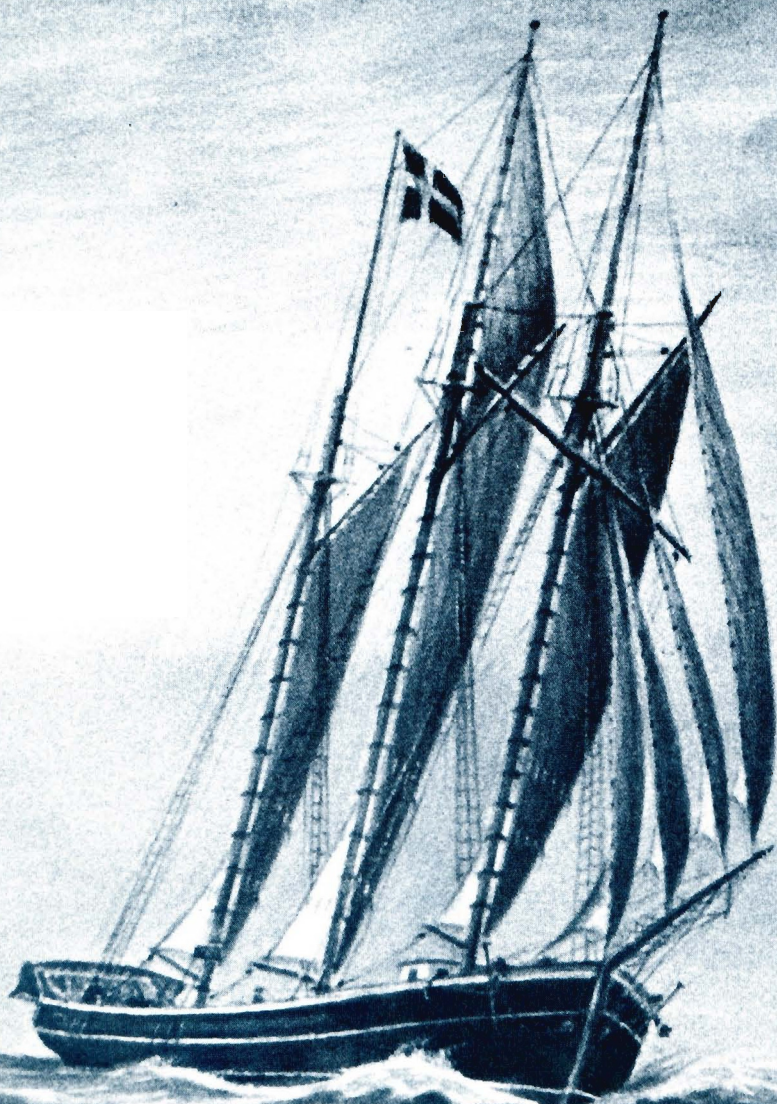




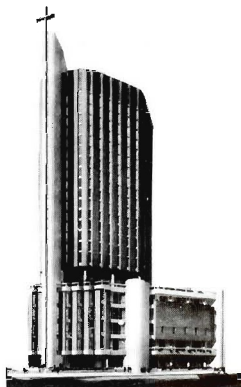
# the LOOKOUT

SEAMEN'S CHURCH INSTITUTE OF NEW YORK

FEBRUARY - MARCH 1977



## The Program of the Institute



Seamen's Church Institute  
15 State Street, N.Y.C.

The Seamen's Church Institute of New York, an agency of the Episcopal Church in the Diocese of New York, is a unique organization devoted to the well-being and special interests of active merchant seamen.

More than 753,000 such seamen of all nationalities, races and creeds come into the Port of New York every year. To many of them the Institute is their shore center in port and remains their polestar while they transit the distant oceans of the earth.

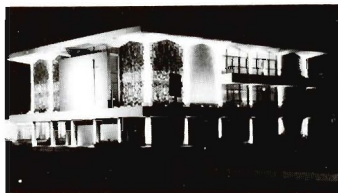
First established in 1834 as a floating chapel in New York harbor, the Institute offers a wide range

of recreational and educational services for the mariner, including counseling and the help of five chaplains in emergency situations.

More than 2,300 ships with over

96,600 men aboard put in at Port Newark annually, where time ashore is extremely limited.

