



NATIONAL ENDOWMENT FOR THE

**Humanities**

DIVISION OF PUBLIC PROGRAMS

## **Narrative Section of a Successful Application**

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Public Programs application guidelines at <http://www.neh.gov/grants/public/americas-media-makers-production-grants> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Public Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

**Project Title: America, Whaling, and the World**

**Institution: City Lore: NY Center for Urban Folk Culture**

**Project Director: Ric Burns**

**Grant Program: America's Media Makers: Production Grants**

*To produce a mighty book you must choose a mighty topic. No great and enduring volume can ever be written on the flea, though many there be that have tried it.*

**Herman Melville, *MOBY DICK*, 1851**

**I. NATURE OF THE REQUEST.** Steeplechase Films is requesting \$800,000 in finishing funds to complete a two-hour documentary film exploring the history, culture and significance of the American whaling industry from 1620 to 1924, scheduled for national broadcast on PBS in early 2010 as part of the WGBH/Boston-based series, *American Experience*. With \$70,000 in scripting funds already granted by the N.E.H., <sup>Exempt B4</sup> provided by *American Experience* and <sup>Exempt B4</sup> anticipated from the Alfred P. Sloan Foundation, the balance of the project's \$2,257,831 total production budget – \$137,831 – is currently being sought from a consortium of individuals and private foundations. Funds currently requested from the National Endowment for the Humanities will be used to defray post-production and finishing costs incurred between July 2009 and January 2010, the anticipated delivery date of the film. In providing these funds, the Endowment will guarantee completion of the film, and make possible premier and repeat national and local broadcasts, as well as national distribution on home video DVD by PBS Video. Its support will also make possible ancillary initiatives designed to complement and support the film, including an interactive website, funded and produced by WGBH and coordinated with the broadcast, as well as a nationally targeted promotional campaign.

From start to finish, the rich and compelling history of the American whaling industry – propelled by and propelling powerful social, cultural and economic forces; pulling in, calling on and challenging the skill, courage and humanity of tens of thousands of working men and women; capturing the imagination (and absorbing the idle hours) of countless writers, scrimshaw carvers, painters, novelists, song-writers, poets and historians; and leaving behind one of the richest physical records in the history of human commerce and culture – sheds a powerful light on a wide range of themes and topics in the humanities, including the history of commerce; the history of business and technology; maritime history and marine architecture; American studies; the sociology of religion; gender studies; the history of literature and art; marine biology; the history of the environment; interspecies ethics; and multi-cultural studies. To date, no documentary film has been made that draws upon the full narrative power of this rich, dramatic and moving chapter in American history.

**II. PROJECT OVERVIEW.** For nearly four hundred years – since the first colonial whalers on Long Island and Cape Cod, with Native American fishermen at their side, pushed fragile wooden boats through the pounding Atlantic surf to catch, kill and render massive right whales breaching just offshore – few aspects of the American experience have struck more deeply into the imagination of the American people – or revealed more about the nature of American commerce and culture, and the complex lineaments of the American dream – than the savagely primal, unfathomably limit-testing experience of whaling.

Beginning at the dawn of the 17<sup>th</sup> century – when the first organized drift and shore whaling operations emerged along the shores of the new world – and coming to a climax, first on Nantucket,

then in New Bedford, in the 18<sup>th</sup> and 19<sup>th</sup> centuries – when more than 700 of the 900 ships in the world-wide whaling fleet hailed from American ports, and the American whale fishery dominated the globe – the story of the commercial pursuit of the largest creature on earth would be linked from the start with the story of America, in strange and telling ways – as a microcosm of American commerce – a riveting case study in maritime culture, and as a dark and shining parable of American capitalism on the rise – a “kind of allegory,” one man later said, “for the American – and the human – experience” – long before a restless, sometime whale man and would-be writer named Herman Melville ever went to sea.

*There are industries, the cultural import of which outstrips even its economic importance – and whaling in its time was economically very important, though never in the very front rank of American industry. But its peculiar combination of romance, and danger, exoticism and heroic challenge – combined with the harshly extractive, brutally exploitative and inevitably self-consuming nature of the pursuit – meant that it took up considerably more space in the collective imagination than it did even in the bankrolls of the early republic.*

**Graham Burnett**  
**historian<sup>1</sup>**

*I think there’s something about whaling, and the experience onboard a whaleship, that really encapsulates so much of the wider American experience. The whaleships that sailed from the mid-18<sup>th</sup> to the mid-19<sup>th</sup> century were, in many ways, replications of shore life and shore institutions. And so we can look at them and get a view, in a sense, of social relationships, family relationships – the meaning of life, in the grandest sense – from looking at these people.*

**Margaret Creighton**  
**historian**

Much of the perennial power and pull of the subject has always stemmed from the nature of whales themselves – first and largest of all God’s creatures, heaved into being on the fourth day of creation, and the largest animal ever to have existed on the face of the planet. Since the beginning of recorded history, whales have been seen – by dint of their sheer size and the mystery of their habitat – as living metaphors for everything bigger than ourselves – for realities not fully comprehensible to men – for anything that takes one beyond the self and face to face with the limits of the world – living embodiments, in short, of transcendence, nature, life, otherness, god. Few animals in the ark of creation have attracted as much meaning, significance, mystery, superstition, and symbolic power.

*I think part of it is that they’re so enormous, and they’re so alien to us. They come up for brief moments, we see them spouting in the distance, and then they’re gone. And they’re so huge, and so beautiful, and so mysterious – but their history is so tragic,*

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<sup>1</sup> Except where otherwise noted by date and/or title, all passages are taken from on-camera interviews conducted for the film.

*and full of death, and then, more recently, recovery – that there’s just a compelling hugeness about them that brings us to them. And there’s also something, I think, because we’re related to them. Even though that’s something that we didn’t know for many centuries, they are mammals, and they have an intelligence. And there’s something about that intelligence – intertwined with their tragic and uplifting history – that compels us.*

**Eric Jay Dolin**  
**historian**

Much of the interest of the industry has also had to do with how intricately bound up so many aspects of American commerce and culture once were with the process and products of whaling – including shipbuilding, sailmaking, coopering, blacksmithing, rope making, underwriting, and ships’ chandlery – to say nothing of the manufacture and use of lamp oil, industrial lubricants, candles, corsets, perfume, and half a hundred other kinds of industrial and domestic products and applications. At the industry’s peak, from the mid-eighteenth to the mid-nineteenth centuries, American whale oil helped light the world, illuminating, powering and lubricating the first phases of the industrial revolution.

*I think that, for me, what is so compelling about it is that it’s such a story of extremes – extremes of human experience, requiring the utmost in exertion and risk and achievement and cost. There is something primordial about the epic hunt – it’s one of the basic things that human beings have done since we started to walk upright; but this the biggest, it’s the most extreme, it’s the farthest away, it’s the longest voyage, it’s the riskiest kind of endeavor. So I think it’s all of these extremes, and it taps into something very basic about human existence and experience.*

**Lisa Norling**  
**historian**

The epic extremity of the undertaking itself, in every conceivable respect, has also served to intensify the grip whaling has held over the imagination – deep-ocean whaling involving as it did, in its 19<sup>th</sup> century “golden age,” great factory ships sailing to the ends of the earth for three and four years at a time, and fishing whole sub-species of whale to the brink of extinction – the six to eight-man crews chasing their prey in twenty-five foot row boats far out on the open sea – stabbing to death enraged mammals often weighing sixty to eighty tons – laboriously towing the dead animals back to the mother ship, often many miles away – where they were dismantled, stripped of baleen, blubber, spermacetti oil, and teeth – and where the blubber was rendered in vast try-pots, whose fires, burning twenty-four hours a day, sent acrid plumes of black smoke high into the sky, lighting up the sails at night with a lurid satanic glow, visible from thirty miles away.

*Still another inquiry remains, one often agitated by the most recondite Nantucketers – whether Leviathan can long endure so wide a chase, and so remorseless a havoc; or whether he must not at last be exterminated from the waters, and the last whale, like the last man, smoke his last pipe, and then himself evaporate in the final puff.*

**Herman Melville, 1851**

Finally, much of the fascination can be attributed to the extraordinary greed and fury – almost Biblical in its steadily increasing ferocity and widening radius across the eighteenth and nineteenth centuries – with which men chased whale species to the ends of the earth, in some cases to the point of near extinction – determined to wrench from the mammoth mammals their precious cargo of oil, bone and spermacetti, with little thought for the consequences. “The poor whale is doomed to utter extermination,” one whaler wrote in the mid 19<sup>th</sup> century, “or at least so near to it that too few will remain to tempt the cupidity of man.” Collapsing and all but disappearing in the five decades following the American Civil War – curtailed in part by the depletion of whale stocks worldwide, and in part by the discovery of petroleum in western Pennsylvania, among other factors – the American whale fishery has thus also come to seem a parable of the ironies and follies of human appetite, avarice, ambition, cupidity and short-sightedness.

*Can he who has discovered only some of the values of whalebone and whale oil be said to have discovered the true use of the whale? Can he who slays the elephant for his ivory be said to have “seen the elephant”? These are petty and accidental uses; just as if a stronger race were to kill us in order to make buttons and flageolets of our bones; for everything may serve a lower as well as a higher use. Every creature is better alive than dead; and he who understands it aright will rather preserve its life than destroy.*

**Henry David Thoreau, 1846**

***INTO THE DEEP: America, Whaling & the World*** – a two-hour documentary film for national broadcast on public television in the winter of 2010, co-produced by Steeplechase Films, *American Experience*, and WGBH/Boston – will tell the fascinating, often dreamlike and extraordinarily rich story of the American whaling industry from its 17<sup>th</sup> century origins in drift- and shore-whaling off the coast of New England and Cape Cod, down through the great golden age of deep-ocean whaling in the late 18<sup>th</sup> and 19<sup>th</sup> centuries, and on to the industry’s demise in the decades following the American Civil War.

Combining rich archival material (including paintings, lithographs, maps, broadsides, photographs, whaling implements and scrimshaw, drawn from archives in New Bedford, Mystic, Salem, Nantucket, Martha’s Vineyard, Titusville, Sag Harbor, San Francisco and Honolulu) with penetrating on-camera interviews, rare and never before seen archival film footage, live cinematography, dramatic reenactments, and underwater footage of whales at sea, the film will chronicle the rise and fall of the American whaling industry, as America itself rose from a remote outpost of the British empire to the threshold of global power in the late 19<sup>th</sup> century.

Juxtaposing a strong third-person narrative with first-person voices of men and women from the time – drawn from letters, journals, diary entries, memoirs, newspaper accounts and histories left in the wake of the whaling industry – the film will seek to bring alive from within the complex reality and extraordinary experience of American whaling in the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries – all the while registering the larger forces – economic, social, cultural, technological and environmental – that shaped, propelled and transformed the trajectory of American whaling from start to finish.

**III. HISTORICAL OVERVIEW & SUMMARY.** The trajectory of the American whaling industry follows the arc of an almost continuous boom and rise from the early 17<sup>th</sup> to the late 19<sup>th</sup> centuries, as the demand for whale oil and other whale products climbed steadily upward with the emergence of increasingly urban and industrial societies on both sides of the Atlantic.

This trajectory has been brilliantly summarized by the historian Lisa Norling in her landmark study of New England women and the American whaling industry, *Captain Ahab Had a Wife*.

