

ARGONAUTA



**The Newsletter of The Canadian Nautical Research Society /
Société canadienne pour la recherche nautique**

Volume XXX Number 4 Autumn 2013

ARGONAUTA

Founded 1984 by Kenneth MacKenzie
ISSN No. 2291-5427

Editors

Isabel Campbell and Colleen McKee
Jean Martin ~ French Editor
Winston Kip Scoville ~ Distribution Manager

Argonauta Editorial Office

c/o Isabel Campbell
2067 Alta Vista Dr. Ottawa ON K1H 7L4

e-mail submissions to:

scmckee@magma.ca

or

Isabel.Campbell@forces.gc.ca

ARGONAUTA is published four times a year—Winter, Spring, Summer and Autumn

The Canadian Nautical Research Society

Executive Officers

President:	Maurice Smith, Kingston
Past President:	Paul Adamthwaite, Picton
1 st Vice President:	Chris Madsen, Toronto
2 nd Vice President:	Roger Sarty, Kitchener
Treasurer:	Errolyn Humphreys, Ottawa
Secretary:	Rob Davison, Waterloo
Membership Secretary:	Faye Kert, Ottawa
Councillor:	Chris Bell, Halifax
Councillor:	Isabel Campbell, Ottawa
Councillor:	Richard O. Mayne, Winnipeg
Councillor:	Barbara Winters, Ottawa

Membership Business:

200 Fifth Avenue, Ottawa, Ontario, K1S 2N2, Canada
e-mail: fkert@sympatico.ca

Annual Membership including four issues of *ARGONAUTA*
and four issues of *THE NORTHERN MARINER/LE MARIN DU NORD*:
Within Canada: Individuals, \$65.00; Institutions, \$90.00; Students, \$20.00
International: Individuals, \$75.00; Institutions, \$100.00; Students, \$30.00

Our Website: <http://www.cnrs-scrn.org>

In This Issue

Editorial	1-2
President's Corner	3-4
Announcements	4-25
<i>Legends of Magdalen</i> Film	4-16
Call for Papers and Conferences	17-20
CNRS on Facebook	20-21
Perseverance – The Cdn Sea King Story	21
Salty Dips – New Cd	22
Book Launches	23-25
Being Interdisciplinary by Sam McLean	26-32

Editorial

In this Autumn issue of *Argonauta*, President Maurice Smith ponders the importance of accumulated archival knowledge, bringing to our attention two extraordinary archival *fonds* held at the Marine Museum of the Great Lakes. Maurice's words highlight the importance of archives in analyzing the role of corporations and individuals in society and in facilitating social change. We note that many retired archivists contribute actively to the field of maritime history, bringing their broad experience, their intellectual capital and their passion for sharing their knowledge to the field. We encourage them to use *Argonauta* as a forum which welcomes their words of wisdom.

This particular issue of *Argonauta* continues the debate on the future of maritime history which appeared in the Winter 2012 issue. Sam McLean addresses the complex topic of interdisciplinary methodology, while describing his journey from being an undergraduate history student at the Laurier Centre for Strategic, Military, and Disarmament Studies to his current experiences as a doctoral student in the interdisciplinary department of War Studies at King's College in London. Readers will remember that last winter Joshua M. Smith acknowledged the importance of interdisciplinary work, drawing our attention to *Coriolis: The Interdisciplinary Journal of Maritime Studies* and the need for maritime historians to demonstrate the relevance of their work in the real world in his contribution to the debate. Kelly Chaves noted that maritime history "is an interdisciplinary field that combines the gamut of historical fields of study—economic history, social history, indigenous history, war and society history, gender history, political history, business history, contemporary history, legal

history, environmental history, labour history, and varying nationalist histories—with archaeology, geography, biology, and cultural anthropology, which means maritime historians can traverse and network in wide professional circles both inside and outside of the discipline.” With such depth and complexity, maritime history demands excellence in communication and, as Sam’s article reveals, people entering the field of maritime history face formidable writing challenges. Such work requires courage, honesty, and perseverance, three qualities that our contributors certainly exhibit. Like playing music, writing well takes time, practice, and patience. Let us hark back to the words Lincoln Paine wrote in last winter’s issue: “The historian is the conductor of the symphony of the past, but even with every note in its place, without color and cadence the audience is lost.” Paine warns us that technology is a valuable tool, but we must use it wisely and communicate with our audience. We thank Sam for his timely contribution to this discussion and we invite our gentle readers to send us their thoughts on this vital topic.

Readers who are interested in this and other discussions should visit a website that Sam is producing in conjunction with Justin Reay of the Bodleian Library. It’s at <<http://www.britishnavalhistory.com>> and also @britnavalhist on Twitter. These two sites provide a place for people to publish good short scholarly works about naval history or maritime history.

We draw your attention to a film, *Legends of Magdalen*, to be shown November 26th on the Documentary channel (Canada). It is also available on the CBC Player and can be accessed at

<<http://www.cbc.ca/player/Shows/ID/2399523818/>>

Gregory Gallagher, the film’s executive producer, has contributed a narrative and images of the film making process in this issue of *Argonauta*. He joyfully shares with us the serendipitous events – and the hard work – that brought this project to fruition.

We also highlight other creative endeavours in this issue: books, a new cd and calls for papers. Tavis Harris, our Literature Review contributor, will return next issue with his round up of new material.

Lastly, we thank Kip Scoville for his excellent work developing a distribution method for delivering *Argonauta* to our readers.

Fair Winds Isabel and Colleen

President's Corner
by Maurice D. Smith

Knowledge is truly a rare thing particularly when it is the result of decades of study. In-depth knowledge is cumulative. It takes time to acquire, mostly based on repeated exposure to primary sources. The best historians have it of course but I am thinking of what comes first, before the historian sits down to ponder the contents of a 'collection'. I am thinking of at least two members of this Society, archivists, who are no longer with our National Archives. They spent a lifetime experiencing and absorbing and in some cases negotiating the acquisition of material that will become the stuff from which histories are produced, public policies are developed and nuanced comprehension takes place. Archivists get better over time and now many of the best are no longer there. Digital technology is not a substitute.

One scholar says, 'in maritime history is the history of the world'. On first blush the phrase seems boastful but on a closer examination of maritime history collections it is fairly easy to move beyond a sometimes limited perception of maritime holdings as only ships and shipbuilding.