Here in the very middle of huge, sprawling Port Newark pulsing with activity of container-shipping, SCI has provided an oasis known as the Mariners International Center which offers seamen a recreational center especially constructed, designed and operated in a special way for the



Mariners International Center (SCI)  
Port Newark/Elizabeth, N.J.

very special needs of the men. An outstanding feature is a soccer field (lighted by night) for games between ship teams.

Although 62% of the overall Institute

budget is met by income from seamen and the public, the cost of special services comes from endowments and contributions. Contributions are tax-deductible.

### the LOOKOUT

Vol. 68 No. 2 February - March 1977

#### SEAMEN'S CHURCH INSTITUTE OF NEW YORK

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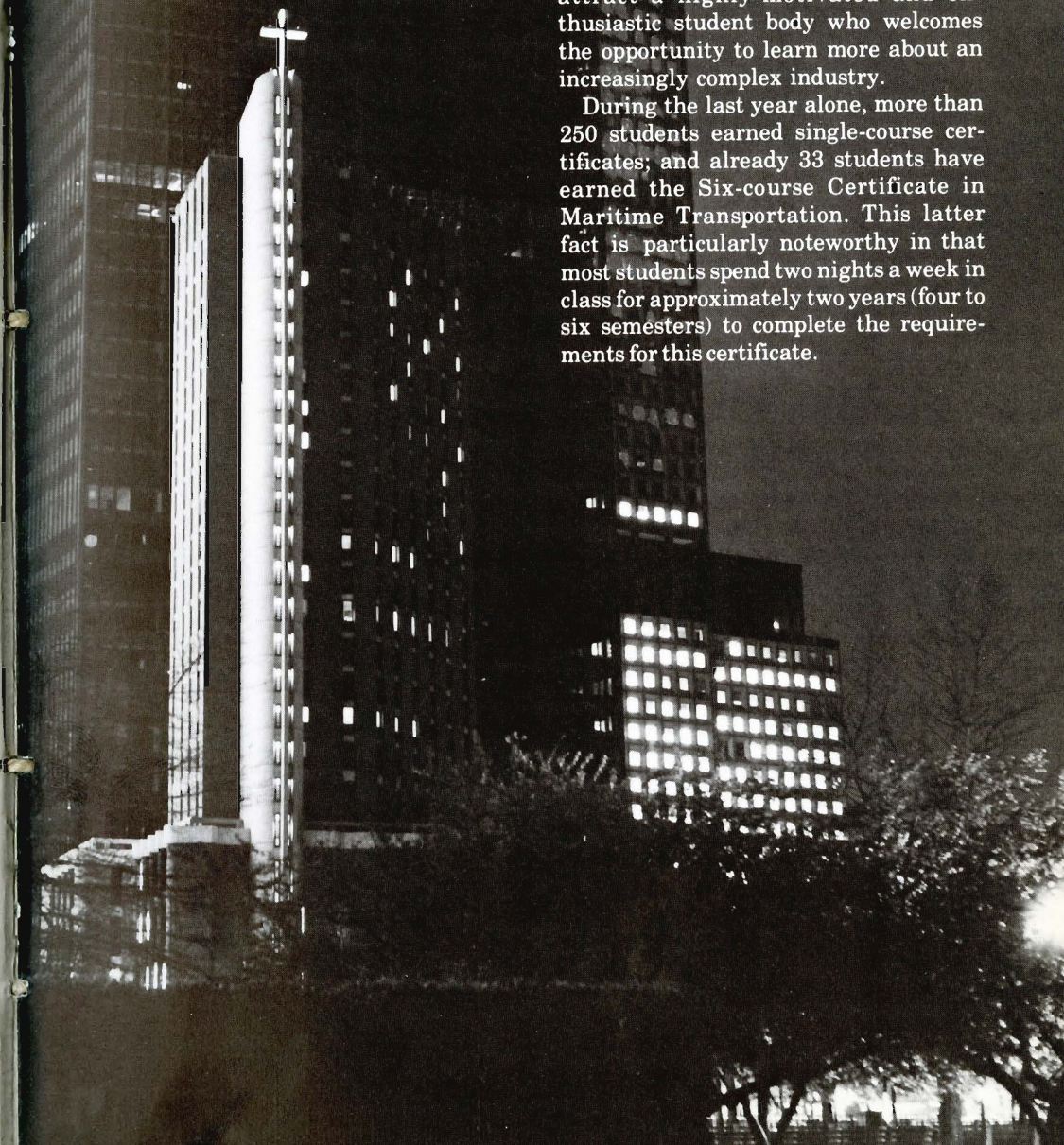
Published monthly with exception of July-August and February-March when bi-monthly. Contributions to the Seamen's Church Institute of New York of \$5.00 or more include a year's subscription to The Lookout. Single copies 50¢. Additional postage for Canada, Latin America, Spain, \$1.00; other foreign, \$3.00. Second class postage paid at New York, N.Y.