The American Whale fishery initially developed from sporadic shore whaling into a full scale deep sea industry in the first few decades of the eighteenth century, led primarily by pioneering entrepreneurs on the small island of Nantucket off the southeastern coast of Massachusetts. New England whalers quickly learned how profitable the pursuit of whales could be with rising prices in an expanding international market for whale oil (a particularly high quality illuminant and lubricant) and bone (actually a strong and flexible cartilage). By the 1720's technological advances in equipment and techniques freed whalers from the shore and they took to the open sea on larger vessels for voyages that ranged from three to six months in duration. By 1770, Yankee whalers were plying the South Atlantic on year-long voyages, and whale products formed New England's second most valuable export, just after codfish. Nantucket alone accounted for over half New England's catch. The Revolution and subsequent depression devastated the fishery, but after some years of distress the industry recovered and expanded dramatically in response to rising demand, rising prices, and, in 1790, the discovery of rich Pacific whaling grounds around the hazardous Cape Horn at the tip of South America. Sometime around 1825, the industry's center of gravity shifted, as Nantucket passed the whale-oil torch to New Bedford on the mainland which boasted a deeper harbor and better connections to supplies and markets. At the peak of the whaling fleet in 1846, over 400 of the 736 American vessels afloat came from the greater New Bedford area, and the New Bedford customs district was the fourth largest in the country, ranking behind only New York, Boston, and New Orleans. American whalers now roamed the world's oceans – the Pacific, Indian, and Arctic as well as the Atlantic- on voyages lasting multiple years, provisioning in a host of foreign ports and transshipping their catch home. Some 10,000 men were employed at sea and on shore whaling and related activities that brought millions of dollars back to southeastern New England. The boom was over by the end of the 1870s, curtailed in part by the depletion of the whale stocks and the discovery of petroleum. The destruction of thirty-two New Bedford whaleships crushed in the treacherous ice south of Alaska's Point Barrow in September 1871 and another thirteen of the Arctic fleet in 1876 did not cause, but dismally encapsulated the American fishery's decline. What whaling continued at all was mainly from vessels launched from the west coast. By 1884, whalers out of San Francisco outnumbered all those sailing from eastern ports put together. By that time, most of the whale money in southeastern New England had been transferred into manufacturing and other ventures.

**IV. NARRATIVE ARC.** For all its sprawl and complexity in space and time, – and for all the many different peoples, skills, industries, technologies and ports of call pulled into its orbit – a remarkably legible and coherent narrative structure characterized the arc of the American whaling industry, as the foregoing synopsis and summary makes clear.

Indeed, to a remarkable degree, the story of American whaling would be shaped and propelled from one end to the other by the arc of the Industrial Revolution – which whale oil helped fuel in its earliest phases – and which, by feeding the fires of a rapidly expanding urban and industrial society, helped create conditions that propelled the demand for whale oil still further upward, in an almost continually self-reinforcing feedback loop across the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries.

Decade by decade, as whale ships pushed ever further out across the globe, in pursuit of an ever retreating stock of whales – the relentlessly centrifugal logic of this dynamic would shape and condition every aspect of the industry and thus also the narrative arc of our film – from the whalers’ increasingly distant and far-flung itineraries – to the ever increasing length and cost of the voyages – to the ever diminishing profits extracted from them– to the new markets opened and the new oceans mapped and the new people pulled into the industry’s orbit – to the almost unimaginably challenging conditions under which the men who performed the most grueling tasks labored – men, typically recruited from among those with the fewest options in the Atlantic and later Pacific worlds – and conditions, which grew steadily worse, and less well remunerated, as the industry evolved and the whales stocks diminished and the voyages lengthened.

Shaping the narrative arc of American whaling, and the film’s presentation of it, this centrifugal dynamic will also inform and shed light upon the principal themes and areas of inquiry pertinent to the industry.

Indeed in strange and striking ways – despite the harshly extractive, often brutally exploitative nature of the whale fishery – so many aspects of whaling – from the awesome size and mystery of the whales themselves, to the sublimity of their habitat, to the increasingly far-flung corners of the globe to which the whalers had to voyage in pursuit – also seemed to touch on and evoke a basic human appetite for wonder – an urge to push back limits, to go beyond, and to find a way to comprehend the whole – to feel the truth of wider worlds and other things and deeper realities – an urge which in the end would help propel – without anyone fully intending it – a fundamental change in how men viewed themselves, and other species, and the planet.

*There’s no question that anyone who cares about nature has to be interested in the arc that cetaceans take from the early modern period – soulless, mindless beasts, God-spiting creatures – to soulful, musical friends of humanity, bellwethers of human environmental irresponsibility, totems of the counterculture. That is a staggering arc of enormous importance for broader understanding of our changing relationship to the natural world.*

**Graham Burnett**  
**historian**

*Certainly, Melville thought so. And that's one of the major ideas behind Moby Dick – that somehow the whale would provide the way to achieving some kind of touching of something larger. You could call it God, or you could call it reality, or something else.*

*Cyrus Patell  
literary scholar*

**V. THEMES & TOPICS.** Chronicling the evolution of the American whaling industry from 1620 to 1924 – and following the widening gyre and ever-expanding vector of causes and effects, as the whaleships in pursuit of an ever retreating prey moved further offshore, down the Atlantic, out into the Pacific and eventually around the globe – the film will treat and explore the following themes and topics:

1) **The whale as prey, the nature of the hunt, and the history of early whale hunting.** Though the American whale industry would be increasingly driven by the modernizing forces of the Industrial Revolution, from beginning to end a primordial drama stood at the center of it all: the hunt for and killing of the whale, which required proficiency in an ancient method – dating back centuries, if not millennia: of fastening a small boat to an enraged mammal with a “harping iron” and rope – waiting for the creature to tire itself out as it dragged the boat behind it – then stabbing it to death at close range with an iron lance or spear, until blood gushed from the blow hole.

Despite some innovations – like the use of the out-board cutting stage and the onboard try-works, which allowed whales to be cut up and rendered at sea, and the invention of the Temple toggle harpoon, which helped keep the iron fastened to the whale – the savage and in many respects unchanged nature of the hunt would remain one of the central features of the industry until almost the very end. Indeed, as consultant Daniel Vickers has pointed out, “whaling has always been interesting not as much for its contributions to GNP as for the way it illustrates how an industry that had not changed technologically in centuries could nonetheless flourish as a consequence of economic modernization, similar to cotton South.”

Grounding the history of the American whaling industry in the age old ritual of the hunt, the film will also emphasize the reality and impact of a key theme – that of resource depletion. Basque whalers in Europe had been hunting right whales and bowheads for centuries by the time America was founded, and had already severely depleted the European population of right whales, extending their sphere of operations by 1540 from the coast of Spain all the way to Newfoundland and Labrador, looking for new whaling grounds.

2) **The rise of the Industrial Revolution, and the increasing demand for whale products.** Whalers of the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century saw whales not as mammals but as fish. Nevertheless, the film will convey key aspects of whale biology to frame the natural history of the principal species and to convey the basic products sought from them. “When one is speaking of the great whales,” curator Stuart Frank has pointed out, “the big whales – the whales that are 40, 50, 60, 80 feet long, and weigh as much as 80 tons – there are really two discernible groups – the *Odontocetus*,



the toothed whales, like the sperm whale, prized for their oil; and the *Mysticeti* or baleen whales, which instead of teeth have great sieve-like curtains of cartilage hanging from their upper jaws, which they use to strain plankton and small marine animals from the ocean by the ton, and which was used as a kind of moldable, plastic-like substance before plastic.”

“When American whalers looked at whales,” historian and consultant Eric Jay Dolin points out, “they had a limited number of products they were seeking. They primarily wanted the blubber for oil – the baleen for use in fashion; and sometimes ambergris – a by-product of irritation of the bowels of a sperm whale used to fix perfume. If it was baleen whales – which were desired not only for their oil, but for their baleen – they would cut the baleen out of the whale's mouth. And baleen is a fascinating substance. Because if you heat it up, you can mold it into shapes – and then, when you cool it down, it retains the shape that it's been given. So it was very effective for use in making the hoops in hoop skirts – and making the curved stays that would be in corsets – to give women that hourglass figure, which was so much in demand during the 1700s. So there was whale oil; there was baleen; there was this ambergris; and, perhaps, as a sidelight, the sperm whale's teeth.”

Tracking the rising demand for whale products, and especially whale oil, in the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries, the film will situate the upward rise of the American whale fishery within the context of a rapidly urbanizing Atlantic world. By 1736, London's increasingly crowded streets would be lit at night with whale oil produced in large measure in America. Decade by decade across the 18<sup>th</sup> century, the demand for whale oil as an illuminant and lubricant, and as the material for making the finest candles, shot upwards. As historian Dolin points out, “The total output of Nantucket's ocean-going vessels during the period soared from 600 barrels in 1715, to 3,700 in 1730, to 11,250 in 1748, and finally to 30,000 by 1775.” This increasing demand would drive virtually every aspect of the industry.

**3) The depletion of whalestocks, and the impact on whale populations, commercial profits, working conditions and the diverse make-up of the labor force.** The steadily rising demand for oil across the period of the American whaling industry would set in motion its principle dynamic and narrative vector: the accelerating depletion of near-shore whalestocks, and the inexorably increasing length and cost of the whaling voyages. The algebra of depletion, and the impact it would have on the industry would effect every aspect of whaling – sending ships out to ever more distant parts of the globe – increasing the duration of whaling voyages from a matter of weeks in 1750 to a matter of years by the early 19<sup>th</sup> century – increasing the overhead cost to the owners – and encouraging them to cut those cost the only way they could – by aggressively “sweating” their labor supply, which would therefore increasingly come from sectors of the American and worldwide labor pool with the fewest options.

Historian and consultant Daniel Vickers has characterized the dynamic of resource depletion and its impact on whaling as a key to understanding the central paradox of the industry. “From beginning to end,” Vickers points out, “it's always been difficult for the whaling to keep up with the problem that it creates – which is the destruction of its resource base. Now that's also true with fisheries, with forests, with mining, and so forth. But it's a lot easier to extinguish a global population of

whales than it is a global population of fish, because they're so much bigger and easier to catch. And so it's always been necessary for those who organized the whaling industry to push up against that problem. And one of the ways that they pushed up against it is by trying to keep their costs down. I mean, if your resource base is shrinking – and even in the 18th century the resource base around the island of Nantucket was shrinking almost from day one – you constantly have to be pushing. Now, you can push by going further and further afield, but that's more and more costly. And there were no significant technological developments that really made whaling more productive, from the beginning of the industry to the end; the Dutch practiced most of the same strategies and techniques that the Americans practiced, before there was an American industry at all. So if you can't change the productivity of the industry, how can you sustain profits in the light of the expense created by the diminishing resource base – except by sweating your labor? And, from beginning to end, it was impossible to find people who would be willing to go to sea in large numbers to make this industry work, if you didn't recruit amongst people for whom other alternatives in the American world were limited.”

