

Abstract

THE INFAMOUS CONVICT MUSEUM SHIP *SUCCESS*:  
AN ARCHAEOLOGICAL INVESTIGATION OF MATERIAL CULTURE AND IDENTITY  
FORMATION PROCESSES

by

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This thesis examines the relationship between material culture and the formation of cultural identity through an analysis of the artifact assemblage from the former traveling museum ship, *Success*. Before sinking near Port Clinton, Ohio in 1946, *Success* served many roles at different stages of its past, functioning as an immigration vessel, a prison hulk, and a naval storage hulk. Lastly, it became a museum that showcased and inflated *Success*'s supposed connection to the breadth of Australian convict transportation and hulk history, despite records suggesting otherwise. This largely-contrived history, richly documented in archival sources, mirrors *Success*'s artifact assemblage that exaggerates the true horrors of convict shipboard experiences. As a museum, *Success* displayed Spanish Inquisition torture devices, such as torture-racks, spiked iron collars, and even an iron maiden. This project compiles and archaeologically analyzes a catalog of artifacts associated with *Success*, before and after its depositional event. It evaluates how *Success*'s assemblage expresses the dialogue engaged by the multiple and diverse associated cultural agents in light of the contemporary social metanarrative.

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FORMATION PROCESSES

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By  
Kathryn L. Cooper  
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## CHAPTER ONE: INTRODUCTION

### Introduction

This is a study of maritime legends (non-historical stories handed down by tradition and accepted as historical fact) stemming from narratives concerning a 19th century era wooden sailing ship named *Success*. Since its construction, stories about *Success*'s history have mushroomed into a body of folklore that substantially exceeds fact. Wooden ships in general have excited popular imaginations for centuries, and still do today. Watercraft like *Success* – ships that once held dangerous convicts, sailed across vast oceans to different continents, or were constructed in the Far East are possibly more exciting still.

The vessel at the heart of this study, a 621 ton teak-built ship, was constructed in 1840 at Moulmein, Burma, then under the yoke of the British Empire. It initially served as a merchantman moving goods and migrating people between Britain, Australia, and throughout the Indian Ocean until news of a gold rush led to its abandonment in Melbourne, Victoria in the early 1850s. To accommodate rising criminal populations ensuing from the gold boom, the Victorian government purchased and refit *Success* as a convict hulk near Melbourne. There, *Success* floated stationary in Port Phillip relieving the overflowing jails on shore. Although *Success* ceased to function as a male convict prison by the late 1850s, it confined women and then boys through the 1860s, after which it functioned as a storage hulk (Binne 1933; Cygnet 1939:6-11; Norgard 2010c). The legends begin after this part of *Success*'s history and hinge on its career as a convict hulk. Nearly every historical element gleaned from *Success*'s factual history has a corresponding fiction. These fictions form the basis for this study.

When studying the past, historians read between the lines, and archaeologists extract meaning from material remnants. The written word seldom has just one meaning, and an object

is always more than just the sum of its physical descriptors. While it is a cliché to declare that things are never quite as they seem, such a concept surfaces throughout this study. In fact, this study practically relies on the prevalence of this cliché. It engages the human propensity to apply and draw so many definitions, meanings, and embellishments about the world on so many levels. How and why does this happen? Why are certain legends created, and what can they tell us about the nature of human character and identity formation?

At its heart, this thesis seeks to understand what *Success* can reveal about identity formation processes. The history of the vessel, and the material culture assemblage connected to it (some of it retrieved from its sunken remains) rests in the middle of a historical dialectic about British convict transportation history, and as such, offers a rare glimpse into how people engaged with their socioeconomic worldview. As will be seen, an analysis of the history of *Success* and its material culture assemblage has much to say about the formation of identity within the three nations it resided as a Museum Ship – Australia, the United Kingdom, and the United States. Moreover, it reveals many tenets of the late 19th and early 20th centuries – values such as the nature of civilization, imperialism, race, gender, and masculinity.

### **Introducing the Museum Ship, *Success***

In 1890, *Success* underwent a significant transformation. Since its construction in 1840, *Success* was a merchantman, male convict hulk, women and boys' reformatory, and storage hulk, but it had one more proverbial trick up its sleeve. During the early 20th century, William Phillips described his father's experience in purchasing the ship:

My father, Alex. Phillips, bought the ship Success from the Victorian Government about 1890... My father had her cleaned and refitted for the exhibition of wax figures, prominent among which were the members of the Kelly Gang, and one of Captain Price...

after exhibiting at Port Melbourne and Williamstown in 1891, the tug *Eagle*, still in commission, took the *Success* in tow for Sydney (Cygnet 1939:12-13).

*Success* toured through various ports of Australia as a museum ship showcasing its convict hulk history for roughly five years (see Figure 1.1). While on tour in Australia, exhibits displayed *Success*'s convict hulk history, perceived at that time and place as sufficiently horrendous (Museum Ship *Success* 1893:3).

Stories grew beyond *Success*'s factual convict past when it sailed to Great Britain in 1895, continuing and expanding its exhibition function. The fabricated tales originated from *Success*'s leading exhibitor, Joseph Harvie, with his 1896 publication, *The History of the Convict Hulk "Success" and "Success" Prisoners: A Vivid Fragment of Colonial History* sold to the museum ship visitors (Binne 1933). They were further embellished when *Success*, as a museum ship, sailed to the United States in 1912 to tour American waters. By the time *Success* reached American shores, it not only showcased a history as a convict hulk, but it claimed a rich history as a convict transportation ship, and it carried a horrifically fantastical material collection that rivaled its legendary history (Cygnet 1939:14-16).

Alternative histories written about *Success* claim it was built in 1790, rather than 1840, as a merchantman participating in a highly exotic East Indian trade. One author explains, "the wealthy traders of the Orient, whose spices, aromatic teas, ivories, jewels, and other costly luxuries she [*Success*] carried over the seven seas to the ends of the earth" (Museum Ship *Success* 1924:1). According to another similar account, *Success*'s East Indian, nabob commercial history was cursed by mutinies and attacks by pirates (Museum Ship *Success* 1929:8-11). After serving as a merchant ship, these larger-than-life stories claim that *Success* transported convicted felons from the British Archipelago to Australia for decades before becoming a convict hulk near

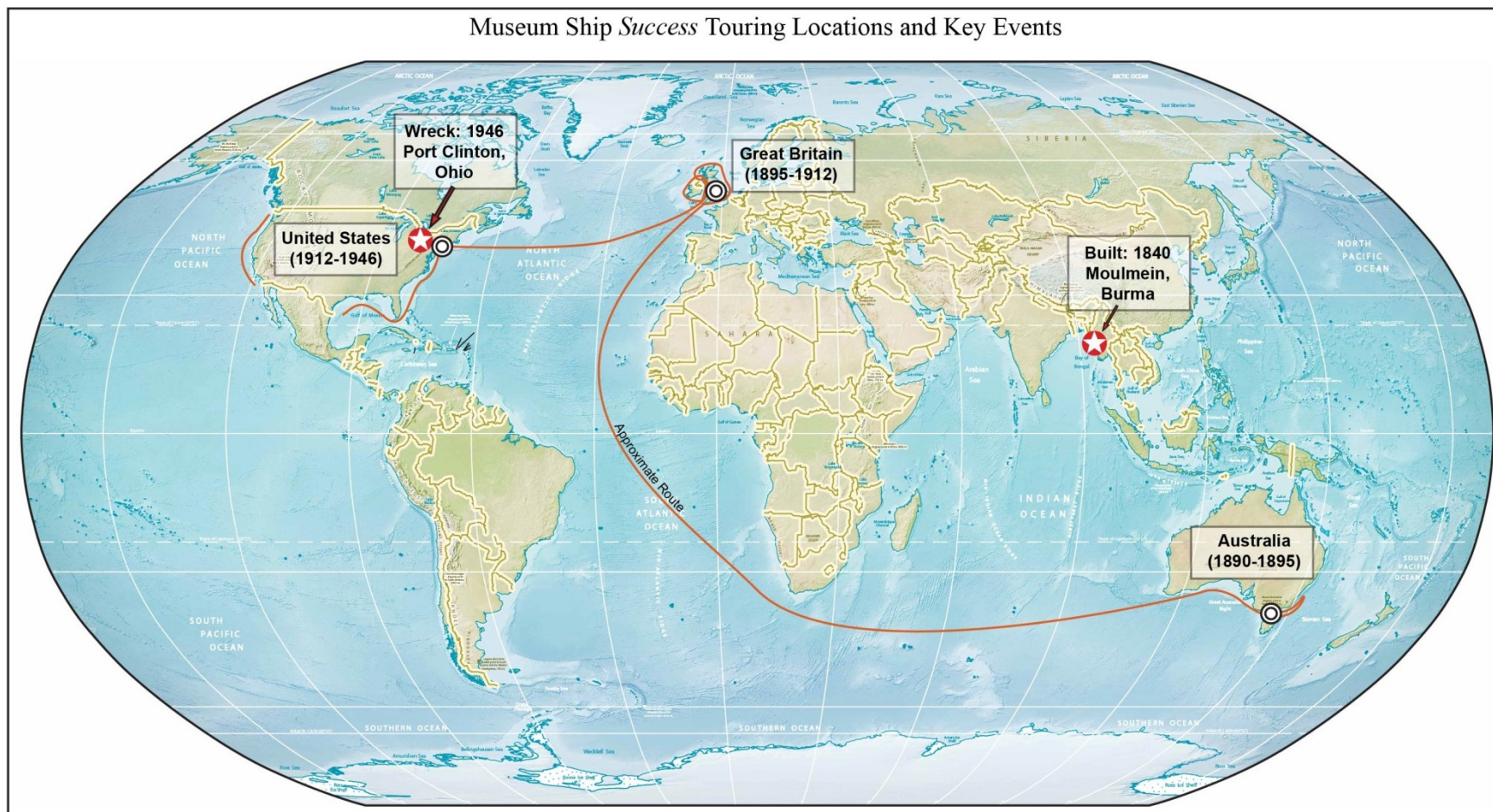


FIGURE 1.1. Map showing the museum ship *Success*'s touring and key event locations, illustrated by the author on a world map provided by the University of Texas at Austin (2014).

Melbourne (Museum Ship *Success* 1913:17, 1924:1-2, 1929:12-18). Regardless of the inflated histories, *Success* eventually faded from the touring circuit and was retired near Sandusky, Ohio by the early 1940s. Just off shore from Port Clinton, Ohio in Lake Erie, *Success* fell victim to fire on 4 July 1946 and sunk (Ohio State University 2011; Norgard 2010c).

While this brief description of *Success*'s history identifies the barest of facts and fictions, there remains a level of intrigue. There are numerous focal points from which to ask questions of *Success*'s fascinating history. Surviving hull remains in Lake Erie could provide a rare opportunity for evaluating a British-Burmese teak constructed ship and its transformations associated with the demands of its various functions. *Success* also presents a case-study opportunity to examine how social, political, cultural, and economical developments translate into the maritime commercial world. How and why did one ship serve so many different functions: as a merchantman, convict hulk, or museum ship? One of the most captivating avenues of inquiry begins by asking why *Success* was transformed into a museum ship. What was it about convict history, convict history at sea, and specifically convict history on a stationary ship that suggested commercial success when put on show? Why was its history transformed into legend?

### **The World of the Museum Ship, *Success***

*Success*'s museum ship history evokes several ideas that ultimately indicate an opportunity to better understand humanity and its conscious and unconscious impulses (a dichotomy that will be explored in a later chapter). In order to fashion *Success* into an exhibit showcasing a specific history, there were conscious perceptions of convict history necessary in order to recreate that history in an exhibitionary sense. Nevertheless, conscious perception is fed by, and interacts with, a series of political, cultural, historical, ideological, economical, and

personal assumptions. *Success*'s museum ship history is significant in its potential to reveal the intentional and unintentional behavior of specific individuals and of whole societies, during a specific historical moment. This study was formed to understand what the museum ship, *Success* – as a lens through which to examine these developments – can reveal about cultural and personal identity formation processes.

Before prodding at the nature of human behavior, it is important to understand the historical moment within which *Success* existed as a museum ship. Social-historical frameworks are often hard to define, and there are rarely exact dates when western society transitions from one metanarrative to the next. Conveniently, *Success* became a museum ship in 1890 (Cygnnet 1939:2). At roughly the same time, Victorian social sentiments and Gilded Age economical trends fermented into what is now recognized as the Progressive Era. The Progressive Era, while rooted in the Victorian ideals of civilization and the capitalistic fervor that defined the Gilded Age, is largely characterized by western (mostly Anglo-Saxon) societies' engaging a rhetoric of Social Darwinism to justify their imperialistic positions (Bederman 1995: 17-19, 25; Cohen 2002:12-13). Fundamentally, the Progressive Era throughout the Anglo world was both reflective and optimistic. It looked to the past to ignite a discourse about, and justification for progressing civilization and the liberal impetus of imperializing the savage world (Bederman 1995:25-26).

*Success*'s entrepreneurs and audiences gazed through the lens of the Progressive Era, and through its exhibits, examined convict history. While it is outwardly obvious that this was a fairly significant aspect of both Britain and Australia's past, why was it also significant to an American audience? In what manner did a British convict hulk, or even a transportation ship, appeal to the American mind? Although it never served as a transportation vessel in America,

*Success* was a very popular exhibit in the early 20th century (see Figure 1.2). In order for the exhibit ship to have slotted into the Progressive Era American's ordering of the world, it ought to have recalled something in the United States' past to demonstrate the evolutionary progression of the contemporary's present. Indeed, North America has a large but understudied convict history rooted in the maritime world that occurred during the colonial era. If colonial America's British convict history was extensive enough to contribute to its national cultural identity, then *Success* as a heritage attraction represented a thing of true significance within the contemporary mind.



FIGURE 1.2. *Success* on Exhibition (GLHS 2007q).

Australia, Britain, and the United States all share historical experiences relating to British incarceration practices. The dialogue between different groups of people from one continent to another, with their various Progressive Era perspectives, reveals itself with special potency when one examines *Success*'s contested historiography. Its actual history appears more mundane than the history it developed as an exhibition ship. The former involves immigrant transportation as well as a duration in which it functioned as a stationary prison hulk, but the latter is steeped in

fantastical stories involving dangerous convicts, brutal wardens, pirates, mutinies, and the exotically rich East India trade. The historiographical discrepancy between fact and fiction is a significant key towards comprehending what *Success* communicated to the Progressive Era character.

### ***Success's* Material Culture Assemblage**

While evaluating *Success's* hull remains could provide insight of *Success's* museum ship past, there is an abundance of material culture associated with this part of its history that exists in current and previous collections. This material assemblage rests in the middle of a historical dialectic centering on British convict transportation history, and as such, it offers a rare glimpse into how people engaged with their socioeconomic, Progressive Era worldview. In general, material culture can corroborate with the historical record. Moreover, it amplifies our understanding of the past in the sense that it expresses more dynamic, symbolic forms of communication than the historical record by itself (Beaudry et al. 1991:153-156). Artifacts associated with *Success's* museum ship history have the capacity to provide posterity with a more completed perspective of the Progressive Era ethos.

Why and how were certain objects displayed on the ship and what did they specifically represent? In what ways did the assemblage change over time and space? As an exhibit ship, *Success* acquired a stunning artifact assemblage that supposedly showcased its specific convict history. 'Supposedly' is the operative word in this case. At the beginning of *Success's* exhibitionary career, while on tour in Australia from 1890 to 1895, its displays were relatively minimalistic. During the Australian touring period, *Success* portrayed wax figures in iron bindings, in various cells including group and isolation cells, throughout the ship (Museum Ship *Success* 1893). If there was any sensationalism or historical exaggeration during its Australian



touring period, it was muted compared to its later British (1895-1912) touring period and even more so when juxtaposed with its American touring period (1912-1939). By 1924, *Success*'s decks displayed not only the same iron bindings and confinement practices showcased in its Australian touring period, but it gathered an array of torture devices that hearken back to medieval forms of punishment (see Figure 1.3) (Museum Ship *Success* 1895, 1913, 1924). *Success*'s material evolution as a museum ship from one continent to another potentially exposes key facets of the Australian, British, and American Progressive Era identity, in a similar manner to the development of historiographical discrepancies between fact and fiction.

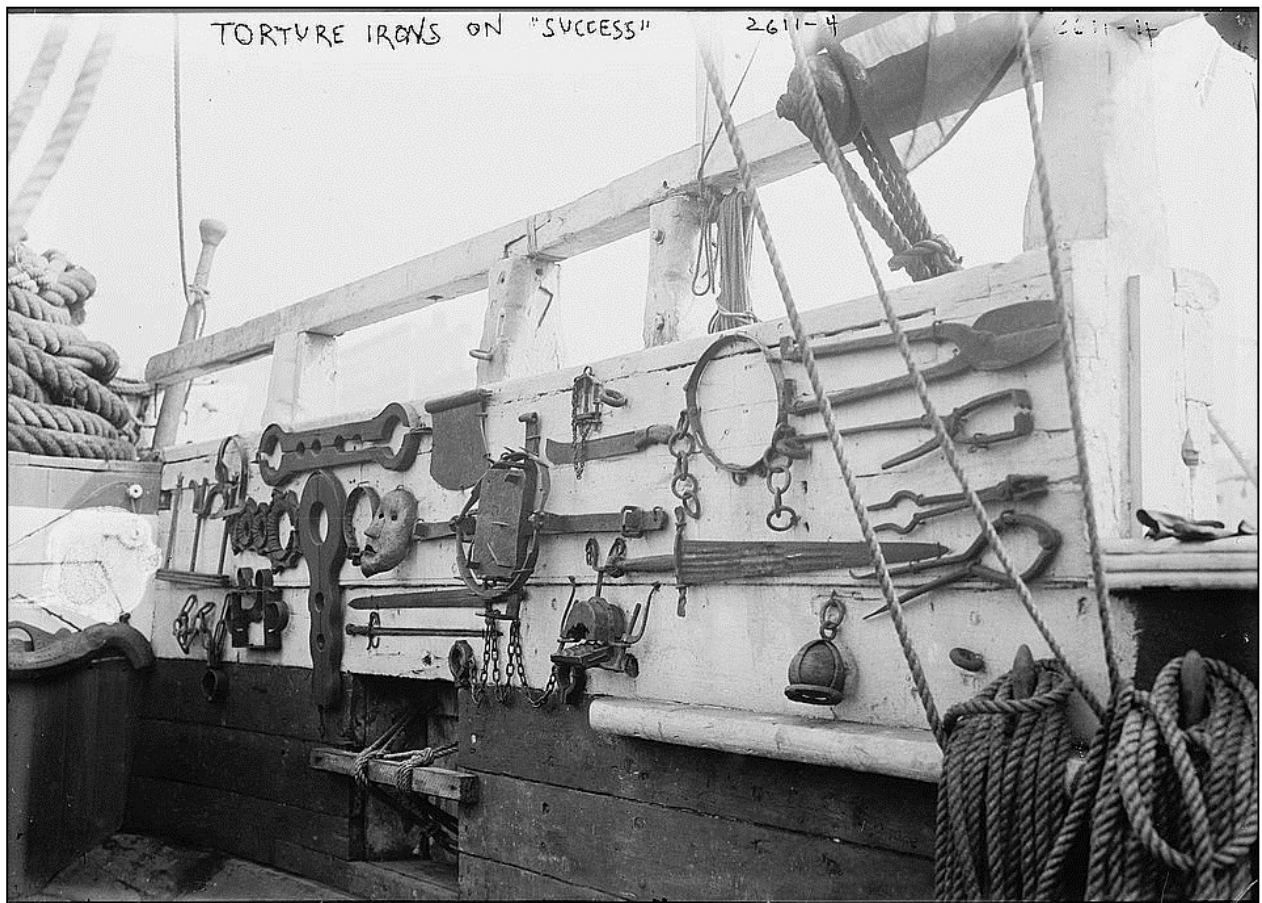


FIGURE 1.3. A contemporary photograph of torture devices displayed on *Success*'s upper deck while touring in the United States (Library of Congress 2011a).

There are a number of important focal points within this study that have direct impact on questions regarding material culture and identity formation. Primarily, questions arise concerning the various social groups that *Success*'s artifact assemblage represents. Those that were the entrepreneurs and curators for *Success*'s assemblage are the first group of interest. Artifacts were deliberately chosen for display to elicit emotional responses and provoke specific reactions. Nevertheless, each visitor viewed the display through the lens of his or her own social and cultural identity and therefore develops interpretations and perceptions that differ from the curators' and entrepreneurs' intentions. As a traveling museum ship, *Success* – with its exhibited artifacts – was meant to be displayed for the public at large, but each location's Progressive Era public had different characteristics and potentially different sentiments about Britain's convict transportation history.

As a museum ship, *Success* exposes many pursuable themes including imperialism, incarceration, authenticity, and civilization. The author ultimately seeks to discover what *Success* reveals about the nature of personal and cultural identity. Clues that provide glimpses into human nature, that expose how identity is formed and perpetuated, are hidden inside the dichotomy of or dialogue between fact and fiction. If *Success*'s entrepreneurial characters formed its legends deliberately or unintentionally, their actions, one way or another, must express a statement about current and past society, their nation and other nations, and the nature of a history of incarceration. From an archaeological perspective, *Success* presents a rare material assemblage. At first glance, its distinctiveness challenges anthropological analysis that is largely predicated on repeatability. In an archaeological and material culture sense, this aspect of the scientific method translates into finding other comparable collections with which a particular assemblage shares similar objects, contexts, or themes. On the one hand, *Success* might appear atypical on a

superficial level, as no other examples of museum ships in the late 19th and early 20th centuries displayed torture objects as a means to exhibit shipboard incarceration. On the other hand, *Success* and its assemblage are embedded with various concepts, themes, and projected ideologies that could serve as comparable and analytical platforms.

### **Thesis Structure**

Every investigative journey has its beginnings, and *Success*'s began years before its construction. There are many reasons why a traveling convict ship heritage attraction would appeal to the American tourist during the first half of the 20th century, but the degree of its popularity could suggest a fairly deep connection to the American psyche. Chapter Two explores the phenomenon of runaway convict servants and the role of transported British convicts in an early formation of American identity. It delves into this contested aspect of American colonial history, and therefore bridges the gap between the Australian convict experience and the American nationalistic ethos. In this sense, Chapter Two uncovers the connection that appealed to the Progressive Era individual. Through looking into her or his own history, the Progressive Era American could fit *Success* into a larger, global sociopolitical worldview.

Chapter Three follows from the foundation of America's brush with British incarceration practices and discovers the mechanisms through which a museum convict ship was noteworthy to the Progressive Era persona. In this sense, it sets the stage for understanding how and why *Success* developed such an inconsistent historiography and material assemblage. The task remains to examine the means through which to interpret the metaphorical language of material culture. Chapter Three therefore explores identity formation theoretical literature to establish a road map for interpreting *Success*'s material culture and what it communicates about the Anglo Progressive Era world. How might identity formation anthropological theory apply to the

unusual character of *Success* as a heritage attraction? Chapter Three turns to scholarly literature regarding tourism and heritage management as a means by which to dissect the museum ship in the context of the Progressive Era.

With the Progressive Era, historiographical pieces in place, Chapter Four investigates *Success*'s specific historical layers of veracity and what they reveal about Australian, British, and American contemporary societies. These three worlds were entangled by a thicket of social, political, and cultural connections all focusing, in one form or another, on their Anglo heritage. This particular statement is obvious when discussing the British in Britain. In an era that culminated in a new, modern perspective of nationalism that is predicated on ideas about civilization and imperialism, each of the three polities wrestled with their particular flavor of Anglo heritage in an effort to define their global positions. Chapter Four explores this struggle of identity formation in Britain, Australia, and America from the perspective of *Success*'s historical record. It aims to reveal the similarities and differences between the three worlds through the Progressive Era web that served to bind and separate them.

The historical facts and fallacies, with their revelations about Progressive Era society, pave the way towards framing the material voice of *Success*'s artifacts. Chapter Five plucks *Success*'s assemblage out of the seemingly abyss of particularity. There might not have been other convict hulk-turned museum ships, but there are other assemblages and circumstances that provide substance for analyzing *Success*'s material collection. From here, Chapter Five reveals the processes through which *Success*'s material culture is interpreted, especially through the formation of a *Success* material assemblage catalog. Before diving into what the material culture actually says, through an interpretation established in Chapter Seven, Chapter Six first discusses the nature of the assemblage. If the processes outlined in the project's methodology explained in

Chapter Five explain how artifacts' voices can be extracted, then the description of the assemblage in Chapter Six acts as a sort of explicative dictionary. It decodes the distinctive and various categories within which every artifact exists to translate the assemblage's messages into a more meaningful medium. Chapter Seven, then, engages this language to elicit more substantial, higher level meaning. It reinserts *Success*'s material assemblage back into the Progressive Era dialog. In this way, *Success* more fully, materially and historiographically, exposes the dialectic conversations of an era and grapples with the features that underlie personal and cultural identity.

Progressive Era conversations link perspectives of the past with the optimism of civilization and imperialism. This study therefore begins with a glimpse of America's foundational convict history in an attempt to understand why British incarceration and imperial practices mattered to an American Progressive Era audience of the early 20th century.

## CHAPTER TWO: TRANSPORTATION AND AMERICAN IDENTITY

Are not we Subjects of the same King, with the People of *England*; Members of the same Body Politic, and therefore entitled to equal Privileges with them. If so, how injurious does it seem to free one Part of the Dominions, from the Plagues of Mankind, and cast them upon another (*Independent Reflector* 1753:66)?

### Introduction

In 1718, the British government passed the Transportation Act, and almost immediately, hundreds and then thousands of British felons filled the holds of vessels to be transported to the American colonies (Ekirch 1987:1). The Transportation Act, according to Ekirch (1987:17), was “an act for the further preventing of robbery, burglary, and other felonies, and for the more effectual transportation of felons...” The act introduced temporary banishment to the American colonies as punishment to offenders of non-capital felony crimes and left room for the use of transportation as an offer of clemency to capital offenders (Ekirch 1987:17). Despite some dissenting opinions, the presence of convict transports had a transformative effect on the colonial character. Colonial America began to develop distinctive cultures early in its regionalist development. Separate histories of colonial development often served to form separate regional identities, which partially blurred during the commercial revolution of the eighteenth century. Colonists identified themselves as British. Ultimately, however, the transportation of British convicts to colonial America upset the colonists’ notions of what it meant to be a British citizen, and therefore, the tensions transportation aroused transcended regional boundaries to contribute to a distinctly colonial American identity.

In terms of *Success*’s exhibition history, the convict-transportation narrative involving the formation of a distinctive American identity is particularly significant. In many ways, it reveals

how and why American and British audiences over a century after this history took shape responded to the various messages the museum ship promoted. On the one hand, this history provided American and British visitors with a more tacit and emotional tie with objects that were perceived to be related to their unique heritage. On the other hand, and on a deeper, more subtle level, the background of the convict-centered dialogue between Britain and its colonists provided future entrepreneurs with the content they needed to appeal to the imperialist, civilizing ethos of the late 19th and early 20th centuries.

### **Why Convicts Matter: an Introduction of American Identity**

Stephen Conway, of the University College, London, counters the exceptional American identity idea. Conway (2002:69) wrote in “Fellow-Nationals to Foreigners,” “The transportation of British and Irish convicts to the colonies was... cited as a reason for regarding Americans as distinct.” He asserts that the roughly 30,000 British convicts of the 217,000 British and Irish nationals that migrated to the Americas between 1718 and 1775 had little ideological impact on colonial identity. Contrarily, Roger Ekirch (1987:26-27), in *Bound for America*, reveals that between the approximate numbers of 700 convicts transported from Scotland, 13,000 imported from Ireland, and at least 36,000 from England, the total number of convicts transported to the American colonies reached potentially 50,000. This approaches one quarter of all British and Irish migrants to colonial America, and “Next to African slaves, they constituted the largest body of immigrants ever compelled to go to America” (Ekirch 1987:2). According to Ekirch, then as a migrant group, British and Irish convicts constituted a sizable proportion of the immigrant population. This proportion, in addition to their presence as involuntary servant laborers, reverberated in the colonists’ mentality in a way that differed from the affect that the penal institutions had in Britain.

An agreed delineation of colonial American identity eludes historians, despite a body of literature devoted to defining its parameters. Nevertheless, evidence points to of a collection of regional identities across the colonies rather than a unified, discrete American identity. Regional identities were not necessarily bound by strict colonial boundaries. For example, New England had a vastly different cultural perspective than the middle colonies, the Chesapeake plantation colonies, the Carolinas, and the West Indies plantations colonies. Author James Horn (1994:148) argues that the Chesapeake remained particularly English throughout its seventeenth-century history. Although colonists necessarily adapted to the New World situation, they maintained their Old World culture and values. Horn specified, “The rich particularity of the past could not be replicated in America; what emerged were compromises and approximations.” While colonists in the Chesapeake retained many of their English sentiments, such as landed wealth and neighborliness, their culture confronted starkly different situations that rendered it distinct from English culture. There were no urban centers in the Chesapeake region, for example, which deviated from both the English and New England regional cultures (Horn 1994:141). The primacy of indentured servitude, and then its replacement by slavery, also contrasts with other colonial and English patterns. Colonial Chesapeake, with the tobacco crop as its predominant staple, developed a very distinctive regional character compared with its neighboring territories as well as with England (Horn 1994:141, 184, 284-285).

The English West Indies, in a similar but more dramatic vein to the Chesapeake, relied heavily on servant labor, quickly replaced by chattel slave labor, to cultivate another staple crop: sugar. Sugar’s profitability contributed to the sharp and early transition towards the reliance of slave labor in the middle of the seventeenth century, despite English ethnocentrism and notions of civil liberty. In the end, African slaves, as non-Christians with dark skin, were forced into



submission more easily than indentured or convict servants (Dunn 1972:67-73). New England, however, developed in antithetical ways to the Chesapeake and the West Indies. Unlike the plantation colonies, people migrated to New England for distinctly religious and cultural, rather than economic, reasons. The settlers' reshuffling patterns and devotion to economic competency enabled a large number of town proprietors and relatively little distinction between social statuses, which continued into the eighteenth century (Anderson 1981:401; Anderson 1991:26-37, 92-122, 131-134). Although brief, these examples reveal the distinctive character not only between the colonial regions and England, but also that of each separate region.

While colonists identified more readily with their regions and localities, they also participated in a growing trans-Atlantic market that connected the frontier to London. This market introduced shared commercial and material ideas, all pointing to a greater desire of the colonist to appear more British. Colonists adopted Georgian architecture, and typically, the enlightened ideals of order and individuality. Their engagement within the commercial revolution of the eighteenth century and active participation in the British Empire created a unifying commercial identity that expanded through colonial regions, though participation varied in form and function (Breen 1986:468, 477-481, 489-491, 497; Deetz 1996). Colonists' convict heritage offered another unifying understanding that predictably pitted them ideologically against their imperial seat. More colonists debated and followed news of transportation as the colonial press expanded, which, as the following pages will address, enveloped the colonists' interests throughout the colonial period.

### **Transportation's Social History**

While most transported convicts occupied the lower rungs of British society, they were by no means confined to a single social status. Many felons occupied middling status, and some

were even considered affluent. Ekirch's examination of the vessels *Gilbert Frigate* and *Jonathan* revealed that about half of the male felons onboard lacked a corresponding trade or skill, which is accounted for either by youth or lack of opportunity. About half of the remaining had occupations that required less skill such as fishing and weaving, and the rest possessed a specific trade or craft such as milling, shoemaking, or tailoring. Very few had lucrative occupations. For the most part, convicts were either non-skilled or low-skilled and were thus more heavily subjected to the economic thralls of British society (Ekirch 1987:52-55). Keith Wrightson (1982:21) identified this group with the growth of the itinerant wage-laboring poor that gained prominence by the middle of the seventeenth century in England. The growing national market centered in London disrupted England's intense localism and relatively stable social strata, resulting in the greater disparity between the poor and the relatively wealthy. He explained that by the mid-seventeenth century, the socially-solidified condition of destitution developed independently of specific misfortune or old age, as the penniless wage laborers occupied a sizable and constant proportion of England's population. Wrightson (1982:149) wrote in summation, "In both town and country a permanent proletariat had emerged, collectively designated 'the poor.'"

Although Irish convicts constituted roughly one-quarter of the transports to America, the English numerically predominated. According to Ekirch (1987:23-24,47), 45.9 percent of English convict transports originated in outer London and nearby counties. Within England, between 1769 and 1776, the distribution favored the London assize court at 54.1 percent of transports. All assize circuits, however, provided transports. The Northern assize court provided 8.5 percent of the transports in the same time frame, Wales and Cheshire provided 1.7 percent, Oxford provided 10.9 percent, Midland provided 6.5 percent, Norfolk provided 5.6 percent, and

Western provided 12.8 percent (Ekirch 1987:47-48). Due to the movement and migration patterns within England, especially amongst the destitute, people tried in the assize courts and in London did not necessarily represent an urban population. Even those currently living in London probably originated elsewhere in England.

Felons convicted of capital crimes typically received more transportation pardons if they were younger than did older convicts. Judges generally recognized immaturity and brash behavior more intrinsic within youth. In fact, Ekirch (1987:39) relates, "Courts often viewed young offenders as unwitting dupes deduced into committing criminal acts by older, more cunning compatriots." Convicts ranged most commonly from twenty to twenty-four years of age. Convict certificates for the *Gilbert Frigate* indicate that 37.9 percent of the transports fit within the twenty to twenty-four age bracket, while 20.9 percent were between twenty-five and twenty-nine years old, and 8.5 percent fell between ages thirty and thirty-four. In England, sixty-five percent of the criminals fell between ages fifteen and nineteen, which is the same bracket that describes one-quarter of England's population. If the criminal statistics are comparatively paired with the age distributions noted on the passenger list of the *Gilbert Frigate*, then one can conclude a relatively young age of convicted felon offenders in and from England (Ekirch 1987:50-52).

One might also conclude a general masculine pattern in the transported convicts' social construct. Ekirch maintained that males overwhelmingly occupied the majority of the convicts. In Maryland, men and boys comprised anywhere between seventy-nine and eighty-three percent of the convict servants. They also numerically outweighed women in terms of capital offences for which they possessed a sentence of fourteen years or life in banishment. Females, contrastingly, committed less crime and less serious crimes, and they received more clemency

from the courts. Typically, courts either granted lesser punishments to women or acquitted them unless the crime was great enough to warrant banishment (Ekirch 1987:48-50).

The Transportation Act enabled British authorities to transport convicts for non-capital crimes in addition to capital crimes with transmuted sentences. Non-capital crimes include felonies such as bigamy, as well as involuntary manslaughter and assault, but the predominant offence for which felons were transported was grand larceny. Given the economic circumstances of the unskilled laborer, grand larceny economically crippled many and thus deemed a major offence (Ekirch 1987:28-29). Ireland exhibited similar circumstances with an added exception. Grand larcenists constituted the majority of the transported, non-capital felons, but vagabonds constituted over fifty percent of transported Irish convicts to colonial America (Ekirch 1987:31).

Criminals who committed capital crimes, such as murder, highway robbery, and burglary, often enjoyed the mercy of juries. Ekirch (1987:32-33) referred to a sample of 200 felons who appeared at the Old Bailey, with approximately half charged for a capital offence, and only nine executed. He stipulated that juries in England were not as sentimentally confined to the 'Bloody Code' as previously assumed, especially with the rehabilitative potential of transportation. Juries, judges, and the crown issued transportation pardons to the Old Bailey's capital offenders for reasons that include bribes, well-placed connections, and, most popularly, public opinion through petitions and pleas to the judge, the court, and Whitehall (Ekirch 1987:36-37). Between 1749 and 1771, of 1121 capital offenders, 443 received pardons, which was 39.5% of those who, by law, were supposed to face the gallows. Overall, from the year the Transportation Act passed in 1718 to 1769, "more than two-thirds of all the Old Bailey felons (69.5 percent) were banished to America. By contrast, only one in every six or seven received the death penalty" (Ekirch 1987:21).

British merchants found the strongest convict servant markets in Maryland, Virginia, and Pennsylvania; the last of which collected the least amount of convicts, most of whom sailed from Ireland. To a significant degree, the Chesapeake region offered the best markets for convict labor. Relatively whole shipping records in Maryland indicated that convicts consisted of 40% of all immigrants, including ordinary people, indentured servants, and slaves, between 1746 and 1775. Nevertheless, the incomplete nature of these records implies that the proportion of convicts relative to immigrants as a whole may have been greater. Ekirch estimates higher numbers of convicts sent to Virginia, but incomplete records and the likelihood that more Irish convict immigrants landed in Virginia – also contributing to the incompleteness of records as many Irish convicts were classified as indentures – complicates this conclusion. Despite his estimations, Maryland imported a proportion of convicts relative to its population exceeding that of Virginia. Slave markets were less accessible in Maryland, and a propensity towards white labor ensured a strong market for convict labor in the province (Ekirch 1987:114-118).

A survey of colonial paper advertisement listings for runaway convict servants reveals similar, yet some exceptional geographical patterns. Of 97 runaway convict servants reported between 1737 and 1779, 83 ran away from plantations in Maryland, while only 12 ran from Virginia and 2 from Pennsylvania. Ekirch's assertion that there were more Irish convicts in Virginia, and that they tended to be listed as indentures, may skew these results. Nonetheless, they reveal a discrepancy between one incomplete documentary record against another. The original location of the convicts fits satisfactorily with Ekirch's descriptions. Only 73 of the 97 convicts listed in the runaway advertisements had their place of origin listed, and 52 originated in England, 17 in Ireland, 2 from Wales, and only 1 from Scotland. English convict runaways accounted for 71.2% of the 73 with identified origins, and Irish convicts accounted for 23.3%

(*Pennsylvania Gazette* 15 Apr. 1751, 3 Nov. 1773, 4 Aug. 1773, 17 Jan. 1771, 4 Apr. 1771, 5 May 1771, 4 Jul. 1771, 15 Aug. 1771, 10 Jan. 1771, 16 Aug. 1770, 20 Sept. 1770, 18 Jan. 1770, 17 May 1770, 26 Jul. 1770, 19 Nov. 1767, 20 Oct. 1768, 11 Jun. 1767, 18 Jun. 1767, 24 Sept. 1767, 12 Nov. 1767, 27 Nov. 1767, 30 Oct. 1767, 11 Dec. 1766, 26 Feb. 1767, 19 Mar. 1767, 28 May 1767, 5 Jul. 1764, 29 Aug. 1765, 6 Mar. 1766, 17 Apr. 1766, 10 Jul. 1766, 17 Jul. 1766, 21 Aug. 1766, 18 Sept. 1766, 28 Aug. 1766, 4 Dec. 1766, 25 Apr. 1754, 20 Jun. 1754, 4 Jul. 1754, 17 Oct. 1754, 13 Oct. 1757, 28 Sept. 1758, 19 Oct. 1758, 23 Oct. 1746, 27 Aug. 1747, 5 May 1748, 24 Nov. 1743, 22 Aug. 1745; *New York Gazette* 13 May 1751; *Newport Mercury* 25 Jul. 1763; *Pennsylvania Chronicle* 7 Jan. 1771, 202, 3 Oct. 1772, 37, 5 Apr. 1773, 255, 27 Sept. 1773, 357; *Pennsylvania Packet* 20 Sept. 1773, 11 Aug. 1774, 28 Nov. 1774, 30 Oct. 1775, 9 Feb. 1779; *Pennsylvania Evening Post* 24 Aug. 1775; *American Weekly Mercury* 15 Jun. 1738).

This proportion is remarkably similar to Ekirch's estimate of the totals for transportation to colonial America which placed Irish convict immigration at twenty-six percent and English immigration at seventy-two percent of the 50,000 total convicts sent to America.

Convict shipment patterns to America remained relatively consistent throughout the transportation period. British merchants collected convicts following the winter assize quarterly sessions, so the ships embarked from mid- to late spring. The convicts therefore arrived at the colonies in the most opportune time, about mid-summer, to be sold to planters for labor necessary for the Autumn harvest (Ekirch 1987:120-121). Convict servants, sold and employed, met the Chesapeake's regional diversity with semi-skilled labor including blacksmithing, bricklaying, shoemaking, and carpentry. Primarily, however, they worked in the fields beside slaves and indentures. Convicts witnessed harsh treatments by their masters to a greater extent than indentures, for their masters felt that a person devoid of moral character required more

severe treatment. Unlike the British, colonists perceived their convict servants as unable to rehabilitate, which is evident in the masters' propensity to keep convict servants as field hands alongside slaves. Other than in wartime, in which necessity forced colonists to impress convicts into service, they largely prevented any chance for convicts to rehabilitate through assimilation (Ekirch 1987:144-149, 151-153). The prevention of convicts from assimilation resulted in separating them from the institutions that helped colonists and laborers adapt to the New World. Convict servants lacked familial connection, being mostly young, male, and single. They also lacked connections with neighbors and localized support that most colonists enjoyed, and because of their stigma, they found difficulty in forming relationships with people within and outside of plantations (Ekirch 1987:161-162).

The 97 surveyed runaways reveal an interesting pattern in conjunction to Ekirch's data regarding the annual arrival of convicts to the American colonies. Most of the runaways occurred from mid-summer to mid-fall, and a decent amount occurred in late spring though dropping at the beginning of summer. The greatest frequency of runaways occurred after the new batch of convicts arrived and during the harvest (Figure 2.1) (*American Weekly Mercury* 15 Jun. 1738; *Newport Mercury* 25 Jul. 1763; *New York Gazette* 13 May 1751; *Pennsylvania Chronicle* 7 Jan. 1771:202, 3 Oct. 1772:37, 5 Apr. 1773:255, 27 Sept. 1773:357; *Pennsylvania Evening Post* 24 Aug. 1775; *Pennsylvania Gazette* 15 Apr. 1751, 3 Nov. 1773, 4 Aug. 1773, 17 Jan. 1771, 4 Apr. 1771, 5 May 1771, 4 Jul. 1771, 15 Aug. 1771, 10 Jan. 1771, 16 Aug. 1770, 20 Sept. 1770, 18 Jan. 1770, 17 May 1770, 26 Jul. 1770, 19 Nov. 1767, 20 Oct. 1768, 11 Jun. 1767, 18 Jun. 1767, 24 Sept. 1767, 12 Nov. 1767, 27 Nov. 1767, 30 Oct. 1767, 11 Dec. 1766, 26 Feb. 1767, 19 Mar. 1767, 28 May 1767, 5 Jul. 1764, 29 Aug. 1765, 6 Mar. 1766, 17 Apr. 1766, 10 Jul. 1766, 17 Jul. 1766, 21 Aug. 1766, 18 Sept. 1766, 28 Aug. 1766, 4 Dec. 1766, 25 Apr. 1754, 20 Jun. 1754, 4

Jul. 1754, 17 Oct. 1754, 13 Oct. 1757, 28 Sept. 1758, 19 Oct. 1758, 23 Oct. 1746, 27 Aug. 1747, 5 May 1748, 24 Nov. 1743, 22 Aug. 1745; *Pennsylvania Packet* 20 Sept. 1773, 11 Aug. 1774, 28 Nov. 1774, 30 Oct. 1775, 9 Feb. 1779). On the one hand, the timing could imply a correlating relationship with the influx of convicts and the coming of harvest with the increased frequency of runaways. On the other hand, the slight increase in frequency in the spring also correlates to increased field labor associated with planting crops, so increased field labor likely results in a greater amount of servants thinking about escape. Additionally, the higher amount of runaways during the late summer and fall suggests that this trend increased more dramatically with the heat. Whether or not the colonists overworked and maltreated their convict servants, these annual runaway trends reinforced the colonists' perceptions of convicts as degenerate characters incapable of responsible British behavior.

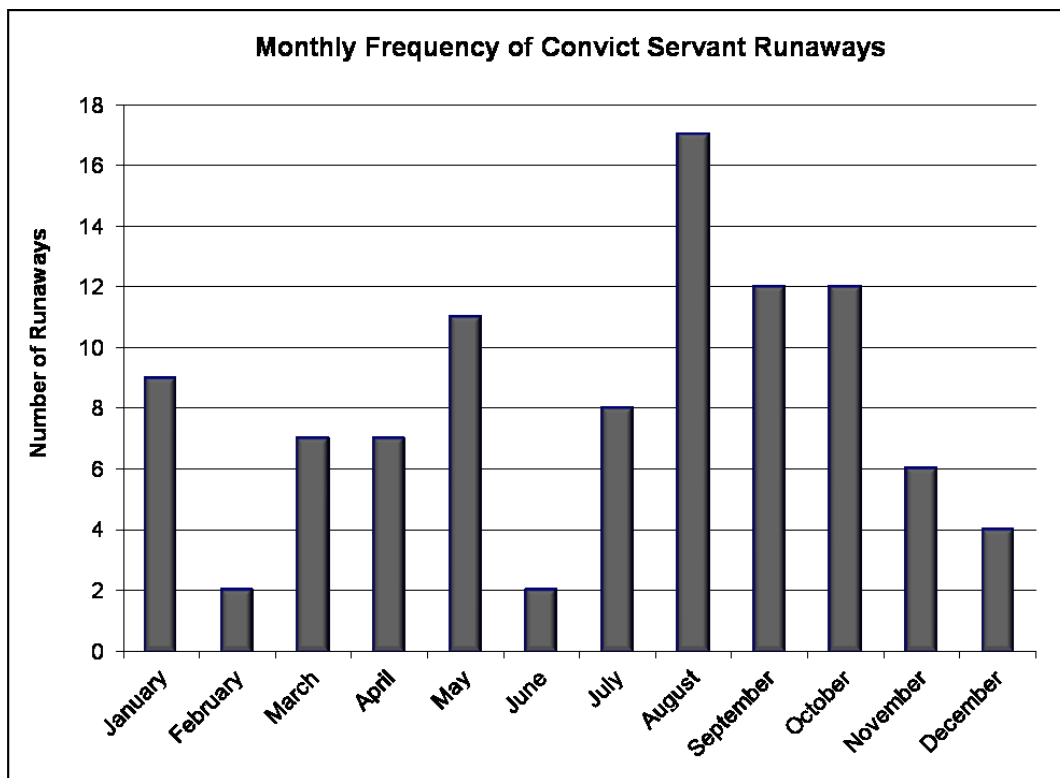


FIGURE 2.1. Monthly frequency of convict servant runaways (n= 97) (Appendix1).



Subscribers sometimes added theft to a convict servant runaway advertisement, particularly if they felt the theft was substantial enough to warrant an additional reward. From 1737 to 1779, twenty-one of the ninety-seven runaway advertisements identified a theft of some magnitude, which comprises twenty-two percent of the total runaways listed in the survey (Figure 2.2). This figure not only suggests the failure of the British rehabilitation scheme, as these convict prisoners repeated a crime of grand-larceny, but it also lends credence to the colonists' suspicions. Twenty-two percent is not significant given the situation of runaways without sustainable means. In fact, one might expect a higher proportion. Many of the reported thefts include items, such as horses or sellable goods, which would help to sustain a runaway away from means of subsistence (*American Weekly Mercury* 15 Jun. 1738; *Newport Mercury* 25 Jul. 1763; *New York Gazette* 13 May 1751; *Pennsylvania Chronicle* 7 Jan. 1771:202, 3 Oct. 1772:37, 5 Apr. 1773:255, 27 Sept. 1773:357; *Pennsylvania Evening Post* 24 Aug. 1775; *Pennsylvania Gazette* 15 Apr. 1751, 3 Nov. 1773, 4 Aug. 1773, 17 Jan. 1771, 4 Apr. 1771, 5 May 1771, 4 Jul. 1771, 15 Aug. 1771, 10 Jan. 1771, 16 Aug. 1770, 20 Sept. 1770, 18 Jan. 1770, 17 May 1770, 26 Jul. 1770, 19 Nov. 1767, 20 Oct. 1768, 11 Jun. 1767, 18 Jun. 1767, 24 Sept. 1767, 12 Nov. 1767, 27 Nov. 1767, 30 Oct. 1767, 11 Dec. 1766, 26 Feb. 1767, 19 Mar. 1767, 28 May 1767, 5 Jul. 1764, 29 Aug. 1765, 6 Mar. 1766, 17 Apr. 1766, 10 Jul. 1766, 17 Jul. 1766, 21 Aug. 1766, 18 Sept. 1766, 28 Aug. 1766, 4 Dec. 1766, 25 Apr. 1754, 20 Jun. 1754, 4 Jul. 1754, 17 Oct. 1754, 13 Oct. 1757, 28 Sept. 1758, 19 Oct. 1758, 23 Oct. 1746, 27 Aug. 1747, 5 May 1748, 24 Nov. 1743, 22 Aug. 1745; *Pennsylvania Packet* 20 Sept. 1773, 11 Aug. 1774, 28 Nov. 1774, 30 Oct. 1775, 9 Feb. 1779). Regardless, the act of theft in a world that embraces neighborliness and community indeed threatened the colonial social fabric, especially when committed by a convicted felon.

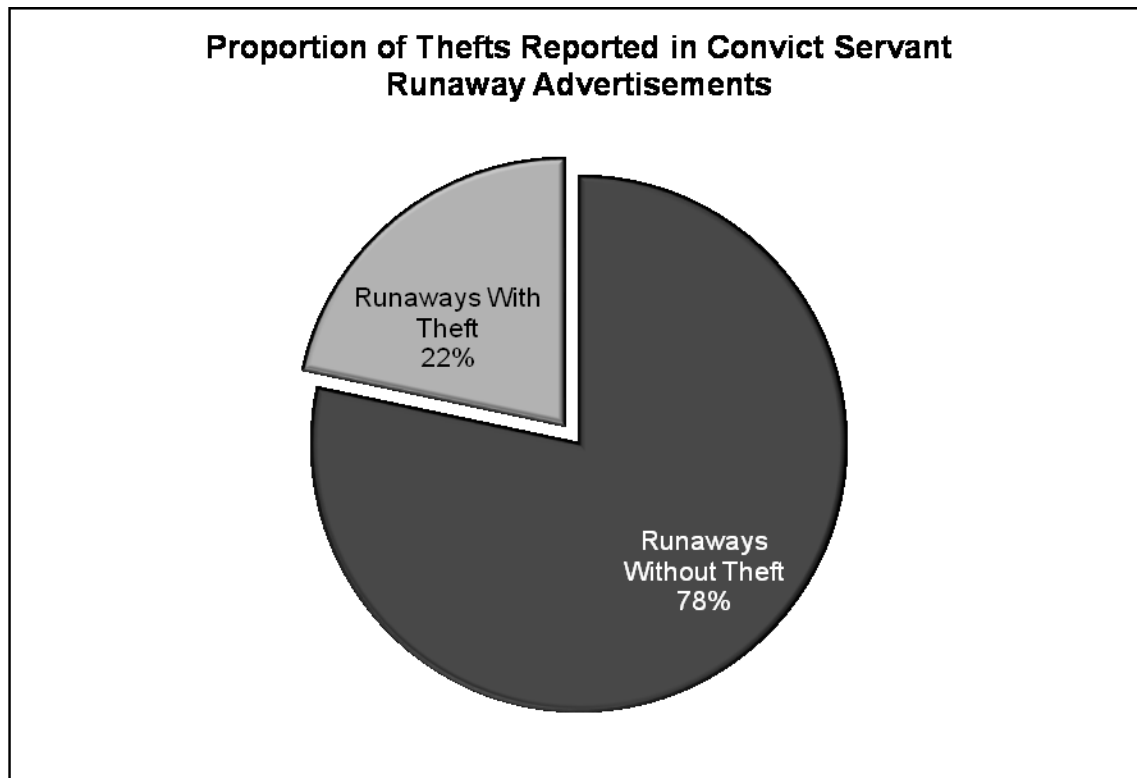


FIGURE 2.2. Proportion of thefts reported in convict servant runaway advertisements (n=97) (Appendix 1).

Colonial planters favored the purchase of male, rather than female, convicts due to a perception of the latter's physical limitations, their lack of trade or higher skills, and the potential for pregnancy. Consequently, women were priced lower in colonial markets to range, on average, from seven to ten pounds sterling (Ekirch 1987:127). The social composition in the New World was akin to the statistical norms of convicted felons in the Old World. Convicts were relegated to the lower rungs of American society even following their terms of service. In 1753, the Virginia legislature refused to provide convicts any sort of allowance, which indentured servants gained with their freedom, and were therefore left to fend for their subsistence without help or compensation (Ekirch 1987:155).

Again, while the runaway data largely agrees with Ekirch's data about convicts as a whole, a certain discrepancy looms into focus. He reports that Maryland's convict servant

population comprised of anywhere between 79% and 83% men and boys, and 21% to 17% women. Runaway gender distribution results show that women occupied about 9.3% of the runaway total, where men occupied roughly 90.7%. The distribution shows a higher frequency in male runaways as opposed to female runaways given the amount and gender distributions of the convict servants as a whole (Figure 2.3). Female runaways occupied a similar time span as male runaways, starting in 1746 and ending 1770. Six out of nine women had a corresponding age range; four of whom were between the ages of 20 and 24, one between 30 and 34, and the last between 35 and 40 years of age. Two women originated in Ireland, two from England, one from Wales, and one from Holland. Geographically and temporally, this data is fairly consistent with Ekirch's findings. The anomaly arises in the area of rewards offered to those who return the runaways. Though women fetched a lower price in the initial sale into servitude, masters expressed a willingness to pay as much reward for female convict servants as they paid for male convict runaways. For example, from 1751 to 1758, masters commonly offered two pistols in reward for a returned convict. Three female runaways during that period fetched a reward of two pistols each. Nine male convicts during the same period advertised with the same, if not lower, reward offer (*American Weekly Mercury* 15 Jun. 1738; *Newport Mercury* 25 Jul. 1763; *New York Gazette* 13 May 1751; *Pennsylvania Chronicle* 7 Jan. 1771:202, 3 Oct. 1772:37, 5 Apr. 1773:255, 27 Sept. 1773:357; *Pennsylvania Evening Post* 24 Aug. 1775; *Pennsylvania Gazette* 15 Apr. 1751, 3 Nov. 1773, 4 Aug. 1773, 17 Jan. 1771, 4 Apr. 1771, 5 May 1771, 4 Jul. 1771, 15 Aug. 1771, 10 Jan. 1771, 16 Aug. 1770, 20 Sept. 1770, 18 Jan. 1770, 17 May 1770, 26 Jul. 1770, 19 Nov. 1767, 20 Oct. 1768, 11 Jun. 1767, 18 Jun. 1767, 24 Sept. 1767, 12 Nov. 1767, 27 Nov. 1767, 30 Oct. 1767, 11 Dec. 1766, 26 Feb. 1767, 19 Mar. 1767, 28 May 1767, 5 Jul. 1764, 29 Aug. 1765, 6 Mar. 1766, 17 Apr. 1766, 10 Jul. 1766, 17 Jul. 1766, 21 Aug. 1766, 18 Sept. 1766,

28 Aug. 1766, 4 Dec. 1766, 25 Apr. 1754, 20 Jun. 1754, 4 Jul. 1754, 17 Oct. 1754, 13 Oct. 1757, 28 Sept. 1758, 19 Oct. 1758, 23 Oct. 1746, 27 Aug. 1747, 5 May 1748, 24 Nov. 1743, 22 Aug. 1745; *Pennsylvania Packet* 20 Sept. 1773, 11 Aug. 1774, 28 Nov. 1774, 30 Oct. 1775, 9 Feb. 1779). The sharp, economic distinction between men and women did not necessarily exist along gender boundaries so much as occupational or skilled boundaries. Similar reward offers reveal that semi-skilled female convicts were as valuable to their masters as semi-skilled male convicts.