Cover: Painting by Otto Stollenberg

## At SCI Nighttime is Class Time for Shorebased Maritime Personnel

Since its inception four years ago, SCI's evening adult continuing education school, the Franklin D. Roosevelt Institute, has met with unusual success. Its ever-growing student body and professional reputation has been due in large measure to the school's "pioneer program" in Maritime Transportation. In addition, the quality of instruction and dedication of the program's faculty (all well-known working professionals in the transportation field) have continued to attract a highly-motivated and enthusiastic student body who welcomes the opportunity to learn more about an increasingly complex industry.

During the last year alone, more than 250 students earned single-course certificates; and already 33 students have earned the Six-course Certificate in Maritime Transportation. This latter fact is particularly noteworthy in that most students spend two nights a week in class for approximately two years (four to six semesters) to complete the requirements for this certificate.



## NEW COURSES

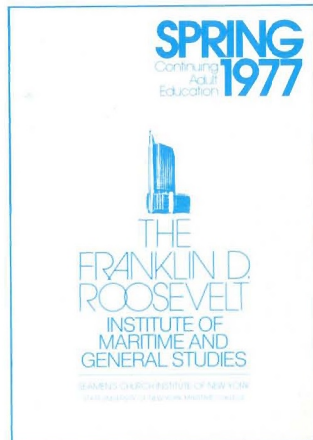
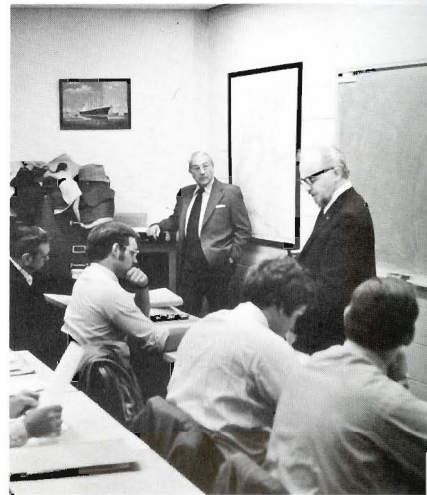
This semester two new elective courses are being added to the curriculum. They are **Stowage & Documentation of Hazardous Cargo** taught by Captain William P. O'Brien, safety director for Sea-Land Service, Inc.; and **Domestic Traffic Management** taught by Harry Menaker, general distribution manager for American Home Foods.

Other Roosevelt Institute courses and instructors include **Chartering: Principles/Practices** - Richard D. Herlihy, vice president of Edward Miller Associates, Inc.; **Computer Concepts for the Transportation Industry** - Kenneth M. Snyder, president of Transportation Systems, Inc.; **Container Control & Terminal Operations** - John H. Funke, executive vice president of Evergreen-Handt Corporation; **Intermodal Transportation/Containerization & Pricing** - Theron C. Foote, manager of Intermodal equipment for Atlantic Container Line, Ltd.; **Modern Ocean Transportation and U.S. Government Transportation Regulations** - Edward W. Norberg, chairman of Associated Latin American Freight Conferences; and **Modern U.S. Domestic Transportation** - Harry Menaker.

Such a program is but one more effort on the part of the Institute to provide quality education for maritime personnel ... on land as well as at sea.



Roosevelt Institute faculty members and Spring 1976 recipients of the Six-Course Certificate in Maritime Transportation.



The Right Reverend Paul Moore, Jr., Bishop of New York, blesses the congregation at the chapel service held prior to the December meeting of the Institute's Board of Managers.