Here are two collections to illustrate the point. And yes they are at the Marine Museum of the Great Lakes. It was easier for me to dip into the fonds.

The Port Arthur Shipyard collections are strong in technology and naval architecture. There are many thousands of superb ink on linen drawings, details about production and management methods in what was a vertically integrated business. And of course, examination will reveal the how and why of a large business corporation through minutes and financial reports. If we look more closely at the collection, it becomes a springboard into the life of a coastal community (Port Arthur and Fort William now Thunder Bay). We can move into a somewhat detailed history of the lives of men and women who worked at the yard. The early employment records tell us about neighborhood settlement patterns in those two cities and area through addresses, inbound immigration patterns and what follows from that, ethnicity of the workforce. Fecundity and sobriety are often recorded.

Annette Brock Davis is a remarkable Canadian who was determined to excel in a man's world, the life of a professional seafarer. Discrimination prevented her from achieving her objective but along the way she achieved recognition as a pioneer. She studied navigation, learned how to sail, participated in sport and finally in 1933 at the age of twenty-one she shipped aboard the four masted barque *L'Avenir* owned by the great Gustaf Erikson for a 133 day passage from Australia to England carrying a cargo of grain – as crew. She held her own in the face of cruel jokes, slurs, grumbles that she should be at home, 'raising babies' but – she made the best of every situation, more than pulled her weight and she had fun. She wrote a book, "My Year Before the Mast" in 1999 with the help of Dr. Helen Hatton, a University of Toronto historian.¹ The ultimate accolade for Annette Brock Davis was to be accepted at meetings of the International Association of Cape Horners, those who have sailed around Cape Horn during a non-stop voyage of at least 3,000 miles.

Fine archival collections are built by archivists, they do not happen by accident.

Announcements

**"Legends of Magdalen" Film Documents Shipwreck Legacy
by Gregory B. Gallagher**

Serendipity

Our documentary film story begins with a 2006 press tour of the Magdalen Islands in the Gulf of Saint Lawrence. After exploring captivating red-sand grottos, and meandering through idyllic vistas, quaint quays and artisan shops for ten days, my wife Linda and I realize we must head home. Our island guide, Hugo Poirier, bursts in last-minute to tell us he missed introducing us to someone incredible.

Hugo insists we come with him immediately to meet Leonard Clark, a remarkable historian and amateur archeologist living in the tiny fishing village of Old Harry, at the eastern most point of the twelve-island archipelago. Linda and I look at each other, and decide I will ride

1

She has been helpful in further documenting this collection.

with Hugo to meet Leonard while she finishes packing. Our flight home to Montreal is imminent.



Poster for Legends of Magdalen film

I trust Hugo's insistent belief we should meet Mr. Clark, and we depart for the half-hour trek to Old Harry. At the last second I grab my iPod and microphone, which years later prove to be of key assets in the making of our documentary film.

We drive to the remote fishing village of Old Harry, where several hundred thousand walrus once dominated the coast, and where proposed oil exploration has residents of five surrounding provinces up in arms. Given how biodiverse and tempestuous the waters in this region are, the environmental concern is easy to understand.

www.coalitionsaintlaurent.ca

Leonard Clark, his bright blue eyes peering at me under tousled white hair, appears at his front door and invites Hugo and me to enter the home he built with his own hands. There is no one else present, and I eventually learn his wife has died only months before. There is a distinctly somber air present, as well as obvious signs of his bachelor status.

I ask Leonard if he objects to me recording our conversation, confessing my rudimentary note-making abilities to him. He doesn't mind, and we are off on a discussion about his study of hundreds of shipwrecks, and his certainty of sunken treasure. It is obvious Leonard is a treasure himself, and I travel whole-heartedly into his world



Portrait of Leonard Clark – Photo by Moira McCaffrey

I remain spellbound during his account of how three generations of his family have documented over 700 marine tragedies, including details about his family even taking survivors into their home. He tells us that his great grandfather was a shipwreck survivor, and how a number of families who settled here trace their island beginnings to a shipwreck.

After showing me his artifact room lined with walrus teeth, skulls, musket leads, and shipwreck memorabilia, Leonard hands me a copy of his amazing map recording 300 verified sunken ships dating back to 1631. I take this as my sign our visit is complete and reluctantly bid Leonard farewell.

Gestation

Upon my return to the Montreal, I file the interview with Leonard Clark for future reference, unable to figure out exactly what to do with his unique recollections. I move on to other projects, travel for work assignments, and designate the recording of Leonard's tales to the gestation file for a possible production in the future.

Fast forward to the spring of 2012, when Montreal's English Language Arts Network's newsletter carries a *Call for Submissions* from the Quebec Anglophone Heritage Network (www.QAHN.org) announcing the *StoryNet Documentary Film Challenge*. The unique element to this announcement, aside from the \$25,000 prize, is the stipulation that the submission must be about an English person, place or event within the Province of Québec.

Bells and whistles go off in my brain as I realize I have the perfect idea for this competition: English-speaking Leonard Clark, living in the English village of Old Harry, documenting hundreds of shipwrecks surrounding his Québec home in the Magdalen Islands, equates to a winning topic to my mind.

I search for the Leonard Clark interview file, and fearfully recall several computer crashes that occurred over the years, plus my assorted attempts to clean out the growing population of computer files. I cannot find the interview on my initial search, but finally strike it rich when checking numerous files marked "Miscellaneous."

Parafilms

I contact my colleague Sharif Mirshak, who together with a partner from France, Noé Sardet, actively pursue film making. Several years earlier, they helped me to produce a video presentation of another of my projects. I ask for a meeting with Sharif and Noé, who have just recently formed their own company called Parafilms

(www.parafilms.com), producing commercial concepts, and an underwater series of films for the web called "Plankton Chronicles." (planktonchronicles.org) I want to know if they think my Leonard Clark idea is worth our collective energies to create a dossier and enter the StoryNet Documentary Film Challenge.

They love the general concept, adore the fact they have not yet travelled to these remote atolls; we have enthusiastic conversations about the myths and legends surrounding such a singular character as Leonard. Our documentary, "Legends of Magdalen," is officially born, and work begins on fashioning a submission. We enter the *StoryNet Documentary Film Challenge*, eventually becoming one of 4 winning entries awarded \$25,000.