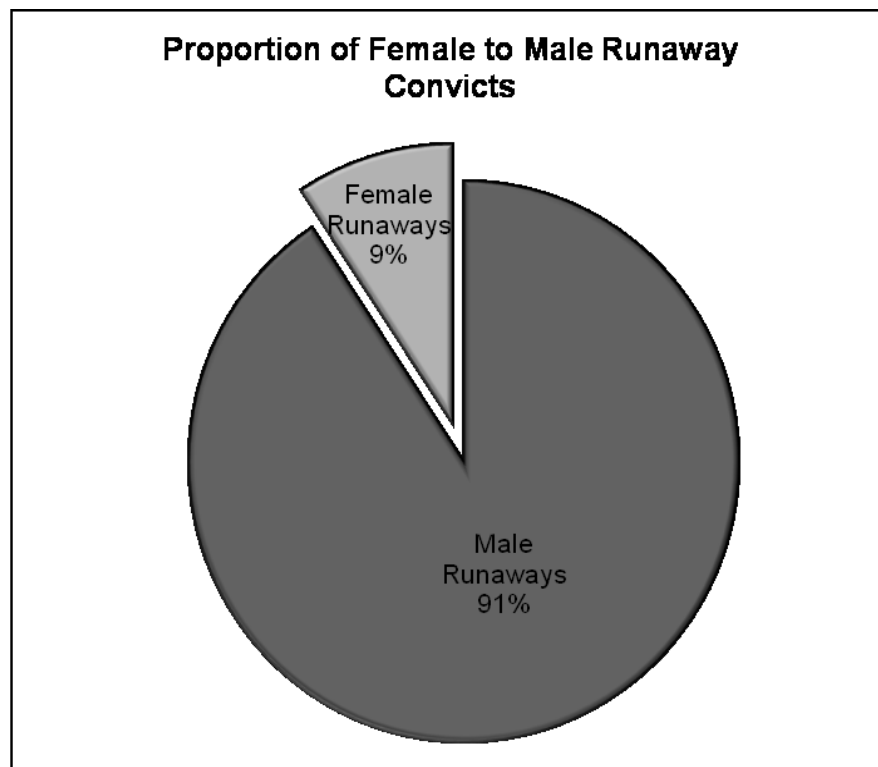


FIGURE 2.3. Male-Female distribution in convict servant runaways (n=97) (Appendix 1).

Age distributions for runaways also resemble Ekirch's age distribution findings for transported convicts as a whole. Runaway age distribution maximizes at 32.9% for ages of 20 years to 24 years of the 70 convict runaways with corresponding ages identified. The percentage drops to 21.4% for the age bracket, 25 through 29, then increases to 27.1% for the age bracket, 30 to 34, before falling down to a relatively lower percentage. Ekirch's data indicated that most convicts generally fell in the 20 to 24 age bracket, reducing slightly for the 25 to 29 age bracket,

and dropping fairly dramatically in the 30 to 34 age bracket. Runaway age distributions might differ to general age distributions for fairly explicable reasons (*American Weekly Mercury* 15 Jun. 1738; *Newport Mercury* 25 Jul. 1763; *New York Gazette* 13 May 1751; *Pennsylvania Chronicle* 7 Jan. 1771:202, 3 Oct. 1772:37, 5 Apr. 1773:255, 27 Sept. 1773:357; *Pennsylvania Evening Post* 24 Aug. 1775; *Pennsylvania Gazette* 15 Apr. 1751, 3 Nov. 1773, 4 Aug. 1773, 17 Jan. 1771, 4 Apr. 1771, 5 May 1771, 4 Jul. 1771, 15 Aug. 1771, 10 Jan. 1771, 16 Aug. 1770, 20 Sept. 1770, 18 Jan. 1770, 17 May 1770, 26 Jul. 1770, 19 Nov. 1767, 20 Oct. 1768, 11 Jun. 1767, 18 Jun. 1767, 24 Sept. 1767, 12 Nov. 1767, 27 Nov. 1767, 30 Oct. 1767, 11 Dec. 1766, 26 Feb. 1767, 19 Mar. 1767, 28 May 1767, 5 Jul. 1764, 29 Aug. 1765, 6 Mar. 1766, 17 Apr. 1766, 10 Jul. 1766, 17 Jul. 1766, 21 Aug. 1766, 18 Sept. 1766, 28 Aug. 1766, 4 Dec. 1766, 25 Apr. 1754, 20 Jun. 1754, 4 Jul. 1754, 17 Oct. 1754, 13 Oct. 1757, 28 Sept. 1758, 19 Oct. 1758, 23 Oct. 1746, 27 Aug. 1747, 5 May 1748, 24 Nov. 1743, 22 Aug. 1745; *Pennsylvania Packet* 20 Sept. 1773, 11 Aug. 1774, 28 Nov. 1774, 30 Oct. 1775, 9 Feb. 1779). The highest frequency in both distributions occurs in the age bracket, 20 to 24, which were mostly young, single men (Figure 2.4). Youthful ambition, in addition to higher numbers, perhaps contributed to the congruency. Although the numbers for the next older bracket fall similarly in both distributions, the proportion of runaways in the 30 to 34 bracket greatly exceeds the proportions of those in the same bracket to the general convict servant population. Instead of youthful ambition, the potential for pride of a relatively older adult, having lived a fairly free and independent life, refused to give way to years of servitude.

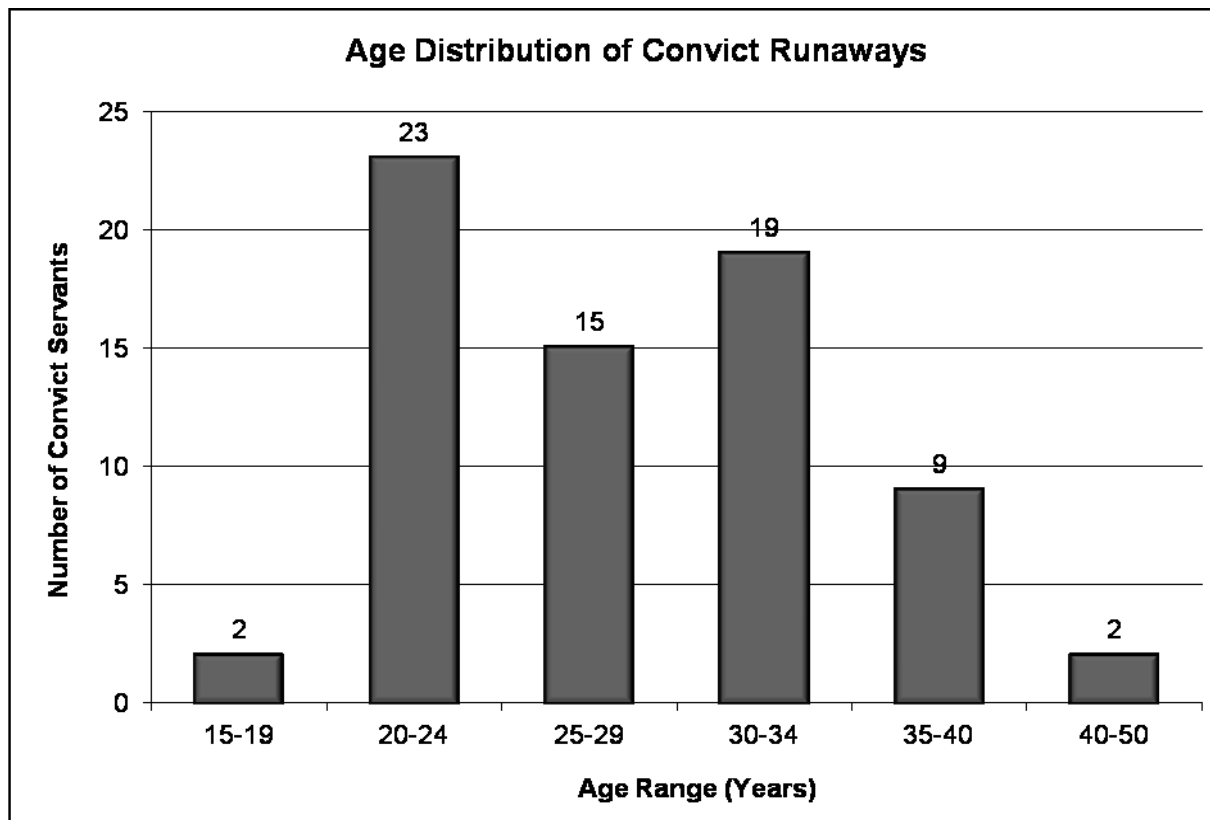


FIGURE 2.4. Age distribution of convict runaways (n=70) (Appendix 1).

### British and American Perceptions

Roger Ekirch asserted that British authorities provided pardons to capital offenders for reasons other than the altruistic tendency to enable rehabilitation. Most of the non-capital offenders, as grand-larcenists, in addition to capital offenders posed an unwanted threat to British society. Transportation offered a method for relative preservation of the ideals of civil liberty, self-betterment, and an economic opportunity in the colonies. Most importantly, it was meant to rid British society of dangerous felons while creating the least amount of social unrest. Ekirch (1987:2-3, 44-45) claimed, “Those who were judged by courts and communities to pose a threat to social peace were cast for the colonies.” An anonymous author confirmed this sentiment when describing the Transportation Act, “First, that without destroying the Nation might in good measure be free’d from such Vermine: and next, that by being confin’d to Labour for a time in

the Plantations Abroad, it might beget them such a disposition to Industry, as would after its Expiration render them useful members of the Publick” (Harvard University Houghton Library 1727:2).

Although Ekirch stressed that transportation was not primarily fueled with economic intentions, it certainly developed a distinctive economic character and opportunity for British profit seekers. Merchants, who transported convicts out of London in 1718 following the passage of the Transportation Act, received three pounds for each convict they carried. By 1727, they received an allowance of five pounds for each convict, and so by 1772, the crown spent £86,000 altogether to fund the transportation of 18,000 convicts out of London. British firms used a majority of American-built vessels usually not exceeding 200 tons because of the push to ship out full holds of convicts. As servants, convicts sold for lower prices than indentured servants or slaves, with the majority sold below £13 sterling. Buyers in the New World took advantage of these prices, especially with the greater length in service term. From the merchants’ perspective, these prices were, of course, high enough to fetch a profit on a typical venture (Ekirch 1987:71, 98-99, 124-125).

Interestingly, several cases reveal purposeful attempts by individuals to get transported to the colonies, and for several different reasons. Ekirch (1987:57-58, 60-61) identified a case in the *Old Bailey Session Papers* in 1766, which revealed the story of a woman who stole a silver spoon for a purposeful conviction of grand larceny. Though convicted, the judge merely sentenced them to a whipping. While most considered banishment as a punishment second only to death, other criminals opted for transportation to avoid paying debts or to avoid public humiliation from one’s local community.

Dissenting opinions regarding transportation existed in England, despite the overwhelming favor to rid it of immoral citizens. Some in Britain believed that convicts would be put to better use if Britain utilized their labor in Britain. One disgruntled individual explained, “That such Felons (being Men) as are liable to Transportation, be confin’d in those Parts of Great-Britain from whence we have our Rough-Stone and wrought Iron, there to be manacled o’Nights, Fetterr’d by Day, and compell’d to work either at the Anvil or in sawing Stone, Naked to the Waste... and each Place or Work-House to be called the Hospital of Mercy.” The author further promoted that women and the elderly ought to be employed in the workhouses but employed by less strenuous activities, such as carding wool and weaving (Harvard University Houghton Library 1727:4-6, 9-11). He proposed that convicts who necessarily face the death penalty ought to have their remains available for medical and scientific experimentation. Although Ekirch revealed that Britain’s primary goal in transportation sought to rid its shores of convicts, his discount of transportation’s utilitarian purposes, such as economic opportunity, prevents a more complete understanding of Britain’s ideology. Although Britain wanted to dispose of its convicts and did so through transportation, they sought utilitarian solutions to crime in Britain. Through transportation, Britain helped to solve the labor vacuum in the colonies and bolster its imperial economy, while simultaneously disposing of its bad citizens. The anonymous author quoted above appealed to this utilitarian ethos in promoting better, more effective ways to utilize convict labor as well as capital offenders’ corpses.

William Smith, a medical doctor from London, also appealed to the utilitarian, but also humanitarian, opportunities for reforming Britain’s treatment of convicted felons. In *Observations on the Laws Relative to Debtors and Felons* (1778), he criticized the arbitrary, inhumane British penal system. Smith identified that unjust and, yet lawful, sentences punish the



petty criminal the same as a murderer (Smith 1778:7). He also promoted the use of convicts in domestic labor after establishing a budget to reveal the economic benefits Britain could achieve through the domestic labor scheme. Smith (1778:23) related, “By putting felons to work at home, besides the advantage of saving so many lives to the state, removing the burthen of transportation contracts, and the present impracticable scheme of confining them in hulks on the Thames, there will be a clear profit of £10,900, out of which the salaries of the two head inspectors and physician are only to be deduced.” He argued for a rational alternative to transportation, and considering its contemporaneous timing with the American Rebellion, his argument may have held some weight in London.

The Chesapeake region did not necessarily act as a passive mercantile recipient of London-based merchant firms. Many officials spoke out against the importation of British convicts to their territories (Ekirch 1987:117). Ekirch (1987:136-137) noted that many colonists felt that the mass migration of British convicts into the colonies threatened their social stability. Colonists perceived convicts in a similar manner as did British authorities: as an unfit class of humans not fit to abide in British society. Outcast and banished to America, colonists confronted these convicts with the same assumptions, characterizing them as slothful, idle, unstable, unpredictable, and generally immoral. Where Ekirch identifies the colonists’ fear of social instability, another ideological impact pervaded the colonists’ distinctive situation. They saw it as an irresponsible, arbitrary action of the crown that failed to take the British colonists’ best interests into account. Colonists nonetheless continued to take the risk and buy into the uncertain, even imperially insulting, institution.

Colonists consistently and opportunistically reinforced the stigma of convicts’ immorality so injurious to their chances of rehabilitation. To a partial extent, exceptional news about felons

attracted media attention, but the press's predilection (as well as its subscribers) towards the linguistic debasement of convicts deserves notice. For example, the *New York Gazette* published an article on 15 April 1751 relating the story of a convict mutiny at sea. Six convicts took possession of a vessel from its captain and held it for nineteen days until they caught sight of Cape Hatteras. A sloop from New England took notice of their treachery and fell upon the convicts as they tried to row to shore. From there, they were taken to Norfolk and tried as pirates. The very next paragraph described another scene of grotesque convict behavior, explaining that a convict attempted to kill his mistress, but changed his mind when he considered her innocence. Instead, "he laid his Left-hand on a Block, cut it off, and threw it at her, saying, *Now make me work if you can.*" Colonists perceived the immorality and idle tendency of colonists in this latter story, especially in conjunction with the former. At the same time, it also reveals the plight of the convict, and the lengths at which one might stretch to impose his or her sense of justice in a system that prevented assimilation.

A few days after the release of the *New York Gazette*'s story about the convict mutineers and the self-imposed amputation, the story was re-released in the *Boston Evening Post* (22 Apr. 1751), but with an attached renouncement of British penal practices. This complaint, issued in several papers, read:

When we see our Papers fill'd continually with Accounts of the most audacious Robberies, the most cruel Murders, and infinite other Villainies, perpetuated by Convicts transported from Europe, what melancholy, what terrible Reflections must it occasion! What will become of our Posterity? These are some of thy Favours, O Britain! Thou art call'd our Mother Country; but what good Mother ever sent Thieves and Villains to accompany her Children? to infect some with the infectious Vices, and murder and the

rest? What Father ever endeavour to spread the Plague in his own Family? We do not ask Fish, but thou givest us Serpents! In what can Britain show a greater Contempt for us than by emptying their Jails into our Settlements, unless they would likewise empty their Jakes on our Tables? What must we think of the B\_\_\_\_d which has advis'd the Repeal of every Law we have hither made to prevent this Deluge of Wickedness overwhelming us? and with this cruel Sarcasm, That these Laws were against the Publick civility, and Well-peopling of the Colonies! And what must we think of those Merchants, who for the sake of a little paltry Gain, will be concerned in importing and disposing of these abominable Cargoes?

This revealing tract indicates the vast tension caused by Britain's transportation policy in the colonies. It resembles the bemoaning of a neglected and abused child, forced to fend for itself in the face of chaos. Colonists, who saw themselves as British subjects, understood that Britain used their provincial territories to dispose of its rejected population. American colonists continued to demean the convicts, rather than follow Britain's intention to rehabilitate them into successful members of society, because transportation revealed that Britain contested the colonists' identity as British citizens. If the convicts were unfit for British soil, then how could they be fit for British American soil occupied by British citizens?

Colonial America's convict history left an imprint in their cultural awareness, so they remained both sensitive and aware of British convict news in the years following the revolution. In the early summer of 1786, newspapers from Boston to Charleston reported that the Chesapeake had received a shipment of convicts from Dublin intended for what remained of British colonial possessions in North America. The report added "What is more extraordinary, it is confidently said, another cargo of this sort is going from hence in a few weeks to the same

place” (*Columbian Herald* 22 Jun. 1786:2; *Massachusetts Spy* 1 Jun. 1786). Two years later, reports warn of a similar circumstance, and in the next paragraph, discussed convict prisoners about to be banished to Botany Bay (*Continental Journal* 13 Jul. 1788). Americans who understood their convict history in terms of the violation of their rights as British citizens remained sensitive of the stigma associated with convicts. After all, the oft-quoted Dr. Johnson clearly communicated his sentiment towards Americans when he said in 1769, “They are a race of convicts, and ought to be thankful for anything we allow them short of hanging” (Anecdote 1792:105).

### **Conclusion**

Slippery definitions of an American identity give way to a few important patterns. While characteristically-regional associations inhabited the colonists’ mentality, they succumbed to the envelopment of the commercial British Empire. Colonists were self-identified British citizens, as the Empire served to unite the provincial frontier family to the metropolis. At first glance, the eighteenth-century commercial revolution appeared to eradicate the sense of a distinctive colonial culture in favor of a strengthened imperial socioeconomic culture. When the British government instituted the Transportation Act in 1718 and sent rejected immoral degenerates to American soil, however, it violated the colonists’ principles of their British identity. Examination of convict servant runaway advertisements in conjunction with more general demographic data compiled in previous research yielded a few of the social tensions that arose between the colonists and Britain. Although both the British citizens at home and in North America perceived the convicts in similar manners – as the ‘vermin’ of society – colonists recognized a threat that stemmed from two directions. On the one hand, the presence of convicts, or even the idea of their presence, disturbed the social fabric of community and neighborly trust. On the other hand, their

presence in America represented Britain's paternal abuse of its colonial children. In both respects, British citizens in colonial America felt a tension that reverberated across the colonies.

The 'injurious' transfer of miscreants from the imperial parent to the colonial child in fact served to form a distinctive American identity. It also provided future Americans something to grapple with when dealing with their own notions of national citizenship, imperial relationships, and human rights in terms of penal endeavors. By the end of the 19th century, Americans and British alike would have forgotten the details of British convict transportation to the colonies. The social tumult that partially resulted from the British-American transportation history, however, remains presently imprinted upon social historical imaginations. When *Success* sailed to the United States in 1912 (Museum Ship *Success* 1924:4), American audiences witnessed firsthand what they perceived to be an extension of the same imperial barbarism that partially inspired their founding fathers to ignite a revolution.

## CHAPTER THREE: IDENTITY, AUTHENTICITY, AND THE PROGRESSIVE ERA

### Introduction

*Success* inspired specific sentiments, including those that form from the birth of a nation that was once a collection of separate colonies. This chapter examines the processes through which such an imprint is formed and perpetuated. Before exploring the nature of identity formation, it is necessary to study the canvas on which these processes took place. This canvas, or historical metanarrative, is the Progressive Era, which describes the social, cultural, economical, and political transformations occurring throughout the Anglo world during the late 19th and early 20th centuries. Anthropological theories about the nature of material culture and identity must ultimately engage this metanarrative to unravel the *Success* museum ship experience from the contemporary entrepreneurs' and visitors' perspectives. In light of *Success*'s museum ship existence, evaluating the scholarship of tourism, authenticity, and heritage attractions establishes a means through which to perceive the underlying identity formation processes within the historical metanarrative.

This chapter therefore begins by exploring *Success*'s historical canvas, the Progressive Era metanarrative that dominates the duration of time in which *Success* sailed as a museum ship. It follows a discussion about the Progressive Era by examining anthropological and archaeological theories and notions that help explain how these historical processes occur. How does personal, social, and cultural identity get constructed, reconstructed, or maintained? What can material culture reveal about and contribute to identity formation processes? In order to acquire a better understanding of the potential information to be gleaned from *Success*'s assemblage, the nature of heritage tourism and a handful of comparative examples should provide a direction from which to approach *Success*'s exhibitionary material cultural analysis.

Ultimately, the following pages introduce the concepts through which *Success*'s assemblage absorbs meaning and pave the way for *Success* to contribute to a better understanding of human social behavior.

### **A Progressive Era Introduction**

Historian Nancy Cohen (2002:4) argues that the construction of modern American liberalism resulted from social conflicts and confusion during the postbellum, reconstruction era nestled around the attempt to reconcile democracy with capitalistic social relations. The liberalism previously accredited to the Progressive Era was instead built upon well-established roots planted during the Gilded Age (Cohen 2002:5). These larger, socially-dynamic conflicts, pitting seemingly contradictory values inherent within democracy and capitalism against each other, reflect the contradictory values that help to define liberalism. Cohen (2002:6) recognizes that "The values of liberalism are the commitment of freedom, tolerance, self-rule, the rule of law, and justice... Liberalism understands human beings as rational, autonomous, and equal and conceives of history as progressive." Individualism occupies the core of liberal political and social theory and is therefore at constant tension with the idea of the social whole. While democratic liberals respect the individual as an equal among many individuals, libertarian liberals emphasize "the person's possession of self" implying and justifying inequality (Cohen 2002:6-7).

Part of the democratic-libertarian conflict in liberal theory arises from the relative newness of democracy in politics, for democracy is itself a variously-defined concept. Cohen (2002:8) asks that if democracy is simply "rule by the people," then "who are the people?" Innumerable contested concepts lie within such a simple definition regarding citizenship, designating who receives right of equality, and judging how equality is gauged and identified.

Moreover, how is democracy structurally implemented if draped with the idea of equality (Cohen 2002:8-9)? Gilded Age society contended with these questions constantly while gaining a foothold in an age of vibrant industrialization. Historiography has favored the idea that Gilded Age society engaged purely with classic, religious *laissez-faire* liberal ideology resulting in the Progressive-Era labor and social reforms, but Cohen introduces a more complex picture. The first wave of liberal reformers in the 1860s sought individualistic, Social Darwinist, *laissez-faire* ideals, but the onset of a new generation in the 1870s and 1880s, educated by the liberal reformers, had to reconcile these with the social unrest calling for labor and social reform (Cohen 2002:11-14).

Liberal reformers found middle ground to reconcile individualistic, capitalistic ideology with the governmental role protecting the laborers. Ultimately, they allowed for the monopolistic tendency of corporations, recognizing the natural economic progression within a competitive climate. Nevertheless, while monopolies eradicate competition, a central tenet to capitalistic theory, governments can regulate these monopolies to keep prices and wages reasonable, therefore replacing competition as a regulative element. Additionally, liberal reformers, in reaction against the fact that morally-deficient capitalists set the bar for competition, argued that instead of stepping in to interfere with business, the state ought to step in and interfere with the nature of the competition itself and raise that bar to higher moral standards. In light of this argument, government could justify setting limits such as reasonable working hour limits as well as age requirements (Cohen 2002:181-182).

While contestation continued following the proposed middle ground, the reforms and debates occurring during the Gilded Age set the stage for the Progressive Era's characteristic transformations. The Gilded Age established the political ferment of the Progressive Era, but



more poignantly, it also solidified certain social tendencies. Those that spearheaded the liberal reforms during the Gilded Age were primarily white men from the northeast following the Civil War. They were upper-tier businessmen and politicians who published prolifically and occupied the same social rings, often marrying into one another's families. Crucially, they framed their discussions and political rhetoric in gendered terms, though perhaps unconsciously, while women were almost wholly excluded from the political sphere prior to 1890 (Cohen 2002: 12-13, 259). Gilded Age liberal reformers also subscribed to the idea that society was advancing and progressing towards an evolutionary superiority, bolstered by the application of social Darwinism (Cohen 2002:13).

Many of the same debates and ideas fermenting within the United States' sociopolitical climate occurred in other Anglo-Saxon regions including Britain and Australia, or in other words, the locations *Success* visited as a museum ship. Edmund Rogers (2009:353) illustrates that the British grappled with the same questions as the Americans: "Should the state play a greater role in the economy, to improve economic performance and remedy poverty and inequality? Would extending the state's economic role threaten private rights and represent over-reaching coercion, or would it be a just exercise of the state's authority for the social good?" Rogers (2009:354) contends that the British shared the same ideological attributes as their new world counterparts, in terms of race, politics, and culture, but the New World – United States, Australia, and Canada – had the benefit of newness, a relative *carte blanche* when compared to the antiquity of British institutions. Britain could take advantage of the sociopolitical experiments of the new world without having to experiment on its own shores. While *Success* visited three very different regions – Australia, Great Britain, and the United States – it could

appeal to very familiar cultural tendencies resulting from the age and onset of modern liberalism throughout the Anglo-Saxon world.

Gail Bederman argues that two major social narratives surfaced during the Gilded Age and Progressive Era that dominated the worldview of Anglo-Saxon society: the discourse of manliness and masculinity in terms of gender and the same discourse in terms of race. These two narratives, however, radiate from the same epicenter. The onslaught of economic and sociopolitical transformations resulting from industrialization and the changes in liberal ideologies forced the empowered class – white Anglo-Saxon men of wealth – to reevaluate the values with which they could most closely identify, or those that ensured their superior position in the evolutionary ladder. They confronted real-world changes in the decline of self-employment and resulting increase in wage-based jobs, as well as in the growth of consumer culture and leisure, the increase of the working-class (and immigrants) in politics, and pressure from the newly-vociferous women's movement (Bederman 1995:12-14). These challenges to their position forced white, middle-class Anglo-Saxon men to remake ideal ideological manhood (Bederman 1995:16).

Beginning in 1890, the white middle to upper classes of men incorporated the term 'masculinity' in their ideal self-identification. The Victorian man, contrarily, celebrated manliness, entailing "sexual self-restraint, a powerful will, [and] a strong character" (Bederman 1995:18). While still valued, Victorian ideals of manhood began to be criticized for seeming overly effeminate and 'overcivilized.' Men during the Progressive Era embraced a new ideal of manhood that included the self-restraint of the Victorian man but also incorporated the virile nature of masculinity (Bederman 1995: 17-19). Middle class Anglo-Saxon men believed

themselves to occupy the pinnacle of evolution by containing the primordial savage tendencies of the primitive man beneath his composed self-restrained exterior (Bederman 1995:22).

They adopted the discourse of civilization to justify male dominance and white (Anglo-Saxon) supremacy. Racially, men perceived civilization as the evolutionary end to growth from barbarism and savagery, as Bederman (1995:25) writes, “In fact, people sometimes spoke of civilization as if it were itself a racial trait, inherited by all Anglo-Saxons and other ‘advanced’ white races.” In effect, white middle-class men understood social evolution in spectral terms. Social advancement could be gauged according to the culture’s treatment of gender. The more a culture distinguished gender differences between sexes, the more advanced that culture existed on the evolutionary ladder. Where civilized women were womanly and men were manly, they felt that savage women bore signs of aggressiveness and masculinity, and savage men were effeminate. They lacked restraint, fell victim to their whims, and failed to protect their families. The discourse of civilization ultimately “linked both male dominance and white supremacy to a Darwinist version of Protestant millennialism” (Bederman 1995: 25). Although Darwinian evolutionary theory toppled the Protestant view of millennial progression against evil in the dominant social platform, ‘civilization’ provided the teleological impetus and justification for advancement towards perfection (Bederman 1995:25-26).

To illustrate the sentiments about manhood and civilization, Bederman examines the 1893 World’s Columbian Exposition in Chicago. The pinnacle of civilization was exemplified in the creation of the White City, comprised of a collection of neoclassical white buildings showcasing the achievements of Anglo-Saxon men, alone, in commerce, war, transportation, and technology. Women fought hard for their contributions to civilization to be represented, and they were rewarded with exclusion from the White City; instead, they were allowed to construct a

separate small building for their exhibits adjacent to the Midway Plaisance. The latter “presented the undeveloped barbarism of uncivilized, dark races” (Bederman 1995:31). The White City, the feminine Women’s Building, and the exotically-barbaric Midway visually depicted the evolutionary sequence and order of civilization. Anglo-Saxon women, though not as civilized or superior as Anglo-Saxon men, were still superior to the non-white races represented in the Midway, which they reinforced by actively excluding African-American women from participating in their exhibits. Moreover, the men of the White City could enjoy the visually-spectacular and sexually-stimulating exhibits on the Midway while projecting their manly restraint and civilized superiority (Bederman 1995:31-36).

The Progressive Era’s socially Darwinistic, millennial attitudes resulted in very specific and far-reaching racially and socially divisive notions. The term ‘race,’ however, differed in definition to today’s usage, as it encapsulated national origins as biologically distinct categories in addition to geography and skin color. For example, the English and the French were perceived as two different races and not merely as two different nationalities. Racial scientists utilized anthropometric measurements to justify these racial ideas, developing taxonomies according to craniometrical characteristics. Contemporaries used these taxonomies to create hierarchical categories to validate the superiority of select groups and the inferiority of others, while also including stereotypical social groups that were judged according to their class, gender, and religious association (Leonard 2003:689-690).

The seemingly scientific validation of common racial and social hierarchies lent credence and popularity to the eugenics movement. According to Thomas Leonard (2003:690), “Eugenics... describes a movement to improve human heredity by the social control of human breeding, based on the assumption that differences in human intelligence, character, and

temperament are largely due to differences in heredity.” Essentially, eugenics was meant to replace natural selection through conscious breeding practices, with the intention of muting, even eradicating, unfit behaviors and physical traits while promoting superior traits. Before the Progressive Era, Lamarckian genetic theory stipulated that acquired traits could be passed down from parent to offspring, implying the ability for a bloodline to either improve or degenerate. With its refutation, however, supposed phonemic traits such as race, sex, and class formed the eugenic foundation, as these traits could not be changed as long as they are firmly hereditary and biologically innate (Leonard 2003:690-691).

While Progressive Era ideology helps to explain the social, cultural, and economical zeitgeist contemporary to *Success* as a museum ship across the Anglo world, the underlying anthropological processes through which such a paradigm can form require a more multidisciplinary literature review. The following pages examine the theoretical foundations for cultural and personal identity formation. Engaging the Progressive Era metanarrative, these theories as well as the proceeding explanation of related comparative studies and assemblages will provide the analytical foundation for later chapters.

### **Identity Formation Theory**

Within archaeological research, the post-processual dialogue of material culture studies provides a wide variety of theoretical approaches to identity formation processes, but relatively few deal with historical archaeological contexts. Laurie Wilkie and Kevin Bartoy conducted a study that tracked an African American family rooted in pre- and post-bellum plantation history in which they developed an insightful theoretical approach. While they emphasize the importance of studying everyday objects, rather than the rare or spectacular, their interpretive framework pertains to *Success*'s somewhat exotic assemblage. Bordieu's concept of *habitus*, for

example, helps to determine the dynamic social dialogue that occurs between those responsible for procuring and displaying the collection and those who observed the collection. Each artifact from *Success*'s assemblage, as a material expression of cultural and social negotiations, would have been infused with a multitude of meanings layered upon it by one's unique set of experiences; therefore, objects are encoded with fluid and dynamic meanings from agent to agent (Wilkie and Bartoy 2000:749-750).

Habitus alone, however, fails to recognize the ability of an actor to be conscious of his or her actions within the social dialogue, but it remains useful in determining the structural norms that influence and constrain action. Complementing the concept of habitus, Anthony Giddens's structuration theory acknowledges that "human actors both reproduce and create practices that are informed by and help to form the structures of social being" (Wilkie and Bartoy 2000:750). They are "both constrained and enabled by structure" (Wilkie and Bartoy 2000:750). In this respect, agential actions are stratified within a continuum, with one extreme exemplified by unrecognized actions and the other by cognized actions. The main issues then become situated around the relationship of the individual to society in establishing the normative behavior of habitus versus discursive intentionality in which agents consciously reason and act with intention (Wilkie and Bartoy 2000:750-751).

In Wilkie and Bartoy's study, Capitalism becomes an important metanarrative that underlies the American social paradigm discussed in historical archaeological contexts. Understandably, it also features centrally in the convict and exhibition histories of *Success*. They assert that the Marxist approach of critical archaeology overemphasizes the role of class construct in identity formation, and studies have tended to undervalue other constructs that are layered into social discourse, such as gender, ethnicity, and age. Critical archaeology attempts to

peel away the layers of modern biases when formulating archaeological analyses but tends to focus on social stratification. In a fairly relativistic manner, it postulates that archaeologists, as people, are greatly influenced by current social values, economic values, and power relations and project these perspectives in their evaluation of the past (Trigger 1996:460-462). Wilkie and Bartoy develop a broad definition of capitalism that rests on the idea that – no matter what definition one refers to – it is inherently exploitative. In this respect, capitalism exists within a continuum of exploitation that is best described as pre-modern and modern, rather than pre- and post-capitalistic. It is a description of historically and geographically situated social relations and necessarily contingent on human agency. They explain, “Social relations are an ensemble of human actions in the world” (Wilkie and Bartoy 2000:755). Thus, the dialectic is key to understanding social identity (Wilkie and Bartoy 2000:753-755).

Additionally, the relationship between an individual and society is formed through two broad categories of interaction: the interface between an individual and other individuals, and that between an individual and his or her world, or larger cultural landscape. Both of these categories react in fluid tension, each influencing and being influenced by the other, though trends in critical archaeology nevertheless tend to focus on one aspect, ignoring the other. Therefore, Wilkie and Bartoy propose an interpretive framework that combines these notions, asserting that society and self-identification forms within the complex combination of these two interactions. They claim, “If we want to understand self-identification and group perception in the past, we must be willing to combine the perceptions of Marx with the insights of the present” (Wilkie and Bartoy 2000:755). The dual nature of human interactions within society can be described horizontally (across a landscape) and vertically (as one's history). Although this appears particularistic, Wilkie and Bartoy contend that “this is an ‘exploded’ particularism, since

the web of human relations will extend ad infinitum if we consider both its horizontal and its vertical aspects” (Wilkie and Bartoy 2000:755). In other words, vertical explorations are necessarily particularistic while the horizontal approach requires a more generalized examination of social interaction (Wilkie and Bartoy 2000:754-755).

While Wilkie and Bartoy (2000:756-760) actively discuss that material culture is part of the communicative action that arises from social discourse, their case study inadequately demonstrates the potential for archaeological praxis in determining agential action and cultural negotiations. They gathered the perspective of descendent populations to better comprehend the lifeworlds of the groups they studied, which, given the transient nature of *Success*, is not likely an option for this study. Almost a decade prior to this publication, Mary Beaudry, Lauren Cook, and Stephen Mrozowski (1991) published the results of their work on the 19th-century Boot Mills tenement boarding houses in Lowell, MA, where they made a promising connection between social theory and material culture.

Beaudry, Cook, and Mrozowski (1991:152-153) emphasize the importance and fluidity of context – including the institutional and behavioral rather than only the archaeological and historical – when evaluating the material expression of a culture or community. They assert that social and cultural values reflected upon the material culture enable archaeologists to view cultural belief systems and changes in society. Like Wilkie and Bartoy, Beaudry et al. understand that consciousness of one’s culture and history enables one to create and shape meaning within that worldview; agents are therefore interactive rather than reactive. Additionally, they agree that “material culture is viewed as a medium of communication and expression that can condition and at times control social action” (Beaudry et al. 1991:153). They adopt a three pronged approach to material culture studies: the semiotic evaluation of artifacts, the theoretical identification of



social action and discourse, and the construction of any cultural and historical provenience of artifacts through cultural texts.

If humans use material culture to communicate and facilitate “judgment, classification, and self-expression, [then archaeologists] can begin to understand the ways in which individuals constructed their cultural identity” (Beaudry et al. 1991:154). Cultural identity forms through public acts of “mediation between self and other,” which may require one to read between the lines when extracting the cultural meaning of any given object given its polysemic nature. Therefore, to understand the extent of meaning and the shifting dynamics of the symbol and the symbolized in cultural discourse, it is necessary to try to investigate a culture from the inside out (Beaudry et al. 1991:154-156).

As Beaudry et al. explain, ideology – defined as a world view within a particular subculture or group – can reinforce social status, but they assert that it is not an entity that is always transferred from dominant to subordinate groups. Rather than looking at the dominant culture as an external constraint on agential action, they recognize that cultural hegemony is comprised of the internalization of the prevailing consciousness as expressed in actions, experiences, and communicated onto material culture (Beaudry et al. 1991:157-160). To comprehend the polysemic nature of symbols and artifacts, it becomes important to gain both an emic and etic perspective; historical archaeologists are in a unique position to gain this perspective with the help of the documentary record. Emic perspectives are internal in nature; they form from within the group in question. Etic perspectives, in contrast, are formed by individuals existing outside of a culture or group and are about that culture or group. While ethnographic data is always etic, as its formulation inherently occurs from outside of the culture examined, historical data can be both etic or emic. Rather than testing documents against the

archaeological record, a hermeneutical approach enables one to evaluate the more general and complex cultural behavior to contribute to the emic understanding of cultural discourse. They quote Henry Glassie, “The way to study people is not from the top down or the bottom up, but from the inside out, from the place where people are articulate to the place where they are not, from the place where they are in control of their destinies to the place where they are not” (Beaudry et al. 1991:160-165). Beaudry et al. are able to analyze the active voice from material culture through their approach, where Wilkie and Bartoy relied on descendent populations to gain the best range of perspectives.

### **Defining Heritage Tourism and the Authenticity Controversy**

Themes revolving around heritage tourism play pivotal roles in terms of *Success*’s history as a museum ship, as they factor into the intent of *Success* as a business in addition to the messages it projected to various audiences throughout the western world. There is precedent within historical archaeology that examines the realm of tourism. William J. Hunt’s (2010:1-2) work in Yellowstone National Park, for instance, demonstrated that in spite of the temporary residential nature of tourist sites, they can provide valuable insight about the nature and history of human occupation of a given area. *Success*’s situation requires examining the nature of tourism that specifically addresses heritage attractions. Where the tourist in Yellowstone engaged the natural environment, mythic or genuine, the tourist on *Success* participated in a conversation about history. In one way or another, the latter is inextricably linked to notions about authenticity.

Within heritage tourism, evaluating authenticity remains a central component in questioning the social values of a specific attraction or place. *Success*, with its various contested historical accounts, presents an effective and illuminating window through which issues such as

capitalist marketing, heritage authenticity, nationalism, and historical representation can be seen to relate to cultural and personal identity. Jillian Rickly-Boyd (2011:1) explains, “Because heritage tourism brings tourists and interpretations of history together under an entrepreneurial framework..., it is frequently noted for issues of dissonance and inauthenticity.” Authenticity versus inauthenticity features centrally in many recent arguments concerning heritage tourism, but before evaluating this argument, it is important to first glimpse into what heritage tourism is and what it entails.

Defining heritage is difficult task in itself, but Hyung yu Park, in a study conducted in 2011, reasonably dissected its multifarious meanings, “As integral part of culture, heritage is an essential element of national representation with the potential to perpetually remind nationals of the symbolic foundations upon which a sense of belonging is based” (Park 2010:116). Park develops a definition of heritage culminating in the tangible ““material testimony of identity”” as well as the intangible symbolic meanings that are “often grounded in the material and tangible remnants of the past” (Park 2010:116). In this sense, heritage tourism draws upon material and psychological associations with identity concerning a national past. As a case study, Park examined the Changdeok Palace in South Korea with an ethnographic perspective. Changdeok Palace is open to the public through guided tours and independent, self-guided tours for one day a week. According to Park (2010:118), guides provide a narrative expressing official interpretations of a palace meant to formally represent “an authentic and original presentation of a Joseon royal palace pertaining to the power and legitimacy of the ‘majestic Royalty’ and ‘Confucius tradition.’”

*Success*, as heritage tourism experience, straddles Park's two definitions concerning nationalism. He identifies certain expressions of nationalism as modernistic, in which

“substantial emphasis is placed on the construction of the state and the creation of a collective (shared) identity by all nationals in defining and maintaining newly-formed, industrialized nations” (Park 2010:118). Alternatively, primordial perspectives of nationalism reside in national and cultural longevity; a primordial nationalist takes special pride in his or her culture's antiquity, uniqueness, and sacred ethnic attributes. Both these definitions are nevertheless fluid and tend to change with time and shifting contexts (Park 2010:118-119). *Success* draws from both of these ideas. Its civilizing narrative falls neatly into a modernistic approach to nationalism, yet its various managers and audiences also reveled in the pride of an Anglo heritage, viewing civilization and imperialism as an innately tenacious English quality. In other words, that a culture has Anglo heritage and therefore the innate imperial drive provides a foundation upon which a greater, improved national model can be built.

Heritage tourism maintains and promotes the idea of a nation, as “the view of heritage as a symbolic cultural production plays a fundamental role in imagining an essence of a national identity” (Park 2010:119). Heritage settings promote a sense of belonging to a nation or social group and are meant to promote visitors' sense of connectedness and integral position within a nation. In this respect, heritage centers become sacred spaces reinforcing a social psychology, albeit not necessarily through a hegemonic imposition by official narratives, but through the individualized experiences and impressions about a sense of belonging (Park 2010:119-120). Alonso et al. (2010:35) define heritage as something that is inherited or transferred from one generation to another. They agree with Park that it is based on visitors' previous experiences and perceptions more than on the imposition of a perspective delivered by a specific site and its constituent parts. Park (2010:131-132) found that by combining personal sentiments and memories with the experience of visiting a significant national heritage site, embedded with

familiar and comfortable symbols, Changdeok Palace elicits strong emotional responses reinforcing Korean primordial national pride, and its general homogeneity. *Success* absolutely promoted strong emotional responses, albeit not necessarily through familiar and comfortable cultural symbols. By contrast, *Success* employed shocking and detestable narratives and imagery, yet the intended result was most likely parallel.

Authenticity is considered central in many debates within the heritage tourism field, with a concrete, singular definition eluding most researchers. It is linked to “origin, culture, as well as genuineness, being real and unique...,” guided by environmental and social experiences, and “emphasizes such elements as preservation or conservation” (Alonso et al. 2010:36). Alonso et al. (2010:36) also identify that authenticity is sometimes criticized as a recently-constructed, subjective idea that contrasts progressive modernity with a primitivist understanding of the past. They conclude, however, that “all these discussions suggest the need for balancing the potential impacts and influences of authenticity, whereby the basic idea of ‘environmental and people-based experiences...’ should provide a shield against fakery and a passage to uniqueness, tradition, and other not over-commercialized elements” (Alonso et al. 2010:37). Authenticity tends to entail a certain uniquely local quality, or stated differently, authenticity can take a fairly common site or topic in national or global terms, but it ought to provide a distinctiveness of experience relating to a specific more localized concept against the backdrop of the globally- or nationally-familiar topic (Alonso et al. 2010:45).

Against the backdrop of the authenticity controversies, Jillian M. Rickly-Boyd provides a satisfying alternative to approaching authenticity in heritage tourism. Rickly-Boyd (2011:1) stipulates, “But what are needed are investigations of heritage sites that dive below the surface of objective authenticity to explore how tourist motivations and experiences relate to their

perceptions of authenticity.” In this sense, Rickly-Boyd (2011:2) supports the notion that authenticity is subjective, “as it is created in the minds of tourists through medial symbolism, reinforced through landscape experience, and ultimately used as a means to engage with site narratives.” Examining the Spring Mill Pioneer Village in southern Indiana, Rickly-Boyd discovered that tourists typically feel as though the pioneer village represents an authentic portrayal of the past, yet they also develop romantic perspectives not embedded with authenticity. Romanticism and an individual’s interpretation of an authentic experience allows him or her to engage more dynamically with the heritage site, enhancing a sense of connection. As visitors, people are more affected by symbolic authenticity, guided by the constructivist idea of authenticity, thus demolishing the need for defining a place or object as innately authentic (Rickly-Boyd 2011:3-4). *Success* had a plethora of relatively inauthentic objects, or objects that would not have been applicable to a display of convict hulks or transportation ships in the late 18th and 19th centuries. Nevertheless, this matters much less than how audiences perceived the vessel and how they might have been affected by the displays. It was their individualized experiences with *Success* that contributed to constructing and reconstructing notions about personal, national, and global heritage aided by a perception of an authentic, even horrific, experience.

Teresa Breathnach (2006:101) also adopts the subjective perspective of authenticity and sought to gain an understanding of an authentic experience from the visitors' point of view. Her study “understands the authenticity at stake to be subjective and experienced whether the toured object itself is regarded as being objectively authentic or not.” The expanse of private heritage attractions from the 1980s onwards has resulted in critiques centering on inauthenticity. These attractions tend towards a nostalgia or mythic representation of the past in such a way that it

impedes true accessibility to history and the past in its depiction as being separated and unconnected to the present. They strive towards an escapist feeling from modern life for the tourist, rather than a depiction of historical accuracy. Breathnach (2006:102) elaborates, “Many critiques of such an approach revolve around the theme of inauthenticity - a sense of the inauthenticity of contemporary culture, the inauthenticity of modes of representation and simulation, the inauthenticity of the narratives presented there and the consequent inauthenticity of visitor experiences.” *Success*, though it toured decades before the 1980s, fits within the private museum, heritage attraction milieu and attempt to provide a unique at least as much as an accurate experience. Breathnach (2006:102) disagrees with this critique, however, arguing that the growing body of empirical research “indicate[s] the differences that can occur within readings of the same representations and the variety of factors that impact on both the consumption and production of representations in specific contexts.”

Breathnach (2006:103) draws on Giddens’ idea that the post-modern individual, in a sense, yearns for tradition. Modern society has access to global information in reference to making decisions, rather than tradition, but this translates into a lack of local context for the individual. Breathnach (2006:103) continues, “So the experiences of being dislocated from traditional ways of life and social relations can produce both a sense of loss and a new reflexivity within post-modern subjects.” Breathnach, via Giddens, reinserts a certain agency within the post-modern subject, or the tourist of today. The materialistic trends of the post-modern individual towards old buildings, antiques, and material, visual culture of the past is better understood through this sense of loss coupled with reflexivity, rather than mere nostalgia. The dislocating qualities of modern, global society drives people towards a connection with a more localized society where a sense of identity and belonging was more concrete, therefore resulting

in the appeal to the material culture of the past. This can become problematic in studying *Success* as a museum ship, because it stopped touring decades before the post-modern era for which Breathnach develops her theoretical discussion. As discussed in the previous chapter, social psychology was more disposed towards the celebration of modernity, globalization, and imperialism, and not so much a desire to revisit the benefits of a more locally-oriented past. Modern displays of *Success*-related material culture, however, are more applicable, and in a sense are a display of two different pasts: *Success* as a museum ship and convict-related maritime history of the 18th and 19th centuries.

Nevertheless, *Success* was a heritage attraction, and as such, contemporarily deals with many of the same issues concerning authenticity and a constructed heritage. Authenticity, from the perspective of the tourist, “becomes ‘a label attached to the visited cultures in terms of stereotyped images and expectations held by members of the tourist sending society’” (Breathnach 2006:105). The authenticity controversy traverses into a deeper, more fundamental higher range theoretical approach. Tourists’ experience with authenticity is not simply their social expectations and stereotypes played out in a touring experience, but instead, what they are seeking and judging their experiences upon is based on an existential authenticity. A tourist seeks an authentic personal experience, and is capable of judging an experience according to the fulfillment of personal authentic moments and perspectives (Breathnach 2006:106-107). Heritage attractions and living histories are identified as attempting to create a simulated authenticity. This has resulted in an alternative mode in history-based education that features an ability for visitors to interact with a historical narrative rather than the ivory-tower model of teaching history. The exhibitionary, simulated authenticity of heritage attractions also tend to relate a daily-life of the ordinary, rather than the singular event or historical figure. Breathnach



(2006:109) asserts that “this representation of the past becomes relevant to the present experiences of a broader section of society... Such experiential learning concentrates on the development of firsthand knowledge through the facilitation of interaction between the individual and his or her environment.” Rather than the quietude of typical museum displays, visitors witness and become a part of the sites and sounds; they experience a historical situation, independent of its academic authenticity, on a multi-sensory and social level, essentially culminating in an authentic situation (Breathnach 2006:109). One of the questions this study of *Success* as a heritage attraction addresses is how the nature of its exhibitions and simulations enabled its visitors to tap into an authenticity, whether it would be an authenticity of the existential self or the perceived authenticity of the exhibition. If visitors were not in search of fulfilling a sense of loss with tradition, then in what other ways did the simulated experience inspiring both participation and experience contribute to their sense of authenticity?

### **Contemporarily Applicable Incarceration Practices**

While the public perceived the museum convict ship through the lens of its history and its overarching sociopolitical perspective, current methods of incarceration and penal institutions also bore on the emotional and ideological responses *Success* evoked. The first incarnation of institutionalized confinement for the sake of rehabilitation occurred with the Walnut Street Prison in Philadelphia. With its 1774 construction date, it was also the “first manifestation of a ‘centralized state apparatus’ in the New World” (Casella 2007:85). It incorporated two prevailing penal philosophies that dominated the first half of the 19th century that were pitted against each other in enlightened debate. The Auburn System appeared with the Auburn Penitentiary in 1823 as well as the Ossining Penitentiary in 1825 in New York and was characterized by isolation, austerity, and silence. Prisoners remained in isolated cells by night, and labored – also in silence

– by day (Casella 2007:28). In contrast, the Pennsylvania system, firmly established in 1826 with the Western State Penitentiary of Pittsburgh and the Eastern State Penitentiary of Philadelphia at Cherry Hill in 1829 eventually replacing the Walnut Street Prison, adopted more of a Benthamite ideology requiring total isolation and austerity. A prisoner in the Pennsylvania system undertook all activities in the utter isolation of his individual cell, and when allowed out of his cell for exercise, he did so as a solitary inmate to maintain his isolation (Casella 2007:28). Ultimately, however, the Auburn system prevailed through its economic appeal, especially as it maintained a rehabilitative goal albeit with different methods to the more expensive and structurally difficult Pennsylvania system. Eleanor Conlin Casella (2007:29) explains regarding the Auburn system’s strengths, “The concept of labor as a mandatory, disciplinary, and income-generating activity served as a central component of institutional confinement over the following century.”

According to Casella, Alcatraz represented American carceral developments of the 19th and 20th centuries. Alcatraz was originally constructed as a military fortification in the 1850s due to its strategic location near the mouth of San Francisco Bay. It became a military prison in 1907 until 1933, when it was transferred to the Bureau of Prisons where it fell under the ambit of federal penitentiaries before officially closing in 1963. As a penitentiary, Alcatraz roughly incorporated some practices from the Walnut Street Prison and the Auburn system in general. By 1940, it contained an isolation block, industrial buildings and factories, as well as a recreation yard (Casella 2007:94-95). Casella (2007:95) informs, “While mitigating operational costs, the Alcatraz industries were primarily intended to provide inmates with vocational training in manual skills.” Nevertheless, the Alcatraz penitentiary shirked the notion of rehabilitation in favor for certain Progressive-Era penal developments that utilized incarceration for the sole purpose of punishment rather than rehabilitation (Casella 2007:40). Incarceration as a means of

punishment philosophically rested on the notion that the criminal subject is “incapable of being a citizen” (Casella 2007:59). Punishment, when befitting the nature of the transgression, offers accountability to the subject and therefore a human chance at citizenship. Moreover, punishment was perceived to bolster social moral cohesion through reinforcing a society’s “ethical framework and, through that very act of communal expression, a strengthening of the moral order itself” (Casella 2007:60). Institutional confinement in these terms served to uphold the state’s authority and fortify proper social conventions and behaviors. Whereas reformation was philosophically appealing, it was in fact expensive and difficult to carry out in an effective manner, so it diminished in light of other incarceration ideologies.

Foucault looks beyond the debate about the reform, deterrence, and punishment functionality of incarceration and examines its symptomatic role on and within society as a whole. He stipulates that prisons, through material experiences, take on similar disciplinary roles to monasteries, armies, and schools, all of which are materially designed to correct individuals into becoming docile bodies subject to the powers that punish. To a certain extent, Foucault examines the significance of Bentham’s Panopticon architectural layout in social institutions including but not limited to penitentiaries. Casella (2007:67) interprets Foucault’s theoretical understanding of institutional confinement, explaining “Rather than arguing... that the prison is created by wider social forms, Foucault insists that wider social forms are essentially created by institutional confinement” (Casella 2007:67). Prisons in fact increase habitual delinquency in the occasional offender and lead to recidivistic tendencies to the extent that “institutional confinement ultimately serves to distinguish, classify, contain, and thereby neutralize those very aberrant (and criminalized) behaviors that threaten the legitimacy of the state...” In this respect,

“Confinement this produces the basic modes of domination necessary for the maintenance of American society” (Casella 2007:68).

Foucault nonetheless inspired criticism by negating the potential for subordinates to act as conscious agents. Rather than social hegemony by authority, society operates according to more fluid tensions resulting in alternative and dynamic social connections and adherences, which is often evaluated in terms of resistance. Society’s attempt to confine those who reject responsible citizenship merely creates an alternative social thread through frustrating social and human dignity. While resistance can take the form of explosive riots and violent protest, it most often and most crucially takes shape through anonymous, subtle, and often undocumented acts occurring day to day. The alternative social thread in terms of resistance within hegemonic dialogue surpasses individual enterprise; it is expressed in shared, cooperative, though perhaps tacitly communicated, social experiences of the ‘hidden transcripts’ that together form a collective voice (Casella 2007:69-71). Reliance on resistance alone, however, falls into the trap of perceiving the fluid tensions of hegemony as a simple dualistic interplay of the authority versus the subordinated, thus bordering on a reductionist perspective similar to that which Foucault provided. Casella (2007:76-77) instead looks towards scholarly proponents of a more heterarchical view of power relations that interprets power in light of variously diverse and situational social connections. She adds, “In this theoretical model, power operates as moments of opportunity rather than as binary conflicts or bodily experiences” (Casella 2007:77).

### **Conclusion**

Interestingly, heritage tourism provides a glimpse into the interactions that contribute to the formation, reconstruction, and processes at play concerning personal and socio-cultural identity. *Success* was a platform, upon which a certain historical idea – exaggerated or

authentically disseminated – was simulated, that toured through the Anglo world for decades. To what extent was it an authentic historical representation? What level of authenticity did its visitors extract from their experience with the historical simulation? The evaluation of authenticity, in multiple respects, provides a method through which the identity-forming interactions can be measured from *Success*'s material assemblage. The aid of contemporarily comparative examples provides a more objective base of authenticity with which to compare *Success*. Contemporary notions regarding carceral practices past and present at the time *Success* toured offers certain social sentiments and behaviors, or in other words a lens through which tourists would have perceived *Success*'s displays and drawn connections between history and their current world.

