, New York, December 1983, #464. Exhibited at the University of Kansas Museum, 1997.

This is the Rockwell Kent's original concept for his fictional ship portrait in the deluxe Lakeside Press edition of *Moby Dick* (3 volumes, Chicago, 1930), but it was rejected by the publisher on account of the black sails. The artist complied with the editorial change: the version that finally appeared in the book is essentially the same, but with white sails. This and Kent's whole series of illustrations were reprinted in a smaller size in the inexpensive Modern Library edition (New York: Random House, 1930) and many subsequent editions in the USA and abroad. Kent was not only a pioneering artist but was also well known as a political radical: his illustrations were highly regarded in the Soviet Union, as much or more for their political tone as for their aesthetic value, and they were accordingly reprinted in the official Russian translation of *Moby Dick*.

Accession #: 2001.100.4739
KWM N°: O-367
Title: [*Stranded Sperm Whale.*]
Artist: Anonymous, after Jacob Matham and Hendrik Goltzius.
Signed / Dated: Unsigned. 18th-19th Century.
Medium: Monochrome ink and wash on paper
Size: 5 x 8-1/2 inches (12.7 x 21.6 cm)
Provenance: Collection of Gerrit Jan Honig, Zaandijk, Netherlands; J.L. Beijers Sale of the Honig Collection, Utrecht, Netherlands, Oct. 1969, #441; Barbara Johnson, Princeton, N.J.; Sotheby-Parke Bernet, New York, *Barbara Johnson Collection*, IV, Dec. 1983, #474.

Faithful copy of a seminal, widely influential Dutch engraving by Jacob Matham (1571-1631) after a drawing “from life” by his father-in-law, Hendrik Goltzius (1558-1617), “Eeen Walvisch. Lang 40 voten, gestrandt op de Hollandtse zee-kust, tusschen Schevelingen en Katwijk ... 1598 [Sperm Whale 70 feet long stranded on the Dutch seacoast between Scheveningen and Katwijk ... 1598] (10-1/8 x 13 inches / 25.7 x 33 cm; #2001.100.6101), published in Amsterdam in 1598. The image has been widely imitated, sometimes literally, often degraded, and occasionally with important adaptations, such as in oil paintings by Esaias van de Velde and Adam Willaerts, both circa 1617; and it has been adulterated, oversimplified, or downright corrupted as late as 1798, when a fairly accurate copy of the image was presented in a cataclysmic cacophony of mixed metaphors as a natural history illustration of “Balaena. The Mysticetus, or common whale.” The present work is likely based on one of these later versions.

Notes: The original drawing by Goltzius is in the Teylers Museum, Haarlem. The painting by Esaias van de Velde is “Whale Beached between Scheveningen and Katwijk on 20 or 21 January 1617, with elegant sightseers” (#2001.100.4763, q.v.); the one by Adam Willaerts is “Whale Stranded on the Dutch North Sea Coast” (2001.100.4472). There are in the collection several specimens of “Balaena. The Mysticetus, or common whale,” engraved by the deservedly obscure John Chapman and published in London 1798 (2001.100.1604, 00.128.19, 1958.1.12). (See: Brewington #530-532, 553f, 565; Ingalls #359-362, 369, 384, 394, 400, 442. Similar prints and near duplicates in collection include: 2001.100.6100, 2001.100.6102, 2001.100.6166, and 2001.100.6171; duplicate image within a page of text: 2001.100.6784; examples of duplicate print in reversed image: 2001.100.6165, and 2001.100.6125.)

Accession #: 2001.100.4740
 KWM N°: O-368
 Title: [*Eskimo Celebration, with Circle of Cetaceans and Pinnipeds.*]
 Artist: John Waghiyi (1950-). American (Savoonga, St. Lawrence Island, Alaska)
 Signed / Dated: Signed and dated *John Waghiyi 1976.*
 Medium: Ink and wash on sealskin.
 Size: 50 x 55 inches (127 x 140 cm)

Native representation of a traditional Yupik ceremony associated with the hunt, illustrating and celebrating the diversity and abundance of Arctic fauna and the prowess of the hunters. The artist, a Yupik Eskimo tutored in traditional Native traditions and subsistence lifeways, wrote by email from Savoonga in 2010, “I did that seal skin art 29 years ago [according to the date on the object, it was actually 34 years before] using a sharpened match stick dipped in india ink...! in the attic of our father’s 2-room house, using the light of a small window, during the long springtime daylight that stays light 24 hours a day in the springtime here.” He posted an autobiographical blurb and family photos on MySpace around the same time:

My name is John Waghiyi, II, a Siberian Yupik Eskimo from the westernmost [outpost] of the state of Alaska. We live on St. Lawrence Island, much closer to Chukotka Russia than we are to the mainland Alaska. Our people have lived on St. Lawrence Island for thousands of years. I am happily married to my beautiful wife Arlene for 35 years, 6 children and 3 grandchildren.... Our people live a traditional Subsistence lifestyle that predates the American way of life. We have acculturated at a very accelerated rate of changes in my lifetime here. We didn’t have electricity, potable water and sewer, telephone, airplane service... TV. We have been thrust to high speed internet service and our boundaries are now limitless! By the way! I've been Sober for 6 years! (Dec. 28th). That abstinence has defined me to do things in life like driving to Canada and to Washington State. I would love to take my family to the rest of the country further south...

Accession #: 2001.100.4741
KWM N°: O-369
Title: ***Portrait of Henry Way Kendall.***
Artist: William Albert Gilkerson (b. 1936). American (San Francisco; Rochester, Mass.; Martin's River, Nova Scotia)
Signed / Dated: Signed and dated 1982.
Medium: Pencil on paper
Size: 6-3/4 x 3-3/4 inches (17.1 x 9.5 cm)
Provenance: Gift of the artist, 1987.

Pencil study for an illustration in the book by William Gilkerson and John Bockstoce, *American Whalers in the Western Arctic* (Fairhaven, Mass.: Edward J. Lefkowicz, Inc., 1982), where Henry Kendall is depicted as one of the onlookers in a soiree entitled, "The Fourth of July celebrated at Herschel Island, 1895."

Henry W. Kendall (1926-1999) was the son of Henry P. and Evelyn Kendall, whaling collectors and founders of the Kendall Whaling Museum (1955). He was a Nobel laureate in physics (1991), Fellow of the National Academy of Science, professor of physics at MIT and Stanford, and a trustee of the World Bank, the Kendall Whaling Museum, and numerous other organizations. Gilkerson's "The Fourth of July celebrated at Herschel Island, 1895" was also issued as a stand-alone print (#2001.100.8022).

Accession #: 2001.100.4742
KWM N°: O-370
Title: ***Concertina Player.***
Artist: William Albert Gilkerson (b. 1936). American (San Francisco; Rochester, Mass.; Martin's River, Nova Scotia)
Signed / Dated: Signed and inscribed. 1982.
Medium: Pencil on paper
Size: 9-3/4 x 4-1/2 inches (17.2 x 11.5 cm)
Provenance: Gift of the artist, 1987.

Pencil study for an illustration in the book by William Gilkerson and John Bockstoce, *American Whalers in the Western Arctic* (Fairhaven, Mass.: Edward J. Lefkowicz, Inc., 1982). The portrait of the concertina player, one of the musicians in a soiree entitled, "The Fourth of July celebrated at Herschel Island, 1895,"

Gilkerson later revised the portrait, which appears in the book as a likeness of Stuart M. Frank, who was director of the Kendall Whaling Museum at the time, wrote an Appendix for the book on musical instruments in the Western Arctic whale fishery, and actually plays the concertina.

Accession #: 2001.100.4743
KWM N°: O-371
Title: ***South Sea Whaling.***
Artist: William Edward Norton (1843-1916). American (Boston)
Signed / Dated: Signed. Undated. Circa 1899.
Medium: Oil on canvas.
Size: 20 x 30 inches (50.8 x 76.2 cm)

The subject is generic — “a painted ship upon a painted ocean,” but in this case a classic Yankee whaler. Like Norton’s “The *Cachalot* Cutting-In” (#2001.100.4450) and its companion painting “The *Cachalot* Trying-Out at Night” (#2001.100.4725), this one was likely inspired by Frank T. Bullen’s book *The Cruise of the Cachalot* (London, 1897). Norton’s oil sketch for “South Sea Whaling” is #2001.100.4758.

A similar scene by Norton, which seems to represent the same vessel on a starboard tack earlier in the same day, was offered for sale by Marine Arts Gallery, Salem, Massachusetts, in 1995.

Accession #: 2001.100.4744
 KWM N°: O-372
 Title: ***Whale Ships Entering Whitby. The Phoenix and the Camden.***
 Artist: George Chambers (1803-1840). British (Whitby and London)
 Signed / Dated: Attributed. Circa 1825.
 Medium: Oil on panel
 Size: 11-1/2 x 16-3/4 inches (29.2 x 42.5 cm)

Chambers painted several similar versions of this scene in differing sizes. One, commissioned by whaling merchants W.E. & T. Chapman in the northern whaling port of Whitby, was the original of an aquatint published in London by G. Chambers & E. Fisher in 1826, inscribed on the plate “from an original painting in the possession of J. Chapman, Esq., by G. Chambers, Marine Painter”; this descended in the Chapman family (T.H. English, 1931, Fig. 5). Another was owned by the Chambers family; a third, entitled “Whalers Returning to Whitby,” is in the Whitby Museum (illustrated in Basil Lubbock, *Arctic Whalers*, 1937, p. 224). In some specimens of the print the name *Phoenix* appears on the pennant and stern of the nearer, larger vessel. Whitby tradition has attached the names *Phoenix* and *Camden* to all known versions of the painting and print. Whitby was the original home port of the great 18th-century Royal Navy explorer of the Pacific, James Cook (1728-1779); Captain William Scoresby (1760-1829), who is widely credited with being Britain’s greatest whaling master; and the Rev. William Scoresby, Jr., (1789-1857), a sometime whaling captain turned scientist, explorer, author, clergyman, and abolitionist. Whitby Abby, which towers over the city on a hill on the opposite side of the harbor and is dimly visible in Chambers’s painting, was the adoptive fictional home of Bram Stoker’s *Dracula* (1899).

Accession #: 2001.100.4745
 KWM N°: O-373
 Title: ***[Whaling Off Pico, the Azores.]***
 Artist: Manuel Joaquim Madrugá (1893-1970). Portuguese (Lajes do Pico, Azores)
 Signed / Dated: Signed *M.J. Madrugá*. Undated.
 Medium: Oil on panel
 Size: 10 x 16 inches (25.4 x 40.6 cm)

M.J. Madrugá was an Azorean whaler, painter, and scrimshaw artist, the son of the fisherman and sometime whaler and artist Antonio Joaquim Madrugá. He reached the exalted rank of harpooner in the local shore fishery at Lajes do Pico, and in the off seasons worked as a house- and boat-painter. He married Maria do Espírito Santo Simas in 1917; their son Manuel was also a sometime painter of whaling subjects.

Frank, *Dictionary of Scrimshaw Artists*, 1991.

Accession #: 2001.100.4746
 KWM N°: O-374
 Title: ***American Whaler at Sea.***
 Artist: Charles Rosner (1894-1975). German-born American (New York City)
 Signed / Dated: Signed and dated 1927.
 Medium: Watercolor on paper
 Size: 18 x 25-1/4 inches (45.7 x 64.1 cm)

Rosner was a career sailor in square rig before turned his full attention to painting. The son of a doctor in Langendorf, Germany, he became fascinated with ships and the sea as a child during summer holidays in seaside Kolberg (then part of Brandenburg, Germany; now Kołobrzeg in Pomerania, Poland). He went to sea in early youth, made five Cape Horn passages in sail, and at the outset of World War I came ashore in Iquique, Peru, where he worked in the copper mines. Afterwards, he went to Canada and then New York, where he married and developed his skills and his career as a marine painter. This view of a generic Yankee whaling bark is typical of his proficient watercolor ship-portraiture at its best.

Accession #: 2001.100.4747 through 2001.100.4757; and
 2001.100.4792 through 2001.100.4795
 KWM N°: O-375-1 through O-375-11; and O-426-1 through O-426-4
 Title: ***15 Natral History Drawings of Whales, Dolphins, and Porpoises.***
 Artist: James Henry Blake, Jr. (1845 - after 1933). American (Cambridge, Mass.)
 Signed / Dated: Inscribed with species, common names, and taxonomic field data.
 Circa 1910-33.
 Medium: Pencil, ink, and wash on paper

Sei Whale. Balaenoptera borealis.

Inscribed *Sei Whale. Balaeno[p]tera borealis Lesson. Japan. Coll. by R[oy] C[hapman] Andrews. Also found at Chatham, Mass. 'Pollack whale.' Aug. 15, 1910.*
 Signed and dated *J. Henry Blake del. 1932.*
 9 x 12 inches (22.9 x 30.5 cm). 2001.100.4747 (O-375-1)

[True's Wonderful Beaked Whale. Mesoplodon mirus.]

Inscribed verso *Mesoplodon mirus True. Wells Beach. Cost. - B.S. at. Hist.*
 Signed; undated.
 9-5/8 x 13-3/8 inches. 2001.100.4748 (O-375-2)

[Northern Bottlenose Whale. Hyperoodon ampullalum.]

Inscribed *Hyperoodon ampallalum Foster. Gloucester, Mass. Oct. 5, 1923. Coll. T. Barbour.* 9 x 12 inches (22.9 x 30.5 cm). 2001.100.4749 (O-375-3)

[Beluga (White Whale). Delphinapterus leucus.]

Inscribed *White-whale Delphinapterus leucus (Pallas). From Arctic to Cape Cod.*
 Signed, undated.
 9 x 12 inches (22.9 x 30.5 cm). 2001.100.4750 (O-375-4)

[**Whitebeak Dolphin. *Lagenorhynchus Albirostris*.**]

Inscribed *Lagenorhynchus albirostris* "White beaked whale." Taken in fish-trap from a large school May 20, 1919.

9 x 12 inches (22.9 x 30.5 cm). 2001.100.4751 (O-375-5)

[**Risso's Grey Dolphin (Grampus). *Grampus griseus*.**]

Inscribed *Grampus griseus* Cuv[er]. Provincetown. Inscribed on verso: Taken from measurements given by Flower in True, Zool. Soc. Vol. VIII 1874 from spm. taken near Eddy Stone Lighthouse [England]. marking from Provincetown [Mass.] spm.

Signed, undated.

9 x 12 inches (22.9 x 30.5 cm). 2001.100.4752 (O-375-6)

[**Bottlenose Dolphin. *Tursiops truncatus*.**]

Inscribed *Tursiops tursio* True. 'tuncata' (G. Allen). Taken at Provincetown [Mass.] Dec. 28, 1870 by R.E. Smith.

Signed Measurements & sketch by J. Henry Blake.

10 x 14 inches (25.4 x 35.6 inches). 2001.100.4753 (O-375-7)

[**Cuvier's Goosebeak Whale. *Ziphius cavirostris*.**]

Inscribed *Ziphius cavirostris* Cuv[er]. Newport, R.I. Oct. 1901. Inscribed on verso Made from measurements as given in True.

Signed U.S. Nat. Mus. 73 p. 32. by J. Henry Blake, 1923.

6-1/2 x 13-3/8 inches (16.5 x 34 cm). 2001.100.4754 (O-375-8)

[**Northern Bottlenose Whale. *Hyperoodon ampullalum*.**]

Inscribed *Hyperoodon ampullalum* Foster. N[orth] Dennis, Mass. Coll. Jan. 29, 1869.

8-1/2 x 12 inches (21.6 x 30.5 cm). 2001.100.4755 (O-375-9)

[**Pygmy Sperm Whale. *Kogia breviceps*.**]

Inscribed *Kogia breviceps*. Nahant [Mass.] Oct. 30, 1910.

Signed J. Henry Blake ad nat. ["from nature"].

10 x 14 inches (25.4 x 35.6 cm). 2001.100.4756 (O-375-10)

[**Longfin Pilot Whale (Blackfish). *Globicephalus melaleucus*.**]

Inscribed *Blackfish Globicephalus melaleucus*. Salem, Mass. After measurements by F.W. Putnam. Bull[etin of the] Essex Inst. VI. Feb. 1874.

Signed J. Henry Blake del. 1911.

10 x 14 inches (25.4 x 35.6 cm). 2001.100.4757 (O-375-11)

[**Sperm Whale.] *Physeter macrocephalus*.**

Inscribed *Physeter macrocephalus* made from other's measurements and from photo[graph] of specimen which came ashore at Hull, Mass.

Signed, undated.

10 x 14 inches (25.4 x 35.6 cm). 2001.100.4792 (O-426-1)

[**Female Harbor Porpoise.] *Phocoena phocoena*.**

Inscribed *Phocoena phocoena* [male]. Provincetown [Mass.], Aug. 1909.

Signed J. Henry Blake del.

10 x 14 inches (25.4 x 35.6 cm). 2001.100.4793 (O-426-3)

[Male Harbor Porpoise.] *Phoceon phocoena*.

Inscribed *Phoceon phocoena* [male]. Provincetown [Mass.], Aug. 10, 1878.

Signed *J. Henry Blake del.*

10 x 14 inches (25.4 x 35.6 cm). 2001.100.4794 (O-426-2)

Killer Whale (Orca).

Inscribed *Killer Whale* [female]. *Orcinus orca* (Linn.). Eastport, M[ain]e.

From published measurements and photographs by Dr. True.

Signed *J. Henry Blake del.*

10 x 14 inches (25.4 x 35.6 cm). 2001.100.4795 (O-426-4)

Accession #: 2001.100.4758
KWM N°: O-376
Title: ***South Sea Whaling (Oil Sketch).***
Artist: William Edward Norton (1843-1916). American (Boston)
Signed / Dated: Signed. Undated. Circa 1899.
Medium: Oil on canvas.
Size: 12 x 16 inches (30.5 x 81.3 cm)

This is Norton's oil sketch in preparation for "South Sea Whaling" (#2001.100.4743), rendered in a smaller size and with less meticulous attention to detail.

Accession #: 2001.100.4759 and 2001.100.4760
KWM N°: O-377
Title: **[*Whale Anatomy, Whaleboats, and Harpoons.*]**
Artist: Anonymous. Japanese.
Signed / Dated: 18th Century.
Medium: Two watercolors on mulberry paper (Japanese *emaki* scroll fragments)
Size: [1] 8 x 11-1/2 inches (20.3 x 29.2 cm) on 11-1/2 x 13 inches (27.9 x 33 cm).
[2] 8-3/4 x 11-1/4 inches (22.3 x 28.6 cm) on 11-1/2 x 12-1/2 inches (29.9 x 31.8 cm)

Two watercolor scroll fragments, illustrating internal and external anatomical views of a whale; and a variety of Japanese harpoons.

Accession #: 2001.100.4761 and 2001.100.4762
KWM N°: O-377-3 and O-377-4
Title: **[*Japanese Whaleboats.*]**
Artist: Anonymous. Japanese.
Signed / Dated: 18th/19th Century.
Medium: Two Japanese *emaki* scroll fragments with watercolors on mulberry paper
Size: Each: one *oban* sheet ± 9-1/2 x 14-1/2 inches (24.1 x 36.8 cm)

Accession #: 2001.100.4763
 KWM N°: O-378
 Title: ***Whale Beached between Scheveningen and Katwijk on 20 or 21 January 1617, with elegant sightseers.***
 Artist: Esaias van de Velde (1587-1630). Flemish (Antwerp and The Hague)
 Signed / Dated: Circa 1617
 Medium: Oil on canvas
 Size: 33 x 52 inches (83.8 x 132.1 cm)

This contemporaneous oil painting of a beached whale is based on an archetypal stranded whale engraving by Jacob Matham after Hendrik Goltzius (1598). The presence of elegant gentry and the procession of onlookers is commonly found in earlier prints, but the treatment of landscape, perspective, and social themes is original, including the sublime curvature of the North Sea coast, the genteel costumes and manners of the gentry, contrasted with the robust social activities and entertainments of the masses, and the careful placement of coastal watercraft offshore. The artist was a native of Antwerp working as a landscape and genre painter at The Hague, adjacent to Scheveningen. His engraving of a whale stranding near Noordwijk-op-Zee in 1614 served as a rehearsal for this painting. The grand figure on the white stallion is Maurits van Nassau (1567-1625), Prince of the Netherlands.

“Whale Stranded on the Dutch Coast between Scheveningen and Katwijk [Holland] in February 1598,” engraved by Jacob Matham after Hendrik Goltzius, 1598 (NBWM #2001.100.6101; Brewington, *Prints*, #530 and 531; not in Ingalls, where #359 is a later copy); “Sperm Whale Stranded at Noortwijk op Zee on 28 December 1614,” engraved by Nicolaes Cornelis Jansz Visscher after Esaias van de Velde, 1615 (Ingalls #366; Brewington #536). George S. Keyes, *Esaias van de Velde (1587-1630)*, (Dorrspleijk, Nethds.: Davaco, 1984). Stuart M. Frank, “Kuniyoshi and the Prosperity of Seven Shores,” *Deutsches Schifffahrtsarchiv*, 25: 2002 (Bremerhaven, Germany: Deutsches Schifffahrts Museum, 2003), Fig. 4; “The High and Mighty Business of Whaling,” in Peter Neill, ed., *Maritime America* (New York, 1988), #32, p. 54, and #27, pp. 48f; and “Classic Whaling Prints,” Whaling Museum exhibitions file, 2008.

Accession #: 2001.100.4764
 KWM N°: O-403
 Title: ***A Whaler, N.S.W.*** [New South Wales, Australia].
 Artist: P. Fletcher Watson (1842-1907). British (Manchester)
 Signed / Dated: Signed and dated *P. Fletcher Watson. 1904.*
 Medium: Watercolor on paper
 Size: 9-3/8 x 7-1/8 inches (23.8 x 18.1 cm),

An auxiliary-steam whaleship underway during the period of transition from conventional hand-whaling to the modern, mechanized Norwegian technology that would soon dominate the whale fishery and threaten the survival of several species (see “Whalers in Recherche Bay” by William Lionel Wyllie, #2001.100.4608). Watson was an English watercolorist. In his youth he was a pupil of David Roberts (1796-1864), lived and worked in Sydney from 1883 to 1894, and (as this painting implies) continued to paint Australian scenes even after returning to England, where he lived and worked in Manchester (1894-1903) and Paignton, Devonshire (1904-07).

Accession #: 2001.100.4765
 KWM N°: O-404
 Title: ***Pêche a la Baleine.*** [*Whale Fishery.*]
 Artist: Wan Lyff (*fl.* circa late 19th Century). Nationality unknown; presumed active in France.
 Signed / Dated: Signed *Wan Lyff* with horizontal anchor monogram device. Undated.
 Medium: Oil on canvas
 Size: 32-1/4 x 52-1/2 inches (81.9 x 133.4 cm)
 Provenance: From a private collection in Holland.

A much enlarged and highly refined copy of a colored lithograph entitled “Pêche a la Baleine,” the only whaling scene by the accomplished French marine painter Charles Louis Mozin (1806-1862), published in Paris circa 1845-50; size: 13 x 17-1/8 inches (31.2 x 43.7 cm) (#2001.100.4672; 2001.100.7503) (Brewington #204; Ingalls #221). Companion painting of 2001.100.4766.

Kendall Collection #2001.100.4672 is an anonymous pencil copy of the same Mozin prototype, possibly by William H. Tripp (1880-1959) of New Bedford, in whose scrapbook the drawing was found. (size: 7-1/2 x 10-3/4 inches)

Accession #: 2001.100.4766
 KWM N°: O-405
 Title: ***Navire Baleinier.*** [*Whaleship.*]
 Artist: Wan Lyff (*fl.* circa late 19th Century). Nationality unknown; presumed active in France.
 Signed / Dated: Signed *Wan Lyff* with horizontal anchor monogram device. Undated.
 Medium: Oil on canvas
 Size: 32-1/4 x 52-1/2 inches (81.9 x 133.4 cm)
 Provenance: From a private collection in Holland.

A much enlarged and highly refined copy of a colored lithograph entitled “Navire Baleinier” by the marine curator of the Louvre Museum, Antoine Leon Morel-Fatio (1810-1871), published in Paris circa 1840; size: 10-1/4 x 14-7/8 inches (25.9 x 37.7 cm) (#2001.100.7777; Brewington #A1; Ingalls #195).

Accession #: 2001.100.4767 through 2001.100.4769
 KWM N°: O-406
 Title: ***[Life at the Beach.]***
 Artist: [Adam] Adolf Oberländer (1845-1923). German (Munich)
 Signed / Dated: Series of three drawings, signed and dated on the third sheet. 1903.
 Medium: Watercolor and ink on paper
 Size: Each 4-7/8 x 12-1/8 inches (12.4 x 30.8 cm)

A three-page cartoon sequence submitted to *De Fliegende Blätter* but evidently never published, it was recovered from the publisher’s archive and found to be similar to another cartoon series by Oberländer in the collection of the Altonaer Museum in Hamburg. *De Fliegende Blätter* was a humorous satirical weekly magazine published in Munich by Braun & Schneider from 1844 to

1944. "The artistic and typographical quality is remarkable," and the list of "renowned artists" who contributed to the magazine includes Adolf Oberländer, who was actually on the staff for many years and "was also a painter of some note" whose pictures are represented in museums in Munich, Berlin, and Dresden.

