

acteristics of Antarctica— regardless of how often you have been lucky enough to visit the southernmost continent, you will always discover something new and important; something you never thought about while living in the higher latitudes. Most readers will never have seen such an abundance of southern circumpolar maps before, let alone the many stories they contain. It will make you think not only about Antarctica, but more importantly, how this remote, icy wilderness is directly or indirectly connected with the other six continents and the oceans in between.

With a retail price of only UK £22.75, Fretwell's book is without any doubt a bargain, particularly given that comparable atlases with such a number of high-quality maps regularly come with price tags in the three-digit range. I recommend Fretwell's *Antarctic Atlas* to everyone, even those only remotely interested in Antarctica and its history. For the serious Antarctic historian, it is a long-expected compendium that will serve as a reference whenever it comes to the spatial dimension of Antarctica. For the casually interested reader, it works as a great coffee-table book and conversation starter, while the Antarctic greenhorn it will find it a quick way to clarify the unfamiliar geography. Even the armchair traveler who is planning a future real trip to the frozen continent will appreciate this atlas as welcome travel guide. Having reviewed a good number of books on Antarctica and its history, and recommended them to one or another group of potential readers, I have to say that this is the first book I would recommend without the slightest hesitation to any reader, even one only remotely interested in Antarctica. It needs to be part of any library having a section on the frozen continent.

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Nicholas Frykman. *The Bloody Flag: Mutiny in the Age of Revolution*. Oakland, CA: University of California Press, www.ucpress.edu, 2020. 285 pp., maps, illustrations, notes, bibliography, index. US \$32.95, cloth; ISBN 978-0-520-35547-7.

Nicholas Frykman's *The Bloody Flag: Mutiny in the Age of Atlantic Revolution* is an ambitious study of naval mutiny in the Age of Revolution. According to Frykman, the red flag or the bloody flag that historians associated with revolution originated as a symbol of naval mutiny in the era of the French Revolution. Although mariners traditionally used the red flag to declare their intentions to stop work or to fight, this symbol acquired new meaning in era of republican ideology and collective action.

Unlike earlier scholars who studied naval mutiny within a national context, Frykman, employs an Atlantic approach to the subject starting at Camperdown, moving to Revolutionary France, the Caribbean and ultimately to England. According to Frykman, "While conflicts in each navy followed their own trajectory, in the latter half of the 1790s overlapping waves of revolt flowed together into a single revolutionary surge, genuinely Atlantic in both origin and Scope." (10) The French, Dutch and British navies experienced 150 single ship mutinies and half a dozen fleet mutinies which lasted a few days to several months involving 3,000 to 40,000 men. Navies maintained discipline through regimen of harsh punishments, including floggings, keelhauling and hangings. Objection to such cruelty and the shipboard social hierarchy that maintained it began with an insurrection in the Toulon dockyard on 1 December 1789 and spread to the French Fleet.

Although the French ship of the

Line, *Leopard*, left port before the uprising, it sailed to the French part of Santo Domingue, a colony divided between the petits blancs, small farmers, overseers, and artisans and the blancs blancs, plantation owners. Once revolutionary ideas infiltrated the *Leopard's* crew, they responded by renaming their ship, electing an assembly, and refusing to intervene in Santo Domingue's affairs unless the colony's assembly was attacked. To avoid losing control of the *Leopard*, Captain de Gallissonnière returned to France. France's National Assembly responded by issuing a new Code Penal de Marine that replaced court martial with jury trials and strict regulations on the degree of punishment a man could receive. The code distinguished between disciplinary punishments for minor offenses and afflictive punishments which resulted in death or galley service. Despite the creation of a new Code Penal de Marine, mutinies continued in the French Navy.

As the Wars of the French Revolution and Napoleon spread eastward to the Dutch Republic, republican ideas spread to the Dutch fleet. When Napoleon created the Batavian Republic, crews of the Stadholder's fleet decided to sign new ships articles under the new government. Despite instituting a new penal code and replacing offensive naval officers, the crew of the *Jason* rebelled and carried their ship to Greenock, Scotland. When the French fleet landed the *Black Guard* at Fishguard, Wales, the British government went off the gold standard to prevent a run on the banks. According to Frykman, the anxiety created by these events instigated the great mutiny at Spithead. As conflict with France progressed, mariners found the issue of impressment increasingly contentious. Mariners forced into naval service for years became more and frustrated with lost

wages and opportunities for promotion in the merchant service. The mutineers who engaged in the Spithead Mutiny realized their demands could not be met by disabling a single ship, so they presented their grievances to a council of delegates that met on board the *Queen Charlotte*. Despite achieving several of their objectives at Spithead including higher wages and the removal of 50 offensive officers, mariners continued to object to the harsh conditions of naval service.