The theoretical foundations of this study introduced the potential capacity of authenticity studies in heritage tourism during the Progressive Era to broaden our understanding of identity formation. Before discovering how *Success*'s material culture expresses identity formation processes during the Progressive Era, it is crucial to explore *Success* during this era from a historical perspective. Not only does *Success*'s historical record provide a glimpse into the emic perspective of its players, it also serves as a body of data from which the material collection analysis can build and better compare to other sources.

## CHAPTER FOUR: HISTORY OF AN EXHIBITION

The only remaining link between the old and the new, the Convict Ship now serves a purpose of good where it long signified oppression. In reminding man of what he once countenanced and once suffered in the name of law and justice, it serves the noble purpose of arousing the civic conscience to the realization that even in this Twentieth Century the forms of justice and conduct of prisons may be improved (Smith 1912:146).

### **Introduction**

As a museum ship, *Success* was an investment that represented financial opportunities to its owners and managers. Nevertheless, it also presented them with the ability to both utilize and espouse explicit social agendas throughout the western world. The United Kingdom, Australia, and the United States all shared the Anglo transportation experience in one form or another, and in that respect, transportation left its mark on their national ethos, albeit to different degrees. *Success's* exhibition history drew upon the international character of transportation and incorporated other incarceration methods including the showcasing of its actual history as a convict hulk. In this sense, *Success* exposed a connection between the three Anglo worlds through an explicitly imperialistic conversation. *Success's* historical records reveal the contemporary character of Anglo society at the turn of the 20th century when Darwinistic social beliefs pedestalled imperialism as the pinnacle of civilization. Australians, British, and Americans all viewed their Anglo heritage as a platform that initially validated their civilized, imperial tendencies. While this served to justify Great Britain's imperialistic prowess, the ways in which Australia and the United States each differed (or 'progressed' from their perspectives) from that heritage bolstered their more specific brand of nationalism. If imperialism was the ultimate guage by which civilization was judged, then each nation was obliged to justify its

position in the global theater to reinforce its national identity. The museum ship *Success* and its historical record directly divulges this conversation appealing to contemporary notions of masculinity, gender, and race.

Intriguingly, the nature of *Success*'s exhibits and their reception changed according to time and place, and each phase of its touring period will be examined in this chapter. *Success* began its exhibition career in Australian waters in 1890, where it toured as a prison hulk meeting with very mixed and sometimes hostile reception (Cygnet 1939:12). In 1895, it sailed to British waters where it adopted its flashier, more gruesome transportation history – a history that continued to blossom into sensationalism as it sailed to the American continent in 1912 (Cygnet 1939:14). Although this seemingly reflects the nature of three different audiences, guided by at least three different ideologies, they are actually all guided by the imperialistic and civilizing notions that define the Progressive Era. The difference lies in how *Success* meshed or clashed with the national experience relating to convict heritage.

### ***Success* and Progressive Era Civilized Ideology**

*Success*, as a museum ship, exemplified many of the themes that define the Progressive Era. While many of the documentary sources regarding the ship inherently yield to some amount of sensationalism, for *Success* was a business as much as it was a museum, the written sentiments appeal to the Darwinism of civilization, cloaked in masculine and racial rhetoric. Written sources about *Success* contemporary to its history as a museum ship are largely promotional, ranging from newspaper and periodical advertisements, exhibit pamphlets and literature, posters and illustrations, post cards, and photographs. This same era, which saw *Success* morph into a museum of wonders, witnessed its transformed origin legend.

## ***Success* in Australia**

Before 1890, the ship *Success* lacked any reason for having a recreated, fantastical origin story. Its tall tales developed during conversion for exhibition, and they continued throughout the rest of its history before entering the archaeological record. According to Kenneth Binne, a librarian for the Parliament of the Commonwealth in Canberra, Australia, Joseph C. Harvie created the false legend of *Success*'s history. Binne wrote to the Great Lakes Historical Society in 1933 with the intent to reverse the false history *Success* exhibitors continued to tout as truth to an American audience. His poignant letter chastises the perpetuation of the legend that casts a dark light on Australia's recent barbaric penal history. In this letter, Binne (1933) exposes Harvie's false account, explaining that no documentary evidence exists to indicate that *Success* was built before 1840, nor that it ever served as a convict transportation vessel. While it had served as a convict hulk, *Success* and other convict hulks were supposed to accommodate convicts during the production of jails on land. He explains, "She was utilized by the Victorian Government in 1853-1858 as an emergency prison while gaols were in course of construction ashore. This fact is the foundation around which a legend has been invented for money-making purposes. When paying their fifty cents to inspect the *Success*, visitors are asked to buy, for ten cents more, a history of the ship, which includes a catalogue of its alleged horrors" (Binne 1933).

In 1885, Binne (1933) continues, the Victorian government sold *Success* to Alexander Phillips and several business associates who fit the vessel "with prison cells, wax figures and implements of torture in what was regarded as the likeness of a convict transport" in 1891. Joseph Harvie, who Binne (1933) labels an Australian "publicity man, showman, and lecturer" wrote the first publication about *Success*, in which Harvie relates that *Success* was built in 1790, and served as a merchantman and convict transport vessel before being converted as a prison



hulk in the 1850s. Binne's timeline reveals that *Success* housed male prisoners from 1852 to 1857, before being used to carry female and prisoners as well as miscreant young boys. Then from 1869 to 1884, the Victorian government used the hulk to store explosives (Binne 1933).

This was not the only attempt by Australia to defend its history against the stories the *Success* exhibit portrayed. In 1939, it released a publication as part of a series highlighting local Australian history, which aimed to tell the real story about the museum ship *Success* as opposed to another vessel of the same name with which it was often confused. It had connections, via the press company, to National Library at Canberra, Australia where Binne was Librarian, but the specific author remains anonymous. In *The Story of the East India Merchantman Success (Launched 1840), Later an Australian Emigrant Ship, a Convict Hulk, and Finally a Show Boat in American Waters (Not to be confused with H.M.S. Success)*, the author contends, "Its story has been often told – but without overmuch regard for the truth. In the telling fact has time and again gone down before fiction, and it is not too much to say that around no ship has there clustered so many impossible and fantastic tales and legends as flourish and thrive about this relic of a sea-age which has passed" (Cygnet 1939:3). The author recognizes that this account was not the first to contest the historical falsehood advertised on board *Success*, claiming the facts "clashed with preconceived notions, and the enquirers challenged or concealed the facts, preferring to cherish their delusions at the cost of truth" (Cygnet 1939:4). As a show boat, *Success* perpetuated the legend, which "carry such conviction to the hearts of tourists," and therefore added to its owner's coffers (Cygnet 1939:4).

Binne and the Cygnet publication provide interesting revelations in terms of the civilization narrative. They perceived that *Success*'s exhibition cast a shadow on their penal history; it portrayed Australia as somehow backwards and more barbaric than their sibling

Anglo-Saxon states. Although their publications technically proceed the Progressive Era, their defenses and rhetoric indicate that the Progressive Era perceptions and values persisted. For example, Binne's (1933) letter explains, "She was utilized by the Victorian Government in 1853-1858 as an emergency prison while jails were in course of construction ashore. This fact is the foundation around which a legend has been invented for money-making purposes." His timeline, however, reveals that it was a women's prison hulk and boys' reformatory from 1860 to 1869, a fact which he somehow fails to recognize in *Success*'s designation as an emergency and temporary penal solution in the text quoted above. The *Cygnet* (1939:10) publication is quick to emphasize British justice, avoiding specificity of Australian colonial injustice. It writes, "But it is only just to remember that most of them [convicts] had only in the first place been guilty of petty offences which nowadays would be met by an admonition of a small fine; their subsequent descent was wholly due to the frightful and inhuman system which was described as British justice in those days..." It continues to condemn Australia's shameful perpetuation of British justice into more recent years, but the emphasis on Britain mentioned previously alleviates part of the shame *Success* apparently pinned onto Australia.

The previous examples imply that *Success*'s depictions compromised the rest of the Anglo-Saxon world's perception of Australia as a worthy member of civilization, but the next example reveals the extent to which Australia adhered to the model of the Progressive Era's spectral comprehension of evolutionary hierarchy. In the *Cygnet* publication, the author notes with regards to *Success* as a prison hulk, "It was declared to be unfit for the confinement of male convicts - so it was turned into a prison for women! In time, being found too bad for women prisoners, it became a reformatory for children!" (*Cygnet* 1939:11). While white male convicts were barbaric scoundrels unfit for the civilized world, they were more civilized than female

convicts, who in turn were more civilized than children. Australian penal reform progressed in a way that awarded more rights to those successively less and less civilized. The Cygnet publication's audacious tone reveals that this succession was seen as preposterous by 1939, yet Binne's assertion in 1933 that *Success*'s convict taint was confined to its years as a prison hulk for men indicates that hierarchically civilized notions extended beyond the 1920s.

The apologetic nature of Binne's letter and the Cygnet publication defend Australia against the perceived attack by what *Success* had become as a museum ship in Great Britain and the United States. These written statements not only reveal the Progressive Era notions of the hierarchy of the civilized in racial and gendered terms, but they exist as a form of proving that Australia was not as barbaric as the *Success* museum would have other Anglo peoples believe. Binne and the Cygnet publication author sought to justify Australia's imperialistic progression by showing that *Success* as a barbaric prison hulk was a temporary moment of its past. Moreover, the bulk of Australia's barbaric convict history was actually Great Britain's responsibility and is therefore not a shameful mark on Australia as national body. By reducing Britain's imperial character, Binne and the Cygnet publication author bolstered Australia's perceived position on the global stage.

### **Joseph Harvie and *Success* in Britain**

As noted, *Success* became a museum ship, or show boat, in the early 1890s in Australia. Nevertheless, from 1892 to 1895, it encountered both physical and ideological difficulties while touring Australia. *Success* apparently enraged descendants of convicts and transportees who resented the display of their ancestors in the form wax figures in the barbaric confines of a convict ship for the purpose of entertainment. Miscreants and enraged Australians attempted to scuttle *Success* in 1892 at Kerosene Bay, but the ship was raised and continued to tour Australia

through 1894. It traveled to the British archipelago in 1895, under its own sail, where it toured until 1912 (Cygnet 1939:12-15; Binne 1933). During that interval, Joseph C. Harvie's writings dominate the documentary record.

Among many of the advertisements Harvie wrote for local papers, his book, which "Compiles specially for the information of those visitors to the vessel, who may desire to learn fuller the particulars concerning her history and the lives of those who at one time filled her cells, than can be gleaned in the space of a short visit" (Harvie 1896:4), was most widely distributed. Almost immediately, Harvie's *History of the Convict Hulk "Success"* provides reason for Australians to later defend their position within the civilized world. Harvie writes in the preface:

The short sketches given of some of the most notorious bushrangers may help visitors to the "Success," who are accustomed only to civilised London and other old-world centres, to realize the wild life of Australia in the early days of colonization – its vast solitudes of bush and lonely mountain fastnesses, amidst which the settler and the outlaw pitched their primitive camps, and seldom heard the sound of a human voice (Harvie 1896:4).

Already, Harvie paints a picture of Australia that compares its land and settlers, convict and free immigrant alike, as primitive survivors in a primitive world. This image harkens to Bederman's description of Edgar Rice Burrough's *Tarzan of the Apes*. As Tarzan, despite being raised by apes in the primordial, evolutionarily primitive jungles of Africa, managed to reach his civilized self with the blood of his race (Bederman 1995:218-222), Britons had to contend with the savage wilderness of Australia.

Civilized Britons faced difficulty in the early years of Australian settlement in retaining the greatness of their race. Australia pitted civilized settlers with the unworthy outlaw. Here, Harvie depicts the difficulty of civilization in a primitive world, but he does not necessarily

imply that barbarity succeeded. In fact, the presence of outlaws merely created another obstacle for the civilized to overcome, and in this respect, *Success* embodied Australia's progression towards civilized greatness. Harvie (1896:4) explains, "I am firmly of the opinion that the intrinsic value of this historic ship as any object-lesson to prison reformers, will assure for it a continuance of its prosperous career, proving, as it does, that excessive punishment, with physical torture, brutalizes the offender, and destroys all hope of reformation." Not only does this statement describe the difficulty of civilization in Australia as well as the characteristic reformation of the Anglo-Saxon world during the late 19th- and early 20th-centuries, but it also appeals to Britain's sentiments regarding the use of the New World as a platform for progressive experimentation. Finally, Harvie (1896:4) ends his preface with an affirmation of present greatness in the Anglo-Saxon world: "It is a striking and encouraging sign of the progress made in the humane and rational treatment of prisoners, that a vessel which, less than fifty years ago, formed one of a felon fleet, should now be on exhibition as a curiosity – the last remnant of a happily exploded system" (Harvie 1896:4). Anglo-Saxon civilization had grown and triumphed.

The following pages in Harvie's book further illustrate the primordial human landscape in Australia leading up to *Success*'s use as a convict hulk. In 1851, *Success*, like a plethora of other vessels having moored near Melbourne, was abandoned by its crew who sought riches in the newly discovered goldfields. Supposedly, "Men became millionaires, or at least rich beyond their wildest dreams, at a single blow of the prospector's pick... Actresses, in the canvas theatres, were pelted with nuggets in place of flowers, as a token of appreciation..." Harvie (1896:8) continues, "...in short, the diggers, whether of the respectable or the convict class, indulged in a profligacy and riotous excess that have never been equaled in the history of gold-mining." During the Victorian era, such social abominations – women pelted with gold nuggets

and men who shod their horses with golden shoes – opposed the civilized order of manly restraint and feminine modesty. Degeneracy, however, was exacerbated in the Australian case because of the numerous convict transportees also lured by the gold rush (Harvie 1896:9).

Occasionally, the civilized appeared in the right place at the right time. Soon after several abandoned ships became prison hulks to relieve the overflowing jails, *Success* met one of its most notorious characters. In 1854, Mr. John Price assumed his position as the Commandant of the prison hulks, after his experience as Inspector and Commandant at Van Dieman's Land and Norfolk Island. Harvie wrote that, "John Price was at that time in the prime of life, and a man of fine physique" (Harvie 1896:10). Despite the atrocities Price later committed, he was praised for masculinity as well as his civilized restraint, as Harvie continues, "He was a born leader of men, and struck terror into the hearts of the rebellious ruffians with whom he had to deal" (Harvie 1896:10). Nevertheless, Harvie recognizes that even the most restrained man can be worn down by the constant struggle with the barbaric. Perhaps Price's best qualities can be summed up in Harvie's recounting that "Major De W---, who visited the "Success" Exhibition in London, and who was acquainted with Price intimately, describes him as 'that kind of man that you would say at first sight you would much rather dine or shake hands with than fight'" (Harvie 1896:10). Although Price was infamously rough on the prisoners, his character inspired admiration amongst the exhibit's contemporaries for his near embodiment of the Anglo-Saxon man. At the same time, Price was also an object lesson; he failed to adequately temper his masculinity with manly control over his rage and pride. Instead of defeating the uncivilized outlaw as an exemplar of self-control, Harvie related, Price stooped to the barbarous sorts of actions that characterized his prisoners.

Harvie associates *Success* itself, independent of the people that manned the ship, with a backwards age. He described *Success* by writing, “Her external appearance is particularly striking in these days of ‘ocean greyhounds’ with their triple-expansion engines. Her square-cut stern and quarter-galleries stamp her at once with the hall-mark of antiquity, and her bluff bow shows that, at any rate, could never have distinguished herself for a high rate of speed” (Harvie 1896:11). Harvie describes the way in which *Success* sailed from Australia with romantic overtones, yet his insistence on its antiquity and frightful appearance – as he tells a humorous story about sailors mistaking it for the notorious ship, *Flying Dutchman* – reiterates its position of civilizations hierarchical and linear ladder. Moreover, *Success* bears structural signs of civilized order that contradict its barbaric history, according to Harvie. He describes a ship closely resembling a warship, with gilded scroll carvings set over a royal blue hull, with massive ornamental carvings and escutcheons stretching down the vessel (Harvie 1896:11-12).

Contrastingly, Harvie’s praise of *Success*’s hull and structure contrasts with his hellish description regarding its prison-hulk setup. Although it is possible that the actual hulk was not refit according to Harvie’s description, which reflects its structure while on display, it does reflect the Darwinian structure of the civilized man. Harvie (1896:17) conveys, “Only the prisoners of better behavior – who were confined in the ‘tween deck cells – were taken off every day to work at the quarries...” The irredeemable, nastiest convicts, who had no hope for reform, were confined in individual cells on the lower deck. “Here, too, were the condemned cells, in which those who were doomed to die passed the brief interval in a chamber of darkness, from which even death must have proved a welcome relief” (Harvie 1896:17). Like Dante’s circles of hell, descent through *Success* reflected the evolutionary order of civilized man. Those incapable of reformation exposed the eugenic understanding that confined from infecting the world with

their poor hereditary traits, while those on which hope was possible, could see the light of day. The latter's issues could be conceived to exist out of the circumstance of the Antipodes' barbaric disorder where they acquired their criminal traits.

During Harvie's description of *Success*, he particularly details the figurehead, with specific ideological implications. He writes, "and the fo'c'sle head, raised high aloft forward, bears at its extremity a symbol of innocence and beautiful womanhood in the original figurehead of exquisite design, – a strangely inappropriate emblem in the days when crime-stained convicts in clanking chains put to flight all thoughts of innocence and beauty" (Harvie 1896:11-12). This particularly illustrative comment signifies two different points in terms of the civilization narrative. Womanhood ought to be absent from barbarity, for it is in fact the opposite. Civilized men are not innocent; they understand the truths of the world and are able to mask their masculine, primitive selves beneath their respectability. Convicts, alternatively, give way to their somewhat-pusillanimous virility. The image of beauty and innocence the figurehead represents therefore opposes the ugliness of a white man who cannot quell his lack of innocence, his barbarity. In this sense, a convict was essentially half of a man but nevertheless still more capable of being civilized than a single woman.

In Chapter IV of Harvie's *History of the Convict Hulk "Success,"* he delves into a narrative that builds on the imagery of *Success*'s descent from civilization. On the upper deck, beneath the poop, the wardens and officers enjoyed comfort, luxury, and sometimes enjoyment. Harvie recalls supposed conversations, verbatim, that took place while not on duty. Most of these revolved around the warder's experiences with specific convicts, and again, they are suggestive of the social order in progressive society. Convicts are referred to in almost animalistic terms, like Tarzans without the benefit of decent blood in their veins. Harvie encapsulates their



barbarism, “The thieving instinct... was so strong in some that they had often been known to steal even the bread and blankets from one another” (Harvie 1896:24). He adds, “Some of the convicts had enjoyed the advantages of a good education and could read and write well, but the majority were brutalized and contaminated by association with ignorant and depraved” (Harvie 1896:24). Fundamentally, savage masculinity exists in every man, but self-restraint must be achieved, as Harvie’s contemporary perspective demonstrates. Education might suggest civilized capabilities, but one who is predisposed to adhering to his primal nature is less likely to rely on his education, but rather on the same brutal tendencies of his less-educated masculine convict brethren.

Harvie expands on the primal nature of *Success* and its prisoners. The cells “look, indeed, more fit to be cages of wild beasts than a prison-house for men, and the close-cropped, crouching prisoner within seems to have caught something of the spirit of the untamed animal as he lies there a sullen victim” (Harvie 1896:25-26). Later, he similarly describes the ‘Tiger’s Den,’ as an awful looking prison formed out of stout two-inch bars... [perhaps] named because of the fierce and desperate ruffians who were herded indiscriminately together” (Harvey 1896:27-28). Within the Tiger’s Den, convicts regularly quarreled and fought like beasts, a reference which Harvie frequently made while discussing the nature of the prisons and how they were treated (Harvie 1896: 25-30). In proper liberalist fashion, Harvie’s object-lesson intended to substantiate the civilizing burden of the Anglo-Saxon man, but not necessarily to show that the convict class was not inherently flawed. The warders and commandants shirked their burden to civilize these convicts, and instead their methods served only to reinforce and exacerbate the brutality of the convict class. Harvie depicts *Success* as a self-perpetuating circle of barbarity. Prisoners’

behavior worsened with the harsh treatment inflicted by the warders, who answered worsening behavior with harsher and more brutal punishments for the convicts (Harvie 1896:29-30).

Although sensationalistic, the information within Harvie's publication, meant specifically for tourists in Britain, where it was published, affirmed Britain's position in colonial social experimentation and penal reform. The vivid pictures he paints served as cautionary tales, meant to horrify the public while revealing the necessity behind such steps within history that allow society to have progressed to its current glorified standards. He fairly intensely details the punishment tactics warders used on board the prison hulk. For instance, the cat-o'-nine-tails was not simply a bound handle with loose leather strips, but each leather strip supposedly had a lead pellet attached to the end of it to inflict more pain upon the whipped (Harvie 1896:33-34). Some convicts became so accustomed to flagellation that they grew resilient to the pain, such as one many who boasted over one thousand strokes upon his back throughout his life. After one such event, he challenged the strongest of the warders to a fight. "Such conduct," Harvie (1896:35) insists, "no doubt, shows extraordinary powers of endurance and much courage, but felon hero-worship must take no part in this description." These anecdotes related to the public, and to some extent Britain as a whole, that penal reform had to grow out of this experience to increase its effectiveness. If a prisoner becomes so accustomed to torture to develop resilience, he represents a waste in resources, for he was seen neither as completely condemnable nor as a redeemable social contributor.

One of the most potent and infamous examples used to relate the need for penal reform regards the incident of Mr. John Price's death, alluded to above. Harvie recalls the tale in a manner reminiscent of riotous crowd mentality. While he nevertheless vilifies some characters over others at certain points of the story, Harvie essentially portrays an entirely broken system.

The story begins with a middle-deck convict who complains that the warders withheld his rations, so he remained confined on *Success* for the day. When the other convicts made it to the quarry for their daily labor, they refused to work; instead, they complained to the warders one by one, about all the specificities of their mistreatment, until the officers called for Price's assistance to attend the stubbornly mutinous convicts. As he attempted to calmly quell the situation, the convicts broke out into a violent rage, pelting Price with stones and eventually bludgeoning him to death with their quarry-work tools (Harvie 1896:39-43). Harvie's recounting tends to place all fault and villainous sentiment with the convicts, though the situation met with a generally mixed reception in the Melbourne press. He quotes the *Melbourne Age*, "There can be no doubt whatever that Mr. Price was guilty of the cruelty attributed to him, and his untimely end is the result of that vindictive feeling which his own policy has fostered in the minds of the convicts under his charge" (Harvie 1896:43). He ends the tale with another paper's praise of Price and his justness. While Harvie reveals a broken, ineffective history, his Progressive Era perspective favors Price over the convicts. Price was merely the unfortunate victim who inevitably reverted to his own primal inclinations because he was inundated with a lack of civilized men for so long. If he had been the greatest of civilized men, with an excellent bloodline like Tarzan's, perhaps he could have overcome the barbarity of those he oversaw. Nevertheless, even in Price's weakness, Harvie still perceived him as an arbiter of the civilized world in the face of the convict's beastliness.

Most of Harvie's 1896 publication that describes conditions onboard *Success* describes the vessel as a convict hulk between 1852 and 1858. This aligns with Binne and Cygnet's treatment of *Success*'s history in their vindications. All three virtually discount *Success* as a prison hulk for women and boys, though all three identify its service as such from 1860 to 1869

(Harvie 1896:44; Binne 1933; Cygnet 1939:11). Harvie's total summation of this aspect of *Success*'s history follows: "and from 1860 to 1868 the "Success" was used as a "women's prison." A sentence of only a few nights on board had its effect on the most irreclaimable viragos in Victoria. In 1869 the historic hulk was handed over to the *Sir Harry Smith*, and used as a sleeping-place for the worst boys of that reformatory" (Harvie 1896:44). The very use of the term 'virago' for outlawed women thinly veiled Harvie's ironic tone. Anglo-Saxon women, according to Harvie, were incapable of the virile masculinity expected within any male human. While some women may have seemed virulent enough, leading them to crime, they were still not so infused with machismo that a few nights on board *Success* could not tame their 'virility.' In this respect, Harvie's attention to this detail is reminiscent of his comments that contrasted the convicts with *Success*'s figurehead. Feminine morality might hold higher standards than the uncivilized man, but a man still has more civilized potential by merit of the fact that he has true primitive masculinity. The 50 pages of animalistic, beastly, masculine descriptions of convicts in a five-year period poignantly contrasts with the one sentence Harvie devotes to describing the feminine prison experience during an eight-year period. While convict men shirked their manly responsibilities, convict women apparently yielded to their childish inclinations.

### ***Success* in Britain**

While Harvie, a showman and entertainer, certainly projected a certain message, British audiences displayed an amount of enthusiastic receptivity to the *Success* museum from an early point in its exhibition history. As early as 1892 – a full three years before *Success* arrived in Britain – newspapers reported its imminent appearance. One article reported, "An Australian prison hulk called Success is, or presently will be, on its way to England... She contains 68 prison cells, and has been filled up with waxwork casts of noted prisoners, bushrangers, and

others, attired in their original clothing, manacles and all, among them being the notorious Captain Melville” (*Leeds Mercury* 14 Jun. 1892). Harvie’s publication, after all, was intended for a British audience, given that its publication date corresponds with its arrival in Britain. *Success*, then, was an object lesson for a British, not colonial, penal system; it was the realized colonial experiment, and though having failed in the Australian *carte blanche*, appealed to Britain’s imperial hierarchical position and exotic tastes.

British papers were reluctant to identify that the barbaric penal practices were fully British, unlike Harvie. For example, the *Daily Inter Ocean* reported in 1895, “The hulk is over 100 years old and is the only one remaining of the terrible floating prisons established by the government of the Colony of Victoria from 1850 to 1855 as a result of the discovery of the gold fields of Bendigo and Ballarat, and the subsequent rush to the colony of, among others, many thousands of desperate, lawless men of nearly all nationalities” (*Daily Inter Ocean* 13 Oct. 1895). While the Victorian Government, as a British possession, was essentially British, the emphasis on the colonial government separates the barbarity from Great Britain and its public. It also emphasizes the primal nature of Australia relative to Britain. It was multi-national, meaning that in terms of contemporary racial designation, Australia represented a backwards step in the evolutionary ladder that placed Anglo-Saxons at its top. It was no small wonder, then, that the Australian colonial government, even if dominantly Anglo-Saxon, could be capable of such a horrifying penal system. Like John Price, civilized colonial government faced constant impediments to realizing civilized heights. Nevertheless, its Darwinian backwardness made it a perfect liberal experimental ground. Both real and ideologically-perceived distance from Australia resulted in a perspective that differed to Harvie’s regarding the Inspector Price incident. The *Daily Inter Ocean* (13 Oct. 1895), in the same article, explained that while he was

brutally murdered, his death really occurred as a result of the enormously rough conditions he enforced upon the shipboard convicts.

Advertisements that ran throughout Britain during the years *Success* toured around the archipelago ranged between simple, concise phrases to elaborate descriptions. In an example of the former, *Lloyd's Weekly Newspaper* (1 Mar. 1896) listed, “Convict Ship ‘Success’ (from Australia on Tour), 105 years old, St Katherine’s Dock, Tower Bridge, Wax Models of Notorious Convicts.” Even in simple terseness, the bolded mention of convicts’ likeness depicted in wax and Australia has certain imperial implications. While exotic, this advertisement promoted an exhibit to appeal to a Briton’s imperial standing; *Success* offered the public a view into the Australian colonial experience. Britain itself stood as the imperial head – the center of civilization – as *Success* represented a glimpse of past barbarity. The *Liverpool Mercury* (14 Aug. 1897) listed one final push to attract visitors to *Success* before it left for a tour around Ireland, and it asserted:

Boys everywhere love ships of all descriptions. Merchant vessels, man-of-war, ocean liners are often to be seen, but the rare opportunity of seeing the only remaining Australian convict ship (exhibited just as in commission) is an offer which is as thoughtful as it is liberal, and will be highly appreciated.

It was liberal insofar as it remained an object-lesson. *Success* taught young boys, and even men, what could happen if their masculinity was unrestrained. Moreover, *Success*’s larger-scale lessons taught a population and a state what it could be capable of if it fails to restrain its own entropic inclinations. Although the convicts were barbaric men, the lengths the Victorian penal system went to try to subdue convicts stooped to an equivalent level of barbarity.

Occasionally papers reported larger news articles about the mysterious ship moored nearby. These often borrow information, if not direct quotes, from Harvie's 1896 publication, while interjecting with a few of their own emotionally-infused comments. The *Belfast News-Letter* (7 Oct. 1897) described, "A vast collection of relics of bushranging days are on exhibition, and furnish their own silent comment on the days of the penal laws - that punishment when excessive brutalizes and degrades the one on whom it is inflicted." In part, the *Success* exhibition was inherently exotic, almost circus-like, as an old-fashioned exotic teak ship, constructed in the Far East, replete with all manner of torture devices that traveled the British imperial world. Nevertheless, people perceived it as a true representation of the past. The *Belfast News-Letter* (7 Oct. 1897) conceded, "The contrast between the imaginary and the real could have no better or more striking illustration than in the convict ship *Success*, which is now on exhibition alongside the jetty at the Queen's Bridge, Belfast." At first, this statement apparently implies that the Belfast crowd understood the ship as an exaggeration, or perhaps a romanticized fiction, but in reality, this was a much more literal statement referring to the waxwork interpretation of a historical truth. The article continues, "The *Success* is no drain, no conjured spectre of the fancy, but, in so far as associated with a past and regrettable period of our a colonial history, a tangible and gruesome relic of the vilest and most revolting forms of torture possible for one man to inflict upon another."

The liberal, imperial reaction in Britain to *Success* shared specific features. While they recognized that it existed within their imperial, British past, they simultaneously distanced themselves from its atrocities temporally and spatially. Australia was indeed a British colony, but its distance and convict taint separated it as an entity to the British archipelago, and especially to London. Additionally, the historic past alluded to, which *Success* represents in its exhibits, only

preceded the contemporary display by several decades, but with publications placing constant emphasis on it as a historical representative added distance between the present Briton and a less-civilized predecessor. Therefore, *Success* actively bolstered the contemporary Briton's civilized position; it reinforced a gentleman's manly identity and taught a boy the importance of proper manhood through reminding him that he has natural masculinity but must restrain it beneath a self-composed civilized manliness. Most importantly, *Success* justified liberal reform and represented a necessary step towards contemporary greatness, in terms of the individual Anglo-Saxon man as well as the Anglo-Saxon state as a whole.

### ***Success* in America**

*Success*'s experiences in America reinforced many of the same sentiments, imperial ideologies, and Progressive Era social understandings as it did in Britain, but with a few subtle differences. These, however, stemmed mostly from making the same messages more applicable for an American Anglo-Saxon audience rather than a British audience. In the Social Darwinistic language of the Progressive Era in the United States, *Success* bolstered America's national position by reinforcing key differences in historical progression since severing its colonial tie with Britain.

Most of its active history in the U.S. can be attributed to a man who was known as Captain D. H. Smith, who purchased the ship in 1910, and had it sail across the Atlantic to North America in 1912 (Binne 1933; Smith 1924; Hayes Presidential Center 2011). He released another museum publication, most likely in 1912 that was almost a literal copy of Harvie's 1896 publication, but with a few added pages and descriptions, as well as quotations from the press in the back of the book (Harvie 1896; Smith [1912]). The museum catalog, from 1924, also contains quotes from the press and people of high regard, which no doubt served to attract more



people to buy tickets to witness the exhibit. Nevertheless, the message for the crowds was more than a little explicit.

The publication this study identifies as belonging to Captain D.H. Smith has no listed author, but it most certainly is based off of Harvie's 1896 museum book written about *Success*. Captain D.H. Smith owned the vessel at the time of the 1912 publication, and the strong American sentiments suggest American authorship. Smith is, almost certainly, the author of the revised publication, saving for the heavy borrowing from Harvie. Smith (1912:1) writes in his first paragraph:

As I am revising and preparing for the press the present edition of the 'History of the Convict Ship Success,' I am tossing on the bosom of the Atlantic on board that weird old craft, and the thought strikes me that this devil-ship, this ocean-hell, its associations and the terrible system of which it is a direct and vivid illustration, owed its existence directly to the American War of Independence.

This bold assertion strengthened the link between *Success* and the United States by revealing a supposedly inextricable connection between the birth of the ship and the birth of the United States. *Success*, then, represented more than a mere entertaining side show to mindlessly entertain a crowd. Instead, *Success* exhibits were meant to deliver a specific message to an Anglo-Saxon audience, in spite of its political distance to its previous imperial head.

Smith spends the next several introductory pages in his 1912 publication firmly establishing the connection between *Success* and the American War of Independence. The publication explains, after references to the black days of British penal practices, which saw people hanged for petty offences, that the "Americans having got their independence, refused any more white labor" (Smith 1912:2). While the British considered Africa for penal settlement,

too many died through illness, which made Australia a more viable solution. Smith elaborates, “So the Penal Settlements of New South Wales were founded, and the ‘Success’ and her fellow floating torture-chambers were brought into being” (Smith 1912:2). Against a Progressive-Era backdrop, Smith’s depiction elicits a few notable implications. Initially, he highlights the nature of progression in his description about the British penal system in revealing transportation as the more humane and kinder punishment as a step above hanging for petty offences. Additionally, Smith inserts the American position within this hierarchy. ‘White labor’ refers to the slave-like treatment of Anglo-Saxon transportees to America and so contrasts with Progressive-Era notions about racial hierarchical supremacy. Therefore, the newly-formed United States took an enlightened step ahead with its refusal to accept British convicts, while Britain chose to continue this activity in a new territory. America’s break with Britain, as Smith indicates, was a break with a barbaric, uncivilized penal system. With the end of the market in America for British ‘white labor,’ Britain looked to New South Wales to conduct its penal experiments (Smith 1912:2-3). Smith (1912:3) notes that the first voyage of the ‘felon fleet’ from Spithead to New South Wales resulted in catastrophe in asserting that, “Over one-hundred convicts died on the voyage, while three-hundred and twenty-six were landed seriously ill. And this was reformation!”

Smith enjoyed reiterating the backwardness of the British system, lumped together with the Australian colonial government, in an effort to bolster perception of America’s advancements. He describes that the crimes for which a convict could receive a sentence of transportation were fairly trivial given his contemporary present-day standards. He adds, “The simple fact, I repeat, is that for the first seventy years of the last century the penal laws of England were a black disgrace to civilization” (Smith 1912:8). These comments add distance

between the progressive advancements of the American civilization, enhanced by its Anglo-Saxon bloodline, and British civilization, the latter seeming to drag its feet in the mud while its progeny blossoms into greatness. Smith adopts Harvie's rhetoric regarding the animal-like, evolutionarily-backwards behavior of the convicts when describing their custodians. Smith (1912:10) elaborates, "The victims might well have felt themselves handed over to the irresponsible tortures of fiends." Smith continues to reveal that while the condition against male convicts was despicable, the treatment towards female convicts. Women, Smith contends, could hardly be accountable for grievous crimes, as "women and girls often of gentle lives and honest parentage, were found on board the women's ships" (Smith 1912:11), adding, of course, the *Success* served female convicts for a time. While illuminating the fact that women, unlike men, were incapable of virulent activity and barbaric crime, Smith also implies that Britain was so barbaric, that it brutally punished innocent feminine creatures who could not possibly be guilty of masculine-level barbarity. Additionally, as Smith (1912:11) quotes a Captain Bertram, "'The captain and each officer enjoy the right of selection. Thus they continue the habit of concubinage until the convicts arrive at Sydney-town.'" Again, an American man could bask with pride in the distance with his Anglo-Saxon cousins; he could relish his own superior advanced position in the Anglo-Saxon world. The civilized man, who can restrain his virile masculinity, protects the female race rather than taking advantage of their innocence.

One of Smith's most bitter explications of the transportation system compares it to the slave trade. He relates, "What story of the slave trade ever equaled in the graphic intensity of its horrors the unholy abominations carried on with the white men and white women and girls, the helpless victims of a ferocious system of nearly seventy years under England's flag? These wretches were criminals, it is true, but they were men and women and children still" (Smith

1912:11). Here, Smith explicitly divides humans from non-humans; while white men, women, and children behaved against civilized social standards, at least as humans they deserved some humane level of treatment even as convicts. Therefore, the abominations against them could only be unholy, where they contrastingly naturally befit the treatment of a slave, or non-human. African slaves, given this implication, were subhuman according to civilization's evolutionary ladder. Treating a white person as a slave was considered worse than treating a slave with the same behavior, because it represented a notion that the white race *could* be dehumanized and relegated to the same evolutionary status as a slave. Smith thus solidifies America's evolutionary position by revealing that it never blurred those lines between a civilized white man and a slave, which fell even lower on the ladder than white women and children, whereas Britain had and continued to do so for seventy years.

Although Smith lends a certain sensationalist flare to the museum ship, *Success*, he consciously projects a message to its visitors. He relates, in his awareness of the sideshow-like exhibits on the ship, "Had mere sensationalism been my object much that has been carefully omitted [from the publication] would probably have been retained" (Smith 1912:144). While it appears as a decent sales pitch, as it was undoubtedly meant, the publication also acted as an express object lesson and ideological reinforcement of the American civilized position. Smith (1912:144) admits that there are problems in the current penal system, but that they relate directly to and still exist as "an inheritance from those bad old times." He continues, "Here then is the value of this old Convict Ship as an educational force as a living sign-mark of the progression and civilization of the race." It does not take an imaginative leap to understand to which race Smith refers. He recognizes America's greatness, but as a whole, he still appeals to an Anglo-Saxon heritage. While Americans could, to an extent, revel in the fact that they played

no active part in brutalities represented by *Success*, by merit of their Anglo-Saxon blood and their relation to Britain as well as Australians, *Success* still has a direct role as an object lesson. Their blood race relation implied that Americans could be capable of that level of savagery. The same ferocious tendencies exist in the American civilized man and the civilized state, which could result in similar stories of maltreatment in American institutions, so exposing these tendencies through displays like *Success* produced the conscious need for rational, enlightened self-control.

Craftily, Smith incorporates himself within the progressive narrative. He identifies *Success* as an object lesson, but then reaches a little deeper in explicitly describing that it causes the civilized man to ask questions about any currently-existing barbarity. Smith questions the morality of the current system and whether or not it acts to reform or punish. As contemporaries realized that crime was systemic of a disease, he asked if current penal systems try to cure the disease or if it is “animated by the instinct of punishment and revenge” (Smith 1912:145). Smith shows that he, himself, embodies the character of progressive reform; through *Success*, Smith further enhances the civilized status of the American citizen through exhibiting a landmark of an earlier era that reveals the natural tendency of the unchecked Anglo-Saxon. Like Harvie’s intention in England, Smith hoped to inspire others to ask these questions and restrain their own savagery to allow civilized self-restraint and greatness to flourish. Furthermore, Smith perceived himself as an example of the civilized man through his own will power. He reminds the readers, “And lest the lessons that this ship and her history teach be slighted, I must again repeat that this book has been written with restraint” (Smith 1912:146). In other words, Smith implies that he had to restrain his own masculine, savage predispositions while writing about *Success*, for he could have revealed many viler, more disgusting tales. Instead, he wrote only that which was

necessary to get the point across, therefore holding true to his white, civilized burden to promote the progressive advancement of his race. Finally, Smith (1912:147) concludes his educational message to the civilized reader, “Have we progressed at all or is it merely that we have substituted a refined cruelty for a coarse and vicious brutality? Even if I could give the answer I should refrain from doing so as it is a problem for you to solve for yourself.”

While similar themes played out in different fashions as *Success* toured from Australia to Britain and eventually to the U.S., the changes to the museum catalog reveal a fairly drastic progression. From the Australian to the American catalog, the descriptions become much more intense and tend to become more gruesome and darker. The American catalog also shows many more items on board the museum ship than the Australian catalog described while *Success* was in Australia. Moreover, the introduction to the 1924 American catalog essentially takes in summation Harvie’s 1896 publication as well as Smith’s 1912 publication and has four pages worth of background for the visitor before describing the exhibits (Smith 1924:1-4). The Australian catalog of 1894 has, at most, half a page of a contextual background before proceeding to the exhibit descriptions (Museum Ship *Success* 1894:3). Although there may not be a one-to-one correlation between the catalog descriptions and every item on display on *Success* at any one moment, the changing catalogs provide a glimpse into the general messages the ship was meant to project as it toured from one nation and continent to another.

The American catalog revealed that a plethora of new items were added to exhibit on board *Success* relative to the Australian catalog. The 1924 catalog indicates at least twelve different types of items were added to the upper deck to the ship relative to what the Australian 1894 catalog described, and most of these additions were meant to intensify the already-horrifying *Success* display. The first of these additions, and the first item on the 1924 catalog, is

the branding iron, whose description explains that all English prisoners were given a brand in the shape of an arrow on the palm of their hand. In relation to English branding practices, the description continues, “and in those bad old days they branded men as well as inanimate objects” (Smith 1924:5). Even the ship’s catalog remarks on the civilization narrative. When compared to present day America, the English less than a century ago treated white men like animals. The civilized world bears sharper distinctions between a man and an evolutionarily inferior being, so blurring those distinctions is a sign of backwardness. In the 1924 catalog, new upper-deck additions also include body irons with handcuffs attaches, punishment ball, straight jacket, and a spiked collar. These “fiendish inventions” were meant to subdue unruly prisoners, in one way or another, and were utilized by officers like John Price, who is listed as a captain in this catalog. While the body iron with handcuffs attached and the leg irons intended to keep refractory prisoners in check, the punishment ball, iron straight jacket, and spiked collar acted as a vicious punishment (Smith 1924:5).

Flogging configurations are also added to the upper deck museum display, which were not listed in the Australian 1894 catalog. The flogging frame was the first listed, which the catalog describes, “With wrists and ankles fastened to the frame, the prisoner was at the mercy of the convict flagellator... Men have expired under the lash, their symptoms of distress having been disregarded” (Smith 1924:5). Convicts lashed to the frame, according to the catalog, experienced the torture of the cat-o’-nine tails, “Made of strands of rawhide (untanned leather), bound with brass wire and tipped with pellets of lead” (Smith 1924:5). Additionally, *Success* in 1924 displayed a set of women’s cat-o’-nine tails. These were apparently used on *Success*’s sister penal hulk, *Lysander* that housed female prisoners. While the description fails to mention any more details about the women’s cat-o’-nine tails as opposed to the men’s version, the

presence of such a device in the disgusting context of a convict ship delivered a potent message to the Progressive-Era white-male visitor. If women were perceived as incapable of conscious, virile subversion of the civilized world, then why should they be punished in the same manner as a man who ought to know better? The barbarities implied by these devices, visually reinforced through the mechanisms of supposed convict shipboard flogging practices, paint a very detailed picture of backwardness. An American visitor could feel pride in a slightly different way than a British visitor on *Success*. Where the British citizen felt assured about his evolutionary position as the imperial head, and as the more-civilized benefactor of progressive experimentation, the American citizen could revel in his independence from such a cruel, backwards system. Although *Success* stood as an object lesson for its entire audience, as its message contained lessons for American penal practice and reform, Americans nevertheless enjoyed a real political and social distance from *Success* during its macabre heyday. This distance served to bolster their distinctively heightened position in the civilized world.

The most startling additions to the more recent catalogs relate to items never claimed to be associated with *Success*, or convict ships entirely. These consist of relics of the middle ages, the iron maiden, and an old door from London's Newgate Prison (Smith 1924:6). On the one hand, the presence of such items in an already iconic museum helped usher in crowds of fascinated American spectators. On the other hand, they existed on *Success* in the same way that the Midway existed for Chicago's 1893 World's Columbian Exhibition. In other words, it emphasized the evolutionary progression of prison reform. *Success*-related torture devices, alongside of the medieval relics, bore a striking resemblance. The flogging frame, iron straight jacket, and spiked collar, conveyed a similar visual to an iron maiden. Smith's thinly-veiled message related to visitors that modern, contemporary American society had progressed



significantly in its enlightened independence, where its Anglo-Saxon brethren across the world used essentially medieval practices less than a century ago. Likewise, the Newgate Prison door intended to strengthen this distance. Newgate Prison represented the barbarity of English penal practices. According to the 1924 catalog, it led in public executions, “and until 1868 the condemned prisoners had to pass through the kitchen on their way to the scaffold” (Smith 1924:6). At first glance, this last statement about the door seems superfluous. On the contrary, in the same way that the British – through their penal system – blurred the distinction between a man and a beast, or a woman, Newgate blurred the spatial distinction between that which represents life and that which represents bestial torture and death.

In addition to torture devices added to *Success* according to the 1924 catalog, the presence of female convict wax figures also differed to the 1894 display, where no women were depicted in the exhibit. Part of this differentiation stems from the fact that the American display tended to concentrate on *Success* as a transportation vessel as much as its history as a convict hulk, whereas the Australian 1894 exhibit concentrated wholly on the convict hulk history, mentioning absolutely nothing regarding a potential transportation background. Where Harvie (1895:44), Binne (1933), and the Cygnet (1939:11) publication spend a cursory level of attention on *Success*’s history as a women’s convict hulk, Smith’s insertion of women as transportees on *Success* sustains his message about English barbarism without blaming the colony. Smith’s 1924 catalog lists three female transportees – one had her child with her – all of which were listed as having committed trivial offences. Elizabeth Stott, transported with her child, forged fifteen dollars’ worth of bank notes; Jane Carr received seventeen pairs of stolen gloves; Millicent Riley, at sixteen years old, was transported for stealing some clothes (Smith 1924:8). To Smith, the punishment was outrageous not only because their crimes were so trivial, but because

women, who in their innocence make mistakes, were given the same punishments as men. The crimes attributed to these women were inherently domestic in nature and confined to their feminine world, but instead of dealing with them within the appropriate sphere, Britain forced them into a savage world, rife with beasts, and whisked them to the primeval Australian territory.

Not only did the additions to the 1924 catalog differ to the 1894 Australian catalog, but the descriptions of items and exhibits that existed in both adopt different forms. One of *Success*'s most iconic displays, the compulsory bath, exemplifies the different messages from its exhibition in Australia to that in America. The 1894 catalog notes, "The compulsory bath or 'Coffin' was used for refractory prisoners who were unwilling to conform to the regulations of the ship with respect to their 'toilet'" (Museum Ship *Success* 1894:3). In some respects, this could imply a level of barbarism, as the description notes that the warders thought this as 'fun,' yet it pales in comparison to the 1924 catalog's terse description. "Convicts who had been flogged on the triangle were placed in the bath and their backs washed with salt water. Several prisoners were drowned in this bath, and for that reason it was afterwards called the 'coffin bath' by the prisoners" (Smith 1924:6). Regardless of whether or not the compulsory bath was intrinsically cruel, the purpose for which a prisoner had to undergo the treatment, depending on which catalog one reads, reveals the important distinction. The former description, involving a prisoner who misbehaves in terms of his toilet use, implies that though harsh, the bath suited the offence and the prisoner was partially at fault. The 1924 description, however, depicts the bath as the final seal in a chain of torture. For whatever reason, and this was often depicted as trivial, a prisoner was compelled to the lash and the flogging frame, after which the guards threw him in a tank and scrubbed his wounds down with salt water, likely causing him to drown. The contrast underscores the strength and contemporary applicability of Smith's message in America.

During its tour in the United States, *Success* was an indication of America's Anglo imperialistic foundation in which Americans perceived with special pride. *Success* was also proof that Britain failed to progress in its imperial standards as greatly as the United States where white men were not treated as slaves, and where transgressing women were treated with greater paternalistic justice. In Britain, *Success* represented a stated affirmation of its imperial heritage and continuity, as well as its growth, by recognizing barbaric forms of criminal justice as an element of history. Simultaneously, *Success* was seen as an Australian invention. By removing its role in the creation of such an atrocity, it made a statement about the liberal, progressive superiority of Britain – as well as the continued backwardness and barbarity of a colony so far removed from British soil. In Australia, *Success* represented a temporary moment of its past, entwined with an infant stage of its own imperial development, that had long since ceased. *Success* represented Australia's removal from a barbarism created in Britain from which, like the United States, it had also progressed.

### **Conclusion**

*Success* exposed the underbelly of convict heritage in the national experiences of the United States, Britain, and Australia. In America, *Success* seemed to represent an archaic past that highlighted current greatness, or at the very least, an object lesson about the potential result of giving way to one's masculine predisposition towards the barbaric, uncivilized self. In Britain, *Success* was a symbol of its imperialistic greatness, yet in distancing London from the specific story of *Success*, it justified its paternal position while keeping its hands clean from the horror and barbarity – the uncivilized primitivism – performed on each deck. Australians reacted to *Success* in a different light. Convict heritage played a massive part of its relatively recent past. As a museum ship, *Success* placed recent ascendants on display in a foul, barbaric manner,

implying very specific moral statements about many, or at least a handful, of its visitors who descended from Australia's penal settlements. In this sense, *Success* was an offensive exhibit for many Australians who were trying to shirk a relatively barbaric reputation, so they distanced themselves from *Success*'s history in numerous ways. On the one hand, they exposed its falsified history and accused Joseph Harvie for being sensationalist. On the other hand, they reduced the horrors of the convict hulk by highlighting its very-temporary use for male convicts. They were housed there only by necessity because Victoria lacked the infrastructure to hold the many criminals inflicted upon its shores because of the gold rush.

*Success*'s historiography actively communicates the Progressive Era, Social Darwinist tendency to prove a polity's nationalist superiority by justifying its imperial position. Where Britain could highlight its imperial continuity, Australia and the United States could reduce the British Empire by the barbaric acts that underlie its supposed superiority. That both Australia and United States progressed from the barbarism of their imperial foundation indicated that they were, in fact, more advanced. The museum ship *Success* also suggested barbaric tendencies to Australians and Americans regarding each other. To Australians, the sensational inflation of the *Success* exhibits proved that American's were dishonest, selfish, and therefore barbaric and unethical. Americans, however, saw *Success* as an extension of the primitiveness of Australia in recent history. In this sense, *Success* engaged the heart of the imperial dialogs expressed in all three Anglo worlds.

The Progressive Era ethos, inserted into each of these contexts, helps to describe the nature of *Success*'s exhibits as well as how they were received in different places throughout the end of the 19th and early 20th centuries. Now that there is a better historical understanding about the museum ship *Success* throughout its touring histories, its material collection has firmer

analytical footing. It is first necessary to examine other comparable sources and how to elicit data from the artifacts to bridge the gap between the historical and material culture analyses of *Success's* museum ship history.

## CHAPTER FIVE: METHODOLOGY

### Introduction

When it comes to the ship *Success*, it is easy to get lost in the multitude of thematic approaches with which to interpret its past. From *Success*'s unique construction, its demonstrated tendency to switch from one functional disposition to another, its many physical structural transformations, to its surprising prominence in popular imagination through various historical tides, *Success* can excite the historical or archaeological scholar from any direction. With regards to the latter, *Success* gathered a vast array of material culture during its long and contested history as a convict transport vessel, prison hulk, boys' reformatory, and museum ship. As previously demonstrated, the author's primary concern focuses on the last of these functions, due in part to the fact that as a museum ship, *Success*'s presence in the historical and material record is more comprehensive than its other historical phases can boast. While the material culture from *Success*'s museum ship history is abundant, decoding and interpreting its significance within context is a necessary hurdle to overcome. This chapter indicates that the most effective means to decode *Success*'s museum ship assemblage – to understand what it reveals about identity formation processes and the Progressive Era society and individual – is by creating a catalog that can distill qualitative historical and cultural information from objects into quantitative terms. This research method renders the complex nature of *Success*'s material assemblage and its contexts into a body of data that is more manageable and readable.

Although abundant data is available regarding *Success*'s museum ship history, a great deal of sifting and digging is required before reaching a point where it can be analyzed utilizing the ideas outlined in the previous chapters. This chapter begins with a detailed examination of comparative sources that potentially provide more meaning, context, and contrast for *Success*'s

material culture. At this point, the narrative flows through the process of creating a catalog through creating a Microsoft Access relational database, beginning with a discussion about the database's initial stages and challenges. The catalog's formation progressed through background research followed by fieldwork before eventual completion from extensive post-field research to recover as much pertinent contextual data as possible. It is wholly contingent, however, on the background information and analyses developed in the previous chapters, as well as on the data from the comparative sources discussed in the next section.

### **Comparing the Unique: an Odd Collection of Comparable Sources**

Due to the relative dearth of material culture studies conducted for convict hulks – especially those that were transformed into museum ships featuring medieval torture devices – the author was compelled to look elsewhere to find comparable sources for its odd collection. These sources, which might be museum collections or other historical and archaeological examples, function as baselines from which to make sense of *Success*'s data by showing where it relates or departs from their revelations. *Success* is problematic, as there are no known examples that share most of its characteristic features as a convict museum ship.

*Success*'s assemblage, luckily, is entangled with a variety of themes that suggest other less obvious sources with which to compare its assemblage for an ultimately well-rounded and compared analysis. For example, there was another collection that toured roughly contemporarily with *Success*'s exhibition history that contained many similar, if not the same devices. As far as understanding convict life, there are current museum collections in Australia that feature a material collection from its convict past such as the Powerhouse Museum in Sydney, New South Wales and more especially the Fremantle Prison museum in Fremantle, Western Australia. They may shed some light on the appropriate examples of material collection and provide information

about whether or not an object was potentially authentic to shipboard or general convict culture. While these collections, and many of the associated studies, are terrestrially-based, they yield information about the manner in which convicts were generally handled and what sort of materials are generally associated with convict culture. Also for comparison, work on a convict hulk, *Dromedary*, out of Bermuda has provided an interesting glimpse into an untainted example of convict hulk material culture. *Dromedary* was commissioned by Britain in 1826 to “to act as an accommodation hulk for convicts working on the construction of the Bermuda dockyards and naval fortification” (Hosty and Berry 2007). Commercial and exhibition-based exploitation failed to extend their influence upon *Dromedary*’s assemblage before the depositional event, and its material culture has recently been unearthed.

Nevertheless, the inclusion of archaic torture devices on a ship portraying 19th century shipboard life remains somewhat enigmatic in terms of finding appropriate comparative sources. Fortunately, there was another traveling exhibition in 1890s featuring what appears to be an identical collection but in a completely different context. The Nuremberg torture devices collection toured to New York City in the early to middle 1890s. The official *Illustrated Catalogue of the Historical and World-Renowned Collection of Torture Instruments, Etc. from the Royal Castle of Nuremberg... Lent for Exhibition by the Right Honourable the Earl of Shrewsbury and Talbot* lists the devices and details of the collection without illustrations, but as a list, it is far more comprehensive than the pamphlet. Like *Success*’s various catalogs, it enumerates the items in the collection and was meant to serve as a guide for tourists as they wander through exhibits (Ichenhäuser 1893; Museum Ship *Success* 1893, 1895, 1913, 1924). The Nuremberg Collection includes items seen on *Success* such as iron masks, shackles, scold’s bridles, hand cuffs, leg irons, wooden stocks, iron balls, executioner’s swords, iron collars, large



padlocks, leather and iron body rings, cat-o-nine-tails, branding irons, and even a Spanish pear gag (Ichenhäuser 1893:1-42). Essentially, every medieval to early-modern era torture device has a corresponding object in the Nuremberg Collection catalog.