Aerial Lagoons – Photo by Gregory Gallagher

The three of us hit the documentary film making grid at top speed; for me, this means working the telephones to earn significantly more financial support. Anyone who understands film making will know \$25,000 is not much money, especially to make a film based in such a remote destination. Therefore, I need to attract what is called "in-kind" support for as many production elements as possible.

Parafilms already owns the digital camera equipment we need once we travel to the Magdalen Islands, so I simply have to beg or borrow the other necessities to complete our project. Top of my list of people to petition are the airlines, because the Magdalen Islands are over 900 kilometers from our base in Montreal, and the cost of airline tickets would eat up much of our limited grant funds. Additionally, we will need housing, food, and on-island transportation during our shoot.

The Kindness of Strangers

For the next three months, I approach businesses and government entities that have a vested interest in our project, and I find a wide range of supporters. My biggest strokes of luck are that PASCAN Airlines (www.pascan.com) will offer us return airline tickets, and Auberge La Salicorne (www.salicorne.ca) will house and feed us. Our tiny team begins to roll, and soon we have committed to a two-week destination shoot in early September (2012)

Laden with all the bells and whistles our crew can muster, we board the plane on Election Day in Québec. To underline the remoteness of our destination, it is important to note that from the time we land on the Magdalen Islands, and for the next fifteen days, we do not hear anything remotely political. Not one person mentions the election, the winning party, or how the result might impact their lives. To the three of us it appears that these islands exist in a kind of time warp all their own, regardless of which party holds political office.



Sharif Mirashak & Gregory Gallagher - Photograph by Noé Sardet

We check into Auberge Le Salicorne, and who should meet me at the front desk but Leonard Clark's granddaughter Sara. This is a harbinger of the days to follow, as we run into relatives, friends, and admirers of Leonard at every turn throughout our gathering of interviews, B-roll footage, and while touring the islands. Everyone seems to know Leonard, and if they don't know him personally, they know about his work documenting shipwrecks. It quickly becomes obvious that this unassuming amateur archeologist is held in high regard throughout the communities here, English and French alike.

I am elated by a decision struck earlier with my partners Sharif and No  , to allow the island people to tell us the story we seek to document, rather than arriving with a preconceived notion of what the story is about and how to tell it. This proves to be critical in the authenticity of our final documentary film, especially during post-production.

The fact we are unable to include Leonard Clark on-camera because of health problems is a challenge to our storytelling abilities. Leonard is 92 years of age, and lives in P.E.I. near two of his daughters. I wonder how many filmmakers attempt a film about someone who is still living, without being able to gather current footage of their subject?

Madelinots

Prior to our arrival on the islands, I have a positive gut feeling about the local residents, and what we might expect during our film shoot. This is due, in part, by the project support I received from Robert St.Onge, Director of Auberge Le Salicorne. His kind of unbridled energy is the type one hears about but rarely experiences firsthand. Robert is a fellow Montrealer who has found his niche in the marine community of Grosse-Ile, where he and his wife and children enjoy the Madelinot lifestyle with passion.

Knowing we have someone like Robert and his amazing team in our corner is critical to our ability to set out each morning to capture our story from all angles. Being completely bilingual, Robert opens doors for us with both French and English-speaking fishermen, artisans, elders, and teens, establishing a credibility in the communities that we could never have developed out for ourselves in the short time allotted.

We begin our list of over 40 potential interview subjects with historian and author Byron Clark, a cousin of Leonard's and an expert on life in the Magdalen Islands and the history of the hundreds of shipwrecks we are learning about. Byron's many papers and books include "*Gleanings on the Magdalen Islands*" and "*I Kept the Light Still Gleaning*." He graciously agrees for the first time in his life to be filmed on-camera for our project.

Continuing our packed schedule of interviews, we are very fortunate to gain insider family knowledge from both Leonard's son Douglas, and his daughter Elaine. Douglas extends his kindness towards us by taking us out to Sea Cow Path in the village of Old Harry, to demonstrate where and how the hundreds of thousands of walrus were systematically hunted into extinction by commercial opportunists from New England in the 1800s. "*Once upon a time, Canada's Gulf of St. Lawrence was home to the greatest concentration of walrus the world has ever known.*" (Fred Bruemmer, "*And Then There Were None*," National Wildlife Federation 1992.)

Another of the key contributors to our cinematic feature is Mario Cyr, Emmy-nominated underwater cameraman and filmmaker; Mario's contributions to over 150 documentaries for top tier clients such as National Geographic, Discovery, and BBC, establishes his legacy in this highly competitive industry. During our research, we discover he lives on the Magdalen Islands. We hit it off with Mario on a personal level, and are elated to welcome him to lead our underwater filming exploits.

Mario and Leonard

We could have never known earlier that Mario Cyr and Leonard Clark share more than a passion for sunken treasure and shipwrecks. Mario's personal history reveals an early interest in diving courtesy of his father, who provided support for diving trips with the legendary Canadian author Farley Mowat, who had a summer vacation house in Grosse-Ile.

Mowat would invite Pierre Trudeau to join him on his diving escapades, and when Mario Cyr saw the Prime Minister of Canada arrive on "his" Magdalen islands, his already keen interest in all things submarine blossomed. Ultimately, Mario would meet Leonard Clark, and even though neither of them could speak the other's language, through

friends, family, and sign language, they established a passionate rapport about shipwreck research.

Today, Mario Cyr is the legitimate carrier of the torch Leonard lit for the study of the mysteries and legends surrounding the hundreds of shipwrecks in the waters around the Magdalen Islands. Leonard has also confided the exact details of a specific ship, one that, “Has a rich cargo, I know she does. I got her coordinates and everything. I know where she’s at, I know she’s there.”

It is the hope of the team that our documentary film will raise the level of awareness about these sunken vessels. As Parks Canada invests millions into the finding of the Franklin Expedition ships, so too may they consider private citizens like Mario Cyr, who are trying to mount excavation projects to formalize the remains of sunken ships, whose locations are already known. At the very least we hope our film might inspire new levels of talks about these other ships and their value to our Canadian heritage.