Ref: *Encyclopedia Britannica* (1911); *Encyclopedia Americana* (1920); <http://www.ub.uni-heidelberg.de/Englisch/helios/fachinfo/www/kunst/digilit/fliegendeblaetter.html>; http://de.wikipedia.org/wiki/Fliegende_Blätter; http://en.wikipedia.org/wiki/Adolf_Oberländer.

Accession #: 2001.100.4770
KWM N°: O-407
Title: ***Was Amundsen auf dem Nordpol "Neues" Gesehen Hat.***
[Amundsen's "Discoveries" at the North Pole.]
Artist: Carl Storch (1868-1955). Austria-Hungary (Budapest; Munich; Salzburg)
Signed / Dated: Signed. Circa 1926.
Medium: Watercolor and wash on paper
Size: 7-5/8 x 13-3/8 inches (19.4 x 34 cm)

Caricature commemorating the flight of Norwegian explorer Roald Amundsen (1872-1928) over the North Pole in the zeppelin *Norge* in May 1926; submitted to the German satirical magazine *Fliegende Blätter* but possibly never published.

Accession #: 2001.100.4771
KWM N°: O-408
Title: ***[Sperm Whale and Pico Island, Azores.]***
Artist: Rogerio Silva (1962-). Portuguese (São Pedro de Sintra)
Signed / Dated: Unsigned. Inscribed and attributed by the donor. 1986.
Medium: Ink (felt marker) with printed overlay on paper
Size: 6-1/4 x 10 inches (15.9 x 25.4 cm)
Provenance: Gift of João Afonso, Lajes do Pico, Azores, 1986.

This is a very minor doodad sketch by a young, very new Portuguese artist, reportedly made on a visit to New Bedford. Rogerio Paulo Silva, born in Lisbon, has since exhibited widely and come to be regarded as a major light, with works represented in private and institutional collections in Europe, America, and Japan.

Accession #: 2001.100.4772
KWM N°: O-409
Title: ***Aboard Griffyn, off Angel Island, a Del Monte Catcher Vessel with a Sperm Whale.***
Artist: William Albert Gilkerson (b. 1936). American (San Francisco; Rochester, Mass.; Martin's River, Nova Scotia)
Signed / Dated: Inscribed with title; signed *WG*, circa 1971

Medium: Monochrome watercolor on paper
Size: 14 x 17 inches (35.6 x 43.2 cm)
Provenance: Gift of the artist, 1987.

Depicts the very last outing of the last American whaling vessel on her very last day of operation bringing in the very last whale. According to the testimony of the artist, it was drawn “from life” when Gilkerson (an editor for the San Francisco *Chronicle* at the time), sailing his sloop on San Francisco Bay, encountered *Griffyn* with a whale in tow, headed in for the Del Monte Whaling Station at Point San Pablo in Richmond, California.

The last harpoon ever fired at a whale by an American vessel — manufactured by Corneliussen Mekanisk Verksted of Sandefjord, Norway, circa the 1960s, shot by *Griffyn* from a 90mm bow-chaser harpoon cannon manufactured by Kongsberg Vaapenfabrik of Drammen, Norway, and visible in the watercolor — is also in the Kendall Collection, the gift of the World Society for the Protection of Animals, courtesy of John Walsh, in 1999 (#2001.100.4168).

Accession #: 2001.100.4773
KWM N°: O-410
Title: ***Modern Whaling and Bear Hunting.***
Artist: William Gordon Burn Murdoch (1862-1931). Scottish (Edinburgh)
Signed / Dated: Inscribed *W.G. Burn Murdoch* and dated 1917.
Medium: Ink on paper “extra illustration” drawings
Size: Various

Rendered as 15 extra illustrations, some signed and inscribed, on the pages of the first edition of a book written and illustrated by W.G. Burn Murdoch, *Modern Whaling and Bear Hunting* (London: Seely, Service & Co., 1917), in the form of a presentation copy for his wife, with holograph dedication and handwritten additions to the table of contents listing the extra illustrations. Burn Murdoch’s first book, *From Edinburgh to the Antarctic* (1894), recounts his experiences on the Dundee Antarctic Whaling Expedition of 1892-93. *From Edinburgh to India and Burmah* (1908) narrates travels following the Prince and Princess of Wales on their historic visit to the Far East during 1905-06. *Modern Whaling and Bear Hunting* describes his experiences as a commercial whaler, including hunting polar bears. This unique personal copy is inscribed on the flyleaf as a gift to his wife, “With love from Gordon / 25 Sep 1917”; and on page 13, “I have added to this, my wife’s copy, jottings in pen and ink in these pages... 25 Dec. 1917.”

Accession #: 2001.100.4774
KWM N°: O-411
Title: ***A Norwegian whaler striking his fish [sic] in the Varanger Fjord, July 1882, witnessed from the deck of the S.S. Yacht Pandora.***
Artist: George Earl (1824-1908). British (London and Banstead)
Signed / Dated: Signed and dated 1882.
Medium: Oil on canvas
Size: 34 x 49 inches (86.4 x 124.5 cm)

George Earl was a famous animal painter specializing in sporting dogs for the privileged classes. This picture is uncharacteristic. Rendered from sketches made aboard the private yacht *Pandora* in 1882, it is believed to be the earliest oil painting of modern Norwegian steam-whaling, a technology developed by Svend Foyn of Tønsberg in the 1870s and '80s. The artist was a guest and eyewitness when *Pandora* encountered one of Foyn's newfangled steam-powered chaser-boats whaling off the northern tip of Norway. The host was Sir Allen Young, a merchant sea captain who regularly took his yacht to high north latitudes. (The great Norwegian Polar explorer Roald Amundsen sought out Sir Allen in 1902, to consult about conditions in Franklin Strait between Prince of Wales Land and Boothia Felix in preparation for his voyage through the Northwest Passage in the *Gjoa*.)

The painting is illustrated in color in Stuart M. Frank, "The High and Mighty Business of Whaling," in Peter Neill, ed., *Maritime America* (New York, 1988), #46, p. 67.

Accession #: 2001.100.4775
 KWM N°: O-412
 Title: ***Ship Helen Augusta Outward Bound.***
 Artist: Clement Drew (1806-1889). American (Boston)
 Signed / Dated: Attributed. Circa 1844.
 Medium: Oil on canvas
 Size: 22 x 27-1/4 inches (55.9 x 68.9 cm)
 Provenance: Captain Nathaniel Blanchard, Portland, Maine, master and owner of the ship, 1844; his daughter (the vessel's namesake), Helen Augusta Blanchard of Portland; exhibited by the Maine Department of Commerce at the Chicago World Exposition, 1893; Helen Augusta Blanchard's collateral descendants; Richard A. Bourne Co., East Dennis, Massachusetts, 16 Aug. 1985, #60; ex collection of Edward Thomas, Concord, Massachusetts, 1986.

The *Helen Augusta*, 449 tons, was built in 1844 on the Royal River at North Yarmouth, Maine, to the order of Captain Nathaniel Blanchard. She was a merchantman until 1850, then made two whaling voyages out of Newport, Rhode Island, on the second of which the crew mutinied and burned the vessel in New Zealand (1856). The captain at the time was George Marble of Fall River; it was his first command and he never sought another, but served his next two voyages in the *Kathleen* and *Awashonks* as first made under his older brother, John. His papers and a substantial trove of Marble Family memorabilia are also in the Kendall Collection at the museum.

Accession #: 2001.100.4776
 Fore-edge painting: [***Whaling Scene.***]
 By Anne Wilson (20th Century) on *The Poetical Works of Thomas Moore, Complete* (London: Longman, Green, Longman, Robert & Green, 1863), with a gold-tooled red morocco by Riviere (5-1/4 x 7-1/4 x 1-3/4 inches / 13.4 x 18.5 x 4.5 cm). (O-413)

Accession #: 2001.100.4777
 KWM N°: O-414
 Title: **[Sketchbook.]**
 Artist: Charles Perry Worth (1822-1876). American whaleman (Nantucket)
 Signed / Dated: Circa 1849-68.
 Medium: Pencil, ink, watercolors, and wash on paper
 Size: Bound volume, 11-14 x 7-12 inches (28.6 x 19.1 cm)

A whaling captain's seagoing sketchbook, containing drawings of classical, architectural, and mythological subjects, along with miscellaneous notes and accounts, associated with the artist's voyages as master of the New Bedford barks *Pantheon* (1849-53) and *Draco* (2 voyages, 1854-62), probably also as master of the barks *Edward* (1864-65) and *Robert Morrison* (1865-68). The amateur but often quite competent drawings, which include some conventional art-school exercises and copies of prints, reflect a modicum of academic training, as though the captain were getting some formal art tutoring between voyages. On the *Draco*, Worth built and inlaid two wooden footstools; and at Fremantle, Western Australia in 1858, he presented them, along with an upholstered Victorian armchair, to Elizabeth Marble and her husband, John Marble, master of the New Bedford bark *Kathleen*. John and Lizzie Marble also had their eight-year-old son Freddie on board, and John's brother George was first mate. Worth had first met them a few weeks earlier on the New Holland whaling grounds, and recorded their names and address in his sketchbook; and later, John Marble reupholstered all three pieces with needlepoint that Lizzie did aboard the *Kathleen* (#2001.100.2503 +.2504). Charles Worth was born on Nantucket in 1823, the son of merchant sea captain William Worth. He married Sarah W. Eldridge in 1843, and rose through the ranks of the whaling trade to command the New Bedford barks *Pantheon* (1849-53), *Draco* (two voyages, 1854-62), *Edward* (1864-65; captured and burned by the Confederate commerce raider *Shenandoah*), and *Robert Morrison* (1865-68).

Ref: Frank, *Dictionary of Scrimshaw Artists* (1991).

Accession #: 2001.100.4778, 2001.100.4783, and 2001.100.4931
 KWM N°: O-415 through O-417
 Title: ***Three drawings of the Kendall Whaling Museum.***
 Artist: Phyllis Arthur Reddick (b. 1957). American (East Bridgewater, Mass.)
 Signed / Dated: Signed and dated 1988.
 Medium: Various
 Size: Various
 Provenance: Kendall Whaling Museum commission, 1988.

Kendall Whaling Museum. Ink on paper.
 8-1/2 x 12 inches (21.6 x 30.5 cm). 2001.100.4778 O-415-1

Kendall Whaling Museum. Ink on paper.
 8-1/2 x 12 inches (21.6 x 30.5 cm). 2001.100.4931 O-415-2

Kendall Whaling Museum. Acrylic on paper.
 9-1/8 x 13-1/8 inches (23.2 x 33.4 cm). 2001.100.4783 O-417

These were drawn as prototypes for post cards and other memorabilia printed for and published by the museum, commissions executed by local artist “Willy” Reddick.

Accession #: 2001.100.4779
KWM N°: O-416-1
Title: [*The Sowerby Whale.*]
Artist: James Sowerby (1757-1822). British.
Signed / Dated: 1804
Medium: Colored ink drawing on paper
Size: 7-3/8 x 5 inches (18.75 x 13 cm)
Provenance: Ex collection of the artist; thence his son, collaborator, and successor, James de Carle Sowerby (1787-1871).

This previously unknown species was discovered by James Brodie near his home by the Moray Firth, Scotland, perhaps as early as 1800. In March 1804 Brodie brought it to the attention of Sowerby, who was one of the most respected naturalists and natural history illustrators of his era. Sowerby made the drawings (this and #2001.100.4780) and described and published the species, which is formally designated the North Atlantic or North Sea beaked whale (*Mesoplodon bidens*) but was popularly known as Sowerby’s Whale. The two drawings are from the scientist’s own archive and were acquired together with the colored engraving, “The Sowerby Whale” (3-1/2 x 6-5/8 inches / 8.9 x 16.8 cm) (#2001.100.4781), which is the form in which the new species was originally introduced, and (remarkably) James Brodie’s original two-page ALS to James Sowerby, dated 7 March 1804, retaining the original postal cover.

Accession #: 2001.100.4780
KWM N°: O-416-2
Title: [*Head of the Sowerby Whale.*]
Artist: James Sowerby (1757-1822). British.
Signed / Dated: 1804
Medium: Colored ink drawing on paper
Size: 8-1/8 x 13 inches (20.5 x 33.25 cm)
Provenance: Ex collection of the artist; thence his son, collaborator, and successor, James de Carle Sowerby (1787-1871).

Companion of “The Sowerby Whale” (#2001.100.4779).

2001.100.4781 — Print “The Sowerby Whale” — see 2001.100.4779 and 2001.100.4780

2001.100.4782 — ALS James Brodie to James Sowerby, 7 March 1804 — see 2001.100.4780

2001.100.4783 — see 2001.100.4778

Accession #: 2001.100.4784
KWM N°: O-418
Title: ***Positively [sic] Real Whale.***
Artist: Richard Hook (1928-2010). British.
Signed / Dated: Unsigned. Circa 1960.
Medium: Watercolor and wash on paper
Size: 16-1/8 x 34-1/4 inches (41 x 87 cm)

The original for an illustration accompanying an article by Tom Parkinson entitled “Big Boom in Blubber” in *True, The Man’s Magazine* (September 1960). Beginning in the 1920s, like a kind of traveling carnival, entire whale carcasses were transported on railroad flatcars all across North America: folks would pay admission fees for the privilege of seeing the world’s largest creature, preserved in formaldehyde. There was even a company in Long Beach, California, whose whole purpose was catching whales for such traveling exhibits. Richard Hook’s picture shows a ticket-taker and a ringmaster-type host, together with some of the more humorous aspects of the show, including attendees recoiling from the stench, one holding a handkerchief to her nose. And lest one think “Only in America,” it is worth pointing out that whale skeletons were taken on tour in Europe as early as the 16th century, and that there were analogous traveling exhibitions of whale carcasses in 19th-century Japan, where at least one woodblock print also shows a carnival barker and attendees holding their noses.

Richard Hook was a British artist and illustrator who “specialized in historical reconstruction and was known for his exhaustive research and accuracy.” Born in Godstone, Surrey, and trained at Reigate College of Art, he served in the military, worked in a London advertising agency, as art editor of a children’s magazine, illustrated several books on American Indians, some of which he wrote himself, others of which were written by his son Jason, and did a number of oil paintings, primarily of American Indian subjects.

The Japanese woodblock print is “Exhibition Whale in Japan” (AKA “Whale exhibited at Fukagawa”) by Yoshitoshi (1839-1892), published as an illustration in *Postal News*, Tokyo, 1875 (#2001.100.8951). Among the broadsides in the collection, the earliest example to advertise an itinerant whale skeleton was anonymously engraved in Germany in 1619 to promote a traveling whale exhibit conducted by Swiss entrepreneurs Jerg Zimmermann and (later) André Risel (#2001.100.6136; Klaus Barthelmess, “A Traveling Whale Show 375 Years Ago,” *Kendall Whaling Museum Newsletter*, 14:3, Fall 1996, pp. 3ff). There are also a variety of photographs and post cards showing and promoting traveling whale exhibitions in the USA and Germany.

Richard Hook obituary by Martin Windrow, Osprey Publishing, London
(http://www.ospreypublishing.com/blog/richard_hook_1938/)

Accession #: 2001.100.4785
KWM N°: O-419
Title: ***Whaling Schooner John R. Manta of Provincetown and [Schooner] Ellen A. Swift of New Bedford, at Merrill’s Wharf, New Bedford.***
Artist: James Cree (1867-1951). Scottish-American (New Bedford and Rhode Island)
Signed / Dated: Signed and dated 1915. Title mounted on verso.
Medium: Watercolor on paper
Size: 20-1/4 x 15-5/8 inches (50.8 x 39 cm)

Provenance: Presented by the artist to Captain Antonio J. Mandly of New Bedford in 1915; thence by descent to his son, Frederick A. Mandly; and granddaughter, KimSu Mandly Betts. Given by her to the Kendall whaling Museum “in loving memory of Fred Mandly” in 1988.

James Cree was born in Perthshire, Scotland, raised in Glasgow, and “Although he never took up the brush for a profession, he attended [the] Glasgow School of Art in the evenings for two years and perfected the skills of his avocation” (Blasdale, p. 72). Meanwhile, he worked in the textile mills, was a mill supervisor in Canada for a few years, and came to New Bedford in 1909 as an overseer of the Nashawena Mill. In 1912 he moved to Rhode Island to be a foreman at Berkshire Fine Spinning Associates in Anthony. According to Frederick Mandly, son of Captain Antonio J. Mandly of New Bedford, the captain and the artist became friends, and the friendship endured after Cree moved to Rhode Island and thrived during his many subsequent visits to New Bedford. The watercolor portraying two favorite schooners was a gift, friend to friend, from a whaling enthusiast to a deepwater professional. Mandly had in fact been captain on six voyages of the *Ellen A. Swift* out of Provincetown (1905-1911), and in 1915, when Cree did the watercolor, Mandly had recently been appointed captain of the *Manta*, in which he skippered ten voyages from New Bedford (1915-25), including the last-ever American whaling voyage under sail.

Accession #: 2001.100.4786
KWM N°: O-420
Title: [*Sperm Whaling Scene.*]
Artist: Samuel P. Winegar, Jr. (1845-1917). American (New Bedford)
Signed / Dated: Signed and dated *Winegar. 1907.*
Medium: Pastel on paper
Size: 19-1/4 x 25-1/2 inches (49 x 64.5 cm)

The son of a whaling captain and a sailor himself in his youth, the artist had firsthand knowledge of the whale fishery, ships, the Navy, and the merchant service. Born at Harwich, on Cape Cod, his father was Samuel Perry Winegar, a native of Clarkson, New York, who had gone whaling in his teens in 1841 and ascended through the ranks to become master of the whalers *Illinois* (1853-57) and *Julian* (1858-62) of New Bedford. Winegar Junior joined the crew of the New Bedford merchant ship *Richard Mitchell* in 1862, then enlisted for Civil War service in Company E of the 58th Massachusetts Volunteers, Union Army, and afterwards served in the Union Navy aboard USS *Young Rozer* and USS *Pawnee*. After the war, he married Mary E. Smith (1849-1885) of Barnstable in 1867, worked as a night watchman and as an engineer at the Snell & Simpson factory (makers of biscuits) in New Bedford. In 1880 he appears in the City Directory as an artist, and from 1887 on he is specifically listed as a portrait painter.

Blasdale, pp. 208f; http://search.ancestry.com/cgi-bin/sse.dll?new=1&gsfn=Samuel+P.&gsln=Winegar&gl=ROOT_CATEGORY&rank=1&gss=sfs63_&mwpn_fip=New+Bedford%2C+Bristol%2C+Massachusetts%2C+USA&mwpn=4337&mwpn_PInfo=8-%7C0%7C1652393%7C0%7C2%7C3242%7C24%7C0%7C373%7C4337%7C0%7C&msbdy=1845&sbo=1

Accession #: 2001.100.4787
KWM N°: O-421
Title: ***Bark Adeline Gibbs under Jury Rig after Being Dismasted.***
Artist: Samuel P. Winegar, Jr. (1845-1917). American (New Bedford)
Signed / Dated: Signed and dated *Winegar. 1907.*
Medium: Pastel on paper
Size: 19-1/4 x 24 inches (49 x 60.8 cm)

The *Adeline Gibbs*, launched at Fairhaven as a ship of 327 tons in 1841, made five whaling voyages out of Fairhaven (1841-61) and, converted to a bark, seven more from New Bedford (1861-85). She was later wrecked in a hurricane off Bermuda in 1890. (For details about the artist, see #2001.100.4786.)

Adeline Gibbs (1805-1841), for whom the vessel was named, was the wife of William Le Baron Gibbs, senior member of the merchant firm of Gibbs & Jenney, originally of New York City and later prominent in the whaling trade at Fairhaven. They were married in 1832; the collection has two maps by her hand (#1990.1.4 and 1990.1.5) and many family possessions. She died the year the vessel was built. A contemporaneous sailor-made shadowbox diorama of a whaling scene is reputed to represent the bark *Adeline Gibbs* and to have been made aboard on one of her whaling voyages: a starboard broadside half-hull waterline model of the whaling bark hove-to, with boats lowered in pursuit and a bulky whale forward (#2001.100.677).

Accession #: 2001.100.4788
KWM N°: O-422
Title: ***[Ship Destroyed by a White Whale.]***
Artist: Anonymous. American.
Signed / Dated: Unsigned, undated. Circa the 1960s.
Medium: Monochrome tempera on illustration board
Size: 16 x 24 inches (40.6 x 61 cm)

This dramatic scene was undoubtedly produced as an illustration for a popular magazine, but whether for something directly to do with (or based on) *Moby Dick* is not known. Neither the artist nor the publication has been identified.

Accession #: 2001.100.4789
KWM N°: O-423
Title: ***St. Helena.***
Artist: R. Hughes (*fl.* circa 1840-50). Presumed to be a British mariner.
Signed / Dated: Circa 1840-50.
Medium: Watercolor on paper.
Size: 10 x 18-3/4 inches (25 x 47.5 cm)

St. Helena, a remote island in the South Atlantic, is best known as the place of Napoleon's final exile (1815-21) and original interment. The island is so far from the customary sealanes that few people ever went there. However, the island was a regular calling port for homeward-bound whalers after rounding the Capes, for British colonial merchantmen and garrison troops returning from India and the Far East, and for almost no one else. The only port, Jamestown, scrunched in the steep notch below towering hills (as shown in the watercolor), was comparatively small but

boasted the usual Sailortown amenities, both reputable and disreputable. Most visiting mariners made it a point to ascend the hills to visit the only three tourist attractions, seldom seen by any but sailors: the Governor's House, viewed from the outside; Longwood, the comparatively humble residence of the exiled emperor; and Napoleon's tomb, which remained a kind of shrine long after Bonaparte's remains were removed to the Invalides Palace in Paris in 1840. Nothing is known of the amateur artist who skillfully captured the lonely sense of the place, viewed from the approaches by sea, with a British warship and a smaller British brig anchored in the roadstead.

Accession #: 2001.100.4790
KWM N°: O-424
Title: ***Whaling Bark Andrew Hicks.***
Artist: Anonymous. American, 19th Century.
Signed / Dated: Unsigned. Circa 1867-1917.
Medium: Pencil drawing
Size: 8-1/8 x 10-3/16 inches (20.6 x 25.9 cm)

Competent broadside portrait rendered in an orthodox manner, drawn in pencil on the back of a fragment of an old print. The *Andrew Hicks*, a bark of 303 tons, named after one of Westport's leading whaling merchants, was built at Fairhaven in 1867 — one of a small handful of new vessels meant to resuscitate a whaling fleet decimated by the Civil War through the combined factors of idleness, old age, Confederate commerce raiders (which captured and burned more than 50 Yankee whaleships at sea), and two so-called "Stone Fleets" (whereby the Union scuttled 44 whaleship hulks in the harbors of Charleston and Savannah to blockade Rebel shipping). The *Hicks* made four voyages out of Westport (1867-81), two out of New Bedford (1881-85), 23 out of San Francisco (1885-1908), and three more out of New Bedford (1908-16). The vessel finally foundered after a collision off Cape Henry, Virginia, in 1917.¹ It was not her first: on 1 July 1882 in the North Atlantic, in latitude 50°31' North, longitude 22°51' West, at about 5 in the afternoon, she collided with the British Cunard Line steamship *Marathon*: "The Hicks struck the Marathon end on, upon the starboard bow. The Marathon suffered considerable damage, but the injuries to the Hicks were so severe that she was obliged to return to port, and her voyage was broken up."² The 1917 collision not only ended the career of the *Andrew Hicks*, but also that of J. & W.R. Wing, prominent whaling merchants of New Bedford and San Francisco: "The firm's involvement with whaling ended with a 1917 voyage of the *Andrew Hicks* (Bark), and J. & W.R. Wing & Co. was sold to the Steiger-Dudgeon Company in 1923."³

(1) *Fiftieth Annual List of the Merchant Vessels of the United States* (Washington, D.C.: GPO, 1919), p. 435. (2) *The Marathon v. the Andrew Hicks*, District Court, D. Massachusetts. August 4, 1885. (3) *Inventory of the J. & W.R. Wing & Company Records*, New Bedford Whaling Museum.