The Nuremberg collection was undoubtedly controversial and struck specific notes given the contemporary progressive ethos. There was, for example, an atheist group known as The Truth Seeker Company that published a pamphlet regarding the Nuremberg torture device exhibition in 1894. The pamphlet, entitled *Thumbscrew and Rack*, describes a handful of the more iconic torture devices in the Nuremberg collection in gory detail, yet it extends beyond mere description delving into the horrific episodes of the Inquisition during the 15th and 16th centuries. Given the nature of the organization, the Truth Seeker harangued the Catholic Church through its interpretations of the mechanisms and uses of the torture devices. In spite of these biases, *Thumbscrew and Rack* is full of drawings that illustrate the remarkable likeness between specific artifacts from the Nuremberg Collection to specific artifacts from *Success* (Macdonald 1894).

Evaluating authenticity regarding *Success*'s displays provides an appropriate avenue of analysis for gauging how the ship interacted with the various groups of people it encountered, yet understanding authenticity is hardly straightforward. Even on a subjective level there are different ways to measure authenticity. Delineating between what was contemporarily appropriate on a convict ship – or a convict site in general during the duration that transportation and convict hulks were used – and convict material culture found on *Success*, ought to shine a light on the message the entrepreneurs intended to convey. It should be noted that this does not imply a coercive, hegemonic enterprise whereby they administer information the public ingests. Contrarily, they participated in the same socio-cultural dialogue as their audiences, but in setting

the stage and in creating the simulated authentic experience, their messages filter to posterity more intact than the specific individual tourist's voice.

There are a handful of current museum collections and archaeological assemblages that house convict-related materials that date back to transportation and mid-19th century convict culture. One of the best examples to date of an archaeological assemblage relating to shipboard incarceration originates from the vessel, *Dromedary*. Its history as a prison hulk began in 1826, when it arrived from Britain to Bermuda, where it temporarily housed prisoners while they were in the process of building the Bermuda Dockyard and associated fortifications. After serving as a convict hulk, *Dromedary* remained stationary for 40 years acting as a kitchen and storage hulk for convict workers and guards. Over 150 years later, two divers, Chris Addams and Michael Davis received exclusive permission from Bermuda's government to excavate the site of *Dromedary*'s mooring as a hulk (Addams and Davis 1998:3,7; Hosty and Berry 2007:4). Kieran Hosty and Bridget Berry, curators of a temporary convict hulk exhibition from 2007 to 2009 wrote, "Using air lifts the divers peeled away meters of sand, shell, coal and limestone deposits to uncover what is arguably the largest collection of 19th century convict material directly associated with convict life on the hulks" (Hosty and Berry 2007:4). To a great extent, the material culture reflects *Dromedary*'s 40-year stint as a kitchen and storage facility. This stint is still convict related, and therefore serves as a point of comparison, but an argument can be made that the material culture on a whole would differ if it remained a convict hulk in terms of housing convicts for 40 years rather than acting as a tertiary facility serving convicts housed elsewhere. Nevertheless, *Dromedary* still serves as one of the most complete (and therefore most appropriate) points of comparison for *Success*'s convict-hulk related material history.

The convict experience varied throughout Australia, but luckily, there are a few different surviving collections to serve this study in developing a well-rounded, generalized notion about the potentialities of convict life in Australia contemporary with *Success*'s prison hulk history. The Fremantle Prison in Western Australia, for example, began as a convict establishment in 1850, with facilities constructed by convict labor ready for use by 1855. It solely accommodated imperial prisoners, or transportees – despite the end of transportation in 1868 – until 1886, when it opened its doors to become a colonial government-managed prison facility. After numerous transitions, transformations, developments, remodels, new regulations, and other events that transformed Fremantle Prison in one way or another, including the construction of a women's prison, it finally closed its doors in 1991. In 2010, the building was listed on the World Heritage list for its importance as an Australian convict site. "Fremantle Prison is one of the largest surviving convict-era prisons in the world today. It is the largest convict-built structure in Western Australia, and the most intact convict establishment in the nation" (Fremantle Prison 2013a).

While the collection contains elements from Fremantle Prison's entire history, it has also retained some of its material heritage resulting from the middle 19th century, which is the most applicable to this study. Curator, Isa Menzies, through personal, emailed correspondence provided key information to allow relating Fremantle's collection to that of *Success*. The collection is largely derived from objects leftover from the prison as well as donations from after it closed. Nevertheless, many of these items lack detailed provenience information, and there are some that cannot be wholly attributed to the prison. Fremantle Prison also witnessed several changes in management that resulted in different techniques and practices employed in running the prison. The first Comptroller-General of the convicts who oversaw the initial construction of

the prison, Edmund Henderson, was considered humane and typically did not require the convicts to work in chains (implying that they did where chains otherwise). John Hampton from Van Diemen's Land, who followed Henderson, was contrarily reputed for his cruelty. Hampton increased flogging sentences and managed to destroy the board of magistrates that had been the only means through which convicts could raise issues and complaints about ill treatment (Isa Menzies 31 Jan. 2013, pers. comm.).

Current museums offer another avenue of comparison for *Success*'s material collections. Museum collections have their inherent biases, as opposed to archaeological collections or those preserved from heritage sites, but by confirming the existence or potential prominence of certain items found *Success*'s collection contributes to a better understanding of accuracy or authenticity in *Success*'s exhibits. The Powerhouse Museum in Sydney, NSW, Australia, is a public museum with collections ranging in topics as diverse as space exploration to music, technology, and design. Crucially, it is also one of the larger repositories of material culture relating to Australian heritage. Objects found in the Powerhouse Museum that compare to those found on *Success* include leg irons, manacles, handcuffs, bricks, and objects relating to convict dress (Powerhouse Museum 2013a, 2013b, 2013c, 2013d, 2013e, 2013f). Prudence, of course, dictates that Britain ought to house its own comparable material collections. The Museum of London had several interesting objects in its collections including hand cuffs, leg irons, and even a door from Newgate Prison, another of which was displayed on *Success* according to one of its American-era catalogs (Museum Ship *Success* 1924:6). Additionally, it contains illustrations, including one entitled, "The fetter-room at Millbank," depicting prison conditions in London that employed a large range of the fetters displayed on *Success* (Museum of London 2013a, 2013b, 2013c, 2013d). While these collections were useful to help gain more data about certain objects on

*Success*, they are limited by the fact that they cannot express the range of experiences associated with convict life in the same manner as the reduced biases of heritage sites and archaeological assemblages, such as those associated with *Dromedary* or Fremantle Prison. Regardless, it is significant that many of these objects commonly existed and, aside from the Newgate Prison door, can be associated in contemporary congruence with the subject matter *Success* illustrated.

### **A Model for Methodology**

Annalies Corbin is one of the few maritime archaeologists to have published a material culture study in a maritime context with a preset and maintained research design. While her topic is temporally similar to the *Success*, her book, *The Material Culture of Steamboat Passengers* (1999) covers an entirely different subject. Corbin nonetheless developed a method of cataloguing artifacts, by using a taxonomic categorization strategy applied to each artifact in each assemblage, which could prove useful in cataloguing *Success*'s material culture. She identified a hierarchy of attributes applicable to each artifact from which to infer the extent to which it expresses different cultural constructs such as gender or age. These attributes were then compared against one another to get an idea about the general character of the assemblage and the wide variety of ways it can be interpreted (Corbin 1999:23-25).

While the historiography of *Success* is entangled with an abundance of embellished popular notions, it enables a somewhat-emic analysis of how people used it to construct or reiterate their cultural understanding. Artifacts, like prose, can be taken at face-value, but as a communicative expression of the dialogue that forms cultural identity, reading between the lines enables analysis to reach closer to the truth. Corbin's methods successfully corralled what are generally qualitative attributes, such as gender and age, into a quantitatively applicable framework. If the attributes from objects in *Success*'s assemblage could be managed in a

quantitative fashion, they could produce more easily analyzed results. This study aims to identify not only the list of social constructs encoded onto each artifact, but also the socioeconomic metanarrative within which the assemblage existed by using a similarly categorical approach.

### **Early Complications**

Identifying *Success*'s material assemblage is somewhat problematic, due in no small part to the circumstances of its last years. *Success* operated as a traveling, floating museum showcasing its history as a convict transport until, for financial reasons, it was retired and laid up at Sandusky, Ohio in 1942. After this point, a salvage operator bought *Success*, and while trying to tow it to a nearby town with the intention to restore it, *Success* ran aground half a mile from the shore at Port Clinton, Ohio. Salver and owner, Walter Kolbe, lacked the financial means to free and restore *Success*. He therefore salvaged what he could from the teak-built vessel, including two of its masts, and let it sit where grounded (Main 1946). In June, 1946, the United States Coast Guard declared *Success* a navigation hazard, but before it was moved, *Success* burnt to the waterline in a supposed arson attack, where it remains today, albeit submerged as shown in Figure 5.1 (Main 1946; Goulder 1956). Although *Success* fell victim to vandals and salvagers in the years after its retirement – undoubtedly drawn to its macabre material collection – a decent assemblage survives to the present. These remaining artifacts were distributed to several locations, and many remain un-cataloged or lack a detailed record from which to glean useful information. Equally troubling, the artifacts still in existence with known locations lack any identifiable provenience save for what their physical and technical attributes can divulge of their manufacture. This level of context is not extraordinarily helpful in this study, which seeks to identify the context of artifacts when in use up until the depositional event or their removal from *Success*.

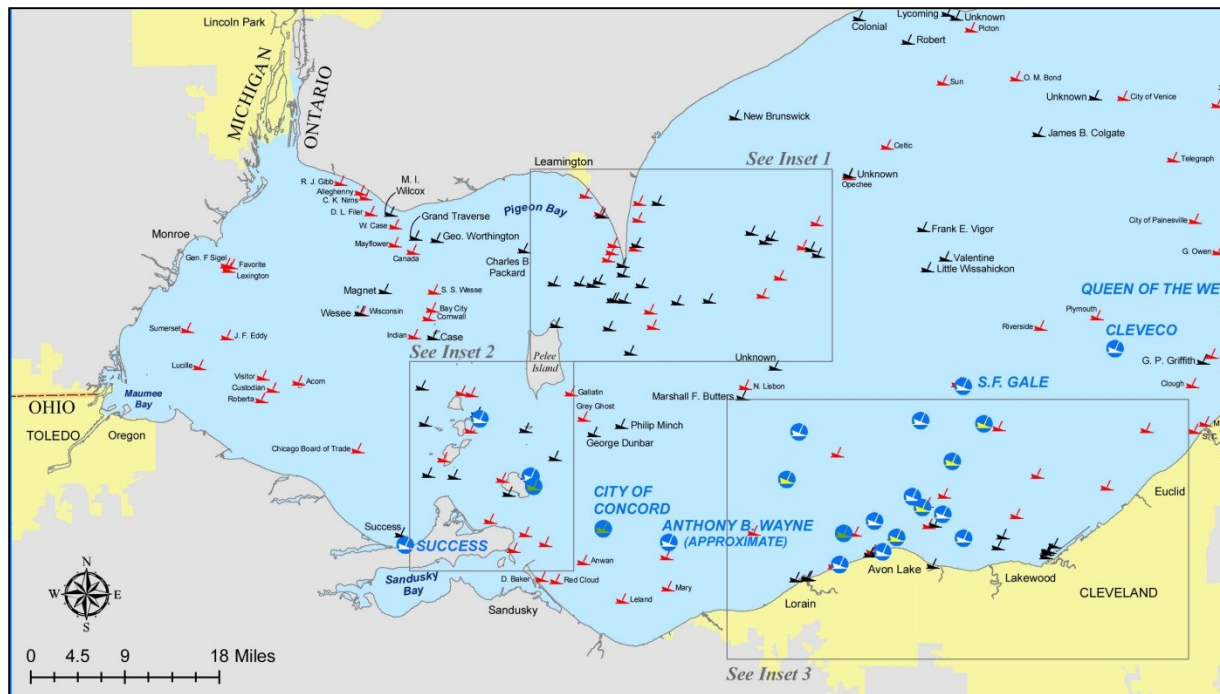


FIGURE 5.1. A map showing the *Success* wreck's current location, in southwest Lake Erie (Ohio State University 2007).

The museum ship's display of a large portion of the assemblage is potentially unique to itself, so careful use of a variety of source types was needed to extrapolate spatial provenience and contemporary use of an artifact on *Success* as a museum ship. Combating these obstacles, this project sought to create *Success*'s first current catalog of its recovered material culture existing both in the current material and historical records. In addition to providing a rare glimpse into a Progressive Era historical exhibition, such a catalog of *Success*'s assemblage can organize data from *Success* in such a way to elicit a better understanding of American identity, the Progressive Era ethos, and perceptions of heritage.

### Phase I: Creating the Catalog

The methodology employed in this study is broken into three basic temporal phases consisting first of background research and pre-field data accumulation, fieldwork, and then post-field research and analytical evaluation. The author's methodology began with intensive

background research to discover currently existing repositories of *Success* material as well as to establish a firmer understanding of artifact provenience associated with the ship. While fieldwork involved traveling to these repositories, centering on Port Clinton and Sandusky, Ohio, to record *Success*'s currently existing assemblage, it also provided leads towards other repositories of material and information relating to *Success*. The methodology behind analyzing this unique dataset combined the data acquired from the field with that which was gleaned from background research and, using a Microsoft Access Relational Database, compared these findings with the sources and theories outlined in Chapter Three.

The first phase of this study extended beyond extensive literature review and background research. Rather than simply building an analytical frame of reference for post-field evaluation, it culminated in the development of an artifact database that first intended to preempt and prepare fieldwork. This database tracked potential repositories of *Success*-related artifacts and established the framework for recording these artifacts. Background research pursued categories of sociotechnic functions, but more generally, it aimed to acquire a fuller understanding of spatial provenience for objects as displayed on the museum ship.

The major goals in this background research began in an attempt to identify and predict the specific types and features of artifacts expected to be found during fieldwork. Initially, *Success* artifacts detected during this predictive development were divided into three groups: those that exist within a known location, those that may or may not currently exist in known locations given proof of their previous existence, and lastly, those that potentially exist or ever existed given the less-reliable evidence they could have been present on *Success*. Crucially, certain sources shed light on the original provenience of artifacts, albeit rarely specifying both spatial dimension and artifact details. In sum, background research enabled a more general and



comprehensive understanding about where artifacts in *Success*'s assemblage originated and where they were located onboard the ship. It also divulged whether an object was associated with *Success*'s Australian, British, or American touring periods, or all three. The *Success* assemblage's combined qualitative and quantitative data in conjunction with, in this case, the occasional luxury of provenience information, constitutes the main body of data from which this study evaluates questions of ideological dialogues.

### **Assemblage Predictions: Sources**

Several sources surfaced during the initial stages of background research due to the contributions of Joseph Hoyt, M.A., a graduate of the Masters Program in Maritime Studies at East Carolina University. His previous academic interest in *Success* and connections to specific organizations familiar with the ship and its story provided a crucial avenue towards critical research. Specifically, records copied from the Great Lakes Historical Society (GLHS) in Vermillion, Ohio contained abundant textual and photographic evidence useful in developing an early catalog of *Success* artifacts. Author Richard Norgard, often regarded as the leading expert of *Success*'s history, was also instrumental in multiple phases of the development of this author's research, and his website became an effective launch pad for its earlier phases (Norgard 2003).

Various types of sources, many of which existed in the GLHS records, provide evidential data for creating potential *Success* artifact lists that served in the creation of a recording strategy. Photographs and records from some of the repositories of *Success* material revealed artifacts that obviously exist given that they were currently on display for the public at the time of fieldwork. Unfortunately, only a small proportion of the artifacts identified actually exist in current collections. Therefore, photographs were integral in identifying the plethora of artifacts definitely on *Success* at some point throughout its touring career.

While the photographs also helped to show some provenience of *Success* artifacts, they were potentially misleading as many of the artifacts were portable and probably moved between exhibits on the ship at any given time. They typically lack labels, and the structure evident in images of the middle deck closely resembles the structure apparent in the lower deck, rendering distinction of the two periodically difficult. When the middle deck is unspecified and the two decks are otherwise indiscernible, the database had to account for potentially overlapping data by creating a general ‘lower deck’ designation for the sake of systemization.

Regardless, thorough photographic analysis indicates some patterning. Useful photographic evidence surfaced in 2007 with the Program in Maritime Studies at East Carolina University’s professor, Dr. Nathan Richards’ reconnaissance of the *Success* in Ohio with former student and Joseph Hoyt, M.A., who has extensive experience in the area’s local maritime history. Their visit to the Maritime Museum of Sandusky in Sandusky, Ohio confirmed the current existence and display of a portion of *Success*’s material remnants. The photographs resulting from this reconnaissance helped form the initial part of this study’s existing database by providing a baseline understanding of objects that, for one reason or another, persisted en masse through to the present. Following fieldwork, the artifacts identified from Richards’ and Hoyt’s photographs remained in the catalog for the sake of ensuring the inclusion of all possible artifacts and preventing the loss of data, but where possible, these objects were given the designation as a repeated entry in case discrepancies arose.

The Great Lakes Historical Society has a fairly large collection of documentary records of *Success* in the United States. These records largely consist of newspaper clippings, including advertisements and current-event articles, dealing with *Success* in relation to its U.S. history. While newspapers provide fantastic evidence for Americans’ perceptions, they also provide an

amount of quantitative information about the vessel's material culture as well as some provenience. Personal accounts, letters, correspondences, and observations included in the Society's collection supplies further data regarding specific artifacts and where they may have been located within the ship's exhibits, as they were sometimes very descriptive and explicit. Again, the photographs they furnished proved invaluable. GLHS supplied a fairly substantial amount of photographs and images contemporary to *Success*'s exhibition heyday, when it was popular enough, for example, to be featured in San Francisco's 1915 World's Fair and visited by the era's top silver-screen comedians, Mabel Normand and Fatty Arbuckle (Virtual Museum of the City of San Francisco 2007). Additionally, the GLHS collection includes publications released by the museum, and its affiliated individuals such as L.L. Shackson, who wrote *The Last of England's Infamous Felon Fleet: the Convict Ship "Success,"* written for tourists and visitors to the museum.

The GLHS supplied several contemporary depictions of the ship *Success* that are useful and can be taken into account, but with a grain of salt. These depictions, ranging from museum advertisements to comic-like cartoons framing the convict ship's story, provided a glimpse of other material culture possibilities and were added to the list of artifacts the previously-mentioned sources revealed. Oftentimes, they depict the artifacts in the context of an imaginative portrayal of the ways in which people in the early 20th century perceived of life on board a convict ship (GLHS 2007o). In this respect, their potential value lies in the likelihood that they paralleled the reality of the *Success*'s exhibit displays, and by extension, the provenience of the currently-existing artifacts. Nonetheless, they are used in conjunction with the sources listed above. While they should not be taken at face value, these photographs constitute an important part of the *Success* story.

### **Abilities and Limitations: Identifying Artifacts and Provenience**

A careful review of the above sources revealed a dizzying array of artifacts constituting a highly unique archaeological assemblage. For the creation of a database through which to analyze the material culture, it was important to develop as many exclusive and explicative categories as possible to tease out an abundance of attributes ensuring that they would be more easily comparable against each other. The ability to evaluate how the assemblage expresses various attributes versus other attributes would lie at the center of analyzing *Success*'s collection. The formation of exclusive attribute categories developed in the database with Lewis Binford's material subsystems in mind. Bruce Trigger paraphrases, "Technomic aspects of artifacts reflect how they were used to cope with the environment; sociotechnic ones had their primary context in the social system; and ideotechnic ones related to the ideological realm" (Trigger 1996:398). In this sense, the database aimed to crack the material cultural code embedded in each object, from the most mundane physical attributes to the social-psychological implications of an object's nature and its existence in a certain time and place.

Another monumental task surfaced in the form of identifying objects' spatial context, and most often, their mobile contexts. This study placed special significance in discovering, to the best of its ability, the spatial provenience of *Success*'s artifact collection. In order to analyze the construction of identity through the creation and experience of *Success*'s exhibits, it is of prime importance to understand how the visitor or tourist would have encountered the exhibits to order how one encountered and progressed through his or her *Success* experience. Artifacts that were identified in a contemporary photograph that could more or less be positively identified to be the same as those that currently exist at a known location, later recorded in person, were especially significant. Such objects could be positively linked to a certain location onboard the ship as well

as with a specific timeframe or *Success* touring period (see Figure 5.2).

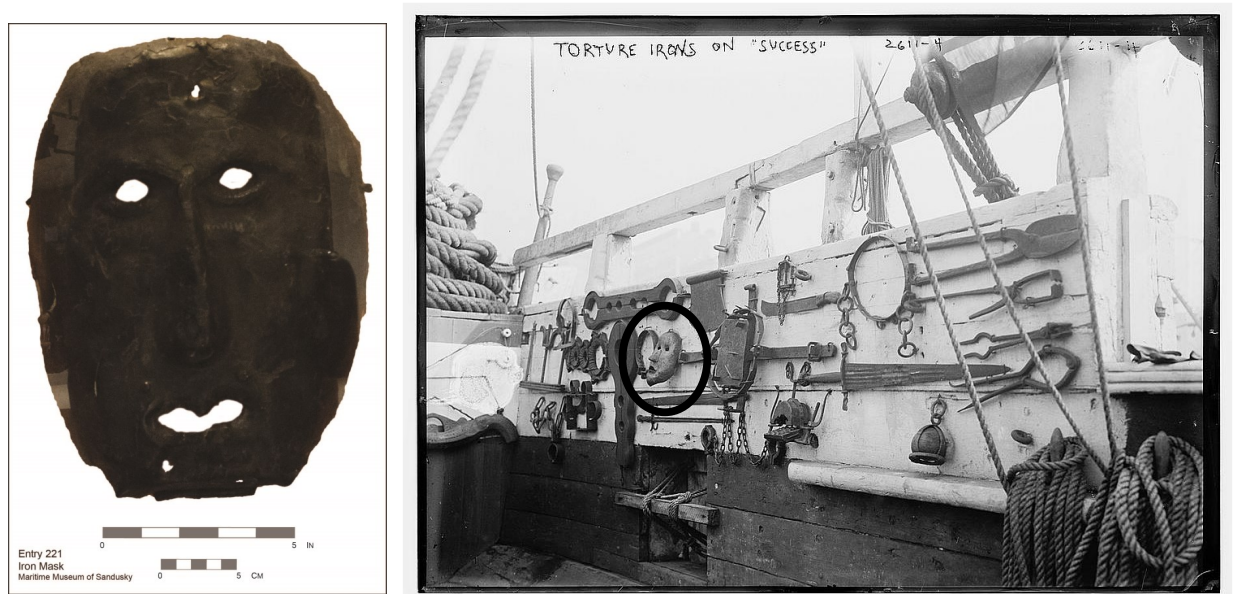


FIGURE 5.2. Iron mask recorded at the Maritime Museum of Sandusky (Database entry 221) is the same circled in the photograph taken between 1910 and 1915 (Library of Congress 2011d).

A small proportion of total artifacts identified for inclusion in the catalog were derived from artistic renderings and illustrations. Generally, research evaluating artistic depictions to extract evidence for potential artifacts and their provenience remained fairly conservative and highly selective. Artifacts identified through drawings and illustrations include convict uniforms (evaluated as an artifact unit), identified by the upward pointed arrow, several shackles and leg irons, and torture devices, most of which were located on the upper deck. Lower deck items include a convict uniform, wall-shackled wrist irons, as well as a padlock. Many of the items identified in the collection were also highly mobile, such as leg irons. To the author's greatest ability, if any spatial provenience could be identified even if the object tended to be mobile, analysis had to proceed with the spatial provenience as identified to adhere to consistency. Objects found in current collections that resemble those that were identified in the background research were noted to have specific or nonspecific spatial provenience depending on whether or

not they could be tied to a specific location in that background data. This situation often enabled the assignment of a specific contemporary spatial context to currently existing objects with relative confidence.

Many artifacts fell into a category associating them more with their nautical technomic functionality, or advertising (sociotechnic) functionality, and were not originally intended for display yet are currently on display. While conceivably, the whole ship, its rigging, and structure could fall into the 'Nautical' category, these objects – though requiring a study of their own – were not included in this material culture study due to its scope. In a large way, the structural nautical elements actively engaged the visitors as a display in itself. An account written by L.L. Shackson typifies the ship as an exhibit as he described his first encounter with the ship:

For a moment I wondered if my eyes were fooling me, for there, oddly incongruous with the iron and steel surroundings of the industrial harbor, lay an antique wooden sailing vessel; a barkentine with all the trappings of a century ago. Her square hulk was anchored apart from the rest of the shipping, close to the oldest, most rotted wharf. Her sides rose almost straight from the water, with a square stern and bluff bow, at the top of which was a beautifully carved figurehead of a woman... I hurried across the bridge and along the edge of the rotting wharf, almost fearing that the ship might vanish before I could actually touch it (Shackson 1912-1924).

While the nautical structure and details of *Success* are not the focal point of this study, nor are they entirely ignored. Structural items, such as door hinges and latches, in addition to a currently-displayed nut and bolt, are objects that attest to the strength of the cells that confined the prisoners. These contributed to the display in such a way to project the extremes of shipboard confinement. Basic nautical instruments, such as a windlass and compass, are also listed because

they were either recovered or because they feature centrally to the portrayal of an oppressive life onboard a convict ship. Some artifacts in current collections were originally souvenirs and are distinguished in the catalog as such but also as items with consumption-based functionality, categorized in the database simply as ‘purchase.’ Although they are relatively few in number, souvenirs deserved a distinct designation as they stood anomalous to the other two categories. Functional types such as ‘nautical,’ and ‘purchase’ are just a couple of examples of function-based categories into which each artifact could be organized, yet they reveal the challenges encountered in drawing out exclusive attributes enabling meaningful analysis. More detail about this issue exists in the following chapter.

### **Beyond the Database**

Another critical component of this study formed out of the extensive literature review conducted in early phases of research. Abundant historical documents surfaced, as mentioned, from sources such as the documents from the GLHS and Richard Norgard’s website, for example that helped build the *Success* catalog. This project, however, necessarily expanded this research to construct its historical components. *Success* sailed on busy seas after all, not in a vacuum. When attempting to tease out information about heritage display and various ideas about authenticity during the Progressive Era with regards to *Success*, acquiring its fictional histories and the emotions or sentiments *Success* provoked was just as (if not more) important to the author than the discovery of historical fact and unbiased ‘truths.’ Historical research proceeded with an understanding that all of the exaggerations and emotional reactions to *Success* are critical to understanding the Progressive Era mind.

Several key historical sources emerged that proved significant in forming the historical analysis. Many *Success* exhibit catalogs were produced throughout its exhibition history

(Museum Ship *Success* 1893, 1895, 1913, 1918, 1924). In addition to listing the numerically organized exhibits on the ship, they contained a summary of its embellished history and often expressed emotions, opinions, and general sentiments. For example, the opening paragraph on the first page of the 1924 catalog states, “Built in 1790 A. D., at Moulmein, in British India, the old Convict Ship “Success” is by many years the oldest ship afloat today and is now the only remaining survivor of England’s fleet of felon transports. “Ocean Hells” they were called, and well did they deserve the name.” Romantic inflections such as that which concluded this quote pervade the catalog’s descriptions of the ship’s history, its exhibits, and the prisoners the ship’s wax figures portrayed (Museum Ship *Success* 1924:1-13). Moreover, the 1924 catalog published comments from famous visitors and newspapers expressing more emotional and ideological perspectives regarding experiences visiting the museum ship (Museum Ship *Success* 1924:14-16). Whole books about the story of *Success* and its prisoners were also published during its museum ship history and were in fact sold as souvenirs (Harvie 1896; Museum Ship *Success* 1929). Like the catalogs, these were romantic, embellished accounts that exposed contemporary sentiments useful in the author’s historical analysis.

Research was not solely intending to discover those details – in all of the articles, advertisements, personal correspondences, catalogs, souvenir history books, and other similar sources – that led to historical truths in *Success*’s past. It also helped to understand what was fictional. Two Australian-based accounts were written with more demonstrated access to and reliance on useful data such as shipping records and registers. One of these was a letter written to the Great Lakes Historical Society by a disgruntled librarian at the Parliament of the Commonwealth in Canberra, Australia (Binne 1933). Another particularly useful Australian record came in the form of a small un-authored publication written with a similar intent to



Binne's, to dispel the falsities put forth by *Success*'s exhibitors (Cygnet 1939). In addition to these sources, Richard Norgard is a reliable authority on *Success*'s history having conducted decades of research. His website, blog, and personal communications helped to guide this research through the thick layers of fiction that surround *Success*. These sources, including corroborative data from sources such as *Lloyd's Register* engaged the legendary storylines that flourished on every shore *Success* visited and rendered the fictions more meaningful.

## **Phase II: Fieldwork and Catalog Development**

Originally, three different locations were known to certainly contain *Success* material culture, in addition to a few substantial documentary collections. Although contemporary *Success* documents certainly help constitute the material culture recovered from the wreck, they are omitted in the archaeological study because they are analyzed as part of the historical research and chapters. The first collection of *Success* artifacts originally resided in the Rutherford B. Hayes Presidential Center in Fremont, Ohio that, at present, only holds historical records. Most of its *Success*-related material collection is now on loan to the Maritime Museum of Sandusky in Sandusky, Ohio, which currently displays them in a semi-permanent *Success* exhibit. Before the fieldwork, and largely thanks to the reconnaissance by Dr. Nathan Richards and Joseph Hoyt, the author gathered that Sandusky's Maritime Museum had nautical materials from the ship in addition to exhibit artifacts such as uniform parts and keys (Norgard 2010). The Inland Seas Maritime Museum, which is actually part of the Great Lakes Historical Society, also contains a collection of unspecified *Success* material as well as *Success*-related exhibits.

Fieldwork was conducted from 29 August to 2 September 2011 starting with the locations mentioned above. Beginning with the Inland Seas Maritime Museum, every *Success*

related object, barring historical documents, was photographed with a scale using a portable light room studio and adjustable tripod to control vertical and horizontal perpendicularity. After producing photographs like the one the top of Figure 5.3, each object was rendered more consistently to professional standards with Adobe Illustrator and Photoshop programs, producing graphics such as the example at the bottom of Figure 5.3, from which dimensional measurements could be extracted.



FIGURE 5.3. Photograph (with 20 cm scale) and rendered graphic (with a 5 in. and cm scale) of an iron boot recorded at the Inland Seas Maritime Museum on 30 August 2011.

In addition to being photographed, artifacts were weighed and described in greater detail in a comments section. Several objects were too large to manage weighing, such as the bollards, but the catalog's notes express these situations when they arose.

After talking to museum staff and getting in touch with several recommended individuals, including Richard Norgard, more repositories of *Success* related objects began to surface. Every *Success*-related photograph was recorded from the Maritime Museum of Sandusky, the Inland Seas Maritime Museum, and the Rutherford B. Hayes Presidential Center (which only contained one object at the time of fieldwork). In addition to these known repositories, Richard Norgard's personal collection was recorded and included in the database, as well as a collection from the Ottawa County Historical Museum, and the New Wave Dive Center gathered objects it had accrued over the years, including ballast stones and a bollard, for recording and inclusion in the database. As a result, 96 of the 240 entries were recorded in person and help to strengthen the database with more details than can be extracted from the historical and photographic record.

### **To Phase III: Preparing for Analysis**

At the conclusion of fieldwork, as the bulk of the database took shape with field data, additional research was used to acquire more information about each artifact identified and recorded. Significant effort was spent in trying to find manufacturing details for every artifact, but to a large extent, this information remained elusive. While there is an abundance of scholarly material relating to the idea and practice of torture, for example, there is a lack of studies conducted about the objects themselves. At the same time, there is a considerably large community of enthusiasts who have engaged in obtaining a level of information, object by object, and have written or published accounts of their findings (Barnes 1930; Scott 1940;

Abbott 1993; Lauher 2005; Vernon 2011). These, in addition to comparing objects to those in current museum collections such as the Fremantle Prison in Fremantle, Western Australia, and the Powerhouse Museum in Sydney, New South Wales, have assisted primarily in obtaining dating information while specific manufacturing information has been almost impossible to find.

Manufacturing details were located for a few objects that could be associated with specific companies, patents, or locations. The wax figures, for example, were associated with Kreitmayer's Waxworks in Melbourne, Victoria. Although wax figures were likely replaced over time, the strongest records associated with *Success*'s wax figures relate to the first set brought onboard the ship. Kreitmayer's Waxworks was the only substantial wax-figure manufacturer in Melbourne at the moment when they were first acquired. Moreover, perusal of their catalogs, which contain many of the same bushrangers and notorious figures found on *Success* suggest a greater connection to this manufacturer (Croker 1971:519; Colligan 2008). Other objects, such as the leg irons, were so generic and lacking in identifiable details or makers' marks, that their form was compared to objects found in museum and other prison collections in order to gauge their authenticity or dating possibilities (Fremantle Prison 2013b).

There were occasional instances where identifying the object itself presented a challenge, such as the object pictured in Figure 5.4. Consulting modern hardware stores such as HD Supply helped reveal that this is most likely a corner protector typically used on furnishings. Contemporary catalogs that sold objects similar to one found on *Success* also proved useful in providing additional applicable data (Peck, Stow and Wilcox Company 1923), as did information provided by antique auctions (Pyle 200). In other words, post-field research to complete the database as much as possible was forcibly creative and often hindered by a lack of hard

manufacturing details. Although the database does express these limitations, it also yields abundant analytical capabilities and leads to a few startling conclusions.

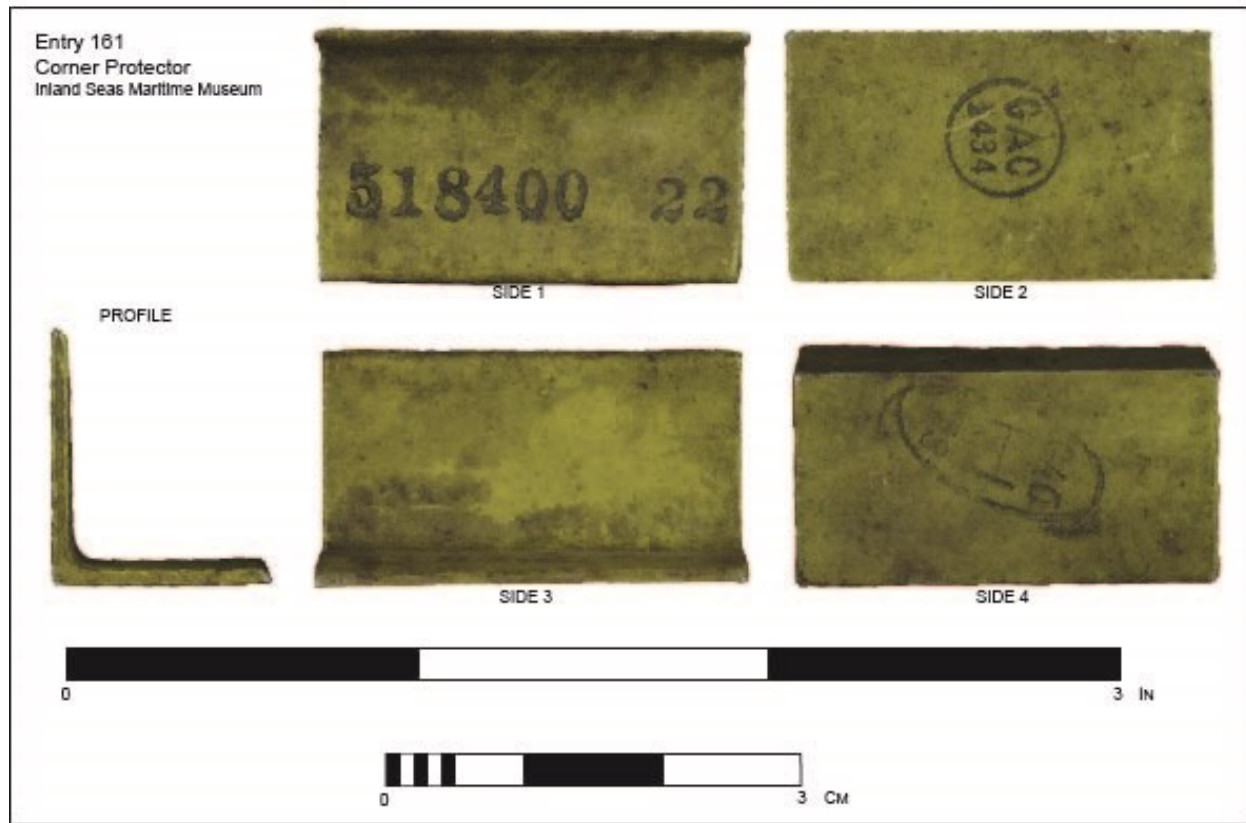


FIGURE 5.4. Database entry 161, recorded at the Inland Seas Maritime Museum on 30 August 2011 (see Appendix 2).

### Analyzing the Catalog

Up to this point, the development and formation of *Success*'s artifact catalog has dominated the methodology narrative. All levels of material analysis are based on the data inside this catalog. In spite of specific limitations in the sources used, predictive analysis of the evidence for *Success*'s material culture assemblage yielded necessary data for distinguishing artifact types and provenience. By creating an abundance of exclusive categories applicable to each artifact, there is more leeway to create statistical renderings of the data by comparing and contrasting a given category with other categories. In this respect, a relatively subjective

qualitative attribute transforms into a systematic objective analytical element. Approaching the data in this light has facilitated better artifact identification and description regarding their spatial and temporal provenience, and it has afforded a more accurate understanding of their qualitative patterning.

Before plunging into higher level analysis, however, it is first necessary to delve into greater detail about how the database creates the potential for such analytical capabilities. Following fieldwork, the catalog tracks a total of 419 objects in 240 database entries. Each entry was analyzed in the construction of the database in the attempt to elicit as many telling attributes as possible. Many of the attributes are purely physical and include details such as weight, size, and material composition. These are important details in any catalog describing material culture, but this study focuses more specifically on the cultural subtext more effectively evaluated from an object's layered functional attributes. The database was created with exclusive functional categories according to their technomic and sociotechnic functions. Each artifact has many embedded socio-technical functions, which serve to compare the nature (rather than content) of *Success's* material collection to others that do not relate to it at first glance. Additionally, spatial context, relevant to the time period studied gathered from photographs and historical records, is critical to the author's analysis.

## **Conclusion**

The first steps in background research and early database development eased into an effective fieldwork strategy through gaining insight into what kinds of artifacts would be encountered and how they might best be recorded. Recording strategy extended beyond concern for purely physical attributes, such as the size and weight of an artifact, as it was primarily guided by the technomic and sociotechnic attributes identified by Binford. These technomic and

sociotechnic functions were largely guided by information gleaned from comparative sources, especially from the prison hulk, *Dromedary* and Fremantle Prison. Fieldwork utilized the connections made with individuals in Sandusky and Port Clinton, Ohio to discover various repositories of *Success*-related objects and gather more information about their origin and possible provenience. Following fieldwork, the database continued to transform into a catalog that teased out as many sociotechnic and technomic attributes as possible to prepare it for analysis using the theories outlined in Chapter Three. The resulting *Success* catalog deserves further description and explanation to reveal the manner in which such a confused, seeming cacophonic collection could produce substantial analytical potential.

## CHAPTER SIX: A DESCRIPTION OF THE *SUCCESS* ASSEMBLAGE

### **Introduction**

This chapter exposes the nature and dimensions of the *Success* assemblage catalog. It hones down the assemblage, to a degree, to reveal the extent to which the actual physical collection of artifacts express the seemingly ambiguous notions of functionality. Every database entry explores two levels of functionality, technomic and sociotechnic, in every artifact. Initially, there is a discussion regarding the meaning of function and how it is applied in this study. Bearing that in mind, the following detailed descriptions of both technomic and sociotechnic aspects, broken down into their respective constituent parts, relate functionality concepts specifically to *Success*'s assemblage. While describing the functional natures of the assemblage is crucial towards anthropological analysis, archaeological analytical success depends very highly on spatial context. Spatial provenience provides a more complete understanding about how the objects relate to each other and their surrounding environment, translating to a greater frame of reference for understanding the past. Before concluding, then, this chapter provides an initial description of several overarching trends in spatial patterns onboard *Success* as a museum ship.

### **Function**

Every artifact is a layer cake of functionality. To clarify, a thing of nature, however distantly derived, manipulated by human hands for human utility is embedded with a multitude of uses and meanings. The outermost functional layer of an object is concerned with its physical, technical purpose. This is known as its technomic function. As Bruce Trigger (1996:398) paraphrases, "Technomic aspects of artifacts reflect how they were used to cope with the environment." A rock, for example, when manipulated by a person potentially becomes a



hammer, an anvil, or a blade whose technomic function enables food processing or perhaps tool development. Sociotechnic functions exist deeper within an object's cornucopia of attributes. These functions express meaning on a social level. For example, the previously mentioned rock when used for food processing might express certain age, gender, class, and other social traits depending on by or for whom it was used and for what purpose it was used. If human actions exist in a social context, then the objects that are a part of these actions communicate social situations.

The *Success* catalog was formed in such a way to elicit both the technomic and sociotechnic characteristics of its assemblage. Artifacts were each given their own entry within the catalog database, and every entry was dissected into an array of constituent parts, being the physical and social attribute categories. Every artifact has both technomic and sociotechnic functions, but these are each broken down in different ways. Technomic functions tend to be more mutually exclusive in that their primary, intended physical use – its manufactured purpose – more solidly resides in one category or another. An object whose primary function was to exist as a tool was not equally intended to be worn as an article of adornment, for instance. Contrarily, objects' sociotechnic functions can be mutually exclusive, but they can also have several socially implicit aspects. For example, a badger hair shaving brush is most associated with use by adult males, so in that sense, the brush has both age- and gender-based sociotechnic facets. While every object has sociotechnic functions, not every object necessarily expresses every type of social association. Some objects are simply gender neutral, as a point of illustration. These functional categories, on a whole, expose the nature of *Success*'s assemblage and serve as an analytical platform for further inquiry.

## Technomic Function

Technomic functions, for the purpose of this database, express the intended technical use of an object at the time of its manufacture. Artifacts on *Success* were found to demonstrate the following functions: objects intended to exhibit, to inform, to advertise, for purchase, to navigate, as tools, as structural, to punish, as adornment, and to torture. The percentage of *Success*'s assemblage that each technomic function constitutes is illustrated in Figure 6.1.

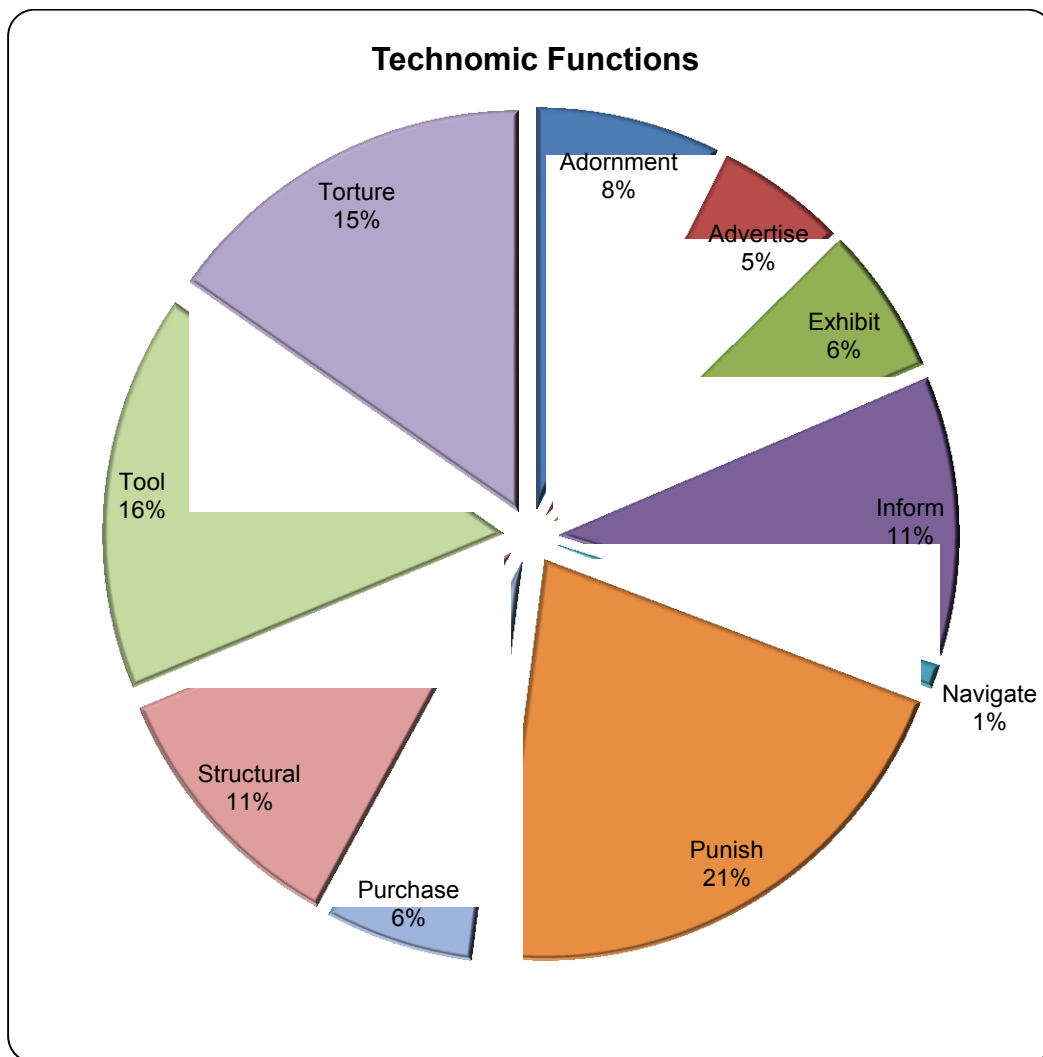


FIGURE 6.1. Pie chart created by author breaking down *Success*'s assemblage into its technomic functional categories (n=419), assembled by the author.

One of the challenges in producing exclusive categories resided in the fact that objects' basic functions transformed due to their presence on *Success*. The tongs in Entry 231 (Figure 6.2), as a point of illustration, are most basically a tool. Nevertheless, their presence and possible display as a torture device give them the potential to have adopted the technomic function as an instrument of torture (Ichenhäuser 1893:2, 4, 18, 22, 23; Abbott 1993:103). Therefore, the technomic function is specifically identified as that for which the object was intended at the time of manufacture. This sought to exclude any possible transformations that could render comparative analysis using this category useless.

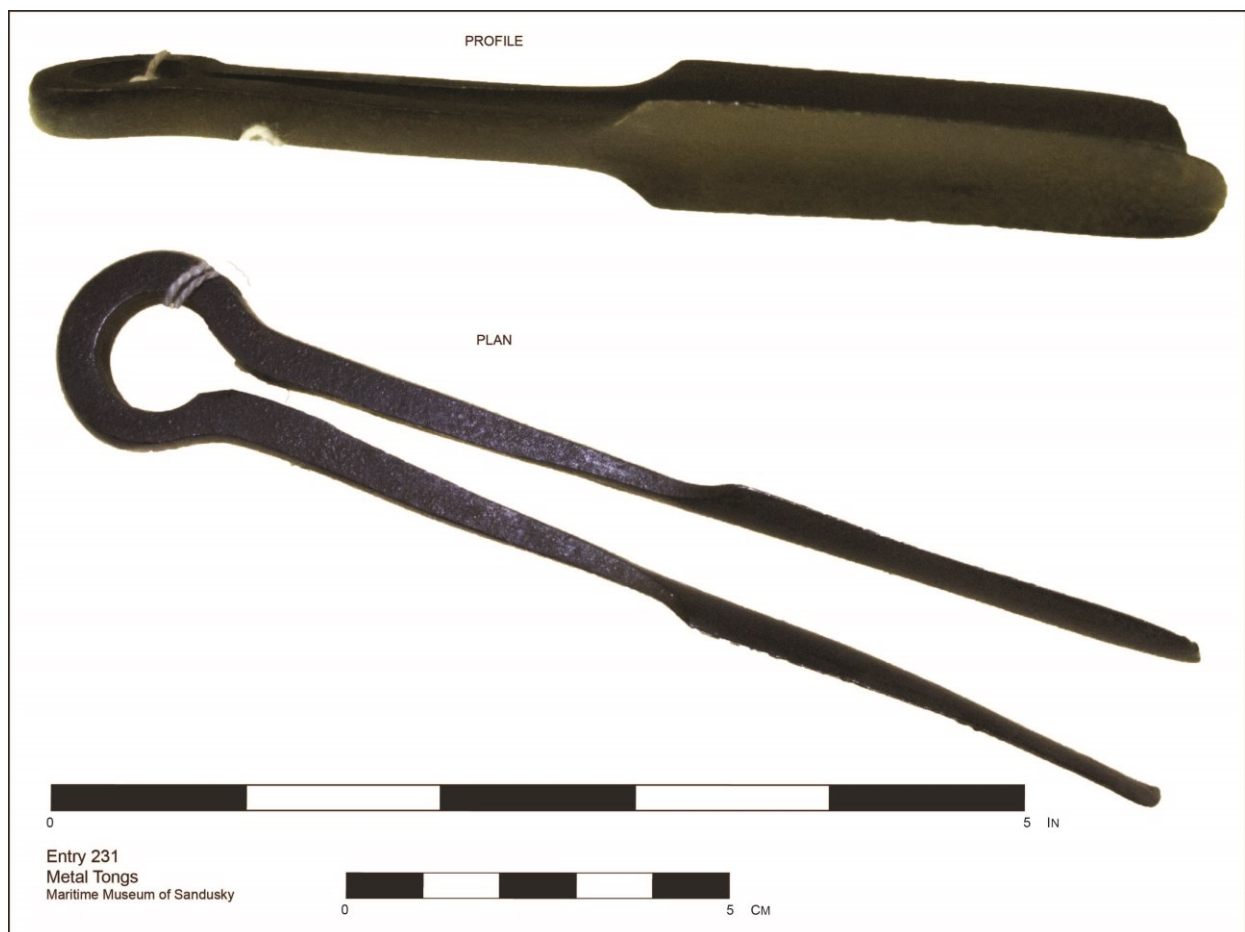


FIGURE 6.2. Entry 231 metal tongs, recorded by the author at the Maritime Museum of Sandusky on 31 August 2011.

## Torture

While the ‘punish’ and ‘torture’ designations appear similar and are more critically dissected in other parts of the database, the simple distinguishing between the two broader categories allowed for more basic methods of comparison. Scale essentially defines the difference between torture and punishment as a technomic category. According to the United Nations Convention against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment defines torture as “any act by which severe pain or suffering, whether physical or mental, is intentionally inflicted on a person... with the consent or acquiescence of a public official or other person acting in an official capacity...” to gain a confession, to punish an act, or to coerce behavior (Association for the Prevention of Torture 2014). Though this definition is contingent on a comparison to legal and lawful forms of punishment, the term, ‘severe’ is the definition’s significant factor. Severity is perceived differently over time, so in order to mark severity in defining the difference between torture and punishment for *Success*’s assemblage, the database utilizes 19th century incarceration practices as a reference point. If an object exhibited on *Success* was technically designed for punishment but not commonly used during 19th century incarceration practices, then its technomic function was designated as torture. These sorts of objects in *Success*’s collection include the iron maiden and scavenger’s daughters (see Figure 6.3), the heretic catcher, thumbscrew collars, and bridles. Out of the 419 artifacts in *Success*’s assemblage, 15 percent express a primary technomic function based on severe mental or physical punishment not used in official capacity during the 19th century.



FIGURE 6.3. Postcard from *Success* showing use of the scavenger's daughter to the right of the iron maiden (Ebay 2014).

## Punishment

Unlike the torture technomic function, objects that are designated with the punishment technomic function more accurately demonstrate real life incarceration practices during the 19th century. These objects represent 21 percent of the entire assemblage and range from leg irons and hand cuffs, to ball and chains, body irons, and cat-o-nine tails (see Figure 6.4). Leg irons are by far the most numerous type of punishment object. There were 40 sets of leg irons identified out of the 89 objects expressing a punishment primary technomic function, and they constitute nearly 10 percent of the whole assemblage. Occasionally, objects that were eventually assigned the punishment designation seemed farfetched. The ball and chains, to illustrate, were in use through the beginning of the 20th century (Roth 2006:56-57), and were therefore included as punishment-based objects.

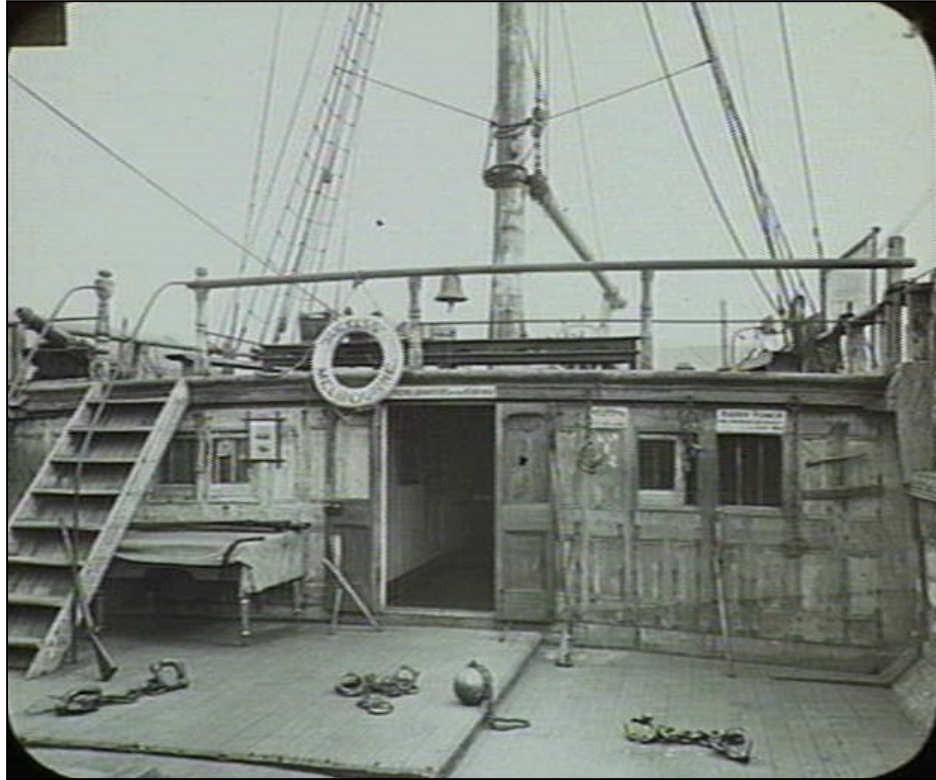


FIGURE 6.4. Photograph of *Success*'s upper deck facing the poop deck. Note the ball and chain and leg irons strewn across the deck (GLHS 2007m).