Noé and Sharif shooting – Photo by Gregory Gallagher

Future Plans

Because Leonard Clark and his family have so carefully documented hundreds of shipwrecks, their whereabouts, provenance, and cargo, it is the hope of many Madelinots and marine aficionados alike, that our Canadian Government officials look into establishing support for any project aimed at excavating known shipwrecks around the Magdalen Islands. Our maritime history, including the stories and mementos of Europeans heading to Canada as a new home, depends on this knowledge.

During our documentary film production, we had the privilege of interviewing two archeologists of true sensitivity to this evolving story. Marc-André Bernier, Chief of Underwater Archeological Services at Parks Canada, and Moira McCaffrey, Executive Director of the Canadian Art Directors Organization, and a lady who had Leonard Clark working with her for two summers, excavating numerous sites on the Magdalen Islands in search of First Nations Mi'kmaq settlement evidence.

Marc-André Bernier speaks about Leonard Clark with fervour, and underlines how any archeologist would admire Leonard's work ethic and habits. Moira McCaffrey maintains rich memories of Leonard's style and passion at work in the field, as well as his charm and sincerity as a man.

It is the plan of the Parafilms production team, which includes our "secret weapons" of Victorine Sentilhes and Céline Lafrance, to produce a French-language version of our film, along with an interactive website filled with unseen "outs" from the final film. We also want to showcase numerous other assets from Madelinot life: artisan activity, treasure hunting updates, tourism information, environmental news, culinary life, and marine projects such as the possible re-introduction of the walrus onto the Magdalen Islands.



Wreck in the sunset at Etang du Nord – Photo by Gregory Gallagher

Finale

I could never imagine how a mere one-hour interview with an old man about his life's passion of documenting shipwrecks would consume my life for sixteen months, and forge new friendships with both French and English residents on our remote Magdalen Islands.

Nor did I know about the collaborations which would evolve with filmmakers Sharif Mirshak and Noé Sardet, musician/composer Romain Strugala, producer Victorine Sentilhes, and a host of others responsible for making our film a reality.

Noé and Sharif returned to the islands for the World Premiere on August 2nd at Old Harry Church, a structure constructed out of lumber from a shipwreck, plus an additional showing at the Musée de la Mer in Havre Aubert (www.museedelamer.qc.ca).

Our first televised broadcast by CBC was shown on August 3rd, 2013, and The Documentary Channel on August 14th. Additional broadcasts by CBC occurred on October 5th and 6th, plus a CBC-TV

National broadcast on October 26th. There will be an additional airing by The Documentary Channel on November 19th.

We have signed an international distribution deal with the Paris-based Quadra Film Coalition, and are happy to announce that Air Canada will carry our film onboard from November 1st 2013 until New Years Day 2014 on all their flights system. It is exciting to introduce such a beautiful place as the “Maggies” to a whole new global audience.

The making of this film is the fulfillment of a dream to honour Leonard Clark and his life’s work, his remembrance of all those travellers on the high seas heading for Canada and a new life. For isn’t this the very essence of our country? I am thrilled this film documents such a fine Canadian, and hope it is an inspiration to others to follow their passion in life. Thank you Leonard Clark.



Noé Sardet at Grosse-Île Quai – photo by Gregory Gallagher



Old Harry Sunrise – photo by Gregory Gallagher

Links:

<http://parafilms.com/portfolio/legends-of-magdalen/>

www.facebook.com/LegendsOfMagdalen

Call for Papers

**North American Society for Oceanic History,
Canadian Nautical Research Society,
National Maritime Historical Society**

**2014 Annual Conference
May 14-17, 2014**

Hosted by the Erie Maritime Museum
Erie, Pennsylvania

“Connected by Water: Inland Waterways and Maritime Endeavors,” the 40th Conference of the North American Society for Oceanic History (NASOH), co-sponsored the Canadian Nautical Research Society, and the National Maritime Historical Society, will be hosted by the in Erie, Pennsylvania, May 14-17, 2014.

Using the international connection of the Great Lakes as a backdrop, the 2014 Program Committee invites paper and session proposals that explore maritime connections or cultural landscapes, or an interweaving of both to examine the meaning and processes of our maritime heritage. Suggested topic areas include cultural connections, race, gender, archaeology, empire, military, indigenous, environmental, public history, and parks and protected areas. Additional topics and geographic focuses are welcome for submission and the Program Committee will consider papers and sessions exploring all aspects of history and archaeology related to saltwater or navigable freshwater environments. Papers from graduate students and junior scholars with fresh approaches to maritime history are greatly encouraged.

Students may apply for a Chad Smith Travel Grant to assist in travel to present a paper at the conference. Additionally, the Clark G. Reynolds Student Paper Award is provided each year to the author of the best paper by a graduate student delivered at the society's annual conference. Please see the awards section of the NASOH website for details.

The Program Committee welcomes the submission of individual papers and full sessions, preferring panels with three papers. Session and Individual paper proposals should include: A) An abstract, not to

exceed 250 words; B) A 200-word bio for the presenter; C) Contact information including phone number, address, affiliation, and email. Accommodations for PowerPoint presentations will be provided; however, any other requirements, including audio-visual equipment, special outlets, or accommodations for disabilities should be included in the proposal. Please note that all participants must register for the conference.

The deadline for proposal submission is **February 15, 2014**. Please submit proposal packets electronically to the Program Committee. These should be sent to: Program Co-Chair Vic Mastone at victor.mastone@state.ma.us NASOH members interested in serving as panel chairs, please send an email to the Program Committee at the above address.

More information on the CNRS aspect of the conference is forthcoming in the winter issue of *Argonauta* and on the CNRS website.

Program Committee:

Walter Rypka, Erie Maritime Museum, Co-Chair

Maurice Smith, (affiliation), Co-Chair

Victor T. Mastone, Commonwealth of Massachusetts, Co-Chair

Mid-Atlantic Renaissance and Reformation Seminar

Mariner's Museum and Christopher Newport University

Feb 14-15 2014

Newport News VA.

The Mid-Atlantic Renaissance and Reformation Seminar (MARRS) is a colloquium held annually at participating colleges and universities in Delaware, Maryland, New Jersey, New York, North Carolina, Pennsylvania, Virginia, and West Virginia. Its aspiration is to host a collegial forum where Renaissance and Reformation scholars from many disciplines can share their works-in-progress. This year, the conference features four "anchor" sessions, led by: Allison Bigelow - Omohundro Institute of Early American History and Culture (Environmental Studies), Genelle Gertz - Washington and Lee (Gender and Heresy), Amanda Herbert - Christopher Newport University (Social Networks), and Lu Ann Homza - William and Mary (Legal History). We

welcome submissions on these, and any other topics related to the Renaissance and Reformation world.

