

THE Bulletin



NEW BEDFORD
WHALING
MUSEUM

FROM JOHNNY CAKE HILL | WINTER & SPRING 2016



LAGODA CENTENNIAL COMMEMORATIVE ISSUE



ANNOUNCING THE

LAGODA

CENTENNIAL GALA

A Grand Old Tribute to the Inspiration, Munificence
and Wisdom of Friends from a Century Ago

SATURDAY, AUGUST 6, 2016

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Appreciating Bourne's Centennial

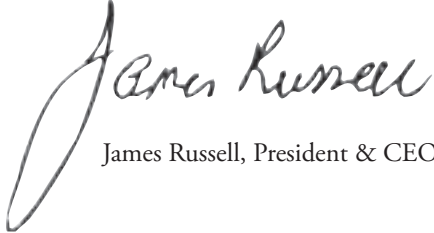
How should we think about the Bourne Building—a temple to whalers and whaling that holds on its center stage an exquisitely crafted berthed bark? The world's largest "ship in a bottle" has drawn gasps from visitors for a century. Eighteen mighty mast-like columns project upward in two parallel rows and serve as guardians. Two massive arched windows draw the eye upward, not down, as sunbeams silhouette the sails, lines and rigging. The hull floats on its water line on a smooth maple floor. Architects Vaughn and Hammond should be proud. New Bedford is proud. Emily Bourne accomplished her goal to honor her father and his legacy. The Bourne Building is the hub of cultural life in the city. It was then and it is now. Vaughn's design captured, in brick and limestone, underneath the inverted keel of its barrel vaulted ceiling, the glory and adventure of days past. The sheer size and majesty of the space imposes reverence. The *Lagoda's* bluff bow and bowsprit point to the sea, like a greyhound straining in the slip, and as such she surges forward with the aspirations and accomplishments of so many. From the mezzanine's east side we imagine the *Lagoda* setting sail on a metaphorical voyage to the Azores and Cabo Verde, then around the horn into the Pacific. The balcony's west side tells the tales of the Hawaiian islands, California and the Arctic. She withstood her own disaster in the 1970s when a third of the city block was devastated by a gas explosion, which drove shards of glass into her canvas sails, damage that was revealed when these were replaced in 2010. How coincidental that just recently the remnants of her sister ships were found in the arctic by NOAA—they too have been protected for over a century in an ice vault.

It is a rite of passage for every pint-sized kid in the region to grasp the wheel and steer just like Jonathan Bourne did 100 years ago. Millions have done so. She is irreplaceable. Countless feet have walked her decks, so many that the wood wore thin and had to be replaced. The \$25,000 spent in 1916 translates to about \$500,000 today, but

everyone knows this wouldn't get the hull built. The mastery of those shipwrights is a skill lost to the ages. How often do you hear the refrain, "if only there were more interactives in the museum it would be a better experience for kids?" This is entirely erroneous. The *Lagoda* is the largest interactive of its kind in the region, and I would argue, perhaps one of the first in a museum in the US.

The Bourne interior is safe for another generation thanks to major capital investments in 2010. Hidden to the eye are the sophisticated fire suppression and climate control units that keep people and objects safe. The exterior, specifically the south face that looks down onto Union Street, needs attention. When this was terraced with wooden row houses, the arched window peered over their peaked roofs. These have long since gone, leaving only their rubble foundations as markers. The challenge for us this year is to design a landscaping solution that ties in, in the most harmonious way, Union Street and Johnny Cake Hill, thus creating a new urban park, titled The Bourne Courtyard.

The centennial of the Bourne Building is superbly timed to coincide with the restoration of our neighboring twin structures—the Seamen's Bethel and the Mariners' Home. The weight of history represented in these three adjacent buildings has a density that anchors them to the bedrock of this City's fame and fortune. With these projects completed, Johnny Cake Hill will be fully activated and visitors will experience a cultural tour de force unrivaled in its authenticity, poignancy, dignity and grandeur.



James Russell, President & CEO



Edgar B. Hammond's 'Labor of Love'

The whale ship Lagoda sails into its second century of service as the Museum's signature exhibit and most unique learning tool.

By Arthur Motta, Curator, New Bedford & Old Dartmouth History

2016 makes a century in which the *Lagoda* – the world's largest ship model – has been wowing visitors from around the world. Enshrined within the equally impressive Bourne Building, the ship and its story are no less remarkable today than in 1916 when the *Lagoda* was dedicated. Many events are being planned to mark the milestone, including lectures, an exhibit, performances, poetry readings and receptions. Throughout the year, we'll celebrate the famous ship and its "brick berth," the Jonathan Bourne Whaling Museum building, which was erected to house the *Lagoda*. By way of an introduction to this celebratory year, here is how the story begins:

It all started a year earlier with the arrival of the letter William W. Crapo (1830-1926) had been waiting for. The aging lawyer, former congressman and first president of the Old Dartmouth Historical Society, had been anticipating word from his old acquaintance and client, Emily Howland Bourne (1835-1922) about her intent to build a massive museum edifice, which would be like no other in the world.

On January 4, 1915, Miss Bourne finally penned a letter that confirmed she would build a soaring church-like structure atop Johnny Cake Hill adjacent to the Society's gallery of whaling artifacts located down the hill in a former bank on North Water Street. Moreover, it would be purpose-built to receive the world's largest ship model, whose main royal truck would rise to 50 feet from the floor/waterline to nearly touch the apex of the museum's barrel-vaulted ceilings. She would build it as a memorial to her beloved father, Jonathan Bourne, one of New Bedford's most successful whaling agents. The ship to be immortalized was his favorite, the *Lagoda* – the most successful of his fleet.

She wrote to Crapo, "I have held back in making this known to you by my hope that I might persuade my friend, Mr. Henry Vaughn (an Englishman) of Boston, to undertake the work."

Henry Vaughn (1845-1917) was a distinguished architect of churches in the northeast United States. He was one of the architects of the Cathedral of Saint John the Divine, New York, collaborated on Washington National Cathedral, Washington, D.C., and Christ Church, New Haven, Connecticut.

Vaughn planned an elaborate Georgian Revival exterior; within, it would include balustraded upper galleries from which to survey the ship, supported by a colonnade of the Doric order, giving the space the reverential air of a Romanesque church. The half-scale model of the whale ship, *Lagoda* would be dramatically enshrined as the building's centerpiece exhibit.

The entire project was more than ol' Bill Crapo and the fledgling society could have hoped for. In scale and grandeur it surpassed all expectations; it was what one would more likely expect to see



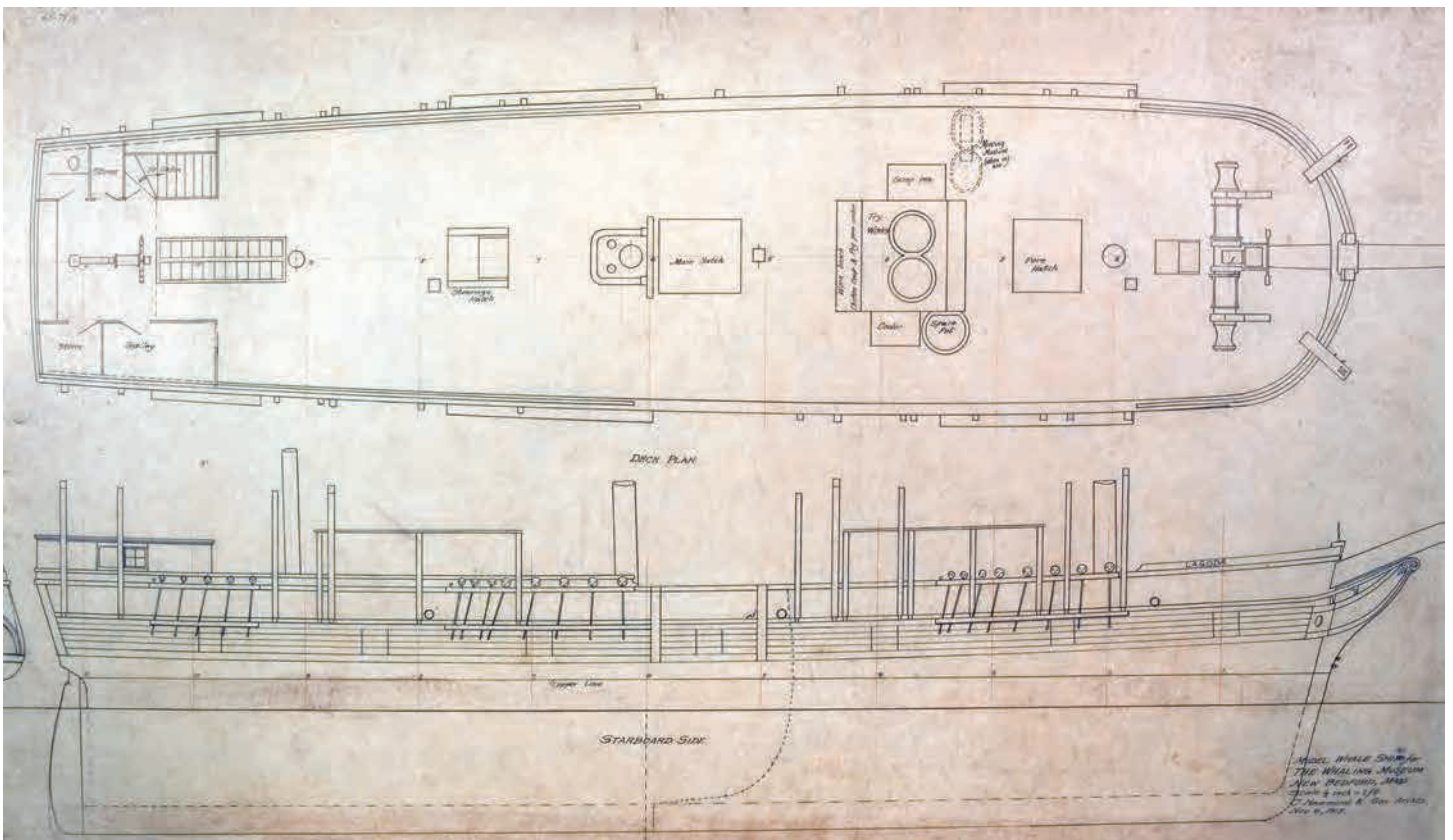
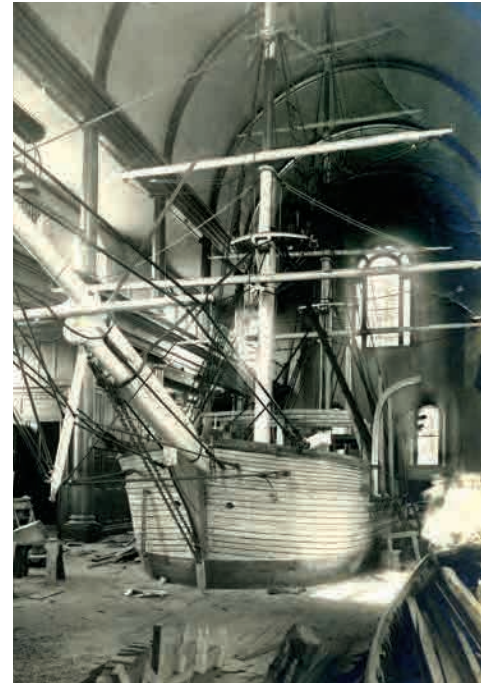
“Above the heads of the assembly, gathered to the christening of this ship that will never be launched (unless in a finer sense it may be said she is this day launched upon the shoreless seas of the future), there looked down the features of him whose property the first *Lagoda* was. Jonathan Bourne, in the beautiful bronze of Borglum, upon his corbel looked upon his craft.”