One of the principal themes of the film, the reality and impact of resource depletion in the extractive industry whaling represented would not only drive up the owner's costs and drive down the whaleman's wages but propel technological innovations like the try-works – which allowed ships to render whale oil at sea, and thus stay out further and longer – and dramatically condition virtually every aspect of the working life of the common whaleman – including rate of pay and time spent at sea, and the dynamics of race and class on board the ships – which drew on an increasingly heterogeneous labor pool as the industry evolved, and the costs increased and the ships ventured ever further around the globe.

“I like to think of whaling as evolving, in terms of different geographies,” historian Margaret Creighton has said, “down to the South Atlantic, then into the South Pacific, then up to the North Pacific, and so forth. And as that happens, whaling becomes not only more distant, but the whaleships, themselves, change – both in terms of bigness, but also in terms of the diversity of crews. So you get much more distance between the shipmaster and the foremast hands. And the dynamics – the cultural relationships – really change, as well. And so I think that attendant to all the geographical changes, you have the culture of the whale ship really modifying, as well.”

“There were Native Americans, and African Americans,” curator Stuart Frank remarks, “both free blacks and fugitive slaves, for whom this was a good way to lay low for a while. There were escapees from the Portuguese military service in the Azores Islands, Cape Verde, and Madeira, for whom this was a really good way to get to America, and not have to serve in useless wars.” “The crews of whale ships were very mixed,” scholar/consultant Mary K. Bercaw Edwards agrees. “Many nationalities and races and ethnic groups were involved working on whaleships. The second most common language after English was actually Portuguese, because there were so many sailors that were recruited from the Cape Verde Islands and the Azores Islands. They also recruited people from the Caribbean, and some islands were famous for the number of men that went to sea on whale ships from them. And then, later, as they got further into the voyage, they recruited sailors from the South Pacific. So the whale men were composed of all these different people, from all these

different groups and places.”

“New England’s large population of Portuguese Azoreans,” historian Vickers has said “are here because of the whaling industry. But they weren't employed by whaling capitalists who wanted to provide them with a way to make their future in America – they were employed because they were cheap labor. This, in fact, is something that the whaling industry shares with a number of other industries in American history – i.e that it was very difficult to persuade Anglo-American settlers to work for a wage as adult men. So there was a chronic shortage of labor amongst the white settling population of early America. And regardless of what sort of industry you were trying to run, if you were looking for help, you had to look for people who were dependent. And that’s why the fishing industry recruited amongst people who were indebted; and why the early textile industries recruited amongst women, and children, and French-Canadians; and why the whaling industry recruited amongst people of color. From beginning to end – from the recruitment in Nantucket in the 17th century through to the final voyages out of New Bedford in the 19<sup>th</sup> century – whaling ships were largely crewed by people from the Azores, and Southern Europe, and Pacific islands, and other distant places. These were always people who were unable to compete on an equal level in labor marketplaces of America.”

**4) The extreme nature of whaling, the increasing length of voyages, and the impact on women, families, communities and the whalemens themselves.** The nature of whaling voyages, with increasingly long separations from home and family, contributed to the development of unique cultures both on board ship and at home, and the film will treat as one of its principal themes this crucial, and unusual, aspect of whaling culture. “As the sea excursions are often very long,” the writer Jean de Crevecoeur wrote of Nantucket whalemens in 1783, “their wives in their absence are necessarily obliged to transact business, to settle accounts, and in short to rule and provide for their families. This employment ripens their judgement, and justly entitles them to a rank superior to that of other wives, and upon returning, the men, full of confidence and love, cheerfully give their consent to every transaction that has happened during their absence” and tell their wives “Thee has done well.”

“The home team was making it possible,” historian Lisa Norling points out. “Not only were they producing and sustaining the children who would grow up – the young boys – who would grow up to be whalemens, and the young girls, who would grow up to marry whalemens, and keep their families going and their homes going. But they also were supplying the ships, and keeping the town running, as well as families and homes running, while men were at sea.”

“I think if we have any interest at all in past ways of life, we’ll be interested in whaling,” historian Margaret Creighton has commented, “because it offers us such an important window into the 19th-century experience: into men and women, and different sorts of men, and relationships between the sea and the shore, to relationships between men who are trying to make money – men who are trying to earn money – into what constitutes a man, and what constitutes a woman. All of these things are fundamental aspects of the human experience, and whaling gives you that window. And, again, it serves as a kind of microcosm of the human experience, because I think it intensifies, or

encapsulates, so much of what went on ashore.”

Exploring the complex sociology of the frequently gender-separated culture of Nantucket and other whaling ports in the United States, the film will seek to illuminate the experiences of both women and men, as they worked together from afar, driving forward one of most powerful and important industries of the 18<sup>th</sup> and 19<sup>th</sup> centuries, arranging their lives and their communities to accommodate the extreme demands of whaling. On camera commentary from scholars and historians and testimony drawn from primary sources will make clear the sacrifices that were made on both sides of the divide as well as the consequences suffered and the advantages gained – by individuals and American culture as a whole.

The interaction between women’s roles and religious culture, especially on Quaker Nantucket, forms another key subject in the film. “I think,” Norling points out, “that the Quakers were one of the few groups that really took the democratic implications of the 17<sup>th</sup> century re-theorizing of the relationship of individuals and their souls to the divine – to God – and took it to an extreme, and said that women had access to this, too. So that Quakerism promoted a kind of strong and autonomous understanding of womanhood. It’s important to understand, however, that Quakerism did not promote independence, or individualism. What it did promote, really, was much more of a sense of conformity – adherence to the rules of society. And it was this sense that you were not doing things for yourself, but that you were doing it for your family – and family very broadly defined, as being the entire community. One of the things I found particularly striking in studying Nantucket is that Quakerism, as many historians have pointed out, did indeed empower women to a certain extent – but it also attracted women who were already powerful, and who then found more scope within Quakerism than they did in other forms of religious practice and religious affiliation.”

“I think there’s something about the experience onboard a whaleship,” Margaret Creighton remarks, “that really encapsulates so much of the wider American experience. The whaleships that sailed in the mid-19th century were, in many ways, replications of shore life, shore institutions. And so that we can look at them and get a view, in a sense, of social relationships, family relationships – the meaning of life, in the grandest sense – from looking at these men. The experience was so intense. And whaling was the measure of a man, and the whalehunt a point of reference for intrepid masculinity. To a large degree, whaling was a rite of passage for many men – and a way for some men to become newly toughened. To be able to say that they had encountered challenge – to have survived the leviathan -- was pretty impressive. And, for other men, you know, it reinforced their self-discipline – the Victorian sailors. And so it was all about making men distinct – and, to a large degree, distinct from women.”

**5) The role of whaling in mapping, navigation, exploration and globalization.** During the 18<sup>th</sup> and 19<sup>th</sup> centuries, American whalers ventured further and further out onto the world’s oceans, on ever longer voyages in pursuit of whale oil and baleen, mapping the waters they traversed was of concern only in so far as it enabled them to navigate, identify and return to areas where whales were plentiful; but their expert navigational skills, along with their drive and daring, made them extremely

successful as explorers as well. Scholars estimate that American whalers were responsible for discovering, charting, and naming nearly two hundred islands in the far reaches of the Atlantic and Pacific Oceans – islands previously unknown to all but the local inhabitants.

From over forty communities along the Eastern coast of the United States – including Sag Harbor, Stonington, Cold Spring, Hudson, New London, Mystic, Nantucket and New Bedford – whale ships sailed out across the Atlantic, Pacific, Indian and Arctic Oceans, on voyages lasting as long as three to five years, carrying multiracial crews around the globe to island and mainland ports, where people and cultures intermingled, and where customs and ideas were exchanged and transported back to American homeports.

“Whale men,” consultant Dolin remarks, “were often the first Westerners to appear in many locations in the world. They helped to discover upwards of 200 islands. They went to places where there were no charts – there were no maps – and they took copious notes.... they helped with the mapping of the world, helped the United States government to produce maps that people could use as they sailed around the world. Whalers had to follow the whales, and that could take them to new areas, where they had never been before. So if they weren't consummate sailors, they wouldn't be very good at their job, and far more ships would have never returned. So in a very real sense, the whalers were our ambassadors to the world. Sometimes they were very poor ambassadors, leaving a horrible reputation behind. But other times they helped to map the world for America and Europe, and helped us understand that there were other cultures out there; other places that might be beneficial to establish trade links with – or just to know about the world in a greater and deeper sense.”

“The whalers were in the vanguard of geographical exploration,” historian Graham Burnett points out. “In the middle of the 19<sup>th</sup> century when the United States had hundreds and hundreds – 400, 500, 600 vessels plying the Pacific at any given time – those vessels had a kind of comprehensive knowledge of the insular archipelagos of the Pacific unlike that of anyone else. So the first thing that the folks preparing the American Exploring Expedition did was begin to survey the work of whalers. That is, to collate the geographical information recorded in the logbooks of American whaling vessels, and in the gazetteers and newspapers that were maintained in New England where a vessel recently returned might well publish an announcement of a small island or reef that was of danger to fishing in the Pacific. So folks were sent up to New England to collect this information, and compose it into a report, that would serve as the point of departure for the vessels headed off on this American circumnavigation. The idea was these sites – reported initially by the whalers – would be confirmed using the most up-to-date surveying technology, and would be fitted into the new maps that were being produced by the U.S. government.”

“Whaling,” Daniel Vickers remarks, “was a way to see the world. Whalers got to see things that nobody else did. They saw sights that you didn't see in New England: they saw mountains; they saw volcanoes; they saw tropical islands; they saw atolls; they saw icebergs. You saw people you had never seen, you ate foods, when you landed onshore, that you never would have eaten before. You girls whose sexual mores would not resemble those of the girls you knew back home in New

England.”

Using of the extraordinary range of written and visual material available from the heyday of American whaling, including diaries, logbooks, nautical maps and charts, the film will chronicle the principal historic contributions made by whalers during the great age of whaling – which coincided in large part with the great age of navigation and global exploration. The film will note the technological advances that made deep-sea whaling’s multi-year voyages possible, and will explore the geopolitical and social impact of the constant exchange of peoples and ideas on the developing United States, as economic and political ties were established between territories and nations, and as members of racial and national groups from places around the globe encountered each other for the first time in history.

**6) The natural history and biology of whales, and the transformation of human understanding of the natural world.** The film will both begin and end with whales themselves, in a sense, with the theme of whales themselves – their natural history and biology, their sociability and intelligence, their migratory habits and reproductive patterns, and the role they have played in human culture and imagination from the dawn of the modern age to today. From being the almost mythical object of an increasingly furious commercial pursuit across three and a half centuries whales would become – as the industry evolved, and awareness of the other cultures and other species and the planet itself expanded, at least partly due to the exorbitant wanderings of whaling itself – fellow travelers with human beings on a planet at once crowded and lonely – creatures to identify and empathize with and through whom, in so doing, to grasp the world in all its depth, complexity and otherness – and as a way of seeing it with awe and wonder and reverence, and both clearly and whole. Herman Melville himself saw whales this way, and to some extent, the film will see them through his eyes, too. As Melville scholar, Andrew Delbanco has said, invoking the writer’s inexhaustible sense of wonder and awe at whales: “All these efforts to understand whales, by coming at them from one perspective or another, are always inadequate to the miraculous complexity of the real thing. So one of the messages of the cetology chapters is: Don't try to understand these creatures. Because any way that you try to do that will end up being reductive and trivial.”