MARRS is proud to feature keynote speaker Dr. Karl Appuhn, Associate Professor of History and Italian Studies at New York University, and author of the award-winning work of environmental history, *A Forest on the Sea* (2009).

Established scholars and graduate students are encouraged to participate, and those interested in applying may submit either individual papers or panel proposals. MARRS scholars come from a range of disciplines, including Art History, Comparative Literature, Environmental Studies, Gender and Women's Studies, History, Legal Studies, Linguistics, Literature, and Philosophy. Individual paper proposals should be a maximum of 250 words. Panel proposals should be no more than 500 words. Please email submissions as Word (.doc or .docx) attachments to Dr. Rob Pierce, Department of History, Christopher Newport University, at: robert.pierce<at>cnu.edu This year we also hope to hold a forum for advanced undergraduate students to make short (5-minute) presentations on original research which they have undertaken as part of a thesis or senior seminar project. Interested students should apply directly to Rob Pierce.

Abstract submission deadline: January 10, 2014.

This conference is sponsored by Christopher Newport University's Medieval and Renaissance Studies Program, the College of Arts and Humanities, and the Mariner's Museum.

Conference date and place: Feb 14-15 2014, the Mariner's Museum and Christopher Newport University, both in Newport News VA.

Call for Papers

These Contrary Winds: Weather and its Effects on Ships, Mariners, and Maritime History

The Maine Maritime Museums 42nd annual Walker Maritime History Symposium is scheduled for **Saturday, April 12, 2014**. The theme is weather and climate and how they affect maritime events,

including shipwrecks, natural marine disasters, ship design, war at sea, trade, and other affairs. Presentations may also discuss effects of climate change on fisheries, effects of weather on shipbuilding, shipping, mariners, etc., in the past, today, and in the future. Lectures may run from 20 to 45 minutes.

To suggest a speaker or discuss an idea for a paper or presentation, please contact Nathan Lipfert, Senior Curator at Maine Maritime Museum, Bath, Maine, lipfert@maritimeme.org<<mailto:lipfert@maritimeme.org>>, (207)443-1316 ext. 328.

American Maritime Museums Annual Conference

The 2014 Annual Conference for the Council of American Maritime Museums will be held at the new National Museum of the Great Lakes in Toledo, Ohio on April 27 – 30, 2014. The Great Lakes Historical Society and Inland Seas Museum is moving to a new facility in Toledo, Ohio. CAMM will be there to help celebrate their grand opening in April. More details will be posted on CAMM's website as they become available. (<http://councilofamericanmaritimemuseums.org/>)

Meanwhile please email session proposals to program chair Marifrances Trivelli <trivelli@lamaritimemuseum.org>. We welcome topics on a wide range of issues of current importance to maritime museums, including but not limited to ship & small craft preservation, special collections, lighthouses/lifesaving stations, underwater archaeology, traveling exhibits, and social media. The proposal should include a brief synopsis of your presentation as well as contact information including email.

CNRS on Facebook By Winston “Kip” Scoville

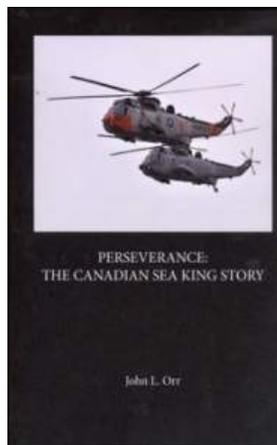
The CNRS on Facebook is an online webpage of interest to many people across the internet and around the world. Visit the facebook page to find links to websites, articles, news items and anything else that we come across online that we think might be of interest to you. You are also welcome to share links to sites or to discuss your ideas with others.

Have an upcoming event? The Facebook page is a place that can help you get the word out to others. Simply post the details on the CNRS Facebook page. Not only do those that 'Like' the CNRS page see it, but also their list of friends. As our 'Likes' grow the number of people who see your post will grow exponentially over time. You might be saying to yourself, but I only have a small friends list, it won't make a difference. Well, in your small friends list you might have one or two that have a large friends list. If they 'Like' the CNRS page then your message goes out to all their friends as well, and the snowball keeps rolling as people on their friends list 'Like' the CNRS page. So, if you have a Facebook account be sure to login, give CNRS page a 'Like' and help spread the word. It only takes a few seconds of your time.

To find the CNRS Facebook page, once logged into your Facebook account, search for 'Canadian Nautical Research Society' in the search bar at the top of the page, or click on the link below, then sign-in and click on 'Like' at the top of the CNRS page.

Perseverance. The Canadian Sea King Story.
By Colonel (Ret'd) John Orr.

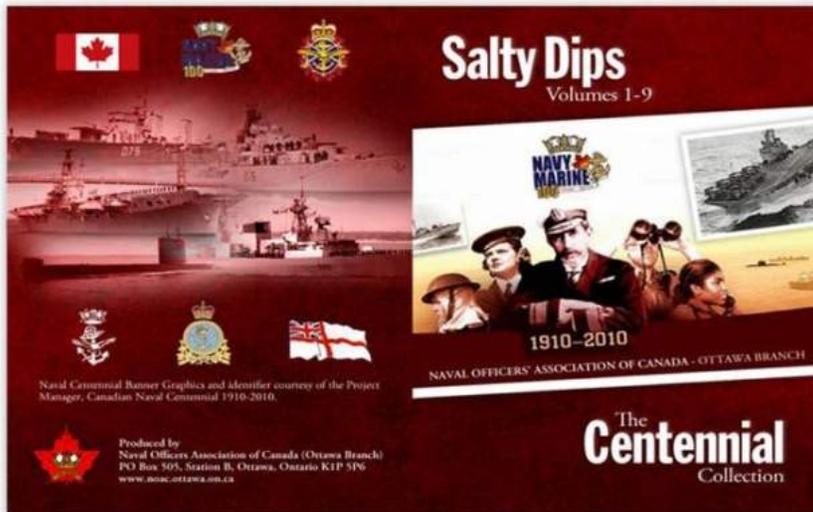
The former commander to 423 Helicopter anti-submarine squadron, John Orr has just published a new history of the Sea Kings.