Also participating in the service was the Right Reverend Horace W.B. Donegan, retired Bishop of the Diocese of New York, who read the morning's lessons.

In addition to the Board of Managers, SCI employees, special guests and seamen also attended the service.



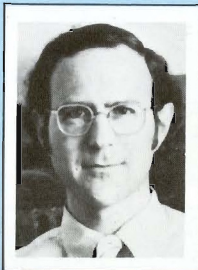
This is the fourth of 16 articles in the series "Oceans: Our Continuing Frontier." In the following article, John Wilmerding discusses how the impact of the sea on our national experience has been reflected in American painting. The author is the Leon E. Williams Professor of Art at Dartmouth College. These articles, which explore the whole range of human involvement with the sea, were written for COURSES BY NEWSPAPER, a program developed by University Extension, University of California, San Diego, and funded by a grant from the National Endowment for the Humanities.

Through special permission we are offering this course to our readers in monthly installments.

The views expressed in this series are those of the authors only and do not necessarily reflect those of the University of California, the National Endowment for the Humanities, the distributing agency, or this publication.

#### About the author

JOHN WILMERDING, an art historian and author, is the Leon E. Williams Professor of Art at Dartmouth College, where he has taught since 1965. He has also been a visiting professor at Yale and at Harvard.



He is honorary curator of painting at the Peabody Museum in Salem, Massachusetts, and a trustee of the Shelburne Museum in Vermont, the Wyeth Endowment for American Art, and the St. Gaudens National Historic Site. His many books include *A History of American Marine Painting*, *The Genius of American Painting*, *The Pelican History of American Art*, and *Painting in America*, in addition to studies of Robert Salmon, Fitz Hugh Lane, and Winslow Homer.

The sea was the first experience in the American consciousness; the shore a first edge of a geographic and mental territory expanding thereafter westward and futureward.

Leaving different points in Europe, driven by various pressures from home and towards various aspirations afar, adventurers pushed into the New World across half a millennium and all of the Atlantic. For them discovery, exploration, and settlement were shared visions.

Paradoxically, their original "terra incognita" was the ocean itself. To cross it seemed interminable and treacherous, but its horizons were thought to hold out both physical well-being and spiritual salvation.

Thus, the New World that was to become America inspired a combination of

awe and fear, of impoverishment and riches, and of known and unknown promises.

This earliest frontier existed in the fragments of measured coastlines and incomplete charts, where the endless vastness might terminate in at least partial distillation or containment.

It is no surprise that this earliest experience of discovery, record, and possession should metaphorically wash across the subsequent years and terrain of American history and geography. Both the reality of western expansion and the myth of the open frontier have animated the American imagination up to the present day. Pioneers of the 19th century conjured an image of sailing across seas of waving grass in their prairie schooners, while the terminology of

navigation continues to apply to contemporary astronauts who venture to the oceans of the moon. And a national hymn sings of the country stretching "from sea to shining sea."

These visions of the sea were early translated into art. Among the earliest paintings and drawings done in the New World were watercolors and drawings dating from the English and French expeditions in the late 16th century. They show a shoreline full of natural resources and inhabited by ideally proportioned Indians.

Later, ambitious colonies would rise on this seaboard, and, well into the 19th century, life and commerce on the sea would play a crucial role in the new country's development. Colonial portraits often contain references to shipping in

## OCEANS: OUR CONTINUING FRONTIER

### Lecture 4.

# American Imagery and Visions of the Sea

by  
John Wilmerding

Images and/or text cannot be displayed due to copyright restrictions

Courtesy Philadelphia Museum of Art

background views as appropriate emblems of a sitter's profession or experience.

### RISING NATIONALISM

By the opening years of the 19th century, the full tide of the romantic movement began to turn American taste strongly towards full-scale seascapes and nature subjects. Such interests reflected a young country increasingly equating its raw and beautiful wilderness with the national identity.

With the Revolution and then with the War of 1812. American artists were called upon to create a fresh imagery of virtually instant national heroes and heroic events — just as other media do now. Paintings of naval engagements were appropriately vivid in coloring, strong tonal contrasts, and turbulent effects of water and clouds. As such, they embody a concentration of energy and vitality deriving specifically from the depicted events, but more generally from a national spirit of triumph over the British in those years.