Accession #: 2001.100.4791
Fore-edge painting: [***Harpooning A Sperm Whale.***]
Attributed to G.W.L. Lover (late 19th / early 20th Century) on a leather-bound copy of *The Ingoldsby Legends: or, Mirth and Marvels* (London: Richard Bentley & Son, 1882). After "Lancing a Whale" by Charles Sidney Raleigh (1830-1925), one of the panels from Raleigh's "Panorama of a Whaling Voyage," circa 1878-80. (O-425)

2001.100.4792 through 2001.100.4795 — see 2001.100.4747 through 2001.100.4757

Accession #: 2001.100.4796
KWM N°: O-427
Title: ***Ship Ganges. Wood, Master. Fall River.***
Artist: Anonymous. American (probably Fall River, Massachusetts)
Signed / Dated: Unsigned. Dated 1839.
Medium: Watercolor on paper
Size: 10-1/8 x 12-7/8 inches (25.7 x 32.7 cm)
Provenance: Ex collection of Dr. Brian McSweeney, Marion, Massachusetts, 1989.

The *Ganges* of Fall River was previously the *Ganges* of Bristol, Rhode Island, a ship of 380 tons built in New Bedford in 1811 and converted for whaling in 1828 after 17 years in the merchant carrying trades. She completed three Pacific Ocean voyages from Bristol (1828-39); according to the returns reported by Starbuck, these were all three quite successful. The vessel was then sold to Fall River, where the tables turned. She made two attempts to sail from Fall River. The first was an abortive one-month cruise in 1839: she sailed in September and returned in October; she must have turned back, for reasons undisclosed (leaky ship? mutinous crew? illness on board? defective stores?). There was then an apparently successful departure in November. But despite the very attractive portrait, painted at the outset of one or the other of these Fall River farewells, the voyage was a sorry affair. William Wood was captain on both occasions, and must still have been captain when the vessel burned at Talcahuano, Chile, in April 1840, only five months out.

Accession #: 2001.100.4797
KWM N°: O-428
Title: ***Whaling Bark Triton Wrecked at Herschel Island, 1895.***
Artist: Sophie Porter (1868-1935), wife of whaling captain W.P.S. Porter.
American (Alameda, California)
Signed / Dated: Circa 1895-96.
Medium: Watercolor on paper
Size: 6-7/8 x 10-3/8 inches (17.6 x 26.2 cm)

Sophie Porter accompanied her whaling captain husband, W.P.S. “Alphabetical” Porter, aboard the steam-bark *Jesse H. Freeman* of San Francisco on a wintering-over voyage to the Western Arctic whaling grounds during 1894-97. She was born in Canada and was the captain’s second wife; they later lived in Alameda, California, with his two daughters by a previous marriage; but on the *Jesse Freeman* voyage they brought along their daughter Dorothy, age about 5 at the time of departure. Pioneering the whaling fleet’s winter quarters on Herschel Island, on the Beaufort Sea coast of Canada, with the captains and crews of six or seven other whaleships, turned out to be a seminal event. Among the memorable highlights were baseball and soccer tournaments on the ice, musical and theatrical soirees organized by the captains’ wives, and the birth of a daughter to Carrie Nye Sherman (wife of Captain Albert C. Sherman), for whom Sophie Porter served as midwife. An avid photographer, Sophie took pictures of the captains and their families, the Native people and scenery of Alaska, Siberia, and Herschel Island, and she painted watercolors. This one is carefully based on her cyanotype photograph of the wrecked bark *Triton* on Herschel Island, which she skillfully enlarged using the standard academic grid method (the museum has

both a pristine specimen of the cyanotype and the copy with the grid drawn in pencil on it, used for the scaling process). After the voyage, a San Francisco newspaper published articles Sophie wrote about her experiences in the Arctic, including an account of the wrecks of the *Triton* and her husband's ship, the *Jesse H. Freeman*, which was lost in the ice in 1897. The old *Triton*, 252 tons (300 tons New Style), was launched as a ship at Fairhaven in 1818, was the veteran of 31 voyages: 26 out of New Bedford, the first 16 rigged as a ship (1818-57) and the next ten as a bark (1857-89); she was then transferred to San Francisco to exploit the western Arctic grounds, and was lost on her fifth outing while wintering over with the fleet at Herschel Island in 1895.

Accession #: 2001.100.4798
 KWM N°: O-429
 Title: ***Point Barrow, Alaska.***
 Artist: Sophie Porter (fl. circa 1894-96), wife of whaling captain W.P.S. Porter.
 American (Alameda, California)
 Signed / Dated: Circa 1895-96.
 Medium: Watercolor on paper
 Size: 6-7/8 x 10-3/8 inches (17.6 x 26.2 cm)

Point Barrow, on the seacoast in the northwest corner of Alaska, is not only the principal whaling venue of the traditional Inupiaq Eskimo whale hunt, but in the late 19th century it became a hub for whalers from New Bedford and San Francisco, and in the early 20th century emerged as an important staging point and depot for the fur trade, which survived the pelagic bowhead whaling trade by two or three decades. In Sophie Porter's time it was already an important trading post and rendezvous for whalers, hunters, trappers, and traders from the various Native communities and from the Lower Forty-Eight.

Accession #: 2001.100.4799
 KWM N°: O-430
 Title: ***Herschel Island, Alaska*** [sic].
 Artist: Sophie Porter (fl. circa 1894-96), wife of whaling captain W.P.S. Porter.
 American (Alameda, California)
 Signed / Dated: Circa 1895-96.
 Medium: Watercolor on paper
 Size: 6-7/8 x 10-3/8 inches (17.6 x 26.2 cm)

Contrary to Sophie Porter's holograph label on the watercolor, Herschel Island is comparatively *near* to Alaska, and was the wintering-over haven for the Western Arctic whaling fleet closely *associated* with Alaska, but is actually in Canada, on the Beaufort Sea coast of the Yukon (even so, many of the whaling records specify "Herschel Island, N.W.T.," for Northwest Territory). In the wintering season, what with seven or eight whaleships banked for the duration, a handful of local residents, and a constant stream of Native traders — Inupiaq and Yup'ik Eskimos from Alaska and Gwich'in (Kuchin) Athabaskan "First Canadians" from farther East and South—"the number of residents on the island was estimated at 1,500, making it the largest Yukon community at that time. Though several frame buildings had been constructed, most residents continued to live on whaling ships" (http://en.wikipedia.org/wiki/Herschel_Island).

Sophie Porter's watercolor "Cape Bathurst, N.W.T." (1894) is also from her *Jesse Freeman* voyage (#1984.46).

Accession #: 2001.100.4800
KWM N°: O-431
Title: ***Die Errettung des Jonas [Jonah Cast on Dry Land]***.
Artist: Anonymous, German
Signed / Dated: Circa 1550
Medium: Watercolor and gouache on parchment
Size: 4 x 2-1/4 inches (10.2 x 5.6 cm)

Renaissance Bible illumination on sheepskin illustrating a famous passage in the Old Testament: *And the Lord spoke unto the fish and it vomited out Jonah upon the dry land* (Jonah 2:10). (See the painting after Gaspard Poussin, #2001.100.4495).

Accession #: 2001.100.4801 through 2001.100.4807
KWM N°: O-432-1 through O-431-7
Title: ***Seven pencil drawings of Alaska scenes.***
Artist: William E. Braley (1874-1928). American (Fall River)
Signed / Dated: 1898.
Medium: Pencil on paper

Kotzebue [sic] Sound, Alaska.

2001.100.4801 (O-432-1). 8-7/8 x 11-3/8 inches (22.4 x 29 cm)

Hotham Inlet, Alaska [off Kotzebue Sound]

2001.100.4802 (O-432-2). 8-7/8 x 11-3/8 inches (22.4 x 29 cm).

Hotham Inlet, Alaska [Kayak and Drying Fish].

2001.100.4803 (O-432-3). 11-3/8 x 8-7/8 inches (29 x 22.4 cm)

Hotham Inlet, Alaska [Repairing a Boat (I)].

2001.100.4804 (O-432-4). 8-7/8 x 10-3/8 inches (22.4 x 25.9 cm)

Hotham Inlet, Alaska [Repairing a Boat (II)].

2001.100.4805 (O-432-5). 8-7/8 x 10-3/8 inches (22.4 x 25.9 cm)

[Two Eskimos.]

2001.100.4806 (O-432-6). 11-3/8 x 8-7/8 inches (29 x 22.4 cm)

[Four Eskimos.]

2001.100.4807 (O-432-7). 7 x 9-1/2 inches (17.5 x 24.2 cm)

William Ernest Braley, the son of a Fall River house carpenter and his British-born wife, was an art teacher, newspaper cartoonist, and illustrator in his hometown.

Accession #: 2001.100.4808
 KWM N°: O-433
 Title: [***Greenland Whale Fishery.***]
 Artist: Anonymous. Dutch (Delft)
 Signed / Dated: 2nd-3rd Quarter of the 18th Century.
 Medium: Ensemble of 72 blueware tiles.
 Size: 30-1/4 x 60-1/2 inches (76.6 x 153.5 cm)
 Provenance: Ex collection of Mrs. Sallie Mazzur, Short Hills, New Jersey and Chatham, Massachusetts, 1989.

Essentially a pastiche of vignettes adapted from details of both the double-folio etching “Groenlandsche Visschery” [Greenland Fishery], engraved by Adolf van der Laan after Sieuwart van der Meulen, published circa 1720; and the related “Kleine Visschery” [Small Fishery] series of sixteen whaling scenes, engraved by Laan after Meulen around the same time. The collection has the original prints as well as a faithful tile rendition of the big panorama (see #2001.100.4601).

Accession #: 2001.100.4809
 KWM N°: O-434
 Title: [***Floating-Factory Whaling in the Antarctic, 1946.***]
 Artist: E.G. Lambert (fl. circa 1935-50). British.
 Signed / Dated: Signed and inscribed with explanatory labels and text. Circa 1946.
 Medium: Highlighted gouache on paper
 Size: 14 x 21-1/2 inches (35.6 x 54.6 cm).

E.G. Lambert’s technical illustrations appeared frequently in the British magazine *The Sphere*. This one, published in 1946, delineates diagrammatically, with near-mathematical precision, the modern industrial whaling technology that ultimately brought some species to near extinction in the 20th century. Huge floating-factory whaleships with onboard processing plants and entire fleets of steam- and diesel-powered catcher-boats equipped with 90mm bow-chaser cannons, replaced the old sail-powered blubber-hunters and their hand-held harpoons, shoulder-fired bomb lances, and cedar rowboats. In the autumn of 1946, in order to rebuild the supply of fats and oils in the war-ravaged economy, Norway, the Netherlands, the United Kingdom, and Japan sent such factory-ship expeditions to the Antarctic to resume whaling. There is some disagreement about the identity of the vessel. While the article primarily concerns the floating-factory whaleship *Balaena* of London, which originally carried two war-surplus Fleet Air Arm Walrus seaplanes (as shown), the funnel markings and afterdeck configuration clearly indicate the contemporaneous Norwegian Kosmos fleet (reported by ex Salvesen whaler Ken Price of Redcar, Cleveland, 1997). However, Dr. Patrick B. Crean of Vancouver, a Canadian government food scientist who served in the *Balaena*, reports, “The vessel in question is almost certainly *Empire Venturer*” (26 July 2001). It is in any case a representative floating-factory of postwar vintage, with a fleet of 500-ton catcher-boats. *Balaena*, 15,715 gross tons, built by Harland & Wolff, Ltd. of Belfast in 1946 and operated by the Hector Whaling Company of London, carried the two floatplanes that could be launched from the deck as spotters. Based on successful experiments in the Newfoundland seal hunt in the 1920s, the idea was that the planes could sight whales and relay their position to the catcher-boats. The boats would then pursue the prey and make the kill, inflate the carcasses with air, and mark them for later pickup. They were later towed to the factory-ship, where they were hauled up a stern slipway ramp to the deck (called the *plan*) for butchering and processing.

Accession #: 2001.100.4810
 KWM N°: O-435
 Title: **Noort Kaper, 1762. [North Cape Whale, 1762.]**
 Artist: Anonymous. Flemish.
 Signed / Dated: Inscribed in Flemish with title, date, and field data. Dated 1762.
 Medium: Handpainted blueware faience plate with black text and highlights
 Size: Diameter 14-1/4 inches (36 cm).
 Provenance: A private collection in München, Germany; Rene Simmermacher, Zurich, Switzerland; Klaus Barthelmess, Cologne, 1989.

The image and inscription are so similar to a watercolor of the same event by the Flemish painter Hubert de Cockq (#2001.100.4709), who visited the scene to sketch it (and, according to his own testimony, actually sat in the whale's mouth), that the plate can be presumed to be based directly on the watercolor (or perhaps on de Cockq's original preliminary sketch, not located). The inscription is quite specific: "*DESEN VISCHIS GHEVONDEN AEN DEN DUYN VAN DE PRCHIE BREDEN JANUARIUS MDCCLXII / NOORT KAPER / LANCK 64 VOETEN DICK 40 / VOETEN SYN STEIRT 13 VOET / BREEDT*" [This Fish, found on the dune in the parish of Breden [Flanders] January 1762 / North Cape [Whale] / 64 feet long / girth 40 feet / flukes [*staart*] 13 feet broad]. But of course it is not a North Cape right whale but a sperm whale (the error probably arises from the artist's understandably vague familiarity with the widespread notion of the Norwegian whale hunt without the attendant sophistication of being able to distinguish among the various species).

Only one other specimen of this plate has been encountered, one formerly in the Zuiderzeemuseum at Enkhuizen, The Netherlands, now in the Nederlands Scheepvaartmuseum (Dutch Maritime Museum) in Amsterdam. This sperm whale, beached in Flanders in January 1762, should not be confused with a sperm whale that stranded on the North Sea coast of Holland between Zandvoort and Wyk-op-Zee that same year, on 20 February 1762, attracting the attention of several Dutch artists: Vincent Jansz Vinne III (#2001.100.6112 2001.100.6113; Brewington # 541; Ingalls #378); Cornelis van Noorde (#2001.100.6124; Brewington #539; Ingalls #377); Johannes Swertner (#2001.100.6128; Brewington #538; Ingalls #379); and Jan Augustini, whose drawing from life was engraved by Hendrk Spilman (#2001.100.6099; Brewington #540; Ingalls 376).

Accession #: 2001.100.4811 (O-436)
Sharon, Massachusetts.
 Stuart M. Frank (American, 1948- ; Sharon and Foxborough, Mass.). 1989.
 Watercolor on illustration board, 30-1/4 x 23-7/8 inches (76.8 x 60.5 cm).
 Published by the Kendall Whaling Museum; reproduced in reduced-size monochrome on the cover of the *1990 Annual Report, Town of Sharon, Massachusetts* (Sharon, 1991). Gift of the artist 1991.

Accession #: 2001.100.4812
 KWM N°: O-437
 Title: **New Bedford Whalers.**
 Artist: Reynolds Beal (1867-1951). American (New York City; Rockport, Mass.).
 Signed / Dated: Signed. Circa 1896
 Medium: Pencil and ink on illustration board
 Size: 8-3/8 x 10-1/2 inches (21.2 x 26.6 cm)

Original drawing for an etching by Beal entitled “Whalers at Anchor,” measuring 7x 9 inches, produced in 1928 as a reversed image (#2001.100.7461).

The Kendall Collection also has Beal’s pencil sketchbook, measuring 4-1/2 x 6-1/2 inches (11.4 x 16.5 cm), signed and dated 1896 (old Kendall number O-396). See also #2001.100.4813, 2001.100.4814, and 2001. 100.4885.

Accession #: 2001.100.4813
KWM N°: O-438
Title: ***Old Whalers at New Bedford.***
Artist: Reynolds Beal (1867-1951). American (New York City; Rockport, Mass.).
Signed / Dated: Signed and dated 1896
Medium: Pencil, charcoal, and ink on illustration board
Size: 8-1/8 x 10-7/8 inches (20.7 x 27.6 cm)

A preliminary sketch, of which #2001.100.4814 is the much-changed final version.

Accession #: 2001.100.4814
KWM N°: O-439
Title: ***Old Whalers at New Bedford, Sept. 1st 1896. Cruising with Albert on my Yawl.***
Artist: Reynolds Beal (1867-1951). American (New York City; Rockport, Mass.).
Signed / Dated: Signed and dated 1896
Medium: Pencil and ink on illustration board
Size: 9-1/4 x 13-3/8 inches (23.5 x 34 cm)

Revised-and-adapted version of #2001.10.4813; the original for the etching by Beal entitled “Old Whalers at New Bedford 1896,” measuring 8 x 9-7/8 inches (20.3 x 25.1 cm), produced in 1926 with the image reversed (#2001.100.7462).

2001.100.4815 — NO LISTING (Allen family coat-of-arms by A. Wilsey, 19th Century)

Accession #: 2001.100.4816
KWM N°: O-441
Title: ***Flensing on shore / Cutting-in a Whale on the Beach.***
Artist: Hjalmar Amundsen (1911-2001). American (Sag Harbor, Long Island, N.Y.)
Signed / Dated: Signed *H. Amundsen*; undated. Circa 1950s-60s
Medium: Oil on canvas
Size: 24 x 36 inches (61.1 x 91.5 cm)

Hjalmar Amundsen was only one of no fewer than eleven pseudonyms used at various times by Caspar Hjalmar Emerson III (1911-2001), known as “Cappy.” He was born in New York City, raised on Long Island and in New Jersey, was largely or wholly self taught as an artist, and took up painting in his twenties—he said, because it was easier than any other work he could think of.

He had studios in Greenwich Village and elsewhere, painted covers for *Boating* magazine, is said to have led a Bohemian lifestyle, and painted prodigiously in a variety of styles with pseudonyms for each (among which J.J. Enwright and Hjalmar Amundsen are the best known). In 1946 he and his second wife moved to the old deepwater whaling port of Sag Harbor, Long Island, and he had his name legally changed in honor of his reputed great uncle, the celebrated Norwegian polar explorer Roald Amundsen. By that time, Eastern Long Island had a heritage of three centuries of intermittent shore whaling, and it is presumed that this unusual painting was done there at around that time.

Accession #: 2001.100.4817
 KWM N°: O-442
 Title: **[Whaling Fleet Wintering-Over in the Arctic.]**
 Artist: Germauo Telles (fl. circa 1890-95). American whaleman
 Signed / Dated: Signed and dated *G. Telles. 1893.*
 Medium: Oil on panel
 Size: 9-1/2 x 14 inches (24.1 x 35.6 cm)

Almost nothing is known about Telles, who at age 21 was issued his Seaman's Protection Paper (passport) in New Bedford and went as a seaman in the bark *Kathleen* (1890-93). He must have encountered the bark *Gay Head* at St. Helena on that voyage: his watercolor portrait of the *Gay Head* her is dated there in 1892 (#2001.100.4412); and he likely wintered-over with the whaling fleet in the Arctic in 1893, the subject of this painting. It also appears that he may afterwards have been in the crew of the USS *Olympia*: a commemorative drawing signed "G. Telles" was published in an onboard newsletter of the *Olympia* in 1895. But so far, these tenuous indications are unsubstantiated in the public record, and Telles's subsequent activities remain undiscovered.

Accession #: 2001.100.4818, 2001.100.4821, and 2001.100.4822
 KWM N°: O-443-1 through O-443-3
 Title: ***Birth of a Whaleship.***
 Artist: Milton K. Delano (1919-1989). American (Fairhaven)
 Signed / Dated: 1964
 Medium: Three ink drawings on paper, the originals for the cover and two illustrations in Reginald B. Hegarty, *Birth of a Whaleship* (1964).

Birth of a Whaleship.

Cover illustration for the book. Manuscript notation *Drawing from "Birth of a Whaleship" by Reginald B. Hegarty.*

11 x 14-1/8 (27.9 x 35.9 cm). 2001.100.4821 (O-443-2)

Framing the Ship.

Original of the illustration reproduced on page 29. Signed and dedicated *With regards to my guide - Reginald B. Hegarty - who has helped me over the rough spots. Milton K. Delano.*

10-3/4 x 7-1/2 inches (27.3 x 19.1 cm). 2001.100.4818 (O-443-1)

Gangway, Showing Bumper Posts And Heavy Protective Sheathing.

Original of the illustration reproduced on page 68. Manuscript notation *Drawing from "Birth of a Whaleship" by Reginald B. Hegarty.*

7-1/8 x 11 inches (18.1 x 27.9 cm). 2001.100.4822 (O-443-3)

Milton K. Delano was a latter-day scrimshaw artist best known for a commission he executed for First Lady Jacqueline Kennedy as her Christmas present for JFK in 1962: the presidential seal of the United States engraved on a sperm whale tooth, with a quotation from President Kennedy's 1961 inaugural address on the other side. The tooth was buried with the president at Arlington National Cemetery in November 1963.

Reginald B. Hegarty, the author of the book for which Delano's drawings were produced, was for many years the reference librarian at the New Bedford Free Public Library and is best remembered as the compiler of *Returns of Whaling Vessels Sailing from American Ports: A Continuation of Alexander Starbuck's "History of the American Whale Fishery" 1876-1928* (New Bedford, 1959) and *Addendum to "Starbuck" and "Whaling Masters," New Bedford Customs District* (New Bedford, 1964).

2001.100.4819 — NO LISTING (unscribed dust jacket for Dodd Mead edition of *Moby Dick*, 1979)

Accession #: 2001.100.4820
KWM N°: O-445
Title: ***Whaling in the Arctic.***
Artist: Robert Willoughby (1768-1843). British (Hull)
Date: Attributed. Circa 1830.
Medium: Oil on canvas
Size: 22-14 x 33-1/2 inches (56.5 x 85.1 cm).

Like John Ward, Robert Willoughby was a lifelong resident of the Yorkshire whaling port of Hull, was trained as a house- and ship-painter, and belonged to the group of mostly self-taught housepainter-artists. This so-called Hull "School" also included Willoughby's son John (1794-1831) and John Ward (1798-1849) himself, both of whom were probably Willoughby's pupils at different times. Whether or not Robert Willoughby ever actually went on a whaling voyage is not known; however, understandably, Hull marine artists tended to specialize in whaling scenes and were positioned to obtain accurate insights at first hand, which would have been necessary to meet their whaling merchant patrons' exacting standards of expertise.

2001.100.4821, and 2001.100.4822 — see 2001.100.4818

Accession #: 2001.100.4823
KWM N°: O-446
Title: ***[Killing Blackfish, Faroe Islands.]***
Artist: Anonymous. Danish.
Signed / Dated: Circa 1846.

Medium: Watercolor on paper
Size: 11-1/2 x 16-5/8 inches (29.2 x 42.2 cm).

The Faroese have been whaling since the early period of Norse settlement, around the middle of the 10th century. Westmanshaven Fjord on the island of Strømø is the classic site in pictures that illustrate the classic Faroese blackfish or long-fin pilot whale hunt, called *grindadráp* but usually shortened to *grind* (rhymes with *grinned*). However, there are many beaches and fjords where the *grind* takes place, little changed from its origins centuries ago. For particulars, see the watercolor “Whale Hunting in Westmannshaven Bay” (#2001.100.4480). Nowadays, with the hunt operating under a subsistence whaling license from the International Whaling Commission, pilot whale meat from the *grind* is supposedly equally distributed among the community and its sale in retail markets is regulated. There are no reliable statistics of whales taken in the 1840s, but about 1,100 were taken in 2010 and about 1,000 in 2011. (See also #2001.100.4573.)

“Whale Hunting in Westmannshaven Bay,” a sepia lithograph engraved by Edward Weller (d. 1884), produced by M. & N. Hanhart, was published as an illustration in [Lady E.H. Grieg], *A Narrative of the Cruise of the Yacht Maria among the Faroe Islands in the Summer of 1854* (London, 1855), p. 72 (Ingalls #129); “En Grindefangst i Vestmannshavn paa Strømø” [Hunting pilot whales in Westmannshaven on Strømø], wood engraving from *Illustreret Tidende*, N° 535, (Copenhagen, circa 1875), p. 166 (Ingalls #245). Attribution to Edward Weller: Yale Center for British Art (<http://collections.britishart.yale.edu/vufind/Record/2038864>); <http://da.wikipedia.org/wiki/Grindedrab>).

Accession #: 2001.100.4824
KWM N°: O-447
Title: ***Kgl-Post / Tømmes En Gang Aarlig. [Royal Mail: Collection Once A Year.]***
Artist: Alfred Michael Roedsted Schmidt (1858-1938). Danish (Copenhagen)
Signed / Dated: Signed. Circa 1906.
Medium: Ink on paper
Size: 10 x 14-3/8 inches (25.4 x 36.5 cm)

Companion piece to “Greenland Voyage” (#2001.100.4825), the original for an illustration in a children’s book by Johannes Dam, entitled *Knuds Nordpolsrejse [Knud’s North Pole Voyage]* (Copenhagen: Cityforlaget, 1906).