To order a copy, please visit the following website:
<http://www.seaking50.ca/Shop.html>

Salty Dips – A new CD

In 2010 the Canadian Navy celebrated its Centennial. To honour this event, the Naval Officers Association of Canada (Ottawa Branch) produced a CD containing the nine volumes of the books known as *Salty Dips*, the first eight revised to include many photographs not in the original printed versions, many new footnotes to help clarify terms and acronyms that are no longer in common use, and indexes. There is also a "master index" to guide the reader through the stories in the nine volumes.



To order a volume, please visit this website:
<http://www.navalassoc.ca/sd>

Broke Bicentenary - An International Symposium and Concert

The names Broke and HMS *Shannon* are not the well known names they deserve to be, yet Captain (later Admiral) Philip Broke became a famous hero in his day after the battle between HMS *Shannon* and USS *Chesapeake*, which he won so brilliantly. Many are unaware why the USA declared war on Britain in 1812 and fought until

peace was declared on Christmas Eve 1814. Two hundred years later there will be a Commemorative Weekend in Ipswich, Broke's Suffolk home town, on 12/13th October 2013 to remedy this.

The Symposium on Saturday the 12th will have Professor John Hattendorf, USA, Professor Andrew Lambert ,UK, Professor Chris Madsen, Canada, five PhDs and the gunnery expert who directed the gunfire of the film "*Master & Commander*", amongst others telling the story. They may not wholly agree with each other, so you will need make up your own mind which comments to accept. The speakers have promised to keep it simple, academic in its accuracy but not in its presentation, with time for questions at intervals. There will also be the launch of the book "*Broke of the Shannon and the War of 1812*", edited by Dr Tim Voelcker with contributions from all the speakers plus a variety of extra ones – an illustrated hardback at £19-99, offered for £15 on the day.

All this will take place in the University Campus Suffolk, Waterfront Building, Neptune Quay, Ipswich, IP4 1QJ, between 10.30 am and 5.45 pm, on Saturday 12th October. The price of £35 per head (£30 if booked before the 31st of July) includes a finger buffet lunch and refreshments at the breaks and free parking – a bargain for a galaxy of international talent.

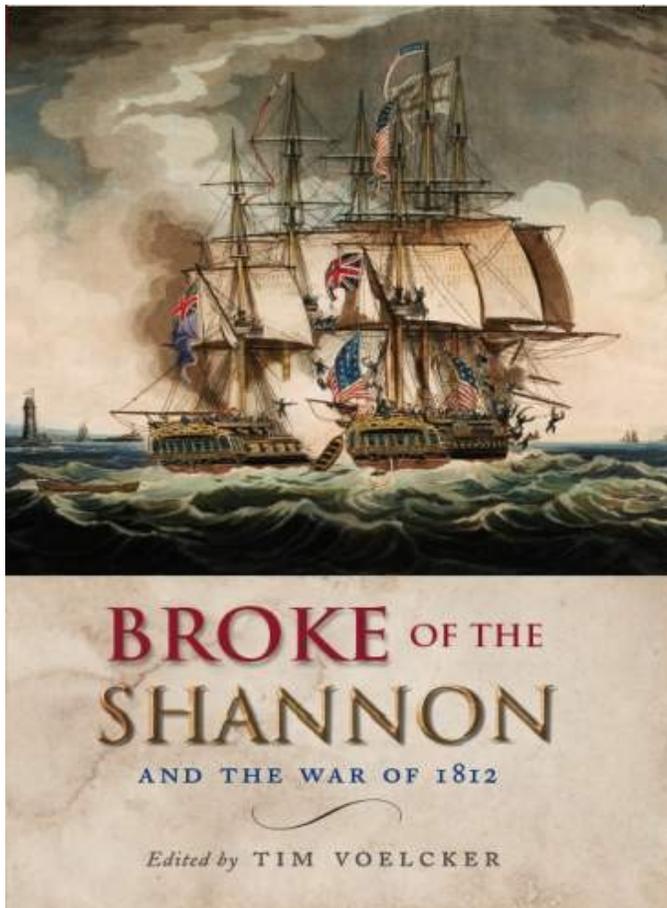
On Sunday the 13th October at 3pm, there will be a Celebratory Concert at Broke's home church, St Martins, Nacton, IP10 0HZ, with international tenor Richard Edgar-Wilson and Radio 3 presenter Louise Fryer, together with choir and orchestra under the direction of Andrew Leach, telling the story using contemporary words and music, including songs, Beethoven's extraordinary "*Wellington's Victory at the Battle of Vitoria*" and Haydn's "*Mass in Time of War*".

Broke of the Shannon and the War of 1812

This illustrated hardback book, will be launched on 12th October 2013 at the Broke Bicentenary International Symposium being held at University Campus Suffolk, Waterfront Building, Ipswich IP4 1QJ. It will

contain contributions from all the speakers and eight other writers covering details of the battle, its importance in the War, Broke's life and his delightful letters to his wife, his revolutionary innovations in naval gunnery, contemporary ballads and poems to celebrate his victory and humorous political cartoons of the time, as well as comments from historians of all three countries involved on how and why the war started, who, if anybody, won and many little-known facts.

It is being published by Seaforth Publishing and will be priced at **£19.99** with a special pre-publication price of **£15** for orders placed and paid for by 1st September.



Orders may be made either by post, by Paypal or with cheque made payable to Tim Voelcker and sent to me at: The Old Rectory, Bucklesham, Ipswich IP10 0DX or by emailing your order to: timvoelcker@lineone.net

Please include your name, address and a contact number

**Book Launch
by David Hirzel**

It gives me great pleasure to announce the official launch of my new book *Hold Fast: Tom Crean with Shackleton's Endurance 1913-1916*, at Florey's Books in Pacifica. Many of you will be familiar with my earlier book *Sailor on Ice* about this steadfast Irishman's adventures in the Antarctic with Robert Scott's assault on the South Pole in 1910. In the days before radio communication, the explorers of the icy southern continent were on their own. When disaster strikes, you want a man like Crean in your team. When Shackleton set out to cross the Antarctic continent in 1914, he had with him this most durable and dependable man, a common man in uncommon circumstances, the one who pulled through no matter how daunting the odds.