At the same time, several artists took up painting views along the Atlantic coast, delineating both the growing shipping activity and the dramatic appeal of America's eastern coastline. Pictures by artists like Thomas Birch and Robert

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Salmon tend to be crowded with people, myriad activities, dense skyline shapes, and lively light effects. While their work on a documentary level faithfully records the physical shape of this period's rapid growth in population, building, and commerce, it conveys further to us a broader spirit of national prosperity, ambition and self-confidence.

### AN AMERICAN FRONTIER

The northeast coast remained especially appealing to subsequent generations, and Maine in particular attracted many painters throughout the middle years of the century. The coast was bold and rugged, beautiful, and in places spectacular, isolated, and untouched. It was an essential embodiment of America's concept and reality of the frontier. Alvan Fisher and Thomas Cole were painting in



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Courtesy: The Phoenix Gazette

the Mount Desert region during the mid-1840's. Fitz Hugh Lane and Frederick Church came in the next decades, and others followed. They were impressed with the stormy turbulence of the offshore waters, hidden ledges, rising promontories, and the powerful moods of weather. Lane concentrated on capturing the qualities of transient light and atmosphere. This manner of painting (now called luminism) stresses nature's higher spiritual order and tranquility, inviting from the viewer an attitude of poetic reverie and contemplation.

During the 1860's and 1870's, however, deep polarities of mood emerged in American landscape and marine painting. Simultaneously, and almost schizophrenically, artists painted tranquil as well as explosive scenes, quiet coastal panoramas beside violently threatening storms. Almost unconsciously, art bore the dark and brooding strains of national tension during the Civil War period and its aftermath.

By the end of the 1870's a new form of graver, more contemplative realism emerged. Foremost in this style were Winslow Homer and Thomas Eakins, whose work increasingly suggests notes of poignant elegy, thoughtful seriousness, and powerful human drama.

### ABSTRACTION VS. REALISM

In contrast to the first half of the 19th century, American painting in the latter



Sunlit Sea by Frederick Judd Waugh  
from the SCI collection

half saw the perplexing appearance of a multiplicity of styles, sometimes inconsistent and lacking logical development. This, too, was an index of the age's insecurities. Some artists like Albert Ryder turned inward, seeking the mystery of the inner mind and world of dreams. Others, like James Whistler, turned to forms of personal abstraction and artistic formalism; and yet others like William Morris Hunt or Childe Hassam turned to adaptations of impressionism.

These various currents carried into the new century as they continued to intensify. The coast maintained its hold on the imagination of such major figures as George Bellows, Edward Hopper, and Andrew Wyeth. Meanwhile, other American painters struggled to come to terms with European modernism.

### THE NEW INDUSTRIALISM

During the 20th century New York became a major center for American painters: here was the new industrial and technological landscape. As photographed by Alfred Steiglitz or painted by John Marin, Bellows, and others, it was seen not only as a city but as a port, recalling once again in modern terms America's Passage and passengers to and from Europe.

During the 1940's and 1950's Milton Avery and Mark Rothko brought painting into almost total abstraction. They suggest vast environments of mood and feeling, possessing vague allusions to banks of earth, sea, or sky, suffused in light and colors more expressive of inner sensations than outer actualities.

The voyage and the frontier persist as a vital experience today in American art as in American life.

For some, it is a voyage inward to the self, for others a journey outward to the oceans of space.

\*\*\*

**NEXT ISSUE:** Sir Edward Bullard, Professor of Geophysics at the Institute of Geophysics and Planetary Physics at the University of California, San Diego, discusses the relatively new science of oceanography in "Exploration of the Sea".

Here at the Institute, we always enjoy seeing old friends. That's why it was especially nice when smiling and jovial Otto Stoltenberg dropped by not too long ago.

Otto first came to the United States and to the Institute in 1929 when he literally sailed-in aboard the last commercial American tall ship, the *Tusitala*. Until 1943 he sailed aboard ships as a ship's carpenter and in that time he visited most all the world's great ports.

However, World War II and the German occupation of his native Denmark left him confined to land, so Otto began to paint the ships and oceans he loved and knew so well. Today, 34 years later and at 71 years of age, he is one of Denmark's best known marine painters. His little house in Kalundborg is a sure source of seascapes and ship paintings for collectors throughout the world.