Accession #: 2001.100.4825
KWM N°: O-448
Title: ***[Greenland Voyage.]***
Artist: Alfred Michael Roedsted Schmidt (1858-1938). Danish (Copenhagen)
Signed / Dated: Signed. Circa 1906.
Medium: Ink on paper
Size: 10-1/8 x 14-7/16 inches (25.6 x 36.7 cm)

Companion piece to “Kgl-Post” [Royal Mail] (#2001.100.4824), the original for an illustration in a children’s book by Johannes Dam, entitled *Knuds Nordpolsrejse [Knud’s North Pole Voyage]* (Copenhagen: Cityforlaget, 1906). Schmidt was a cartoonist, caricaturist, and illustrator, “best known for his satirical drawings, depicting politicians as trolls.”

Lit: The book *Alfred Schmidts tegninger: udgivet i anledning af kunstnerens 70-aarsdag 3. maj 1928* (Copenhagen: G.B. Nordisk Forlag, 1928), categorized as “Danish wit and humor,” was produced to honor the artist’s seventieth birthday. It was evidently a reissue of (or incorporated material from) *Alfred Schmidts tegninger*, published in 1919. Also: Henry Hellssen and Alfred Schmidt, *Hans Tid og hans Tegninger* (Copenhagen: Westermanns Forlag, 1942).

2001.100.4826 — NO LISTING (light switch shield plate circa 1970s-80s, after “Capturing a Sperm Whale,” engraved by John Hill after William Page, based on a drawing by whaleman Cornelius B. Hulst, 1835; Brewington #2, Ingalls #251; Frank, *Herman Melville’s Picture Gallery*, #73, #75.)

Accession #: 2001.100.4827
KWM N°: O-450
Title: ***Regne Animal: 1. Vertebere d’une espee de monstre marin trouve, Ian 1802 ou 3 sur la cote de Mer. [Animal Kingdom: Vertibrae of a species of marine monster found January 1802 or 1803 on the seacoast.]***
Artist: Pierre François Ledoux (1730-1807). Flemish (Bruges)
Signed / Dated: Signed and inscribed in French with title and field data. Circa 1803-07.
Medium: Watercolor on paper
Size: 23-1/4 x 18-5/8 inches (59.1 x 47.3 cm)
Provenance: Ex collection of Gerrit Jan Honig, Zaandijk (Netherlands); Barbara Johnson, Princeton, N.J.

Companion to #2001.100.4828; and related to a similar *Regne Animal* series by J.C. Verbrugge (see #2001.100.4699 through 2001.100.4701).

Accession #: 2001.100.4828
KWM N°: O-451
Title: ***Regne Animal: Osteologie d’une Baleine, ou autre gros Poisson. [Animal Kingdom: Osteology of a Whale or other great Fish.]***
Artist: Pierre François Ledoux (1730-1807). Flemish (Bruges)
Signed / Dated: Signed and inscribed in French: “M. a Hergoits m’en fai cado et avant de l’examiner on l’a pris pour une gallette petrifiee de l’herculanaeum.” Circa 1803-07.
Medium: Watercolor on paper
Size: 23-1/4 x 18-5/8 inches (59.1 x 47.3 cm)
Provenance: Ex collection of Gerrit Jan Honig, Zaandijk (Netherlands); Barbara Johnson, Princeton, N.J.

Companion to #2001.100.4827; see also #2001.100.4699 through 2001.100.4701.

Accession #: 2001.100.4829
KWM N°: O-452
Title: ***Sunbeam Homeward Bound.***
Artist: Charles O. Tilton (1865-1938). American (sailor artist, Martha’s Vineyard)
Signed / Dated: Inscribed at St. Paul de Loanda, Angola, and dated October 16, 1883.
Medium: Watercolor and ink on paper
Size: 8-9/16 x 11-1/4 inches (21.7 x 28.6 cm)

Americans were whaling in waters off Angola in southwest Africa as early as the middle of the 18th century, and during the next hundred-plus years they occasionally called at the principal port, now known as Luanda. The many Portuguese-speaking men from the Azores and Cape Verde in American whaling crews must have been interested to visit a town founded by a Portuguese explorer in 1575. Charles O. Tilton, from Chilmark, Massachusetts, visited there in the whaling bark *Sunbeam* in 1883, when he inscribed a sketch of his ship, “*Drawn by C.O.T., at St. Paul de Loanda W[est] C[oast of] A[frica], Oct. 16, 1883*” (the formal name of the place at the time was São Paulo da Assunção de Loanda). An interesting portrait of Tilton in the garb of a bareknuckles puglist, was painted by an anonymous Chinese artist, presumably on one of his subsequent merchant voyages (#2001.100.4830).

The *Sunbeam* is probably best known as the vessel in which artist Clifford Warren Ashley went as a paying passenger for a few months in 1904, a transforming experience upon which much of his subsequent career as a marine painter was premised. But of course the *Sunbeam* was in most other respects a conventional and not particularly distinguished whaler — her typicalness was one of the reasons why she was a good choice for Ashley, whose objective was to create a watershed record of Yankee whaling. His adoptive ship was built at Mattapoissett, Massachusetts, in 1856; a bark of 243 tons (300 tons New Style) she was the average purpose-built whaler of her era, and well suited to the 17 voyages she made from New Bedford during a career of 52 years. Tilton’s voyage was her eighth, commanded by George W.J. Moulton. Ashley’s was her fifteenth, under successive captain Charles Albert Chase and Edwin J. Reed. The *Sunbeam* retired from whaling in 1908 and was lost in 1911, at Wolf Island, now a national wildlife refuge not far from Darien, Georgia.

Accession #:	2001.100.4830
KWM N°:	O-453
Title:	<i>Portrait of Charles O. Tilton as a Bareknuckles Puglist.</i>
Artist:	Anonymous, Chinese.
Signed / Dated:	Late 19th Century
Medium:	Watercolor on silk
Size:	24-1/16 x 15 inches (61.1 x 38.1 cm)

In just about every port-of-call there were artists prepared who did portraits of visiting mariners for a fee. Many Chinese examples survive in New England families. This one is distinctive. For what reason the Chinese artist depicted him as a bareknuckles boxer can only be imagined. Charles O. Tilton (1865-1938) was the son of a schoolteacher in Chilmark, Marthas Vineyard, he went to sea at age 13, made two whaling voyages, one in the New Bedford bark *Sunbeam* (1882-86) on which he painted a watercolor of the vessel homeward bound in 1883 (#2001.100.4829). In his mature years he became what his obituary in *The Vineyard Gazette* characterized as “one of the most famous of his generation among Vineyard master mariners” on merchant voyages to Europe, Mexico, South America, the Orient, and later in coastwise steamships: “a mathematician of talent” and “superb navigator,” he charted various onshore California waters, in recognition of which the U.S. Government presented him a set of silk charts. He was in the U.S. Pacific Mail service and the British Mail service, for which he received a Royal Navy rating and was one of few captains entitled to fly the official British Blue Ensign. He was also sometime captain of the *Neptune*, the largest naval collier in the world at the time.

- Accession #: 2001.100.4831 (O-454)
Manjiro. [Portrait of Manjiro Nakahama (1827-1898)]
 Stuart M. Frank (American, 1948- ; Sharon and Foxborough, Mass.). 1991.
 Pencil on illustration board, 11 x 12-1/2 inches (28 x 32 cm); signed and dated 1991. Inscribed in pencil: "Manjiro ("John Mung") as a New Bedford whaler, 1840s. Based on photos taken in later life." Gift of the artist 1991.
- 2001.100.4832 Delft blueware tile. Mermaid with a torch, circa 1725 (O-455)
 Archaeological specimen recovered the late 1980s from a house in the inner core of the old city of Leiden (The Netherlands), probably originally a part of the hearth structure. Gift of A.R.T. Jonkers, 1991.

Accession #: 2001.100.4833
 KWM N°: O-89 (Brewington #85)
 Title: ***Whaling bark Morning Star at Wharfside in New Bedford.***
 Artist: James Cree (1867-1951). Scottish-American (New Bedford and Rhode Island)
 Signed / Dated: Signed and dated 1916.
 Medium: Watercolor on paper
 Size: 16-7/8 x 14 inches (42.9 x 35.6 cm)

James Cree was a Scottish-born avocational artist whose actual trade was cotton-mill supervisor. He was also a whaling enthusiast, a former resident and (later) frequent visitor to New Bedford from his home in Rhode Island, and became friendly with many denizens of the latter-day whale fishery, perhaps most notably Captain Antonio Mandly (see #2001.100.4785). For this view of the *Morning Star*, he likely relied on photographs to refresh his memories, as it was painted after the vessel was retired and converted to a coal barge; but it was likely colored by his familiarity with the waterfront and firsthand recollections of the vessel. Built at South Dartmouth in 1853, the *Morning Star*, 238 tons (305 tons New Style), was whaling out of New Bedford for her entire career of 14 voyages, from 1853 to 1914.

Accession #: 2001.100.4834
 KWM N°: O-457
 Title: ***'t Kookken van de Traen uyt het Walvis Spek.***
[*The Boiling the fat out of the whale.*]
 Artist: Sieuwart van der Meulen (fl. circa 1698-1730; died 1730). Dutch (Alkmaar and Haarlem)
 Signed / Dated: Inscribed with title in MS. Attributed, circa 1720.
 Medium: Pencil and wash on paper
 Size: 6-1/8 x 8-1/8 inches (15.6 x 20.6 cm)

This is Meulen's original drawing for a print that gives the title in Dutch, German, and English: "'t Kookken van de Traen uyt het Walvis spek. Das Trahn kochen vom Wallfisch speck. The Boiling the fat out of the whale," picture N° 16 in the *Greenland Whale Fishery* series of 16 etchings

engraved by Adolf van der Laan (1684-1742) after drawings by Meulen, published at Amsterdam by Petrus Schenck circa 1720; also at London and elsewhere by various publishers as series of 12 and 16 prints; and at Nuremberg as four polychrome *vue d'optique* scenes.

In the Kendall Collection, #2001.100.2448 is a bueware faïence plate based on this same picture, N° 16 in the series by Meulen and Laan, made by a factory known as De Porcelijne Bijl ("The Porcelain Axe") after its logo or mark, at Delft in South Holland, circa 1761. Diameter 10 inches (25.4 cm).

Ref: Frank, *Delftware: Dutch and Flemish Faïence the Kendall Whaling Museum, with a catalogue of related works by Sieuwart van der Meulen and Adolf van der Laan* (Kendall Whaling Museum Monograph N° 8, 1993). There are various Dutch and British editions of the prints: 2001.100.7987, 2001.100.7991, 2001.100.8063, 2001.100.8190; Brewington #87; Ingalls #30; etc. The paper of the earliest edition bears the watermark of the house of Adriaan Rogge, active at Zaandam circa 1704-1803.

Accession #: 2001.100.4835
KWM N°: O-458
Title: ***American Whaler Daisy. Capt. George W. Smith. Souvenir From Cape Town.***
Artist: Signed "T.v.Y.," Afrikans
Signed / Dated: Circa 1909-11
Medium: Oil painting on a "silver leaf" or "sow's ear"
Size: 3 x 4-5/8 inches (7.5 x 11.7 cm) folded; 6 x 9 inches (15.4 x 23 cm) open.

An unusual variant on the typical "silver leaf" paintings that were characteristic souvenirs of the Cape Colony, this watercolor portrait, labeled "AMERICAN WHALER 'DAISY' / CAPT. GEORGE W. SMITH," is mounted on a folded card, surmounting five handpainted "sow's ears" ("silver leaves") with the generic inscription "SOUVENIR FROM CAPE TOWN." The outside cover proclaims, "EVER-LASTING Silver Leaves FROM Table Mountain. Souvenir from South Africa." The brig *Daisy*, 303 tons, was built in 1872 at Brookhaven, Long Island, and was whaling during 1905-13. The first three of her five voyages, and most of her fifth (all from New Bedford), were commanded by Benjamin D. Cleveland (1844-1925) of Martha's Vineyard, principal owner of the *Daisy* and one of the grand old men of the latter-day whale fishery. George W. Smith, named on the watercolor souvenir, was the captain on her fourth voyage (1909-11). But it was the fifth voyage (1911-13) that made the *Daisy* famous, for among the ship's company was the young future ornithologist Robert Cushman Murphy (1887-1973), a recent graduate of Brown University who was making the Antarctic whaling cruise at the behest of the American Museum of Natural History in New York City, for which he was charged with collecting faunalogical specimens. His narrative of the voyage, published years later as *Logbook for Grace* (1947), is among the most perceptive and readable firsthand accounts of whaling voyages, now regarded as a classic not only of whaling literature but also of Antarctic travel and natural history. (See #2001.100.4952.)

Lit: Robert Cushman Murhy, *Logbook for Grace: Whaling Brig Daisy, 1912-1913* (New York: Macmillan, 1947); *A Dead Whale or a Stove Boat: Cruise of Daisy in the Atlantic Ocean, June 1912 - May 1913* (Boston: Houghton, Mifflin, 1967). Eleanor Mathews, *Ambassador to the Penguins: A Naturalist's Year Aboard a Yankee Whaleship* (Boston: David R. Godine, 2003).

The Kendall Collection holds two sperm whale teeth decorated by Robert Cushman Murphy on his *Daisy* voyage (#2001.100.2007, 2001.100.2297; Frank, *Ingenious Contrivances*, Fig. 15:22), a sea elephant tooth engraved by João da Lomba, first mate of the *Daisy*, on an earlier voyage (#2001.100.199; *Ingenious Contrivances*, Fig. 15:21), and a pair of panbone knitting needles made by Captain Benjamin Cleveland (#2001.100.2216).

2001.100.4836 ***Whaleship Charles W. Morgan 1841-1991.*** (O-459) 1991.
Stuart M. Frank (American, 1948- ; Sharon and Foxborough, Mass.).
Mixed media on illustration board, circle 9-1/4 inches (23.5 cm) diameter.
Signed and dated 1991; inscribed with title. Mystic Seaport Museum
Poster, Mystic Seaport commission, 1991.

Accession #: 2001.100.4837
KWM N°: O-460
Title: ***Approaching Port Clarence, Alaska.***
Artist: Robert Swain Gifford (1840-1905), American (New Bedford and New York)
Signed / Dated: 1899
Medium: Watercolor on paper
Size: Sight 5-1/2 x 9 inches (14 x 23 cm)

Gifford was one of the most accomplished of the many artists from New Bedford. The son of a fisherman on nearby Nonamesset Island, he studied art with Albert Van Beest, Benjamin Russell, and William Bradford, collaborated with them on ship pictures and New Bedford's most famous series of whaling prints (1859-62), opened his own studio in Boston, and in 1866 moved to New York City, where he shared a studio with Samuel Colman. He was elected an Associate of the National Academy of Design in 1867, a full member in 1878, and in 1899, now a distinguished landscape painter of national reputation, he was selected to be one of the principal artists on the great Harriman Expedition to Alaska. This striking watercolor was probably painted on site on the Harriman Expedition, while Gifford's *Port Clarence, Alaska. Steam Whaler Mary and Helen at Anchor off the Alaskan Coast* (2001.100.4656) was likely painted later, back in his New York studio.

Accession #: 2001.100.4838 through 2001.100.4843
KWM N°: O-461 through O-466
Title: ***[Studies for Whaling Scenes.]*** (six drawings).
Artist: George Canning Wales (1868-1940). American (Boston and Cambridge)
Signed / Dated: Circa 1927.
Medium: Pencil on paper
Size: Various

George Wales graduated MIT in naval architecture, worked in Boston at the firm of Peabody & Stearns (1888-91) and as a partner in Wales & Holt (1891-1906), then ran his own design firm until 1924. He began to study art by 1917, had his first exhibition in 1921, published *Etchings and Lithographs of American Ships* in 1927, and did drawings of vessels to illustrate publications by Howard I. Chapelle (source: Mystic Seaport). There are several etchings and lithographs by Wales in the Whaling Museum collection, as well as a ceramic plate of the whaleship *Rousseau* after one of his drawings (#1989.41.3)

[Whaleboat Astern of a Whaler at Sea.]
3-3/4 x 4-7/8 inches (9.5 X 12.4 cm). Unsigned.
2001.100.4838 (O-461)

[*Stern-Quarter View of a Whaling Bark at Sea.*]

Pencil, 5 x 8 inches (12.7 x 20.3 Cm). Signed *Geo C. Wales*.

2001.100.4839 (O-462)

[*Whaleboat Approaching a Whaleship at Sea.*]

Pencil, 8 x 7 inches (20.3 x 17.8 cm). Signed And Dated *GCW. 1927*.

Sketch on verso: [***Broadside view of a Mastless Ship.***]

2001.100.4840 (O-463)

[*Study of a Whaleship and Boats.*]

Pencil, 12 x 12 inches (30.5 x 30.5 cm) Unsigned.

2001.100.4841 (O-464)

[*Study of a Whaler.*]

Pencil, 12 x 10 inches (30.5 x 25.4 cm). Unsigned.

2001.100.4842 (O-465)

Morning Mist.

Pencil, 7 x 10 inches (17.8 x 25.4 cm). Signed on verso *GCW*, with title.

Purported to be the original study for an etching of the same name.

2001.100.4843 (O-466)

Accession #: 2001.100.4844 and 2001.100.4845
KWM N°: O-467
Title: [***Eskimo Seal-Hunting***] and [***Eskimo Sled Pulled By Reindeer***].
Artist: Robert Mayokok (1903-1983). Inupiaq Eskimo (Wales and Anchorage, Alaska)
Signed / Dated: Signed *Robert Mayokok*. Undated. Circa 1950s.
Medium: Ink on paper
Size: Each: 9 x 11-1/16 inches (22.9 x 28.1 cm)

Printmaking is relatively new to the ancient Arctic traditions of whaling and walrus hunting, but in the mid 20th century Native Alaskan artists began producing marketable souvenirs based on traditional forms adapted to a variety of printed media, not only on paper but also in ceramics. The Inupiaq hunter-turned-artist Robert Mayokok, whose scenes on crockery are based on his own ink drawings, is perhaps the best known and most prolific practitioner of this newfangled Eskimo genre. He began making drawings in the early 1950s while recuperating from a debilitating disease that prevented him from resuming traditional subsistence hunting and fishing, and managed thereafter successfully to earn his livelihood from his art. Interesting features on one of the pictures here are the ice-hunting harpoon and ice strainer, made out of a seal breastbone and strung with seal sinew, stuck into the snow alongside the ice-fisherman.

EXCERPT FROM Stuart M. Frank, *Scrimshaw and Provenance*, 2013:

“Mayokok, Robert (1903-1983). Inupiat Eskimo artist from Wales, Alaska, who made his living producing pictorial souvenirs depicting scenes of Native whaling and hunting, Arctic animals, and typical genre subjects. These include engravings on fragments of walrus ivory as well as on whole tusks. Though he was a lifelong scrimshaw-maker, most of his prodigious artistic output was in the form of monochrome ink drawings on paper (as well as on velvet and on animal hide: rabbit, caribou, cowhide, and pig skin). These

were not only marketed as such but also served as the basis for mechanically generated prints, ceramics (dishes, coffee mugs, teacups, saucers, teapots, ashtrays) and a variety of commercial products. Most of these, like most of his scrimshaw, he signed 'Mayokok.' According to the California Academy of Sciences, 'He had long been an ivory carver by trade, using walrus and fossil mammoth tusks,' but only began doing artwork full time comparatively late in life. As a child he attended school through the sixth grade in Wales, likely received some instruction in drawing, and is reputed to have improved his English by studying Sears Roebuck catalogues. As a young man he was a traditional Native hunter and trapper, in which capacity he encountered Roald Amundsen in the Arctic pack ice, accompanied anthropologist Knud Rasmussen on an exploring expedition in the schooner *Teddy Bear*, served as interpreter for the Swedish Covenant Mission on Little Diomed Island, and traveled to Boston by rail with a herd of reindeer, which he trained for exhibition in Boston, touring Boston, New York, and Philadelphia on the way home. In 1939 Lomen & Co. (q.v. in *More Scrimshaw Artists*) sent him to the New York World's Fair with another herd of reindeer, with which Mayokok afterwards went on a national tour on which he lectured about Eskimo life. In middle age he was plagued by a recurrent tubercular condition for which he was confined in sanatoriums for months on end. This persisted throughout his life. In 1955, following a series of long hospitalizations, he moved to Anchorage and began painting and drawing as a livelihood. Again according to the California Academy of Sciences, he returned to the New York World's Fair of 1964-65 as an artist and interpreter of Eskimo culture, and beginning in 1970 he

included three small birds in all his drawings to symbolize the Holy Trinity, a testament to his Christian faith. In 1978, several of his drawings were selected for the public areas of the new Anchorage Sheraton Hotel. Italian sculptor, Neromi, enlarged Mayokok's drawings and interpreted them in the hotel's marble walls.... Mayokok was extremely prolific during his lifetime. By his own estimates, he sold 2,000 to 3,000 drawings each year. When he had saved \$500 from the sale of his artwork, he would buy a plane ticket and fly to different parts of Alaska to further promote himself.

Both in and out of the sanatorium, Mayokok wrote children's stories of Eskimo life that were published in the 1950s and '60s. In Anchorage, during eighteen years as Resident Artist at the Alaska Treasure Shop, 'he designed Christmas cards, stationery, wrapping paper, shopping bags, and record album covers... his sketches were commercially reproduced on pottery and chinaware ... as well as on wooden napkin holders, wall plaques, and other items.' His principal writings are: 'Strong Current' (*The Alaska Sportsman*, Nov. 1949); 'Seals' (*Ibid*, May 1950); 'We Caught a Whale' (*Ibid*, July 1950); 'My Life as an Eskimo' (*Ibid*, Aug. and Sept. 1955); and 'A Marked Man: My Battle with Tuberculosis' (*Alaska Journal*, 13:4, 1983). His artworks are in [the American Museum of Natural History], the California Academy of Sciences, the Ketchikan Museum, the Kodiak Historical Society / Baranov Museum, the Tongass Historical Museum, and [the University of Alaska Museum], and are widely held in private collections. See Susan W. Fair, 'Robert May okok: Second-Generation Inupiaq Illustrator from Wales, Alaska,' in Suzi Jones, ed., *Eskimo Drawings* (American Museum of Natural History, 2003), pp. 127-134."

Several of Mayokok's drawings were reproduced as ceramic tableware. In the Kendall Collection are: a dinner plate with whale hunting scenes, manufactured by Vernon Kilns (Vernon Pottery, Ltd.) of Vernon, California, circa 1965, diameter 10-1/2 inches (26.7 cm) (#2001.100.3856); a luncheon plate with vignettes of a polar bear hunt, made in Japan circa 1975, 8-1/2 inches (21.6 cm) (#2001.100.4385.1); and a coffee mug illustrating a walrus hunt, by the same maker circa 1975, height 3-3/4 inches (9.5 cm) (#2001.100.4835.2).

2001.100.4846 — NO LISTING on Re-Discovery

Accession #: 2001.100.4847
 KWM N°: O-469
 Title: ***San Antonia, Cape Verde Islands.***
 Artist: William Lionel Wyllie, R.A. (1851-1931). British (London and Rochester)
 Signed / Dated: Signed "W.L. Wyllie."

Medium: Watercolor on paper
Size: 8 x 14-5/8 inches (20.3 x 37.2 cm)

São Antônio is a village about 3 miles (5 km) from São Felipe on the island of Fogo in the Cape Verdes. It was named not only for St. Anthony, Patron Saint of Portugal, but for the Genovese (Italian) sea captain, Antonio Noli, credited with discovering the island in 1460. Several of W.L. Wyllie's biographers have repeated or paraphrased the line, "Over the course of several sailing cruises *as far afield as Europe* he laid the foundations for a lifelong love of the sea and of maritime subjects," but to have been so specific in this view of this obscure place (too small even to appear on most maps of the island) he surely must have visited Fogo. One wonders whether he might have visited there en route to Australia, where among other things he painted whalers in Recherche Bay (see #2001.100.4608).

Ref: <http://www.nsl.artfinding.com/Biography/Wyllie-William-Lionel/98137.html>

Accession #: 2001.100.4848
Fore-edge painting: [*Whaling Scene.*]
Anonymous, on a *Holy Bible* in English (London: George Eyre & Andrew Strahan, 1816)). (O-470)

2001.100.4849 — UNLOCATED (Text for #2001.100.4475, *Bark Hannah Brewer entering Naples*)

Accession #: 2001.100.4850
KWM N°: O-471
Title: *Stowage Plan of the Bark Cape Horn Pigeon.*
Artist: Anonymous. American.
Signed / Dated: Inscribed *Bark Cape Horn Pigeon.* Circa 1869-80.
Medium: Pencil on paper
Size: 16-13/16 x 18-3/4 inches (42.7 x 47.6)

Probably commissioned by the Dartmouth, Massachusetts, whaling merchant and agent William Potter 2d, who managed the vessel from the time of building until 1880. *The Cape Horn Pigeon* was constructed at Dartmouth by the African-American shipbuilder John Mashow in 1854, made four whaling voyages from Dartmouth as a ship (1854-69), then was converted to a bark (1869), made three more voyages from Dartmouth (1869-80), two from New Bedford (1880-87) and nine from San Francisco (1887-97) before being lost in the Sea of Japan in July 1897 on the tenth San Francisco voyage, with all hands saved.