New Bedford Evening Standard, Thursday, November 23, 1916

Top left: *Lagoda's* hull and decks take shape in this photo from a dry plate glass negative by Joseph S. Martin, dated June 2, 1916. NBWM 2000.100.85.1

Top right: View of *Lagoda* as the standing rigging is installed in 1916. NBWM 1999.29.51

Bottom: “Model Whale Ship for the Whaling Museum, New Bedford, Mass. Scale ¼ inch = 1 ft. C. Hammond & Son Archts. Nov. [6], 1915.” NBWM 1965.79.4





The Jonathan Bourne Whaling Museum is seen under construction in this silver gelatin print dated Nov. 27, 1915 from the Benjamin Baker Collection. The west-facing palladium windows in the rear of the Old Dartmouth Historical Society's Rogers Building are visible in the lower left corner of the photograph. NBWM 2000.100.89.3.326

presented as a national pavilion at a World Exposition, than as a building addition to a newly formed museum operated by a regional historical society. Creating a dramatic and memorable spectacle was quite deliberate. Emily noted in her letter that the “old traditions, and activities of the city should be perpetuated, and put in a form to be easily recognized by its future inhabitants.” There was no denying that the magnificence of new building transcended language and would be easily understood by all groups and all ages.

The building rose swiftly in 1915, with enclosure completed before the end of the year. Immediately, the *Lagoda* began to take shape within the great hall, like a gigantic ship in a bottle, under the able supervision of Edgar B. Hammond (1853-1937).

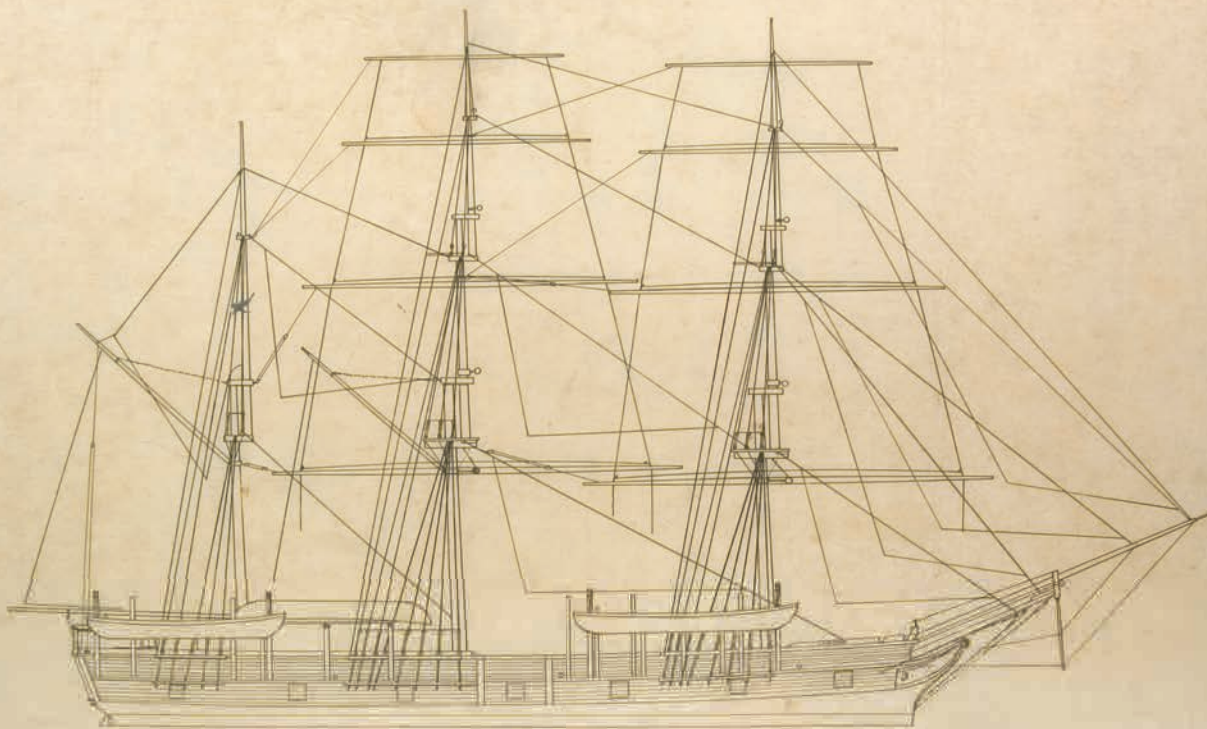
A city native, Hammond was an accomplished architect, builder and highly respected community leader. Son of Caleb and Anna F. (Hazard) Hammond, Edgar learned carpentry from his father, following him in the trade and becoming a partner in the firm at age 25. As the family's construction business grew and more drafting was required, Edgar's talent for architectural design consumed more of his time – it was the profession he aspired to from boyhood. His formal education included the study of structural engineering and architecture at the Massachusetts Institute of Technology. After his father's death in

1903, Edgar continued the business, C. Hammond & Son, which was located at 177 North Water Street, a few blocks north of the Old Dartmouth Historical Society's new headquarters at North Water and Centre Streets.

Hammond designed many residences and city buildings, including the Taylor, Harrington, Shawmut Avenue and Phillips Avenue Schools, and several fire stations, as well as the Vocational School at Hillman and Ash Streets.

Throughout his long career, Edgar took an avid interest in the education of youth in the practical trades, as taught at the evening high school. When the state authorized the establishment of a vocational training school in 1907, he was chosen to serve as a trustee of the new institution. The following year, Edgar was elected chair of the Vocational School, a position he held for the rest of his life.

While still a young man, Edgar was a founder of the New Bedford Yacht Club, publishing a call in 1878 for a meeting of all those interested in recreational sailing. He later designed and built the club's elegant headquarters on Pope's Island. A five-term commodore of the club, he owned three yachts over the years, the *Medea*, *Fantasy I* and *Fantasy II* – each of them built in his own shop.



“The model hull will be [built up] from her natural water line when moderately loaded and will show about a foot of the copper on her bottom. As far as practicable, wood of the same the kind used in the old ships will be employed. In order to find air-seasoned oak that would not crack in a heated building, the country around was searched. The quest succeeded but a price was paid for the oak for the timbers that was about that paid for the finest seasoned quartered oak used in wainscoting.” — Old Dartmouth Historical Society Sketch #44, April 1916

Edgar Hammond sought out retired whaling masters to assess the accuracy of his sail plan for the Lagoda, which is dated November 2, 1915. The Charles W. Morgan, still hailing from New Bedford, was a primary source for his research. NBWM 1965.79.7

In addition, his reputation as an expert maker of ship models was well known. His myriad skills combined with decades of public service made Edgar the natural choice of the Old Dartmouth to realize Emily Bourne’s vision to construct an exact model of her father’s favorite ship in half scale. A building project like this had never before been undertaken.. Edgar threw himself into the project, researching every aspect of the work. Frank B. Sistare & Son, jobbing contractors with whom Edgar had collaborated on other building projects, executed the ship’s carpentry work.

New Bedford historian Zephaniah W. Pease recounted, “Mr. Hammond has spent days in hunting up and interviewing at every stage of the work, old whalers and artisans who knew the *Lagoda*. He even took the chance of submitting the rigging and sail plans to a group of old whaling masters for their O. K. Anybody who knows the critical spirit of the old whalers will realize what a test Mr. Hammond chose to apply to his work.” (ODHS Sketch #44)

Pease aptly observed and predicted, “it is a labor of love with all concerned and it is believed the memorial will quickly secure national fame.”

The *Lagoda* was fully restored in 2010 in anticipation of the anniversary, thanks in part to major grants from the National Park Service, the Massachusetts Cultural Facilities Fund, and many generous donations through the ‘Navigating the World’ capital campaign.

A century later, the *Lagoda* never fails to inspire awe upon entering the space, and 2016 will launch its second century of service with gala events befitting the grand old ship.

The Evening Standard.

The dedication exercises of the Jonathan Bourne Whaling Museum and its centerpiece exhibit, the half-scale ship model *Lagoda*, was front-page news on Thursday, November 23, 1916. **Turn to pages 14-15** to see what subscribers to the New Bedford Evening Standard Late Edition read that day about the city’s newest and most remarkable landmark.



A Brief Biography of Bourne

By Brian Witkowski

Jonathan Bourne, Jr. (1811-1889) was the tenth of Jonathan and Hannah Tobey Bourne's 11 children. They apparently had a good marriage. According to Thomas B. Tripp's *A History of New Bedford and Its Vicinity, 1602-1892*, Bourne's father was "a man of high instincts, inflexible will, strong good sense and sterling integrity who trained his boys to habits of industry and taught them lessons of self-reliance."