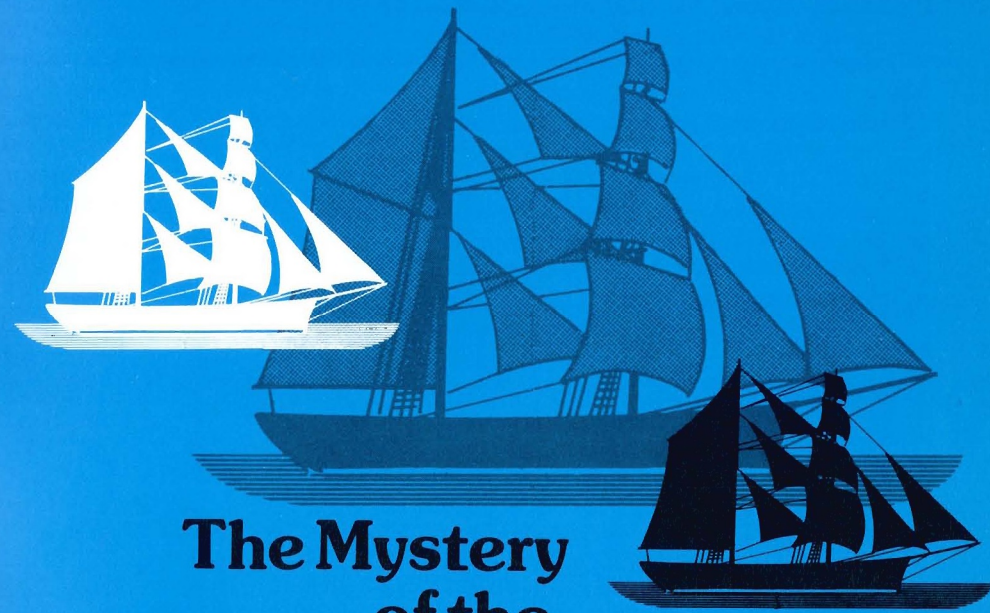
His career as a painter has its own special moments of high adventure. For instance, he painted seascapes for Warner Brothers during the 1958 filming of "John Paul Jones" off the coast of Spain. He also "crewed aboard ship", acted in several scenes and supervised the finishing decorative touches on the recreated vessel.

His current trip to America was really by accident. Two friends of his who were summering in Europe, Mr. and Mrs. George Hamm of Cocoa Beach, Florida, convinced him to pay them a visit. So he did, and thoroughly enjoyed his Florida jaunt, particularly the good company and sun.

Together with a friend of his, Captain Kersgard, he came to New York especially to see the "new" Institute and to donate one of his paintings to SCI. The painting (reproduced on the front cover of this issue) was accepted with pleasure and now has a place of honor in the Director's office.



**Otto**



## The Mystery of the Mary Celeste

by J. Gleichman

## EDITOR'S NOTE:

Because we constantly get inquiries about "the tale of the *Mary Celeste*", we publish this account as one of the most complete we have yet read.

## PART I of two parts

One hundred and five years ago on November 7, 1872, a two-masted, square-rigged sailing vessel proceeded out to sea from New York Harbor to keep her date with destiny. Headed for Genoa, Italy with a full crew and cargo, the British Brig, the *Dei Gratia*, found her derelict a month later halfway between the Azores and the coast of Portugal with her entire crew missing.

Captain of the ill-fated vessel, the *Mary Celeste*, a 103-foot, 282-ton brigantine, was Benjamin Spooner Briggs of Marion, Mass. who, in addition to his crew of seven, took along his wife and two-year old daughter.

In the fall of 1872 the *Celeste*, tied up at Pier 50 on the East River, New York, took on a cargo of 1,700 barrels of crude alcohol. On the morning of November 5th, she was loaded and ready to sail, but due to severe head winds had to be towed to a point off Staten Island where she dropped anchor until the weather changed. Two days later the winds eased up and she was able to sail.