**VI. STORY & STRUCTURE.** Following a *Prologue* and *Introduction* that will set up the story of the whaleship *Essex*, introduce the subject of American whaling and establish the principle themes and narrative lines to come, the film will be divided into three main parts: ***Part One – “Loomings” (1620 to 1816); Part Two – “The Golden Age” (1816 to 1871); and Part Three – “Stove By A Whale ” – the Essex and Moby Dick.*** An *Epilogue* will track the final decades of the American whale fishery from Herman Melville’s death in 1891 to the summer of 1924 – culminating in the grounding off Cuttyhunk in August 1924 of the last American whaleship, *The Wanderer*. A brief coda will consider the significance and meaning of the whaling industry and whales.

***PART ONE – “Loomings” (1620 to 1816)*** – will explore the deep background of the American whaling industry from the early 17<sup>th</sup> century down past the War of 1812 – chronicling the emergence

of drift and shore whaling on Long Island, Cape Cod and Nantucket in the early colonial period – including the interactions and complex relationship between Native American and colonists in the burgeoning industry – then going on to trace the rise of deep-ocean whaling during the 18<sup>th</sup> century. The shift from shore to deep-ocean whaling, brought on by the steady reduction of whale stocks close to shore – and by the discovery of sperm whales off Nantucket – will serve to introduce one of the film’s major themes and narrative engines – the degree to which the trajectory of the industry was shaped from the start by the heedless depletion of one whale population after another. During this period, we will come to know the salient facts regarding the natural history of the whale; explore the material and economic uses to which the whale was put; explore the emergence of the Quaker dominated whale fishery on Nantucket; and chart the emergence of the sperm whale as the principle focus of the increasingly deep-water American whale fishery. We will also explore the new developments in whaling technology and ship-building that made this possible, including the introduction of onboard try works, that turned sailing vessels into factory ships; summarize the economic and cultural forces that were causing the demand for American whale oil to spike upward – including the introduction of oil-burning street lamps in London in 1736, destined to be filled to a large degree by American whale oil, and the development of spermacetti candles not long after; and, after 1720, chart the rise of Nantucket as the center of the American whaling industry. Themes, events, topics and personalities treated or touched upon during this section will include the role of Native Americans and African Americans in the early American whaling industry; how whales were caught; the onboard life of a whaler, as seen through the eyes of Peleg Folger, a Nantucket sailor in the years 1751-54; competition with Great Britain, and the reasons behind the triumphant emergence of the colonial American whale fishery in the 1750's, 60's and 70's; and impact of the Revolution and the War of 1812, and the breaching of the Pacific whaling grounds in 1790. Part One will close with an evocation of the off shore Pacific whaling grounds as American whalers encountered them in the opening decades of the 19<sup>th</sup> century – with an account of the extraordinary savagery of the whale hunt, including the drama of chasing, killing, cutting in and trying out a whale – and with an update of the whaleship *Essex*, as it rounds the horn of South America for the first time and heads out into the Pacific.

***PART TWO – “The Golden Age” (1816 to 1871)*** – will chart the great heyday of the American Whale Fishery during the middle years of the 19<sup>th</sup> century, as the center of gravity of the American whale industry shifted from Nantucket to New Bedford, for reasons the film will explore, and as ports up and down the east coast, but above all New Bedford, threw themselves into the race for riches through the increasingly far-flung scramble for whale oil and bone. During this section, we will explore the realities of life on board a whaling ship, including the structures of authority, the various roles, occupations and quarters of the men, and the brutal realities and meager rewards for those who sailed before the mast – contrasted with the home life of women and children often left for years at a time on the other side of the world to run households, communities and the businesses themselves; hearing – in passing – of the notorious tragedy of the *Essex*, a doomed Nantucket whaleship that set sail in August 1819, never to return. As the Pacific is opened to commercial exploitation, and as the voyages grew longer and the reach of the fishery broadened to include all the oceans of the world, we will explore the increasingly multi-cultural demographics of whaling. As

the center of gravity of the industry shifts to New Bedford, we will explore the character of the great Massachusetts whaling center, and chart the shocking depletion of whale stocks worldwide. Themes, topics, personalities and events touched on or explored in this section will include: the peak years of the golden age from 1840 to 1859; the importance of Hawaii as the nexus of whaling in the Pacific; the migration of the industry to the West Coast in the latter half of the century; the expanding cultural presence in New England of Cape Verdeans and Azoreans, brought about by the industry and the whaling years of a young New Yorker named Herman Melville, and his (mis)adventures aboard the *Acushnet*; the pain inflicted on families and marriages during the increasingly long voyages; the demise of Nantucket as a whaling port in the late 1840's; the impact of the savage over-fishing of the world wide whale stocks; and the reasons behind the drastic curtailment of the whale fishery – starting with the discovery of oil in Western Pennsylvania in 1859 – in the decades following the American Civil War.

**PART THREE – “Stove By a Whale” – the *Essex*, Melville & *Moby Dick*.** With the American whale fishery in full retreat, and memories of its glory days rapidly receding, the film will come to a stunning climax in two genetically related retrospective narratives, told in tandem – one real and one imagined, and both critical to the way the culture has continued to memorialize the whaling industry in its aftermath. One is the true tale of the doomed Nantucket whaleship, the *Essex*, which left Nantucket harbor in the summer of 1819 with high hopes and great expectations, only to be stove in and sunk by an enraged eighty-ton sperm whale eighteen months later in the fall of 1820 – fifteen hundred miles off the coast of South America, far out in the Pacific. Although, astoundingly, eight of the twenty men on board managed to survive the grueling eight-month ordeal that followed, the tale of hardship, agonizing death and cannibalism the *Essex* would leave in its wake would survive as the most notorious episode in the history of the American whaling fishery – first set down in a memoir ghost-written for and published by the first mate of the *Essex*, Owen Chase, in the fall of 1821. Memories of the tragedy were still vivid twenty years later in the winter of 1841, when twenty-year-old Herman Melville took to sea for the first time aboard the whaleship *Acushnet*, sailing from New Bedford. Although no one knows for certain whether or not Melville ever really met Owen Chase during his sojourn in the South Pacific over the next two years, there is no question that Chase’s gripping *Narrative of the Most Extraordinary and Distressing Shipwreck of the Whaleship Essex of Nantucket* came into Melville’s possession at this time – nor that, over the next ten years, it seared a hole in his imagination large enough to sail a ship through. In 1849, with a few well-received books already under his belt, the brooding and restless novelist would turn to the material that had been haunting him for a decade, and set to work on what would prove to be arguably the greatest novel ever written by an American. Based in part on the tale of the *Essex*, the novel would see in the physical, moral and spiritual lineaments of the doomed Nantucket whaleship, and the frenzied American whaling industry from which it sprang, an ambiguous parable of the American experiment, and an allegory of the human condition. Recounting the harrowing tale of the *Essex*, along with Melville’s deliriously imaginative transformation of the material twenty years later in the pages of *Moby Dick*, the film will come to two great climaxes in the historical and imaginative hyper-extremities of these two great, seminally related narratives of whaling and the sea. Though posterity itself would come to regard Melville’s maverick, boundary-breaking novel as one of the greatest achievements in the history of American letters, Melville himself would never have



the satisfaction of seeing his great masterpiece so received. Almost universally condemned on publication in 1851, the novel was denounced by one reviewer after another – the Boston Post reviewer agreeing “with a London critic, who called it ‘an ill-compounded mixture of romance and matter-of-fact’ – ‘a crazy sort of affair, stuffed with conceits and oddities of all kinds.’” “Sales of the book were abysmal,” one scholar has noted, “and although Melville continued to publish, he was all but forgotten when he died in 1891, a fact underscored by his one-line obituary in *Harper’s Magazine*.”

**EPILOGUE – “Down to the Sea in Ships”** A brief epilogue to the film, which will consider the meaning, impact and aftermath of the American whaling industry, will be organized in part around scenes from a remarkable silent film, made in 1921 and first screened in New Bedford on September 24, 1922, called “Down to the Sea in Ships.” The mesmerizing film featured riveting footage of two New Bedford vessels – the *Charles S. Morgan*, originally launched in 1841 and soon to be retired; and *The Wanderer*, which on Monday, August 25<sup>th</sup>, 1924, broke anchor and ran aground off Cuttyhunk Island – the last sailing vessel in the American whaling fleet.

**VII. PRODUCTION STYLE AND VISUALIZATION.** Providing an inner and outer narrative of one of the most dramatic and imaginatively gripping episodes in American history, our film exploration of the American whaling industry will exploit, adapt and extend a style of documentary film making that has evolved over the course of making nearly fifty hours of nationally broadcast public television programs, including *Coney Island*, *The Donner Party*, *The Way West*, *Ansel Adams*, *Eugene O’Neill*, *Andy Warhol*, *Tecumseh* and *New York: a documentary film*.

Broadly speaking, three characteristics of the history and experience of whaling will shape the production style, and narrative and visual strategies of the film – and thus, by extension, the experience of the viewer: the dreamlike intensity and intermittent savagery of the experience itself; the extraordinary range and diversity of the people and places and cultures whaling brought together; and the astonishingly rich and extensive archive of materials whaling left behind, including paintings, lithographs, log books, maps, photographs, scrimshaw, drawings, diaries, letters, account books, whaling implements, novels, poems, artifacts and memorabilia.

To capture these qualities and characteristics – on-camera and off- – the film will mingle and juxtapose the following elements: 1) striking and often never-before-seen still archival images, including paintings, photographs, log book drawings, lithographs and maps; 2) filmed artifacts, objects and paraphernalia, including scrimshaw, harpoons, and other whaling implements; 3) rare archival motion picture footage, including *Whaling on the Viola* from 1916 and *Down to the Sea in Ships* from 1922, and stunning contemporary underwater footage of sperm and humpback whales in their natural habitat, shot in high definition and acquired for the project; 4) exquisite live interior and exterior cinematography shot in major whaling centers and historical sites at Nantucket, Martha’s Vineyard, New Bedford, Mystic Seaport, Long Island and Cape Cod; 5) aerial cinematography of Northeast seascapes, coastlines and tall-ships; 6) dramatic re-enactments of every aspect of whaling life, shot on board the only extant whaling ship in the world, the *Charles W. Morgan* at Mystic, and on the square-rigged *U.S. Brig Niagara* on Lake Erie; and 7) key passages from *Moby Dick*,

performed on-camera by the actor Robert Sean Leonard, in character, in costume and on location.

Mixing this startlingly rich and multi-layered range of materials and film elements with rare audio archives of the experience of whalemens – and juxtaposing a strong third-person narration, read by David McCullough, with first-person accounts drawn from diaries, letters, newspaper accounts, books and journals, read off-camera by a chorus of writers and actors – the film will also draw on the powerful on-camera insights and reflections of a roster of distinguished writers, scholars, literary critics, curators and historical interpreters – including Andrew Delbanco, Daniel Vickers, Lisa Norling, Cyrus Patell, Eric Jay Dolin, Nathaniel Philbrick, Mary K. Bercau Edwards, Margaret Creighton, Stuart Frank, Graham Burnett and others whose testimony will deepen, enrich and add context to the narrative.

