

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

stories and museums strive. It is made clear that publicity and fascination are not the same as education and value, either monetarily or culturally.

It is quite possible that without Daniel Gifford's ancestral tie to and vested interest in the history and legacy of *Progress*, this story might never have been told. Be it a cautionary tale for historians, archaeologists, and curators, or a tale of one of the last survivors of a bygone era and the complications that surrounded the last attempt at showcasing its glory, Gifford's book is an excellent addition to any personal or professional library.

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Michael Gillen. *Merchant Marine Survivors of World War II: Oral Histories of Cargo Carrying Under Fire*. Jefferson, NC: McFarland Publishing, www.mcfarlandbooks.com, 2020. xi+213 pp., illustrations, appendices, notes, bibliography, index. US \$29.95, paper; ISBN 978-0-7864-9467-5. (E-book available.)

When the naval history of the Second World War is considered, even when it is granted the sole position of consideration within a work, it is almost exclusively discussed in terms of the overtly militaristic aspects of that history. Primarily, this takes the form of considerations of the various fleet movements and engagements, particularly where they related to the air and land wars. In this way, those who were engaged in the war, on waters spanning the globe, are largely considered to be members of the armed uniform services with infrequent consideration of the civilian aspects of the war. Infrequently considered in studies of the Second World War are the men of the U.S. Merchant Marine, the

civilian auxiliaries to the Navy, whose duty it was to carry supplies vital to the war effort, and whose significant sacrifices to the war effort often receive scant recognition. With *Merchant Marine Survivors of World War II: Oral Histories of Cargo Carrying Under Fire*, Michael Gillen, former merchant mariner and professor of Asian History at Pace University in New York, focuses on those sacrifices through a collection of twenty oral histories from Merchant Marine veterans.

Nearly thirty-five years in the writing, the book began when Gillen was serving as the director of the preservation efforts on the Liberty Ship SS *John W. Brown*. He was motivated to begin interviewing veterans of the Merchant Marine who had served in the Second World War. Because all of the oral histories that he presents in the book were collected between 1978 and 1987, all of his subjects unfortunately died before their stories were published.

The central focus of these stories, as hinted at in the title of the book, is not just the men's war service but their survival, often in the face of extremely trying circumstances. While Gillen initially intended that all of his subjects should have survived the torpedoing of at least one ship on which they served during the war, he came to conclude "that all who served, whether torpedoed or not, contributed vitally and 'paid with some of their own' in multiple ways ... that could, from the trauma of it, endure for years." (4) Gillen diligently prepares an introductory paragraph about each interviewee's career prior to their particular story, as well as a concluding paragraph summarizing their career after those events. Beyond those contributions, he has been very careful to allow the voices of his subjects to maintain their often rough, occasionally colourful, authenticity.