See the anonymous sail-plans of the *Matilda Sears* (#2001.100.4851) and *Oriole* (#2001.100.4875). The Kendall Collection also holds the original shipyard half-hull models of the *Cape Horn Pigeon* (#2001.100.2191) and *Matilda Sears* (#2001.100.2127).

Accession #: 2001.100.4851
 KWM N°: O-472
 Title: ***Sail Plan of the Bark Matilda Sears.***
 Artist: Anonymous. British.
 Signed / Dated: Inscribed *Matilda Sears*. Circa 1856-77.
 Medium: Pencil on paper
 Size: 17-5/8 x 21-3/4 (44.8 x 55.2 cm)
 Provenance: Heirs and descendants of William Potter 2d, New Bedford.

Sail plans like this one specified for the owners, riggers, and sailmakers the number, types, sizes and configuration of sails, in this case for the standard bark rig then prevalent among whalers in the New Bedford region. However, the crude drawing is actually only a point of embarkation for the sailmaker, who would have to make innumerable specific calculations and subtle judgments before developing the complicated network of rope and canvas for a full-scale vessel. The vessel was constructed in 1856 at Dartmouth, Massachusetts, by the African-American shipbuilder John Mashow, and made six whaling voyages from that port before being sold to Chile in 1882. The sail plan likely comes from the counting rooms of Dartmouth whaling merchant William Potter 2d, who managed the *Matilda Sears* throughout her American career and in whose family the sail plan descends.

Ref: Also in the Kendall Collection are the original builders' half-hull model of the *Matilda Sears* (#2001.100.2127) and comparable stowage plans for the *Cape Horn Pigeon* (2001.100.4850) and *Oriole* (#2001.100.4875).

2001.100.4852 Delft manganese tile. Jonah Cast Ashore (O-473-1)

2001.100.4853 Delft manganese tile. Jonah Cast Ashore (O-473-2)

Accession #: 2001.100.4854
 KWM N°: O-474
 Title: **[*Makko Kujira. Sperm Whale. Physeter macrocephalus.*]**
 Artist: Iwamoto Kyusoku (fl. 20th Century). Japanese.
 Signed / Dated: Signed *Kyusoku*. Undated. Circa 1992.
 Medium: Oil or acrylic on canvas.
 Size: 6-1/2 x 9 inches (16.5 x 23.5 cm) (sight)
 Provenance: Gift of the artist, 1992.

A humorous rendering, generally parodying an engraving by Robert Benard (1734-) in Abbé Pierre Joseph Bonnaterre's *Tableau Encyclopédique et Méthodique de Trois Regnes de la Nature ... Cetologie* (Paris, 1789) (Allen #407).

Publication by the ostensibly authoritative Bonnaterre gave rise to numerous copies and adaptations, most notably by Pietro Scattaglia (the "Republique de Venise" edition of Bonnaterre, Padua, 1795), the Comte de Lacépède (*Histoire Naturelle des Cetacees*, 1804 et seq.), Konrad Westmayr (circa 1804-10), Antoine Charles Vauthier (circa 1827-30), Anselme Gaetan Desmarest (1829 et seq.), Georges Cuvier (1830s), Joseph Meyer's *Universum* (1856), Charles Landseer (engraved by James Lowry in *Glasgow Museum of Natural History*, 1860), etc. Specimens of each of these are in the Kendall Collection in one form or another.

Accession #: 2001.100.4855
KWM N°: O-475
Title: ***Whale Watch out of Plymouth [Massachusetts]***.
Artist: Phyllis Arthur Reddick (b. 1957). American (East Bridgewater, Mass.)
Signed / Dated: Signed and dated 1992.
Medium: Acrylic paint on canvas
Size: 26 x 36 inches (66.5 x 91.5 cm)
Provenance: Kendall Whaling Museum commission

Accession #: 2001.100.4856
KWM N°: O-476
Title: ***Studies for Whale Watch out of Plymouth [Massachusetts]***.
Artist: Phyllis Arthur Reddick (b. 1957). American (East Bridgewater, Mass.)
Signed / Dated: Mostly unsigned. 1992.
Medium: Pencil on paper
Size: Various
Provenance: Kendall Whaling Museum commission

Studies, drawings, and cartoons for 2001.100.4855.

Accession #: 2001.100.4857
KWM N°: O-477
Title: ***The Voyage of Hungry Bill***.
Artist: R.H. Jordan [AKA Jordon] (fl. circa 1905-45). American.
Signed / Dated: Unsigned. 1905.
Medium: Watercolors on paper
Size: 5 x 7-1/4 inches (12.5 x 18.3 cm)

Handmade softbound booklet, consisting of 21 pages fastened with a ribbon: a typescript poem with 21 watercolor vignettes narrating a humorous imaginary whaling voyage to the South Seas aboard the fictional ship *Nancy Bell* of New Bedford. The attribution is tipped in. R.H. Jordan, a graduate in the Yale class of 1893, was a professor of education at Dartmouth College and (from 1922) Cornell University who wrote and illustrated stories for children. This is one of his early efforts, from his Dartmouth years. Another, produced in connection with “a junior high school course taught at Cornell during 1924-1925,” was published in *Industrial Education Magazine* (Vol. 26), where the editors characterize it as “charmingly presented in intellectual insight, in topography, in illustration and in presswork.”

Accession #: 2001.100.4858
KWM N°: O-478
Title: ***How to Hang Ceiling Paper***.
Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
Signed / Dated: Pseudonymously signed “BARON BUMSTARDT”; elaborately inscribed with humorous text.

Medium: Pencil cartoon on paper.
Size: 10-1/2 x 8 inches (26.6 x 20 cm)
Provenance: Ex the estate of the artist via the artist's widow.

This delightful cartoon shows a whimsical side of marine painter George Gale. A pet cat looks on questioningly as a woman in an old-fashioned dress and apron (with a face and kerchief eerily reminiscent of Queen Victoria) uses "a double-flue harpoon to attach the paper overhead.

Lit: "Recent Acquisitions," *Kendall Whaling Museum Newsletter*, 11: (Summer 1993), p. 9.

Accession #: 2001.100.4859 through 2001.100.4864
KWM N°: O-479 through O-483
Title: ***Studies of Whaling Activities.***
Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
Signed / Dated: Unsigned, undated. Inscribed with titles, text, and numbers.
Size: Various
Provenance: Ex the estate of the artist via the artist's widow.

Heave—and Bust 'er. [Working the brake windlass on a whaleship.]
Pencil on paper. 8-1/2 x 11 inches (21.5 x 28 cm). 2001.100.4859 (O-479)

Bible Leaves. [Mincing blubber; marginal studies of hands, arms, and tools.]
Pencil on paper. 11 x 8-1/2 inches (28 x 21.5 cm). 2001.100.4860 (O-480)

Turn to. [Draymen and teamsters with horses and wagons.]
Pencil on paper. 11 x 8-1/2 inches (28 x 21.5 cm). 2001.100.4861 (O-481)
Study for the etching *Turn To* (artist's title). The location is presumed to be Merrill's Wharf (now Homer's Wharf), New Bedford. The billboard (center) reads backwards, "Duffy's Pure Malt Whiskeys."

Bill Scholls. [Shipwrights and caulkers, one of whom is identified as Bill Scholls.]
Pencil-and-ink on paper. 10-7/8 x 8-1/2 inches (27.7 x 21.5 cm). 2001.100.4862 (O-482)

Whaleboat—Bow View.
Ink on paper, with pencil studies of an oarsman, harpooneer, rigging, and falls.
13-15/16 x 17 inches (35.4 x 43.2 cm). 2001.100.4863 (O-483-1)

Whaleboat—Stern View.
Ink on paper, with two studies of a sweep-oarsman.
14-1/8 x 17-1/16 inches (35.9 x 43.4 cm). 2001.100.4864 (O-483-2)

Accession #: 2001.100.4865
KWM N°: O-484
Title: ***Beerenberg - Jan Mayen - After Logbook [of] Expedition Vessel "Plancius."***
Artist: Albert Veldkamp (1925-). Dutch master mariner (Vlissingen)
Signed / Dated: Signed and dated *Albert J. Veldkamp / 1993*; inscribed with title.

Medium: Watercolor on paper
Size: 6-1/2 x 9-7/16 inches (16.5 x 24 cm)
Provenance: Gift of the artist, 2000.

Beerenberg is an astonishing, snow-capped volcano that rises 7,470 feet (2,277 m) out of the Atlantic above the Arctic Circle between 70°50' and 71°10' North latitude. In the first quarter of the 17th century Dutch whalers established a shore station there that thrived for several decades while the whale stocks held out and until climatic reversals forced them to hunt and process the oil on the open sea. Contemporaneous paintings in the Kendall Collection by Cornelis Claesz van Wieringen circa 1619 (#2001.100.4503) and Pieter van den Velde circa 1680 (#2001.100.4417), are the classic depictions of whaling at Jan Mayen, but the mountain itself is curiously absent in both. An anonymous French artist's adaptation of a print from the Peter Goos sea-atlas of circa 1650 imparts a much better impression of the dramatic landscape (#2001.100.4339). Captain Veldkamp was First Mate (Executive Officer) of the Dutch floating-factory whaleships *Willem Barents* and *Willem Barents* (II) on Antarctic expeditions from 1946 to 1961; he was afterwards a Scheldt River harbor pilot at Vlissingen, and he commanded the research schooner *Plancius* on two Dutch archaeological expeditions to Spitsbergen and Jan Mayen, the purpose of which was to excavate the old shore stations and document the whaling tryworks and storage facilities.

Accession #: 2001.100.4866
KWM N°: O-485
Title: ***Saluting the Sailors: The Soviet floating-factory whaleship Slava departing Sevastopol, 1958.***
Artist: Willy Makrozhitski (1928-), Ukrainian (Kharkov)
Signed / Dated: Signed in cyrillic and dated 1958
Medium: Oil on canvas
Size: 24 x 39 inches (61 x 100 cm)

This painting was in the “permanent” collection of a nationalized art museum in Kharkov until the fall of the Soviet Union in 1991, when it was quickly sold off to a London dealer for cash. The artist painted it in the official, government-sanctioned formula-Heroic style: the foreground is a paean to the Cream of Russian Youth — the now-defunct Hope of the Communist Future. Behind these blond-and-blue-eyed Aryan kids-at-leisure in their catboat, is the floating-factory whaleship *Slava*, outward bound, festooned with the Order of the October Revolution (the round plaque on the forward superstructure) and other badges of honor, epitomizing the might of the Soviet collective economy.

The *Slava*, 12,639 register tons, was actually launched as *Vikingen* in Newcastle, England, in 1929. The ship was sold to Germany in 1938 and renamed *Wikinger*, was seized by Britain at Kiel at the end of World War II, spent the 1945 season in Antarctica in British registry under the name *Empire Venture*, then came to the USSR as war reparations in 1946. Renamed *Slava*, she pioneered the postwar Soviet Antarctic whaling fleet in 1946, was sold to Japan in 1968, and was broken up at Taiwan in 1971. The *Slava* is shown here in company with catcher-boat *Slava 8*, ex *Narvik*, built by Kaldnes Mekanisk Verksted (the Kaldnes Shipyard) in Oslo in 1943.

2001.100.4867 — NO LISTING (cotton tapestry by D. Ollivierre, Bequia, BWI, 1975)

Accession #: 2001.100.4868
 KWM N°: O-487
 Title: [*Arctic Whaling Scene.*]
 Artist: Benjamin Tindall (fl. circa 1839-89). British (Hull)
 Signed / Dated: Signed *B. Tindall*. Undated.
 Medium: Oil on triptych wood planks
 Size: 13 x 21-1/2 inches (33 x 53.5 cm)

Despite that Tindall lived and worked in Hull, where he was associated with participants in the flourishing “Hull School” of marine painters (though the major portion of his career was after Hull’s luster as a whaling port had faded), this is his only attributed whaling scene. It was likely patterned after whaling scenes by other Hull marine artists, such as Robert Willoughby and John Ward, but is unusual in that along with a full-rigged ship there are two brigs. These are unidentified but must have been two of the ten brigs that were active in the British Arctic whaling fleet in the 1830s-40s: *Active*, *Aurora*, *Dordon*, *Ingria*, *Middleton*, *North Pole*, *Rambler*, *Thomas*, *Thorn*, and *Union*. The ship is cutting-in on the larboard side, contrary to American practice. Oddly, the boat in the middle distance has a proper crew of six, but, inexplicably, there are seven men in the other boat. Such disparities are also contrary to American practice but are evident in some other British whaling scenes (see for example the anonymous watercolor “British Arctic Whaling Fleet” (#2001.100.4423)).

Accession #: 2001.100.4869
 KWM N°: O-488
 Title: [*Sperm Whale Cow and Calf.*]
 Artist: Iwamoto Kyusoku (fl. 20th Century). Japanese.
 Signed / Dated: Signed *Kyusoku*. Undated. Circa 1993.
 Medium: Oil or acrylic on canvas.
 Size: 5-1/2 x 7 inches (14 x 18 cm) (sight).
 Provenance: Gift of Prof. Tetsuo Kawasumi, 1994.

The artist is a celebrated cartoonist in Japan.

The donor is a whaling historian, historian of the English language in Japan, biographer of Manjiro, emeritus history professor at Keio University in Tokyo, and a former Advisory Curator and frequent scholar-in-residence at the Kendall Whaling Museum.

Accession #: 2001.100.4870 and 2001.100.4871
 KWM N°: O-489 and O-490
 Title: *Cutting-In a Sperm Whale and Sperm Whaling in the South Seas.*
 Artists: William Joy (1803-1867) and John Cantiloe Joy (1806-1866). British (Yarmouth; East Anglia; London)
 Date: Circa 1830-50
 Medium: Pair of watercolors on paper
 Size: Each 9-1/2 x 13-3/4 inches (24.1 x 34.9 cm)

Provenance: Mandell's Gallery, Norwich (England); P. Pollack, London, 1972; Bernard W.D. Reed, Esq., Ashted, Surrey, 1972.

The brothers William and John Cantiloe Joy were natives of Yarmouth, on the Isle of Wight. Throughout their lives they worked as a team at London and East Anglia. Many of their most celebrated pictures — primarily scenes of the Royal Navy and the Life-Saving Service — were collaborations in which one hand is indistinguishable from the other. These watercolors are their only known whaling pictures, obviously intended to depict South Sea sperm whaling, but neither the locale nor the nationality of the vessels has been conclusively identified. They show cutting-in sperm-whale blubber on an outboard cutting stage on the starboard side of a whaling bark — typical of American methods but also often the practice of British whalers. A spritsail on the whaleboat in the left background also suggests American, rather than British usage. Interestingly and atypically, it appears that the blubber itself is being hauled in outboard of the cutting stage. The clinker-built whaleboats are equivocal — rather smaller and more dory-like than would be typical of English or American whaleboats. The volcano in the background appears to be the one at the Islands of Flores and Pulo Comba in the Flores Sea, an Indian Ocean setting. However, British and American whalers frequented various grounds adjacent to volcanic archipelagos in the Atlantic, Pacific, and Indian Oceans, and any of these could be intended here. Neither of the Joys is known actually to have made a whaling voyage: the presumption is that the pictures were construed in their studio ashore. Thus, they may have intended them not to represent any particular ship or locale, but rather to capture the generality of the sperm-whale hunt.

Accession #: 2001.100.4872
KWM N°: O-491
Title: ***Fighting Whale.***
Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
Signed / Dated: Inscribed with the title; signed and dated *George Gale '36*. 1936.
Medium: Watercolor on paper
Size: 24 x 19 inches (61 x 48.3 cm) (sight)

On this and a companion picture, George Gale illustrates the two menas by which sperm whales can dispatch the whalers' maneuverable but frail cedar whaleboats. In this one, a sperm whale smashes a whaleboat with its enormous flukes while a second whaleboat approaches with the boatsteerer (harpooner) poised at the ready. In the other (#2001.100.4873), the whale's weapon is its powerful jaws.

Accession #: 2001.100.4873
KWM N°: O-492
Title: ***Chawed Boat.***
Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
Signed / Dated: Inscribed with the title; signed and dated *Geo Gale '37*. 1937.
Medium: Watercolor on paper
Size: 25 x 19 inches (63.5 x 48.3 cm) (sight)

George Gale's companion picture (#2001.100.4872) shows a sperm whale smashing a whaleboat with its flukes; here he illustrates the potentially fatal hazard of the sperm whale's powerful jaws and the resulting stove boat — and this even after the whale has been “struck,” with its “chimney afire”; that is, harpooned, lanced, fatally wounded, and spouting blood in its death-throes.

Accession #: 2001.100.4874
KWM N°: O-493
Title: **“*Moby Dick swam swiftly round and round the wrecked crew.*”**
Artist: Isaac Walton Taber (1857-1933). American (New Bedford and New York)
Signed / Dated: Signed *I.W. Taber*. 1899.
Medium: Goache on paper
Size: 19-7/8 x 13-3/8 inches (50.5 x 34 cm)

Original for the frontispiece of the Scribners' edition of *Moby Dick* (New York, 1899 and 1902), illustrating the passage quoted. Isaac W. Taber, a native of New Bedford, had been trained at Cooper Union and a year or two earlier had done the illustrations for the first American editions of Rudyard Kipling's *Captains Courageous* and Frank C. Bullen's whaling narrative, *The Cruise of the Cachalot*. The mere existence of the twice-printed Scribners' edition (and especially that there even *was* a second printing), and the fact that the publishers commissioned one of the leading illustrators of his generation to do the pictures, constitutes compelling proof that the common contention is erroneous that *Moby Dick* had fallen into dark obscurity during Melville's lifetime and did not have any appreciable sales or readership until the groundswell of interest occasioned by the Melville centenary in 1919. Harper's had already published a new printing in 1871 (from the original plates of 1851), and it may have been the recent popularity of Bullen's *Cruise of the Cachalot* (1897) that influenced Scribners' to produce a new edition of *Moby Dick*.

Accession #: 2001.100.4875
KWM N°: O-494
Title: ***Stowage Plan for the Bark Oriole.***
Artist: F. Whitney (*fl.* circa 1862-63). American (New Bedford)
Signed / Dated: Signed *F. Whitney*. Inscribed and dated 1862.
Medium: Ink on paper
Size: 18-3/8 x 26 (46.7 x 66 cm) (sight)

The *Oriole* was purpose-built for whaling at Fairhaven in 1857 and made a whaling voyage for Smith & Jenney of that port (1857-61) before being sold. The stowage diagram is known to have been done for Edward C. Jones, the New Bedford whaling agent who led the consortium that acquired the *Oriole* from Fairhaven in 1862 and sent the vessel whaling in 1863. The F. Whitney whose name appears by way of a signature on the stowage plan has not been identified; he may have been one of Jones's employees, however his name does not appear in the New Bedford City Directory or among the whaleman on any surviving crew list. Fairhaven artist William Bradford painted a fine portrait of the *Oriole* when she was new (#2001.100.4508), which must have been partly a matter of civic pride in his hometown. Twelve years later the New Bedford artist and veteran whaleman Benjamin Russell painted the *Oriole* cutting-in a whale in the Arctic Ocean off Point Barrow, Alaska, circa 1869 (#1919.2).

See also the comparable stowage plan for the *Cape Horn Pigeon* (2001.100.4850).

Accession #: 2001.100.4876
 KWM N°: O-495
 Title: **John P. West *Hove Down for Coppering, New Bedford, 1882.***
 Artist: Robert Swain Gifford (1840-1905). American (New Bedford; New York)
 Signed / Dated: Attributed. Inscribed with title. 1882.
 Medium: Pencil on paper
 Size: 11-1/4 x 17-3/4 inches (28.6 x 44.9 cm)
 Provenance: Ex Harry Chase Collection, Skowhegan, Maine; Charles E. Burden, M.D., Bath, Maine, 1994.

On a whaleship, the hull below the waterline was customarily sheathed in copper to protect the bottom from chafing, barnacles, wood parasites, and accumulated sludge. Even so, any seagoing vessel had to be *hove-down* or *careened* from time to time — tipped over on its side, to expose the bottom—so the hull could be scraped and cleaned, timbers replaced, and the copper repaired. This was occasionally accomplished during the voyage and was often done in the home port, as shown in Gifford's rendering here, likely based on photographs of 1882 and the artists's sketches "from life." The bark *John P. West*, 336 tons (353 and 420 tons New Style) was built in 1857 in New Bedford, and during a career of 34 years made eight whaling voyages out of New Bedford (1857-88), four from San Francisco (1889-92) and finally burned off Diamond Head, Hawaiian Islands, in 1892 on her 12th voyage. The careening in 1882 occurred just prior to the seventh voyage, commanded by Frederick Howland Smith (1882-86).

Ref: The Fairhaven artist L.D. Eldred produced "Hove Down," an articulate etching of essentially the same scene, in 1914 (#1935.2.1); another by George Albert Gale, circa the 1930s, shows the bark *Greyhound* careened for repairs (#2001.100.8691). There are also superb pencil studies by R. Swain Gifford (1975.24.2 and 1975.24.3) and George Gale (#1995.18.19, 1995.18.45, and 1995.18.62).

Accession #: 2001.100.4877
 KWM N°: O-496
 Title: ***Building the Tryworks.***
 Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
 Signed / Dated: Signed and dated *Geo. Gale '37*. 1937. Inscribed on the back in pencil, "for the bark A.R. Tucker, New Bedford, 1860."
 Medium: Watercolor on paper
 Size: 23-1/8 x 18-3/4 inches (58.7 x 47.6 cm) (sight)

Accession #: 2001.100.4878
 KWM N°: O-497
 Title: ***Whaling Off Pico, the Azores.***
 Artist: Manuel Joaquim Madruga (1893-1970). Portuguese (Lajes do Pico, Azores)
 Signed / Dated: Signed *M.J. Madruga*. Undated.
 Medium: Oil on panel
 Size: 9-1/4 x 14-7/8 inches (23.5 x 37.7 cm)
 Provenance: Charles Childs, Boston, Mass.; gift to the Philadelphia Maritime Museum, 1977; museum purchase, 1994.

Accession #: 2001.100.4879; and 2001.100.4932 through 2001.100.4937
 KWM N°: O-498-1 through O-498-6
 Title: ***Whaling Voyage Tracks***. (6 drawings)
 Artist: Eber Clark Almy (1819-1881). American whaleman (Dartmouth, Mass.)
 Signed / Dated: Circa 1871.
 Medium: Ink on paper
 Size: Three sheets, each ±12-1/2 x 15 inches (32 x 38.1 cm); each image: ±11-1/2 x 14-7/8 inches (29 x 37.7 cm)

Six monochrome manuscript Atlantic Ocean charts drawn by whaling captain Eber C. Almy on blue paper, showing the voyage tracks of the New Bedford barks *Kathleen* (1855-57), *President* (1869-71), and *Rousseau* (1875-78). Captain Eber Almy, who commanded the pertinent voyages in the *President* and *Rousseau*, was the younger brother of William Almy, who was captain on the earlier voyage in the *Kathleen*. He was born in Dartmouth, the son of George Almy and the former Phobe Howland, had been master of the New Bedford ships *Maria Theresa* (1847-51) and *Lancaster* (1851-54), and married Charlotte A. Brownell (1836-1884) in 1854. In connection with an exhibition, Kate Mello of the Whaling Museum staff mentions “four manuscript sheets written by Captain Eber C. Almy aboard [the] *Kathleen* (1855-57) and *President* (1869-72),” in which he “repeatedly and obsessively wrote the names of his wife Charlotte A. Almy and his children, Eddie, Helen, and George, accompanied by the date. He obviously thought about them every day...” (<http://whalingmuseumblog.org/2009/12/18/strong-the-ties-our-natures-bind/>).

Bark Kathleen 1855-6. 2001.100.4879 (O-498-1)
Bark Kathleen 1856-7. 2001.100.4936 (O-498-3)
Bark President 1869-70. 2001.100.4937 (O-498-2)
Bark President 1870-1. 2001.100.4935 (O-498-4)
Bark President 1871-2. 2001.100.4934 (O-498-5)
[Coast of West Africa]. 2001.100.4933 (O-498-6)
 (including *River Congo*, *Little Fish Bay*, *Great Fish Bay*)
St. Helena [vicinity of]. 2001.100.4932 (O-498-7)

2001.100.4880 through 2001.100.4883 — see 2001.100.4731

Accession #: 2001.100.4884
 KWM N°: O-500
 Title: ***Bark Tamerlane of New Bedford Whaling in the Arctic Ocean.***
 Artist: Antonio Nicolo Gasparo Jacobsen (1850-1921). Swedish-American (West Hoboken, New Jersey)
 Signed / Dated: Signed and dated *A. Jacobsen 1888*.
 Medium: Oil on canvas
 Size: 22 x 36 inches (55.9 x 91.4 cm)

Provenance: A holograph label on the back of the stretchers reads: "Whaling Bark 'Tamerlane' / of New Bedford. Built 1824. / Now on a whaling voyage in / the Arctic Ocean. / Painted for Lawton Coggeshall of Newport, R.I." Owned by Lawton Coggeshall, a sometime schooner captain and merchant of Newport, 1888; Doyle's Gallery, New York, 1984; listed in Harold S. Sniffen, *Antonio Jacobsen—The Checklist* (Newport News: Mariners' Museum, 1984), p. 284.