***The objects.*** Drawing – with the judicious help and insight of some of the most distinguished whaling historians and curators in the country – on the extraordinarily rich holdings of the Nantucket Historical Society, the New Bedford Whaling Museum, the Peabody Essex Museum, and Mystic Seaport – together with holdings at the Library of Congress, the Melville collection in the Berkshire Athenaeum, the Hart Nautical Collection at M.I.T., the San Francisco Maritime Museum, and the Bishop Museum in Honolulu, Hawaii – the film will plunge the viewer into the sea of objects and images whaling left behind – carefully and evocatively filming, and visually living within, many of the most stunning, curious and exquisite works of art, primitive and otherwise, created during the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries – from the embroidered songs and samplers of a Nantucket girl – to the (sometimes sexually explicit) scrimshaw carved by whalemens at sea – to Benjamin Russell’s 1,295 foot long (stunningly cinematic) panoramic painting of the history of American whaling in New Bedford – and so on. Filmed at very close range, in striking light and angles, these objects and artifacts will come alive in the film, and convey the texture, tone and mood of whaling as a culture. [See Collections of Materials for more detail on available archival imagery.]

***The re-enactments.*** In sequences already shot on and off the *Charles W. Morgan* at Mystic Seaport – and others to be shot this summer aboard the *U.S. Brig Niagara* – the production has explored and extended a style of re-enactment cinematography used in previous productions – hand-held, up-close, over-cranked, evocatively lit and atmospheric – whose central ambition is to maximize the visual power and narrative impact of the people and scenes filmed – by concentrating on the abstract, the intimate, the darkly shadowed, the out-of-focus, and the poetic – increasing the mystery and depth of the image as much as possible – thereby diminishing the sometimes distracting flimsiness and distance that challenge the credibility of more conventionally shot re-enactment footage.

Scenes already shot to powerful effect include: loading a whale ship; stowing the cargo; climbing the rigging; setting the sails; manning the whale watch; working the windlass; lowering the whale boats for the chase; lowering the sails in a storm; down time in the fore-castle and on deck, singing, sewing, carving scrimshaw, dancing, playing musical instruments; a captain at work in his cabin; coopering and smithing; working the fire-stoked on-board try-works used to render blubber into oil.

Shot entirely on super 16mm color film, the production will be edited digitally and delivered for broadcast in High Definition video.

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**VIII. RELATED PROJECT COMPONENTS.** The project will include a related interactive component on the Web. A permanent and robust Web site will stream the full program and provide transcripts, a bibliography, and other features to the general public, students, and teachers. The site will be hosted on pbs.org as part of *American Experience*'s site, which received 8.6 million visits in 2008 (Google Analytics).

Visitors to the website will find a selection of archival and learning resources that will address humanities topics such as the art and artifacts of whaling culture and the multi-cultural and geographic spread of whaling. The site will stream rare archival footage of early 20th century whaling.

As with the television program, the materials used on the web will be selected to augment the story and scope of the film by an experienced editorial, design, and production team with a proven record of success, in close consultation with the documentary production team and program advisors.

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**IX. PROJECT HISTORY.** In the spring of 2006, documentary filmmaker Ric Burns, at the suggestion of historian David McCullough, commenced development of a film on the history of the American whaling industry. In July, WGBH and *American Experience* were approached with the idea and agreed to serve as co-production partners and major funders, committing to broadcast the film during the 2009/2010 public television season. Mark Samels became the executive producer of the project.

Initial research on the project began in November of 2006 with a trip to examine whaling artifacts at the Nantucket Historical Association. Additional research trips were made in the summer of 2007 to the Mystic Seaport Museum and the New Bedford Whaling Museum. During this time writer/director Burns began detailed background research, creating a structure, outline and treatment for the project. Producer Bonnie Lafave assembled an advisory board of prominent whaling scholars and maritime historians, including Columbia University literary critic **Andrew DelBanco**; writer/scholars **Nathaniel Philbrick** (*In the Heart of the Sea*) and **Eric Jay Dolin** (*Leviathan*); museum director **Matthew Stackpole**; **Stuart Frank**, senior curator of the New Bedford Whaling Museum; **Mary K. Bercaw Edwards**, English literature scholar and president of the Melville Society; **Lisa A. Norling**, historian and author of *Captain Ahab Had a Wife: New England Women and the Whaling Industry 1720-1870*; and **William Tramosch**, Executive Director of the Nantucket Historical Association. In September 2007, the eight-member advisory board reviewed the draft treatment of the film, providing comments and criticism which helped shape the transformation of the treatment into a working draft of the script.

In August and September 2007, Lafave and producer Mary Recine created the overall budget and initial plan of work, and hired a production team to begin pre-production on the project. Research was undertaken to identify, acquire and organize visual materials, including period paintings, drawings, scrimshaw, maps, diaries, log books and oral histories. At that time, the production team also began conducting key on-camera interviews with a select group of experts and scholars, including Eric J. Dolin, Matthew Stackpole, Nathaniel Philbrick, Stuart Frank, Lisa Norling, Mary K. Bercaw Edwards and Michael Dyer.

In late September 2007, the production team undertook four days of re-enactment and location shooting in Mystic, Connecticut on and off board the *Charles W. Morgan*, the only extant 19<sup>th</sup>-century whaling vessel in the world. (The vessel has since gone into dry dock for three years of much needed repair.) In addition to re-enacted scenes of whaling life on board the *Morgan*, the production also filmed the actor Robert Sean Leonard performing passages from *Moby Dick* in the fore-castle of the ship, and shot live scenics in and around Mystic Seaport.

During September and October 2007, the production team prepared an initial proposal, budget, and script which were submitted to the National Endowment for the Humanities in November 2007 for funding consideration.

In May 2008, Burns and the production team began planning sequences for the dramatic filming of the *U.S. Brig Niagara* based at the Erie Maritime Museum in Erie, Pennsylvania. Unlike the *Charles W. Morgan* which is permanently docked, the *Niagara* provides a unique opportunity to film a square-rigged two-masted ship sailing on the open water. The production team, including cinematographer Paul Goldsmith, traveled to the Erie Maritime Museum in order to secure permissions, scout locations, and construct shot lists based on detailed meetings with the *Niagara* crew. We have secured permission to return to do a full shoot of the *Niagara* at sail on Lake Erie in June of 2009. In addition, a simulated harpooning on a smaller boat will be filmed at that time.

In early June 2008, Steeplechase Films and WGBH were honored to be awarded a \$70,000 grant from the National Endowment for the Humanities to support additional script consultation and development work. At the suggestion of the NEH, the project's advisory board was expanded to include the following eminent scholars: **David Hackett Fischer** (early American history); **Daniel Vickers** (early American economic history, maritime history); **D. Graham Burnett** (history of science); **Cyrus Patell** (literature); **Margaret Creighton** (19<sup>th</sup>-20<sup>th</sup> century history, gender); and **Jeffrey Bolster** (maritime and environmental history, African-American history). These new board members reviewed and critiqued both the original project script and proposal, with Ric Burns incorporating their comments and suggestions in subsequent drafts of each.

Under the supervision of coordinating producer Robin Espinola, the production team continued to identify, acquire and organize archival materials. Research trips to the key whaling collections in New Bedford and Salem, Massachusetts, and Mystic, Connecticut were undertaken.

In the summer and fall of 2008, Ric Burns conducted on-camera interviews with **D. Graham Burnett, Daniel Vickers, Cyrus Patell, Andrew DelBanco and Margaret Creighton**. Through the fall and winter this new interview material was incorporated into a revised script. By the end of January 2009, the production team finished preparing the project narrative, budget and an updated draft script for submission to the National Endowment for the Humanities.

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**X. PROJECT FUNDING AND FUNDRAISING.** The total Production budget for *INTO THE DEEP: America, Whaling & the World* is \$2,257,831. In July of 2008, *INTO THE DEEP* was awarded a \$70,000 Scripting Grant from the National Endowment for the Humanities. In addition, the program has received production support from WGBH/Boston through the *American Experience* series totaling <sup>Exempt B4</sup>. Our request to the NEH to support the production phase of the program is \$800,000. An additional <sup>Exempt B4</sup> is anticipated from the Alfred P. Sloan Foundation, and we will continue to seek the balance of \$137,831 in production funds from a consortium of known foundations and private individuals. All contributions to the film will be handled through our long-standing fiscal agent, City Lore Inc., a New York City based 501.c.3 organization. WGBH will distribute the film on DVD in the AV and home video markets through PBS Video. WGBH does not anticipate any pre-sales of the program.

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**XI. AUDIENCE AND DISTRIBUTION.** *INTO THE DEEP: America, Whaling & the World* will be broadcast nationally on PBS, as part of the *American Experience* history series. As the success and longevity of *American Experience* make clear, there is a large and enthusiastic audience for documentary television programs dealing with American history. WGBH's best estimate is that six million viewers will see *INTO THE DEEP: America, Whaling & the World* during the initial public television broadcast on *American Experience* in 2010. That number should nearly double as the program is repeated over three years.

In addition to the public television broadcast and streaming on the program web site, *INTO THE DEEP: America, Whaling & the World* will also be distributed on DVD in the AV and home video markets.

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**XII. RIGHTS & PERMISSIONS.** Archival materials concerning the history of American whaling are held at a number of public and private archives, libraries and collections in New England and across the country, as well as in Europe and Asia. [See Collections of Materials.] Over the course of the project, the production and research staff for *INTO THE DEEP* has developed particularly close and productive working relationships with the most prominent of these institutions including: The New Bedford Whaling Museum, the Nantucket Historical Association and the Mystic Seaport Museum. Each of these institutions has agreed to provide access to their materials at reasonable

cost. While much of the archival material pertaining to our story falls in the public domain, we have budgeted in anticipation that we will need to pay use fees and research fees in most cases, and we've budgeted additional rights fees for more contemporary material (including, for example, high definition motion picture footage of whales). There is quite a bit of repetition among the major whaling collections, so that we will be able to make our final image selections (after weighing aesthetic considerations) based on where we may obtain the material at the most favorable cost. Finally, important literary resources including Herman Melville's *Moby Dick*, Owen Chase's *Narrative of the Most Extraordinary and Distressing Shipwreck of the Whale-Ship Essex*, and many first-person accounts of whaling voyages are in the public domain. Please see attached budget for anticipated rights fees for archival materials.

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### **XIII. ORGANIZATION HISTORY.**

**Applicant organization: City Lore.** City Lore is a non-profit membership organization which was founded in 1986 to produce programs and publications that convey the richness of New York City's cultural heritage. The City Lore staff includes folklorists, historians, anthropologists, and ethnomusicologists. In addition to staff projects, affiliated individuals and organizations work through City Lore to produce independent films, exhibits, and other media programs. The organization is governed by a 14-member board of directors which includes independent artists, members of New York-based non-profits, and business and legal professionals. City Lore has had a long relationship with Steeplechase Films and Ric Burns, sponsoring many of his films, including *Coney Island*, *The Donner Party*, his acclaimed *New York* documentary series, *Eugene O'Neill*, and *Andy Warhol* for PBS.

**Production organization: Steeplechase Films.** Since its founding in 1989 by Ric Burns, Steeplechase Films has produced over 30 hours of award-winning humanities programming for prime-time national broadcast on public television, including *Coney Island*, *The Donner Party*, *The Way West*, *New York: a documentary film*, *Ansel Adams*, *Eugene O'Neill*, *Andy Warhol*, and *We Shall Remain: Tecumseh's Vision*. For these projects Steeplechase Films has garnered twelve national Emmy nominations, five Emmy awards, three Alfred I. duPont-Columbia Journalism awards, two George Foster Peabody Awards, and the Erick Barnouw prize from the Organization of American Historians.