## Inform

The technomic function designated as 'inform' is assigned to objects that were designed to provide direction or information to people. This is potentially a broad category, but objects such as pamphlets and souvenirs, or advertising posters, were excluded from this category as they were purposed either for purchase or to bring in business, as discussed below. Those that inform express information for that purpose alone and include almost exclusively different types of exhibit signs. Objects whose intended technical function at the time of manufacture was to inform constitute 11 percent of *Success*'s assemblage. While they are fairly numerous, they are separated into only four entries in the catalog, as 44 of the objects are identical in form and appearance excepting their messages (see Figure 6.5). These 44 cardboard signs correspond with



the exhibit catalogs and were meant to guide visitors through the ship as a sort of self-guided interpretive trail (Museum Ship *Success* 1918:10-11, 1924:5-14).

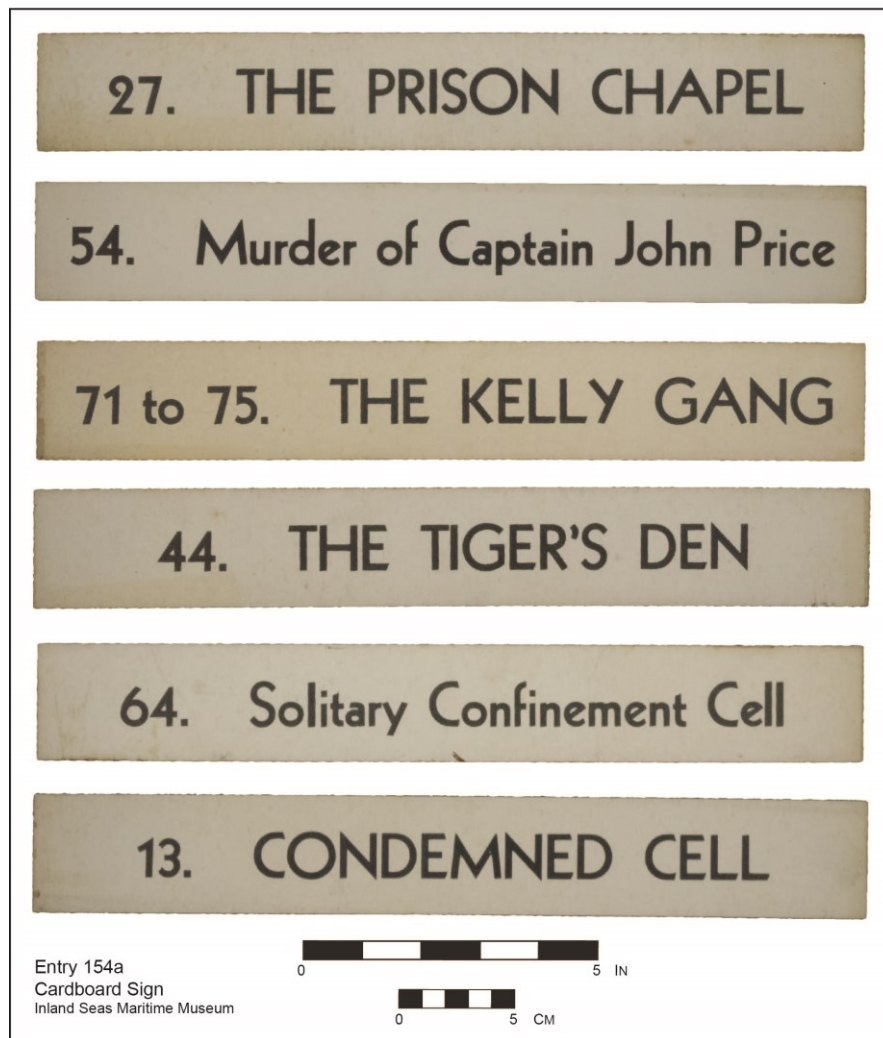


FIGURE 6.5. Six of the 44 signs in *Success* catalog entry 154, photographed and processed by the author.

### Advertise

At first glance, categories such as ‘inform’ and ‘advertise’ seem similar enough to be combined. Nevertheless, while advertising certainly informs, to a certain extent, an object created for advertising is intended towards a different purpose than an object meant to inform. Advertising, as a technomic function, denotes the attempt to effect a specific change in people’s

actions, such as luring them towards attending a function or towards buying an object or service. In this respect, advertising is similar to propaganda but does not attempt to effect change to a broader social, economic, or political way of thinking. It generally utilizes multiple media to reach a wider audience, but in the case of *Success*'s material assemblage, it mostly takes the form of posters, which was a common advertising medium in the early 20th century (see Figure 6.6). Objects in *Success*'s assemblage with advertising as their primary technomic function occupy five percent (n=22) of the 419 objects. In addition to posters, related objects include admission tickets and engraving plates, the latter of which may have been used in newspapers or other similar periodical media.



FIGURE 6.6. Entry 170 poster recorded at the Inland Seas Maritime Museum on 30 August 2011.



## Exhibit

Objects originally intended as exhibits are not the bulk of what *Success* displayed while portraying incarceration, including the punishment and torture objects recounted above. Given that *Success* meant to exhibit shipboard incarceration, the objects that express punishment and torture constitute the subject and majority of *Success*'s displays while on exhibition. Exhibit-based objects were those created specifically to be exhibited, such as wax figures and the iron boots that anchored them down. Unlike the punishment and torture objects, that together constitute 36 percent of the assemblage, the exhibit-based objects are only six percent of the collection. As the following example illustrates, shown in Figure 6.7, this number might be skewed in light of the possibility that a sizable portion of the objects could be props, but it is impossible to know the extent of this possibility without more evidence surfacing.

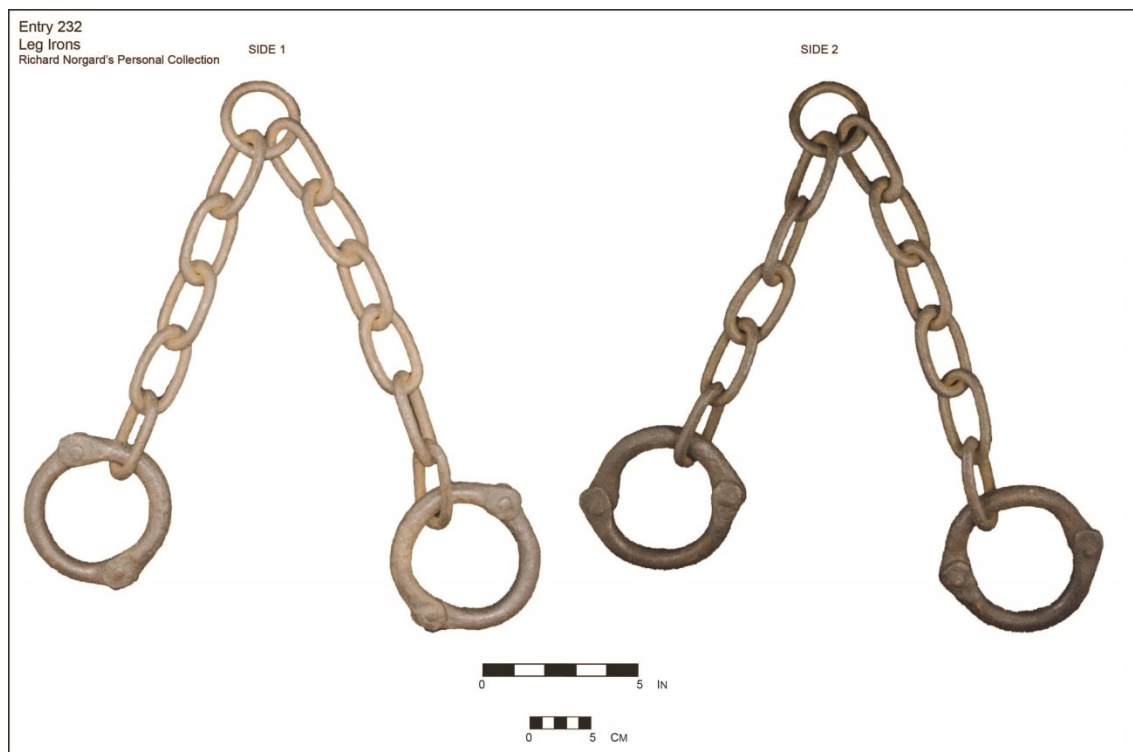


FIGURE 6.7. Entry 232 leg irons, recorded from Richard Norgard's personal collection on 31 August 2011.

To demonstrate, the leg irons (Entry 232) in Richard Norgard's collection were probably created, or at the very least recreated, to be exhibited, for the chain link that attaches to the cuff was actually welded around the cuff rather than attached to the outside as would be required for an ankle to fit inside the cuff. There is a chance that the irons were originally correct but were botched or fixed during the time of exhibition to persist as a prop, but even in this sense, the object was remanufactured to become an exhibit prop.

## Purchase

Souvenir objects, such as those pictured in Figure 6.8, have 'purchase' functionality as they were designed to be mementos purchased by consumers to mark their visit to *Success*.



FIGURE 6.8. Entry 244 napkin holder (top) and entry 147 pin (bottom) recorded by the author from Richard Norgard's personal collection on 31 August 2011.

These include objects like pirate flags and pins as well as the many spoons, napkin rings, pin cushions, card cases, and other objects supposedly manufactured out of the previous copper sheathing stripped from the hull, according to a seal on those items advertising this special origin. One intriguing object, recorded as a bottle opener in Richard Norgard's personal collection, is clearly not composed of copper, which is revealed by the exposed surface beneath a fading copper-colored coating (See Figure 6.9). While such an object might yield more information about the issue with authenticity and the heritage attraction industry, it also might imply resource availability or desperation to cut costs. Either way, patrons purchased a variety of souvenirs associated with the museum ship *Success*. Quite a few of these are present today, as evidenced by a simple perusal online from auctions and stores such as Ebay. Six percent of the *Success* assemblage is composed of souvenirs, or more broadly, those objects that consumers could purchase as part of their *Success* visiting experience.



FIGURE 6.9. Entry 243 bottle opener recorded by the author from Richard Norgard's personal collection on 31 August 2011.

## Adornment

Objects that fall into the adornment category refer to those whose primary function is to adorn a person. More specifically, adornment refers to clothing as well as embellishment, such as hats, scarves, jewelry or other types of accessories. In terms of *Success*'s assemblage, uniforms are the chief kind of object that falls into the adornment category, which represents eight percent of the assemblage. Close scrutiny of uniforms reveal many constituent parts, but access to multiple detailed examinations of officer or convict uniforms was very limited and primarily confined to photographic representations. The field visit to the Maritime Museum of Sandusky allowed for a fairly thorough look at an officer's uniform (pictured in Figure 6.10) from *Success*.



FIGURE 6.10. Entry 202 officer's uniform recorded by the author at the Maritime Museum of Sandusky on 31 August 2011.

As a singular, potentially incomplete model, it was inadequate as representative example of everything that comprises the typical officer's uniform. Therefore, uniforms were counted as a single unit as an artifact, rather than counting each part of the uniform as separate artifacts. This enabled more consistent treatment of current and historical sources for artifact identification.

## **Tool**

Artifacts designated as 'tools' as their primary technomic aspects range from the mundane to the fantastical. Part of this is due to the *Success* exhibitors' propensity towards displaying the grotesque. Many objects that were classified as tools were those such as hinges, corner protectors, key escutcheons, bollards, and padlocks. Such objects are, without a doubt, basic tools. Then there are those like shears and tongs that seem like basic tools, but may have been displayed on *Success* as instruments of torture. If that is the case, the technomic function for the sake of this section identifies the manufactured, primary purpose of an object. Therefore, tongs are tongs, and shears are shears, no matter how they were portrayed to be used on the human body or otherwise. Objects like the branding iron are fuzzier still (refer to Figure 6.11). This object is portrayed as an implement used to burn a symbol into a person to mark him or her as a social transgressor. Nevertheless, while it is accepted that branding prisoners was practiced, there is no confirmable indication that they were branded with the convict arrow, which was a symbol used to mark British government property. The object identified for years as a branding iron (Museum Ship *Success* 1913:18, 1924:5, 1929:96-97) might instead be a stamp used to mark objects, not people, as government property (Harvie 1896:20; Adams 1898:413; Abbott 1993:94-98; Maynard 1994:21). This being the case, the object's specific technomic function as a punishment object is inconclusive, but it was at the very least, a tool manufactured to stamp, burn, or mark British property with its symbolic arrow. Overall, objects designated as tools

occupy 16 percent of *Success*'s assemblage. 'Tool' is therefore the second largest technomic functional category present in the collection.

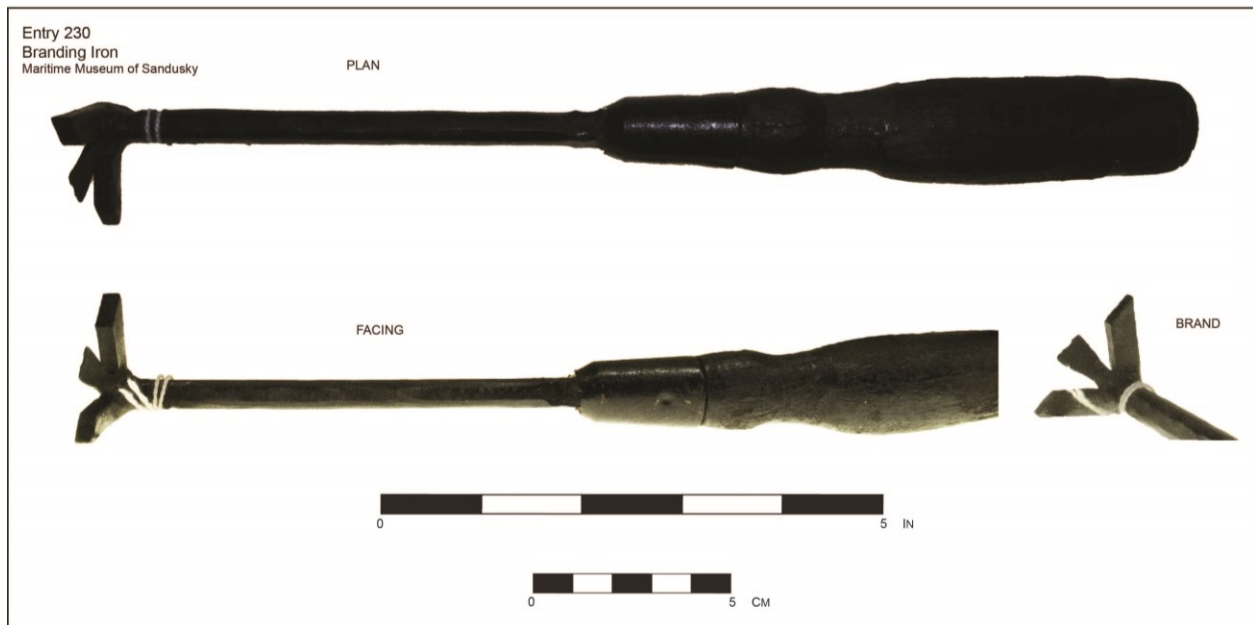


FIGURE 6.11. Entry 230 branding iron recorded by the author at the Maritime Museum of Sandusky on 31 August 2011.

## Structural

Occasionally, objects identified as structural are plagued with the same seemingly tenuous nature of technomic distinction as those classed as tools. There are plenty of objects in the assemblage that obviously fulfilled a structural functional role, such as those like teak timber fragments, which can currently be found displayed at places such as the Maritime Museum of Sandusky or the Ottawa County Historical Museum in Port Clinton, Ohio (see Figure 6.12). Other structural objects were not as clear. The tendency for objects to have been displayed in contexts that differed from their technomic functions sometimes renders identification of their original technomic function quite difficult. For example, the teak panel carvings were originally formed as a decorative part of the structure of *Success*, but while on exhibition, these items were displayed as teak objects of beauty, and now they are displayed as objects recovered from

*Success*. Figure 6.13 is an image of one of these panels now on display in the Maritime Museum of Sandusky. Altogether, objects that express structure as their primary technomic function represent 11 percent of *Success*'s entire assemblage, and other than timber fragments, objects include doors, a mast, a windlass, and rigging elements such as deadeyes. Not every structural element is included in this database, as mentioned, but those that were either explicitly identified in the contemporary catalog as a display or those currently exhibited in a private or public collection are listed.



FIGURE 6.12. Entry 194 teak timber fragment with iron nails and trunnels recorded by the author at the Ottawa County Historical Museum on 31 August 2011.





FIGURE 6.13. Entry 225 teak panel carving recorded by the author at the Maritime Museum of Sandusky on 31 August 2011.

### Navigate

Navigation as a primary technomic functional category is perhaps the most straightforward when compared to the other technomic functions present and described above. This category very simply includes objects such as the binnacle pictured in Figure 6.14 and gimbal mounted compass.





FIGURE 6.14. Entry 223 binnacle recorded by the author at the Maritime Museum of Sandusky on 31 August 2011.

These objects were created with the purpose to enable navigation, and throughout their use and display on *Success*, they were unlikely to have been portrayed as serving another technical function. They represent a very small portion of the assemblage, nevertheless, at only one percent.

## **Sociotechnic Function**

The sociotechnic functions of an artifact are buried beneath the technomic functions. These are the functions that bind the object more completely to the social framework in and for which it exists. While any number of social traits may be pulled from an object, the author focused through the lens of the Progressive Era ethos to extract the social details that mattered most to an individual in that society. As a result, some objects were not designated with sociotechnic functions, as the social behavior they express was not applicable to *Success* as a museum ship during the Progressive Era. These are objects such as teak timber fragments that, for example could express an occupation-based sociotechnic trait, which was not a social focal point in this study.

A look at the breakdown of artifacts by their sociotechnic functions, as illustrated through Figure 6.15, reveals much less exclusivity between categories than a breakdown by technomic functions. Whereas the total number of artifacts in the catalog is 419, the number of entries illustrated in the pie chart is 682. Rather than showing the percentage of each sociotechnic category against the whole, this graphic tracks each sociotechnic category against all other sociotechnic categories delineated in the catalog. These sociotechnic functional designations were broken down according to the social activities expressed by an artifact, the extent to which an object exposes gender and class traits, how it informs about the nature and form of punishment, and what an artifact can reveal about heritage authenticity within a specific social environment. While the chart in Figure 6.15 shows the breakdown of each sociotechnic category relative to all the others, each sociotechnic categories can be further broken down into their separate designations.

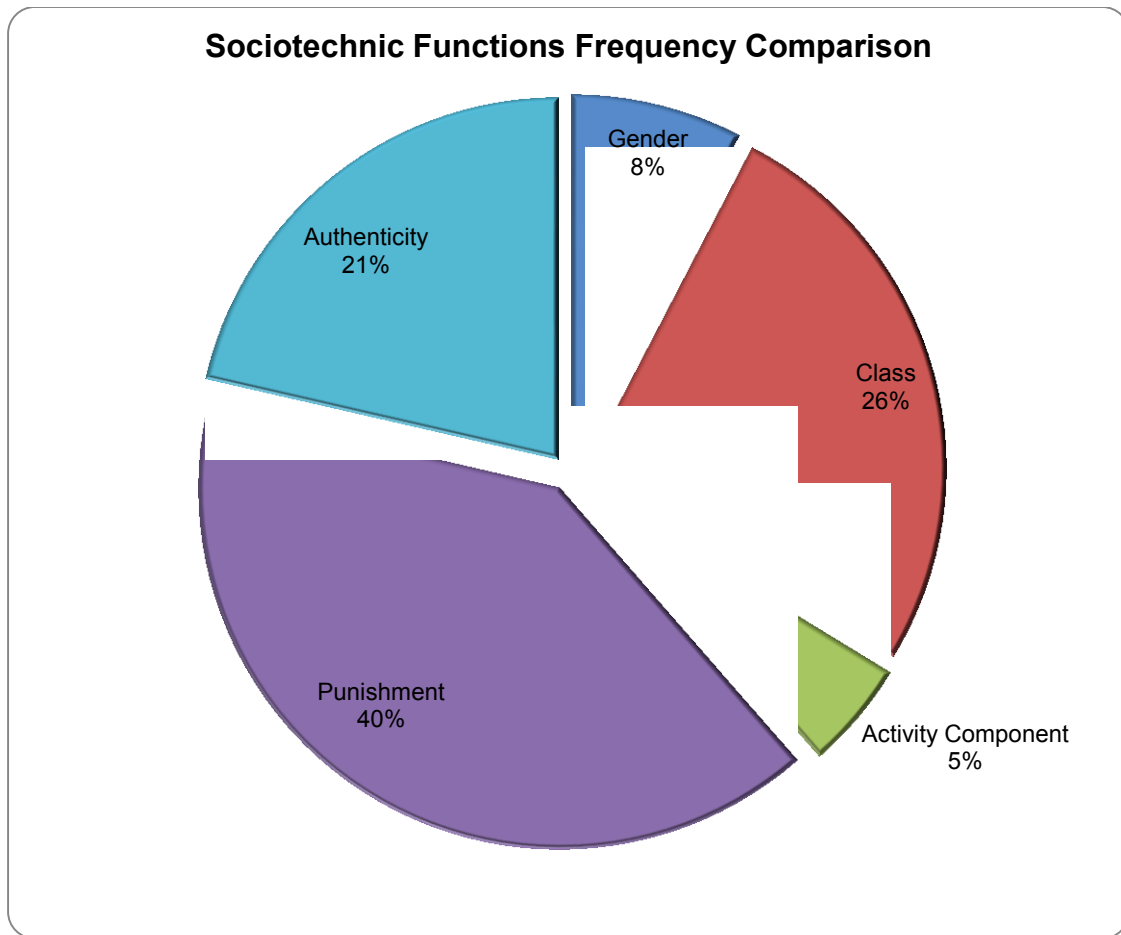


FIGURE 6.15. Breakdown of *Success*'s assemblage according to its overlapping sociotechnic functional categories, assembled by the author (n=682).

### Activity Components

One of the sociotechnic functions intrinsic within an object is its expression of a social activity it may have represented. In an effort to obtain a greater notion about authenticity and *Success* as a heritage attraction, categories chosen for this portion of the database reflect the kinds of activities that other sources discussed in Chapter Four, such as the hulk, *Dromedary*, and the Fremantle Prison, reveal are indicative of realistic convict culture during the 19th century. The graph at Figure 6.16 demonstrates the applicable categories labeled as domestic, individualistic, resistance, recreational, and labor. Domestic objects include goods that relate to domestic needs such as eating, household maintenance, and sewing. These include pin cushions

and spoons. Individualistic objects are aptly paraphrased as objects that expressed individualized art or craftsmanship, such as the trunk pictured in Figure 6.17. Medicinal objects are those that relate to health and hygiene. The resistance category refers to the context of the prisoner and authority. Interestingly, objects related to resistance are not present in the database, but if they were, they would likely be in the form of an object associated with a convict that this convict would not be allowed to possess, such as game pieces, hypothetically, or perhaps a weapon.

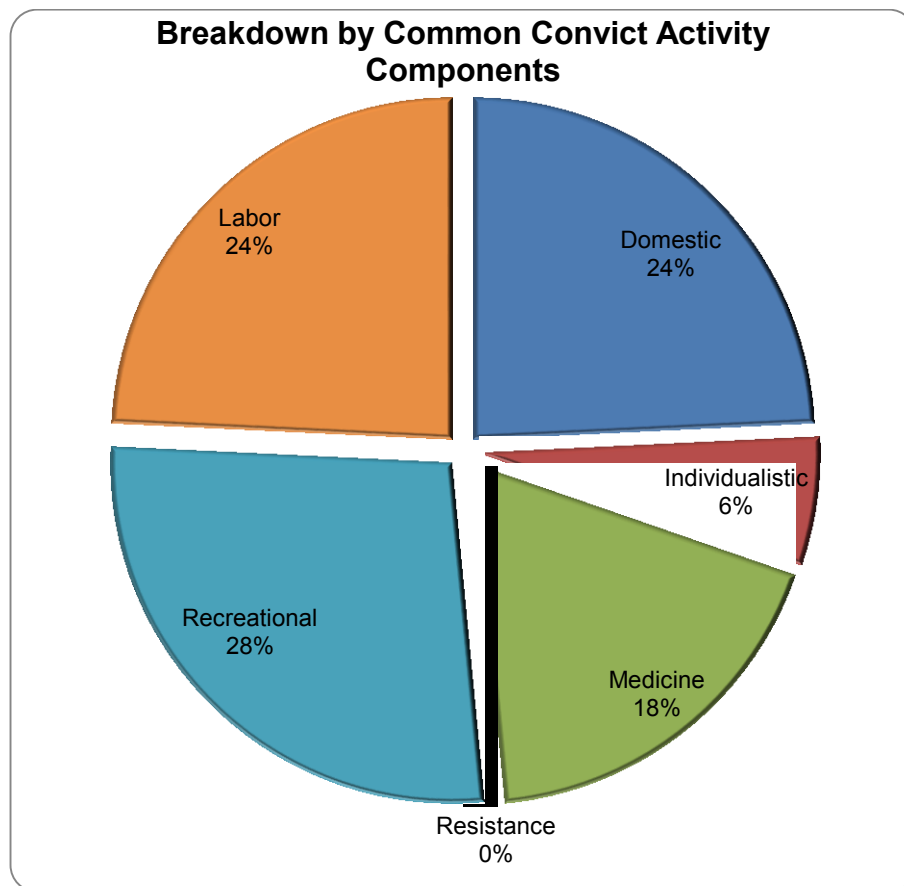


FIGURE 6.16. Pie chart showing frequency of objects showing activity-based sociotechnic functions (n=33), assembled by the author.

Recreational objects include those that relate to tobacco consumption and those related to reading or might suggest recreation. Finally, labor refers to objects such as the punishment ball that was chained to the prisoner to keep him from running away while conducting physical work

(Museum Ship Success 1893:4, 1895:2-3, 1924:3,5; Shackson 1924:5-6; Roth 2006:56-57; *Times* 2009:22). Overall, the objects that express an activity component associated with convict life represent a mere five percent of those that are designated with a sociotechnic function.



FIGURE 6.17. Entry 205 chest recorded by the author at the Maritime Museum of Sandusky on 31 August 2011.

## Gender

Identifying the gender and class-based characteristics of objects retroactively through the Progressive Era ethos is not as straightforward as it seems. Most objects in the database were not gender specific and so were not given an applicable designation. Only 52 of the 682 entries could be comfortably associated with either female or male social traits. Without surprise, more objects could be identified as positively masculine than those that were identified as positively feminine.

The author chose to only apply objects with a gender-specific characteristic if the object was explicitly identified in a primary text or contemporary photograph purely associated with a gender to avoid conjectural misunderstandings and modern biases. Objects given a feminine association are therefore very few, but include those such as the scold's bridle (see Figure 6.18) and women's cat-o-nine tails. Masculine objects include convict uniforms and various implements of torture with demonstrated use exclusively on men, such as the heretic catcher (Figure 6.19) and iron mask.



FIGURE 6.18. Entry 220 scold's bridle recorded by the author at the Maritime Museum of Sandusky on 31 August 2011.





FIGURE 6.18. Entry 207 heretic catcher/spike collar recorded by the author at the Maritime Museum of Sandusky on 31 August 2011.

## Class

Class-based designations are treated relatively unconventionally in this study. These are not considered classes in the traditional sense – as in based on an idea about specific differentiation between upper, middle, and lower echelons – but the author instead adopts a more Progressive-Era approach that applies a more specialized rendering of class. Rather than engaging the notion of class from the perspective of wealth or birth, though undoubtedly these are still influential sociotechnic categories, the database distinguishes between objects that express the civilized ideal versus those that express the barbaric, untamed nature of humanity as discussed in Chapters Three and Four. An object such as an officer's uniform, to demonstrate, reflects the tamed but authoritative prowess of a higher order of civilization. Contrarily, an object such as an iron collar connotes animalistic, untamed behavior and is therefore categorized as barbaric. These categories, however, are not always mutually exclusive. Posters advertising

*Success* exhibits, such as that pictured in Figure 6.6, demonstrate civilization in their controlled, manipulated intent to draw people to an exhibition, but they also advertise a barbaric display of a too-recent past. Objects that could be designated as articulating civilization or barbarism represent roughly 26 percent of those identified with one or more sociotechnic functions, representing a significant portion of the assemblage.

## **Punishment**

*Success* as a heritage attraction revealed many fantastical elements of torture unlikely existing within any reality of incarceration dating from the transportation era to *Success*'s demise in the 1940s. The breakdown between punishment and torture, and different forms of punishment, is central to determining the nature of authenticity and how it relates to the broader social dialog in several respects. The database identifies the difference between a punishment object that is or can be associated with a genuine convict experience, whether it is based in transportation, prison hulks, or terrestrial carceral facilities, and torture objects, which would have no correlating accuracy in the convict experience in the same circumstances. Though it was crucial to distinguish between torture and punishment in the database to grapple with the notion of authenticity, it resulted in several difficult designations. *Success* had at least one, if not more, cat-o'-nine tails whips (see Figure 6.20). The museum ship displayed the cat-o'-nine tails as being used in union with the flogging frame, to hold the prisoner in place as the warden gives him a specified number of lashes (GLHS 2007a). While the practice of flogging was in fact common, ships definitely did not require flogging frames as they contained many structural elements that served equally well. For this reason, the cat was designated as punishment device accurate to the convict experience from the late 18th century. The flogging frame, conversely, was designated as a torture device because its unnecessary presence in the maritime context



contributed to displaying a higher level of psychological torture compounding with the act of a simple flogging. Convicts also witnessed the displeasure of a compulsory bath, pictured in Figure 6.21, which was a tub filled with sea water in which a convict waded within while the guards brutally scrubbed him until the convict's skin went raw (Shackson 1924:6). This object, as a whole, was given the punishment functional designation as well as an attribute relating to medical value, rather than the torture designation. Torture objects were displayed in more overt respects. Iron collars and waist bands, including one collar internally spiked called the 'heretic catcher,' hung against the walled railing of the upper deck (Library of Congress 2011c). Several miscellaneous torture irons and devices not specifically identifiable hung on the walls beside the leg irons, scavenger's daughters, and heavy iron balls (Library of Congress 2011d, 2011e). Specific functional attributes of artifacts found on the upper deck relate to acts of punishment, but more specifically, they tend to showcase barbaric forms of torture.



FIGURE 6.20. Entry 206 cat-o-nine tails recorded by the author at the Maritime Museum of Sandusky on 31 August 2011.

The lower deck(s) seem to differ substantially in terms of the types and amount of objects found. In addition to padlocks, there are several door hinges and latches, typically substantial in size, as well as wrist-to-leg irons and leg irons (GLHS 2007l). In reality, it seems unlikely that

convicts needed to be bound by their hands and feet while contained in their cells, but there is also a lack of evidence confirming or refuting this practice in convict hulks.

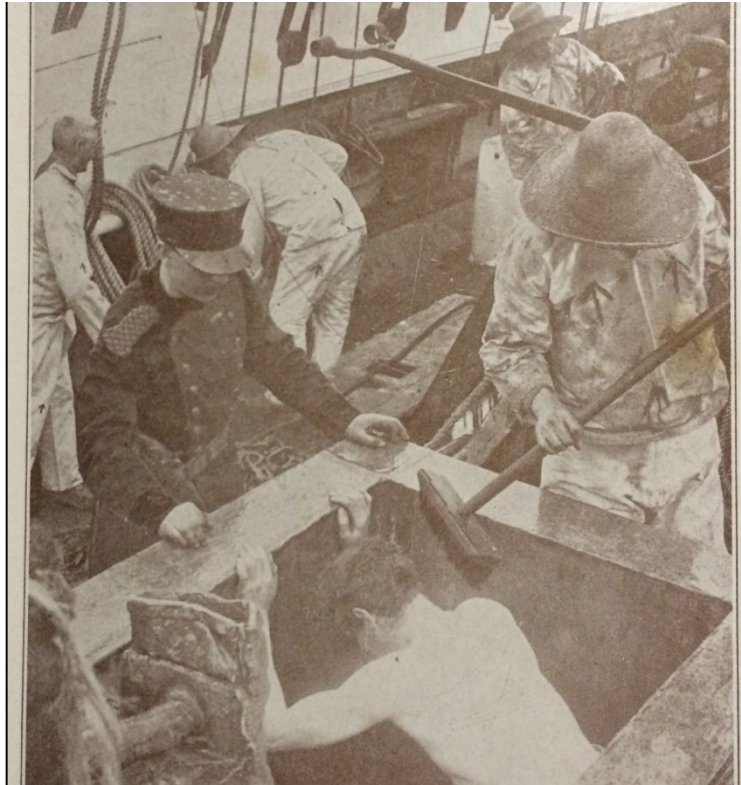


FIGURE 6.21. Photograph of an example of how the compulsory bath was utilized according to a *Success* museum ship publication (Museum Ship *Success* 1929:64).

Bindings and objects relating to impairment, given their presence in current museum collections and prison collections relating to contexts contemporary with *Success*, were definitely used, so they were designated as authentic even with a lower deck, cell-specific provenience (Fremantle Prison 2013b). According to *Success*'s curators, convicts, who were bound and behind bars, fell victim to a twofold oppressive confinement system. Given this analysis, artifacts from a below-deck provenience less likely revealed their specific shipboard provenience. Aside from wall-to-wrist shackles, which existed according to contemporary photographs, and structural material of the cells (iron bars, hinges, latches, fastenings), no artifacts seem to indicate a specifically lower-deck context. Leg irons existed below decks as well as on the upper deck. On the one hand, a

measured proportion of those below deck as opposed to those above deck could at least indicate the proportion of recorded leg irons in current collections that would have existed above or below decks. On the other, if there were still leg irons on the vessel when it burnt to the waterline, many of those below decks could still exist buried in the submerged vessel remains.

### **Authenticity and Sociotechnic Function**

As a category, authenticity is directed towards objects exhibited on *Success* as a museum ship and, at a basic level, distinguishes between objects that realistically portrayed life on a prison ship during the 19th century and those that definitely could not have existed in that temporal and spatial historical context. Authenticity is also of sociotechnic aspect of an artifact. A view of objective versus subjective authenticity was examined in Chapter Three, which revealed that the subjective sense of authenticity is gauged on the contemporary social climate and contingent on the presuppositions of an audience experiencing a heritage attraction. The ability to judge authenticity even in the objective sense – or that which can verifiably represent historical reality – can also bear social implications. When applied to spatial context, an object's authenticity as a sociotechnic voice can depict the discursive intentions of an actor through the placement of a specific object at a specific place.

Each object in the catalog was gauged by its relative objective authenticity in its potentially portraying a temporally and spatially accurate convict life. For example, a scavenger's daughter (see Figure 6.3) was a device used during the Tudor period to punish convicts by forcing their bodies into a crouching, bound position for long periods of time. In this sense, the object is authentic to convict heritage. Nonetheless, no accounts or evidence actually link scavenger's daughters to use during the 19th century onboard convict ships, however, so the object is deemed not authentic in terms of the temporal and spatial context of convict heritage

portrayed on the ship (Abbott 1993:53-57; Scott 1940:185-186). Many database entries were simply not applicable to be given a designation of being authentic, not authentic, or potentially authentic in terms of shipboard incarceration. These include items with an original technomic function classed as souvenirs. If *Success* was intended to portray life on a convict ship during the 19th century, the ability to determine the degree to which the material expresses real or embellished circumstances offers a glimpse into *Success* as a heritage tourism center. Altogether, database entries that were applicably authentic or inauthentic comprised over 60 percent of the catalog though 21 percent of the total distribution of entries across the sociotechnic categories.

### **Spatial Contexts**

In an ideal situation, spatial context for every artifact would be assigned to a specific section (fore or aft, to starboard or port) of a specific deck onboard *Success*. It would have been happily remarkable if every artifact could be singularly associated with at least a specific deck of the ship. This, unfortunately, is not the case. Contrastingly, the author was often confined to the ‘ballpark’ estimation of an artifact’s general location while present on *Success*. Nevertheless, it remained crucial to design the database with encompassing and exclusive, and therefore comparable, categories. This required working from a broader perspective with the occasional luxury of narrowing towards specificity. While the most specific locations eluded identification, most objects could be assigned the more vague designation of whether they were located above deck, which includes the upper deck, poop deck, and officer’s quarters, or below deck including the middle deck, lower deck, and hold. Of the 240 entries, 139 were identified with a spatial provenience associated with the upper deck. An additional 87 entries were associated with a provenience below deck. Several artifacts were associated with upper and lower decks, but the relative majority of objects whose spatial arrangement was identified have a more singular

location. Leg irons, according to museum practice, seemed ubiquitous amongst the prisoners. It appears that as a museum, the *Success* curators and exhibit designers implied that every convict wore leg irons at all times, at least while on deck. In addition to the leg irons, the ball-and-chain combination also implies a degree of mobility, though of course, constrained mobility was inflicted as an act of punishment. One comparatively modern newspaper story reflects, “When a prisoner attempted escape he was invariably punished by having a heavy ball or iron, weighing 72 pounds, attached to his belt by a chain” (Sez 1977:4). Torture devices were almost invariably found on the upper deck of *Success*, at least as photographed.

The author relied fairly heavily on contemporary photographs, followed by written accounts and catalogs, to assign a spatial context to an item. Photographs have inherent limitations and introduce their own sets of biases, for they are bound by lighting and the intentions of a photographer. For example, the noticeable abundance of items identified on the upper deck was largely identified from photographs and is fairly reliable to that extent (refer to Figure 6.22). It is possible that photographic limitations introduce bias towards accounting for a greater frequency of artifacts on the upper deck. The better lighting above deck, as opposed to below deck as an example, might have induced people to take more photographs on the upper deck. Equally possible, more photographs might have been taken on the upper deck because there were simply more objects on the upper deck that appealed to the fascination of the photographer. Also, photographs, especially postcards, tend to reveal a single moment or circumstance that potentially lead one to interpret a unique situation as one more standard. Photographs were nonetheless taken below deck, and tend to reveal a more austere, less cluttered setting, as in the photograph in Figure 6.23. While using photographs to lay the foundation for

identifying spatial arrangement of artifacts is imperfect, their information is invaluable and can still be used with a good deal of confidence.

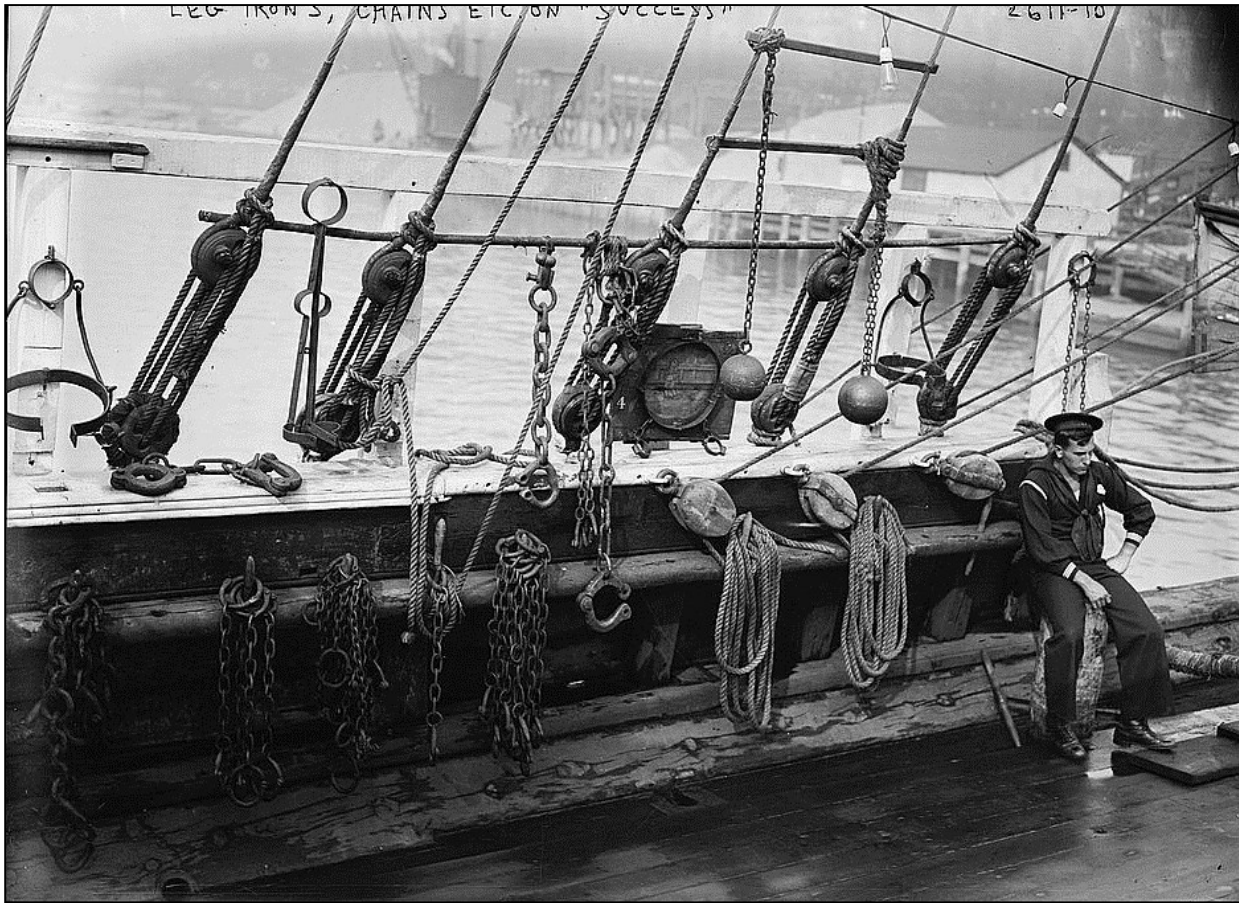


FIGURE 6.22. Contemporary photograph on *Success*'s upper deck. Note the abundance of objects such as leg irons and punishment balls (Library of Congress2011c).

### Conclusion

Although the *Success* catalog is incomplete, with various holes in acquiring manufacture data and details of object origins, for instance, this chapter reveals the analytical potential contained within each of its technomic and sociotechnic categories. These lay the framework from which one can begin to compare and contrast the various natures of the assemblage. The database enables a large amount of qualitative attributes to be teased out of each object and entry. An item that at first glance lacked a place of origin and manufacturer all the sudden takes on a meaning of

significant proportions, because rather than being defined according to its specific identification, it becomes an object of layered functionality similarly expressed in other objects within the assemblage. Higher level analysis necessarily launches from such a platform, which paves the way for stronger results.

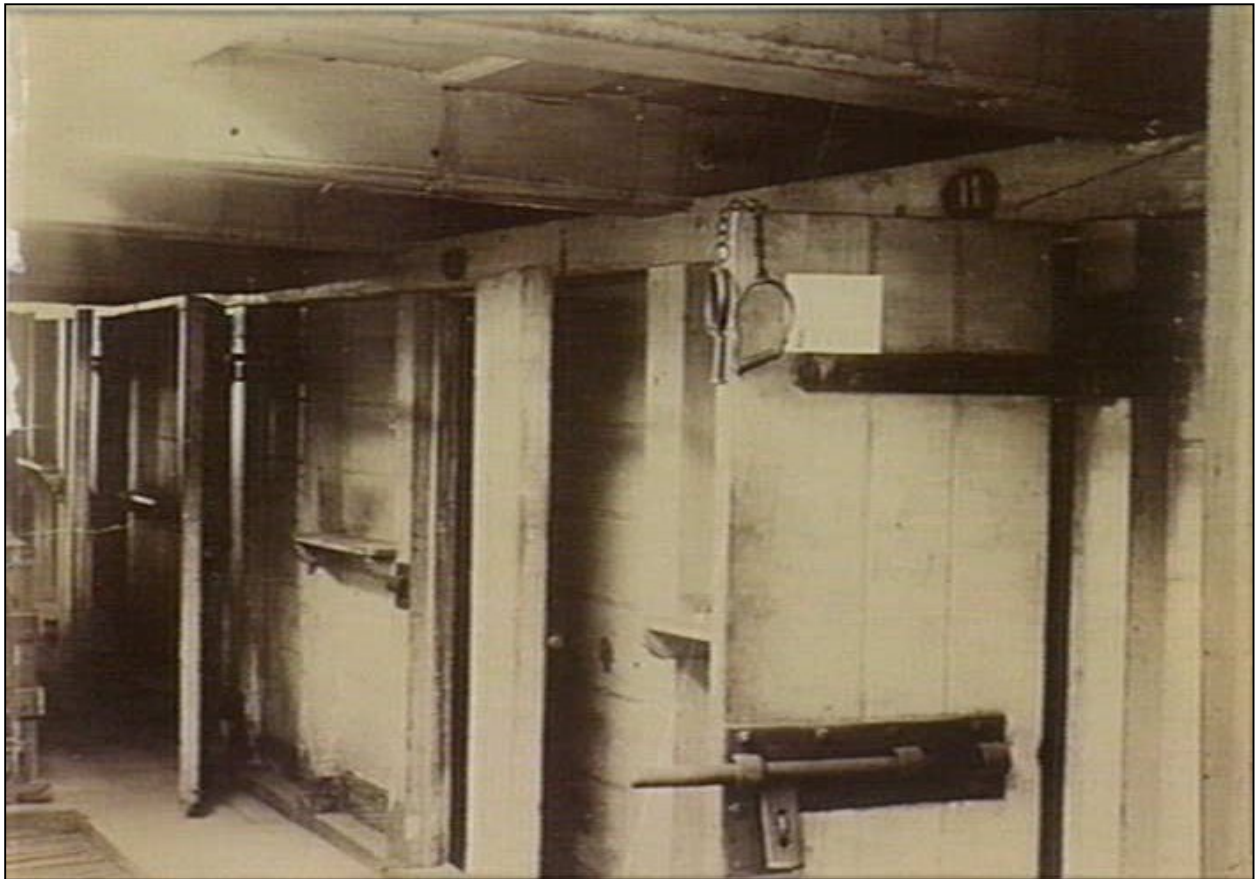


FIGURE 6.23. Contemporary photograph on *Success*'s middle deck. Note the relative paucity of objects with only one visible set of leg irons (GLHS 2007e).

## CHAPTER SEVEN: AN ANALYSIS AND INTERPRETATION OF *SUCCESS*'S ASSEMBLAGE

### Introduction

From 1890 through the late 1930s, visitors stepped onto the upper deck on *Success* and their senses were immediately inundated with the horrors of shipboard incarceration, whether or not these horrors painted the true picture of reality. There are a few possible realities that *Success* meant to depict. There is the reality of the prison hulk, existing during the middle 19th century, floating stationary in a harbor, somewhere in the contemporary or former Anglo imperial world. Then there is the reality of a transportation vessel ushering prisoners from the United Kingdom to various miserable existences thousands of miles from the British archipelago. There is also the reality of terrestrial penal centers in the middle 19th century, from transportee convict camps to some of the first Benthamite, large prison facilities. While *Success* exhibited a former period, supposedly in the past, it also introduced the possibility of another reality to depict: one that is current to the Progressive Era visitor. All of these realities have a potential to have been depicted in a genuine or disingenuous sense, in tandem or contrast, onboard *Success*. The cornucopia of optional realities, intriguingly, suggests an alternative to defining authenticity as genuine portrayal. Evaluating authenticity on *Success* in terms of the ability for a person to wholly engage with their experiences in a multi-sensory, existential level provides a glimpse into how progressive era patrons ingested and formed personal and social identities.

Authenticity, with its varied definitions, acts as the interpretive device that enables one to understand what *Success*'s collection communicates. This chapter approaches *Success*'s assemblage in a manner that figuratively parallels the physical and mental ordering of the visitor's experience onboard the museum ship. After a brief recounting of crucial comparative sources with which *Success*'s authenticity is judged, the narrative follows the visitors as they



walk onto the ship's upper deck. This initial shipboard experience differed according to where and when the visitor boarded the museum ship *Success*. Was it in Australia in the late 19th century, Great Britain at the turn of the 20th century, or in the United States throughout the early 20th century? What does the existence of torture devices, or lack thereof, in certain places during certain periods imply about the Progressive Era ethos? Engaging this inquiry with more depth and before following the visitor to the lower decks, this chapter examines objective authenticity and the related nature of *Success*'s assemblage. In essence, comparing *Success*'s displays to the reality it sought to portray opens the line of conversation with its curators and discovers what they meant to convey. It is only after beginning this conversation that the discrepancies between fact and fiction adopt genuine meaning. Following the visitor below deck, the narrative turns to a more subjective, alternative view of authenticity. Here, the dialog between the visitor and curator, and between previous and present society, expands to greater depth through the more complete understanding of the museum ship *Success* experience.

### **Forming a Narrative of Authenticity**

As expanded in Chapter Three, *Success* enjoys no equal in many respects including its assemblage. It is simply the only known convict hulk from the 19th century that was later transformed into a museum ship that housed medieval torture devices. Scholarly treatment of convict hulks in general is also quite sparse, complicating the ability to compare the more contrived collection from *Success* to the more realistic assemblage of multiple convict hulks. It was therefore necessary to broaden the comparative gaze to different kinds of sources, and seek out virtually anything that could lend comparative value. One of the concepts introduced in the previous chapters alludes to the idea that it is not the content itself that must be compared and analyzed as much as it is the various natures of that content. *Success*'s nature, as a whole,

introduces a variety of themes, such as authenticity and heritage attractions, shipboard incarceration, and 19th century incarceration practices, to name a few.

One of the most intriguing assemblages with which to compare *Success*'s, for example, is from what is known as the Nuremberg Collection. This was a travelling (terrestrial) exhibit that toured to New York City in the early 1890s and displayed many instruments of torture originating in the Spanish Inquisition (Macdonald 1894). There are also current museum and heritage attraction collections that could provide a better understanding about the ephemera that constitutes convict life in general during the 19th century. The Fremantle Prison in Fremantle, Western Australia is a heritage attraction that examines the history of Fremantle Prison from its inception as a convict establishment (Fremantle 2013a). The Powerhouse Museum in Sydney, New South Wales, also houses a vast collection of Australian and global material culture, including the objects of Australia's convict heritage. The provenience of its objects helps determine which of *Success*'s may or may not be authentic to 19th century incarceration practices. The British convict hulk, *Dromedary*, serves as another important comparative source. It boasts one of the only material culture assemblages resulting from decades of use as a convict hulk during the middle part of the 19th century. *Dromedary* was located in Bermuda, where divers have unearthed a collection of materials that had accumulated over decades beneath *Dromedary*'s former anchorage (Hosty and Berry 2007). While these sources do not directly compare to *Success*'s assemblage, they provide enough information to compare thematically with *Success* and provide a better understanding about authenticity and inauthenticity with regards to *Success* as a heritage attraction.

### **Upper Deck: the Horrors of Torture**

As revealed in the previous chapter, 64 of 419 objects identified on *Success* express a torture-based technomic function, comprising 15 percent of the entire assemblage. Of the 37 entries of artifacts with torturous functionality, all of them were most strongly associated with the American touring contexts. As illustrated in Figure 7.1, no torture items were identified with the *Success* collection during its Australian touring period. Six of the 37 entries were also associated with the British touring period and consist of all mention of flogging frames onboard the vessel. These flogging frames were given the torture designation because of their punishment functional association but general lack of evidence linking them to shipboard practices. Usual custom onboard a ship employed masts or other structural components to secure miscreants for flogging. In this sense, this is a fairly arbitrary designation, and given that the items more strongly associated with torture functionality, such as thumbscrews and spike collars, there is strong evidence that torture devices were only present onboard *Success* within its American touring period. Moreover, the torture devices including the flogging frame, were only located on the upper or poop decks, with virtually no association below the upper deck.

In 1894, a member from an atheist-based organization called, ‘The Truth Seeker Co.’ published a pamphlet listing and describing torture devices used by the Inquisition during the 15th and 16th centuries, which were touring on exhibition in New York City at the time of publication (Macdonald 1894:4). The pamphlet is essentially a diatribe about the lengths people will go (and have gone) through to force Christianity onto a population. Nevertheless, it outlines a sample of devices that are practically identical to those found and pictured on *Success* while at exhibition in the United States, and further research into this collection suggests a possibility that it might actually be the true origin of these items. While this latter fact remains inconclusive, the

resemblance between the two collections at least implies a trend towards certain material fascination or at least in the object lessons of the past.

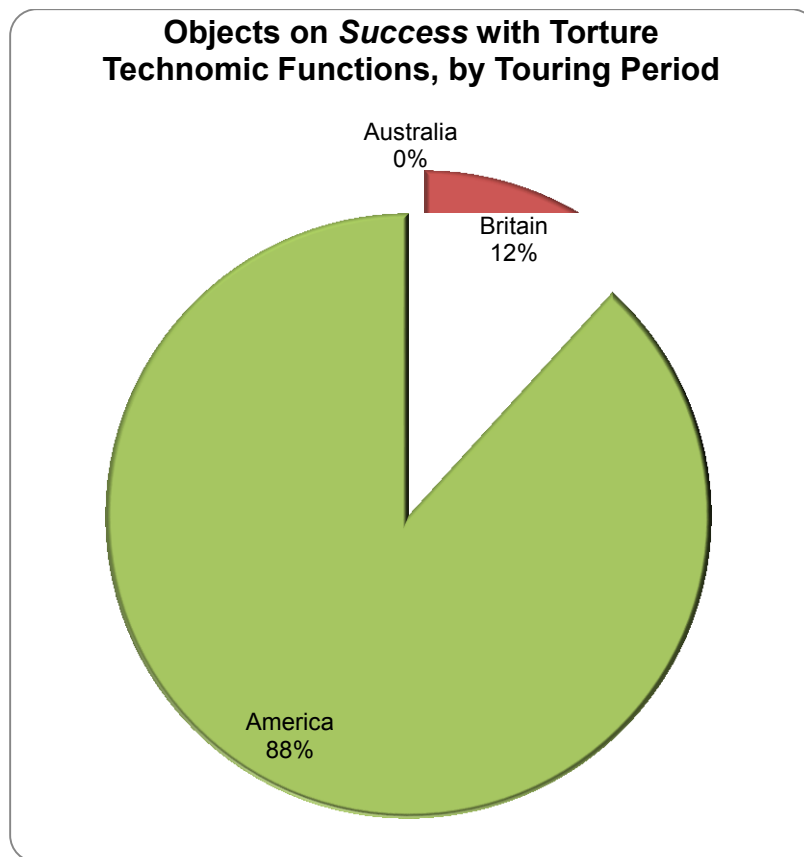


FIGURE 7.1. Pie chart comparing the frequency of entries with a torture technomic functional attribute by touring period (n=37), assembled by the author.

Before delving into the history of the Nuremberg collection on tour in New York during the 1890s, it is necessary to discuss the items within it that compare to some of those found on *Success*. Thumbscrews are mentioned in the title of the Truth Seeker Company's pamphlet, *Thumbscrew and Rack*, and some were pictured on *Success* (Library of Congress 2011a). These devices took various forms but generally consisted of a screw that compressed at least two parallel platforms together, which was meant to crush some part of the body, such as a finger or ankle, or drive a spike attached to the platforms into a part of the body through the means of compression. Thumbscrews were also employed to tighten collars or irons (Macdonald 1894:6-

7). The Nuremberg Collection also housed a scavenger's daughter, which was a device that constrained the body by variously binding the neck to the wrists and ankles (see Figure 7.2).