It was these traits, ingrained and inherited, which drove Jonathan west to New Bedford at the age of 17 to seek his fortune. Arriving the year after the city became the whaling capital of the world, he began his career as many teenagers do: stocking shelves and working the register at a local grocery store. He returned to Sandwich that winter to continue his education (what little was provided to farm regions at the time), and then moved permanently to New Bedford. He soon left his original job to work in John Webster's grocery store on the corner of Union and 2nd Streets, one block away from what is now the Bourne Building of the Whaling Museum. It was not long before he earned the respect of his manager, and by the age of 23 he became Webster's business partner. That December, he married Emily, daughter of John Howland and Mercy Nye. Three short months later, he began investing in whaleships, having no prior experience in the industry. His first venture was a 1/16 share in the *General Pike*. Before that vessel returned, he purchased 4/16 of the *Roscoe*. In 1838, Bourne left his position at the store and devoted his efforts to his growing fleet, including becoming the principal owner and agent of the *Washington*. By the beginning of 1841, he had invested the modern day equivalent of approximately \$350,000 in whaling vessels.

1841 was an incredibly important year in New Bedford's history. This was the year that Frederick Douglass gave his first abolitionist speech, Herman Melville set sail on the *Acushnet*, Rowland Hussey Macy returned from four years on the *Emily Morgan* (he would later open a store in New York City), Manjiro was rescued by Captain Whitfield and the *John Howland*, and the *Charles W. Morgan*



was built and launched. It was also the year that Bourne purchased a 15-year-old merchant vessel from Boston and converted her to a whaleship. At first glance, there was nothing remarkable about the *Lagoda*. She was an average sized square-rigged ship with a length of 107.5', beam of 26.8', and a draft of 18.3'. Yet, she ultimately became one of the most successful whaleships in New Bedford's history, making Bourne a net profit of nearly \$652,000 (\$18M in today's currency) over the course of 12 voyages.

In 1848, when Temple was toggling with a new harpoon and Purrington and Russell were working on a grand project, Bourne finally moved his office from the attic of Webster's store to a counting house on Merrill's Wharf, from which he had a clear view of his fleet. He continued investing in the industry, eventually having the controlling shares and serving as agent for 24 vessels and holding stock in 22 others. In 1860, he converted the *Lagoda* to a bark to increase her profitability, since barks require less crew than do square-rigged ships.

The following year was of great importance to the whaling industry as the country erupted in civil war. Whaleships became a primary target of Confederate privateers who sought to cripple the Union's economy. The United States government purchased over 40 decrepit vessels, filled them with stone, and sank them in two attempted blockades of Charleston Harbor. Bourne sold only one vessel to the Stone Fleet, and at the same time purchased five others, knowing

Above: Bourne Portrait of Jonathan Bourne Jr. Benoni Irwin, c. 1880s. Oil on canvas, 22 ¼ x 28 ½ in. Gift of Jonathan Bourne, Jr. 1926.26.2

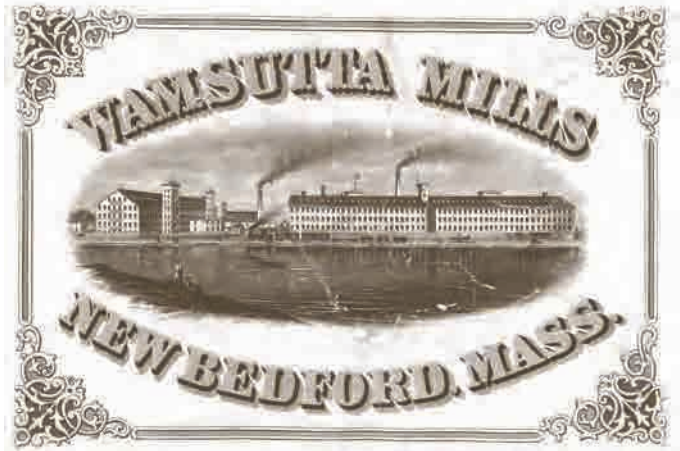


Bark Lagoda at Merrill's Wharf, New Bedford, Mass. circa 1882-1886. Albumen print. NBWM # 2000.100.785

that his competitors were withdrawing from whaling, thereby giving him greater control of the market and obtain better prices for his products. Rather than risking his vessels in the Confederate-patrolled waters of the South Atlantic and Pacific, he sent many of his vessels north to Hudson Bay, where they hunted for bowhead whales.

After the war was over, they resumed whaling for bowhead and right whales in the Pacific and Arctic. A second disaster befell the whaling industry in 1871 when 39 vessels were caught off-guard as the Arctic winter set in early. Seven vessels escaped, while 32 others were abandoned and over 1,200 men, women and children marched across ice and snow to await their comrades' return. The *Lagoda* was one of the fortunate seven. She returned to rescue 150 souls and deliver them to Hawaii unscathed. Of the 1,219 who left their ships behind, not a single life was lost. This proved to be one of *Lagoda's* most successful voyages. She returned nearly 4,000 barrels of oil and 25,000 pounds of whalebone. As the years pressed on, whaling began to wane in New Bedford, and after *Lagoda* failed to produce a profit on her 12th voyage, Bourne elected to sell her. The next three voyages were considered failures. The *Lagoda* was sold to Japan to transport coal for steamships and was later destroyed in 1890 after being deemed unseaworthy. By the end of his life, Bourne owned shares in only one whaleship.

He was far more invested in other industries through his last days, however. After establishing dominance both vertically and horizontally in the whaling industry, Bourne became involved in several shore-based industries. He had the habit of managing whichever companies or ideas he became involved with, trusting his own instinct and experience over others'. He began investing in railroads, including the Union Street Railway out of New Bedford and the Western Railroad connecting Boston to Albany. It was not long before he became the director of both. He did the same for the New Bedford, Martha's Vineyard and Nantucket Steamship Company, Bourne Mill, Gosnold Mill, Hathaway Mill, and Acushnet Mill, to name a few. He was also among the first investors of the Wamsutta Mill. He even owned shares in the Hathaway and Soule Boot and Shoe Manufacturing Company. In 1853, the Merchants Bank asked



Paper label from a bolt of white cotton cloth manufactured by Wamsutta Mills, New Bedford, Mass., circa 1880. Engraving on paper. NBWM # 2004.32

him to become director (though he had no prior experience in banking), and 23 years later he was also made the bank's president. He now controlled not only his whaleships, but the textile companies providing clothing, the railways shipping his products, and the bank providing loans to himself and his competitors.

Beyond investing in numerous industries along the Acushnet River and railway systems of Massachusetts, Bourne became involved in politics. He first served in the Protecting Fire Company in New Bedford, making sure codes were met to prevent the outbreak of fire in the city. He was elected to his first political office in 1848 as an alderman of the city, serving for five consecutive terms. Within three years, he was invited to attend a meeting of Whigs in Boston, and in 1860 was elected to serve as a delegate at the Republican National Convention. Until that time, William H. Seward of New York had been the frontrunner for the Republican Party. Bourne and other delegates managed to convince the majority that Seward was unelectable, and that Abraham Lincoln was the best hope to defeat Douglas, Breckinridge, and Bell on a platform for immigrants' rights, proper wages for industrial workers and farmers, and an end to the spread of slavery into new states. Fourteen years later, Bourne sought office with the Governor's Executive Council in Massachusetts, and won in a landslide. In his first year, he helped his home village obtain a charter to break away from Sandwich and become a town, which was subsequently named after him. He also served on the committee for investments that year, and within the next three he also served on the committees for Pardons, Finance, Railroads & Hoosac Tunnel, and was voted Chairman of Harbors and Public Lands. He maintained a stellar attendance record at these meetings, despite the fact they were held weekly in Boston.

Jonathan Bourne, Jr. began life in a rural setting having no experience in industry, and through his own resolve became a prolific investor, politician, and whaling agent. He was ruthless, unyielding, inexhaustible, and brilliant in his management of his investments. On August 7, 1889, Bourne died after a brief illness. His impact on New Bedford history is well known. His impact on American history is not.



“A New and Lasting Trail of Light”

Emily H. Bourne’s Philanthropy

By Michael P. Dyer, Senior Maritime Historian

Emily Howland Bourne was born in New Bedford, Mass., on October 7, 1835 and died in her apartments at the Sevillia Hotel in New York, March 23, 1922. The year of her birth was the same year that her father, New Bedford merchant Jonathan Bourne, Jr., (1811-1889) began the whaling investments that would found his fortune. Ultimately, as a result of a \$75,000 gift to the Old Dartmouth Historical Society from Emily in 1915, a portion of Jonathan Bourne’s whaling profits would be used to create the “Jonathan Bourne Whaling Museum,” which evolved into the New Bedford Whaling Museum.



Photo portrait of Miss Emily H. Bourne by See & Epler, New York, circa 1890s. 2000.100.89.3.3

Emily’s friend, the Boston architect Henry Vaughn “planned the building she desired believing that in the end she would be better satisfied to have what she wanted than to curb it along the lines of a limited price.” When the Historical Society first approached Miss Bourne about this project in 1914, the idea was to “have the interior fitted as nearly like the deck of a ship as possible.” Emily herself decided to build a magnificent model of her father’s favorite ship, the bark *Lagoda*, within the building as an enduring monument to his memory.

On November 23, 1916, Governor Calvin Coolidge spoke at the dedication of the building: “We should dedicate this Jonathan Bourne Whaling Museum not only to the strength and character of the man whose name it bears, not only to the charitable impulses which have led the daughter to make this splendid gift; but we here also dedicate it to commercial enterprise... in order that we may go forward together to a happier more prosperous day.”

By the early 20th century, New Bedford whaling was almost completely finished as an industry, and the long, old traditions that had founded the city were becoming transformed into other avenues of manufacture and production. Emily’s family members were passing. Her sisters had died. Her mother died in 1909 and her brother was a state senator in Oregon. With the passing of her mother a great deal of memory went with her. Emily’s mother, Emily Summers Howland (1814-1909), was the daughter of Captain John and Mercy Nye Howland. Captain John Howland had commanded several whaling sloops out of Dartmouth in the mid-18th century. Several of the male members of the elder Emily’s family were whalers or coopers. Her brother Henry was killed by a whale in 1803. Her sister, Mercy Nye Howland would marry Captain James V. Cox who was



Above: P. 261. Jonathan Bourne had this mansion built between 1855 and 1857 on a parcel of land on the southwest corner of Orchard and Clinton Streets. Architect Solomon K. Eaton (1806-1872) designed it and Ezra Clark was the carpenter. The house was torn down in 1911 and the parcel sold as house lots.

Left: P. 270. New Bedford stair-builder David S. Robinson built this masterpiece spiral staircase out of solid mahogany to the order of Jonathan Bourne in 1857. Emily Bourne doubtless enjoyed this view many times until around the time of her father's death in 1889.

among the most reliable masters of Jonathan Bourne's ships. The Howland branch of the family were *Mayflower* descendants. The Bourne branch descended from Richard Bourne of Devonshire, England, who was a householder in Plymouth, Mass in 1636. Emily Bourne's gift was thus, the product of generations of Massachusetts seafarers and whalers, and represented the combined influence of an entire maritime community dating back to the colonial era.