Mutineers at the Nore Anchorage hoped to join the Spithead Mutiny before it ended. Although they demanded wage increases, payment of bounties, and a more equal distribution of prize money, their most radical demand concerned liberty or shore leave. The Nore Mutineers believed King John granted the right to shore leave in the Magna Carta and the Royal Navy had continuously violated that right since 1215. During the mutiny, each ship was ruled by a series of committees subordinate to a general committee which led negotiations.

When the red flag appeared at Nore it symbolized more than just a quest to restore lost rights. Flying the red flag took on new meaning as a symbol of regicide, class warfare and social renewal, forcing the Royal Navy to drop it from their signal book. "By embracing the red flag as their symbol, the mutineers at the Nore signaled their understanding that they were now engaged in a conflict between two sides with fundamentally opposing interests, and that a resolution to this conflict could only come by superior force." (163) Once the British Army surrounded the ships at Nore, sickness spread through the fleet and the Committee of Delegate's authority collapsed. When the red flag passed from mutiny to mutiny it acquired new meaning as a symbol

of republicanism and collective action and eventually emerged as the emblem of communist revolution at Kiel, Kronstadt, and Sevastopol.

As Frykman takes his reader on a whirlwind ride across the Atlantic Ocean during the Era of Revolution, he weaves a compelling narrative that draws on material cultural, ideology and mariner's biographies. Although numerous studies of the Era of Revolution abound, Frykman's book employs a novel methodology that connects this age with the Communist Revolution.

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Daniel Gifford. *The Last Voyage of the Whaling Bark Progress. New Bedford, Chicago and the Twilight of an Industry*. Jefferson, NC: McFarland Publishing, www.mcfarlandpub.com, 2020. x+194 pp., illustrations, notes, bibliography, index. US \$45.00, paper; ISBN 978-1-4766-8215-0. (E-book available.)

Daniel Gifford's *The Last Voyage of the Whaling Bark Progress, New Bedford, Chicago and the Twilight of an Industry*, focuses on roughly fifty years' worth of events surrounding the titular vessel. From construction to destruction, the story of *Progress* is truly remarkable as it ventured to the Antarctic to hunt whales and was later featured at the 1893 World's Fair. Gifford's narrative includes the perspectives of the whalers who were employed on *Progress*, the businessmen and politicians who saw the value in *Progress*'s exhibition at the World's Fair, the tabloids along the route that took the ship from New Bedford to Chicago, and the descendant community of the whaling industry.

Gifford's information was primarily gathered from various newspaper articles, personal accounts from whale-

men, and other scholarly works on the subject. He also consulted and included Admiralty records, museum exhibition accounts, as well as various patents and speeches. The images he includes are very appropriate, adding clarification and visual examples, while not taking away from his narrative.

The book is organized chronologically and moves between events occurring on *Progress*'s whaling voyages, in New Bedford, Chicago, and the waypoints en route to Chicago on its titular "last voyage". Each chapter focuses on a slightly different location, group of people, and aspect of the overall story, but they all set the stage for the penultimate chapter. The author does an excellent job of building the life story and importance of *Progress* in its heyday, as well as detailing the events that transpired leading up to its destruction. Carefully building upon the character of every individual tied to the historic whaling bark, Gifford's account has no heroes or villains, but certainly highlights the differences in the approaches to the ship and its history.

Gifford's is one of those desirable authors who expertly combine academic information and study with a style of writing that is inviting and compatible with a reader of any background or education level. He expresses notions about the whaling industry, the history of *Progress* itself, and the events surrounding the exhibition at the World's Fair in a way that is easy to follow, understand, and appreciate.

In some ways, Gifford's book could nearly be seen as a "what not to do with historic items" though the attempt to make *Progress* an interactive floating museum was the first of its kind and, certainly, there were lessons learned. The last chapters highlight the disconnect between the reality of history and the entertainment value for which some