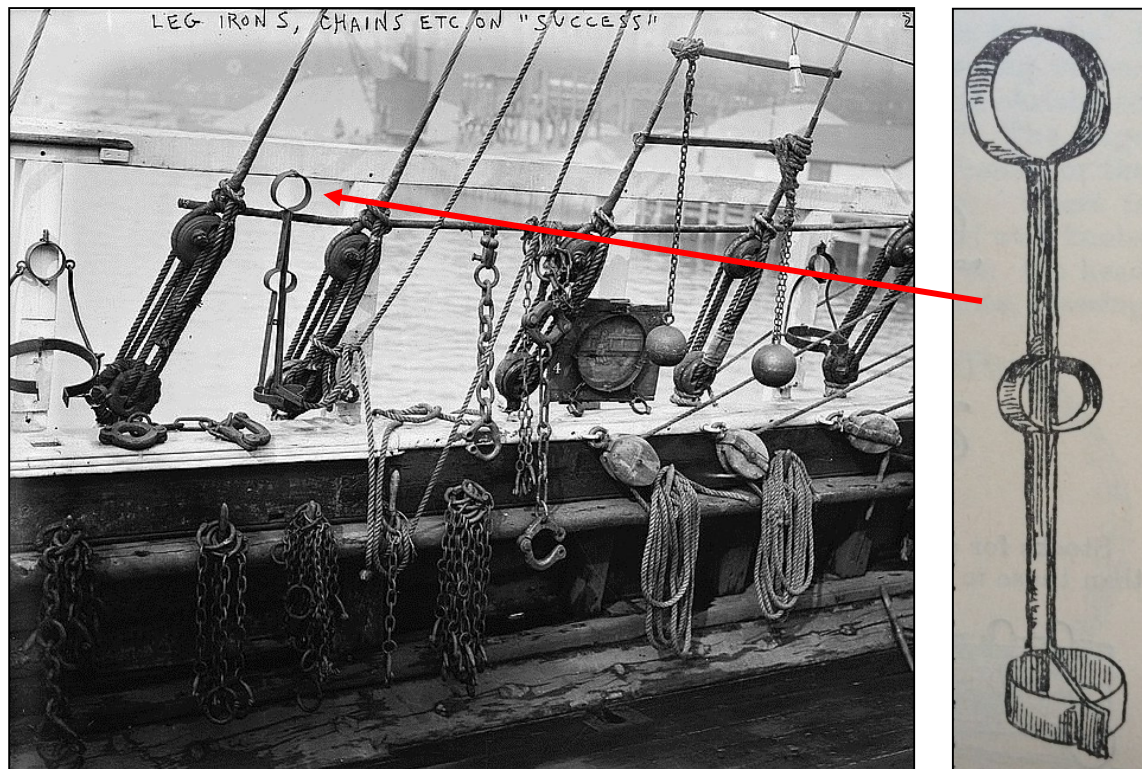


FIGURE 7.2. Scavenger's daughter pictured on *Success* (left) looks identical to that depicted in *Thumbscrew and Rack* to the right (Macdonald 1894:8; Library of Congress2011c).

Numerous versions existed, but one illustrated in the pamphlet matches a set found on *Success*, and it resembled a sort of stocks consisting of a vertical iron bar roughly three to four feet in length with attached rings at the bottom, middle, and one ring at the top meant to confine the ankles, wrists, and neck holding the body in a crouched position (Macdonald 1894:8; Library of Congress 2011f).

*Success* and the Nuremberg shared a great deal of *Success's* more extreme torture devices. In addition to thumbscrews and scavenger's daughters, the two collections also housed pincers, which among other uses were used for tearing out tongues (Macdonald 1894:13; Library of Congress 2011a). Excitingly, the heretic catcher photographed on *Success* (see Figure 7.4) and

still present in the *Success*-related collection at the Sandusky Maritime Museum (Library of Congress 2011b) was also illustrated in the Truth Seeker pamphlet, which wrote of the collection:

They had a heretic and witch catcher – a hoop on the end of a pole. The ends of the hoop at the aperture were so arranged that they opened when the thing was pushed upon the neck; then they spring together again. Some of them were provided with a spike in the ferrule, with which the constable could prod the culprit's shoulders as he pushed him along (Macdonald 1894:15).

Moreover, the pamphlet refers to the same sort of Iron Maiden as that on *Success* (see Figure 7.3). Macdonald (1894:21-23) describes:

This chaste creature is preserved in a glass case. She is probably eight feet tall and nine feet in girth. She wears a cloak of wood and iron, which opens in front, revealing an interior lined with spikes shaped like harrow teeth, seven or eight inches in length and sharp as bayonets. Iron handles swing the virgin open and disclose the spikes... The spikes are not as numerous as some sketches of the virgin would indicate, but they are located where they will do the most damage.

Macdonald, through the Truth Seeker (1894) pamphlet, reveals the uncanny similarity between many of the objects *Success*'s assemblage and those that constitute the Nuremberg Collection. Although it only highlights a handful of torture devices of the many that are in the collection, the pamphlet's illustrations draw a convincing link between several of the Nuremberg objects to ones on *Success*. The heretic catcher, pictured in the scan at the top of Figure 7.4, is a perfect example of the same object found on *Success*, pictured at the bottom around the wax head in Figure 7.4. Further evidence that this collection bears remarkable resemblance to a good

portion of *Success*'s collection exists in the official *Illustrated Catalogue of the Historical and World-Renowned Collection of Torture Instruments, Etc. from the Royal Castle of Nuremberg... Lent for Exhibition by the Right Hounourable the Earl of Shrewsbury and Talbot* (Ichenhäuser 1893; Museum Ship *Success* 1893, 1895, 1913, 1924). This catalog, like those published for *Success*, enumerates the exhibits with descriptions and details providing for a sort of self-guided interpretive tour. While it describes the collection in full and is therefore much more substantial than the pamphlet, it lacks the telling illustrations that enable more positive linkage between objects from one collection to those in other. Nevertheless, taken together, the two sources persuasively connect *Success* to the Nuremberg Collection in one form another.

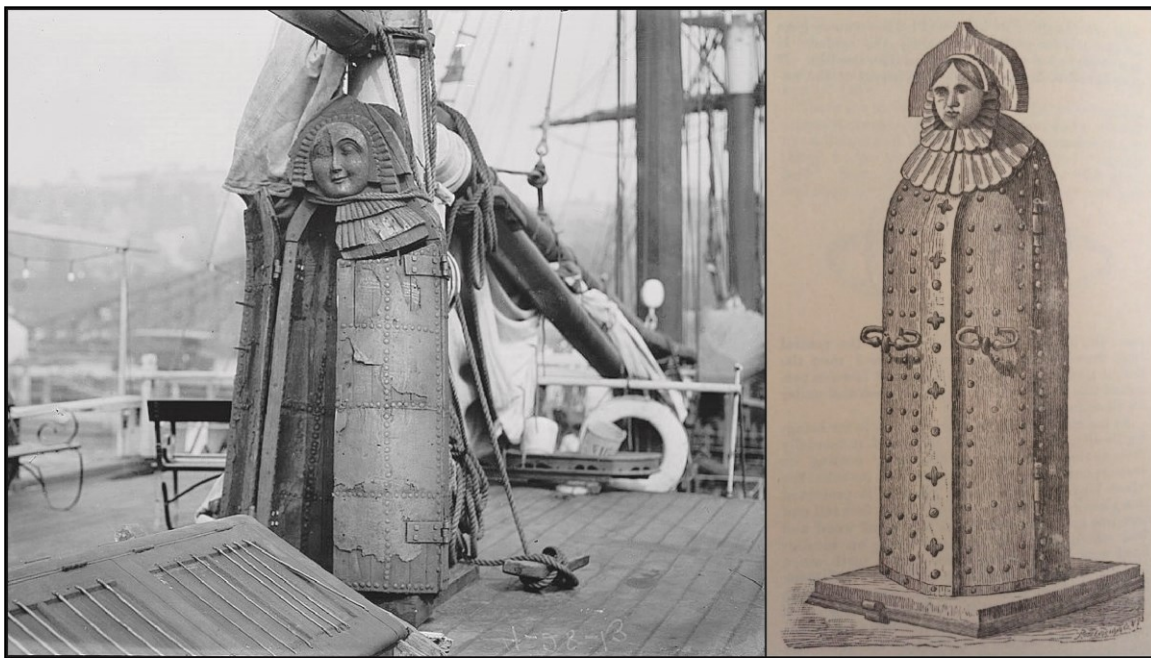


FIGURE 7.3. Iron or wooden maiden pictured on *Success* (left) compared to one depicted in *Thumbscrew and Rack* to the right (Macdonald 1894:22; Library of Congress2011f).

It is certainly possible that these objects may have originated in the Nuremberg Collection. According to a *New York Times* article from 1893 (26 November), a J. Ichenhäuser purchased the collection consisting of 1300 exhibits in 1890 for the Earl of Shrewsbury to put on



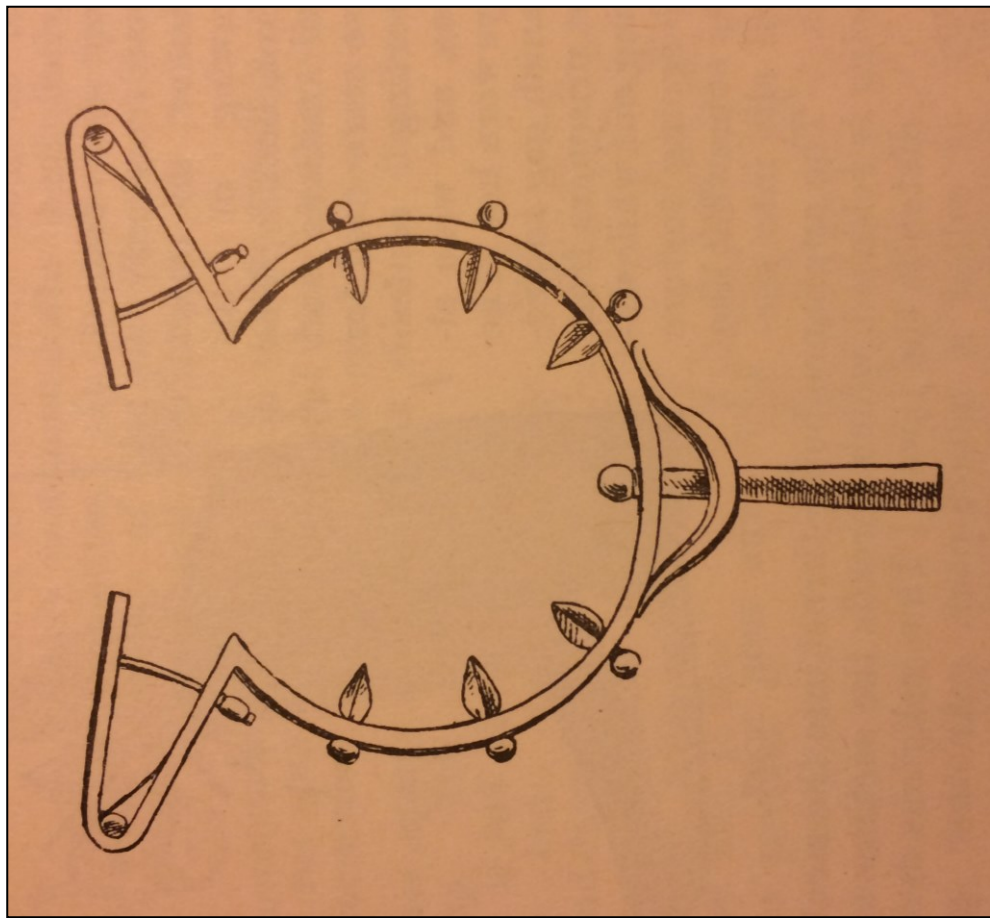


FIGURE 7.4. Heretic catcher sketch from *Thumbscrew and Rackat* top (Macdonald 1894:15) and one recorded by the author at the Maritime Museum of Sandusky on 31 August 2011 below.



in Great Britain, where it was successfully attended. From there, it toured to New York where it was opened to the public in December of 1893. Between 1893 and 1905, it is generally unknown what happened to the collection, but in 1905, it was purchased by a collector of fine arts and major figure in Baltimore, MD named Henry Walter (*Daytona Beach Morning Herald* 1968:10). He stored it in the basement of his art gallery, but according to the Walters Art Gallery Commission meeting minutes in 1932, he admitted regret to owning the collection, and they were never accessioned into the museum (Johnston 1999:276). The details following the Nuremberg Collection are very sparse following its exhibition in New York, in other words, yet chunks of it that Walters continued to possess into the middle part of the 20th century seemed to trickle into auctions during the latter part of the 20th century and into the 21st century, including the Iron Maiden in a 1968 Sothebys auction, and 252 items from the same collection in a Guernsey auction in New York in 2009 (*Daytona Beach Morning Herald* 1968:10; Pyle 6 May 2009). Out of 1300 in the original auction, it is conceivable that some may have been purchased by *Success* during its stint touring the United States, especially given the fact that Walters was dissatisfied with his purchasing grotesque torture devices. Nevertheless, the offering of the Iron Maiden during the 1968 collection might indicate that these objects were mere reproductions or props, or at least just the maiden.

Whether or not the torture devices on *Success* actually came from the Nuremberg Collection, or if they were reproductions that uncannily resembled objects originally from Nuremberg, an underlying significance connects the two assemblages indirectly. They both suggest a general fascination with the barbaric thralls of the past. Arguably, this fascination persists today, but there was a substantial moral undertone to the collections that had more significant, present implications for audience members in the late 19th and early 20th centuries.

According to a one of *Success*'s museum catalogs (Museum Ship *Success* 1924:4), 21,000,000 people visited the ship on exhibition throughout the world, including royalty such as King Edward of England, King George V, and the prince and princess Henry of Battenberg. These 21,000,000 significant and lay people witnessed a ship that this catalog deemed "marked the Beginning and End of England's Monstrous Penal System. She has Held Lurid Horror and Dreadful Iniquities beside which even the Terrible Stories of the Black Hole of Calcutta and the Spanish Inquisition pale into Insignificance" (Museum Ship *Success* 1924:inside front cover). The significance of torture devices not belonging to the convict transportation and hulk contexts resides in the relative contextual contrast.

*Success*'s torture devices were spectacular and surely drew in more visitors and probably generated more profit, yet in all of their horror, tourists were led to understand that the savage methods of incarceration exhibited as actually authentic were in fact worse than the methods employed by the inquisition, including pincers that ripped out tongues. These torture implements, then, acted as a framing device allowing visitors to engage with the authentic part of the exhibit more readily. In one sense, the fantastical nature of the torture devices displayed in a context in which they obviously clashed with the reality of a convict ship, made the items that still exaggerated the actual horrors of shipboard incarceration appear more genuine.

In another sense, the torture devices set the tone for descent into the lower decks. They were on display in the open air on the upper deck, and while shocking, were not arranged in any fashion that could be deemed realistic or believable as an authentic context. Contrary to elsewhere throughout the ship, where the objects' display context more closely resembled their original sociotechnic function, such as manacles around a wax figure's ankles, these torture

devices were simply hung upon the bulwarks upon the upper deck (Figure 7.5), port and starboard (Library of Congress 2011a, 2011b).

Objects outside of original context – even staged contexts, as they are in traditional museums – tend to disassociate the visitor with the object’s history. Traditional museum exhibitions compartmentalize information to visitors utilizing the same sort of ethos as traditional educational methods. Members of the public whom detest formal education, or the coercion of the classroom, will develop the same sentiments for the museum (Breathnach 2006:109). D.H. Smith, by creating a disassociated visitors’ experience on the upper deck, reinforced the claim that Inquisition was not quite as bad as shipboard incarceration. They were

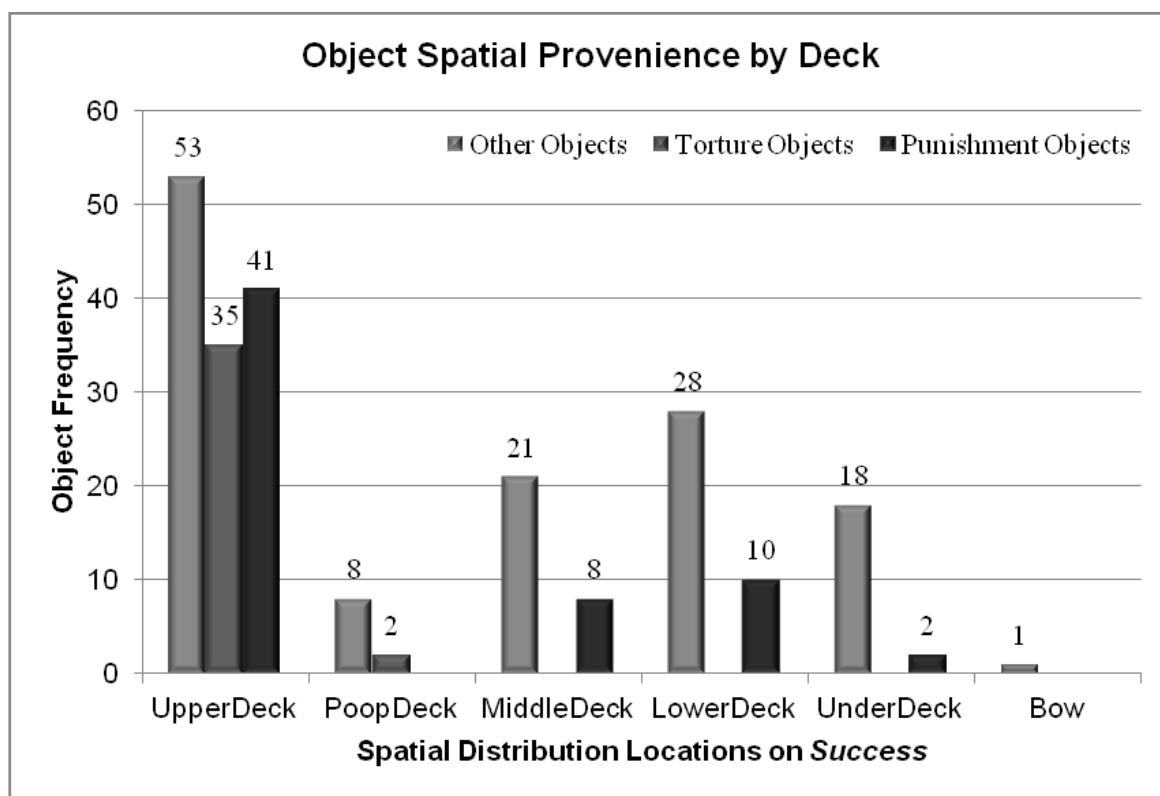


FIGURE 7.5. Graph showing spatial distribution of artifacts according to their punishment-based, torture-based, and other attributes (n=227).

out of context and reminded of a distant past in a distant context or circumstance that appeared more mythic than real.

### **Objective Authenticity and the *Success* Heritage Attraction**

There are many ways to measure, distinguish, and indeed define different forms of authenticity. It is important to firstly identify those attributes that might constitute an objective authenticity before descending down into the lower decks of the shipboard incarceration portrayed on *Success*. Developing a realistic sense of authentic shipboard incarceration would lay the foundation from which *Success*'s display can be better judged. What would a person have encountered, materialistically speaking, on a convict ship during the 19th century? During the same time period, what sort of objects would constitute the material make up of convict life in general, at sea or on land? If these have any resemblance, or just as importantly, if there is no resemblance to those objects on *Success*, now recorded in the database, then it is possible to perceive the underlying unconscious and intentional agendas of its associated entrepreneurs. It was, after all, their voices behind *Success* as a heritage attraction, and as such, they are more loudly perceived today than their visiting counterparts. Ultimately, however, the entrepreneurs existed and participated within the same socio-cultural dialogues as their visitors, and as such, they relate many similar popular sentiments about their present, past, and future. Not only are the entrepreneurs and public participating in the same overarching cultural dialogues, but they are also engaging the public through *Success*. They had opportunity to espouse intentional messages as well as perpetuate the more habituated sentiments of the Progressive Era.

In order to best understand those voices, it is crucial to appeal to a handful of comparative sources from which a foundation of an objective sense of authenticity can be constructed. Several museum collections and archaeological assemblages that deal with 19th

century convict culture and transportation connect to *Success*'s material collection to provide some idea of related objective authenticity, as previously discussed. *Dromedary*, the British convict hulk anchored in a Bermudan harbor in the middle of the 19th century, is potentially the most appropriate point of comparison to *Success*. *Dromedary* was used for naval storage before becoming a convict hulk, sent to Bermuda in 1826 to temporarily hold prisoners while they built a dockyard and fortifications on the nearby shore of the harbor in which *Dromedary* was moored. This specific role was fairly short lived, for convicts became established on shore as soon as the structure and infrastructure to support them had been established. *Dromedary* remained stationary for the four decades following its assignment as a convict hulk and served as a kitchen and storage hulk, once again, but this time on behalf of the prisoners and guards. In this sense, it still accumulated convict hulk related material culture, both as the initial residence and later as the domestic storehouse for transported convicts. Several decades of material culture from *Dromedary* had accumulated in one area, more or less, on the seabed below its former moorage, which was uncovered by a couple of divers in the 1980s. The divers, Christopher Addams and Michael Davis, recovered the artifacts with permission of the Bermudan government (Addams and Davis 1998:3,7; Hosty and Berry 2007:4).

Addams and Davis authenticated the collection they unearthed by experts from Sotheby's, Christies, and Phillips auction houses (Addams and Davis 1998:3). They recorded the position of material as they excavated and were able to determine materials associated with guard versus convict activity (Hosty and Berry 2007:4). Artifacts recovered on the seabed below the moorage of *Dromedary* include prison guard buttons identified from Newgate and Millbank prisons in London from the 19th century. One of the most intriguing, popular artifact categories associated with the site includes convict carvings, which were located beneath a thick layer of horse and

beef bones. Convicts utilized local limestone, coral, bone, and slate to carve objects such as chess pieces, religious memorabilia including crosses and rosary beads, pipe tampers, clenched fist figures, and bibles. Other carvings included stamps and models of cannons. According to the authentication, the clenched fist acted as a superstitious symbol or talisman used to ward off evil and bad luck for sailors at sea. These carvings served the convicts as a sort of currency they could use to barter with visiting sailors as well as guards for valuable goods and products, such as tobacco or food (Addams and Davis 1998:8-10). In addition to carvings, they found oil lamps – potentially used illicitly – pewter mugs, and engraved spoons. Many of the clay pipes and a bowl recovered from the site were engraved with symbolic imagery ranging from Masonic, to maritime, religious, or incarceration-related experiences. The bottles in the collection were cast with *Dromedary*-specific features including personal names, royal seals, and broad arrows. In the 17-year project, Addams and Davis also found gun parts and counterfeiting molds, knife and brush handles, as well as game pieces and boards along with the tools used to carve them (Addams 2012). It should be noted that the formation processes of this site did not originate in a single depositional event, but rather the gradual deposition of *Dromedary*'s material culture – the flotsam or jetsam resulting in derelict or lagan – of a hulk stationed in one place for over 40 years.

The effort to compare *Dromedary*'s convict collection to *Success*'s material culture reveals an interesting note about *Success*'s exhibitionary authenticity. There is an almost complete lack of correspondence between the artifacts or types of artifacts on *Dromedary* and those found on *Success* as either identified through photographs or in physical collections. The one notable exception might be the buttons identified as those belonging to guard's jackets as part of their uniforms, which are likely similar to those found on the officer or guard's jacket

from *Success* now on display in the Sandusky Maritime Museum. While a complete list of the artifacts found from *Dromedary* has eluded this research, the less specific lists provided by Addams and Davis in their published brochure and website enable a basic level of classification to develop an extent of attribute comparisons, as outlined in Chapters Five and Six. These convict-related attribute categories include domestic, individualistic, medicine, resistance, recreation, and labor, as identified in Figure 7.6. It is worth noting that except for gun parts, almost none of the artifacts on *Dromedary* have any correlation with punishment, confinement (aside from the shipboard incarceration of itself), torture, or the array of stereotypical methods of incarceration displayed on *Success*.

A large amount of artifacts that seemed to have originated on *Dromedary* are specifically domestic (of or relating to household activities, such as cooking) in nature. These artifacts include the clay pipes, which are wholly absent from *Success*. The most similar material example to clay pipes would be the cigar box now located in the Sandusky Maritime Museum, but this item has a *terminus post quem* in the 1920s and was very possibly a personal belonging of one of the ships managers or guides whether or not it was on display. To an audience member in the 1920s to 1930s, when cellophane-wrapped cigars were a brand new trend, a cigar box would not have been associated with convict life in the middle 19th century. On a whole, objects on *Success* lack the vestige of domesticity. There were no kitchen wares, table wares, drinking vessels, or brushes. There was no sign of convict or guard recreation in the form of game pieces, or no indication of an informally-constructed economy with the bartering of carved bone or stone from the quarries.

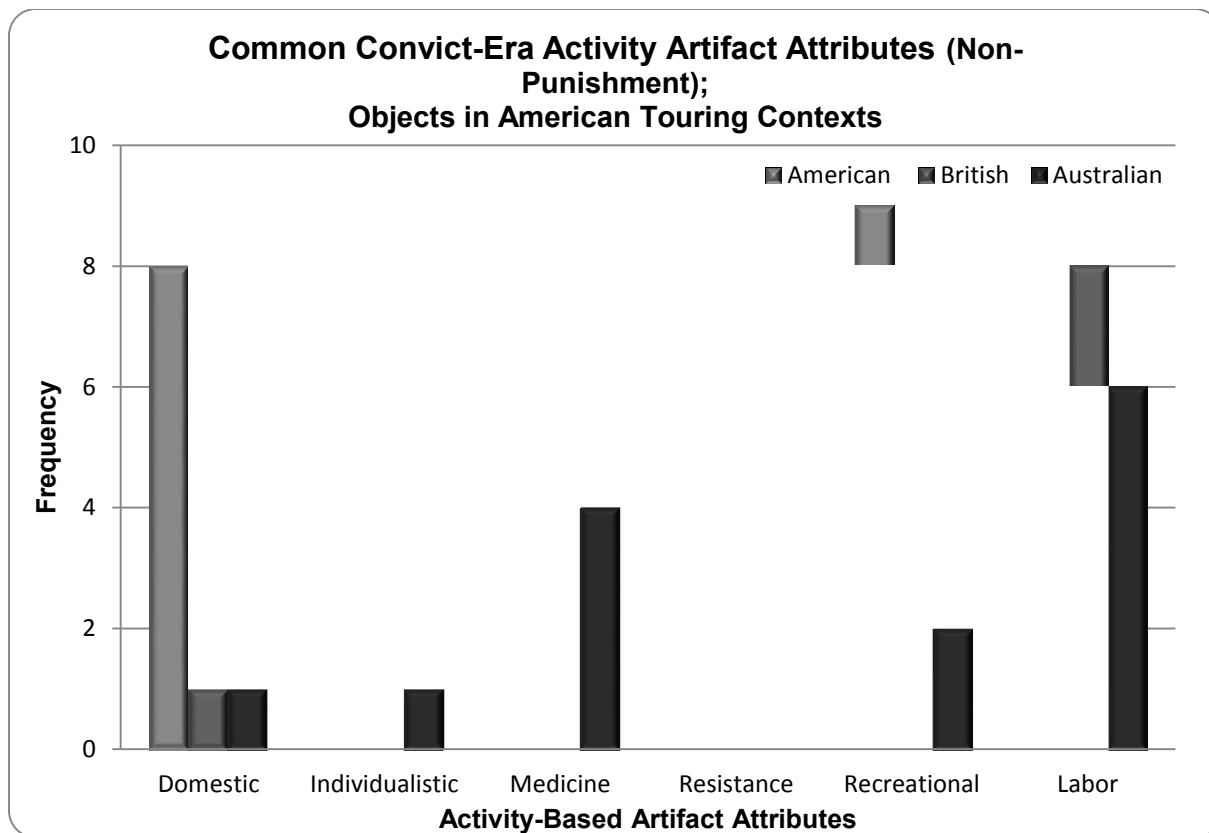


FIGURE 7.6. Bar chart comparing frequency of artifacts with activity-based sociotechnic attributes and their presence throughout *Success*'s three touring periods (n=240), assembled by the author.

Roughly one quarter of all entries of *Success*'s objects in the database show indication of the attributes that could relate it to *Dromedary* (Figure 7.6). When looking at the numbers more closely, however, a lot of these designations stretch to include components such as recreation or medicine. The coffin bath, for example, is exhibited as a barbaric device that scrubbed convicts after an intense flogging, yet this was also a medical or first-aid procedure to cleanse open wounds giving it a medical component. Domestic goods include a fairly modern cigar box and mostly souvenirs. Recreational components were attributed to objects such as punishment balls, oddly, for they were associated with the more harshly-punished convicts' recreational hour on deck. The labor category appears more promising, but closer inspection reveals that punishment balls also comprise the majority of this category given their association with the convict chain



gangs, shackled together while working in the quarries. In a nutshell, the best way to describe the nature of comparison between the material culture collections of *Success* and *Dromedary* would be to admit that they share virtually no similarities. There are a few factors (and one that is very obvious) that could help to explain these discrepancies. As convict hulks, *Success* and *Dromedary* witnessed different use-life histories. *Success* was convict hulk for seven years, and though its prisoners traveled to the quarries for daily labor, as did *Dromedary*'s convicts, it acted as the sole facility to house the convicts for years. There is an implication in *Success*'s convict hulk history that convicts were heavily guarded and had less or no opportunity to engage with recreational or domestic activities, including the bartering for products such as tobacco, when compared with their compatriots in Bermuda (Cygnet 1939:10-11). Information about *Dromedary* implies that prisoners lived onboard the ship for a small period of time and that the bulk of its convict-related use-life existed in a context not involving convicts living onboard the ship (Addams and Davis 1998:9; Hosty and Berry 2007:4; Addams 2012). *Success*'s material culture as identified in this study, however, has very little to do with its actual convict-hulk material history. Artifacts identified in association with *Success* derive almost entirely from its exhibitionary history. As a result, there is no assurance that the material culture reflects genuine life on prison ships, but it does represent what the original curators meant intended to project as convict life onboard a prison ship. *Dromedary*'s collection is only one point of comparison, so there is a chance that comparing *Success*'s assemblage to convict life in Australia might shed additional light on the extent to which *Success*'s museum curators were on the right page in terms of portraying the genuine environment of life onboard a convict hulk.

While *Dromedary* serves as an important focal point as a comparative example most appropriate to *Success*, widening the scope to include 19th century convict life in terrestrial

contexts yields more opportunities to formulate a vision of a more general authentic convict experience. Fortunately, there are a few surviving collections that relate to Australian incarceration practices during the convict period that shed light on *Success*'s assemblage. Notably, the Fremantle Prison in Western Australia, was established as a convict facility in 1850. It was in fact constructed by convicts, which seems a similar situation to the convicts in Bermuda from *Dromedary* who built their dockyard and housing structures (Hosty and Berry 2007:4), and ready to house convicts in 1855. At this point in its history, Fremantle only accommodated the convicts that were transported from Britain and remained confined to that purpose even beyond the cessation of transportation in 1868. In 1886, Fremantle began to house colonial prisoners and continued to undergo various modernizing transformations both structurally and in terms of its inhabitants through to its end in 1991. The World Heritage list accepted Fremantle Prison in 2010 for being one the best preserved convict-era prisons in current existence (Fremantle Prison 2013a).

Fremantle Prison's collections consists of roughly 15,000 items, including historical sources such as documents and photographs, covering the breadth of its history and the diversity of all the players involved, from Aboriginal and transported convicts, to the guards and staff that managed the facilities. Objects maintained by the curators include artwork, paraphernalia, tools, clothing, and weapons. Another intriguing element to the collection consists of the "fixed artwork on walls, including graffiti, murals in yards and on cell walls, and in both chapels" (Fremantle Prison 2013a). When searching the collection for objects similar to those found on *Success*, a few notable parallels surface. When convicts arrived at Fremantle Prison, they were provided with "two pairs of boots, a belt, four pairs of socks, four handkerchiefs, four cotton shirts, two flannel shirts, and a felt hat" (Fremantle Prison 2013c). In addition to these items,

convicts were provided summer- and winter-specific clothing. *Success*'s display of convict uniform was quite a bit more limited, but Fremantle Prison's collection at the very least suggests that convicts were in fact issued specific uniforms as part of their experience, which is a custom that *Success* certainly exhibited. Nevertheless, the collection potentially departs from the experience that *Success* relates. Captain Henderson specifically sought to treat and dress the convicts in such a way that they could work effectively but not be socially degraded or inordinately punished. While this seems fairly ambiguous, there is an implication that the uniforms were more pragmatic than an effort to distinguish convicts from free folk, even if that was the result. Convict warders and discipline officers wore blue coats, blue or white trousers, white caps, and vests (Fremantle Prison 2013d).

Besides uniforms, other miscellaneous objects surface that consist of convict-era material culture. Interestingly, there is a collection of gaiters or ankle protectors that curators surmise helped to protect convicts' ankles from the leg irons and shackles they wore. There are five sets of shackles or leg irons that are attributed to dating between 1850 and 1880 (Fremantle Prison 2013b). Unfortunately, the collection is still largely unpublished, but some material culture categories can be extrapolated from understanding that by 1859, the prison walls contained "the Main Cell Block, a hospital, workshops, and a service building which housed the cook house, bake house and laundry" (Fremantle Prison 2013e). Fremantle Prison, like the convict hulk *Dromedary*, had a significant domestic component that was nearly absent from *Success*. Of all the items identified on *Success*, none relate to cooking, baking, medicine, or laundry, barring, of course, the coffin bath.

Collectively, the Australian convict sites represent a vast array of material culture, with congruencies as well as many inconsistencies in relation to *Success*'s collection. Flogging, for

example, was common even for minor offences. Treatment of convicts in Australia in such a manner gained Australia a certain international reputation to the extent that Alexis de Tocqueville compared it to the treatment of African slaves in America (Australian Government 2008:80). In light of this reputation, *Success*'s extrapolations of the convicts' experiences appear less melodramatic. Convicts, who were forced to labor while developing Australia's physical infrastructure, are recorded as working in irons, chained together shackle by shackle, felling trees, building roads, mining, and quarrying, the latter in which *Success*'s inmates partook (Cygnet 1939:10-11).

One of the notable absences in *Success*'s exhibition, besides the domestic items as were found in association with *Dromedary*, were the convict 'love tokens,' which were "pennies converted by convicts into messages to loved ones" (Australian Government 2008:80-81). In this respect, the personal minutiae of convict life, or the activities conducted in any free time (even if in the dark), are absent from *Success*'s exhibitionary portrayal. Instead of artistically carving walls, planks, dishes, stones, or clay pipes, the only carving *Success* portrayed is embodied by shackles, as one description of convict life on *Success* explains:

In each of the larger cells on either side of the corridor the floor is worn in hollows, ruts and grooves close against each doorway, by the constant jangling and friction of the prisoners' leg-irons as they stamped impatiently waiting for the stroke of the bell that marked the times for meals or exercise - a sad and silent testimony to the countless hours of miserable endurance (Museum Ship *Success* 1929:45).

There is no mention, of course, of ankle protectors for manacled convicts. Interestingly, the only context in which domestic goods are described in the context of *Success*'s convict-hulk history exists in association with the warden's quarters on the upper deck. One of the historical accounts,

written in a book available for purchase during *Success*'s American tour, mentioned the warden's glasses and decanters in an effort to provide an extreme contrast with the paucity of comforts below deck (Museum Ship *Success* 1929:42).

Besides heritage museums and attractions, like Fremantle Prison, other museums house collections with objects similar to those on *Success*. Museum collections are not quite as effective as bodies of comparisons, as they have the luxury of selection according varying standards or intentions. In other words, not every related object can be treated, kept, or displayed with the same level of interest. Nevertheless, the objects they contain if attached to some provenience data, serve to confirm the existence or even the prominence of certain objects found on *Success*. This ability alone helps to ascertain a degree of authenticity onboard the museum ship *Success*. The public Powerhouse Museum in Sydney, New South Wales, is a vast repository of Australian and global material culture. Although only a portion of its entire collection relates to heritage, this collection is large enough to house many objects comparable to those on *Success*, such as leg irons, manacles, handcuffs, bricks, and convict personal adornment (Powerhouse Museum 2013a, 2013b, 2013c, 2013d, 2013e, 2013f).

Australia is not the only nation to possess material culture comparable to *Success*'s exhibitionary displays. Britain, of course, has several collections with related materials at the British National Maritime Museum and British Museum. Some of the most interesting comparable examples come from the Museum of London, which houses objects like hand cuffs and leg irons that were roughly contemporary with *Success*'s lifespan and even a door from Newgate Prison like that displayed on *Success* for a period of time (Museum Ship *Success* 1924:6). It also contains historical records and images that display objects similar to those found on *Success*, such as the illustration, "The fetter-room at Millbank," which depicted a room full of

shackles, manacles, and all manner of now-archaic restraints (Museum of London 2013a, 2013b, 2013c, 2013d). Museum collections in general are less effective comparable sources than similarly-themed heritage sites like Fremantle Prison or archaeological collections from similar contexts such that which is from *Dromedary*, because they introduce more potential biases. The very confirmation and relative authentication of certain objects at these museums, however, assists in understanding which objects could have existed on a prison ship during the 19th century. They help to weed out the preposterous and bolster confidence that some objects were, in fact, credibly portraying a realistic aspect of incarceration.

*Success* assemblage data describing distribution of objects onboard *Success* relating to authentic convict life – contemporary with that which *Success* exhibits – reveal a spatial patterning that favor the upper deck (Figure 7.7). Those that are the least authentic in terms of the convict experience, many of which are torture devices, are primarily displayed or identified on the upper deck and poop deck. Interestingly, while objects that are identified as more authentic have a greater concentration on the upper deck, they show a wider distribution pattern throughout the vessel than those identified as inauthentic. Objects that do not directly relate to incarceration practices are deemed not applicable, and like the 'Other' category in the sociotechnic spatial comparisons, these are more numerous and more widely displayed throughout the vessel and include objects such as exhibit signs, nautical or structural components, or souvenirs. Of the 240 entries comprised of one or multiple objects, 31.2 percent are deemed with a high potential for being authentically part of convict life, while 17.5 percent portray incarcerated life but are not a genuine representation of the 19th century prison experience. An additional 12.1 percent have a lower potential to reflect the genuine convict experience, which if added to the authentic items, constitutes 43.3 percent of the entries. As a

whole, potentially authentic added to authentic items would surpass the amount of the other, not applicable items as well as the inauthentic items.

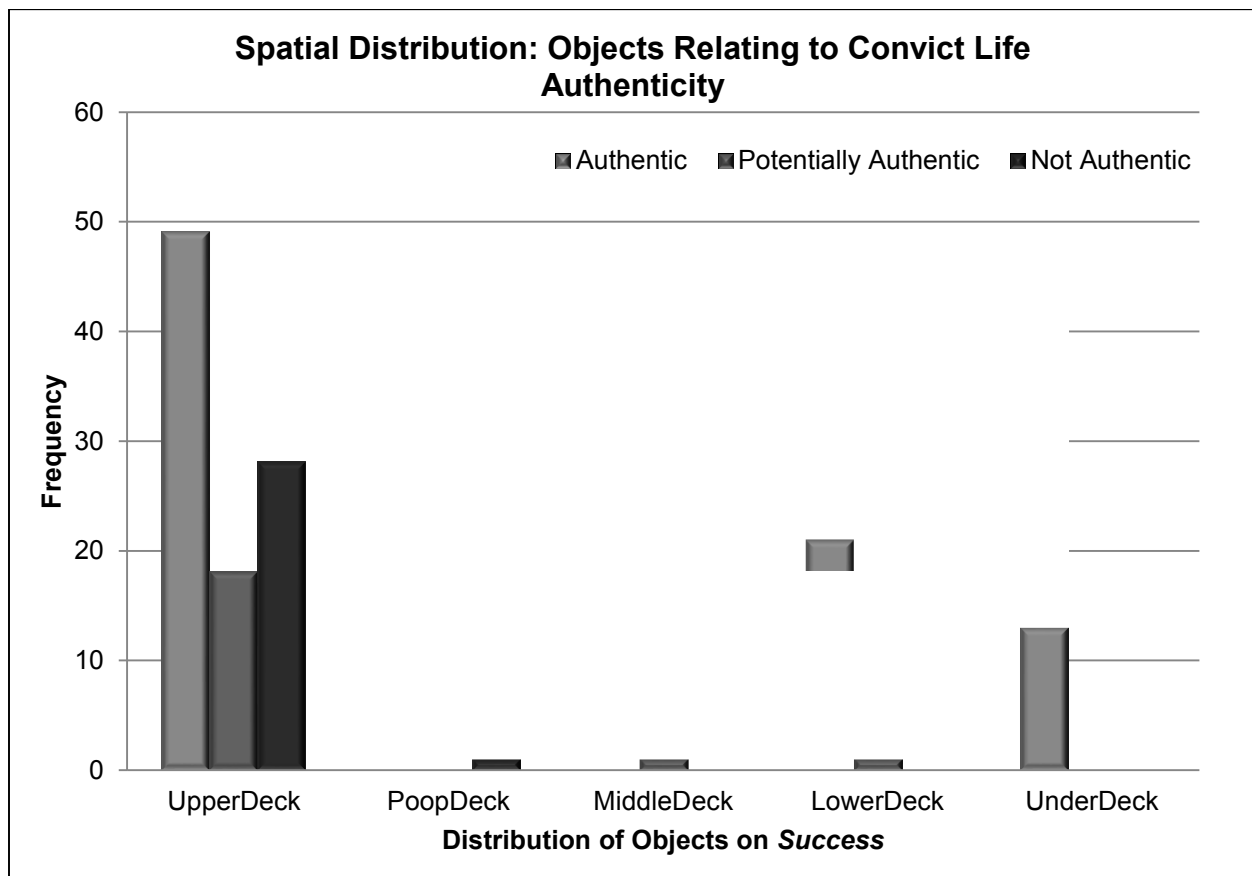


FIGURE 7.7. Graph showing spatial distribution of artifacts according to their relation to authenticity of convict heritage (n=150), assembled by the author.

### **Towards Subjective Authenticity: Contemporary Carceral Practices**

Incarceration practices in the United States during the 19th and 20th centuries took varied forms, but the degree to which *Success* reflected current trends would provide the present with a retrospective understanding about how a contemporary audience would perceive shipboard incarceration. Moreover, it would provide a broader contextual framework for better comprehending the contemporary visitors' authentic experiences while touring the vessel. On the one hand, a closer resemblance to familiar terrestrial incarceration practices would invoke certain discomfiture, for if a horrific representation of the past mirrors the present too closely, then one

finds him or herself situated too nearly to an archaic socio-cultural platform. If, on the other hand, *Success*'s exhibits are vastly different to the familiar and currently-practiced carceral trends, then the visitor would find his or her society to be on the right and just track, which would have been a more comforting notion. The past would feel more assuredly behind the progressive present, and one's belonging to the present culture, society, and nation would be a point of pride.

The two dominant prison systems in the 19th century consisted of the Auburn System and the Pennsylvania System. The former practice situated around an ideology – that kept prisoners working by day in isolated silence and separated by night also in isolated silence – stipulating that any circumstance except the most absolute removal from any vestige of society and social influence could prove detrimental. Criminals, by merit of their actions, demonstrated to contemporary society that they are incapable of acting as just citizens. The latter, more Benthamite-modeled Pennsylvania System also practiced isolation, yet in addition, they believed in total surveillance. The Auburn System, being far less expensive, became the favored option for American prisons by the end of the 19th century (Casella 2007:28-29). By the 1940s, Alcatraz represented the dominant model of institutional confinement, containing an isolation block, industrial building and factories, and a recreation yard (Casella 2007:94-95). Institutional confinement, contemporary with *Success* on tour, embodied the notion of punishment rather than reform. As discussed in Chapter Three, punishment was perceived as reinforcing social and moral cohesion while buttressing proper social conventions. Casella's study approaches institutional confinement from a less hegemonic perspective than Foucault by engaging with the fluid and dynamic nature of personal and social identity. While evaluating moments and expressions of resistance, she also examines the multitude of related contexts and circumstances



of each situation to eke out a fuller understanding of incarcerated life (Casella 2007:69-71, 76-77). In this respect, Casella would be looking for the very minutiae of prison life wholly absent in *Success*'s riotous displays. Acts of resistance play out in *Success*'s historiography, such as the incident with Captain Price, which was by no means hidden from the visitor's experience, yet there is a lack of materials that displayed resistant behavior (Figure 7.6) (Museum Ship *Success* 1924:10; Cygnet 1939:10-11). The material expression of individuals, in the form of resistance or other level of social expression, is absent from *Success*'s lower decks. This is fairly significant, because it illustrates the ideal of the Auburn System, translated into modernity by the ultimate prison experience personified by Alcatraz. There was labor, isolation, and punishment at its extremes, and any trace of a social existence for the convict on *Success* was completely eradicated.

### ***Success*'s Auratic Authenticity**

As visitors descended into the lower decks, they entered into a simulated authentic environment. Breathnach identified this auratic sense of authenticity, explaining, "Simulated authenticity involves visual, tactile, vocal and aural interaction. Social interaction... also occurs. Emotional, cognitive and physical experiences are understood to be bound together. As part of this, new kinds of knowledge are stimulated." Brathnach continues:

Although human sensory experiences are divided (we hear with our ears, we see with our eyes, etc.) they become part of a more general experience of the way bodies interact with the world around them. Because human consciousness operates as a way of regulating these experiences, 'the modulation of the sense takes part in a dynamic that is the core of the subjectivity itself' (Breathnach 2006:110).

Rather than wandering through a museum of disjointed exhibits, spouting out what could be genuine information but in a manner easily forgotten, visitors descending down to the lower decks found themselves enveloped within a tactile experience. There might not have been reenactors, but there were lifelike wax figures; there was darkness, and where there was light, it illuminated misery; there were musty smells of an old wooden ship; there were the sounds of boots treading and muffled voices emanating out of various corridors, from above and below. Visitors gained a full-fledged prison ship experience with which they could interact and engage. They had a personally authentic existential experience, whether it was educational or escapist, and they left with lasting memories and souvenirs.

It is especially revealing that *Success* more closely resembled an Auburn System of incarceration, through its displays below deck (Figure 7.8), than it did other systems of incarceration more widely practiced during its time as a convict hulk. Prison ships were genuinely cruel and inhumane, yet material and archaeological collections from other hulks and contemporary prisons or penal settlements show a significant domestic, individualized, and artistic component that was not present to the same extent on *Success* (Figure 7.6), nor in the ideal of the Auburn System. *Success*'s display of prison life was ultimately austere and isolated, with materials predominantly expressing a punishment-oriented function.

When looking at the spatial distribution of objects according to their civilized or barbaric attributes, the highest concentration of all three categories exists on the upper deck (Figure 7.9). There are a lot less objects associated with a specifically civilized character, and although it might be surprise at first glance to see a few civilized items below deck, these objects consist of uniforms (officers') and the iron shoes resembling spats used to anchor the wax figures.

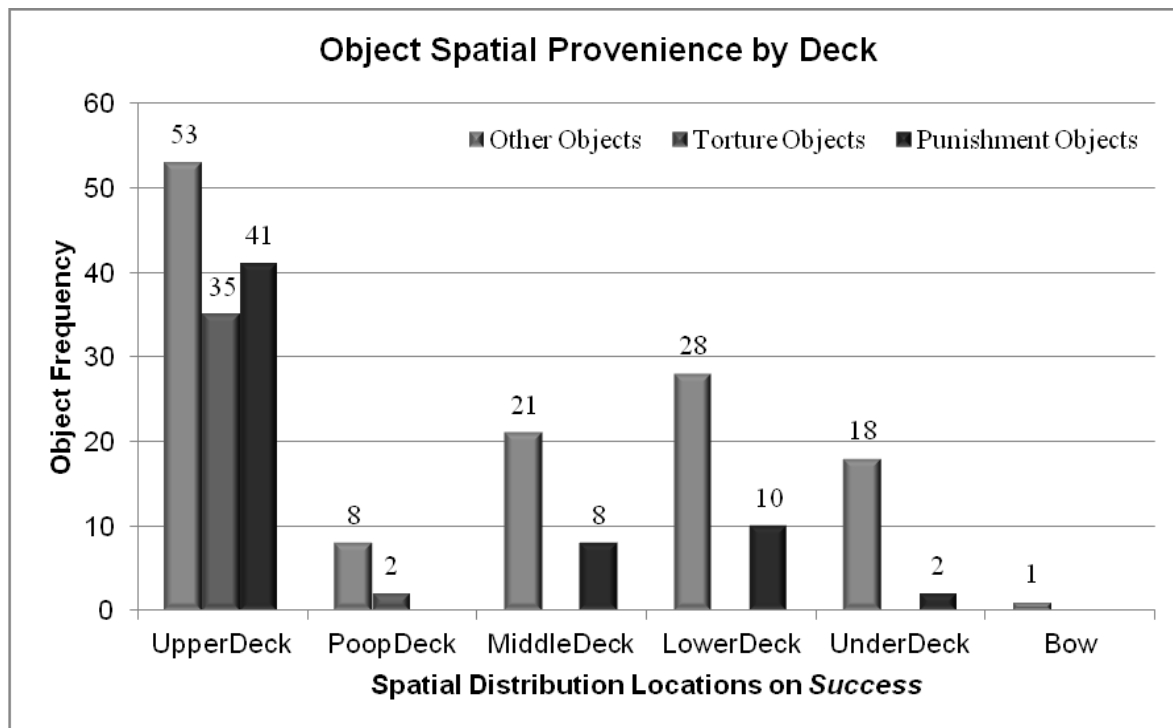


FIGURE 7.8. Graph showing spatial distribution of artifacts according their punishment-based, torture-based, and all other attributes combined (n=227), assembled by the author.

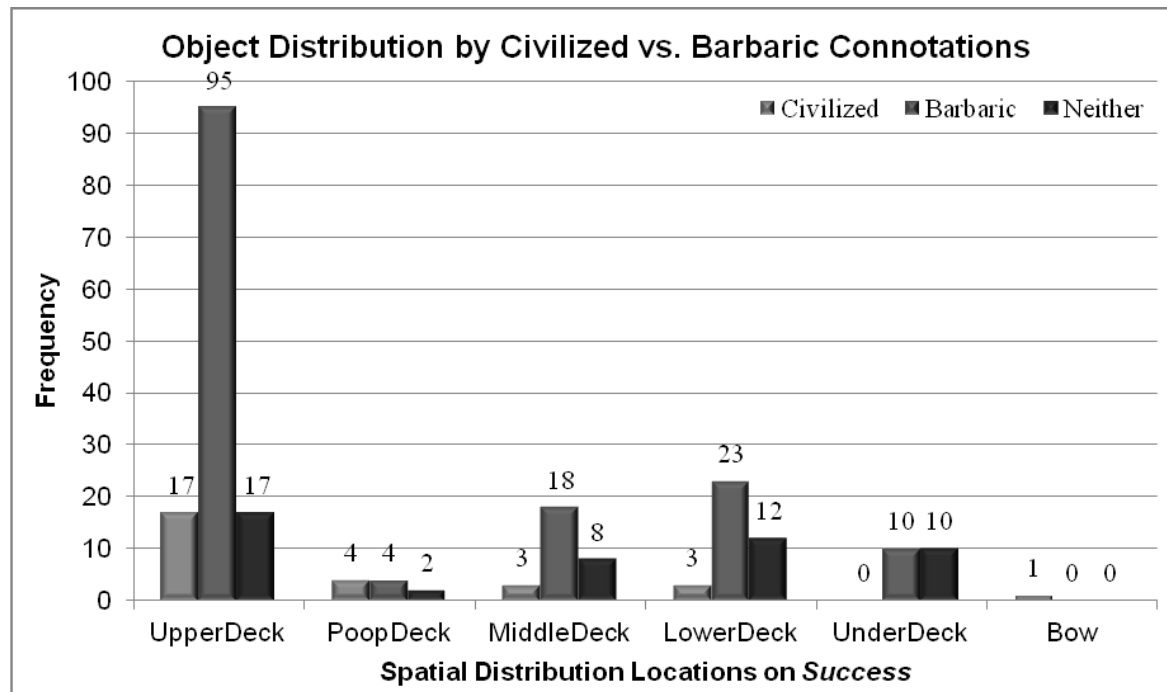


FIGURE 7.9. Graph showing spatial distribution of artifacts by barbaric or civilized connotations (n=227), assembled by the author.

The most even distribution across upper and lower decks consists of objects that can be attributed with neither civilized nor particularly barbaric characteristics, such as structural elements or exhibit signs. Artifacts with barbaric attributes are primarily found on the upper deck, but they also have decent distribution below decks, with the largest concentration of those being on the lower deck, where the solitary confinement cells and black holes were located. In total, 136 of the 240 entries (56.7 percent) displayed barbaric characteristics, in terms of Progressive Era sentiments. The prevalence of barbarity onboard *Success*, especially in the more authentic, lower-deck experiences that closely resemble current incarceration practices of the Progressive-Era patron's current society, would have been unsettling. *Success* meant to portray the past, but if its barbaric contents mingled with the practices of the present, more specifically the Alcatraz or Auburn System methods, then there is an implication that current society has not in fact progressed in its treatment of criminals.

Of the seven objects that could be assigned a specifically feminine attribute (either through identification with sole use with women, such as the bridle, or through objects commonly associated with feminine activities such as the pin cushion souvenir used for sewing), six of them are associated with barbaric practices of torture or archaic punishment (Figure 7.10). Five of these are the bridles, and one of them is a women's cat o' nine tails, and all of these were identified on the upper deck. The location on the upper deck associates them with the torture devices not displayed as authentic convict experience.

Contrastingly, there are 41 entries associated with specifically masculine attributes, and though eight of these entries are more civilized in nature, such as the warden's uniform, 26 of them could be assigned a barbaric connotation. Also, more masculine than feminine objects, by rate, were distributed throughout the decks of the ship, but again, with a higher concentration on

the upper decks. Moreover, where non-punishment or torture objects, with or without applicable gender connotations, tend to outnumber either specifically masculine or feminine objects on the upper deck, the number of total objects corresponds to the number of specifically masculine objects on both lower decks.