My new book, *Hold Fast* continues Crean's story, into the far southern reaches of the sea, where the assault of the moving pack ice sank the ship and doomed the expedition. Unable to make shore, the men lived on the ice until it disintegrated. They made it to the shore of a deserted island, but someone would have to go for help. It meant an open-boat journey over 800 miles of the stormiest seas on earth, and a daring crossing through the high trackless wastes of a frozen island. The men to do it would have to face the deadliest dangers of their lives, and not flinch. Tom Crean was one of those men.

Hold Fast is a work of narrative nonfiction based on published and unpublished sources, and interviews with Crean's family, tells the story as seen through Crean's eyes and sharing his experiences as they unfold.

<*<http://www.antarctic-discovery.com/>>

or telephone: 650-201-0440

Being Interdisciplinary by Sam McLean

Immediately after my arrival in London to begin my PhD in war studies at King's College London, I incorporated interdisciplinary study into my academic programme by enrolling in an inspiring course dedicated to exploring how various disciplines had been enriched and influenced by scholars who studied outside their primary discipline. The class was filled with doctoral students from different departments at King's College, including English Literature, Dentistry, and Law, and every discussion inevitably included comparisons among the various approaches to different topics. This class was an excellent microcosm of interdisciplinary study. Led by a professor from the Department of Digital Humanities, we studied individuals who had reached across the disciplines to fully answer their research questions. Interdisciplinary studies are becoming increasingly important within academia and allow researchers to ask more complex questions as well as provide complex answers. This sophisticated process requires grounding in a primary discipline to guide interdisciplinary interactions.

Inter-disciplinary academic practice falls into two broad categories. The first category is collective interdisciplinary study including many people from different disciplines, while the second category is individual interdisciplinary study. The first category includes think tanks or policy shops where experts in different areas work together to study a common subject. It also includes groups whose various disciplines are connected administratively, but who may not collaborate much in actual practice. An example of the latter is the War Studies department at King's College in London which includes historians, political scientists, social scientists, strategic theorists, international relations scholars, and those with experience of modern conflicts. Undergraduate and Master's level courses in this department present students with multiple approaches and influences. However, according to many alumni of the War Studies department, the use of multiple lecturers and the division of courses into modules provokes comparisons amongst the disciplines rather than inspiring collaborative interdisciplinary research. I consider the department to be interdisciplinary rather than multidisciplinary, because its members contribute to the development and practice of War Studies as a broad field of study. However, members of the department study a large number of different specific topics with less active collaboration than

there would be at, a think tank where all the members focus upon a single issue. Despite this lack of active interdisciplinary collaboration in the department, it is more open to interdisciplinary study than most academic history departments. For example, the Laurier Centre for Strategic, Military and Disarmament Studies associated with the history department, is dominated by military historians and is less receptive to interdisciplinary study than the War Studies department at King's.

During my doctoral course at King's, we focused on the important role of individual interdisciplinary work, studying academics who embraced multiple disciplines. This well-established tradition, embodied by polymaths such as Isaac Newton, Louis Pasteur, and Michel Foucault, has had a huge impact on different fields of study. Such key individuals have made contribution in their respective fields that is equal to that of interdisciplinary departments.. However because academic disciplines, university departments and degree requirements have become more narrowly and strongly defined, interdisciplinary work is difficult to carry out. Given the expense of education, many students limit their academic focus on exactly what they have been asked to do by their instructors to ensure that they receive their degrees. Individual inter-disciplinarians require an academic environment that permits them to challenge the boundaries among the disciplines and to ask more complex questions.

The War Studies department at King's permits an interdisciplinary approach. I am currently studying the creation and development of the Royal Navy as an institution, and the Royal Navy Officer profession during the period 1660 to 1749. Instead of examining the various battles and events of that period, I use a sociological framework of four developmental processes to describe how the Royal Navy and the Royal Navy Officer profession were continually defined in greater layers of complexity. My project examines culture, identity and professionalism and I draw upon sociological and anthropological articles and books on those subjects. Large sections of my work concern concepts such as constitutional development and the legal existence of corporate entities. As a result, I consult lawyers to ensure my arguments are consistent with legal principles. Although my project is historical, War Studies allows me to work with these other disciplines to address the complex questions at the centre of my analysis.

Happily, when I first came to King's, I realized that my studies would have to be interdisciplinary and I was confident enough to express that, and to engage other disciplines. The sixteen months between the completion of my Masters, and the beginning of my PhD studies gave me the time and confidence to consider academic practice without the strict framework of an academic department. With hindsight, I realize that I strove to be interdisciplinary when I began my graduate studies at Wilfrid Laurier University. After three years of undergraduate studies, I had switched programs from Computer Science to History and I was challenged to actively define myself as a historian, and to prove that identity to others.

At that stage, I hadn't begun to appreciate the need to step outside the strict boundaries of historical study, but I had begun to ask increasingly complex questions that seemed out of place in historical discussions. Initially I had intended to study the Royal Navy's development into an organization that was both a fighting fleet, and England's primary means of maritime exploration. I wanted to address the development of the Royal Navy's scope-of-practice and its institutional and professional identity. These questions about identity and development processes crept into my other classes as well. In a class on twentieth-century military history, I interrupted discussions of Canadian and Australian tank operations during the First World War with questions about the professional identity of the tank crews. Had the crews been transferred from the infantry, cavalry, or artillery, or had they been comprised of new recruits, and how had this influenced the tactical use of tanks? In a course on history of International Relations and diplomacy, I examined the 1921 Washington Naval Conference. Instead of iterating the diplomatic cables exchanged among the participating governments and their negotiators, I argued that the Conference had been, in essence, an attempt to create a new, naval warfare based mechanism for diplomatic communication. Finally, in my Early Modern history course, instead analyzing previous studies on the interaction between governmental changes and changes in English religious music between reign of King Henry VIII and King George II, I argued that the topic could only truly be understood through cooperation between historians and musicologists.

In each of these cases, my deviation from the expected historical practice resulted in feedback that was less complimentary than I expected. My fellow students didn't respond well; they did not believe

that the questions I was asking were part of the historical conversation that they were interested in, whether it be the evaluation of Canadian tank officers or Soviet diplomatic cables. The students in my Early Modern history course argued that they did not believe that cooperation between different disciplines was necessary, or beneficial. Although my professors understood what I was trying to do, they were often forced to award me lower grades than my classmates because I did not present them with the type of analysis or argument that they had asked for in the assignment.