True to form, Bourne's first investments were in two right whalers, the ship *General Pike* of New Bedford and the ship *South Carolina* of Dartmouth. Bourne, like many of the most successful New Bedford whaling agents, ensured his investments by founding them on the steady, reliable and constant national demand for whale oil. While Bourne's ships would harvest many thousands of barrels of sperm oil, he founded his business on whale oil and whalebone. It is said that more whale oil was off-loaded outside of the windows of his counting house on Merrill's Wharf than at any other place in the U.S.A. Emily summed up her father's business acumen in the mid-19th century saying, "My father built ships when others sold theirs." Bourne's ships began returning primarily sperm oil in the 1860s, when sperm oil was at its height in value.

Over the decades of Emily's life, her father would become one of the most important whaling agents in American history, widening his investment interests to textiles, banking and steamships. By the mid-1850s, Emily and her six siblings (Emily was the eldest) lived

in the mansion house that Jonathan built on Orchard Street. Her mother was always in poor health, and Emily's time as a girl was largely devoted to looking after her sisters and brother. One can easily imagine Emily, in her twenties, looking down the long, elegant spiral staircase from the third floor toward the visitors in the grand pillared front hallway. The house was demolished in 1911, and while Emily was not a resident of New Bedford, her father's friend and business associate, Benjamin Baker, compiled quite a biography of Emily's later life.

The gift to the Old Dartmouth Historical Society was one of a number of important charitable donations made by Emily. Her first such donation was the Jonathan Bourne Memorial Library in Bourne, Mass. in 1897. Henry Vaughn designed it in what he described as the "Simple design of the English Renaissance at the time of Charles II." Vaughn also designed the Workshop for the New York Association for the Blind at 338 East 35th St., for which Emily had donated \$107,000. The building was dedicated in 1912. Miss Winifred Holt described Emily in the *16th Report of the New York Association for the Blind* in 1922 as "a gracious little lady, her pretty silver hair crowned with a becoming hat, there to welcome the blind and the seeing." Holt went on to affirm that Emily left a "new and lasting trail of light behind her," with her philanthropic support of many causes, organizations and institutions. Emily made many other charitable donations that won her acclaim, but her largest and most important was \$500,000 to the New York Association for Improving the Conditions of the Poor. In New Bedford her legacies included gifts to St. Luke's Hospital, Grace Church and an additional \$12,000 to the Old Dartmouth historical Society.

The sources for this article were drawn from the *Benjamin Baker Papers*, ODHS Institutional Archives and *The Jonathan Bourne Memorial Library, Addresses at the Dedication, June 17, 1897* (New York, 1897).



Calling Ishmael

By Timothy Marr, University of North Carolina at Chapel Hill

During the “Chat with Scholars” at this year’s Marathon, a reader of *Moby-Dick* asked when Melville’s book had first sunk its teeth into me. It was not in college, where I, like many before me, hadn’t left the harbor when assigned the ponderous *Whale*. It happened while I began teaching high school English in Pakistan during the Russian phase of the long conflict that *Moby-Dick* called the “Bloody Battle in Afghanistan.” It was a time before the internet and express shippers, so I had to rely on the books that were stacked in the basement of Lahore American School. The “invisible police office of the Fates” had deposited there, a class set of *Moby-Dicks*.

There in the old city built by the emperors Akbar, Jehangir, and Aurangzeb, my Muslim students were perplexed at why Ahab was called “old Mogul” by five different members of his crew. They were likewise appalled that Melville named a chapter “The Ramadan,” in which Queequeg squatted for hours “fasting on his hams,” with a wooden idol on his head. These observations stimulated my thinking about why the ideas of Islam I had learned in the States were at odds with the people among whom I was living for three years. My inquiry into why and how Melville drew from Muslim history and practice in his works, animated my reapplication to Ph.D. programs in American Studies.

For my dissertation at Yale, I set out, with Melville as my guide, to unravel the “Turk’s Head” knot of early American engagements with Islamic worlds. (The results were later published by Cambridge University Press as *The Cultural Roots of American Islamicism*.) My studies taught me that Melville had drawn upon assessments of the Prophet Muhammad’s independent revelation to embody Ahab’s epic revolt. What Melville calls Ahab’s “sultanism of the brain” rendered him into a romantic hero who courageously proclaimed, at all costs, his vision of reality to be immutably ordained. Ahab mimics the *shabada*, or Muslim proclamation of faith, in his declaration that “There is one God that is Lord over the earth, and one Captain that is lord over the *Pequod*.” Melville makes Ahab’s alter-ego the turbaned harpooner Fedallah, whose name in Arabic means “the sacrifice of God,” and links Malay piracy (“rascally Asiatics”) with Ahab’s own



Robert Swain Gifford (1840-1905) *The Mosque of Mohammed Ali*. Oil on canvas, 1873. 1988.42

earnest revenge against fate, embodied in the phantom crew that he secrets aboard. The white whale crunching Ahab’s leg does so with the “seeming malice” of a “turbaned Turk” and the *Pequod*’s captain



Selection of "Turk's Head" scrimshaw canes with a turban-like ball, a popular motif amongst 19th Century Scrimshanders.

dies when his whale line catches him around the neck "voicelessly as Turkish mutes bowstring their victim." No one on board the *Pequod* is able to counter Ahab's awesome power as he carries out his holy war. Twenty-first century political commentary links Ahab's absolutism with the fanaticism of war on terror.

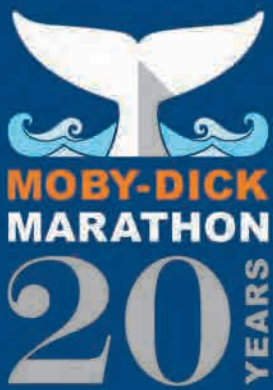
The golden age of whaling, which featured the longest journeys on earth ever made by humans, in such ships as the *Lagoda*, was a contrasting time when the Islamic orient was also charged with exotic attraction. This can be seen by the fact that whaling ships were given such names as the *Grand Turk*, *Malay*, *Arab*, *Persia*, *Rajah*, *Tamerlaine*, *Lalla Rookh*, *Peri*, and *Mogul*. Perhaps Melville's boldest engagement with Islam in *Moby-Dick* were his words "Call me Ishmael," a proclamation that linked his narrator with the Abrahamic ancestor of the Arabs, who was exiled in the Book of Genesis from the covenant with Israel. Melville opens this genealogy and makes it more democratic by allowing Ishmael to be the only survivor of his story. *Moby-Dick*, Melville's Book of Ishmael, reintegrates the outcast, slave and Muslim as the core voice of his narrative, and ultimately of the national canon, given the novel's eventual importance to American literature and culture.

Melville embraced latitudes to author *Moby-Dick*. Part of the original power of his artistic creation emerged from how he used images of Islam to universalize his own dissent from limiting local conventions. This can be glimpsed in the lines he wrote Nathaniel Haw-

thorne just after the book was published in 1851: "I have written a wicked book and feel as spotless as the lamb." Journeying with Melville opened my career as a professor and enriched my life. I'm honored to be one of the six members of the Melville Society Cultural Project dedicated to linking the New Bedford Whaling Museum with Herman Melville and with the world. Let's chat some more during the twenty-first Marathon next January!



Chat with Melville Scholars, Moby-Dick Marathon 2016.



The 20th Anniversary *Moby-Dick* Marathon

A Weekend of Whales, Words and Worldwide Participation

The 20th anniversary of the *Moby-Dick* Marathon was indeed a celebration of America’s greatest novel, of New Bedford’s place in whaling and industrial history, of shared heritage, and of Irwin Marks’ vision of a community event that would include readers of varied backgrounds. What he could not anticipate were four days of events, two parallel marathons, and the ability to send a livestream of the event around the globe to those who couldn’t be here.

Tuesday, June 7

Melville Workshop and Lecture

Moby-Dick enthusiasts can join the Melville Scholars for an afternoon and evening of Melville immersion. Get geared up for MDM21 and explore Melville through our galleries.

Workshop

Who is Melville?

Presentation on “Who is Melville?” followed by Melville Scholar-led tours on such subjects as science, religion, whaling, whales, slavery, and pop culture.

Lecture

“Mapping Melville”

6:00 p.m. Reception followed by 7:00 p.m. Panel Discussion.

Whether you are a Whaling Museum volunteer, a teacher of Melville, MDM fan, or just curious why Melville remains relevant today meet the Scholars on Tuesday, June 7th!

The Facts:

- **1,903** visitors for all events
- **189** attended the gallery opening for Oasis, the photo exhibit by Nuno Sá
- **160** viewed Nuno’s presentation in the Cook Memorial Theater
- **110** attended the dedication of the Herman Melville Room, the pre-Marathon dinner and Arthur Motta’s “Moby Dick: How Hollywood Changed America” lecture
- **1,381** visitors in the Museum for the reading
- **168** readers in English
- **9** readers in other languages
- **112** enthusiasts on the waiting list
- **46** readers in the Portuguese language mini-marathon
- **54** kids read in the Children’s mini-marathon
- **6,784** viewers in 26 countries followed on Livestream for 106,791 minutes
- **17** actors from Culture*Park acted out Chapter 40, Midnight-Forecastle
- **23** people attended and stayed awake for all 25 hours
- **160** news outlets around the world ran stories

This year’s Marathon sponsors:

Pidalia Digital Agency, Allan Smith CPA, Empire Loan, the American Alliance of Museums, Luzo Auto, William M. Wood Foundation, WJFD, WBSM, Standard-Times, Destination Soups, Freestones, Tia Maria’s, Whalers Tavern and the Seamen’s Bethel



The Bourne Courtyard Challenge

Help put the icing on Johnny Cake Hill.....

GOAL: Create a new urban green space connecting the Bourne Building with the Wattles Jacobs Education Center, Johnny Cake Hill and the Seamen's Bethel

SCOPE

- Create a green space visually connecting the Seamen's Bethel
- Remove HVAC unit and install a new efficient quiet unit on the roof
- Regrade the courtyard from the portico to Johnny Cake Hill
- Fence perimeter and add a balcony and steps off the Bourne Building
- Enhance exit off the Bourne Building
- Integrate Captain Paul Cuffe Park into the design
- Reintroduce the Anna Hyatt Huntington sculpture
- Light-wash faces of the Bourne Building and Wattles Jacobs Education Center

Commence in 2016 pending funding & permitting

\$1.25M

60% Goal

We acknowledge and thank the following donors who have contributed to this project.