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**XIV. MEDIA STAFF:** **Director, Writer, Producer Ric Burns** has been writing, directing and producing historical documentaries for nearly 20 years. He is best known for his epic series *New York: a documentary film* (1999-2003), which premiered nationally on PBS to wide public and critical acclaim as an eight-part, seventeen and a half hour film that chronicles the city's rise from a tiny Dutch trading post down through its continuing preeminence as the undisputed economic and cultural capital of the world. The first episodes earned the prestigious Alfred I. duPont-Columbia

University award for excellence in broadcast journalism, an Emmy for outstanding achievement in non-fiction editing, and two other Emmy nominations, for outstanding non-fiction special and achievement in cinematography. In 2002, episode seven of the series was awarded the American Cinema Editors award for best edited documentary, as well the Cine Golden Eagle Award. The eighth and final episode received an Emmy and an Alfred I. duPont-Columbia University Award, among other awards. Burns began his career collaborating on the celebrated PBS series *The Civil War*, (1990), which he produced with his brother Ken, and wrote with Geoffrey C. Ward. Since founding Steeplechase Films in 1989, he has directed some of the most distinguished programs in the award-winning public television series, *American Experience*, including *Coney Island* (1991), *The Donner Party* (1992), *The Way West* (1995), *Ansel Adams* (2002), *Eugene O'Neill* (2006), *Andy Warhol* (2006), and most recently, *We Shall Remain: Tecumseh's Vision* (2009). For his work on *Andy Warhol*, Burns was awarded a 2006 George Foster Peabody Award and a 2006 Primetime Emmy Award for Outstanding Nonfiction Writing. For *Eugene O'Neill* he was awarded a 2006 News and Documentary Emmy for writing. Burns is co-author, with James Sanders and Lisa Ades, of *New York: An Illustrated History*, the companion book to the *New York* series, as well as co-author, with Geoffrey C. Ward and Ken Burns, of the companion book to *The Civil War*. Both books are published by Alfred A. Knopf. Burns was educated at Columbia University and Cambridge University.

**Executive Producer: Mark Samels** is executive producer of *American Experience*. He was named to lead PBS's flagship history series in 2003 after serving as senior producer since 1997. Produced by WGBH/Boston, *American Experience* is television's most-watched and longest running history series, and the recipient of every major industry award, including the Peabody, Primetime Emmy, Writers Guild and duPont-Columbia Journalism Award. Numerous films for the series have been recognized at major film festivals, including Sundance, and six have been nominated for Academy Awards. Prior to joining WGBH, Samels worked as an independent documentary filmmaker, an executive producer for several U.S. public television stations and as a producer for the first co-production between Japanese and American television. A native of Wisconsin, he is a graduate of the University of Wisconsin-Madison.

**Producer: Bonnie Lafave** joined Steeplechase Films in 2006. Prior to that time, she worked for ten years as producer and writer for the Canadian Broadcasting Corporation's flagship national news, current affairs and documentary programs: *Midday*, *The National*, and *The Journal*. She produced over fifty hours of programming encompassing a wide range of topics. Additionally, she developed an acclaimed series of pre-election primers covering complex economic and political subjects. In 1997 she was awarded a Nieman Fellowship and spent a year at Harvard University studying the History of Science and 19th Century American Literature. A dual citizen, she moved to the United States in 1999, and worked as a producer for *Discovery Education* and for WNYC, New York Public Radio. Since joining Steeplechase Films, she has worked as a senior producer on a variety of projects including *We Shall Remain: Tecumseh's Vision*, scheduled for national broadcast on PBS in 2009.

**Producer: Mary Recine** has been producing, directing, and researching highly-acclaimed

documentaries for the past fifteen years. She has earned three Peabody Awards, a National Emmy Award and nomination and multiple New York Emmy Awards. In 2004, Recine joined Steeplechase Films as Senior Producer. She co-produced Ric Burns's two-part series, *Andy Warhol* and produced the critically acclaimed *Eugene O'Neill*. Most recently, she served as a senior producer for *We Shall Remain: Tecumseh's Vision for American Experience*. For five years, Recine served as a producer in the Arts & Culture Division of Thirteen/WNET where she played a principal role in developing, producing and directing programming for several WNET original series – *EKG: the Arts Show*, *City Life*, and *City Arts*. Additional credits as producer include: *Matthew Barney at the Guggenheim*, *Tony Oursler: In Progress*, and *Great Giving: the Quest to Make a Difference*. Select associate producer and production supervisor credits include: Walter Cronkite's *Making Welfare Work*, Cokie Roberts' *Teen Pregnancy and Public Schools*, *TR: the Story of Theodore Roosevelt* and *Truman for the American Experience*, *Total Baby* for *POV* and *Bill T. Jones Still/Here with Bill Moyers* for PBS.

**Editor: Li-Shin Yu** is an award-winning film editor who has collaborated with director Ric Burns since 1993, beginning with *The Way West*. For her work on *New York: a documentary film* Yu was awarded the 1999 Prime Time Emmy Award for Outstanding Editing of a Non-Fiction Series. Yu also edited Burns's Emmy Award-winning documentaries *Ansel Adams*, *the Center of the World*, *Eugene O'Neill*, *Andy Warhol*, and *We Shall Remain: Tecumseh's Vision*. Her recent credits also include George Butler's *Lord God Bird* a film on the Ivory Billed Woodpecker, and Stanley Nelson's *Beyond Brown: Pursuing the Promise* a look at the fifty-year legacy of the landmark Supreme Court case of *Brown v. Board of Education*.

**Coordinating Producer: Robin Espinola** began working with Ric Burns ten years ago as series archivist and associate producer for *New York: a documentary film*. She went on to co-produce his documentaries about *Andy Warhol*, *Eugene O'Neill* and *Columbia University*. In 2005, Espinola was awarded a News and Documentary Emmy award for outstanding achievement in research (along with historian Michael Beschloss and Bruce Kennedy) for a program on Lyndon Johnson and the Civil Rights Act, produced for the Discovery Channel. Espinola's additional research and production credits include numerous NEH-supported programs, including *The Rise and Fall of Jim Crow*; *George Wallace: Setting the Woods on Fire*; and *Blackside's Great Depression* series. In addition, Espinola worked as an associate producer for *Vote for Me: Politics in America*, and *Where in the World is Carmen Sandiego?* Espinola received a BA from Brown University in American Civilization and Semiotics.

**Cinematographer: Buddy Squires** is an Oscar nominated filmmaker, an Emmy Award winning cinematographer and a co-founder of Florentine Films. Squires is best known as the director of photography for such films as: *The Civil War*, *New York* and *Compassion In Exile*. He has photographed six Oscar nominated films and one Academy Award winner. Recent broadcasts include *The War*, *Eugene O'Neill* and *Andy Warhol*. He served as director of photography for the 2007 Academy Award nominee *Rehearsing a Dream*. Squires has been nominated eight times for Individual Achievement in Cinematography by the Academy of Television Arts & Sciences. Additionally, 15 of the films he has photographed have been nominated for Primetime Emmy Awards and 11 have won.



**Cinematographer: Paul Goldsmith** is an award winning commercial and documentary cinematographer, most recently serving as a cinematographer for the *We Shall Remain* series to be broadcast in 2009. His most recent television documentary, *Two Days in October* (PBS, dir: Robert Kenner), won an Emmy and a Peabody in 2006. Goldsmith also won the 1998 Emmy for Documentary Cinematography for *Don't Say Goodbye* (PBS/National Geographic). Earlier, Paul was a cinematographer on the feature documentary *When We Were Kings* (dir: Leon Gast), about the Ali - Foreman fight in Zaire, which won the Oscar for Best Documentary Feature in 1996. Goldsmith's feature credits include *Jeremy* (dir: Arthur Barron, Camera D'Or, Cannes) and *Shock to the System* (dir. Jan Egleson, starring Michael Caine). Among other television credits, he was director of photography of the series *Max Headroom* (Lorimar ABC), and the PBS special *Men in Crisis* (PBS, directed by and starring Woody Allen). As a member of TVTV he co-produced a number of TV specials including *The Lord of the Universe* (PBS) which won an Alfred I. duPont-Columbia Award and *Hard Rain* (NBC, for Bob Dylan).

**Composer: Brian Keane** has scored some of the most memorable documentaries of our time. They include six "best documentary" Emmy winners in the past six years, as well as every one of director Ric Burns's award winning films including, *The Donner Party*, *Coney Island* and the classic series, *New York*. His soundtrack to Burns's Emmy winning film *Ansel Adams* was called "one of the most impressive instrumental records of the decade" by Billboard Magazine. Keane's collaboration with Burns continued in 2006 with the release of the critically acclaimed *Eugene O'Neill* starring Al Pacino, Liam Neeson and Christopher Plummer, and the four hour PBS mini-series *Andy Warhol*. Brian Keane has composed the music to more than 60 Emmy Awards winning films, more than 50 Alfred I. du Pont Award winning films, and almost two dozen Peabody Award winning films. In 2001, he became the first composer ever to sweep the Emmy Award music nominations; followed by music Emmy wins in 2002 for HBO's *Picture Perfect* and in 2003, for the HBO comedy, *The Curse of the Bambino*. After winning his fourth consecutive music Emmy in 2004, Keane scored all five 2005 Sports Documentary Emmy nominations, three News & Documentary Emmy nominees and had four Emmy nominations for music.

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## XV. HUMANITIES ADVISORS

**W. Jeffrey Bolster** is an Associate Professor of History at the University of New Hampshire where he lectures and writes on maritime, social, and environmental history. Bolster was a co-author of *The Way of the Ship: America's Maritime History Reenvisioned, 1600-2000* (2007). His earlier writings on the experiences of African-American sailors during the age of sail, published cogently in *To Feel Like a Man': Black Seamen in the Northern States, 1800-1860*, have calibrated the film's treatment of race and ethnicity in the whaling industry. Bolster's recent focus on the environmental history of the northwest Atlantic, via the History of Marine Animal Populations research project, has informed a discussion of the consequences—to ocean ecology and biodiversity—of depleted whale populations. He received his Ph.D. from Johns Hopkins in 1992.

**D. Graham Burnett** is Associate Professor of History at Princeton University specializing in the history of science and the history of cartography. He is the author of *Masters of All They Surveyed: Exploration, Geography, and a British El Dorado* (2000), which examines the relationship between cartography and colonialism in the 19th century and *Trying Leviathan* (2007), in which he illuminates and contextualizes a 19<sup>th</sup> century legal battle over the classification of whales. Burnett currently is working on a book on cetaceans and cetology in the 20th century. He has advised at length as to the path of scientific thought that led to the classification of whales as mammals; explained in a most comprehensive way the process by which whalers helped to chart the globe; and, in turn, shared his views on the evolving relationship between humans and whales. Burnett received his Ph.D. from Cambridge University, which he attended on a Marshall Scholarship.