The picture purports to portray the New Bedford bark *Tamerlane*. While it may be aesthetically pleasing, from a technical and historical point of view it is seriously flawed. Born in Sweden of Italian parentage, Jacobsen lived and worked at West Hoboken, New Jersey, across the Hudson from New York City. Known for his portraits of steamships, he produced few pictures of sailing vessels, and among his hundreds of ship portraits this is one of only three of whaling vessels. Notwithstanding the artist's reputation and prowess, evident here in the treatment of the heavy sea, this portrait commits virtually every technical error that a good draftsman knowledgeable about ships, but ignorant of the special features of whalers, could possibly commit. The whaleboats are too short relative to the length of the hull; there are too many of them (three to five were standard on a vessel of this size; never six on a Yankee whaler of any size); the davits are of the bent-steel pipe variety used on oceangoing merchant ships, instead of the hardy wooden davits universal on whalers (including the *Tamerlane* in real life); there is a capstan instead of the requisite brake windlass; the customary masthead hoops for posting a lookout, heavy tackle, cutting stage, and starboard-rail gangway aperture for cutting-in blubber, and midships tryworks for rendering oil, standard on whalers and present aboard the actual *Tamerlane*, are all absent; and while some of these features could have been removed in preparation for heavy weather, the tryworks, gangway, and windlass would not have been removed. The configuration of the helm and deck structures and the absence of spare whaleboats are all wrong for a whaler and are not consistent with what is known about the real-life *Tamerlane*. Thus, unfortunately, the portrait is merely generic, a rousing picture of a square-rigger in a squall but not a reliable indicator of what the *Tamerlane* or any authentic Yankee whaler was really like. It was certainly not painted "from life" and proves that even a reasonably good marine artist can go very wrong if the research is not up to the job.

The *Tamerlane*, 357 register tons (Old Style), was built in 1824 by John Johnston & Sons at Wiscasset, Maine. She was named after "the terrible Timur, a descendant of the Tartar conqueror of China," but never made an actual China Trade voyage. She spent the first portion of her career in the transatlantic carrying trade based in Savannah, then was converted for whaling in 1850. She was later replaced in the transatlantic trade by a much larger vessel of the same name, built by the Johnstons in 1854 (Fairburn, *Merchant Sail*, V:3340ff; not listed in Cutler or Albion; and not to be confused with the ship *Tamerlane* of Boston, a China trader built at Medford, Mass., in 1820 [Malloy, "*Boston Men*" on the Northwest Coast, 1994].) Meanwhile, the old *Tamerlane* made twelve whaling voyages out of New Bedford, two as a ship (1850-58), ten re-rigged as a bark (1858-88). The one on which she is supposedly portrayed by Jacobsen was the last of these, commanded by Anthony P. Benton to the North Pacific (Western Arctic), sailed from New Bedford in January 1888, returned a hefty catch of bowhead whale oil and baleen to San Francisco in October 1888. The *Tamerlane* was then transferred to San Francisco, from which port she completed three forays into the Arctic (1889-91), but on the fourth was wrecked off Hilo, Hawaii, in February 1892, with Captain Walter F. Howland and 18 men lost. *Tamerlane's* register tonnage was recorded in 1865 as 372.5 and in 1884 as 353.87.

Lit: "Recent Acquisitions — Is it a good picture? Antonio Jacobsen's *Tamerlane*," *Kendall Whaling Museum Newsletter*, 132:4 / 14:1 (Winter-Spring 1995-96), pp. 6f.

Lawton Coggeshall (1836-1892) was a master mariner and ship Chandler in Newport. Google Books notes a letter dated November 18, 1891, from Admiral Stephen B. Luce (founder of the Naval War College) to Lawton Coggeshall of Newport, "regarding his collection of marine art, including sailing ships of yore. Luce praises the sailors of these ships and the historic nature of the art collection."

Accession #: 2001.100.4885
 KWM N°: O-501
 Title: ***Whaling Brig Rosa Baker Dismasted.***
 Artist: Reynolds Beal (1867-1951). American (New York City; Rockport, Mass.).
 Signed / Dated: Unsigned. Circa 1899.
 Medium: Ink on paper
 Size: 7-1/2 x 10-1/2 inches (19 x 26.7 cm)

Here the artist captured what turned out to be the vessel's swan-song. The *Rosa Baker*, a brig of 109 tons, was constructed in 1869 at South Scituate, Massachusetts, and made 13 Atlantic Ocean whaling voyages in Boston registry (1867-99), though she usually recruited and fitted out in New Bedford. This was followed by one voyage from New London (1899-1900) on which, after the crew refused to serve in her and complained to the American Consul at Port Stanley, Falkland Islands, she was "condemned as unseaworthy"—evidently partly on account of damage sustained at sea, as shown in Reynolds Beal's drawing. A headline on page one of *The New York Times* of March 31, 1900 proclaims, "FAILED TO FIND WHALES. Brig Sent from New London Ends Her Unsuccessful Cruise."

Accession #: 2001.100.4886
 KWM N°: O-502
 Title: ***A Long Dart.***
 Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
 Signed / Dated: Signed and dated *Geo. Gale '33.* 1933.
 Medium: Watercolor on paper
 Size: 15-7/8 x 15-1/2 inches (40.4 x 39.4 cm)

The harpooner is hurling from a farther distance than was usual.

Accession #: 2001.100.4887; 2001.100.4928 through 2001.100.4930; 2001.100.4895;
 2001.100.4896; 2001.100.4949; and 2001.100.4968+
 KWM N°: O-501-1 through O-511; O-528 and O-536
 Title: ***[Studies of New Bedford Whaling Vessels.]***
 Artist: Clarence W. De Montigny (1885-1957). American (New Bedford)
 Signed / Dated: Circa 1917.
 Medium: Various
 Size: Various

Aftercabin, Bark Charles W. Morgan of New Bedford.

Watercolor, ink, and gouache. Signed and dated "DE MONTIGNY 1917". Labeled by the artist (in pencil) on the mat, "C.W. Morgan."

Paper size: 7-5/8 x 10-7/16 inches (19.3 x 26.5 cm) 2001.100.4887 (O-509-1)

Captain's Day Cabin, Bark Charles W. Morgan of New Bedford.

Watercolor, ink, and gouache. Signed and dated "DE MONTIGNY 1917". Labeled by the artist (in pencil) on the mat, "Charles W. Morgan."

Paper size: 7-5/16 x 10-3/4 inches (18.6 x 27.3 cm). 2001.100.4895 (O-509-2)

Windlass, Bark Charles W. Morgan of New Bedford.

Watercolor, ink, and gouache. Signed and dated "DE MONTIGNY 1917". Labeled by the artist (in pencil) on the mat, "Charles W. Morgan."

Paper size: 9 x 11-3/4 inches (22.9 x 29.9 cm). 2001.100.4896 (O-510-1)

Windlass, Schooner Ellen Swift of New Bedford.

Watercolor, ink, and gouache. Signed and dated "DE MONTIGNY 1917". Labeled by the artist (in pencil) on the border, "Ellen Swift."

Paper size: 8 x 11-1/4 inches (20.3 x 28.9 cm). 2001.100.4930 (O-510-2)

Grinding Stone, Bark Wanderer of New Bedford.

Pencil sketch, labeled by the artist "GRINGING [sic] STONE / Wanderer / Aug 25/ [19]24 / Lost Aug 26/[19]24 Cuttyhunk shoals."

Paper size: 4-13/16 x 7-3/16 (12.7 x 18.3 cm). 2001.100.4929 (O-511-1)

Carpenter's Bench, Bark Wanderer of New Bedford.

Pencil sketch, labeled by the artist "CARPENTOR [sic] BENCH / WANDERER / Aug 25/ [19]24." Paper size: 4-13/16 x 7-3/16 (12.7 x 18.3 cm). 2001.100.4928 (O-511-2)

Whaleboat, Schooner John R. Manta.

Watercolor, ink, and gouache. Signed and dated "CL DE MONTIGNY 1917"; inscribed (on upper border) "JOHN R MANTA"; on verso (with pencil sketch of whaleboat) "John R Manta / stern view."

Paper size: 7-3/8 x 11-5/8 inches (18.5 x 29.3 cm). 2001.100.4949 (O-528)

The Old Sea Chest.

32 ink vignettes, with title banner and holograph title page, "Whaling Pen Sketches... To Illustrate 'The Old Sea Chest'"; otherwise unsigned.

Various sizes, undated. 2001.100.4968+ (O-536)

Clarence de Montigny, born and raised in Fall River, "was by trade a mechanic and carpenter at the Pairpoint Manufacturing Co. glassworks in New Bedford, a wood finisher for a furniture dealer, and later an antiques dealer on Merrill's Wharf (now Homer's Wharf). But as a sideline he was a self-taught painter, watercolorist, and sketch artist specializing in whaling pictures and New Bedford waterfront subjects, documenting some of the little known details of the last few surviving American whaleships" (*Ingenious Contrivances, Curiously Carved*, wherein Fig. 14:37 illustrates an engraved walrus tusk in the museum collection that "competently captures the panoramic essence of the whale hunt"). De Montigny was active at a time when only a few of the old whaleships remained. Few artists or photographers ever depicted the interiors and minor details of those vessels, which seemed to attract De Montigny most of all and which might otherwise have been entirely lost to posterity.

Blasdale, pp. 78f; Frank, *Ingenious Contrivances*, Fig.14:37. There are also in the Kendall Collection various small pencil and ink sketches of whaling gear and memorabilia (#2001.100.4954).

Accession #: 2001.100.4888

KWM N°: O-508

Title: ***Captain Franklin F. Smith of New London.***

Artist: Isaac Sheffield (1798-1845). American (New London; New York; Brooklyn)
Signed / Dated: Signed and dated on verso, 1835
Medium: Oil on canvas
Size: 30 x 24-1/4 inches (76.2 x 61.6 cm)

Sheffield, the son and namesake of a New London sea captain, was a miniaturist and preeminent portraitist of whaling masters from Stonington and New London, Connecticut. That sea captains often hold telescopes in their portraits (as does Captain Smith here) is a symbolic attribute of sea-faring prowess; but many of Sheffield's portraits, of which this is a prime example, are further distinguished by having full-throttle whaling scenes in the background, symbolic of the whaling trade, for which the sitters were locally renowned and with which the artist would have been familiar since childhood. Franklin F. Smith (1803-1874) was the fourth of five whaling-captain brothers associated with the agents Haven & Smith (AKA Smith & Haven) and Perkins & Smith of New London.

Ref: There are analogous works (including portraits of the other four Sheffield brothers) in the National Gallery, the Lyman Allyn Museum, Mystic Seaport, and private collections. Joyce Hill, "Cross Currents: Faces, Figureheads, and Scrimshaw," *The Clarion*, Vol. 9 (Museum of American Folk Art, Spring/Summer 1984), pp 25-32; Edgar Mayhew, "Isaac Sheffield, Connecticut Limner," *Antiques*, Vol. 84, (November 1963), pp 589-591; Deborah Chotner, "Isaac Sheffield," *Enc. Am. Folk Art*, 1005.

Accession #: 2001.100.4889 and 2001.100.4890
KWM N°: O-507-1 and O-507-2
Title: ***Voyage Track of the Japanese Floating-Factory Whaleship Hashidate Maru, 1950-51.*** (2 MAPS)
Artist: Benjamin J. Goldberg (*fl.* circa 1939-52) (Lansingburgh, N.Y; U.S. Army)
Signed / Dated: Unsigned. 1951.
Medium: Ink tracings on onionskin paper with holograph notations.
Size: Each 23-3/4 x 16-5/8 inches (60 x 42.5 mm)

Two manuscript maps tracing the course of a whaling voyage from Yokohama to the Antarctic aboard *Hashidate Maru*, operated by Japan Marine Products (Nippon Suisan Co., Ltd., Tokyo). Goldberg, a U.S. Army captain attached to the Supreme Commander of the Allied Forces in Japan (General Douglas MacArthur) during the Occupation, was the official observer and United States Occupational Forces representative on the 1950-51 Japanese Antarctic expedition. The maps are part of an assortment of materials gathered by Goldberg relating to Japanese whaling and to this particular voyage.

Among the artifacts and specimens gathered by Goldberg is a rare specimen of a complete finback whale ear bone, complete with the associated hard anatomical structures (in one piece), packed on a bed of straw excelsior in a traditional Japanese cedar box; from a whale taken in the Antarctic by the *Hashidate Maru* during the 1950-51 season, presented by the captain and crew as a souvenir to Goldberg of the American Military Occupational Forces (#2001.100.1374). The one-piece ensemble is rare outside of Japan (modern Norwegian whalers and most others in their wake normally separated the oval ear bone from the associated bone structures). Goldberg also collected specimens of krill, which he carried home in a bottle labeled in ink holograph, "E. Superba. sp. C.M / size Middle 4.5.5.0..." (2001.100.1373). The Kendall Collection also has a pair of small sperm whale teeth engraved and painted by an unidentified Japanese artisan as souvenirs of the 1948-49 *Hashidate Maru* Antarctic expedition (#2001.100.2227 and 2001.100.2228): the relief carved floral motifs and precision painting in red typify the genre of such Japanese whale-tooth mementos. Ref: "Ben Goldberg Goes Whaling in Japan," *Kendall Whaling Museum Newsletter*, 14:3 (Fall 1996), pp. 9, 15.

Accession #: 2001.100.4891
 KWM N°: O-506
 Title: ***Catcher Boat Subra Whaling in the Weddell Sea (Antarctica), circa 1925.***
 Artist: George R. Cummings (1931-). Scottish (Edinburgh)
 Signed / Dated: Kendall Whaling Museum commission, 1994. Signed and dated 1995.
 Medium: Oil on canvas
 Size: 20 x 30 inches (50.8 x 76.2 cm)

The catcher-boat whaleship *Subra* (210 gross tons, 600 hp) was built for Christian Salvesen by Smith's Dock Shipbuilders at Middlesbrough, North Yorkshire. Launched in 1916, the ship saw 13 seasons of Antarctic service for Salvesen before being sold off in 1929. She was acquired by the Sevilla Whaling Company (A/S Sevilla) and renamed *Gun 6* in 1936. During World War II A/S Sevilla was taken over by Salvesen in 1943, the ship's name was re-styled *Gun VI*, and she was sold off again in 1944.

2001.100.4892 through 2001.100.4894 — see 2001.100.4731

2001.100.4895 through 2001.100.4896 — see 2001.100.4887

Accession #: 2001.100.4897
 KWM N°: O-525
 Title: ***Newfoundland Fleet, Sealing in Company in the Arctic.***
 Artist: Anonymous. Canadian (Newfoundland)
 Signed / Dated: Circa 1875.
 Medium: Oil on board
 Size: 15-1/4 x 23-3/4 inches (38.7 x 60.3 cm)
 Provenance: Inscribed on verso in pencil "*Louise Conrad / from / Grandma and Grandpa,*" the painting hung for many years in a medical office on Aberdeen Street in Bridgewater, Nova Scotia: "Dr. Rowter liked antiques and often took them as payment for medical services. He died in 1968 or 1969. His home and office were located in a large Victorian house, described as 'Addams Family' in style" (Kenneth R. Martin, KWM Archive, July 1997).

In this encyclopedic scene of the classic Newfoundland seal-hunt, two auxiliary steam-barks are identified on the sternboards as *Neptune* and *Nimrod*; the auxiliary brig (foreground) appears to be the *Merlin*; two other vessels are not identified. For remarks on prosecution of the hunt itself, see the analogous watercolor by C. Lewis entitled "Steamship Merlin at the Newfoundland Seal Fishery" circa 1869-70 (#2001.100.4657). *Nimrod*, 226 tons, operated by Job Brothers & Co. of St. John's, was active from 1867 until 1907, carrying a complement of between 140 and 195 men on one or two forays in each of the 41 seasons she was in service. The much larger *Neptune*, 465 tons, operated by the same firm, carried a crew of between 250 and 310 men during a far longer career of 68 years, from 1873 until the early days of World War II, in 1941. The *Merlin*, owned and operated by A.M. McKay of St. John, carried a complement of 130-153 men and active from 1869 until she was lost in the ice in 1882. The unidentified amateur artist must have been a seal hunter and was probably an officer or crewman in one of the vessels depicted.

Ref: *Chafe's Sealing Book: A Statistical Record of the Newfoundland Steamer Seal Fishery, 1863-1941*, Shannon Ryan, ed. (St. John's: Breakwater, 1989); and Shannon Ryan, *The Ice Hunters: A History of Newfoundland Sealing to 1914* (Breakwater, 1994). A well wrought if somewhat gruesome contemporaneous diorama model of the steamer *Vanguard* of Harbour Grace engaged in the seal-hunt, circa 1873-87 (Kendall Collection #2001.100.1516), presents in three dimensions much the same kind of encyclopedic approach to Newfoundland sealing as the watercolor.

Accession #: 2001.100.4898 through 2001.100.4901
KWM N°: O-524
Title: ***Moby Dick.***
Artist: Paul Quinn (fl. circa 1930s). American (Scituate, Massachusetts)
Signed / Dated: Signed and dated 1930-31
Medium: Polychrome gouache on artist's board
Size: Various

The Chase—Third Day: Lancing a Whale. 15 x 20 (38.1 x 50.8 cm). 2001.100.4898

The Chase—Third Day: Launching a Whaleboat. 20 x 15 (50.8 x 38.1 cm). 2001.100.4899

Starbuck. 20 x 15 (50.8 x 38.1 cm). 2001.100.4900

Ahab. 20 x 15 (50.8 x 38.1 cm). 2001.100.4901

Illustrations of scenes and characters from Herman Melville's *Moby Dick*, with the backs marked "Favor, Ruhl & Co.'s 'Monogram' Board." According to inscriptions on verso, they were done as a student project for the artist's first portfolio. He later did illustrations and dust jacket art for *Riding West on the Pony Express* by Charles L. Skelton (1937) and illustrated the University of Pennsylvania Press editions of Robert Ferguson's two whaling narratives, *Harpooner: A Four-Year Voyage on the Barque Kathleen 1880-1884* (1936) and *Arctic Harpooner: A Voyage in the Schooner Abbie Bradford 1878-1879* (1938).

Dust jacket art and 12 drawings of the Old West by Paul Quinn acquired at the same time were transferred to the Buffalo Bill Historical Center, Cody, Wyoming, in 1997.

Accession #: 2001.100.4902
KWM N°: O-523
Title: ***Corinthian Harbor at Hurd's Island, sketched from the deck of the schooner Eliza Jane, Captⁿ Wm. T. Swain.***
Artist: William T. Peters (fl. circa 1853-59). American sailor-artist (New York)
Signed / Dated: Signed. Title inscribed by the artist in engraver's block letters. Circa 1858.
Medium: Pencil on paper
Size: 10-1/8 x 18-1/8 inches (26 x 46 cm) (sight) on a larger sheet

The *Eliza Jane*, a schooner of 130 tons commanded by William T. Swain, was the tender for the Nantucket ship *Catawba*, 335 tons, Captain Israel Morey, on a whaling and sealing voyage to the South Atlantic for agents McClure & Macy from August 1857 to April 1859. The artist appears to have been a green hand on the New Bedford whaleship *Messenger* for at least a portion of her 1851-55 voyage under Captain Amos C. Baker. He later produced at least two scenes for the

published account of Matthew C. Perry's U.S. Navy expedition to Japan (1853-54), as well as an ornamental title page and illustrations for Nathaniel W. Taylor, *Antarctic Adventures: Journal of a Whaling and Elephant Voyage to the Isle of Desolation*, which was ultimately published as *Life on a Whaler* (New Haven, 1929). The present drawing appears to be part of the same series (see especially "View at Heard's Island, with Schooner *Eliza Jane* dragging her anchors"). Heard or Heard's Island is a barren landfall on the threshold of Antarctica in the Indian Ocean south of Madagascar, discovered by an American sealer, Captain James Heard, bound to Melbourne from Boston in the ship *Oriental* in 1853. The first landing was by sealers from the *Corinthian* under Captain Erasmus Darwin Rogers in 1855: "In the sealing period from 1855 to 1880 a number of American sealers spent a year or more on the island, living in appalling conditions in dark smelly huts... At its peak the community consisted of 200 people. By 1880 sealers had wiped out most of the seal population and then left the island. In all the islands furnished more than 100,000 barrels of elephant-seal oil during this period."

Ref: Collector-dealer George C. Baxley mentions that "another artist who's [sic] work is used in the narrative of the [Perry expedition to Japan] is William T. Peters and occasionally you find illustrations with his name ('W.T. Peters'). Samuel Eliot Morison refers to W.T. Peters as a 'rather obscure' New York artist who was contracted to make drawings from daguerreotypes taken by Eliphalet Brown, Jr." (http://www.baxleystamps.com/litho/ry_litho_main.shtml). "Heard Island and McDonald Islands" (http://en.wikipedia.org/wiki/Heard_Island_and_McDonald_Islands#History_2). Shipboard journals, watercolors, and a variety of scrimshaw by Captain Amos C. Baker, Sr., and Amos C. Baker, Jr. (ship's boy), survive from the 1851-55 voyage of the *Messenger* on which W.T. Peters was evidently a green hand.

Accession #: 2001.100.4903
 KWM N°: O-522
 Title: ***Whaling Off Porto Santo, Madeira.***
 Artist: Manuel Joaquim Madrugá (1893-1970). Portuguese (Lajes do Pico, Azores)
 Signed / Dated: Signed *M. Madrugá*. Undated.
 Medium: Oil on a sperm whale panbone plaque
 Size: 7-1/4 x 15-3/4 inches (18.5 x 40 cm)
 Provenance: Manuel P.S. Macedo, New Bedford, Mass.; Mr. and Mrs. Eric C.R. Ronnberg, Sr., Rockport, Mass., 1971; estate of Mrs. Eric C.R. Ronnberg, 1997.

Inscribed verso, "ESTA FASE È DUAS ARMAÇÔ ES BALEEIRAS RIVÀIS A BALEAR A ESTA BALEIA FORÀ DA ILHA DE PORTO SANTO / NA = MADEIRA = / = PORTUGAL" [Two whaleboats hunting whales off the Isle of Porto Santo, Madeira, Portugal].

Accession #: 2001.100.4904
 KWM N°: O-521
 Title: ***Whaling Off Flores, the Azores.***
 Artist: Manuel Joaquim Madrugá (1893-1970). Portuguese (Lajes do Pico, Azores)
 Signed / Dated: Signed *M. Madrugá*. Undated.
 Medium: Oil on a sperm whale panbone plaque
 Size: 8-5/8 x 14-1/4 inches (22 x 36 cm)
 Provenance: Manuel P.S. Macedo, New Bedford, Mass.; Mr. and Mrs. Eric C.R. Ronnberg, Sr., Rockport, Mass., 1971; estate of Mrs. Eric C.R. Ronnberg, 1997.

Inscribed verso, “ESTA FÀSE SÃO TRÈS ARMAÇÔ ES RIVÀIS A BALEAR A ESTAS BALEIAS EM FRENTE À ILHA DAS =FLORES =/=PORTUGAL” [Three whaleboats hunting whales off the Isle of Flores, Portugal]. The local onshore whale hunt was originally established in the 19th century by native Azoreans returning from deepwater whaling voyages in Yankee ships.

Accession #: 2001.100.4905
KWM N°: O-520
Title: ***South Sea Whaling.***
Artist: John Ward (1798-1849) of Hull. British (Kingston-upon-Hull)
Signed / Dated: Signed “John Ward,” circa 1839.
Medium: Oil on canvas
Size: 14 x 21-1/4 inches (35.7 x 54 cm)
Provenance: Ex collection of John Crichton-Stuart (1881-1947), 4th Marquess of Bute, Mount Stuart House, Island of Bute (Scotland), 1931; thence by descent.

This is the only known contemporaneous Northern School painting of South Sea whaling (sperm whaling), produced as a companion piece to Ward’s “Northern Whale Fishery” (#2001.100.4906). As whaling voyages from Scotland and Northern England were almost exclusively to the Arctic, the specifics of South Sea whaling lay outside of the Hull artist’s local expertise. He therefore relied upon authoritative prototypes to fill the gaps. The central vignette is copied from a Scottish picture, “The Spermaceti Whale,” engraved by William Home Lizars (1788-1859) after a drawing by James Stewart (1791-1863), based on a description in a monograph by the former whaleship surgeon Thomas Beale (London, 1835), and published as an illustration in Robert Hamilton’s *Cetacea* volume of William Jardine’s *Naturalist’s Library* (Edinburgh, 1837). Beale must have approved of it, as he had it reprinted as an illustration in the much-expanded *Natural History of the Sperm Whale* (London, 1839), which may have been Ward’s actual source. It also became a popular source for images on whalemens’ scrimshaw.