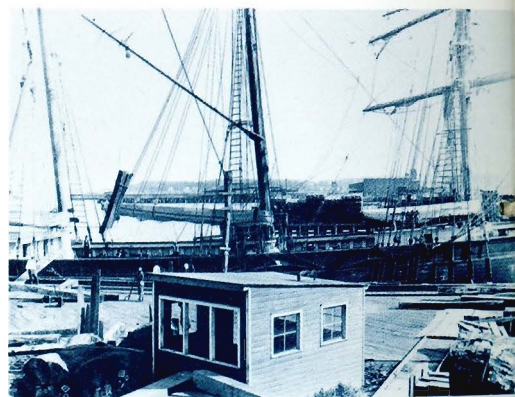
On the afternoon of December 5th, approximately halfway between the Azores and the coast of Portugal, Captain Morehouse of the British Brig, the *Dei Gratia* was informed by his Mate Oliver Deveau that the crew had sighted a brigantine off the port bow, making about 1½ to 2 knots and yawing erratically. She was under short canvas, only two sails were set on the starboard tack

— the jib and the foretopmast staysail. Her lower foretopsails were hanging by the corners, and the foresail and upper foretopsail were missing.

For nearly two hours the *Dei Gratia* pitched and rolled on the heavy seas trying to get close enough to the *Mary Celeste* to board her. Finally, lowering a small boat, Mate Deveau, accompanied by seamen John Wright and John Johnson rowed over to the *Celeste*. Deveau and Wright climbed aboard while Johnson remained in the small craft.

The two men searched the eerie vessel from stem to stern finding not a soul aboard. Sounding the pumps to be sure the ship was not in danger of sinking they discovered she had only 3½ feet of water in her hold. The ship's wheel was not damaged and had not been lashed, but the binnacle had been knocked out of place and the glass over the compass was shattered, apparently from heavy waves.

The forward hatch and the lazarette hatch were both open. The rain and high seas had come in through the open skylight soaking all the bedding, clothing and the floors. The ship's clock was ruined. In the deck cabins, however, the windows were snugly battened down with canvas and planks. Beds were unmade and there was even the impression



of a child's body on one bunk. The crew had left pipes, tobacco, oilskins, boots and other personal possessions. Even the Captain had left his greatcoat and boots. The chronometer, sextant, navigation book and ship's papers were missing, including the register.

The yawl was gone and both gangways on the top gallant rails had been moved as would be necessary for launching. There was food and drinking water in the storeroom to last six months. The rack around the dinner table was in place to keep dishes from sliding off.

The last entry in the log book found on a desk in the mate's cabin, was dated November 24th, 8:00 a.m. It gave the ship's position as about 100 miles southwest of San Miguel Island in the Azores. Also above the mate's bed was a chart tracing her course up to that date.

In the Captain's cabin a log slate was found. The last entry on the slate showed the ship had passed St. Mary's Island in the Azores about six miles to the northeast.

Deveau, Wright and Johnson returned to the *Dei Gratia* to report their findings to Captain Morehouse, telling him of the valuable cargo aboard and suggesting taking her in to claim salvage. It was believed at the time, that the value of her

cargo might run as high as \$80,000.

The distance to Gibraltar was only 650 miles so the Captain agreed, even though it would leave them short-handed aboard the *Dei Gratia*. Later the same day, Deveau, the first mate, who had previously commanded a brig plus two seamen, Augustus Anderson and Charles Lund, returned to the *Mary Celeste* by small boat taking a compass, barometer, sextant and watch. The three men spent the next two days getting the ship ready — repairing sails and replacing the missing foresail with a spare trysail. After pumping the water out of her hold, they figured that most of it must have come down through her open hatches and through her cabin as her hold only took in one inch of water every 24 hours.

On December 7 the two vessels headed for Gibraltar, sailing in sight of each other for the next five days until the *Mary Celeste* lost sight of her guardian when she ran into a heavy rain storm off the Straits of Gibraltar. Within two hours after she dropped anchor in Gibraltar on December 13, 1872 (one day after the *Dei Gratia* arrived), the brig was "attached" by Marshall T.J. Vecchio of the Vice-Admiralty Court. An attachment by the Marshall placed the property acquired as a lein by the salvors in court custody.