For the major research paper that provided the largest component of my MA program, I had abandoned my proposed study of the Royal Navy in the age of sail to discuss instead the influence of the Royal Navy's history education and training on its officer cadets. My project asked whether the values I had identified in Geoffrey Callender's historical textbooks formed the core of a Royal Navy tactical culture. Eventually reaction to my work forced me to express my arguments in a format and intellectual framework that my examiners would recognize as history, and eliminate all hints at sociology and anthropology. Yet, my project was interdisciplinary, with particular anthropological influences in the discussion of the creation of a theoretical "Blood and Thunder" culture, and the distillation of its professional and behavioural values. The end result was not what I hoped it to be; despite my desire to discuss the culture and identity aspects in further depth, the need to create an obviously historical work led to me concentrate on the presence or absence of Callender's values in the actions of Royal Navy officers. I was unable to present a conclusion either for or against. This suboptimal execution of my MRP was a direct result of my inability to realize, express or execute the interdisciplinary approach that was required to answer the questions that interested me, while also fulfilling the requirements of my degree program.

Independent scholars have an advantage in the practice of interdisciplinary studies over students because they no longer have to worry about the educational process, or having their work evaluated in order to complete certification. For historians, the educational process includes the accumulation of knowledge of events and the development of skills required for the academic practice - the historian's scope-of-practice. If one wants to be awarded a degree in history, one has to satisfy the specific requirements. To paraphrase the sentiment my supervisor has expressed to me on a number of occasions, it is

necessary to create a work that an MA or PhD defense committee will recognize and be qualified to evaluate. Thus, in undergraduate and graduate programmes, the disciplines adhere strictly to particular criteria which can inhibit the free borrowing of concepts from other disciplines.

Although the Department of War Studies includes individuals from many disciplines, most of those individuals work mainly within one single discipline. For example, when I finish my thesis, it will be submitted to a committee of historians. My work must meet the requirements of a history doctoral thesis, although my argument includes ideas and references from sociology and anthropology in addition to the established historiography on my topic. I have learned that interdisciplinary studies require clear methodological explanation. A primary discipline provides an intellectual pivot that centres a study, but I must clarify the parameters of the interdisciplinary interaction, including an explanation of why the primary discipline cannot sufficiently answer the questions asked, and how the extra-disciplinary elements are being included. For me, this explanation will provide guidance when the complexity of the interaction muddies the analytical waters. For the audience, it will show controlled, purposeful use of concepts from other disciplines and help to ensure audience acceptance. Interdisciplinary scholars must carefully define boundaries, stating what has not been done, to ensure that the audience interpret the arguments, practices or intellectual frameworks through their intended perspective. Until recently, I failed to clarify that although I study professionalization, my research is not social history. As a result, social historians did not understand the distinctions I made between the Navy prior to 1661, and the Royal Navy afterwards, or how my questions were original. Careful delineation of concepts borrowed from other fields and explanations of why they were required would have improved the reception to the essays I wrote during my Masters program, as my professors and fellow students would have more clearly understood what I was attempting to accomplish.

Yet I have learned how important a primary discipline is. As an historian, I reflect on the historiography to derive a question to be answered. I then analyse archival and secondary sources to produce an argument in a document in a standard written format. This central pivot in historical knowledge and historical practices facilitates subsequent interaction across disciplinary borders, and allows the introduction of

elements of sociology and anthropology into my analysis in an organized fashion. However, the ever-growing mass of information that doctoral students assimilate and process can be overwhelming and interdisciplinary studies add to this pressure. At times, my efforts to create the sociological frameworks, to justify their existence, and then to use them in my arguments has made it difficult to produce historical analysis of the quality necessary at the doctorate level. I cannot simply reiterate the narrative with the archival sources because the events and sources of the period I study are well known, and a chronological discussion of them would not fulfil the requirements for original work. Rather, the historical practices I learned as a senior undergraduate and Masters student allow me to move beyond this minimum and to produce arguments and analysis.

Often interaction among disciplines creates conflicts such as differences in the structure of academic papers, different styles of academic writing, or even competing referencing styles. Having a primary discipline ensures that there is a simple and correct solution to these conflicts. Without a primary discipline, one of my colleagues at King's whose doctoral project examined perceptions and expressions of movement as phenomena, encountered difficulties because her topic did not fit into any of the disciplines or departments at King's. Attached to two departments, she had difficulty arranging a primary supervisor and managing the differences in academic style. Interdisciplinary work can be frustrating, but rewarding.

The best way to become involved in interdisciplinary study is simply to take the first step and engage other local or global academic communities through seminar series, academic discussion groups, or even book clubs. My discussions with sociologists, lawyers, and anthropologists have proven as influential to my project as my discussions with historians have been. Your participation in interdisciplinary discussions can benefit others, especially students, or those just beginning to explore interdisciplinary studies. If a specific event is openly interdisciplinary, then the asking of interdisciplinary questions comes naturally. If an event isn't openly interdisciplinary, asking questions may plant the seeds for future interaction between the disciplines.

The internet, and in particular social media, facilitate new interdisciplinary international academic communities. In general,

academics are happy to be contacted and asked interesting interdisciplinary questions about their work by e-mail. Twitter and Academia.edu provide less direct methods of interaction for those who are uncomfortable with e-mail. It is easy to follow other users whose work interests you, and to receive notification when they make a post, providing a topic of conversation and facilitating further contact. The ability of Twitter and Academia users to follow any other user avoids the usual disciplinary and departmental boundaries associated with modern universities, and provides individuals with a mechanism to discuss their common interests.

To paraphrase HC Erik Midlefort, historians must avoid simplifying history as we seek to simplify most other aspects of our lives. The first time I read this quote, I interpreted it as an admonition against the search for simple answers. My experience has since demonstrated that it is simple questions, not answers, that are the problem. While interdisciplinary study can be used to provide complex answers for simple questions, it is much more powerful as a means of generating the type of complex questions that are the future of many disciplines. The interaction between history, sociology, and anthropology were just as important for the development of the questions I am asking as they are for the development of my analysis. It is critically important that academic communities provide an atmosphere that encourages the development of interdisciplinary study, while emphasizing the importance a core disciplinary identity.

Published by The Canadian Nautical Research Society