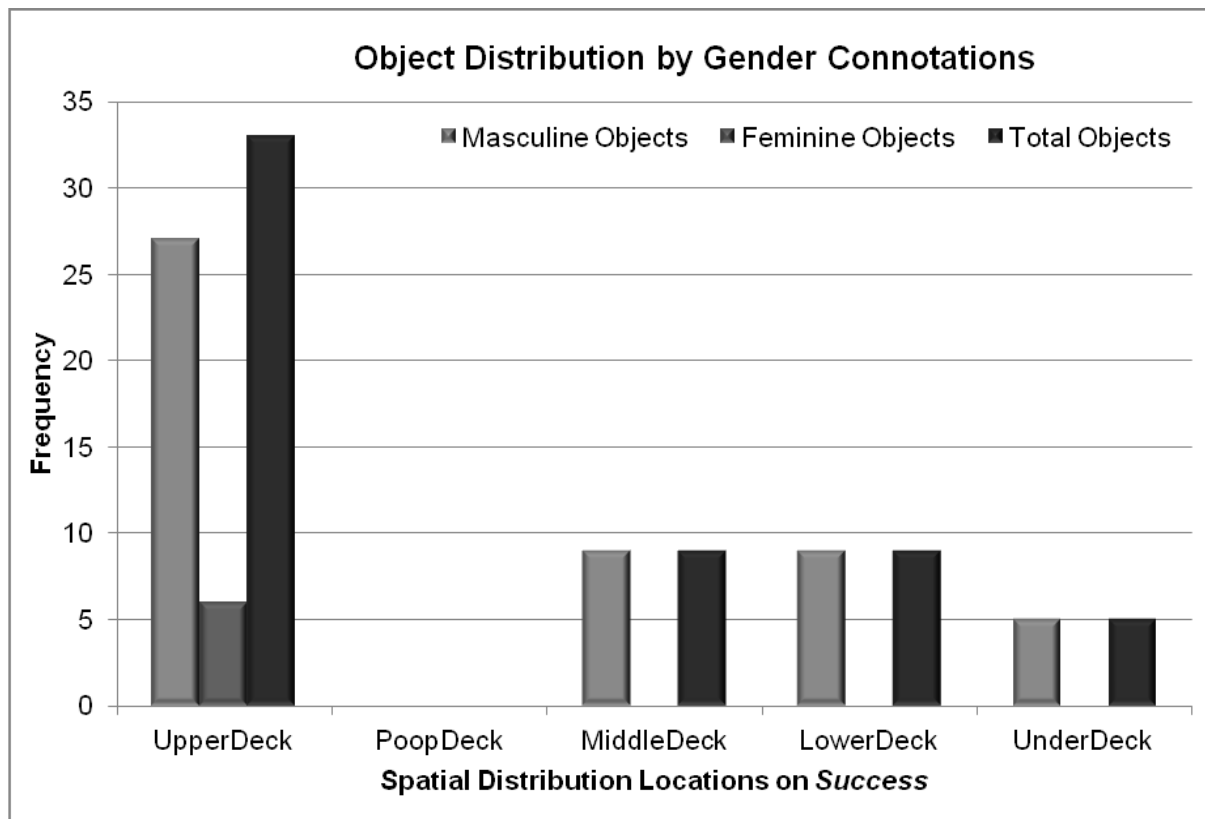


FIGURE 7.10. Bar graph showing spatial distribution of artifacts by gender-specific attributes (n=56), assembled by the author.

If the specifically-feminine objects were located solely on the upper decks and none below, this would imply femininity as an equally inauthentic convict experience on the upper deck as the display of torture items. By pitting feminine objects in comparison with the inauthenticity of torture objects, *Success* patrons would not have perceived them in the same light as the authenticity experienced below deck. In this sense, the evaluation of one's culture, society, nation, and one's consequential belonging to these layers of one's identity was more strictly

masculine. *Success*, after all, was a women's reformatory after serving as a men's convict hulk (Museum Ship *Success* 1929:74), yet this aspect of *Success*'s history was almost completely ignored by the material displays according to source records and current repositories of *Success*'s remnants. *Success*'s curators might have also implied that in the auratic authentic experience below deck, barbarism of *Success*'s convict life experience had no room for gender distinction.

### **Conclusion**

Discussions about authenticity and heritage attractions often center on the present and explicitly interpret their studies from a post-modern perspective and are arguing about a post-modern public. *Success*'s audience, however, preceded the post-modern mentality of today. Heritage attractions still held their social purpose, even if it was not to fulfill the reflexive, sense-of-loss mentality. As discussed in Chapter Three, social, civilized, imperial progression embodied the era's contemporary zeitgeist. Individuals in the late 19th and early 20th centuries had their existential needs, and still operated within habituated culture, both consciously and unconsciously. They still felt inclined to fulfill their existential selves. Breathnach's study focused on a post-modern audience who reach into heritage to help ground and position their existential selves within a globalized, often confusing modernity. The Progressive Era visitor would have sought to situate her or himself in a different social circumstance. She or he, in exploring the cells and corridors of the vessel, in plunging into the depths of a fairly recent barbarity, could look forward to what modern socio-political culture could have in store. As visitors plunged deeper into the vessel, ventured down the hall of solitary cells, and glimpsed into the black holes, they were engaging within an object-lesson narrative and could potentially recognize a superior position – the position which seeks to improve and modernize, not regress into the upheaval of a confused, still-industrializing society, in the shirking of an archaic British

imperialist model. Material spatial provenience on *Success*, however, revealed that the Progressive Era patron also confronted the unsettling notion that interrelated current incarceration practices with the barbaric methods of the past. Whichever object lesson gleaned, the *Success* tourist witnessed authenticity. He or she could succumb to the particularly tactile experience and in a sense become a part of actual shipboard incarceration, in terms of imagination, and yet she or he would have been able to reflect on their own social position and role in modernity, civilization, and even imperialism. Everyone would have taken something slightly differently away from the experience, but these experiences were also woven together by a more collective, cultural understanding.

## CHAPTER EIGHT: CONCLUSION

### **From Transportation to a History at a Progressive Exhibition**

This study began its historical exploration with an evaluation of America's brush with its own transportation history. While this seemingly stretches too far into history, beyond *Success's* inception by 65 years, it lays the foundations upon which the American audience could translate their experience touring the actual vessel. The *Success* histories sold to a British and American audience stipulated that *Success* was built in 1790 and led one of the first waves of convict fleets to Australia (Binne 1933). The perceived history – rather than the actual truth that it was built in 1840 (Lloyd's Register of Shipping 1843) – that was sold to these audiences created a more lasting, genuine connection between *Success* and their own convict heritage. By bridging this gap, *Success* became a more meaningful experience, contextualized by its audience's own heritage-based identities.

Americans could and did tap into an identity formed in part from their convict heritage when experiencing *Success's* exhibits. For most of its colonial history, colonial Americans proudly identified themselves as Britain and did not consciously form a collectively American identity. They perceived themselves as British citizens and as such, felt obliged to the same level of rights inherent to British citizenship. The Transportation Act in 1718 (Ekirch 1987:17), leading to the steady influx of British criminals brought for the purpose of laboring on colonial American soil, inspired a sort of transition in colonial American perceptions of their relationship with paternal Britain. If they saw themselves as British citizens, enjoying and upholding the rights of British citizenship, then Britain violated its role as the imperial head by delivering its immoral inhabitants, incapable of upholding their rights, to colonial American soil. In another sense, the presence of convicts helped to unravel the very idea of neighborly trust and



community that helped bind many, fairly small and isolated communities together. This betrayal of colonial America's British identity by Britain itself contributed to tearing away the fabric of British identity, in turn producing a distinctly American aspect of character. By the time *Success* reached American shores in 1912 (Museum Ship *Success* 1924:4), the minutiae of America's transportation would have been largely forgotten, but the imprint on a new national identity formed in part by the nature of convict heritage would have persisted. Moreover, America's transportation experience would have served as a point of comparison, or even connection, binding the American tourist's experience with the experience of the ship, true or contrived.

Although *Success* was a commercial venture from roughly 1890 to 1940 (Cygnet 1946:12-16; Ohio State University 2011), and as such, sought to attract the most attention possible, it also served to convey certain ideologies and social agendas. Regardless of the entrepreneurs tactics employed to make more money, they operated within a socio-historical paradigm, and their exhibits still shed and absorbed socio-cultural meanings throughout its history as an exhibition ship in Australian, British, and American waters. *Success* drew upon the Anglo world's shared and alternating transportation experiences, in addition to their specific convict heritage as well as previous and contemporary incarceration practices. *Success* showcased its history as a prison hulk in Australia, Britain, and the United States, but the nature and reception of its exhibits witnessed a transition from one location to another, due to the Progressive-Era ethos that permeated the western, Anglo world. At Australia from 1890 to 1895, *Success* only displayed its convict hulk history and met with very mixed to oftentimes negative reactions. *Success* buttressed itself with a broader convict heritage perspective when it sailed to the United Kingdom in 1895 (Cygnet 1946:12-14), assuming the historical role as a transportation vessel before its history as a convict hulk. This inflated, exaggerated history

bridged the gap between the British audience member, who never strayed from the archipelago, and a vessel that was more foreign, even if it was colonially British. Connecting it to one's history engaged the customer, but at the same time, the 'barbaric' nature of *Success*'s displays fell uncomfortably to the modern, civilized nature of the British tourist. In this light, the distancing of the British archipelago to the actions of *Success* as a convict hulk brought contrast to the civilized British citizen and the more barbaric foreign reaches of the southern hemisphere.

*Success* maintained its exaggerated history as a transportation ship in addition to its actual history as a convict hulk as it sailed to American shores in 1912 (Museum Ship *Success* 1924:4). Nevertheless, its elaborations of the inflated history assumed even greater proportions, with displays including Spanish Inquisition types of torture devices displayed on the upper decks. The entrepreneurship changed hands, and again, their endgame probably focused on the dollar. At the same time, they engaged audiences through *Success* using imagery and creating connections by which audiences could find themselves astounded or to which they could relate. The torture devices were not employed to dupe tourists into believing that transportation ships or prison hulks actually used iron maidens on refractory prisoners. Instead, they were another point of comparison used to frame the visitor's experience and understanding of a broad convict heritage against the light of the progressive present. *Success* carried and delivered embedded notions of the nature and foundations of civilization versus barbaric primitivism, feeding into the ultimate state of a healthy imperialism and nationalistic endeavors. *Success*, in this sense, helped to reinforce Progressive Era standards throughout the entirety of its touring career.

### **Identity Formation Via Authenticity**

In order to reach into the foundations of the Progressive Era mind, it is necessary to explore the processes by which such an identity can be created or maintained. The author

evaluated the theoretical attributes leading to the formation of identity formation. To do so, identity was approached from an interpersonal and intrapersonal perspective and focuses on the dialog between the two to reach a more extensive understanding on how individual identity relates to cultural identity. By examining the fluid tensions between actions that express the habituated behavioral nature of a group and actions with which an individual can, consciously or unconsciously, promote or depart from those habituated behaviors, one may glimpse into the foundation of personal and cultural identity.

*Success* presents an initial hurdle, archaeologically speaking, in evaluating habituated versus non-habituated social behavioral actions. Its material culture assemblage is inherently unique. Simply stated, there are no other convict hulks-turned exhibition ships showcasing torture from the Spanish Inquisition. The litmus test used to gauge how its material culture expresses the fluid tensions in the identity-formation dialogue had to pry beneath the option of simple assemblage comparisons. Studies evaluating authenticity in heritage attractions offered a revealing avenue through which to examine these tensions. Authenticity, as a concept, is very hotly debated in the heritage tourism, scholarly world. It is occasionally defined as the degree to which a heritage attraction genuinely and accurately reflects the very subject it intends to convey. Authenticity is alternatively perceived in terms of how well an attraction can recreate the feeling and aura of the past, recreating a multi-sensory experience for the visitor (Breathnach 2006; Park 2010; Rickly-Boyd 2011). This study evaluates various approaches to authenticity to examine the interplay between the dominant socio-cultural ethos via its carceral practices and that which the tourist would have experienced on an individual level. By evaluating *Success*'s assemblage with the various forms of authenticity in mind, one can see how *Success* fits into the interplay between self and society in the formation of a Progressive Era identity.

### **Creating the *Success* Catalog**

This study encountered several obstacles in evaluating *Success*'s material culture. The first, of course, was to get a full picture of what constituted its assemblage, which began with extensive, pre-field background research relying heavily on contemporary photographs. Not only did the images provide an initial artifact count, but they also revealed spatial provenience information. These resources, in addition to historical accounts and *Success* museum catalogs published during its Australian, British, and American touring periods, helped the formation of a database cataloging all exhibit-related objects. The database tracked where objects were or are located, and it delineates the sociotechnic and technomic attributes that can be gleaned out of each and every artifact. This relational database was taken into the field near where *Success* eventually sunk in Port Clinton, Ohio, along with some photographic and recording equipment, to track down and record as much of the existing *Success*-related collection as possible. At the conclusion of fieldwork where data was recorded at several different museum as well as private collections, the catalog contained a total of 419 artifacts in 240 entries. In order to allow for the greatest breadth of comparisons to other collections, the database elicited a great amount of physical and social attributes from every object in exclusively arranged categories. This database therefore allowed many relationships between artifacts and their placement onboard *Success* to get the full breadth of how they relate to authenticity and the visitor's or curator's experience.

### **Authenticity and the *Success* Experience**

Ultimately, the database catalog produced interesting results. The entrepreneurs arranged materials on *Success* in such a way to convey an auratic authenticity – one that engages the five senses in environmental terms – to visitors onboard the ship. While the torture devices identified in the American period seemingly clash with this notion, they were found almost exclusively on

the upper deck and were displayed in an inauthentic fashion and so were used to frame the experience below deck. The upper deck consisted of a visual and sensory cacophony of carceral practices through time, and it acted as a circus-level experience to engage the tourist with a barbaric display of how horrific primitive carceral practices clash with modernity and the civilized methods of the present. Not only were the upper deck displays a clash with modernity, but they also contrasted with the exhibits below deck. The 1924 *Success* catalog states, on the inside front cover, “She [*Success*] has Held Lurid Horror and Dreadful Iniquities beside which even the Terrible Stories of the Black Hole of Calcutta and the Spanish Inquisition pale into Insignificance.” The display of torturous objects out of their contexts indeed paled into insignificance, in terms of the authentic experience, with the display of the display of austere prison life below decks within a realistic context. Visitors engaged with authenticity mentally, physically, and ideologically, with a complete inundation of multiple senses. Their preconceived, Progressive Era notions intermingled with new revelations about carceral practices past and present more acutely in the liminality that *Success* offered, resulting in a clearer window into the fluid tensions that lie at the heart of identity formation.

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# APPENDIX 1: ESCAPED CONVICTS TABLE

|    |                                    | Date  |      | Gender: |        |           |           |           |           |           |           |            | Geography:        |                   |              | Advertisement: |       |                 | Qualitative/O<br>pinionated? |    |                                      |
|----|------------------------------------|-------|------|---------|--------|-----------|-----------|-----------|-----------|-----------|-----------|------------|-------------------|-------------------|--------------|----------------|-------|-----------------|------------------------------|----|--------------------------------------|
| #  | Convict Name                       | Month | Year | Male    | Female | 15-<br>19 | 20-<br>24 | 25-<br>29 | 30-<br>34 | 35-<br>40 | 40-<br>50 | Occupation | Origen            | NW<br>Destination | Running To   | Run-away       | Theft | Reward          | Yes                          | No | Misc.<br>Note                        |
| 1  | Joshua Dean                        | June  | 1737 | 1       |        |           |           |           |           | 1         |           |            | London            | Virginia          |              | 1              |       | 40 s sterl.     | 1                            |    |                                      |
| 2  | Thomis Morris                      | Sept  | 1747 | 1       |        |           |           |           |           | 1         |           |            | Ireland           | Virginia          |              | 1              |       | 2 Pistols       |                              | 1  |                                      |
| 3  |                                    | April | 1751 |         |        |           |           |           |           |           |           |            |                   |                   |              |                |       |                 | 1                            |    | Mutiny<br>and<br>Attempted<br>Murder |
| 4  |                                    | April | 1752 |         |        |           |           |           |           |           |           |            |                   |                   |              |                |       |                 | 1                            |    | Mutiny<br>and<br>Attempted<br>Murder |
| 5  |                                    | April | 1753 |         |        |           |           |           |           |           |           |            |                   |                   |              |                |       |                 | 1                            |    | Mutiny<br>and<br>Complaint           |
| 6  |                                    | April | 1766 |         |        |           |           |           |           |           |           |            |                   |                   |              |                |       |                 | 1                            |    | Satirical                            |
| 7  | John Parsons                       | Nov   | 1743 | 1       |        |           |           |           | 1         |           |           |            | West<br>Country   | Maryland          | England      | 1              |       | 5 l/50 s        |                              | 1  |                                      |
| 8  | Charles King                       | Aug   | 1745 | 1       |        |           |           |           | 1         |           |           |            | England           | Maryland          | New York     | 1              |       | 5 l             |                              | 1  |                                      |
| 9  | Anna Maria<br>Norman               | May   | 1746 |         | 1      |           |           |           |           |           |           |            | Holland           | Maryland          |              | 1              |       | 5 l             |                              | 1  |                                      |
| 10 | James Spencer                      | Aug   | 1747 | 1       |        |           |           | 1         |           |           |           | Gardiner   | Engalnd           | Virginia          |              | 1              | 1     | Reasonabl<br>e  |                              | 1  |                                      |
| 11 | Patrick Byrne                      | Aug   | 1747 | 1       |        |           |           |           | 1         |           |           |            | Ireland           | Virginia          |              | 1              | 1     | Reasonabl<br>e  |                              | 1  |                                      |
| 12 | James Casey                        | April | 1748 | 1       |        |           | 1         |           |           |           |           |            | England           | Maryland          | Philadelphia | 1              |       | 5 l<br>Maryland |                              | 1  |                                      |
| 13 | John Fagan                         | May   | 1751 | 1       |        |           |           |           |           |           |           |            | Ireland           | Virginia          | Philadelphia | 1              |       | 2 Pistols       |                              | 1  |                                      |
| 14 | Michael<br>Reynolds                | May   | 1752 | 1       |        |           |           |           |           |           |           |            | Ireland           | Virginia          | Philadelphia | 1              |       | 2 Pistols       |                              | 1  |                                      |
| 15 | Paddy Joe                          | May   | 1753 | 1       |        |           |           |           |           |           |           |            | Ireland           | Virginia          | Philadelphia | 1              |       | 2 Pistols       |                              | 1  |                                      |
| 16 | Billy Boyle                        | May   | 1754 | 1       |        |           |           |           |           |           |           |            | Ireland           | Virginia          | Philadelphia | 1              |       | 2 Pistols       |                              | 1  |                                      |
| 17 | John Moll                          | April | 1754 | 1       |        |           |           |           | 1         |           |           |            | Staffordshir<br>e | Maryland          |              | 1              |       | 3 l - 4 l       |                              | 1  |                                      |
| 18 | William<br>Faulkner                | April | 1755 | 1       |        |           | 1         |           |           |           |           |            | Lincolnshire      | Maryland          |              | 1              |       | 4 l - 4 l       |                              | 1  |                                      |
| 19 | John Clark                         | June  | 1754 | 1       |        |           |           |           |           | 1         |           | Gardiner   |                   | Maryland          |              | 1              |       | 4 Pistols       |                              | 1  |                                      |
| 20 | Joseph<br>Holmes/<br>William Yeats | July  | 1754 | 1       |        |           |           |           |           | 1         |           |            | England           | Maryland          |              | 1              |       | 40 s - 3 l      |                              | 1  |                                      |
| 21 | George Pearce                      | Oct   | 1754 | 1       |        |           |           |           |           | 1         |           |            | England           | Maryland          |              | 1              |       | 1 Pistol        |                              | 1  |                                      |
| 22 | John Jones                         | Oct   | 1755 | 1       |        |           |           |           |           |           |           |            | Ireland           | Marvland          |              | 1              |       | 2 Pistols       |                              | 1  |                                      |

|    |                   | Date  |      | Gender: |        |           |           |           |           |           |           |                            | Geography: |                   |              | Advertisement: |           |            | Qualitative/O<br>pinionated? |    |                             |
|----|-------------------|-------|------|---------|--------|-----------|-----------|-----------|-----------|-----------|-----------|----------------------------|------------|-------------------|--------------|----------------|-----------|------------|------------------------------|----|-----------------------------|
| #  | Convict Name      | Month | Year | Male    | Female | 15-<br>19 | 20-<br>24 | 25-<br>29 | 30-<br>34 | 35-<br>40 | 40-<br>50 | Occupation                 | Origen     | NW<br>Destination | Running To   | Run-away       | Thef<br>t | Reward     | Yes                          | No | Misc.<br>Note               |
| 23 | Anne Jones        | Oct   | 1756 |         | 1      |           | 1         |           |           |           |           |                            | Ireland    | Maryland          |              | 1              |           | 2 Pistols  |                              | 1  |                             |
| 24 | Thomas Rogers     | Oct   | 1757 | 1       |        |           |           | 1         |           |           |           |                            | England    | Maryland          |              | 1              |           | 2 Pistols  |                              | 1  |                             |
| 25 | Susannah Day      | Sept  | 1758 |         | 1      |           |           |           | 1         |           |           |                            |            | Virginia          |              | 1              |           | 2 Pistols  |                              | 1  |                             |
| 26 | Anthony Dersley   | Sept  | 1758 | 1       |        |           |           |           |           | 1         |           |                            | England    | Maryland          |              | 1              |           | 2 Pistols  |                              | 1  |                             |
| 27 | William Hamblin   | Sept  | 1758 | 1       |        |           |           | 1         |           |           |           |                            | England    | Maryland          |              | 1              |           | 2 Pistols  |                              | 1  |                             |
| 28 | Elizabeth         | Oct   | 1758 |         | 1      |           |           |           |           |           |           |                            | Wales      | Virginia          |              | 1              |           | 2 Pistols  |                              | 1  |                             |
| 29 |                   | July  | 1763 |         |        |           |           |           |           |           |           |                            |            |                   |              |                |           |            | 1                            |    | Medical<br>Experi-<br>ments |
| 30 | Thomas Milliner   | July  | 1765 | 1       |        | 1         |           |           |           |           |           | Jeweller                   | England    | Maryland          |              | 1              |           | 30 s +     |                              | 1  |                             |
| 31 | William Callahan  | Aug   | 1765 | 1       |        |           |           |           | 1         |           |           | Plasterer                  | Ireland    | Maryland          |              | 1              |           | 3 l        |                              | 1  |                             |
| 32 | Edward Thompson   | Aug   | 1765 | 1       |        |           |           |           |           |           |           | Sailor                     | England    | Maryland          |              | 1              | 1         | 5 l        |                              | 1  |                             |
| 33 | Edward Davis      | March | 1766 | 1       |        |           |           | 1         |           |           |           | Barber                     | England    | Maryland          | Philadelphia | 1              |           | 40 s - 4 l |                              | 1  |                             |
| 34 | John Sandels      | March | 1766 | 1       |        |           |           | 1         |           |           |           |                            | Shropshire | Maryland          |              | 1              | 1         | 5 l        |                              | 1  |                             |
| 35 | John Hawkerday    | March | 1766 | 1       |        |           |           |           |           | 1         |           |                            | Devonshire | Maryland          |              | 1              | 1         | 5 l        |                              | 1  |                             |
| 36 | Edward Thompson   | March | 1766 | 1       |        |           |           |           |           |           |           |                            | England    | Maryland          |              | 1              | 1         | 5 l        |                              | 1  |                             |
| 37 | James Roe         | March | 1766 | 1       |        |           |           |           |           | 1         |           | Taylor                     |            | Maryland          | Savannah     | 1              |           | 50 s - 5 l |                              | 1  |                             |
| 38 | Johnston          | March | 1766 | 1       |        |           |           |           |           |           |           |                            |            | Maryland          |              | 1              |           | 51 s - 5 l |                              | 1  |                             |
| 39 | Sarah Rogers      | July  | 1766 |         | 1      |           |           |           |           |           |           | Glover                     | England    | Maryland          |              | 1              |           | 40 s       |                              | 1  |                             |
| 40 | Mary Griffiths    | July  | 1766 |         | 1      |           | 1         |           |           |           |           |                            |            | Maryland          |              | 1              |           | 3 l        |                              | 1  |                             |
| 41 | John Clark        | Aug   | 1766 | 1       |        |           |           |           |           |           | 1         |                            | England    | Maryland          |              | 1              | 1         | 30 s - 3 l |                              | 1  |                             |
| 42 | James Clayton     | Aug   | 1766 | 1       |        |           |           | 1         |           |           |           |                            | England    | Maryland          |              | 1              | 1         | 30 s - 3 l |                              | 1  |                             |
| 43 | John Ancell       | Aug   | 1766 | 1       |        |           |           |           | 1         |           |           |                            | England    | Maryland          |              | 1              | 1         | 30 s - 3 l |                              | 1  |                             |
| 44 | Patrick Brenon    | Sept  | 1766 | 1       |        | 1         |           |           |           |           |           |                            | Ireland    | Maryland          |              | 1              |           | \$4 - \$8  |                              | 1  |                             |
| 45 | William Warburton | Aug   | 1766 | 1       |        |           |           |           |           |           |           | Joyner/<br>Wheelwrig<br>ht | England    | Maryland          |              | 1              |           | 3 l - 5 l  |                              | 1  |                             |
| 46 | William Oak       | Aug   | 1766 | 1       |        |           | 1         |           |           |           |           |                            |            | Maryland          |              | 1              |           | 3 l - 5 l  |                              | 1  |                             |
| 47 | George Hails      | Aug   | 1766 | 1       |        |           | 1         |           |           |           |           | Brickmaster/<br>Blacksmith |            | Maryland          |              | 1              |           | 3 l - 5 l  |                              | 1  |                             |
| 48 | Francis Edwin     | Dec   | 1766 | 1       |        |           |           |           |           |           |           |                            |            | Maryland          |              | 1              |           | \$10       |                              | 1  |                             |

|    |                           | Date  |      | Gender: |        |           |           |           |           |           |           |                                | Geography: |                   |            | Advertisement: |       |             | Qualitative/O<br>pinionated? |    |               |
|----|---------------------------|-------|------|---------|--------|-----------|-----------|-----------|-----------|-----------|-----------|--------------------------------|------------|-------------------|------------|----------------|-------|-------------|------------------------------|----|---------------|
| #  | Convict Name              | Month | Year | Male    | Female | 15-<br>19 | 20-<br>24 | 25-<br>29 | 30-<br>34 | 35-<br>40 | 40-<br>50 | Occupation                     | Origen     | NW<br>Destination | Running To | Run-away       | Theft | Reward      | Yes                          | No | Misc.<br>Note |
| 49 | John Evans                | Dec   | 1766 | 1       |        |           | 1         |           |           |           |           | Shoemaker                      |            | Maryland          |            | 1              |       | \$10        |                              | 1  |               |
| 50 | Alice McCarty             | Nov   | 1766 |         | 1      |           |           |           |           | 1         |           |                                | Ireland    | Pennsylvania      |            | 1              | 1     | 40 s        |                              | 1  |               |
| 51 | Levy Barnett              | Dec   | 1766 | 1       |        |           |           |           |           |           |           | Sailor                         | England    | Maryland          |            | 1              |       | 40 s - 5 l  |                              | 1  |               |
| 52 | William<br>Graham         | Feb   | 1767 | 1       |        |           | 1         |           |           |           |           |                                |            | Maryland          |            | 1              | 1     | 5 l         |                              | 1  |               |
| 53 | John Fryer                | Jan   | 1767 | 1       |        |           |           |           | 1         |           |           | Wheelwright                    | England    | Maryland          |            | 1              |       | 20 s - 5 l  |                              | 1  |               |
| 54 | Samuel<br>Searson         | Jan   | 1767 | 1       |        |           |           |           | 1         |           |           |                                | England    | Maryland          |            | 1              |       | 20 s - 5 l  |                              | 1  |               |
| 55 | Thomas North              | Jan   | 1767 | 1       |        |           |           |           | 1         |           |           |                                | England    | Maryland          |            | 1              |       | 20 s - 5 l  |                              | 1  |               |
| 56 | Joseph Sprout             | March | 1767 | 1       |        |           | 1         |           |           |           |           |                                |            | Maryland          |            | 1              |       | 40 s        |                              | 1  |               |
| 57 | Susannah<br>Cowden        | May   | 1767 |         | 1      |           | 1         |           |           |           |           |                                |            | Maryland          |            | 1              |       | 20 s - 3 l  |                              | 1  |               |
| 58 | Henry Paiton              | May   | 1767 | 1       |        |           | 1         |           |           |           |           | Sailor/<br>Scholar/<br>Painter | England    | Maryland          |            | 1              |       | 3 l         |                              | 1  |               |
| 59 | William<br>Roberts        | May   | 1767 | 1       |        |           |           | 1         |           |           |           |                                | Wales      | Maryland          |            | 1              |       | 30 s - 5 l  |                              | 1  |               |
| 60 | Levy Barnett              | May   | 1767 | 1       |        |           | 1         |           |           |           |           |                                | England    | Maryland          |            | 1              |       | 30 s - 5 l  |                              | 1  |               |
| 61 | Thomas<br>Stafford        | Sept  | 1767 | 1       |        |           | 1         |           |           |           |           |                                | Ireland    | Maryland          |            | 1              |       | 20 s - 3 l  |                              | 1  |               |
| 62 | Christopher<br>White      | Sept  | 1767 | 1       |        |           |           |           | 1         |           |           |                                | Ireland    | Maryland          |            | 1              |       | 20 s - 3 l  |                              | 1  |               |
| 63 | William<br>Thompson       | Nov   | 1767 | 1       |        |           |           |           | 1         |           |           | Cook/<br>Confectioner          | England    | Maryland          |            | 1              | 1     | \$4         |                              | 1  |               |
| 64 | George<br>Williams        | Nov   | 1767 | 1       |        |           |           |           |           |           |           |                                |            | Maryland          |            | 1              |       | 3 l         |                              | 1  |               |
| 65 | William<br>Hatton/Jackson | Oct   | 1768 | 1       |        |           |           |           | 1         |           |           | Stocking<br>Weaver             |            | Maryland          |            | 1              |       | 50 s - 3 l  |                              | 1  |               |
| 66 | Thomas<br>Stringer        | Oct   | 1768 | 1       |        |           | 1         |           |           |           |           |                                |            | Maryland          |            | 1              |       | 50 s - 3 l  |                              | 1  |               |
| 67 | Hugh Jones                | Oct   | 1768 | 1       |        |           |           |           | 1         |           |           | Miller                         | Ireland    | Maryland          |            | 1              |       | 10 s - \$10 |                              | 1  |               |
| 68 | John Fowler               | Jan   | 1770 | 1       |        |           |           |           | 1         |           |           | Tanner                         | Ireland    | Maryland          |            | 1              |       | 20 s - 5 l  |                              | 1  |               |
| 69 | John Prat                 | Jan   | 1770 | 1       |        |           |           | 1         |           |           |           |                                |            | Maryland          |            | 1              |       | 2 l - 3 l   |                              | 1  |               |
| 70 | Richard<br>Fletcher       | May   | 1770 | 1       |        |           |           |           |           |           |           |                                |            | Pennsylvania      |            | 1              |       | 40 s        |                              | 1  |               |
| 71 | John Ross                 | July  | 1770 | 1       |        |           |           |           |           |           |           |                                |            | Maryland          |            | 1              | 1     | 3 l         |                              | 1  |               |
| 72 | Thomas<br>Collerd         | July  | 1770 | 1       |        |           |           |           |           |           |           |                                |            | Maryland          |            | 1              | 1     | 40 s        |                              | 1  |               |
| 73 | William Watts             | Aug   | 1770 | 1       |        |           |           | 1         |           |           |           | Scholar                        | Scotland   | Virginia          |            | 1              |       | 5 l         |                              | 1  |               |
| 74 | Anthony<br>Jackson        | Sept  | 1770 | 1       |        |           | 1         |           |           |           |           |                                | Yorkshire  | Maryland          |            | 1              |       | 20 s - 10 l |                              | 1  |               |

|     |                   | Date  |      | Gender: |        |           |           |           |           |           |           |             | Geography:    |                   |              | Advertisement: |           |                    | Qualitative/O<br>pinionated? |    |               |
|-----|-------------------|-------|------|---------|--------|-----------|-----------|-----------|-----------|-----------|-----------|-------------|---------------|-------------------|--------------|----------------|-----------|--------------------|------------------------------|----|---------------|
| #   | Convict Name      | Month | Year | Male    | Female | 15-<br>19 | 20-<br>24 | 25-<br>29 | 30-<br>34 | 35-<br>40 | 40-<br>50 | Occupation  | Origen        | NW<br>Destination | Running To   | Run-away       | Thef<br>t | Reward             | Yes                          | No | Misc.<br>Note |
| 75  | William Warricker | Sept  | 1770 | 1       |        |           |           | 1         |           |           |           |             | England       | Maryland          |              | 1              |           | 20 s - 10 l        |                              | 1  |               |
| 76  | Catherine Marsh   | Sept  | 1770 |         | 1      |           | 1         |           |           |           |           |             | England       | Maryland          | Pennsylvania | 1              |           | \$4                |                              | 1  |               |
| 77  | Jacob Silcocke    | Dec   | 1770 | 1       |        |           | 1         |           |           |           |           |             | England       | Maryland          |              | 1              |           | 50 s - 10 l        |                              | 1  |               |
| 78  | John Jonhnston    | Jan   | 1771 | 1       |        |           |           |           |           |           |           |             | England       | Maryland          |              | 1              |           | 3 l                |                              | 1  |               |
| 79  | John Burnes       | Jan   | 1771 | 1       |        |           |           |           |           |           |           |             | England       | Maryland          |              | 1              |           | 3 l                |                              | 1  |               |
| 80  | John Brown        | Jan   | 1771 | 1       |        |           |           | 1         |           |           |           |             | England       | Maryland          |              | 1              | 1         | 50 s - 3 l<br>10 s |                              | 1  |               |
| 81  | Abraham Peters    | Jan   | 1771 | 1       |        |           | 1         |           |           |           |           |             | England       | Maryland          |              | 1              | 1         | 50 s - 3 l<br>10 s |                              | 1  |               |
| 82  | John Read         | April | 1771 | 1       |        |           |           | 1         |           |           |           |             | Yorkshire     | Maryland          |              | 1              |           | 40 s - \$20        |                              | 1  |               |
| 83  | Thomas Dyer       | April | 1771 | 1       |        |           | 1         |           |           |           |           |             | England       | Maryland          |              | 1              |           | 20 s - 40 s        |                              | 1  |               |
| 84  | William Harper    | April | 1771 | 1       |        |           | 1         |           |           |           |           |             | England       | Maryland          |              | 1              |           | 20 s - 40 s        |                              | 1  |               |
| 85  | Francis Cowell    | May   | 1771 | 1       |        |           |           |           |           | 1         |           |             |               | Maryland          |              | 1              |           | 30 s               |                              | 1  |               |
| 86  | John Carr         | July  | 1771 | 1       |        |           |           |           |           |           | 1         | Brick-layer | Cheshire      | Maryland          |              | 1              |           | 40 s - 5 l         |                              | 1  |               |
| 87  | John Pell         | Aug   | 1771 | 1       |        |           |           |           |           |           |           |             |               | Maryland          |              | 1              |           | 3 l - \$20         |                              | 1  |               |
| 88  | John Marsh        | Aug   | 1771 | 1       |        |           |           |           |           |           |           |             |               | Maryland          |              | 1              |           | 3 l - \$20         |                              | 1  |               |
| 89  | Thomas Lacey      | Oct   | 1772 | 1       |        |           | 1         |           |           |           |           | Cobler      | England       | Maryland          |              | 1              | 1         | 40 s - 5 l         |                              | 1  |               |
| 90  | William Hill      | April | 1773 | 1       |        |           |           |           |           |           |           |             | England       | Maryland          |              | 1              |           | \$2 - \$8          |                              | 1  |               |
| 91  | Patrick McClusky  | Aug   | 1773 | 1       |        |           |           |           |           |           |           |             |               | Maryland          |              | 1              |           | 30 s - 3 l         |                              | 1  |               |
| 92  | Thomas Norrington | Sept  | 1773 | 1       |        |           |           | 1         |           |           |           |             | England       | Maryland          |              | 1              |           | 30 s - 3 l         |                              | 1  |               |
| 93  | John Powel        | Sept  | 1773 | 1       |        |           |           |           |           |           |           |             | England       | Maryland          |              | 1              |           | \$4 - \$8          |                              | 1  |               |
| 94  | Francis Irwin     | Nov   | 1773 | 1       |        |           |           |           |           |           |           | Blacksmith  | Ireland       | Virginia          |              | 1              | 1         | \$20               |                              | 1  |               |
| 95  | James Goddard     | July  | 1774 | 1       |        |           |           | 1         |           |           |           |             | England       | Maryland          |              | 1              | 1         | 10 l               |                              | 1  |               |
| 96  | William Travers   | Nov   | 1774 | 1       |        |           | 1         |           |           |           |           |             | England       | Maryland          |              | 1              |           | 40 s - \$16        |                              | 1  |               |
| 97  | Robert Bowles     | Aug   | 1774 | 1       |        |           |           | 1         |           |           |           |             | England       | Maryland          |              | 1              | 1         | 3 l                |                              | 1  |               |
| 98  | James Wilkes      | Aug   | 1774 | 1       |        |           | 1         |           | 1         |           |           |             | Staffordshire | Maryland          |              | 1              | 1         | 3 l                |                              | 1  |               |
| 99  | Samuel Rowland    | Oct   | 1775 | 1       |        |           |           |           | 1         |           |           |             | West Country  | Maryland          |              | 1              |           | \$10               |                              | 1  |               |
| 100 | Patrick Hurley    | Oct   | 1775 | 1       |        |           |           |           | 1         |           |           |             | Ireland       | Maryland          |              | 1              |           | \$10               |                              | 1  |               |
| 101 | Robert Johnson    | Oct   | 1775 | 1       |        |           |           |           |           |           |           |             |               | Maryland          |              | 1              |           | \$10               |                              | 1  |               |

|     |                | Date  |      | Gender: |        |           |           |           |           |           |           |            | Geography: |                   |              | Advertisement: |           |        | Qualitative/O<br>pinioned? |    |               |
|-----|----------------|-------|------|---------|--------|-----------|-----------|-----------|-----------|-----------|-----------|------------|------------|-------------------|--------------|----------------|-----------|--------|----------------------------|----|---------------|
| #   | Convict Name   | Month | Year | Male    | Female | 15-<br>19 | 20-<br>24 | 25-<br>29 | 30-<br>34 | 35-<br>40 | 40-<br>50 | Occupation | Origen     | NW<br>Destination | Running To   | Run-away       | Thef<br>t | Reward | Yes                        | No | Misc.<br>Note |
| 102 | John Botterell | Feb   | 1779 | 1       |        |           |           |           |           |           |           |            | England    | Maryland          | Philadelphia | 1              |           | \$100  |                            | 1  |               |

## APPENDIX 2: *SUCCESS* ARTIFACT CATALOG SUMMARY

## 2 Ball and Chain

**Number of Objects in Entry:** 1

**Poop Deck:** No   **Upper Deck:** Yes   **Middle Deck:** No   **Lower Deck:** No   **Under Deck:** No   **Australian Period:** No   **British Period:** Yes   **American Period:** Yes   **Weight (g):** 0  
**Provenience**   **Minimum**   **Height:** 0  
Against port or starboard side; Mobile.   **Manufacture Date:** 1/1/1600

**Length:** 0  
**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Punish

**Activity: Labor**  
Yes

**Fabric:** Iron

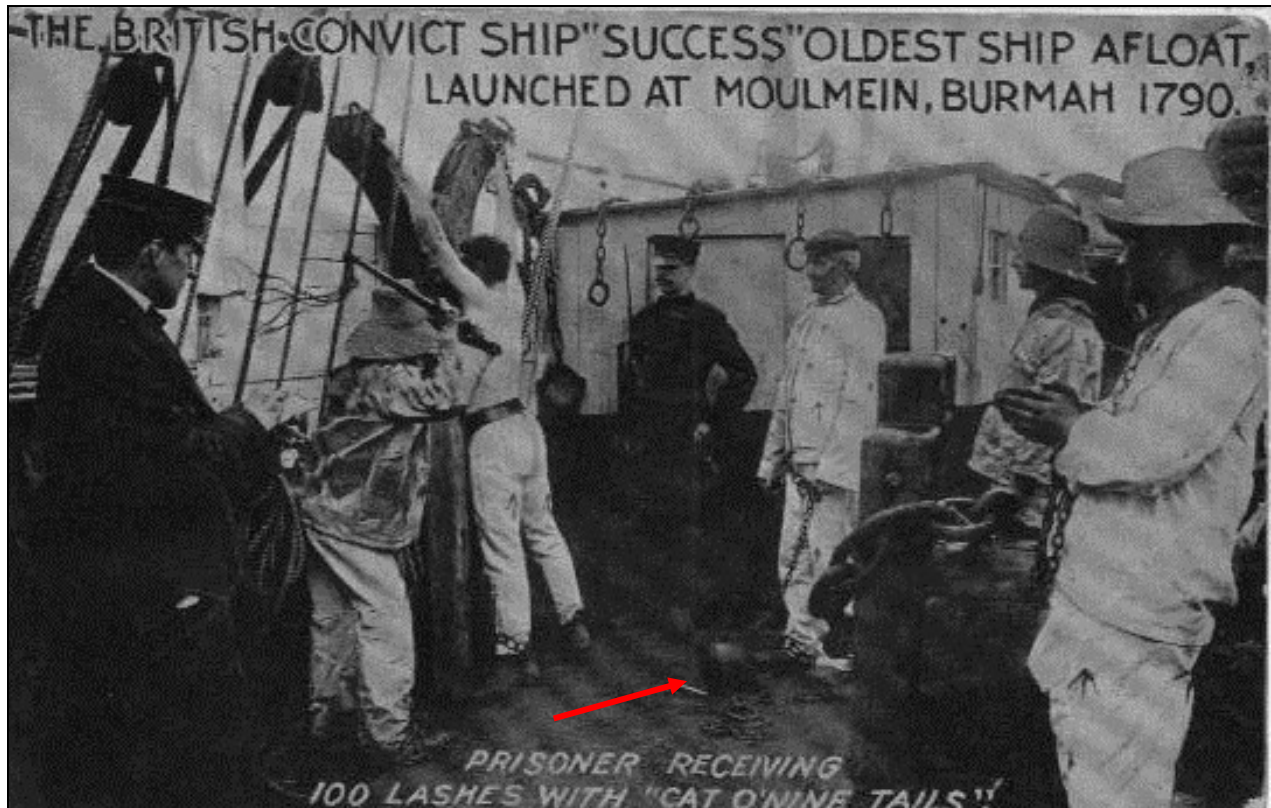
**Activity: Individualistic** No   **Activity: Recreation** No   **Activity: Domestic** No

**Activity: Medicine** No   **Recorder:** Cooper, Kathryn L.

**Male:** Yes   **Female:** No   **Civilized:** No   **Barbaric:** Yes   **Date Recorded:** 5/3/2011

**Authenticity:** Yes\_ConvictHeritage   **Citation:**  
(GLHS 2007a; Ohio State University 2011; Roth 2006:56-57; The Times 2009:22)

**Confirmed Object Replication:**  
No





### 3Slouch Hats

**Number of Objects in Entry:** 3

**Poop Deck:** No **Upper Deck:** Yes **Middle Deck:** No **Lower Deck:** No **Under Deck:** No  
**Australian Period:** Yes **British Period:** Yes **American Period:** Yes  
**Provenience** Against port or starboard side  
**Minimum**  
**Manufacture Date:** 1/1/1788

**Weight (g):** 0  
**Height:** 0

**Length:** 0  
**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic Function:** Adornment

**Activity:** Labor  
 No

**Fabric:** Unknown

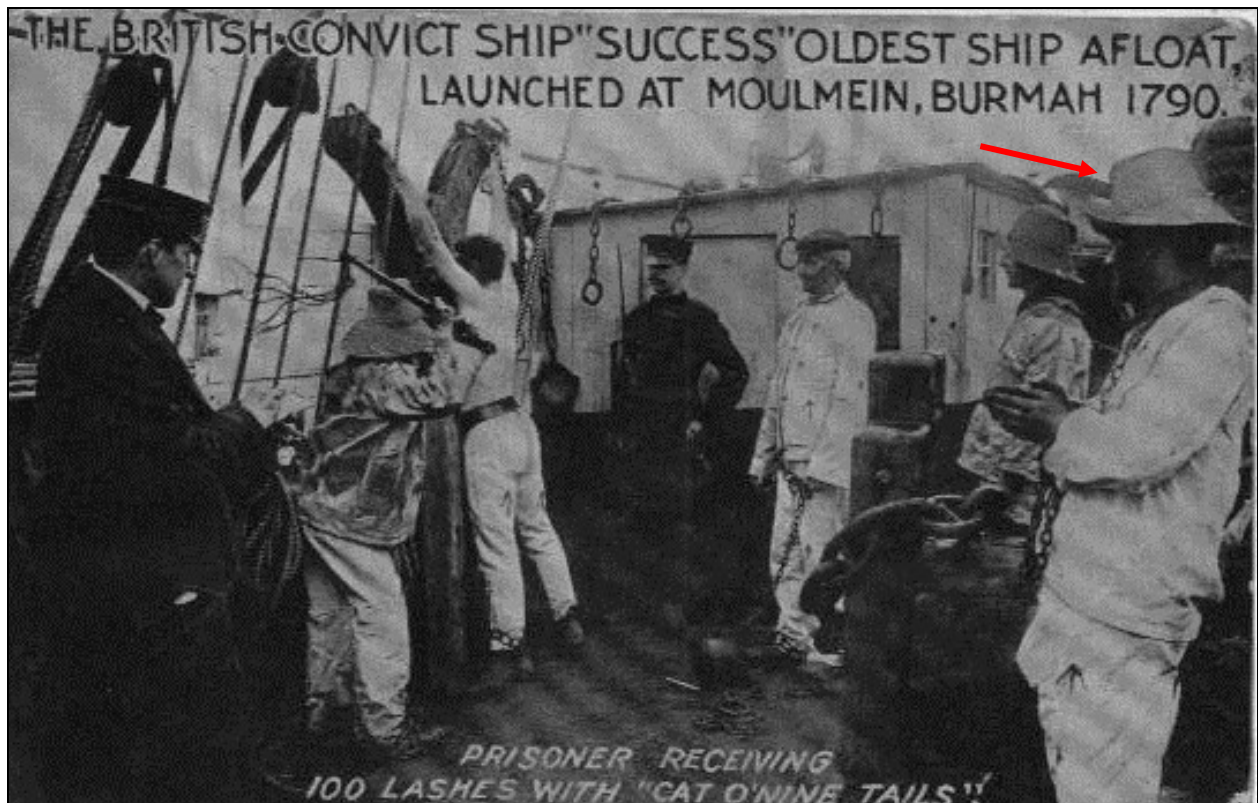
**Activity:** Individualistic No **Activity:** Recreation No **Activity:** Domestic No

**Activity:** Medicine No **Recorder:** Cooper, Kathryn L.

**Male:** Yes **Female:** No **Civilized:** Yes **Barbaric:** No  
**Date Recorded:** 5/3/2011

**Authenticity:** Yes\_ConvictHeritage **Citation:**  
 (Aitken 2012; GLHS 2007a; Maynard 1994:11-13, 82, 93-94; Ohio State University 2011)

**Confirmed Object Replication:**  
 No



## 4 Cat O'Nine Tails

Number of Objects in Entry: 1

**Poop Deck:** No **Upper Deck:** Yes **Middle Deck:** No **Lower Deck:** No **Under Deck:** No **Australian Period:** Yes **British Period:** Yes **American Period:** Yes **Weight (g):** 0

Provenience

Against port or starboard side

Minimum

Height: 0

Manufacture Date: 1/1/1678

Length: 0

Manufacture Location: Unknown

Thicknes 0

Technomic Punish

Function:

**Activity:** Labor

No

Fabric: Leather

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

Recorder: Cooper, Kathryn

L.