**Margaret Creighton** is a Professor of History at Bates College. She has published two detailed studies of mariner's journals-- *Dogwatch and Liberty Days* and *Rites and Passages* – which are considered definitive works by her peers. Creighton's reflections on the life experiences of whalers, the human costs of the industry, and the implications of both of these to broader social narratives— e.g. Victorian America and the preservation of masculinity—have been of particular consequence to the script and its development. Creighton received her Ph.D. from Boston University.

**Andrew Delbanco** is Levi Professor of the Humanities at Columbia University, specializing in America's literary and cultural history. As author most recently of *Melville: His World and Work*, Professor Delbanco has brought his vast knowledge of Melville to bear on the section of *Into the Deep* dealing with Melville and his whaling works—*Typee*, *Omoo*, and *Moby Dick*. Delbanco has, in addition, shared his thoughts on the human-cetacean relationship articulated in Melville's novel, and suggested possible cultural legacies of Melville and his works. He received his Ph.D. in English and American Literature from Harvard University in 1981.

**Eric Jay Dolin** is the author of *Leviathan: A History of Whaling in America* (2007), the most current historical account of America's whaling industry. He studied environmental policy and biology at Brown, Yale, and MIT, where he received his Ph.D., and wrote about wildlife and the marine world extensively before moving into the field of history. Dolin has generously lent the project his expertise in the history of the American whalefishery, providing events, dates, figures, statistics and trends necessary to the development of the script. His background in biology and earlier research conducted in that field has also qualified him to interpret whale biology at the organism, population and ecosystem level, and to refer us to the most up-to-date science in those areas intersecting *Into the Deep*.

**Mary K. Bercaw Edwards** is a professor of literature, specializing in the works of Herman Melville, at the University of Connecticut. She is also the Whaling Scholar in residence at the Mystic Seaport Museum of America and the Sea in Mystic, Connecticut. She has written and edited several volumes on Melville's life and letters, including, *Melville's Sources*, *Ungraspable Phantom: Essays on Moby Dick*, and *Herman Melville's Whaling Years*. For the project, she has explored the link between the whaleship *Essex* and *Moby Dick*; the instructive potential of Melville's personal whaling experience; the expanding resonance of *Moby Dick* over time; and the possibility of Melville as an agent of the wider historical patrimony of whaling. Her expertise in whaling and the

whaling life, as practical matters, has been pivotal in helping the project team translate to the screen, in the form of dramatic reenactments, the process of whaling and the experiences of nineteenth-century whalers. She received her Ph.D. from Northwestern University.

**David Hackett Fischer**, University Professor and Earl Warren Professor of History at Brandeis University, is a Pulitzer Prize-winning historian. He has examined America's British cultural foundation in *Albion's Seed*; macroeconomic phenomena in *The Great Wave: Price Revolutions and the Rhythms of History*; the nature of historiography in *Historians' Fallacies: Toward a Logic of Historical Thought*; and inflection points in American history in *Washington's Crossing (Pivotal Moments in American History)*, for which he was awarded a Pulitzer Prize in history. As an advisor to *Into the Deep*, he will help place the events of the film in historical perspective, by setting America's whaling industry against wider trends in American and world economic, political and social history. Hackett Fischer received his Ph.D. from Johns Hopkins University.

**Stuart Frank** is the Senior Curator at the New Bedford Whaling Museum in New Bedford, Massachusetts, where he superintends the world's largest (by far) collection of whaling paintings, prints, scrimshaw, souvenirs, and cultural artifacts. Formerly of the Kendall Whaling Museum, he is recognized internationally for his expertise in the American whaling industry's vernacular tradition—including shipboard decorative arts, scrimshaw, music, sailor art and balladry—and has written several books in this vein, *Herman Melville's Picture Gallery* and *Dictionary of Scrimshaw* primary among them. Frank's encyclopedic grasp of the collection at New Bedford, and of further holdings both public and private in New England and elsewhere, has facilitated to a considerable degree the project team's visual research, and he has, in addition, shared his thoughts on the subject on-camera. He received his Ph.D. from Brown University in 1985.

**Lisa A. Norling** is an Associate Professor of History at the University of Minnesota. In her published scholarship—*Captain Ahab Had a Wife: New England Women and the Whalefishery, 1720-1870* (author) and *Iron Men, Wooden Women: Gender and Seafaring in the Atlantic World, 1700-1920* (editor)—she has studied the role played by gender in the whalefishery and in the larger Atlantic maritime society. Norling has contributed to *Into the Deep*, by reflecting, both in consultation and on camera, on whaling's particular impact on gender roles at the individual and societal levels.

**Cyrus R. K. Patell** is an Associate Professor of English at New York University. His research focuses on minority discourse and literary historiography in nineteenth-century American literature. Patell has analyzed the works of Herman Melville in both of these contexts, and with special emphasis on *Moby Dick*. On-camera, and in consultation with the project team, he has investigated the way in which the whaling industry, as put forward in Melville's novel, registers issues of race, ethnicity, hierarchy, cosmopolitanism, and democracy in American society, in the process broadening the influence and relevance of the industry to the larger American culture. At the same time, Patell has surveyed the many legacies of the novel and its author, as well as the mechanisms by which its many themes have been carried over to the twentieth century. Patell received his Ph.D. in English and American Literature from Harvard in 1991.

**Nathaniel Philbrick** is a writer, a maritime historian, and the director of the Egan Institute of Maritime Studies. He is the author of several books, each examining a compelling incident in America's maritime past, and has contributed to a gamut of eminent publications, among them *The New York Times* and *The Wall Street Journal*. As the author of the National Book Award-winning *In the Heart of the Sea: The Tragedy of the Whaleship Essex*, Philbrick has been fundamental to *Into the Deep* in explicating, in consultation and on-camera, the story of that the whaleship Essex, and in holding it up as a lens through which can be viewed the longer history of Nantucket and the American whaling industry in total. Further to this, Philbrick, who draws heavily from primary-source materials in his work, and who is a long-time resident of Nantucket, has been instrumental in guiding the project through the island's rich local history and whaling lore. He received his M.A. in American literature from Duke University.

**Daniel Vickers** is a Professor of History and the head of that department at the University of British Columbia, Vancouver. He began his academic career by studying the labor structure of the deep-water whaling industry, and the means by which white colonists exploited—primarily through indebtedness—native Wampanoag (*The First Whalers of Nantucket, The William and Mary Quarterly*, 1983 and *Nantucket Whalers in the Deep-Sea Fishery: The Changing Anatomy of an Early American Labor Force, Journal of American History*, 1985). He since expanded his interest in maritime and colonial history, focusing on competition in the early American economy; on the society within, and the economy of, the northern colonies in the period 1600-1775; and on the New England cod fishery. The range, diversity and depth of his academic experience have made it possible for Vickers to guide the developing script with a high degree of specificity—with respect to its characterization of whaling as a sweated industry—on one hand, while fixing historical perspective—in terms of whaling's total economic importance to New England, for example—on the other. He received his Ph.D. from Princeton University in 1981.

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## **XVI. PLAN OF WORK**

### **February – March 2009:**

During this period, cinematographer Buddy Squires films winter sceneries on Nantucket and in New Bedford. The production team continues to acquire and log archival material in preparation for the edit. The assistant editor begins digitizing material. Ric Burns continues to revise the script through February and March, the conclusion of the NEH Scripting Grant period for the program. Burns circulates the updated script to advisory board for review and comment. Burns revises the script in accordance with consultants' comments. At the end of this period, Ric Burns and editor Li-Shin Yu begin screening footage and commence a four-week assembly of the film.

### **April – May 2009:**

Burns and Yu complete the assembly of the film and undertake a six-week rough cut. Composer Brian Keane begins creating the original musical score. At the end of May, the rough cut is screened by the media team at the *American Experience*. The editing staff goes on hiatus at the conclusion of the rough cut, while the production staff prepares to resume filming in June, and continues to acquire

archival material.

### **June 2009:**

The production team returns to the *U.S. Brig Niagara* based at the Erie Maritime Museum in Erie, Pennsylvania. Fine-tuning the research and staging crafted a year before, the team finalizes preparations for the dramatic film shoot of the *Niagara*, staging reenactments at sea with a cast of twenty professional re-enactors and extras. For continuity, some of the recreators who participated in the prior filming aboard the whaleship *Charles W. Morgan* return for the *Niagara* shoot. Under Burns's direction, cinematographer Paul Goldsmith and the production team use multiple platforms, including aerial photography, as well as camera boats, to capture the majestic square-rigged ship in full sail upon the open water and evoke the danger and excitement of a Nantucket sleigh ride.

### **NEH Project Period:**

### **July 2009:**

Cinematographer Buddy Squires films summer scenics under Ric Burns's direction, including aerials over New Bedford and Nantucket. New original cinematography and archival footage is logged and digitized in preparation for the re-opening of the edit room. Burns updates the script to reflect production on board the *Niagara*, and other scenic shooting.

### **August 2009:**

Burns and Yu undertake a six-week fine cut. The production team continues to identify, acquire and organize archival materials according to edit room requests. Ordering of master photographs, transparencies, and archival motion picture footage begins. Fact-checking of the script begins. The producers cast and schedule voice-over talent (in addition to principle narrator David McCullough).

### **September 2009:**

Burns and Yu begin a five-week soft lock edit. Humanities scholars review a cut of the film and provide feedback. Burns implements final script revisions and fact-checking is completed prior to recording narration with voice-over talent David McCullough at Full House Studios in New York. Composer Brian Keane records and edits original score and acquired music. Production team continues to acquire master photographs and footage, and begins rights clearances for archival materials and acquired music.

### **October 2009:**

A six-week picture lock edit begins. Burns directs additional narration record sessions. A simultaneous four-week sound edit including dialogue and sound effects editing is undertaken by 701 Sound. The acquisition of master stills and archival footage continues. Final stills animation commences.

### **November – December 2009:**

Final picture is locked. The acquisition and photography of master stills and archival footage is completed. Final stills animation is completed. The final sound mix of all audio elements including

narration, dialogue, effects and music is initiated and completed by Sound One. The final on-line edit to assemble the program master with titles and color correction is undertaken and completed by DuArt Film and Video. Program masters and dubs are created for broadcast and home video. Final rights clearances of master stills, footage, and acquired music are completed. Final production paperwork is assembled. Master materials are returned to licensors or logged and readied for storage. Edit materials including digitized media are archived and readied for shutdown. *Into the Deep: America, Whaling & the World* is completed and delivered to WGBH by December 23, 2009.

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## XVIII. MAJOR COLLECTIONS OF MATERIALS

**New Bedford Whaling Museum**, New Bedford, MA (formerly the **Old Dartmouth Historical Society**). The New Bedford Whaling Museum's collection of art, artifacts, and manuscripts pertaining to American whaling in the age of sail is unparalleled in either scope or quality. In 2001, the New Bedford Whaling Museum acquired the entire collection of the **Kendall Whaling Museum** in Sharon, MA, becoming the largest museum of its kind in America. Of the 5,000 significant prints of whaling which have been created since the year 1575, the New Bedford collection includes all but three. The museum collection also includes 200,000 photographs, and more than 1,200 unique paintings and drawings of whaling scenes, including an 1,800 foot-long panorama depicting a round-the-world whaling voyage painted by New Bedford artist Benjamin Russell. The manuscript collection contains 2,300 original logbooks and journals of whaling voyages, which include vivid first-person accounts of sea voyages and exceptional on-the-scene illustrations of whale hunts and landfalls. In addition, the Whaling Museum Library has grown to include the Melville Society Archive of 1,200 volumes of books, including unusual editions of Herman Melville's writings, copies of his sources, and his collected works. The collection of artifacts at New Bedford includes over 3,000 pieces of scrimshaw, making it one of the largest collections of its kind in the world. Steeplechase Films will be drawing upon the full range of these materials for the documentary.