Ref: “Spermaceti Whale,” drawn by James Stewart and engraved by William Home Lizars, in Robert Hamilton’s *Cetacea* volume of William Jardine’s *Naturalist’s Library* (Edinburgh, 1837) (#2001.100.6346) (Ingalls #121).

John Crichton-Stuart (1881-1947), 4th Marquess of Bute, was a Scottish peer, the son and namesake of the 3rd marquess and Gwendolen Fitzalan-Howard, a granddaughter of the Duke of Norfolk. He married Augusta Bellingham in 1905, a descendant of William IV, and had seven children.

Accession #: 2001.100.4906
KWM N°: O-519
Title: ***Northern Whale Fishery. [The Swan and the Isabella Whaling in the Arctic.]***
Artist: John Ward (1798-1849) of Hull. British (Kingston-upon-Hull)
Signed / Dated: Signed “John Ward,” circa 1839.
Medium: Oil on canvas
Size: 14 x 21-1/4 inches (35.7 x 54 cm)
Provenance: Ex collection of John Crichton-Stuart (1881-1947), 4th Marquess of Bute, Mount Stuart House, Island of Bute (Scotland), 1931; thence by descent.

As the most accomplished of the marine artists in the prominent Northern whaling port of Hull, John Ward was the preeminent painter of British Arctic whaling. Of his many exquisite whaling scenes, with his characteristic approach of portraying a serene moment with calm seas and quiet wind, this diminutive example is one of his best. For his companion picture of British South Sea whaling (2001.100.4905), a trade based in London in which Hull played no part, Ward conscientiously relied upon published prototypes for some of the details. But he was intimately familiar with Arctic whaling, for which he required no outside resources — thus, unlike the companion painting of South Sea whaling, the vessels here are portraits of actual whaleships in the Hull fleet. The *Swan*, 323 tons, built in Plymouth, was a converted Royal Navy brig¹ owned by Spyvee & Cooper and made her first whaling voyage in 1816.² Oddly, she was also temporarily employed in the South Sea trade, sperm whaling out of London circa 1820-22, then afterwards returned to the Greenland fishery at Hull.³ The *Isabella*, 382 tons — the second Hull whaler of that name — is the centerpiece in several Arctic whaling scenes by John Ward and Robert Willoughby, but in fact the ship was lost in the Davis Strait in May 1835,⁴ before this scene could have been painted (because Ward's companion watercolor is partly based on an illustration that was not published until 1837). The *Isabella*, built at Hull in 1813, is famous for two seminal events in the history of Arctic navigation: first as John Ross's principal vessel on his first attempt to discover a Northwest Passage, in 1818; second, for having fortuitously been the vessel that rescued Ross after his loss of the *Victoria* in 1833.⁵

(1) A.G. Credland, *The Hull Whaling Trade*, 82. (2) Basil Libbock, *The Arctic Whalers*, 466. (3) A.G.E. Jones, *Ships Employed in the South Seas Trade* (2 vols., Canberra, 1986 and 1992), II:198. (4) Credland, 123. (5) Credland, 107.

Lit: Arthur G. Credland, *The Hull Whaling Trade: An Arctic Enterprise* (Hull: Hutton 1995); Basil Libbock, *The Arctic Whalers* (Glasgow: Brown, Son & Ferguson, 1937); David S. Henderson, *Fishing for the Whale* (Dundee Museum & Art Gallery Publication N° 2, 1977).

Accession #: 2001.100.4907 through 2001.100.4920; and 2001.100.4967
 KWM N°: O-518-1 through O-518-15
 Title: ***Whaling Vignettes***. (15 drawings)
 Artist: E.C. Snow (1853-1942). American whaleman-artist (San Francisco)
 Signed / Dated: Circa 1926.
 Medium: Watercolor, ink, and pencil on illustration board
 Size: Various
 Catalogue: Listed here in the original order in which the artist had them, generally in accordance with the artist's numbers

Edward Clinton Snow, the veteran of three or four whaling voyages in the 1870s and '80s, was a motorman and painter for the San Francisco cable car system, then a mill hand for the balance of his working career, and became active as an artist in 1913 and again in 1926. He was born on Cape Cod, the son of Timothy Snow, a carpenter from New Hampshire, and the former Lydia C. Wright, was raised in Battle Creek, Michigan, whence he made two voyages in the bark *Abraham Barker*, two out of New Bedford (1871-78) and maybe one out of San Francisco (1878-79), then a voyage in the San Francisco steam bark *Mary and Helen* (1879-82), immediately after which in 1882 he married a Battle Creek woman named Charlotte, known as "Lottie." They lived at first in Battle Creek but by 1900 moved to San Francisco, where E.C.'s occupation is listed in successive census reports and city directories as motorman (1900, 1907), "painter in car shops" (1910), artist (1913), miller in a flour mill (1920), and none (i.e., retired, in 1926).

“Fast Boat.”

Inscribed with title; signed *E.C. Snow*.

11-3/16 x 8 inches (28.5 x 20.4 cm). Number on verso: 1. 2001.100.4920 (O-518-1)

Caricature with self-portrait, after “Fast to a Whale” by I.W. Taber, engraved by J.W. Evans for an article by Gustav Kobbé entitled, “The Perils and Romance of Whaling,” *Century Magazine*, August 1890, p. 520.

“Mexico.”

6-5/8 x 4-1/4 inches (16.7 x 10.9 cm). Number on verso: 2. 2001.100.4919 (O-518-2)

Caricature portrait of an *Abraham Barker* shipmate, inscribed with title.

“Jap.”

6-5/8 x 4-1/4 inches (16.7 x 10.9 cm). Number on verso: 4. 2001.100.4967 (O-518-3)

Caricature portrait of an *Abraham Barker* shipmate, inscribed with title.

“A Long Stroke.”

6-5/8 x 4-1/4 inches (16.7 x 10.9 cm). Number on verso: 4. 2001.100.4918 (O-518-4)

Whaleboat scene, inscribed with title.

“Stove Boat.”

6-5/8 x 4-1/4 inches (16.7 x 10.9 cm). Number on verso: 5. 2001.100.4917 (O-518-5)

Whaleboat scene. , inscribed with title.

“A Dead Whale.”

6-5/8 x 4-1/4 inches (16.7 x 10.9 cm). Number on verso: 6. 2001.100.4916 (O-518-6)

Self-portrait dancing on the upturned head of a spent sperm whale, title inscribed.

“The Far North.”

6-5/8 x 4-1/4 inches (16.7 x 10.9 cm). Number, recto: 2; verso: 8. 2001.100.4915 (O-518-7)

Caricature portrait of an Eskimo with labrets, inscribed with title.

“Turk.”

6-5/8 x 4-1/4 inches (16.7 x 10.9 cm). Number on verso: 9. 2001.100.4914 (O-518-8)

Caricature portrait of an *Abraham Barker* shipmate, inscribed with title.

“Home at Last from a Foreign Shore.”

6-5/8 x 4-1/4 inches (16.7 x 10.9 cm). Number on verso: 11. 2001.100.4913 (O-518-9)

Self-portrait caricature, inscribed with title.

“Irish / 3rd Mate. [F]inegan.”

6-1/8 x 4-1/4 inches (15.6 x 10.9 cm). Number on verso: 3. 2001.100.4912 (O-518-10)

Caricature portrait of an *Abraham Barker* shipmate, inscribed with title and backed with paper cut from a book.

“English / First Mate.”

6-1/8 x 4-1/4 inches (15.6 x 10.9 cm). Number on verso: 10. 2001.100.4911 (O-518-11)

Caricature portrait of an *Abraham Barker* shipmate, inscribed with title and backed with paper cut from a book.

“*Turk / Carpenter.*”

6-1/8 x 4-1/4 inches (15.6 x 10.9 cm). Number on verso: 12. 2001.100.4910 (O-518-12)
Caricature portrait of an *Abraham Barker* shipmate, inscribed with title and backed with paper cut from a book.

“*Yankee / Captain.*”

6-1/8 x 4-1/4 inches (15.6 x 10.9 cm). Number on verso: 13. 2001.100.4909 (O-518-13)
Caricature portrait of the captain of the *Abraham Barker*, inscribed with title and backed with paper cut from a book. This would be Alden T. Potter, captain during 1871-75, rather than his other captains, Otis Freeman Thacher (1875-78) and George A. Smith (1878-79).

“*Chinese / Cook.*”

6-1/8 x 4-1/4 inches (15.6 x 10.9 cm). Number on verso: 14. 2001.100.4908 (O-518-14)
Caricature portrait of an *Abraham Barker* shipmate, inscribed with title and backed with paper cut from a book.

“*Dutch / 4th Mate.*”

6-1/8 x 4-1/4 inches (15.6 x 10.9 cm). Number on verso: 15. 2001.100.4907 (O-518-15)
Caricature portrait of an *Abraham Barker* shipmate, inscribed with title and backed with paper cut from a book.

Accession #: 2001.100.4921
KWM N°: O-517
Title: ***Sperm Whaling N° 2—The Capture.***
Artist: Anonymous, after Albert Van Beest, R. Swain Gifford, and Benjamin Russell.
Signed / Dated: Unsigned. Circa 1862-95.
Medium: Watercolor and wash on artist's board
Size: 10-7/8 x 14-3/4 inches (27.6 x 34.5 cm)

“Sperm Whaling N° 2—The Capture” is one of the all-time great icons of New Bedford whaling, created in 1861-62 by two of the city's international-class artists, Albert Van Beest (1820-1860) and Robert Swain Gifford (1840-1905), and “corrected by” Benjamin Russell (1830-1925), who had been a professional sailor, was a thoroughgoing expert in all technical aspects of watercraft, and functioned as the local dean of ship portraiture. In fact, what the artists originally produced as N° 2 in their whaling series, “The Conflict,” was roundly rejected by whalers and the local populace because it shows a whaleboat being stove instead of a victory over the Leviathan; but “The Capture” was just what the constituency wanted and was soon adopted as a kind of symbol of the city's whaling prowess, in which capacity it has appeared on souvenir pitchers and plates, silver medals, posters, post cards, broadsides, and all manner of symbolic forms to commemorate the city's semi-centennial. There are many hand-done watercolor copies

Original print size: ±20 x 28 inches (Brewington #19, Ingalls #288). There are various specimens in the collection: 2001.100.7569, 2001.100.7568, 1993.54.3, 1940.14, 2001.100.8327, 2001.100.8119. #1942.17.8 is another anonymous watercolor copy; size 9-1/2 x 14-3/4 inches (24.1 x 37.5 cm).

Accession #: 2001.100.4922
 KWM N°: O-516
 Title: ***Stove-Boat.***
 Artist: Hjalmar Amundsen (1911-2001). American (Sag Harbor, Long Island, N.Y.)
 Signed / Dated: Signed *H. Amundsen*; undated. Circa 1950s-60s
 Medium: Oil on canvas
 Size: 24 x 36 inches (61.1 x 91.5 cm)

Hjalmar Amundsen was only one of no fewer than eleven pseudonyms used at various times by Caspar Hjalmar Emerson III (1911-2001), known as “Cappy.” This fairly standard, if dramatic version of a classic deepwater sperm whale hunt is presumed to have been done when he was living and working in the old whaling port of Sag Harbor, Long Island. See 2001.100.4816 for biographical details.

Accession #: 2001.100.4923
 KWM N°: O-515
 Title: ***Rigging Plan, Whale Marking Vessel William Scoresby.***
 Artist: Anonymous, British; for Cook, Weltch & Gemmell, Ltd., Beverly, Yorkshire.
 Signed / Dated: Inscribed with title, labels, and explanatory text. 1925.
 Medium: Ink on cloth
 Size: 33 x 50 inches (83.8 x 127 cm)

The Research Steamship *William Scoresby*, a purpose-built Arctic exploration vessel named for Britain’s greatest Arctic whaling master, William Scoresby (1760-1829) of Whitby, Yorkshire, was built at Beverly, Yorkshire, by Cook, Weltch & Gemmell in 1925. Specially designed for polar research, with a hull reinforced against polar ice, she became one of the principal vessels of the British Discovery expeditions of the 1920s-30s. Captain Scoresby himself is credited with the invention of the sheltered crow’s nest illustrated in the drawing, which includes a deck plan and elevations. However, just such a crow’s nest—essentially a barrel with a tarpaulin hood to protect against Arctic cold—had been constructed by Dutch navigator Willem Barentsz atop the “Behoudenhuis,” the *ad hoc* wintering quarters on Novaya Zembya in 1596. The Behoudenhuis is amply illustrated in Gerrit de Veer’s widely circulated narrative of the expedition, including the English language edition of 1599 that was surely known to Scoresby and his famous scientist son, who accompanied his father to the Arctic, William Scoresby, Jr. (1789-1857).

Lit: *Discovery Expedition Annual Reports*, from 1926; *Polar Record* journal (passim); Gerrit de Veere, *The Three Voyages of Willem Barents, 1594-1597*, facsimile reprint with typeset English text, introduction by Stuart M. Frank (Providence: John Carter Brown Library, Brown University, 1993).

Accession #: 2001.100.4924
 KWM N°: O-514-2
 Title: ***Right Whale. [Right Whale Hunt.]***
 Artist: Robert Walter Weir, Jr. (1836-1905). Pseudonym: Robert Wallace. American (New York; Montclair, New Jersey)
 Signed / Dated: Inscribed by the artist with the title and signed *Wallace*. Circa 1851-62.

Medium: Monochrome sepia watercolor on paper
Size: 11 x 9-1/2 inches (28 x 24.2 cm)
Provenance: Ex collection of Barbara Johnson, Princeton, N.J.; Swann Galleries, New York, 28-29 Oct. 1996, #870.

Companion picture of #2001.100.4925 (q.v.).

Accession #: 2001.100.4925
KWM N°: O-514-1
Title: ***Sperm Whale. [Sperm Whale Hunt.]***
Artist: Robert Walter Weir, Jr. (1836-1905). Pseudonym: Robert Wallace. American (New York; Montclair, New Jersey)
Signed / Dated: Inscribed by the artist with the title and signed *Wallace*. Circa 1851-62.
Medium: Monochrome sepia watercolor on paper
Size: 11 x 9-1/2 inches (28 x 24.2 cm)
Provenance: Ex collection of Barbara Johnson, Princeton, N.J.; Swann Galleries, New York, 28-29 Oct. 1996, #870.

Companion picture of #2001.100.4924. Robert W. Weir, Jr., the eldest son of the first professor of drawing at the U.S. Military Academy at West Point and the brother of two National Academy painters, was the black sheep of his family of artists, ran away to sea, made four whaling voyages, adopted the pseudonym Robert Wallace on his ship's papers and some of his artwork, served as a marine engineer in the Union Navy, published a humorous illustrated booklet based on his naval engineering experiences in wartime, and had some pictures published in *Harper's Weekly*. His masterpiece is "Taking a Whale / Shooting a Whale with a Shoulder Gun" (#2001.100.4715).

Accession #: 2001.100.4926
KWM N°: O-513
Title: ***Grytviken Land Station, South Georgia.***
Artist: George R. Cummings (1931-), Scottish (Edinburgh)
Signed / Dated: Kendall Whaling Museum commission, 1998. Signed and dated 1998.
Medium: Oil on canvas
Size: 20 x 30 inches (50.8 x 76.2 cm)
Provenance: Gift of the artist

This dramatic panorama is a bird's-eye view of Grytviken Whaling Station, the world's largest, operated by a Norwegian company on South Georgia, at the height of its productivity, encircled by rugged, perpetually snow-capped mountains on the threshold of Antarctica. It was on this craggy island of ice and snow in 1916 that Ernest Shackleton and his crew landed on his daring open-boat escape from the Antarctic continent; and it was here that whalers came by the many hundreds every year, for three generations, to hunt and process whales.

The artist, a native of Edinburgh, spent three seasons in his youth on Antarctic expeditions in floating-factory whalships operated by Christian Salvesen of Leith, the Scottish-Norwegian shipping company that was one of Britain's two largest modern whaling outfits. A few years later, in 1960, when Cummings learned that Salvesen was about to mount its last whaling season,

he quit his job and signed up for one last Antarctic foray. All four voyages included layovers at the British and Norwegian shore-whaling stations on South Georgia, so that Cummings was an eyewitness to and a participant in modern whaling and whale processing in all of its facets. He afterwards became a prosperous dealer in automobile parts in Edinburgh, meanwhile successfully pursuing a sideline in painting for which he (the brother of a highly regarded Scottish Royal Academy artist) is uniquely gifted, executing commissions from Salvesen, the South Georgia Museum, the Kendall Whaling Museum, and various private collectors.

Accession #: 2001.100.4927
 KWM N°: O-512
 Title: *Amsterdams Stats-Huijs van den Dam.*
 [Town Hall of Amsterdam from the Dam.]
 Artist: Anonymous. Dutch (Amsterdam)
 Signed / Dated: Inscribed with title in Dutch. Circa 1652.
 Medium: Pen, ink, and wash on cream laid paper
 Size: 6 x 7-1/8 inches (15.1 x 18 cm)
 Provenance: Stamped seal of the royal household of the Netherlands (recto, upper left);
 “Ex coll. Johannes van Ross / L 2693” (verso, in pencil); Swann Galleries,
 New York, 23 May 1996, #35.

The Old Town Hall of Amsterdam, on the Dam Square, burned on 7 July 1652. The jawbone of a whale — a symbol with unexplained civic and possibly theological significance, mounted on the building since circa 1535 — survived the fire and is visible above the left portico. A ladder leaning against the façade was for post-fire renovations undertaken almost immediately after the conflagration. The drawing bears the seal of the Royal Collection of the Netherlands: it belonged to Princess Marianne and was evidently held in the custody of Johannes van Ross [Latinized as *van Rossum*], her librarian and consort from 1845 to 1873.

Notes: Johannes van Rossum (1809-1873), a native of The Hague, was first coachman and later librarian, secretary, and (from 1845) the life companion of Marianne of Prussia [Wilhelmina Frederika Louise Charlotte Marianne of Orange-Nassau] (1810-1883), Princess of the Netherlands. The daughter of King Willem I of the Netherlands and Queen Wilhelmina (of Prussia), Marianne was the sister of Willem II and Prince Frederik of the Netherlands, and the sometime wife of Prince Albert of Prussia, whom she divorced in 1849. A painting by Pieter Saenredam entitled “The Old Town Hall in Amsterdam” (1657), in the Rijksmuseum Amsterdam, shows the building in splendid detail, including the whale jawbone.

2001.100.4928 through 2001.100.4930 — see 2001.100.4887

2001.100.4930 through 2001.100.4947 — see 2001.100.4731

2001.100.4931 — see 2001.100.4778

2001.100.4932 through 2001.100.4937 — see 2001.100.4879

Accession #: 2001.100.4948
KWM N°: O-527
Title: ***Cape Verde Islands.*** (MAP)
Artist: Augustus Hale (1813-1862). American whaleman (Maine and Nantucket)
Signed / Dated: Unsigned, inscribed. Circa 1836-39.
Medium: Monochrome ink on canvas backed paper.
Size: 15-3/4 x 17-5/16 inches (40 x 44 cm)

Manuscript map of the Cape Verde Islands, inscribed with the names of islands and geographical references, produced by Augustus Hale on a whaling voyage in the Nantucket ship *Maria* (1836-38) and folded into his journal (Kendall Collection Logbook #1030). Hale was later master of the New Bedford bark *Newton* (1846-49), ship *Alexander Coffin* (1849-51), and bark *Emily* (1855-58). He was originally from Maine, married Lydia Fisher of Nantucket, lived with her and his Fisher inlaws on Nantucket during the greater part of his active whaling career, and eventually retired with Lydia and their three children to Foxcroft, Piscataqua County, Maine.

Ref: Augustus Hale's journal of the bark *Newton*, 1846-49 (Kendall Logbook #1031), ship *Alexander Coffin*, 1849-51 (Account Book #335 and Jonathan Bourne Jr. Letterbook), and bark *Emily*, 1855-58 (Account Book #335). The Kendall Collection also has specimens of whale skin that Hale collected in the *Newton* (#S-1890).

2001.100.4949 — see 2001.100.4887

Accession #: 2001.100.4950
KWM N°: O-526
Title: ***[Preparing a Whale Specimen for Exhibition.]***
Artist: Charles Berjeau (*fl.* circa 1860-95). British.
Signed / Dated: Signed *C. Berieau* [sic]; marked on verso *Darwin 3.* Circa 1867.
Medium: Watercolor and ink on paper
Size: 7-3/4 x 11-5/16 inches (19.9 x 28.6 cm)
Provenance: Barbara Johnson Collection, Princeton, N.J.

Philbert Charles Berjeau (AKA Berieau) was a British artist of evident French ancestry, specializing in portraits of animals and occasional medical illustration. His published works include *The Varieties of Dogs, as they are found in old sculptures, pictures, engravings, and books* (London, 1863), *Horses of Antiquity, Middle Ages, and Renaissance* (London 1864), illustrations in latter-day editions of the classic *Birds of Australia* by John Gould, FRS (originally published in 1837), and *A System of Surgery*, edited by Sir Frederick Treves, FRCS (London, 1895) (Treves was also the author of *The Elephant Man and Other Reminiscences*, London, 1923). A previous owner erroneously identified this unusual watercolor as depicting “the dissection of a whale” but it is certainly the preparation of a whale specimen for exhibition, but whether by means of taxidermy or *papier mache* is not clear. A backing sheet is inscribed with the names of the nine participants in the procedure.

In Penny Olsen's *Upside Down World: Early European Impressions of Australia's Curious Animals* (Canberra, 2010) the artist's name is clearly printed *Berieau* alongside one of his pictures on page 158, matching his signature on the watercolor, but appears as *Berjeau* in the credits on page 238.

Accession #: 2001.100.4951
KWM N°: O-531
Title: ***Greenock (Scotland) viewed from the adjacent high ground.***
Artist: James G. Laing (1853-1915). Scottish (Aberdeen)
Signed / Dated: Attributed. Undated, inscribed verso: “*Greenock / Laing.*”
Medium: Pencil and chalk on paper
Size: 9-7/16 x 13-3/4 inches (24 x 36 cm)

Greenock, located on the Clyde on the west coast of Scotland, not far from Glasgow, was the site of “whale blubber works” as early as 1667. In 1810, William Scoresby (1760-1829), England’s greatest whaling master, joined with local partners to form the Greenock Whaling and Fishing Company, and though Scoresby himself withdrew from participation a few years later there were still whalers sailing out of Greenock in the 1860s.

James Laing, a noted landscape watercolorist, was born and educated in the Scottish whaling port of Aberdeen, where he was originally trained and employed as an architect. He studied art in Glasgow, began exhibiting pictures in 1878, became a member of the Royal Scottish Society of Painters in Water Colours, exhibited at the Royal Scottish Academy, the Royal Academy in London, the Paris Salon, and other galleries, and won awards in Scotland and Wales.

Ref: William Scoresby, Jr., *Memorials of the Sea. My Father: being records of the adventurous life of the late William Scoresby, Esq., of Whitby* (London, 1851), Ch. V, Section I: “The Greenock Whale-fishing Company” pp. 171-178

Accession #: 2001.100.4952
KWM N°: O-533
Title: ***Souvenir of Table Bay, Cape Town, South Africa.***
Artist: Anonymous. Afrikaans. (Cape Colony, South Africa)
Signed / Dated: Circa 1880
Medium: “Silver leaf” or “sow’s ear” oil painting on an indigenous natural leaf.
Size: 1-1/2 x 5-5/8 inches (3.8 x 14.3 cm)

Produced as cottage-industry souvenirs by local, mostly Afrikaans artists, these painted “sow’s ear” or “silver leaf” pictures were often acquired by sailors calling at Cape Town — not only New England whalers in the 19th century but also modern factory-ship whalers, chaser-boat crews, and shore-station hands in transit to and from Antarctica in the 20th century. The objectives of most of these port calls were shore leave, provisioning, and bunkering, but some of the chaser-boats (catcher-boats) and towboats were mothballed and stored at Cape Town for the off season. There was always a brisk market for souvenirs, and these leaf pictures were among the most popular, as recently as the 1960s being brought home as mementos by British, Norwegian, and Dutch factory-ship whalers. The most critical features are that, in true souvenir style, not only is the harbor crowded with ships but distinctive, flat-topped Table Mountain is prominently shown in the background, and they were often matted and framed as mementos, sometimes with mottoes — in this case mounted on velvet, sans inscription. (See #2001.100.4835.)