New York Community Trust - Wattles Family Charitable Trust Fund

An Anonymous Donor

Talbot Baker, Jr.

Susan Sweetser Brenninkmeyer

The William M. Wood Foundation

Elaine & Dr. Paul Chervinsky

Elizabeth T. & Morris W. Kellogg

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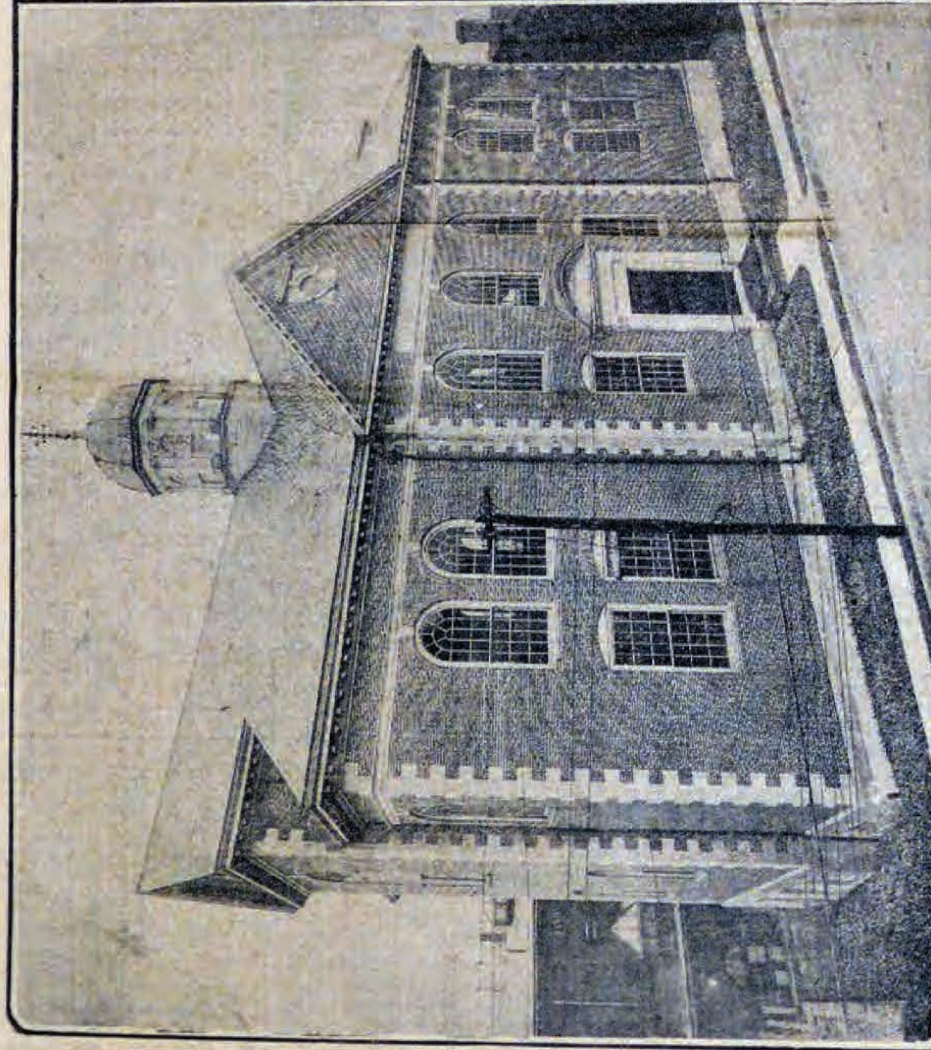
Karen E. & Bruce A. Wilburn

As of February 20, 2016



Left: Sculpture (1962) Memorial to Whalemens & Fishermen with sea creatures by Anna Hyatt Huntington at Tonnessen Park. New Bedford, MA. Photo by Jim Steinhart © 2011, all rights reserved. (Ref: MAGA017)

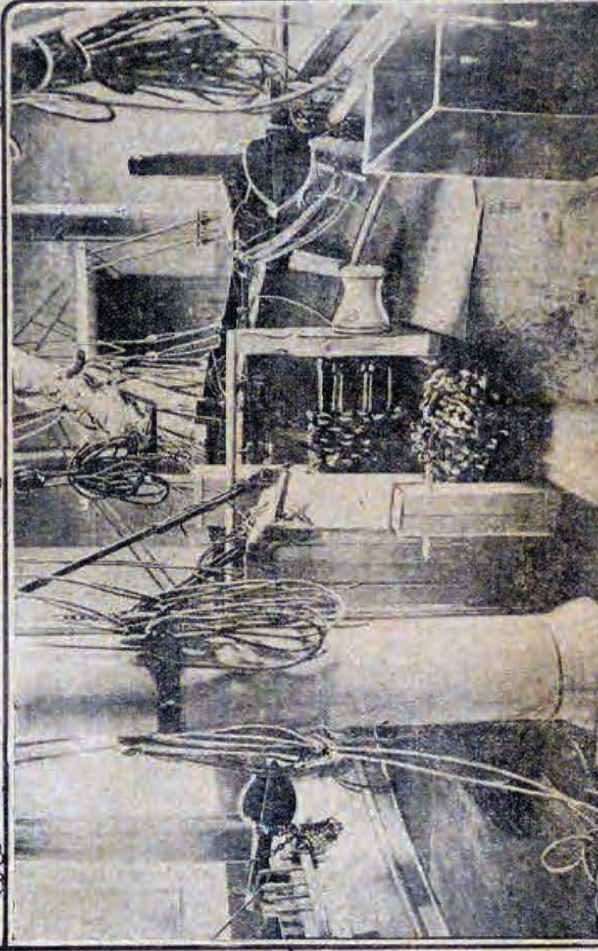
MEMORIAL SHIP AND HER SHELTERED PORT



Exterior View of
The Completed Memorial



Deck View Looking toward the Stern





“If expectations are realized, an addition to the society’s building may be erected on the Bethel Street front, when, in ample proportions, will be installed a whaleship completely furnished and equipped and where may be observed the features of the industry that was once centered in this city and which has now largely disappeared.”

Henry B. Worth, Secretary, Old Dartmouth Historical Society, 1915

1916 New Bedford

By Peggi Medeiros

Any year other than 1916 would have been too late for the *Lagoda* and the Whaling Museum. There was not a single ship builder remaining in New Bedford. The men who know how to rig a ship or set sails were old. The Jonathan Bourne Whaling Museum had been largely completed in December 1915, but the *Lagoda* was not ready.

DECEMBER 1915



Clifford W. Ashley waterfront painting, 1987.36

The great Zephaniah W. Pease, then working to complete his massive three volume *History of New Bedford*, wrote in Old Dartmouth Historical Society Sketch #44, “New problems with relation to it arise daily, but it is a labor of love with all concerned and it is believed the memorial will quickly secure national fame.”

1916 was a year of waiting for the *Lagoda*. It was a year that proved the city’s connection to the whaling industry was not dead even though new textile mills were being built. In 1916 the Watch and Ward society was in full strength promoting the censorship of obscenity in books and the arts. It was the year Mayor Charles Ashley got back into City Hall after a term out of office, and to the horror of good New Bedford Republicans, Woodrow Wilson won a second term in the White House. 1916 was the year the Great War came closer to the city. Across the Atlantic, the Easter Rising began again the Irish fight for freedom.

JANUARY 1916



Manomet Mill. 2004.52.3.a

In January 1916, New Bedford resident James Cooper decided to avenge the murder of his wife, Nellie Elizabeth, and three month old son, Joseph. Both had drowned when the Germans sank the *Lusitania* in May 1915. Cooper had been a mill overseer who joined the British Army, 1st Border Regiment. He wrote home that at Gallipoli, “He jumped out of a trench, rushed to the opposing lines and killed five Germans.” He survived without a scratch. The New York Times and the Boston Globe covered his story.

That same month the Boston Herald announced William Whitman’s plans to construct a brand new 72,000-spindle mill, which would employ 1,500 workers. The mill came to be known as the Mighty Manomet.

In March 1916, word came of a tragedy suffered off the coast of Africa by the *Alice Knowles*, one of New Bedford’s great whaleships. Owned then by its master, Captain J.T. Heggarty, one of its 30-foot whaleboats had been chasing a whale. Dragged at ten miles an hour through the water, the harpooned whale turned. According to the Evening News of San Jose California, “It stopped, gave a swing sideways and tried to seize the boat in its jaws.” Furious and in pain, “the whale turned partly around, struck the boat with its tail directly under the bow.”



The entire crew was tossed into the water. First Mate Antonio T. Pina, an “expert whaler” as the Boston Journal reported, was crushed to death by the whale’s fluke. Pina’s reputation was so renowned the *Alice Knowles* made a special stop in Cabo Verde to pick him up for the voyage. A second man, Fidily Cecelia, was also crushed. The remainder of the crew was rescued. Even in 1916 it was possible to die whaling.

In April 1916, the *Charles W. Morgan* was in port. The Miami Herald reported that New Bedford crews were fitting her out for a six-month “plum pudding” voyage, or shorter voyages restricted to the Atlantic. The paper reported that 20 whale ships were left sailing from New Bedford including the *Morning Star*, and the *Andrew Hicks*. The *Morgan* was still deemed “perfectly seaworthy” and that summer she sailed for the Antarctic.

On August 24, 1916, the Boston Herald reported that phone service had arrived on Nantucket. A cable had been laid from Martha’s Vineyard weighing 250 tons. The first phone call was made

open houses of prostitutions in New Bedford than in Boston.”

The police were not involved with the June raids. The Watch and Ward Society obtained warrants from a judge sympathetic to their cause and spread throughout the city. The first night brought in 50 people. A second raid targeted the Mansion House, the original home of William Rotch Senior. Thomas H. Kearns was charged “with maintaining a liquor estate,” a “cabaret” and with renting rooms a dozen times a night.

On July 3, 1916, New Bedford’s most infamous daughter departed the world. Henrietta “Hetty” Howland Robinson Green, the world’s richest woman, died at her son’s home in New York City. His four story brick mansion was a far cry from her more humble homes in sad tenements from Chicago to New York. A famous miser, she had been frugal to the point of dementia. She famously attempted to forge her Aunt Sylvia Howland’s will and left her son, Colonel Green, and daughter, Sylvia, an estate valued at \$4.35 billion. The love of her life had been her small dog Dewey.