Museum Curator Stuart Frank is an advisor to the project and has been acting as a guide to the collection. Michael Dyer, maritime historian and librarian at the NBWM, has been assisting the production research staff in navigating the extensive collection of whaling journals.

**Nantucket Historical Association**, Nantucket, MA, houses an extensive whaling-related collection with a focus on the history of Nantucket and its contributions to the American whaling industry. NHA holdings cover whaling culture, Quaker religion, and the arts, culture and commerce of the Island. The documents collection includes more than 5,000 volumes and 50,000 photographs, as well as archival documents such as ships' logs, account books and family papers. Notable highlights of this collection include the exquisitely illustrated journal of Susan Veeder, a captain's wife, who recorded her experiences on board the *Nauticon* from 1848-1853; and the journal of Thomas Nickerson who sailed on the doomed whale ship *Essex*; photographs of Nantucket's wharf and shore whaling station; and lantern slides of photographs by Robert Cushman Murphy, taken while on the brig *Daisy* in 1913 and developed in sea water on board the ship. The artifacts collection encompasses over 30,000 items including: over 700 paintings, almost 800 prints and drawings, 150 baskets, 400 lighting devices, 800 pieces of scrimshaw, over 2,500 whaling tools and implements, over 6,000 pieces of furniture and decorative arts, and the complete skeletons of a 40 foot Finback and a 47 foot Sperm whale. Unique highlights include rare early scrimshaw from the late 18<sup>th</sup> century; a pan bone engraving depicting whaling from the hunt through the kill; and two paintings of the Nantucket whale ship *Spermo* from 1821-22 - cutting in whales on the Japan grounds and whaling off the California coast (acquired by the Historical Association in August 2008).

**Mystic Seaport: The Museum of America and the Sea and the G.W. Blunt White Library**, Mystic, CT. The Mystic Seaport Museum is home to the world's only surviving wooden whale ship,

the *Charles W. Morgan*, built in 1841. In September of 2007, Steeplechase Films spent four days filming aboard the *Morgan*, tapping the expertise and support of the museum's staff of curators and historical interpreters, who provided period costumes, works of art, and authentic vernacular objects used in whaling.

The museum's documents and artifacts collection is comprised of 7,000 paintings and prints, 1,600 nautical instruments, 1,150 ship models, 1,700 pieces of scrimshaw, 100 figureheads, and 9,000+ nautical charts and maps. Collection highlights include a document box from the *Acushnet* (one of the vessels Herman Melville sailed on); a beautiful logbook from the *Clarabel* which includes illustrations of whaling; and photographs by Captain George Comer, documenting Inuit whalers in the Arctic. Of particular relevance to the project's next phase of production will be the museum's one-of-a-kind film and video library, which contains 236 collections featuring 1.5+ million feet of film, and 5,000 videotapes, germane to every conceivable dimension of whaling history. Highlights include motion picture footage of the whale ship *Viola* in 1917; a restored copy of the 1922 whaling classic "Down to the Sea in Ships"; footage of *The Wanderer* (the last American whale ship which ran aground in Cuttyhunk in 1924); archival shots of the Arctic and the Pacific in the 1930s; contemporary aerials of Nantucket; and oral histories with whalers conducted on audiotape.

Mary K. Bercaw Edwards of the Maritime Studies Program of Williams College and Mystic Seaport will act as an advisor to the project.

**Peabody Essex Museum, Salem, MA.** The maritime art and history collection at the Peabody Essex Museum includes approximately 30,000 paintings, drawings, and prints; as well as 20,000 maritime artifacts dating from the seventeenth, eighteenth, nineteenth, and early twentieth centuries. The Francis B. Lothrop Collection of Whaling Prints – housed at the Peabody Essex – is an exemplary collection of 600 images by European, Asian, and American artists. It includes illustrations of whale hunts and depictions of whales from around the world as objects of fantasy and subjects of scientific inquiry. Also in the collection are ship models, marine decorative arts, tools, weapons, navigational instruments, and ship plans. The collection of maritime photography includes images of ports in the US and Asia dating back to the mid-19<sup>th</sup> century and also includes snapshots taken on board the *Charles W. Morgan* in the 1890s. Additionally, the Peabody Essex Museum's Phillips Library holds one of the nation's largest collections of ships' logs and maritime journals.

**Paul C. Nicholson Whaling Collection, Providence Public Library, Providence, RI.**

The Nicholson Whaling Collection includes 750 manuscript logbooks describing 1,000 whaling voyages, and is the second largest logbook collection in America. It also holds several thousand printed books on whaling and contains scrimshaw, a narwhal tusk, three harpoons, a harpoon gun, prints, photographs and ship models.

**Houghton Library, Harvard College, Cambridge, MA.** The Houghton Library is home to one of the four major collections of material connected to the life and career of Herman Melville. Holdings include a limited selection of the author's correspondence, and that of family members, as well as original manuscripts, photographs, oil on canvas paintings, plus unpublished poems and prose. Of

particular relevance to Steeplechase will be Melville's annotated copy of Thomas Beale's *The Natural History of the Sperm Whale*, referenced during the writing of *Moby Dick*; a 1870 portrait, one of two painted during his lifetime; a crew list from his voyage aboard the whaler *Acushnet*; a pristine copy of the first edition of *The Whale*; and the last photograph of Melville, taken in 1885.

**Hart Nautical Collection, Massachusetts Institute of Technology, Cambridge, MA.**

Among the individual archives housed at the Hart Nautical Collection at MIT is the Allan Forbes Whaling Collection which consists of over 2,000 prints and paintings originating from several countries. These works depict whales, whaling, and whaling vessels, and range in period and medium from sixteenth-century Dutch engravings to nineteenth-century Japanese woodcuts. MIT's collection of whaling prints is among the best (along with New Bedford and the Peabody Essex Museum.) A small collection of rare books about whaling is also part of this collection.

**Historic New England** (formerly the **Society for the Preservation of New England Antiquities**), Boston, MA. Historic New England preserves and manages numerous historic properties across the Northeast. Its collection of 100,000 antique objects and 400,000 photographic images make it "the largest assemblage of New England art and artifacts in the country." The photo collection – organized by state and town – includes antique post cards and stereo views of New England communities including some whaling centers like New Bedford and Nantucket. The photo collection also houses prints and negatives of important early New England photographers such as Emma Lewis Coleman, Nathaniel Stebbins and Baldwin Coolidge, whose iconic image of a woman contemplating a wrecked ship on the Nantucket shore is particularly evocative.

**Sag Harbor Whaling & Historical Museum, Sag Harbor, NY.** Considered Long Island's foremost repository for its whaling history, the museum at Sag Harbor curates four galleries-worth of logbooks, instruments and ephemera, as well as artwork of local, national, and international origin. Unique among whaling collections are Sag Harbor's immaculately preserved selection of furniture dating from the Golden Age of Whaling, acquired primarily from the estates of prominent Sag Harbor whaling families; its array of "ethnographic souvenirs," which returned with local whalers from destinations the world over; and its samples of whale oils and organs, displayed most recently as part of the museum's exhibit concerning Sag Harbor's transition from whale to petroleum-based illuminants. In addition to its holdings, the project may also refer to the museum itself: originally commissioned as a residence by a prominent whaling captain named Ben Hunting, the structure's interior is inlaid with intricate, one-of-a-kind depictions of whales, whalers and their enterprise.

**Berkshire Athenaeum, Pittsfield, MA.** Tended by the staff at the Pittsfield Public Library, the Athenaeum's collection is judged by scholars to be the most comprehensive among the major Melville archives. Holdings include—but are not limited to— memorabilia, prints, paintings, correspondence, and photographs. Therein, Steeplechase is likely to focus on Melville's personal collection of whaling prints; a portrait of him as a young man, painted by Asa Twitchell in 1846-47; correspondence between him and members of his immediate and extended family; photographs of his wife Elizabeth, and children; and a colored lithograph of the Melvilles' Pittsfield residence, dating to the 1850s. Materials held by the Athenaeum will also help to document Melville's

friendship with Nathaniel Hawthorne and his wife, Sophia.

**Massachusetts Historical Society**, Boston, MA. The Samuel P. Savage collection includes historical items pertaining to New England Native Americans, as well as the personal papers of Gideon Hawley, an eighteenth century missionary who recorded his observations of Native American whaling practices. Additionally, the map collections at the Massachusetts Historical Society include more than 5,000 maps and charts including many modern facsimiles and photostat copies. While the largest portions of these are maps of the City of Boston, Massachusetts, and New England, from its beginning the Society has collected maps that illustrate the history and development of the entire United States.

**Cold Spring Harbor Whaling Museum**, Cold Spring Harbor, NY. The Museum at Cold Spring Harbor documents the history of this whaling community on Long Island. Highlights of the museum's 6,000 item collection include New York State's only fully intact 19th century whaleboat, outfitted completely in original gear, and one of the significant scrimshaw collections in the northeast. Additional objects include whaling implements, ship's gear, navigational aids, ship models and maritime art. The library and archival collection contains 2,800 primary and secondary volumes; manuscript material from the Cold Spring whaling fleet; ship's logs, journals and the business correspondence of the Cold Spring Whaling Company; family documents dealing with maritime commerce on Long Island; and records from the Cold Spring Harbor Customs House (1798-1908).

## ADDITIONAL COLLECTIONS OF MATERIALS

American Museum of Natural History – New York, NY  
Azorean Maritime Heritage Society – New Bedford, MA  
Bancroft Library, UC Berkeley – Berkeley, CA  
Bequia Whaling & Sailing Museum – St. Vincent & the Grenadines  
Berkshire County Historical Society – Pittsfield, MA  
Bishop Museum – Honolulu, HI  
The British Museum - London, UK  
East Hampton Historical Society – East Hampton, NY  
Hawaiian Historical Society – Honolulu, HI  
Herman Melville’s Arrowhead – Pittsfield, MA  
Library of Congress – Washington, DC  
The Mariners’ Museum – Newport News, VA  
Maritime National Historical Park, Fort Mason – San Francisco - CA  
Maryland Historical Society – Baltimore, MD  
National Archives and Records Administration – Washington, DC  
National Maritime Historical Society – Peekskill, NY  
National Maritime Museum – London, UK  
Naval Historical Center – Washington, D.C.  
The New Bedford Free Public Library – New Bedford, NY  
New York Public Library – New York, NY  
Penobscot Marine Museum – Searsport, ME  
San Francisco Maritime Museum – San Francisco, CA  
Smithsonian Institute National Museum of American History – Washington, D.C.  
South Street Seaport Museum – New York, NY  
Spinner Collection, Spinner Publishing – New Bedford, MA  
Southwestern University – Georgetown, TX  
Taiji Whaling Museum – Taiji, Japan  
UC Riverside/California Museum of Photography – Riverside, CA  
University of Alaska- Fairbanks, AK  
Whalers Village – Lahaina, Maui, HI  
Zaans Historisch Museum – Amsterdam, Holland