Accession #: 2001.100.4953
The Kendall Whaling Museum.
Tineke Bosman (Dutch, 20th C.; Lisse)
Signed and dated *Tineke '99.* (O-532)
Watercolor on paper, 14 x 20-11/16 inches (35.6 x 52.5 cm).
Gift of the artist 1999.

2001.100.4954 — NO LISTING (Pencil sketches by Clarence W. de Montingny)

Accession #: 2001.100.4955
KWM N°: O-530
Title: ***Whaler At Wharfside, New Bedford.***
Artist: Lemuel D. Eldred (1848-1921). American (Fairhaven, Mass.; New York)
Signed / Dated: Attributed, circa 1890-1910.
Medium: Pencil on paper
Size: 10-3/4 x 18-1/8 inches (27.6 x 46 cm)
Provenance: Gift of Norman Flayderman.

The very accomplished local Fairhaven artist L.D. Eldred, known for his monochrome etchings but often underrated as a draftsman, painter, and colorist, is believed to have been responsible for this highly academic study rendered in his home port. It is one of many workups that were used as sketches for his paintings and prints.

2001.100.4956 through 2001.100.4961 — NO LISTINGS on Re-Discovery

Accession #: 2001.100.4962 (a)
KWM N°: O-468-1 through O-468-3
Title: ***Three drawings related to the whaling port of Montrose, Scotland.***
Artist: W. Bennett (*fl.* circa 1830). Scottish (Montrose)
Signed / Dated: Signed W. Bennett and inscribed with titles. 1830.
Medium: Ink on paper
Size: Each page: 10-3/4 x 6-7/8 inches (27.3 x 17.5 cm)

Three ink drawings by W. Bennett tipped into a bound scrapbook kept by J. Fenton of Montrose, circa 1830-40. The bark *Monarch*, 302 tons, featured in one of the drawings, was managed by the Montrose Whale Fishing Company from 1813 to 1839; afterwards, with whaling in decline in Scotland, she was engaged in the merchant trade, carrying flax and other less glamorous cargoes. Whether or not Fenton or Bennett was a whaler has not been established, but the evidence is on the whole affirmative, as the scrapbook contains, in addition to four sketches by Fenton himself, manuscript whaling accounts, song lyrics, and poems.

[**Bark Monarch**] *Off Montrose, from Davis Strait Whale Fishery.* (O-468-1)

Montrose — A Sketch by W. Bennett, Sent to me 1830. J. Fenton. (O-468-2)

[*Three-Masted Auxiliary Schooner at Montrose.*] *Sketch By J. Bennett, Montrose, 1830. F[enton].* O-468-3

Accession #: 2001.100.4962 (b)
KWM N°: O-468-4 through O-468-7
Title: ***Four Ship-Portraits.***
Artist: J. Fenton (*fl.* circa 1830-87). Scottish (Montrose)
Signed / Dated: Each signed in monogram, inscribed *Unfinished*, and dated *1840*.
Medium: Watercolor and ink on paper
Size: Each page: 10-3/4 x 6-7/8 inches (27.3 x 17.5 cm)

Four watercolor and ink drawings mounted in a scrapbook kept by J. Fenton of Montrose, circa 1830-80, which also contains three drawings by W. Bennett (q.v.). Whether either of them ever went whaling has not been established, but the evidence is on balance affirmative with regard to Fenton's interest and/or Bennett's vocation, as the scrapbook also contains manuscript whaling accounts, newspaper clippings, song lyrics, poems, and effigies of international flags. That J. Fenton must have been at least an amateur if not professional artist is indicated by there having been at least one unspecified work by him included in an "Exhibition of Art Treasures of the United Kingdom Held at Manchester in 1857," consisting of "16,000 objects of Art... from all parts of the United Kingdom." (See also W. Bennett.)

[***Sloops I.***] O-468-4

[***Sloops II.***] O-468-5

[***Ship and Schooner.***] O-468-6

[***Auxiliary Steam Brig.***] O-468-7

Ref: Report of the Executive Committee, *Exhibition of Art Treasures of the United Kingdom Held at Manchester, 1857* (Manchester, 1859), pp. 23 and xliii.

Accession #: 2001.100.4963
KWM N°: O-529
Title: ***A Whaler's Dream.***
Artist: Alfred Gabali (circa 1884-1963). German-American (Hamburg; Cape Cod)
Signed / Dated: Signed, inscribed with title, and dated 1906.
Medium: Pencil, ink, and crayon on canvas-backed paper.
Size: 20 x 32 inches (50.8 x 81.3 cm)
Provenance: Agnes M. West, 1933; Skinner, Bolton, Mass., 24 Oct. 1998, #133.

Alfred Gabali, born in Cologne, went to sea at age 16 in the big four-masted German bark *Pamir*. His next berth was in the sister-ship *Potosi*, where he

received his only ‘formal’ artistic training, from one of the passengers, seascape painter Schnars Alquist — a protégé relationship that lasted many years. It was Gabali’s contention that when he was on the beach in San Francisco at age 19, he was shanghaied aboard the steam-bark *Bowhead* of that port for a Western Arctic whaling cruise. This he characterized as the worst experience of his entire seafaring career, and Captain John A. Cook (who was also part owner and managing agent of the *Bowhead*) as ‘the toughest man I ever sailed under’ (Buck, 18). Unhappy on board, he made an unsuccessful attempt to jump ship in Alaska... and he must have been acutely displeased when the voyage was extended an extra season beyond the original expectation (it actually lasted a total of just under 43 months, from 28 April 1903 to 12 Nov. 1906). ‘For his efforts as a seaman and oar puller in the four-year [sic] hunt, Mr. Gabali received the grand total of \$1 when the ship reached San Francisco’ (Buck, 18). Naturally, he was not much inclined to go whaling again anytime soon and this was his only foray into the fishery. However, during the long, cold winters on the *Bowhead* he produced a sketchbook of watercolors, annotated in German, illustrating details of the voyage and the wintering-over at Herschel Island. (Frank, *Dictionary of Scrimshaw Artists*, pp. 57f)

It was presumably around this time that Gabali scrimshawed the two pictorial walrus tusks that are attributed to his hand, and likely also made other pictures and scrimshaw. After the whaling voyage he resumed his career in the merchant service, earned an officer’s rating at a navigation school in Germany, and remained at sea until 1923, when he set up in Hamburg as a professional artist. In the 1930s he ran afoul of the Nazis and fled with his second wife to Holland, where they were hidden underground for the duration. They emigrated to New York in 1949, he became a citizen in 1955, and opened a studio at East Dennis, Massachusetts (on Cape Cod), where several oil paintings of Western Arctic whaling scenes are reported with Gabali’s signature. Along the way, he wrote (in German) and illustrated a book about his whaling experiences (which remains unpublished) and produced paintings of whaling subjects.

Ref: Gabali’s Arctic journal is in the New Bedford Whaling Museum and is illustrated in John R. Bockstoe, *Steam Whaling in the Western Arctic*, 1977, pp. 110f. Raymond J. Buck, Jr., “Provincetown Whaling Skipper’s Wrath Cost West Dennis Seaman-Artist His Front Teeth,” *Standard Times*, New Bedford, 1 Aug. 1956, p. 18. (The title refers to Gabali’s story about Captain Cook’s violent reaction to Gabali’s having tried to desert the whaler *Bowhead* in 1903.) The walrus tusks referred to are in the collection of the Mariners’ Museum, Newport News, Virginia.

Accession #: 2001.100.4964 through 2001.100.4966
 KWM N°: O-534 through O-535
 Title: ***Studies of Whaling Activities*** (II).
 Artist: George Albert Gale (1893-1951). American (Bristol and Barrington, R.I.)
 Signed / Dated: Unsigned, undated. Inscribed with titles, text, and numbers.
 Provenance: Ex the estate of the artist via the artist’s widow.

Pontiac Bridge. Smoking Out Timber. [Man with a team of horses.]
 Pencil on paper. 8-1/2 x 11 inches (21.6 x 28 cm). 2001.100.4964 (O-534)

Woodworking Tools. (two studies)
 Pencil on paper, each 8-1/2 x 11 inches (21.6 x 28 cm).
 2001.100.4965 and 2001.100.4966 (O-535-1 and O-535-2)

2001.100.4967 — see 2001.100.4907

2001.100.4968 — see 2001.100.4887

Accession #: 2001.100.4999
KWM N°: O-537
Title: ***Day Break—Friendship Bay—With Whaleboat “Why Ask” Heading Out—Bequia 2000.***
Artist: Julia Savage Lea (fl. 20th Century). Bequia (St. Vincent and the Grenadines)
Signed / Dated: Signed *Julia Savage Lea—Paril 2000 St Vincent and Grenadines WI.* 2000.
Medium: Watercolor on paper
Size: 9-1/2 x 11-5/8 inches (24.1 x 29.5 cm)

Memorializes the veteran harpooner and doyen of Bequia's latter-day whale fishery Athniel Ollivierre (circa 1920-2000), who was also a collector of Bequia whaling memorabilia. The artist is also the author of *Bequia Reflections: An Artist in the Caribbean* (Macmillan Caribbean, 1999).

Accession #: 2001.100.9303
KWM N°: O-538
Title: ***Southern Right Whales at Doubtful Islands Bay, Western Australia.***
[Right Whale Cow and Calf at Doubtful Bay.]
Artist: Gary Tonkin (1949 -). Australian (Albany, Western Australia)
Signed / Dated: Signed. Circa the 1980s.
Medium: Pencil and ink on paper
Size: 21 x 28 inches (53.3 x 71.1 cm)
Provenance: Exhibited: Two People's Bay Visitation Centre, near Albany, W.A., in the 1980s; Audubon Society of Rhode Island, 2012. Gift of the artist, 2000.

This drawing arises from the artist's experience as a member of an interdisciplinary commission from Conservation and Land Management of Western Australia, with a mandate to study right whale anatomy and behavior. Gary Tonkin had been employed as a diver and in various other technical capacities by the marine-biologist successors to the Cheynes Beach Whaling Station in Albany, Western Australia. He is only incidentally an illustrator: most of his artistic output has been engraved pictorial scrimshaw, and he is widely considered to be among the world's most accomplished practitioners of that indigenous whalers' occupational art.¹ Two bodies of water in Western Australia are known as Doubtful Bay. One is an arm of the Indian Ocean in the extreme northwest. The other is one represented here, on the Southern Ocean coast, east of Albany. It is within the purview of the Cheynes Beach research mission and was with the range of the old whaling grounds hunted by visiting Americans, who employed hand-whaling methods in the 19th century; and local whalers from the Cheynes Beach station, who were equipped with modern technology and spotter aircraft, from 1946 to 1974.²

(1) A large sperm whale tooth engraved by Gary Tonkin on two sides illustrates a dramatic episode from the Cheynes Beach Whaling Station (Kendall Whaling Museum, #2001.100.2293; illustrated in Frank, *Ingenious Contrivances*, Figs. 14:1 and 14:41). (2) Thanks to heroic efforts spearheaded by Gary Tonkin himself in 1994-95, Cheynes Beach Whaling Station remains virtually intact and is now the core of Whaleworld, which advertises itself as the world's largest whaling museum (which it is in standpoint of acreage). More significantly, it is the only intact modern whaling station of the hundreds that once operated on six continents, strung along virtually all of the seacoasts of the world.

Accession #: 2001.100.9304
KWM N°: O-539
Title: ***Chase's Boat.***
Artist: Gary Tonkin (1949-). Australian (Albany, Western Australia)
Signed / Dated: Signed; inscribed with title. 2000.
Medium: Pencil, ink, and wash on paper
Size: 22-1/2 x 30 inches (57.2 x 76.2 cm)
Provenance: Exhibited Gift of the artist, 2000.

From the artist's series depicting the *Essex* of Nantucket ordeal of 1821, commissioned by MPH Productions of Los Angeles for the A&E Network / The History Channel, in September 2000; included in a *History's Mysteries* special on the *Essex* aired on The History Channel (cable TV) in October 2000. Companion to #2001.100.9305 through 2001.100.9308 (qq.v.).

Accession #: 2001.100.9305 through 2001.100.9308
KWM N°: O-540
Title: ***Scenes in the Essex Boats.***
Artist: Gary Tonkin (1949-). Australian (Albany, Western Australia)
Signed / Dated: Signed and inscribed with titles. 2000.
Medium: Pencil, ink, and wash on paper
Size: Each 12 x 17-1/2 inches (30.5 x 44.5 cm)
Provenance: Gift of the artist, 2000.

The whaleship *Essex* of Nantucket was stove and sunk by a sperm whale in November 1820, the first of only three or four such events ever recorded. Most of the ship's company perished in the attempt to escape in whaleboats on the open sea, but some of the castaways eventually resorted to cannibalism to survive. The famous episode of an angry sperm whale, sans cannibalism, inspired Herman Melville as the basis for the central theme of *Moby Dick*. Gary Tonkin's pictures were commissioned by MPH Productions of Los Angeles in September 2000 for a *History's Mysteries* television special, broadcast on the A&E Network / History Channel in October 2000. The *Essex*, 238 tons, built in 1799 at Amesbury, Massachusetts, was whaling out of Nantucket beginning in 1804. The fatal voyage was her seventh. See also #2001.100.9304. Artist Gary Tonkin is best known as a master scrimshaw artist whose work is coveted by private collectors and is held in several museums in Australia and the USA.

Departing Henderson Island. 2001.100.9305 (O-540-1)

Starving Essex Crewman. 2001.100.9306 (O-540-2)

Coffin's Fatal Lot. 2001.100.9307 (O-540-3)

Ramsdell the Executioner. 2001.100.9308 (O-540-4)

Lit: Owen Chase (first mate), *Narrative of the Most Extraordinary and Distressing Shipwreck of the Whale-Ship Essex* (New York, 1821; various reprints); Thomas Farel Heffernan, *Stove by a Whale: Owen Chase and the Essex* (Middletown, Conn.: Wesleyan University Press, 1990); Nathaniel Philbrick, *In the Heart of the Sea: The Tragedy of the Whaleship Essex* (New York: Viking, 2000).

Accession#: 2001.100.9435
KWM N°: HWK-924
Title: ***Fabricating a Humpback Whale at the Smithsonian Institution, 1879.***
Artist: Frederick Coates Jones (1857-1932). American (Baltimore).
Signed / Dated: Signed *F.C. Jones*. Circa 1879.
Inscribed on verso in pencil, *Paper Whale at the Nat[ional] Museum*.
Medium: Watercolor on paper
Size: 7-1/4 x 9-5/8 (18.5 x 24.5 cm)
Provenance: Bequest of Henry W. Kendall, 1999.

The whale specimen was collected at Provincetown, Massachusetts, by a team originally organized by Louis Agassiz. The watercolor is part of a series published in an article by E. Ingersoll, entitled “The making of a museum,” in *The Century Magazine*, 29:3 (Jan. 1885), pp. 354-369. The Smithsonian skeleton was mounted in a half-shell of *papier mache* replicating the left side of the whale (shown in the watercolor), with the skeleton remaining visible on the right. Dr. James Meade, Curator of Cetology at the National Museum of Natural History, reported in 1999 that dismantling the exhibit was one of his first responsibilities at the Smithsonian when he came on staff in 1966.

The original field sketches of this whale survive at the Smithsonian and were attributed (by Stuart M. Frank, Kendall Whaling Museum, 1999) to J. Henry Blake, a watercolor artist from Cambridge, Massachusetts (see #2001.100.4747 et seq.), who was Louis Agassiz’s sometime field assistant and was also involved in the preparation and exhibition of the sperm and right whale skeletons at Harvard University’s Museum of Comparative Zoology (AKA Harvard Museum of Natural History)—specimens that were also originally collected on Cape Cod by Louis Agassiz.

2001.100.10578 Delft blueware tile. Monster whale with alligator jaws (HWK-1036A)

2001.100.10579 Delft blueware tile. Monster whale with trifold flukes (HWK-1036B)

SUPPLEMENT — DECORATIVE ARTS PAINTINGS AND MISCELLANEOUS

Accession #: 2001.100.2437 through 2001.100.2448
 KWM N°: CW-77
 Title: ***Groenlandsche Visscherij. Kleine Visscherij.***
 [Views of the Greenland Whale Fishery.]
 Artist: Circle of Elisabeth Elling van den Briel (*fl.* circa 1760-70). Dutch (Delft)
 Signed / Dated: Each inscribed with titles. Circa 1761-69.
 Medium: Twelve Handpainted blueware faience plates with black text and highlights.
 Size: Diameter of each: 10 inches (25.4 cm).
 Provenance: Ex collection of Gerrit Jan Honig, Zaandijk, the Netherlands; Sotheby Mak
 van Waay, Amsterdam, 1975. Fourest #121.

Set of twelve blueware ceramic dinner plates made at “De Porceleÿne Bijl” [the Porcelain Axe] factory in Delft, after a series of sixteen etchings engraved by Adolf van der Laan (1684-1742) after drawings by Sieuwart van der Meulen (*fl.* circa 1698-1730); attributed to Elisabeth Elling, “the Widow van den Briel.” Each plate is inscribed with some form of the title of the individual Meulen/Laan print from which it is copied. A distinctive hatchet-shaped hallmark on the back of each plate identifies the “Porcelain Axe” or “Porcelain Hatchet” factory of Justus Brouwer (*fl.* circa 1739-76), and the faience painter’s mark *WVDB* on the backs of most of the plates belongs to the Widow van den Briel (née Elisabeth Elling), despite that the Van den Briel name is usually associated with a rival factory known as *’t Fortuyn* (“the Fortune”). In many instances of copy work the Meulen/Laan images were excerpted and cruelly adulterated, but these plates faithfully reproduce an abbreviated sequence of twelve, with whatever modifications may have been necessary to accommodate the circular format. Sieuwart van der Meulen’s original drawing for N° 16 in the original series, which became N° 12 among the plates, is #2001.100.4384 in the collection.

- N° 1. ***De Groen L: vloot gaat in Zee.*** [The Greenland fleet puts to sea].
- N° 2. ***De vloot seÿlt in ’t Ys.*** [Sailing in the ice].
- N° 3. ***’t Harpoen in de Walvis.*** [Harpooning the whale].
- N° 4. ***’t Loopen van de Walvis.*** [The whale runs],
- N° 5. ***Harponiers gereed om te Lensen.*** [Harpooneers ready with the lance].
- N° 6. ***De Walvis keerd Zig om.*** [The whale turns on its side].
- N° 7. ***De Walvis na Boord geroeyd.*** [The whale is towed to the ship].
- N° 8. ***’t afmaaken van de Walvis.*** [Flensing the whale (cutting-in the blubber)].
- N° 9. ***’t Schieten en Kneppelen der Walrussen.*** [Lansing and clubbing a walrus].
- N° 10. ***Den YsBeer Gedoot.*** [Killing a polar bear].
- N° 11. ***De Vloot Seÿlt Binnen.*** [The fleet sails home].
- N° 12. ***’t Kookken van de Traan.*** [Boiling (rendering) the train-oil].

Only a few complete sets are known (Louvre, Paris; Rijksmuseum, Amsterdam; Nederlands Scheepvaartmuseum, Amsterdam; Zuiderzee Museum, Enkhuizen, The Netherlands; a private collection on Nantucket; and the Kendall Collection). A companion series of twelve plates with scenes of the herring fishery (“De Groot Fischerij”), after a companion series of sixteen images by the same artists, was issued by the same factory, probably at the same time.

Accession #: 2001.100.2562
 KWM N°: CW-174
 Title: ***Oost Zaandam. [East Zaandam.]***
 Artist: “De Porceleÿne Bijl” factory of Justus Brouwer. Dutch (Delft)
 Signed / Dated: Circa 1775
 Medium: Blueware faience plate
 Size: Diameter 10 inches (25.4 cm)
 Provenance: Ex collection of Dr. Jan Boyazoglu; Sotheby’s, New York, 29 Jan. 1986, #107

Produced as part of a series depicting Dutch ports by the same workshop in the same size as the set of Greenland Whale Fishery dinner plates (#2001.100.2437+). In the the second half of the 18th century, the time most of these plates and tiles with whaling scenes were being made, the so-called Zaans towns just north of Amsterdam — Zaandam, Zaandijk, and Oost Zaan — had risen to be among Holland’s leading whaling ports as well as the center of production of flour and sea biscuits (“hardtack”) for use on shipboard. The Honig family dominated both the Zaans Arctic whaling fleet and the flour-milling and related seabiscuit-making industries (the Zaans Oudheidkamer, a museum formerly housed in the Honig family’s canal-side home in Zaandijk, reported that there were about 300 windmills in the Zaans towns at the time).

Accession #: 2001.100.4253
 KWM N°: E-64
 Title: ***Whales and Sea Creatures.***
 Artist: [Robert] Wyland (1956-). American (Detroit, Mich.; Laguna Beach, Cal.)
 Signed / Dated: Signed. 1998.
 Medium: Tempera on plywood
 Size: 12 x 32 feet (3.66 x 9.75 m)
 Provenance: Catholic Memorial School, Roxbury, Massachusetts; gift to the Kendall Whaling Museum, 1998.

Mural on 12 plywood sheets, produced with the students of Catholic Memorial School, Roxbury, October 1998, as art of Wyland’s “Ocean Challenge” series as the Massachusetts component of his “50 States in 50 Days USA Tour,” on which he was commissioned to create whale murals in all 50 states. This was in addition to numerous murals and other public art all along the eastern seaboard, the West Coast, and Hawaii; and his highly commercialized pop-culture enterprise, in which his minions sell his proprietary paintings, sculptures, posters, bric-a-brac, post cards, and souvenirs in his own retail shops in key locations nationwide.

Accession #: 2001.100.2513
 KWM N°: CW-123
 Title: ***[Arctic Whaling.]***
 Artist: CIRCLE OF Gerrit Knip (circa 1715 - after 1800). Dutch (Amsterdam)
 Signed / Dated: Signed on the face: *G. Knip Amstel Dam.* Circa 1750-52.
 Medium: Oil on metal (decorative panels surrounding the face of a long-case clock with ship automation)
 Size: Height over all: 2.75 m (9 feet).

Provenance: William Rotch, Nantucket, circa 1754; his daughter, Elizabeth Barney Rotch, 1780; Samuel Rodman, Jr. and Hannah Prior Rodman, New Bedford; thence by descent in the Rodman-Rotch family.

Gerrit Knip was the most fashionable clockmaker in Amsterdam at a time when that city led the world in what had become a high art. He was especially well known for his long-case striking clocks with mechanical automation — moving parts like ships that seem to bob at anchor or ride the waves of the ocean; whales at sea; even windmills with blades that turn. Knip's clocks were celebrated both for the high quality and dependability of the works, and for the beauty of decorative features that were custom-tailored to the trade or occupation of the buyer. In business on his own from circa 1743, he took his son into the firm around 1767 and retired in 1800.

Decorative features of this clock include an ornately engraved face, pierced-work ornamented wooden cabinet, Arctic scenes, ship automation (the ships pitch in tandem with the pendulum), and papier-mache sculpted finials of Atlas holding the world flanked by angels blowing trumpets (the wings and trumpets are absent; they were frequently deliberately removed for theological reasons by low church Dutch Reformed Protestants and Quakers). The mechanism shows the time and the phases of the moon, chimes the quarter-hours, and a "Dutch chime," which strikes the hour, half-hour, and quarter-hour with bell tones different enough to be distinguishable from a distance or in the dark, and includes a manually-operated repeater that can be activated at will to strike the most recent quarter-hour on demand — so that should the owner be roused from sleep in the middle of the night, no lamp or candle need be lit to tell the approximate time.

The clock was originally owned by William Rotch (1734-1828), a principal whaling merchant of Nantucket and member of the founding family of New Bedford's whaling industry. He may have had it made for him as early as 1754, and presented it as a wedding gift to his daughter Elizabeth Barney Rotch (1757-1856) when she married whaling merchant Samuel Rodman (1753-1835) of Nantucket in 1780. It was among the couple's household possessions taken with them when they moved to New Bedford in the 1790s. It was inherited by the whaling merchant and celebrated diarist Samuel Rodman, Jr. (1792-1876), and his wife, Hannah Prior Rodman (1794-1876); and it descended thereafter in the Rodman-Rotch family. The clock is said to have been a fixture in the home of Benjamin S. Rotch (1817-1882), a noted art critic and landscape painter who served as an embassy attaché in London, then in the Massachusetts state legislature, and as a trustee of the Boston Museum of Fine Arts; and his wife, Annie Bigelow Lawrence (1820-1893), daughter of Abbott Lawrence, Ambassador to the Court of St. James and founder of the Lawrence Scientific School at Harvard University. Their two sons were Arthur Rotch (1850-1894; A.B. Harvard 1871), who studied architecture at MIT and Paris and became one of Boston's leading architects; and Abbott Lawrence Rotch (1861-1912; MIT 1884; M.A. Harvard 1891), the first professor of meteorology at Harvard, who became an expert on dirigibles and ballooning, on which he wrote several treatises.

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Paintings and Drawings in the Kendall Collection of the New Bedford Whaling Museum

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