MARCH 1916



Stern view of the *Alice Knowles*.
1995.9.1522

AUGUST 1916



Left: View of downtown New Bedford, 1914.
1981.61.341

Above: View of the Mansion House.
2000.100.80.294

by Joseph C. Brick, president of the Pacific Club. He received it in a building constructed by William Rotch. New Bedford’s grandest citizen, William W. Crapo, spoke to Nantucket from his home on Hawthorn Street.

Movies had become a new rage. New Bedford and the *Charles W. Morgan* played a role in “Miss Petticoats,” which was partly filmed in New Bedford. Twenty-eight actors took over the city for the silent film starring the young Alice Brady as the penniless daughter of a French aristocrat who had married an American woman. It was reported in the Albuquerque Journal that Alice had done fieldwork for her role in a textile mill. The *Morgan* stood in for a fishing schooner that the heroine improbably worked on during her rise to love and money. The film was a smash.

During the summer of 1916, New Bedford became the focus of the Watch and Ward Society. The idea of banning books, liquor, gambling and women seems today like a horrible joke. It wasn’t funny in 1916. The Society chief J. Frank Chase said of New Bedford, “This is a beautiful city but the conditions here with respect to the social evil are worse than in any city of tis size in the state... There are more

In November, New Bedford made news as far away as Macon, Georgia. A series of mill strikes had resulted in a major victory. The paper’s headline read “Increase for Mill Hands.” The Cotton Manufacturers had agreed that for six months beginning mid-December, 33,000 workers would receive a 10% pay increase. “This is the biggest raise within a year that the mill hands have ever received.” The cloth and yarn payrolls went from \$17, 300,000 to an astonishing \$19 million.

On November 23, the Jonathan Bourne Whaling Museum, with the perfect and completed *Lagoda*, was dedicated.

In December 1915, Charles S. Ashley, who would become New Bedford’s longest serving mayor, defeated Mayor Edward R. Hathaway by 1,000 votes. It brought Ashley back into City Hall after a two-year absence. Just before the election the Springfield Union noted, “New Bedford may yet become known as Ashley’s city.”

One year later New Bedford would become a city at war. On December 7, 1917 the United States entered the war against Germany and a new age began.

LECTURES

Where the Land Meets the Sea

Working to Restore & Maintain the Health of the Buzzards Bay Watershed

Wednesdays: March 30, April 6, April 13
Receptions: 6:00 p.m. | Lectures: 6:30 p.m.

Join us on Wednesday evenings for this three-part series presented by the Buzzards Bay Coalition and the Whaling Museum.

Registration

NBWM and/or Buzzards Bay
Coalition Members: \$5 per lecture
Non-Members: \$10 per lecture

Call: 508-997-0046 ext. 100
Online: www.whalingmuseum.org

Second Half

Architecture in New Bedford: Style and Elegance of a Whaling Town

Thursdays: April 21 – May 26 | 2:30 – 4:30 p.m.

Registration

Members: \$15 per lecture
Non-Members: \$20 per lecture

Call: 508-997-0046 ext. 100
Online: www.whalingmuseum.org

April 21

Architecture in New Bedford: Anatomy of History, Heritage and Innovation

Kathryn Duff, Principal, studio2sustain Architects
How can New Bedford celebrate its past while adapting to contemporary demands for renewable energy generation; efficient, healthy buildings; and collaborative, technically sophisticated work places. Learn how the City's historic structures are the foundation of our heritage, and provide a framework for the future.

March 31

Rozalia Project for a Clean Ocean: Global Issues and Solutions to Marine Debris

Rachael Miller, Co-Founder and Executive Director of the Rozalia Project and captain of the Ted Hood 60' research vessel, *American Promise*, will share her research on the impact of marine debris in the world's oceans and coastlines. In this optimistic and action-oriented presentation, Miller will present solutions to restoring ocean health for educators and mariners.

Registration **Members:** \$15 | **Non-Members:** \$20

Call: 508-997-0046 ext. 100 **Online:** www.whalingmuseum.org

March 30

Restoring Water Quality

Rachael Miller, Co-founder and Executive Director, The Rozalia Project for a Clean Ocean

Marine debris has created three new oceanographic features in urban and coastal waters. Learn how Rozalia Project is using innovative technology and solutions-based research to clean ocean trash from surface to seafloor.

George Heufelder, Director, Barnstable County Dept. of Health & Environment

Municipalities are struggling to stem the flow of human-produced nutrients into our shared groundwater, ponds, bays and estuaries. Heufelder will explain how the country's largest testing center for septic system alternatives is "looking for better mousetraps for treating wastewater."

April 6

Restoring Rivers—Hello Fish!

Sara N. da Silva Quintal, Restoration Ecologist, Buzzards Bay Coalition

Hopes are high for restoring the health of migrating fish populations in the Weweantic River thanks to a recently announced Buzzards Bay Coalition effort to remove the crumbling remnants of Horseshoe

Dam. Da Silva Quintal will discuss this project and provide updates on the Acushnet River restoration project.

David Gould, Director, Town of Plymouth Dept. of Marine & Environmental Affairs

Gould will explain how restoration efforts at Town Brook are revitalizing this historic waterway, which was once a source of fresh water and food for the Pilgrims and the Wampanoag people.

April 13

The Health of New Bedford Harbor—Then & Now

Michael Dyer, Maritime Historian, New Bedford Whaling Museum

Travel back in time as Dyer chronicles the evolution of New Bedford Harbor from seaport to a delivery system for industrial manufacturing that seriously contaminated the shoreline and compromised water quality.

Mark Rasmussen, President, Buzzards Bay Coalition

Discover why the Harbor remains off limits to fin and shellfishing, and learn about current sources of pollution, wetlands restoration projects, and initiatives to mitigate nitrogen pollution and oil spills from commercial vessels.

April 28

Capitals, Corbels, and Cornices: A Stroll Through New Bedford's Architectural Cornucopia

Arthur Motta, Curator, New Bedford & Old Dartmouth History, New Bedford Whaling Museum

As the rings of a tree record its growth, so does the "Whaling City" reveal the richness of its architectural epochs, like rings spreading concentrically from its center. Join us for an armchair peregrination through the City to examine its abundance of American architectural styles.

May 5

***Purchase & Union: A Corner Through Time**

Michael Dyer, Senior Maritime Historian, New Bedford Whaling Museum

Explore the evolution of New Bedford's cityscapes from the corner of Purchase and Union streets, which serves as a microcosm of the City's historical adaptation to its changing needs.

May 12

***Rotch-Jones-Duff House and Garden**

Kate Corkum, Executive Director, RJD
Designed by Richard Upjohn and built by shipwrights

for whaling merchant William Rotch Jr., the 1834 Rotch-Jones-Duff House and Garden Museum epitomizes the "brave houses and flowery gardens" described by Herman Melville in *Moby-Dick*.

May 19

***Seamen's Bethel**

Frederick Toomey, President, New Bedford Port Society

The 1831 Seamen's Bethel on Johnny Cake Hill once served as a place of worship for mariners that figured in Herman Melville's novel *Moby-Dick*. Learn about the collaborative effort between the New Bedford Port Society and the Waterfront Historic Area League (WHALE) to restore this historic building.

May 26

***Preserving New Bedford's Story**

Teri Bernert, Executive Director, WHALE

Explore the topics of revitalization and historic preservation in New Bedford from the perspective of the Waterfront Historic Area League (WHALE). Gain an understanding of the impacts of urban renewal, the evolution of downtown through history, the development of the creative economy, and WHALE's current restoration initiatives.

* Lecture includes walking tour



EXHIBITS



Oásis by Nuno Sá Open now through June 2016

Jacobs Family Gallery

Discover the rich and diverse marine life of the pelagic oceans surrounding the Azorean archipelago in the *Oásis* exhibition by internationally renowned underwater photographer Nuno Sá. The show includes 24 dynamic large-scale photographs of fish, sharks and whales in their natural habitat. In brilliant color and from adventurous perspectives, these images celebrate species that thrive in the deep waters of the Atlantic from perspectives that few have the privilege to experience in the wild.



Mapping Ahab's "Storied Waves" – Whaling and the Geography of Moby-Dick Open through Summer 2016

Herman Melville Room

Throughout *Moby-Dick*, Melville gives clues as to how Ahab managed to actually locate one whale in all the planet's seas. These clues had their basis in actual whaling practice. They include practical navigation, the development and use of cartography, the study of accrued whalers' knowledge as compiled in logbooks and journals, lists of whales seen and taken, owner's instructions to masters, and other forms of shared knowledge among whalers. The fiction of Ahab's search in *Moby-Dick* reflected a reality that actually culminated in Matthew Fontaine Maury's *Wind and Current Charts*. These charts were the first publicly defined maps showing the habitats of whales worldwide and were compiled completely from whaler's logbooks and journals. This exhibit examines the tools, techniques and resources mentioned by Melville and demonstrates their practical application to real 19th century whalers.



Inner Light: The World of William Bradford Opening Summer 2016

Wattles Family Gallery and the WJEC Reading Room

Highlighting the NBWM's extensive collection of Bradford oils, watercolors, and sketchbooks, *Inner Light* is designed as a deep retrospective of this important regional artist. Bradford's affiliations with many prominent artists, collectors and thinkers of his time placed him and New Bedford in a central role of influence on culture and fine art in the mid-19th century. With one of the world's largest collections of Bradford, the NBWM will unveil the painting *Schooner Ellenor, Boston, 1869*, a recent and important gift from Herbert and Patricia Pratt. An accompanying exhibition of important manuscripts, sketchbooks, and works on paper will be displayed in the Reading Room.



Casa Dos Botes Discovery Center Opening May 21st 2016

Casa Dos Botes Discovery Center

Gift of William M. Wood, III

In conjunction with the Azorean Maritime Heritage Society

Need a play space for the little 'uns? With great anticipation the museum is delighted to open a dedicated gallery where kids can "climb aboard"! The entire first floor of the WJEC is purpose designed with families in mind. The full sized foc's'le is returning, as are a host of other educational interactive experiences to bring life at sea down to earth. Clamber into a real Azorean whaleboat, hoist and lower sails, be on the lookout for land and whales from the crow's nest, and learn how New Bedford's sailors navigated the seven seas. Come experience the world of the whalers with the whole family!