(to be continued)



## Pier update- steps in the right direction



*As many of you may recall, the Lookout in June, 1973 published the "first" article on the impending destruction of historic Pier A. Later it ran an SOS requesting write-in support for the pier's preservation, to which our readers responded beyond expectation.*

*Now thanks to the efforts of the New York Landmarks Conservancy and other important groups, Pier A's immediate future is at least stabilized if not fully determined. We think you will be pleased with the progress to date. We are also pleased that our good friends Marine (Fire Department) Company #1 wants to retain its station on the Battery. Its vital location and its picturesque fireboats are as much a part of NYC's Upper Harbor as Pier A itself. We would hate to see them go.*

\*\*\*

The New York City Fire Department and the New York Landmarks Conservancy recently announced that the New York State Office of Parks and Recreation has made available to the Fire Department a \$90,000.00 matching grant for the State's allocation of funds from the U.S. Department of the Interior for renovation and restoration work on Pier A. Located in the Hudson River near Battery Park, Pier A is a National Register property and is presently occupied by Marine Division Headquarters and Marine Company #1.

"Pier A, aside from its strategic importance as a Marine Firefighting facility, is a beautiful building which adds a touch of grace to New York's skyline," says John T. O'Hagen, fire commissioner. "The money which we will receive to rehabilitate Pier A will help to preserve an important federal landmark."

Among the items listed in the grant application of the Fire Department are repairs on the clock tower, windows and

roof, the renovation of the below-water structure, and the upgrading of mechanical and electrical systems in the building. The rehabilitation of the Pier is being coordinated by the Fire Department, which will work with the Department of Ports & Terminals, the Department of Public Works, and outside professional consultants.

Pier A with its green, grey and red exterior, and arched windows, was constructed in 1885 and is the oldest functioning pier in the City to-date. Pier A has been lauded for innovative applications of engineering technology in the building of its foundations and for the uniqueness of its stone arches. The Pier's 70-foot clock tower, donated in 1918 by U.S. Steel founder Daniel G. Reid, is the first permanent memorial in this country to the soldiers and sailors who died in World War I. The clock is one of three in the United States which tolls the hour in ship's bells.

Pier A, however, is subject to the terms of a lease agreement between the City of New York and the Battery Park City Authority which calls for the construction of three high-rise office towers. These building plans, which were developed in the late 1960's, have been delayed for a number of reasons, including the availability of 10,500,000 square feet of office space currently vacant in Lower Manhattan.

According to Susan H. Jones, executive director of the Landmarks Conservancy, "The Conservancy is confident that a strategy, which ensures the continuing use of Pier A while satisfying the interests of the Authority, can be devised."

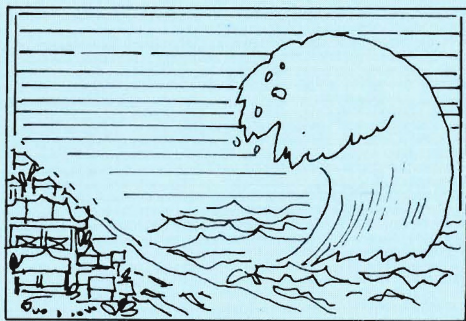
In June, 1975, the Conservancy, leading other preservation groups, succeeded in listing the Pier in the National Register of Historic Places, which makes Pier A eligible for the grant-in-aid from the Department of Interior.



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## **THE DEVIL'S WAKE**

A storm roared out of hell one night  
And the devil laughed with glee,  
He was holding a wake for all damned souls  
A hooley on the China sea.

He kicked the bottom out of the glass  
And let the wind run free,  
It twisted and coiled like a dying snake  
And screamed like a wild banshee.

The barometer fell even lower that night,  
Although some say it couldn't be,  
And the great grandfather of all typhoons  
Was spawned on the China sea.

The wind screamed down and the waves piled up  
'Till they were mountain high,  
And many a ship was hung that night  
Between the sea and sky.

All night long the devil danced,  
He and his scurvy crew,  
And the tab was paid for in ships and men  
That didn't make it through.

None knows how many ships were lost,  
Or how many seamen died,  
But the beaches were littered for miles around  
With bodies coughed up by the tide.

So hush your gob young sailor lad,  
And harken well to me;  
If the devil decides to hold a wake  
Sail clear of the China sea.

P. J. O'Kelly