MAY 21st

Dedication of Casa dos Botes

4:30 – 6:00 p.m.

Dedication of Casa dos Botes

6:00 – 9:00 p.m.

Sails of Portugal Azorean Maritime Heritage Society fundraiser

Tickets: \$45 per person

Call: 508-997-0046 ext. 100

Online: www.whalingmuseum.org

PROGRAMS



The 7th Annual Nautical Antiques Show

Friday, May 13th

Noon – 5 p.m. with Early Admission at 11:00 a.m.

Browse hundreds of antiques from some of New England's most respected dealers.

Free with Museum admission and for Scrimshaw Weekend attendees and Whaling Museum members.

Registration Information:

Museum Members: \$315

Non-Members: \$370

Plus 1 Dinner Guest: \$75

Registration deadline: May 1

Register:

By Phone: 508-997-0046 ext. 100

By Mail: Send payment to Scrimshaw Weekend, New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740. Checks should be made payable to New Bedford Whaling Museum and include Scrimshaw Weekend in the check memo.

28th Annual Scrimshaw Weekend

May 13th – 15th

The annual Scrimshaw Weekend is the world's only forum devoted to the indigenous shipboard art of whalers during the "Age of Sail." Founded in 1989, this weekend attracts enthusiasts from across the country and abroad who gather to share the enjoyment of this distinctive and beautiful art form.

Friday, May 13 | Scrimshaw Weekend Opening Presentation | 8 p.m.

Cook Memorial Theater

Saturday, May 14 | Activities | 10 a.m. – 10 p.m.

- New Insights into the Work of the Naval Engagement Artist
- Interesting and Instructive Scrimshaw Source Images
- Scrimshaw Crimpers and Canes: Perspectives of a Seasoned Collector
- Totem Poles, Palaoa, and Moai Meet Mutt and Jeff: Scrimshaw in the Pacific Souvenir Trade — Eskimos, Northwest Coast Indians, and Polynesian Islanders, 1783-1940
- Scrimshaw in the London South Sea Whale Fishery, 1817-1860
- Secrets of Loango Scrimshaw: The Roman Empire and Southwest Africa
- The Accidental Bard: Whalemens' Naïve and Sentimental Keepsakes
- Scrimshaw Market Report, 2015-16
- Current Status of Pending Ivory Legislation
- American Scrimshaw Collectors Association Proceedings, 2015-16

Sunday, May 15 | Thrilling Off-Site Fieldtrip | 9:30 a.m. – 6:00 p.m.

Location TBD. Price of fieldtrip is not included in Scrimshaw Weekend admission.

A Century OF DESIGN & INVENTION

SAILORS' SERIES '16

**March 10 & 24
April 7 & 14**

Tickets:

Call: 508-997-0046 ext. 100

Online: www.whalingmuseum.org



Ernestina Sailing off Newport RI in August of 1982



BOOKS

Coming Soon

The Art of the Yankee Whale Hunt: Manuscript Illustration in the Age of Sail

Non-fiction, hard cover 400 pp., 381 color illus., footnotes, bibliography and index

by Michael P. Dyer, Senior Maritime Historian

Buried deep within the logbooks, journals and manuscripts of America's 19th century whaling heritage are watercolor paintings and other representative drawings of the hunt, rarely if ever seen by the public. I propose for publication a book that brings this art form to life in the context in which it was created: in a maritime culture, on shipboard, at sea, during the daily hunting of whales. This book will highlight artworks that capture the essence of whaling, its culture, the vessels used in it, the geographical locales of where it took place, and the animals commonly pursued. Comparing scrimshaw whaling scenes with whalemen's paintings and drawings has never been done before, although the comparisons are obvious.

More than just a picture book, this work is based on the premise that whalemen recorded important events pictorially, not at random and not necessarily generically. By the final chapter, it will be obvious to the general reader that whalemen's drawings of whaling scenes were extremely accurate, drawn with a purpose, and stand now as unique interpretive elements to American maritime and whaling history. These scenes and events included encounters



Lydia B. Tuck of Provincetown, sailed with her husband Francis on a whaling voyage to the North Atlantic, 1855-1856. She painted in her journal these two watercolors of whaling events including a right whale, Eubalaena glacialis taken off Cape Blanco on the West Coast of Africa, a very rare drawing. Lydia recorded the event in her journal: "She is a noble whale. Frank thinks she will make from a hundred to a hundred twenty bbs of oil. She had a little calf with her about a week old. It seems cruel to kill them and leave those little ones to whine and finally starve but with all my sympathy for them, I would not be willing to lose a whale, for the sake of their having a mother spared to them." NBW 1271

with large whales, the deaths of friends and shipmates, and other dramatic or memorable moments. At the same time, the illus-

trations are documents of a maritime culture rarely if ever examined as such. There is a potential social historical element to these works.

As it is loosely arranged chronologically, the evolution of a more formal style of American whaling art will also be examined, beginning with navigation exercise books from the early 1800s and ending with the photography and large-scale oil paintings of Clifford W. Ashley, who sailed on a whaling voyage in the early 20th century. Also included will be comparative photographs taken onboard the 38th Voyage of the bark *Charles W. Morgan* in the summer of 2014. The comparisons between the photos and selected art works substantiate an indisputable veracity in the representational quality of the art. This approach to whaling art has never before been attempted in print. In fact, this whole subject has only ever been addressed once, in the book by Kenneth R. Martin, *Whalemen's Paintings and Drawings* (Sharon, MA, 1983). *The Art of the Yankee Whale Hunt* is intended to be a pleasure for the general reader and a useful tool for the scholar, collector, nautical enthusiast and art historian.

THANK YOU

Additional Subscribers Needed:

The Museum thanks the individual subscribers who fund the publication of its engaging scholarly works. If you can't wait to add *The Art of the Yankee Whale Hunt* to your bookshelf, join the following subscribers of \$1,000+ in support of this publication:

Ruth & Lincoln Ekstrom
Ernest M. Helides
Jessie W. & Llewellyn Howland III
Mary M. & Keith W. Kauppila
Janet B. Keeler
Peter A. Silvia
Karen E. & Bruce A. Wilburn

Benefits include:

Special patron copies, recognition on the book's subscriber page, and invitation to VIP book launch. Contact Development at 508-717-6850 or sbudlong@whalingmuseum.org if you are interested.

Connecting Coastal Communities

Connecting Coastal Communities (CCC) is an emerging grant-funded program at the Museum. The CCC provides opportunities for cultural exchange for scholars and students connecting communities of people that share our common heritage.

Currently we are actively engaged with international programs in the Azores, Cabo Verde, Iceland, Ireland and Japan. In 2017 we hope to expand this list to include Norway. Read below about our extensive and important engagement in Cabo Verde. The connections with the Azores and Portugal are deep, on-going and are both mature and broad in scope. Recent examples include the marine photography exhibit by Nuno Sa, collection exchange programs with the Museo do Pico and the Museo do Angres, and look to 2017 for a major exhibition on Portuguese tile (azulejo). Likewise with Japan, where a former Whaling Museum curator works at the Taiji Whaling Museum. The donation of a Japanese whaleboat is but the most recent example of this two decade long relationship. With Iceland, our program centers around students. A Museums Connect grant from the American Alliance of Museums provides funding for our apprentices to work with students in Húsavík. A website has been established to house student projects and blog posts. These in turn prepare the students for a weeklong trip to each other's museums in spring '16. The exchange heightens awareness of whale conservation and efforts to improve ocean health, but also connects us to people who share a common heritage of whaling. Another project using this model is being developed with a high school in Dublin, Ireland and 20 of their students will come to New Bedford this fall.

The project with Húsavík Whale Museum is funded through the American Alliance of Museums - Museums Connect program, which is funded by the US Department of State.

Right above: Students from Húsavík Whale Museum skype with NBWM apprentices.

Right below: Hayato Sakurai, Curator, Taiji Historical Archives and Advisory and Christina Connert, Curator of Exhibitions and Collections at the presentation of a spectacular 1/10 scale Seko-bune Chaser Boat Model recently donated by the Taiji National Archives. A major exhibition on Nakahama Manjirō is currently being planned for 2017 by Mr. Sakurai and Dr. Connert.



The High School Apprenticeship Program powers on!

The outcomes are outstanding and astonishing. Our apprenticeship program has increased in size to offer 18 New Bedford low-income students the opportunity to learn in the museum while each committing 400 hours per year to the program. In a community that struggles with educational attainment, Museum members can be especially proud that since its inception six years ago, 100 percent of our apprentices have graduated from high school and 100 percent have been accepted into post-secondary programs. These are students who benefit most from the Connecting Coastal Communities exchange program, because the experience will give them insight that will bolster their academic success and broaden their understanding of the world beyond our shores.



City of New Bedford, Cabo Verde Ministry of Culture, and Whaling Museum Open Major Exhibition in São Vicente and Pledge to Open a Second Exhibition on São Nicolau

“Cultural exchange is at the heart of this partnership,” states trustee Dr. Patricia Andrade, “this collaboration opens the door to so many possibilities between the two countries. We look forward to welcoming scholars from there and in turn reciprocating.”



Museum opening in Sao Nicolau

On February 8th, New Bedford Whaling Museum and City Officials unveiled a major long-term collaborative exhibition in São Vicente, Cabo Verde. A second major exhibition in São Nicolau will open in the spring 2016. A City and Museum delegation from New Bedford, Massachusetts were guests of Mr. Mario Lucio de Sousa, Minister of Culture and Humberto Lima, President of the Office of Cultural Heritage, in Cabo Verde. Curators from Cabo Verde worked with curators at the Whaling Museum for three months preparing this major trans-Atlantic partnership. Ligia Timas, Senior Advisor to the Cabo Verdean Ministry of Culture, and Ana Samira Silva, Institute of Cultural Heritage, travelled to New Bedford in November and December 2015 to conceive and design the exhibit. Whaling



Mario Lucio de Sousa (middle), Cabo Verde Minister of Culture with Whaling Museum president James Russell (left).

Museum curator Arthur Motta subsequently travelled to Cabo Verde in advance of the formal delegation to advise on exhibition planning and oversee the successful arrival of 50 Whaling Museum artifacts.

The exhibition in São Vicente is located in the heart of Mindelo at the Museu do Mar and encompasses two of its four floors. The building, erected in 1937, is located on the waterfront and is a replica of the famous Torre de Belém in Lisbon. The Museu do Mar overlooks the port from which the *Ernestina* departed in 1982. Poignantly, many “Packets” departed from there too, bringing Cabo Verdean emigrants to the U.S. The exhibition tells the story of Yankee whaling and the important role played therein by Cabo Verdeans.

NOT YOUR AVERAGE *Whaling Museum*



São Vicente exhibition opening

Divided between the two sites are 50 artifacts gifted from the Whaling Museum to the Ministry of Culture. These include models of the *C.W. Morgan* and the *Ernestina*, along with examples of harpoons, scrimshaw, prints and photographs.

The exhibition in Tarrafal, São Nicolau will focus on Yankee whaling around the “St. Antonio Grounds” in Cabo Verde and the subsequent important shore-based whaling station on São Nicolau. The *Wanderer* and *C.W. Morgan* provisioned in São Nicolau, and there was a Seaman’s chapel located in Preguiça. Humpbacks were hunted to near extinction. Now 150 years later, the humpbacks are returning to this area to breed and can be seen from the cliffs. Once a tuna factory owned by former whaler Joaquim Pinheiro, the building that houses the museum in Tarrafal was donated and refurbished by the Institute of Cultural Heritage.

The New Bedford delegation included Dr. Patricia Andrade, Whaling Museum trustee and co-chair of the Cabo Verdean Advisory Committee; Dagny Ashley, representing Mayor Jon Mitchell and Tourism and Marketing Director for the City of New Bedford; Sarah Budlong, Director of Development and James Russell, President & CEO of the New Bedford Whaling Museum. In Praia, the capital city on the island of Santiago, Sarah Budlong organized a one-day conference for governmental staff with a focus on museum administration and operations.

The Ministry of Culture is constructing a system of museums, which they call “Memory Houses,” for each of the islands. Early on, whaling captains recognized the maritime skills of Cabo Verdeans and encouraged them to join as crew. Over time, families followed them to America, and an astonishing 80% arrived through the Port of New Bedford, reshaping our city. It is now entirely appropriate that we give back.

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Humberto Lima, President of the Ministry of
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Exhibition Leadership Team

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Christina Connett, PhD, Curator of Collections
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Arthur Motta, Curator, New Bedford &
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The permanent exhibitions are sponsored in part by:

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October 2016

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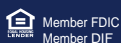


Space is limited, early registration is encouraged. For more information contact Caitlin McCaffery, at 508-717-6816 or cmccaffery@whalingmuseum.org.



celebrating our maritime history

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Thank you Cupola Society!

The Cupola Society is a group of visionary members who contribute \$1,000+ annually in support of the Museum's ongoing operations, educational programs, and exhibitions. Interested in joining the Cupola Society? Contact Caitlin McCaffery at 508-717-6816 or at cmccaffery@whalingmuseum.org.

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Christina Turner

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The Education Department is pleased to welcome Christina Turner, Director of Apprentices and Interns. Christina has worked with high school students, most notably Breakthrough at Wheeler School in Providence. She understands the necessity of interest and career exploration programs in improving the educational outcomes for students. She is innovative, student-centered and her strong program management and relationship building skills make her an asset to the team. Please be sure to say hello to Christina when you're next at the Museum!

Arthur Motta, Jr.

Old Dartmouth Historical Society Curator



The Curatorial Department is pleased to welcome Arthur as its point person for regional history, an area rich in content and significance to the mission of the Old Dartmouth Historical Society. Transitioning from six years in the Museum's marketing office, Arthur's deep experience with local history dates back more than 30 years as a member of the Old Dartmouth Historical Society. A city native, he holds a BFA from UMass Dartmouth and studied communications at Syracuse University. He has for years published numerous articles on local history and is currently enrolled in graduate history classes at UMass Boston. He and his wife, Susan, and their two children, Kathryn and Arthur, live in New Bedford.



Gayle Hargreaves Director of Marketing

Gayle Hargreaves brings a wealth of strategic marketing and communications experience to the Whaling Museum as Director of Marketing. She has been helping cultural organizations tell their stories, engage and build audiences, innovate, and meet revenue goals for more than a dozen years. Gayle served as Director of Marketing at the Newport Art Museum, and most recently, as a consultant to the Mashantucket Pequot Museum on institutional advancement issues. She also has significant consulting and freelance writing experience. Welcome Gayle!

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Mission

The mission of the Old Dartmouth Historical Society-New Bedford Whaling Museum is to educate and interest all the public in the historical interaction of humans with whales worldwide; in the history of Old Dartmouth and adjacent communities; and in regional maritime activities.

Credits: Produced by: NBWM Marketing/Communications | Designed by: Amanda Quintin Design

Stay Connected



CALENDAR

For detailed calendar listings visit www.whalingmuseum.org!

MARCH

SUN 06	MON 07	TUE 08	WED 09	THUR 10	FRI 11	SAT 12
	Museum Closed Winter Hours	Elizabeth Carter Brooks Friends Academy	Pulaski Elementary School New Hampton School	Holy Family Holy Name Friends Academy Sailors' Series Lecture: "The Herreshoff Legacy" International Women's Day Film Screening & Discussion AHA! Night	Trinity Catholic Academy Film Screening & Book Signing: "Pathfinders: Navigators of the Pacific"	Nativity Prep
SUN 13	MON 14	TUE 15	WED 16	THUR 17	FRI 18	SAT 19
	Museum Closed Winter Hours	Film Screening: NB WellNess Presents "In Defense of Food"	Souhegan Science Department	Holy Family Holy Name	Bay Farm Montessori Academy	
SUN 20	MON 21	TUE 22	WED 23	THUR 24	FRI 25	SAT 26
	Museum Closed Winter Hours	Winslow Elementary School	East Fairhaven Elementary School	Sippican Elementary School Sailors' Series Lecture: "Lagoda: A Favored Ship and Her Legacy"		
SUN 27	MON 28	TUE 29	WED 30	THUR 31		
	Museum Closed Winter Hours	New Bedford High School	Where the Land Meets the Sea Lecture: "Restoring Water Quality"	Holy Family Holy Name Special Lecture: "The Rozalia Project" by Rachael Miller		

* Visiting Schools

APRIL

SUN 03	MON 04	TUE 05	WED 06	THUR 07	FRI 01	SAT 02
			Second Half Lecture: "Ancient Greeks" Where the Land Meets the Sea Lecture: "Restoring Rivers – Hello Fish!"	Holy Family Holy Name Sailors' Series Lecture: "Rebirth of the Ernestina"	Rising Tide Charter	
SUN 10	MON 11	TUE 12	WED 13	THUR 14	FRI 08	SAT 09
		Shady Hill	Wood Elementary School	Westborough High School Sailors' Series Lecture: "Edson: 157 Years of Continuous Manufacturing in Massachusetts" AHA! Night	Nayatt School	
SUN 17	MON 18	TUE 19	WED 20	THUR 21	FRI 15	SAT 16
	Right Whale Day Celebration Vacation Week Activities!	Vacation Week Activities!	Vacation Week Activities!	Vacation Week Activities!	ST. Joseph School	
SUN 24	MON 25	TUE 26	WED 27	THUR 28	FRI 22	SAT 23
		Jacobs Family New Bedford High Schools Scholarship Presentation	Rodman Elementary School Second Half Lecture: "Ancient Greeks"	Dartmouth High School Second Half Lecture: "Style & Elegance of a Whaling Town" Community Program: An Evening of Yoga	Vacation Week Activities! Moses Brown School	
					FRI 29	SAT 30
					Birchwood Middle School Holy Family Holy Name	Musical Performance: Fado

MAY 20th

Research Library and Reading Room Dedication and Formal Opening
Annual Members' Meeting



LIFE AT SEA KEEPSAKES

Marking the *Lagoda* Centennial



The White Whale
New Bedford Whaling Museum

Shop: Online: store.whalingmuseum.org Phone: 508-997-0046 ext. 127 At the museum store: The White Whale

MAY

TUE 01	WED 02	TUE 03 Kingston Intermediate School	WED 04 Rodman Elementary School Second Half Lectures: "Ancient Greeks"	THUR 05 Kingston Intermediate School Second Half Lectures: "Style & Elegance of a Whaling Town"	FRI 06 Holy Family Holy Name	SAT 07
SUN 08	MON 09 Brighton High School	TUE 10	WED 11 Long River Middle School Far Hills Country Day School	THUR 12 HMK Elementary School Second Half Lectures: "Style & Elegance of a Whaling Town" AHA! Night	FRI 13 Holy Family Holy Name 7th Annual Nautical Antiques Show	SAT 14 28th Annual Scrimshaw Weekend
SUN 15 28th Annual Scrimshaw Weekend	MON 16	TUE 17	WED 18 Blackstone Elementary School	THUR 19	FRI 20 High Point Regional High School Holy Family Holy Name New Bedford Whaling Museum Members' Annual Meeting Dedication of Research Library and Reading Room	SAT 21 Azorean Maritime Heritage Society Present's "Sails of Portugal Event"
SUN 22	MON 23 Winslow Elementary School George H. Mitchell School	TUE 24 Laliberte Elementary School George H. Mitchell School	WED 25 Laliberte Elementary School George H. Mitchell School	THUR 26 Laliberte Elementary School George H. Mitchell School Second Half Lecture: "Style & Elegance of a Whaling Town"	FRI 27 George H. Mitchell School	SAT 28
SUN 29	MON 30	TUE 31 Portuguese United				



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MUSEUM HOURS April – December: Daily 9 a.m. – 5 p.m. (Monday – Sunday)
January – March: Tuesday – Saturday 9 a.m. – 4 p.m. | Sunday 11 a.m. – 4 p.m.
Open Holiday Mondays | Closed Thanksgiving, Christmas and New Year’s Day

Museum is fully accessible

LIBRARY HOURS Call 508-997-0046 x100 to make an appointment.

The New Bedford Whaling Museum is a 501(c)3 non-profit organization, and is governed by the Old Dartmouth Historical Society.

Subscription to this publication is a benefit of membership. For more information about membership, call 508-717-6816 or visit www.whalingmuseum.org.

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Take NBWM with you!

Our new responsive website will soon be live across a range of devices, from mobile phones to televisions. Designed by Pidalia, the new site features simplified navigation, a cleaner look on your smaller devices, and a better user experience.



pidalia



Host Your Event at the Whaling Museum

For more information, including rental rates or to schedule an in-person viewing contact the Sales & Events Coordinator at speialevents@whalingmuseum.org or call 508-717-6833.