**Male:** No

**Female:** No

**Civilized:** No

No

**Barbaric:** Yes

Yes

Date Recorded: 3/6/2011

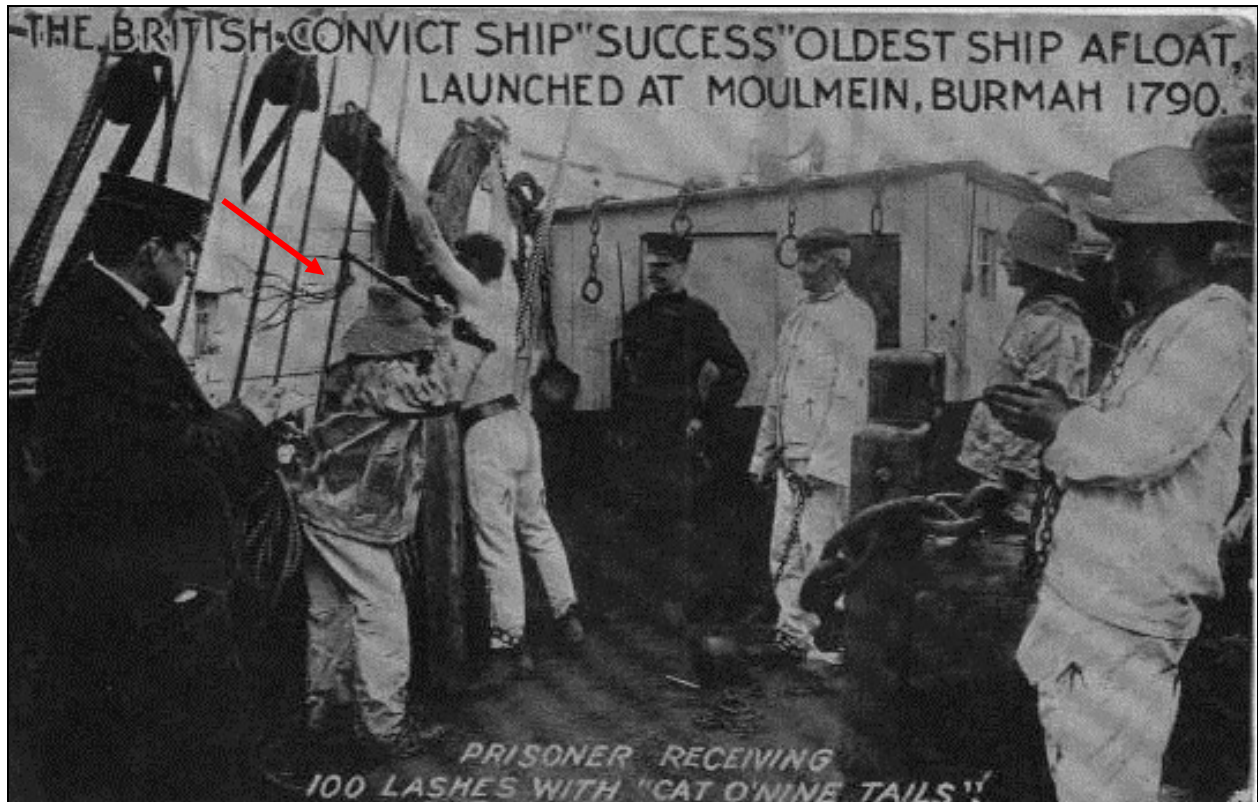
Authenticity: Yes\_ConvictHeritage

Citation:

(Scott 1940:197-200; Martin 2006:33; GLHS 2007a; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 5 Convict Uniform

**Number of Objects in Entry:** 5

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Against port or starboard side

**Minimum**

**Manufacture Date:** 1/1/1820

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic** Adornment

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

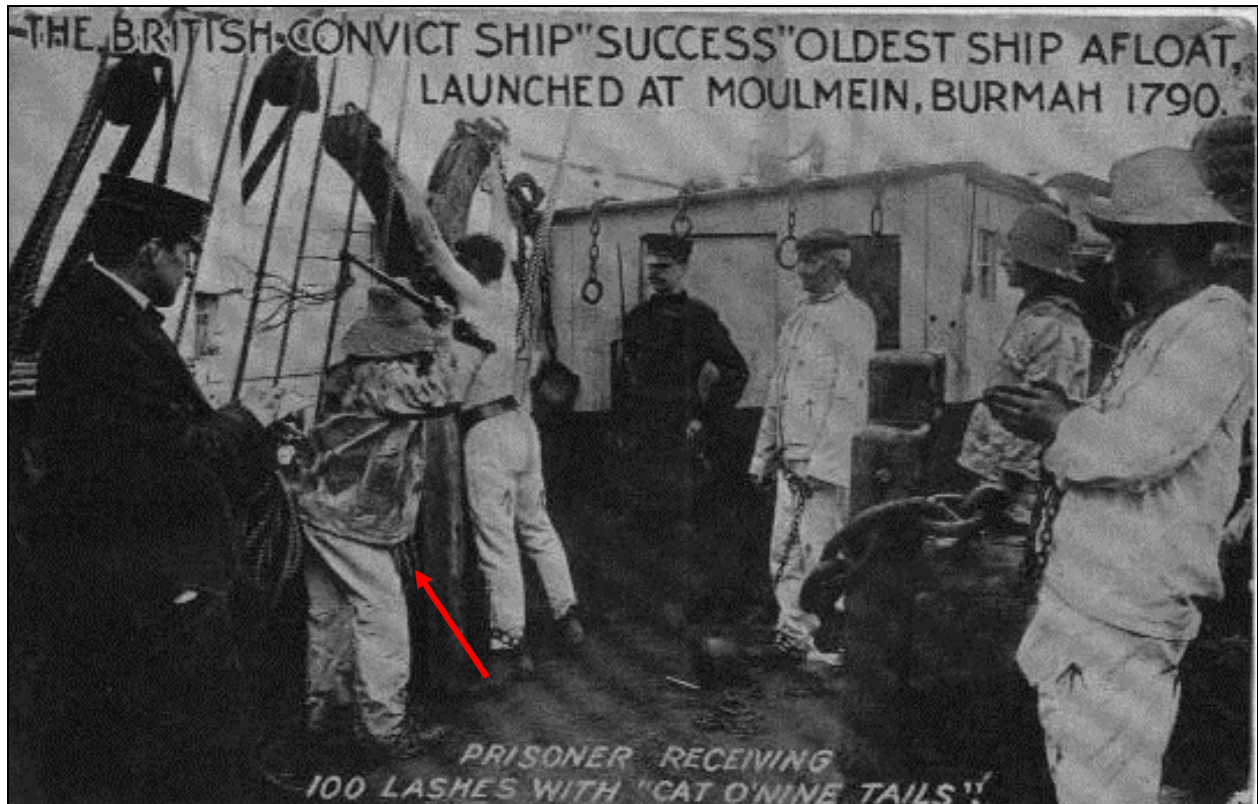
**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(GLHS 2007a; Maynard 1994:10,20-23; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 6 Flogging Frame

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Against port or starboard side

**Minimum**

**Manufacture Date:** 1/1/1800

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

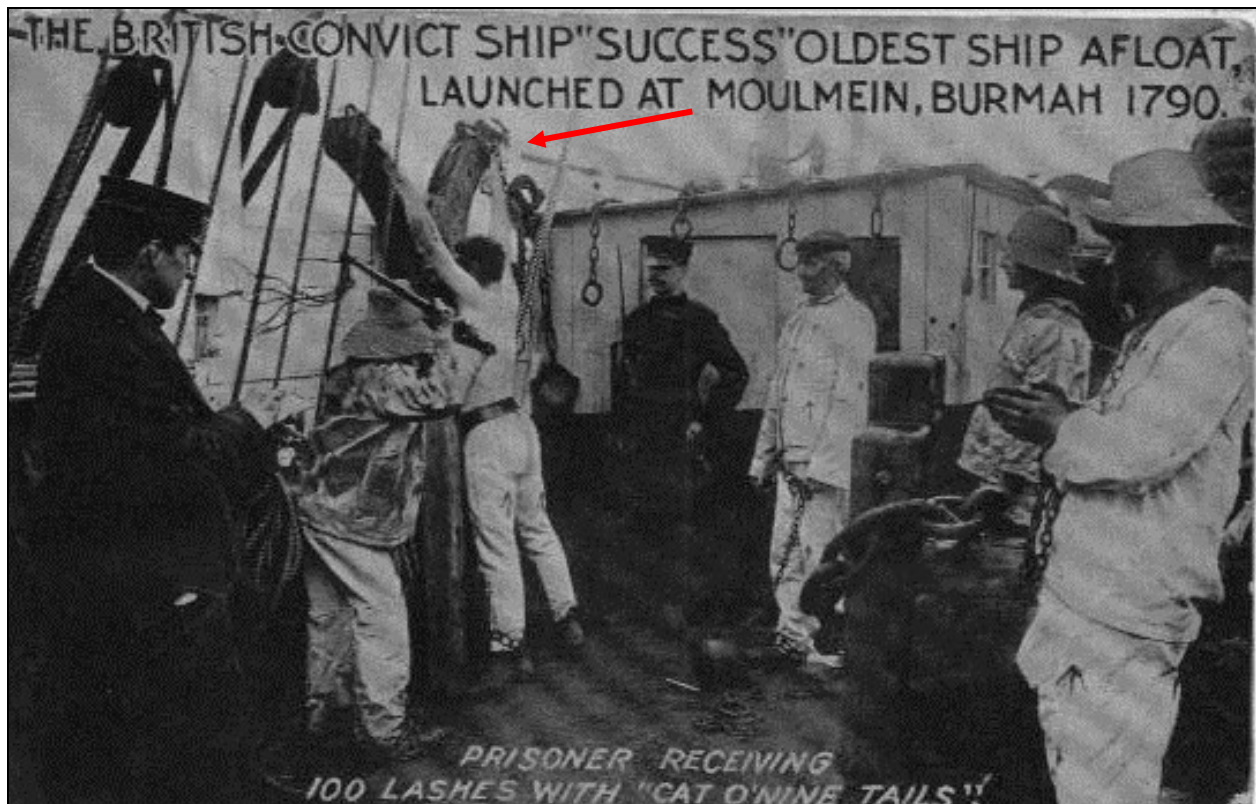
**Authenticity:** Potential

**Citation:**

(Harvie 1896:34; Barnes 1930:155; Abbott 1993:132; GLHS 2007a; Kerrigan 2007:118; Museum Ship Success 1895; Ohio State University 2011; National Maritime Museum 2013)

**Confirmed Object Replication:**

No



## 7 Cap (Non-Uniform)

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Against port or starboard side

### Minimum

**Manufacture Date:** 1/1/1800

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic** Adornment

### Function:

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

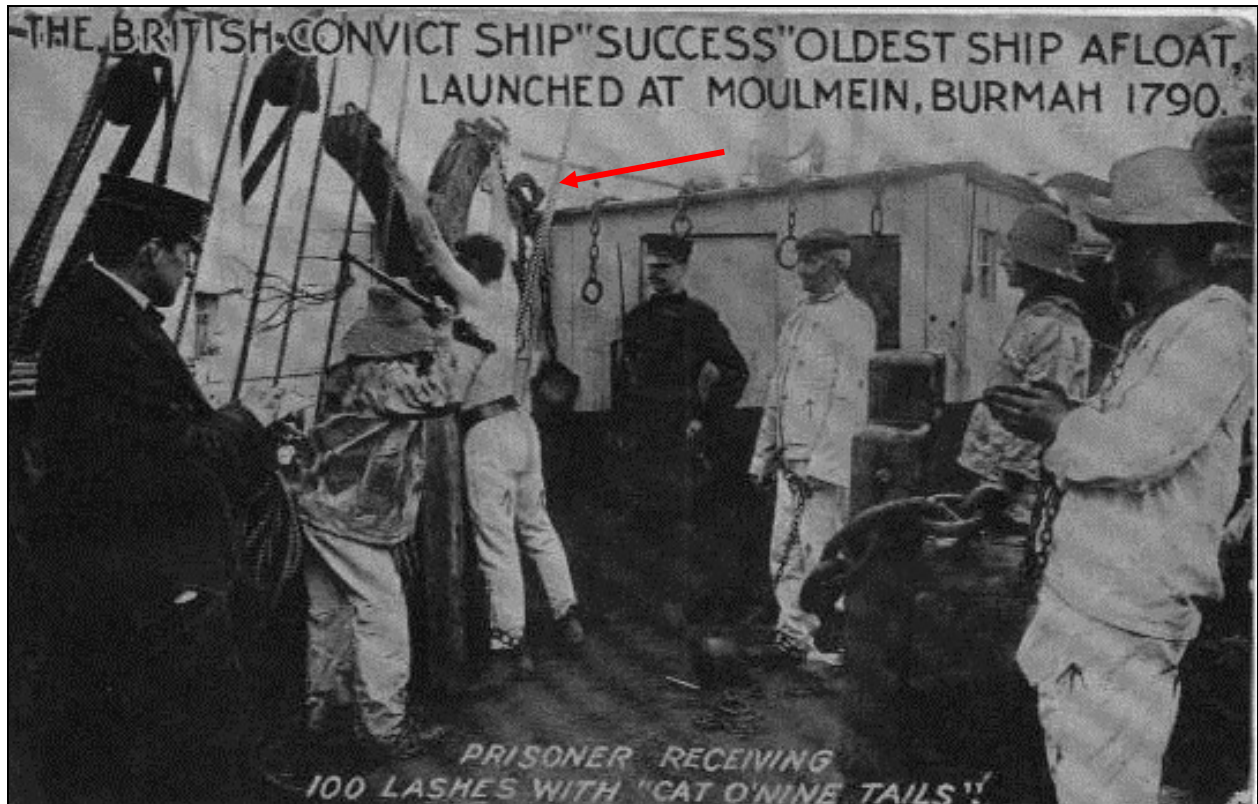
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Cumming et al. 2010:39; GLHS 2007a; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 8 Leg Irons

**Number of Objects in Entry:** 5

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Against port or starboard side

### Minimum

**Height:** 0

**Manufacture Date:** 1/1/1788

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Punish

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

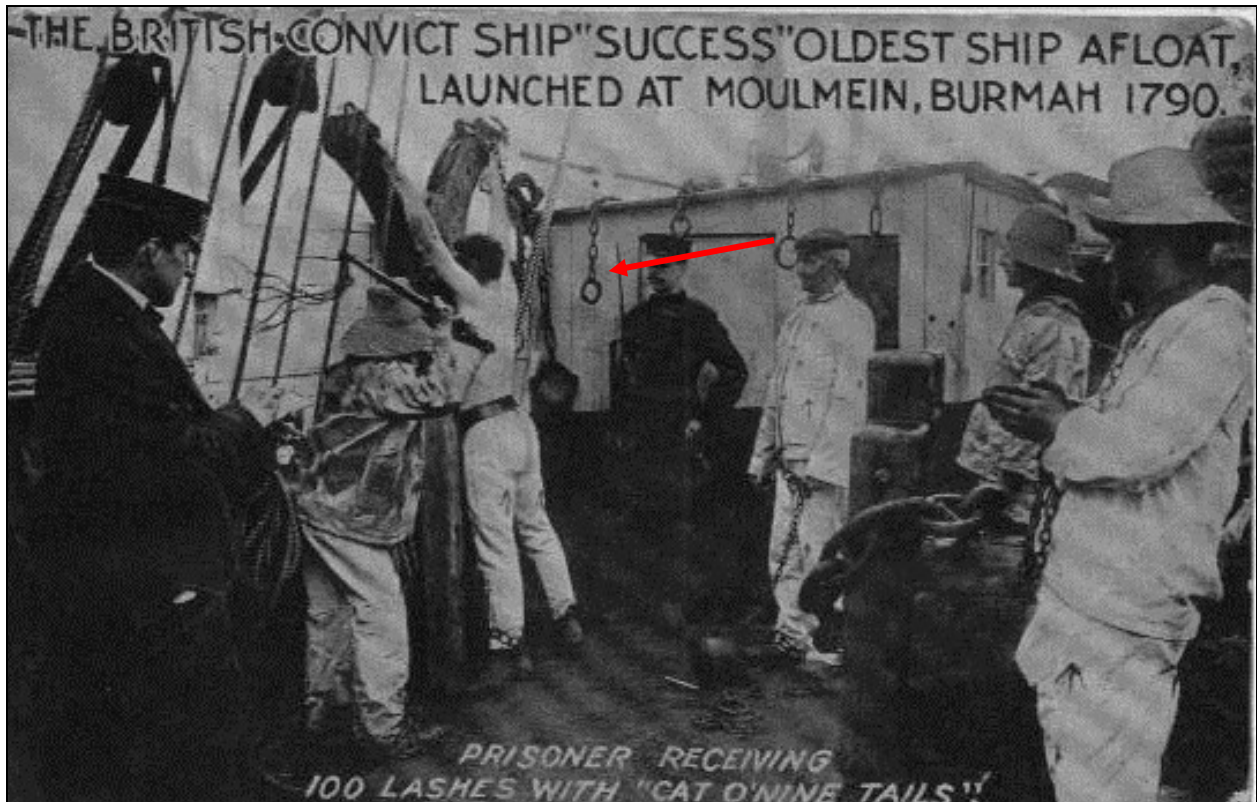
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(GLHS 2007a; Ohio State University 2011; Powerhouse Museum 2013a)

**Confirmed Object Replication:**

Yes





## 9 Officer's Uniform

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Against port or starboard side

### Minimum

**Manufacture Date:** 1/1/1801

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic** Adornment

### Function:

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 3/6/2011

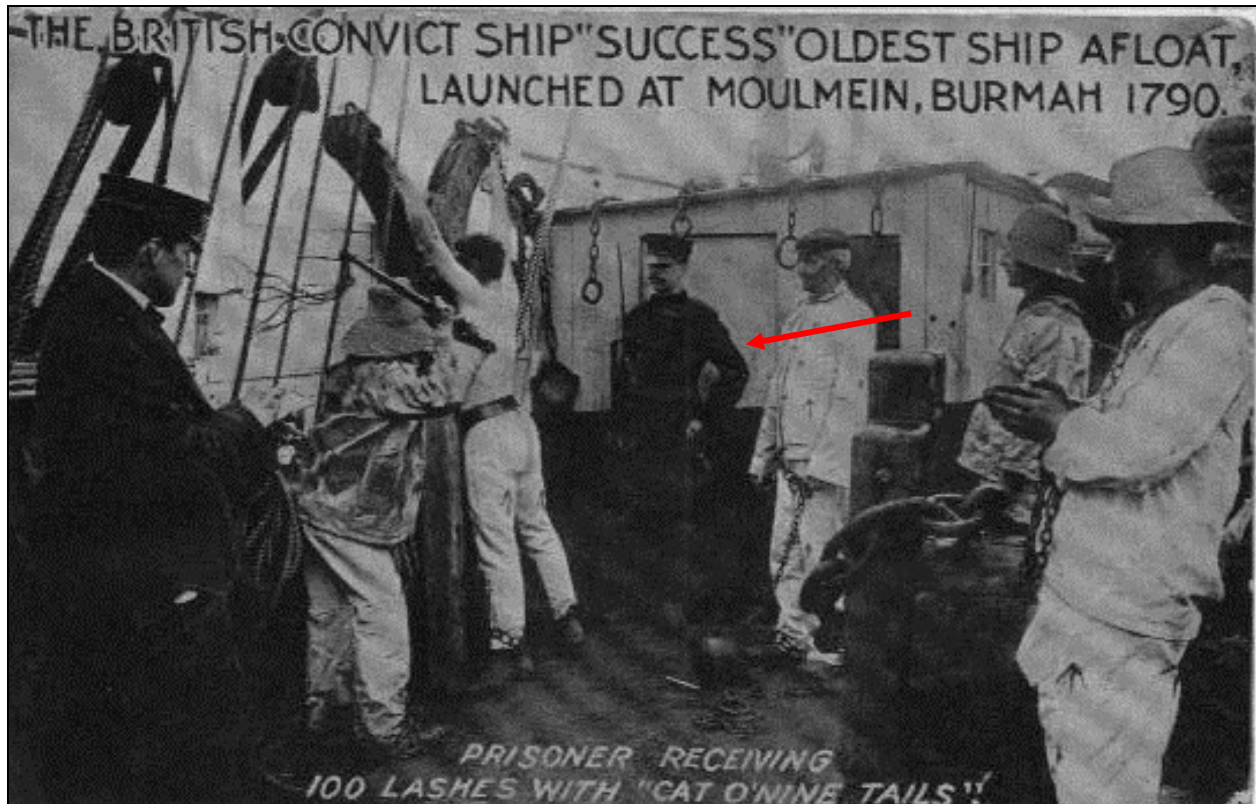
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(GLHS 2007a; Maynard 1994:14; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 10 Scavenger's Daughter

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Against port or starboard side

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1580

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

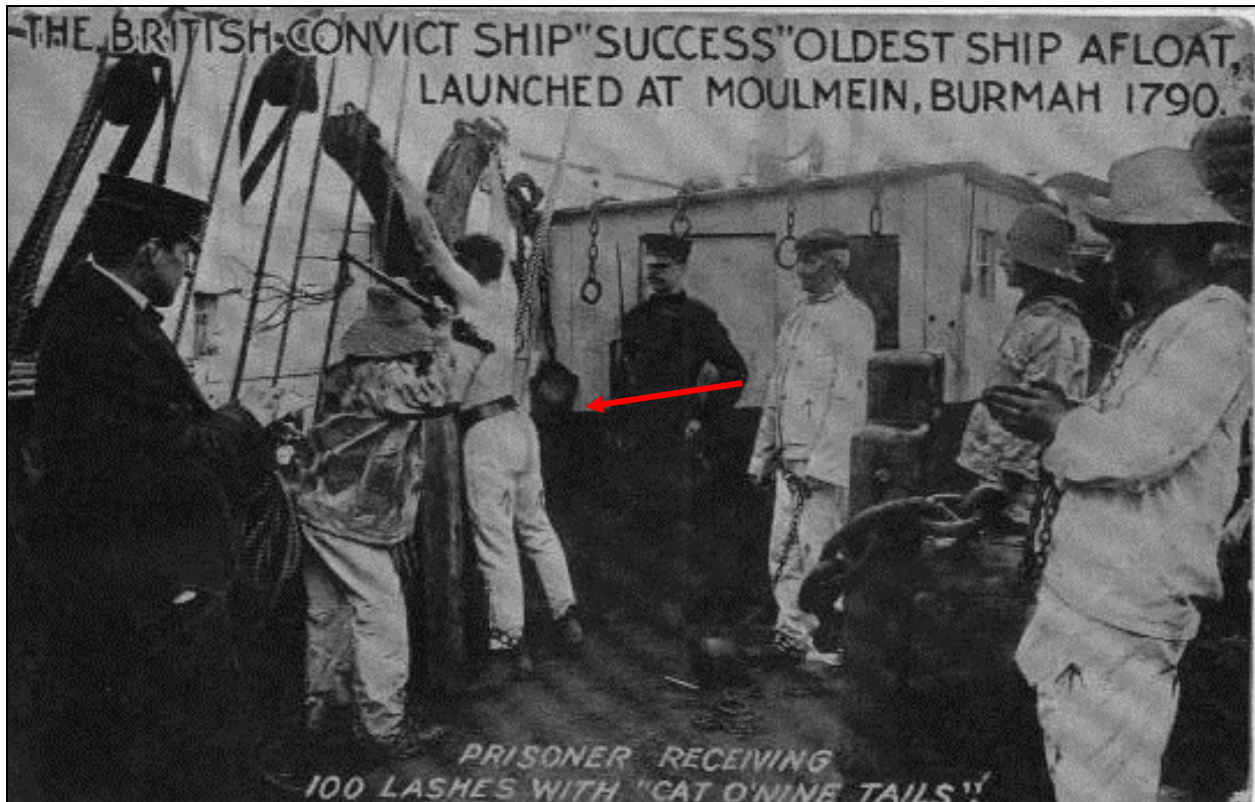
**Authenticity:** No\_ConvictHeritage

**Citation:**

(Abbott 1993:53-57; GLHS 2007a; Ohio State University 2011; Scott 1940:185-186)

**Confirmed Object Replication:**

No





## 11 Convict Uniform

**Number of Objects in Entry:** 1

| Poop Deck: | Upper Deck: | Middle Deck: | Lower Deck: | Under Deck: |
|------------|-------------|--------------|-------------|-------------|
| No         | No          | No           | Yes         | No          |

| Australian<br>Period: | British<br>Period: | American<br>Period: |
|-----------------------|--------------------|---------------------|
| Yes                   | Yes                | Yes                 |

**American Period:** Weight (g): 0  
Yes

## Provenience

### Minimum

**Height: 0**

Towards the Bow according to Exhibit  
Catalogue 1893  
(<http://www.nla.gov.au/apps/cdview?pi=nla.aus-f16402>)

**Manufacture Date:**1/1/1820

**Manufacture Location:** Unknown

**Length: 0**

**Thickness** 0

### Technomic Adornment

**Function:**

### Activity: Labor

No

**Fabric:** Unknown

**Activity: Individualistic**      **Activity: Recreation**      **Activity: Domestic**  
 No                                      No                                      No

### Activity: Medicine

**Recorder:** Cooper, Kathryn  
L.

|              |                |                   |                  |
|--------------|----------------|-------------------|------------------|
| <b>Male:</b> | <b>Female:</b> | <b>Civilized:</b> | <b>Barbaric:</b> |
| Yes          | No             | No                | Yes              |

No

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(GLHS 2007b; Maynard 1994:10,20-23; Ohio State University 2011)

**Confirmed Object Replication:**

Yes



12 Sign: "BLACK HOLE"

Number of Objects in Entry: 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Towards the Bow according to Exhibit Catalogue 1893  
(<http://www.nla.gov.au/apps/cdview?pi=nla.aus-f16402>)

**Minimum**

**Manufacture Date:** 1/1/1890

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Inform

**Function:**

**Activity:** Labor

No

**Fabric:** Unknown

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

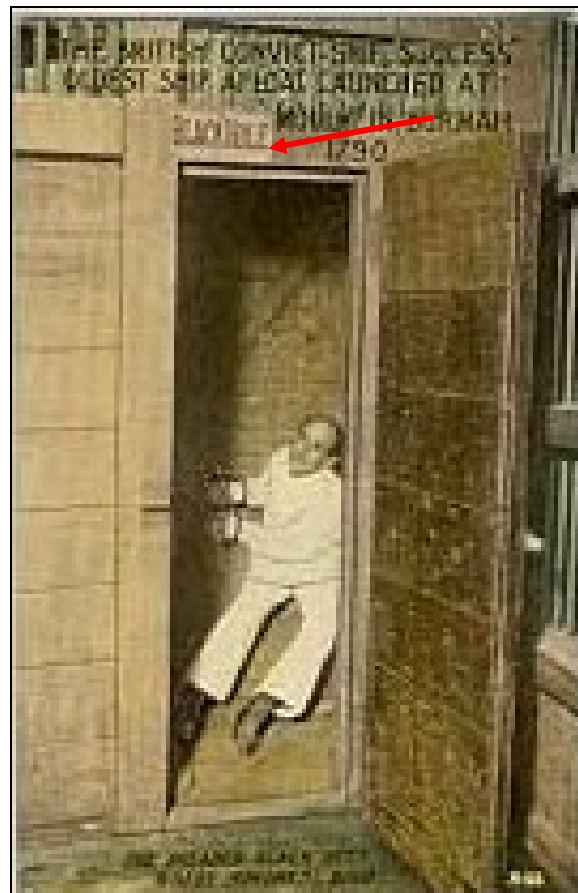
**Authenticity:** Not\_Applicable

**Citation:**

(Cygnat 1939:12; GLHS 2007b; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 13 Manacle

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

## Provenience

Towards the Bow according to Exhibit Catalogue 1893  
(http://www.nla.gov.au/apps/cdview?pi=nl  
a.aus-f16402)

## Minimum

**Manufacture Date:** 1/1/1800

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Punish

## Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

## Citation:

(GLHS 2007b; Kerrigan 2007:22-23; Ohio State University 2011; Powerhouse Museum 2013b)

**Confirmed Object Replication:**

No



# 14 Wax Figure

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

## Provenience

Towards the Bow according to Exhibit Catalogue 1893  
(http://www.nla.gov.au/apps/cdview?pi=nl  
a.aus-f16402)

## Minimum

**Manufacture Date:** 5/1/1857

## Height: 0

## Length: 0

**Manufacture Location:** Melbourne,

## Thicknes 0

**Technomic** Exhibit

## Function:

**Activity: Labor**

No

**Fabric:** Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

## Citation:

(Colligan 2008; Croker 1971:519; GLHS 2007b)

**Confirmed Object Replication:**

No



## 15Convict Uniform

**Number of Objects in Entry:** 4

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Near Port or Starboard side

### Minimum

**Manufacture Date:** 1/1/1820

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Adornment

### Function:

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(GLHS 2007c; Maynard 1994:10,20-23; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 16Officer's Uniform

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Near Port or Starboard side

### Minimum

**Manufacture Date:** 1/1/1801

### Height: 0

### Length: 0

**Manufacture Location:** Unknown

### Thicknes 0

**Technomic** Adornment

### Function:

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

Yes

**Female:** No

No

**Civilized:** Yes

Yes

**Barbaric:** No

No

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(GLHS 2007c; Maynard 1994:14; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 17Wax Figure

**Number of Objects in Entry:** 5

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Near Port or Starboard side

### Minimum

**Manufacture Date:** 5/1/1857

**Height:** 0

**Length:** 0

**Manufacture Location:** Melbourne,

**Thickness:** 0

**Technomic Exhibit**

### Function:

**Activity: Labor**

No

**Fabric:** Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

### Citation:

(Colligan 2008; Croker 1971:519; GLHS 2007c; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 18Door Hinge

**Number of Objects in Entry:** 4

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Either Port or Starboard, Cell 55 Visible.

### Minimum

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

### Technomic Tool

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Cygnet 1939:9-10; GLHS 2007d; Hosty and Berry 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 19Door Latch

**Number of Objects in Entry:** 3

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Either Port or Starboard, Cell 55 Visible.

### Minimum

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

### Technomic Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Cygnet 1939:9-10; GLHS 2007d; Hosty and Berry 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 20 Padlock

Number of Objects in Entry: 2

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

Weight (g): 0

### Provenience

Either Port or Starboard, Cell 55 Visible.

### Minimum

Manufacture Date: 3/24/1853

Height: 0

Length: 0

Manufacture Location: Unknown

Thickness: 0

### Technomic Tool

#### Function:

**Activity: Labor**

No

Fabric: Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

Recorder: Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

Date Recorded: 3/6/2011

Authenticity: Yes\_ConvictHeritage

#### Citation:

(Cygnet 1939:9-10; GLHS 2007d; Hosty and Berry 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 21Door Hinge

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Either Port or Starboard, Cell 11 Visible.

### Minimum

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

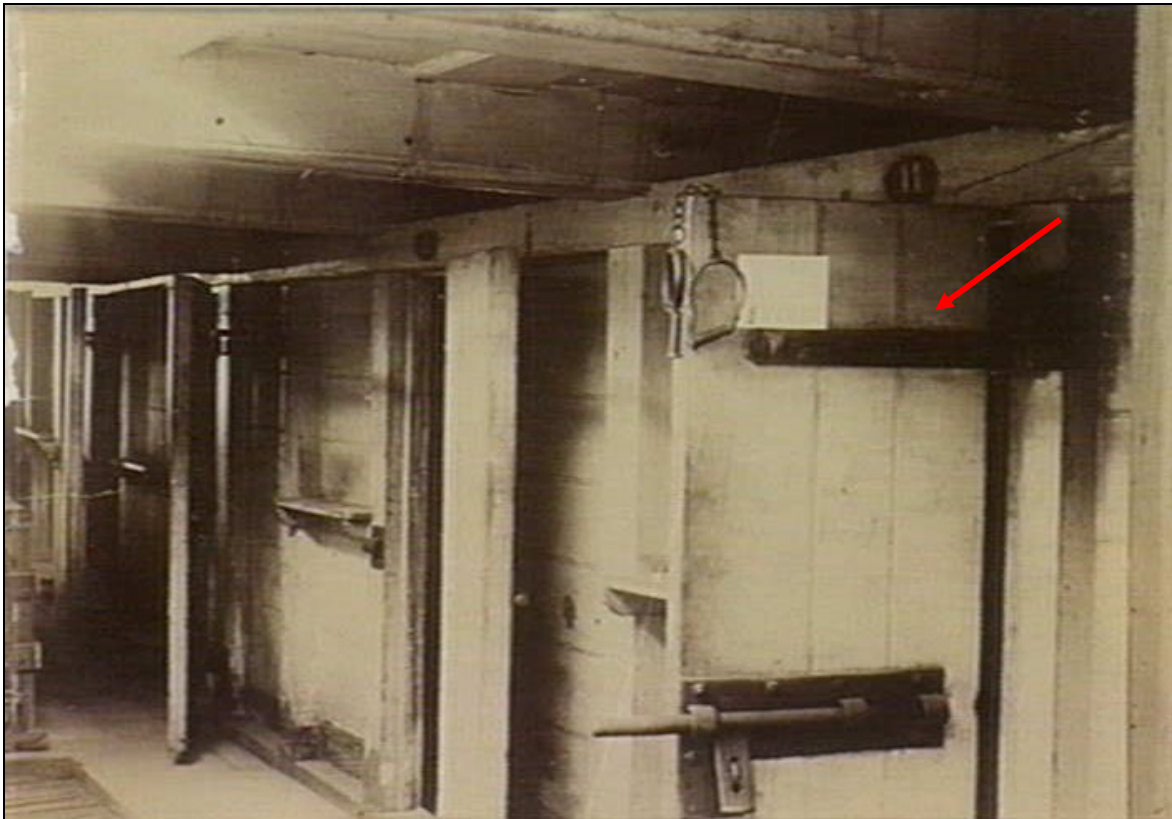
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Cygnet 1939:9-10; GLHS 2007e; Hosty and Berry 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 22Door Latch

**Number of Objects in Entry:** 3

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

### Provenience

Either Port or Starboard. Cell 11 visible.

### Minimum

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Labor**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

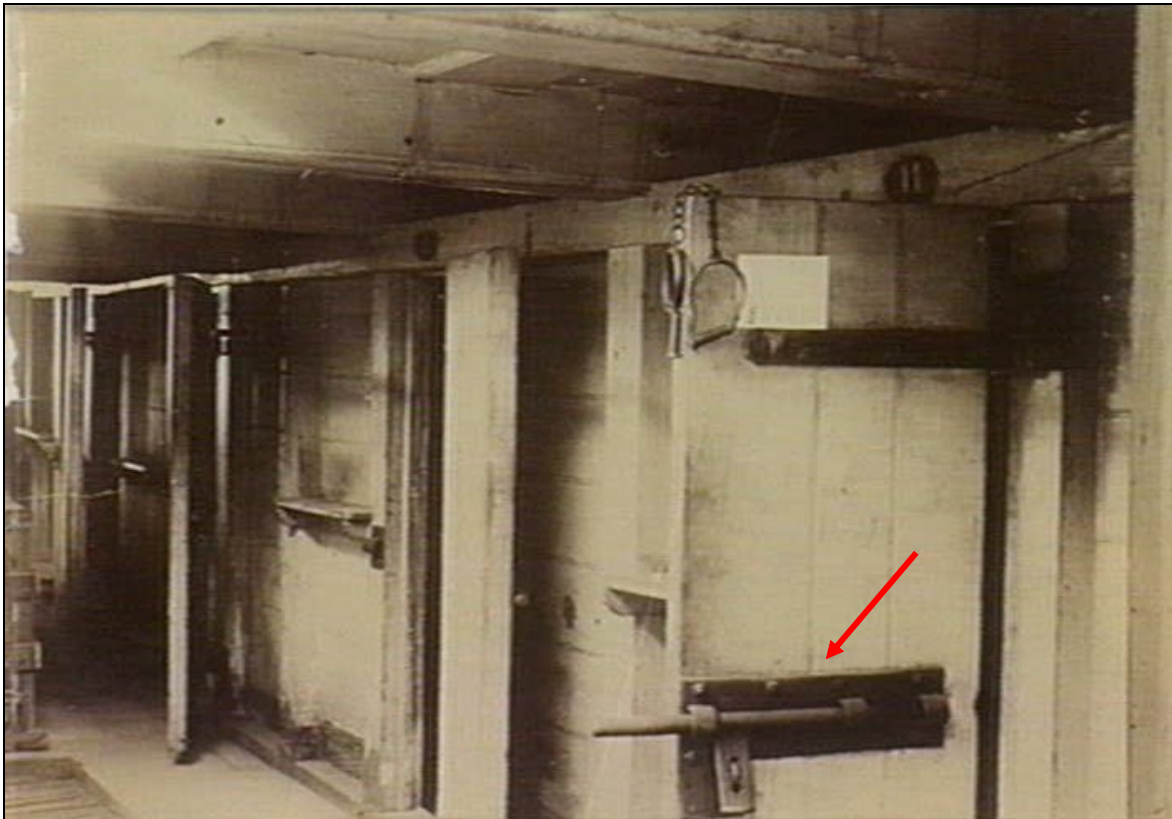
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Cygnet 1939:9-10; GLHS 2007e; Hosty and Berry 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 23Leg Irons

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Either Port or Starboard. On open door of Cell 11.

### Minimum

**Manufacture Date:** 1/1/1800

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

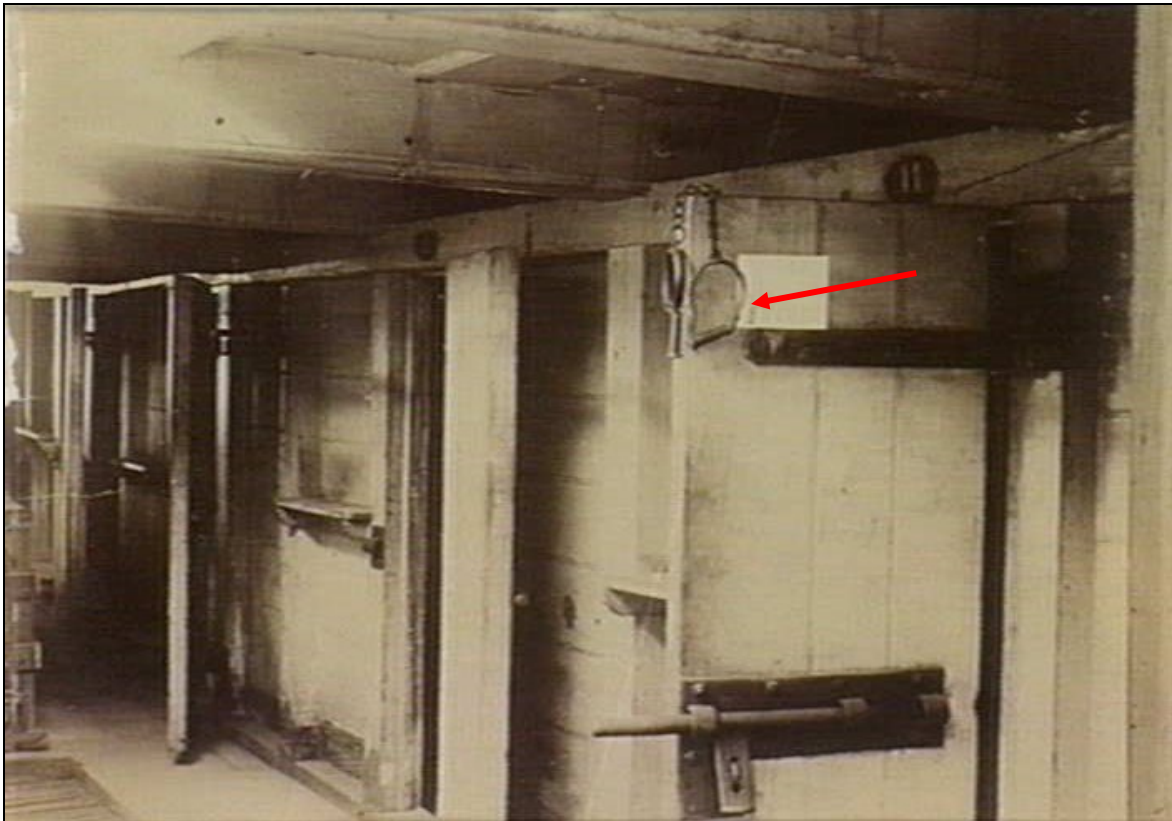
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(GLHS 2007e; Ohio State University 2011; Powerhouse Museum 2013c; Powerhouse Museum 2013d)

**Confirmed Object Replication:**

No



## 24Copper Matchbox

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

No known provenience in terms of ship display.

**Minimum**

**Manufacture Date:** 7/1/1912

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic Function:** Purchase

**Activity:** Labor

No

**Fabric:** Copper

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

Yes

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

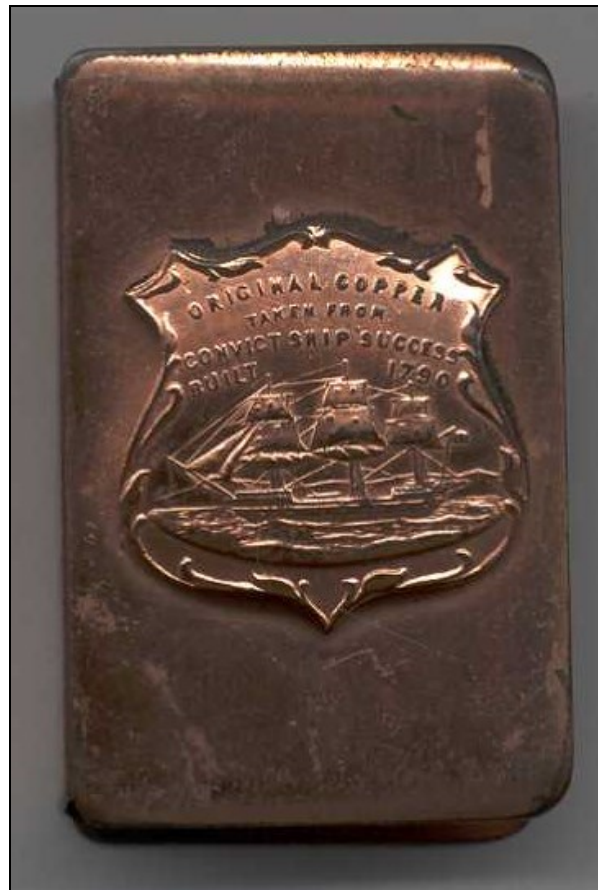
**Authenticity:** Potential

**Citation:**

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; GLHS 2007f; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 25Copper Napkin Ring

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

**Minimum**

7/1/1912

**Height:**

**Height:** 0

No known provenience in terms of ship display.

**Manufacture Date:**

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Purchase

**Activity: Labor**

No

No

**Fabric:** Copper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity:**

Yes

**Activity:**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; GLHS 2007g; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 26Copper Box

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

**Minimum**

7/1/1912

**Height:**

**Height:** 0

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

**Manufacture Date:**

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Purchase

**Activity:** Labor

**Function:**

No

No

**Fabric:** Copper

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:**

Yes

**Activity:**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; GLHS 2007h; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 27Cat O'Nine Tails

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Manufacture Date:** 1/1/1678

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity:** Labor

No

**Fabric:** Leather

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

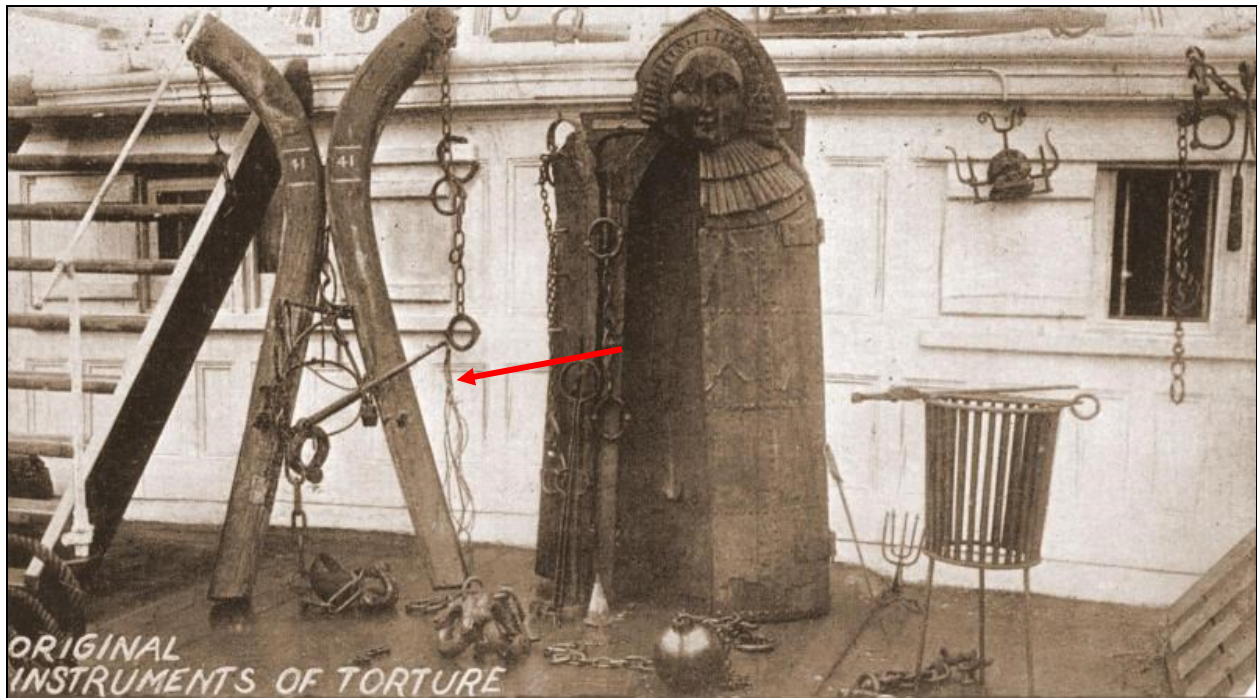
**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Australian Government 2008:80; GLHS 2007i; Martin 2006:33; Ohio State University 2011; Scott 1940:197-200)

**Confirmed Object Replication:**

No



## 28 Flogging Frame

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1800

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

**Function:**

**Activity:** Labor

No

**Fabric:** Wood

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

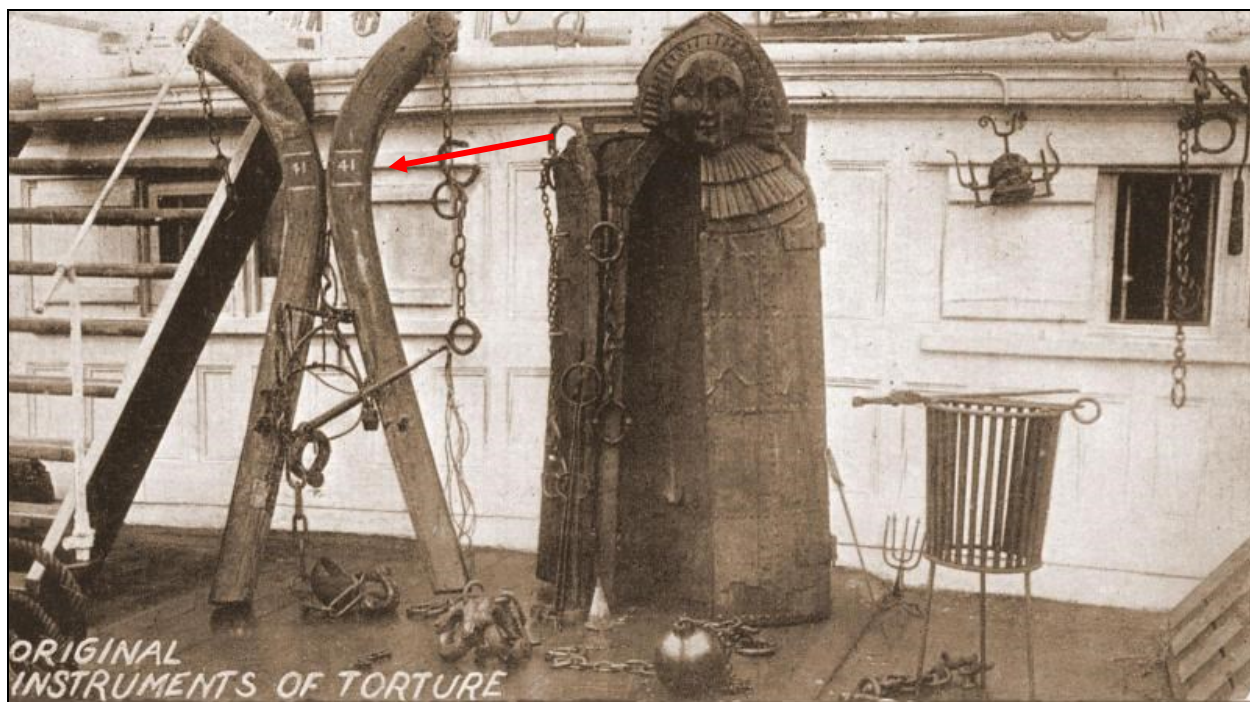
**Authenticity:** Potential

**Citation:**

(Abbott 1993:132; Barnes 1930:155; GLHS 2007i; Kerrigan 2007:118; Museum Ship Success 1895; National Maritime Museum 2013a; Ohio State University 2011)

**Confirmed Object Replication:**

Yes



## 29 Iron Collar

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1547

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Abbott 1993:17; Australian Government 2008:54; GLHS 2007i; Kerrigan 2007:23; Museum Ship Success 1893:12; Ohio State University 2011)

**Confirmed Object Replication:**

No





### 30 Iron Maiden

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1800

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Torture

**Function:**

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Female:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

**Citation:**

(GLHS 2007i; History of Germany 2009; Kerrigan 2007:142-143; Ohio State University 2011; Scott 1940:223-226; Vernon 2011:38)

**Confirmed Object Replication:**

No



### 31 Leg Irons

**Number of Objects in Entry:** 3

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1788

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Punish

**Function:**

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

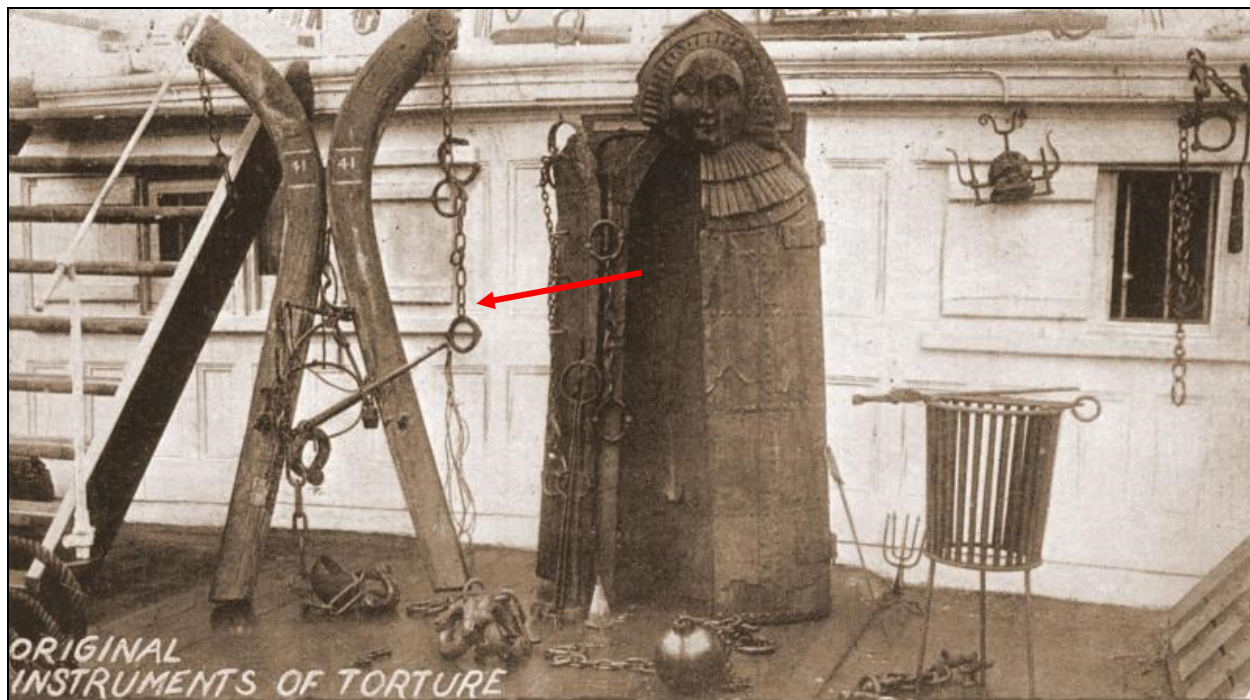
**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Barnes 1930:74; GLHS 2007i; Ohio State University 2011; Powerhouse Museum 2013a)

**Confirmed Object Replication:**

No



## 32 Misc. Torture Devices

**Number of Objects in Entry:** 6

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Manufacture Date:** 1/1/1400

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Female:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

**Citation:**

(Barnes 1930:10-15; GLHS 2007; Ichenhnuser 1893:2-42; Macdonald 1894:5-28; Ohio State University 2011; Scott 1940:81, 87-89)

**Confirmed Object Replication:**

No





### 33 Sword

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Manufacture Date:** 1/1/1788

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

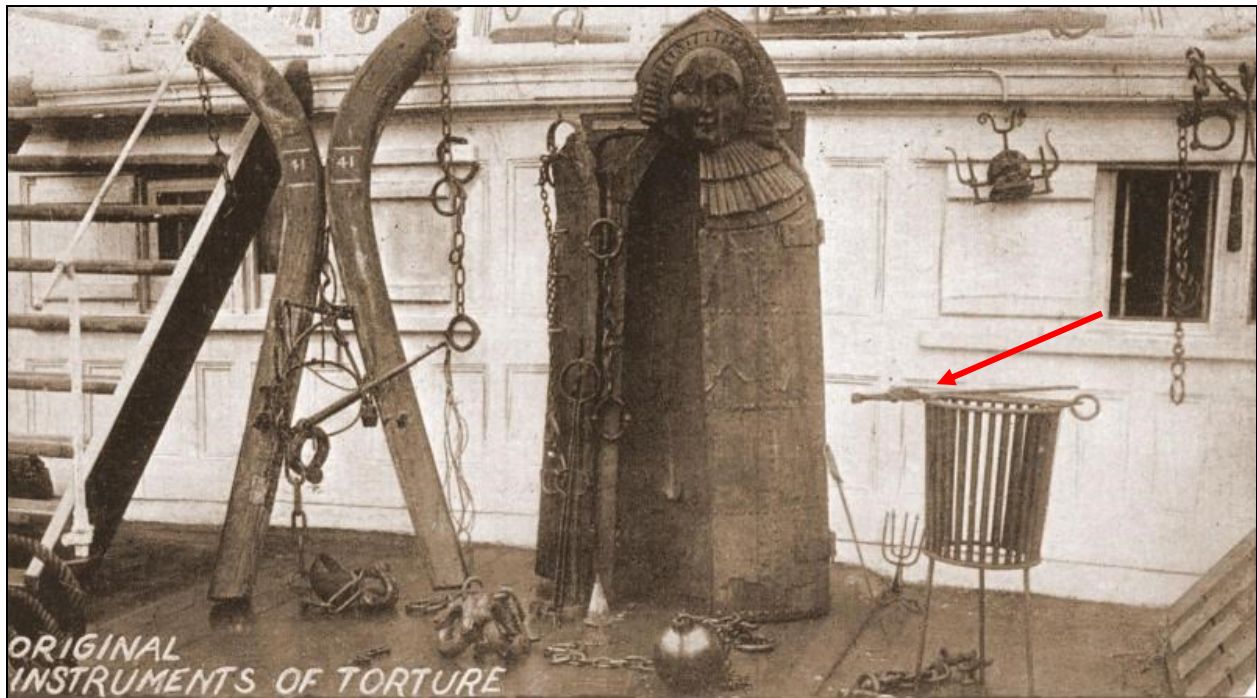
**Authenticity:** No\_ConvictHeritage

**Citation:**

(Barnes 1930:74; GLHS 2007i; Ohio State University 2011)

**Confirmed Object Replication:**

No



### 34 Convict Uniform

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1820

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(GLHS 2007j; Maynard 1994:10,20-23; Ohio State University 2011)

**Confirmed Object Replication:**

No





### 35Iron Collar

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1547

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Museum Ship Success 1893:12; Abbott 1993:17; Australian Government 2008:54; GLHS 2007j; Kerrigan 2007:23; Ohio State University 2011)

**Confirmed Object Replication:**

No



### 36Iron Maiden

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1800

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

**Citation:**

(GLHS 2007j; History of Germany 2009; Kerrigan 2007:142-143; Ohio State University 2011; Scott 1940:223-226; Vernon 2011:38)

**Confirmed Object Replication:**

Yes



### 37Misc. Torture Devices

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1400

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

**Citation:**

(Barnes 1930:10-15; GLHS 2007; Ichenhnuser 1893:2-42; Macdonald 1894:5-28; Ohio State University 2011; Scott 1940:81, 87-89)

**Confirmed Object Replication:**

No



### 38Wax Figure

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Manufacture Date:**5/1/1857

**Height:** 0

**Length:** 0

**Manufacture Location:** Melbourne,

**Thicknes** 0

**Technomic** Exhibit

**Function:**

**Activity: Labor**

No

**Fabric:** Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Colligan 2008; Croker 1971:519; GLHS 2007j; Ohio State University 2011)

**Confirmed Object Replication:**

No



### 39Padlock

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

Looks like padlocks photographed on lower deck cells (see source: Cells on Lwr Deck PC).

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1600

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(GLHS 2007k; Ohio State University 2011; Winkley 2009)

**Confirmed Object Replication:**

Yes



# 40Convict Uniform

Number of Objects in Entry: 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
Weight (g): 0

Provenience

Cell 17.

Minimum

Height: 0

Manufacture Date:1/1/1820

Length: 0

Manufacture Location: Unknown

Thicknes 0

Technomic Adornment

Function:

**Activity: Labor**

No

Fabric: Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

Recorder: Cooper, Kathryn L.

**Male:** Yes

No

**Civilized:**

No

**Barbaric:**

Yes

Date Recorded: 3/6/2011

Authenticity: Yes\_ConvictHeritage

Citation:

(GLHS 2007); Maynard 1994:10,20-23; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 41Short Iron Bars

**Number of Objects in Entry:** 17

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Cell 17.

**Minimum**

**Height:** 0

**Manufacture Date:** 3/24/1853

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Structure

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Cygnnet 1939:9-10; GLHS 2007I; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 42Wax Figure

Number of Objects in Entry: 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
Weight (g): 0

Provenience

Cell 17.

Minimum

Height: 0

Manufacture Date:5/1/1857

Length: 0

Manufacture Location: Melbourne,

Thicknes 0

Technomic Exhibit

Function:

**Activity: Labor**

No

Fabric: Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

Recorder: Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** No

Date Recorded: 3/6/2011

Authenticity: Not\_Applicable

Citation:

(Colligan 2008; Croker 1971:519; GLHS 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No





# 43Shackles

Number of Objects in Entry: 1

Poop Deck: No  
Upper Deck: No  
Middle Deck: Yes  
Lower Deck: No  
Under Deck: No

Australian Period: Yes  
British Period: Yes  
American Period: Yes

Weight (g): 0

## Provenience

Cell 17.

## Minimum

Manufacture Date: 1/1/1750

Height: 0

Length: 0

Manufacture Location: Unknown

Thickness: 0

Technomic Punish

## Function:

Activity: Labor

No

Fabric: Iron

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: No

Female: No

Civilized: No

Barbaric: Yes

Date Recorded: 3/6/2011

Authenticity: Yes\_ConvictHeritage

## Citation:

(GLHS 2007i; Museum of London 2013a; Museum of London 2013b; Ohio State University 2011)

Confirmed Object Replication:

No



## 44Ball and Chain

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

Facing poop deck.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1600

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

Yes

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

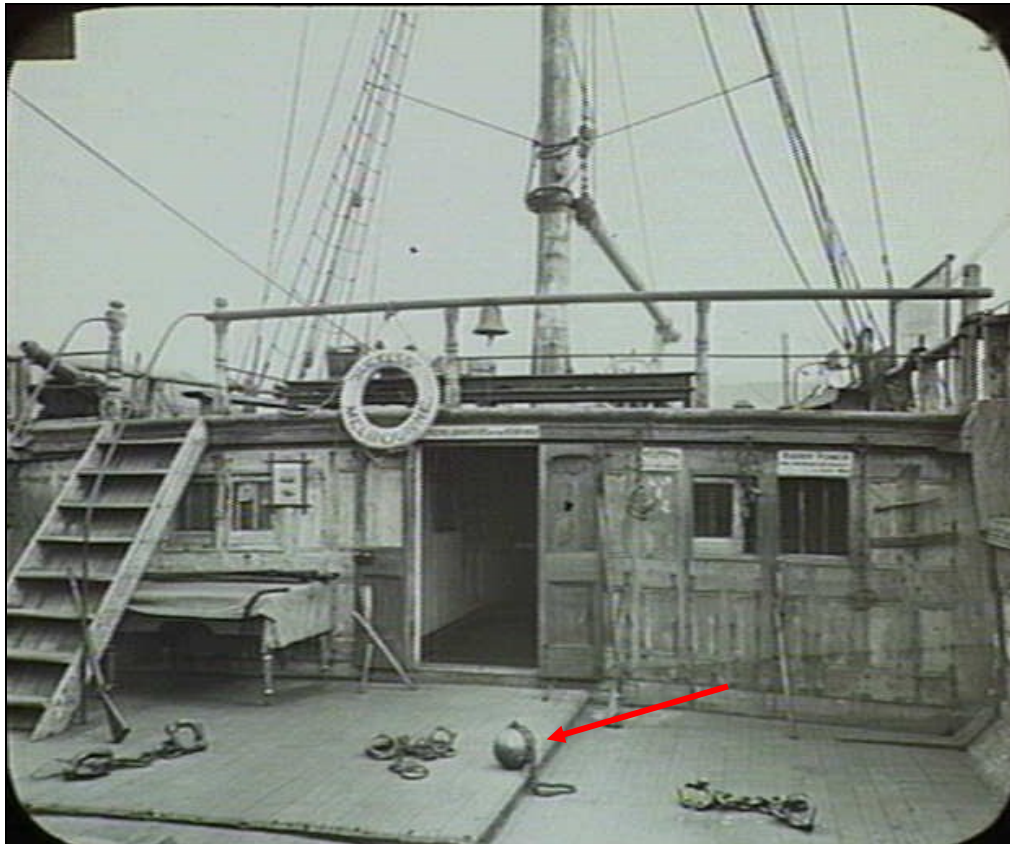
**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(GLHS 2007m; Museum Ship Success 1893:4; Museum Ship Success 1895:2-3; Museum Ship Success 1924:3,5; Ohio State University 2011; Roth 2006:56-57; Times 2009:22)

**Confirmed Object Replication:**

No



## 45Leg Irons

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Facing poop deck.

### Minimum

**Manufacture Date:** 1/1/1788

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic:** Punish

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

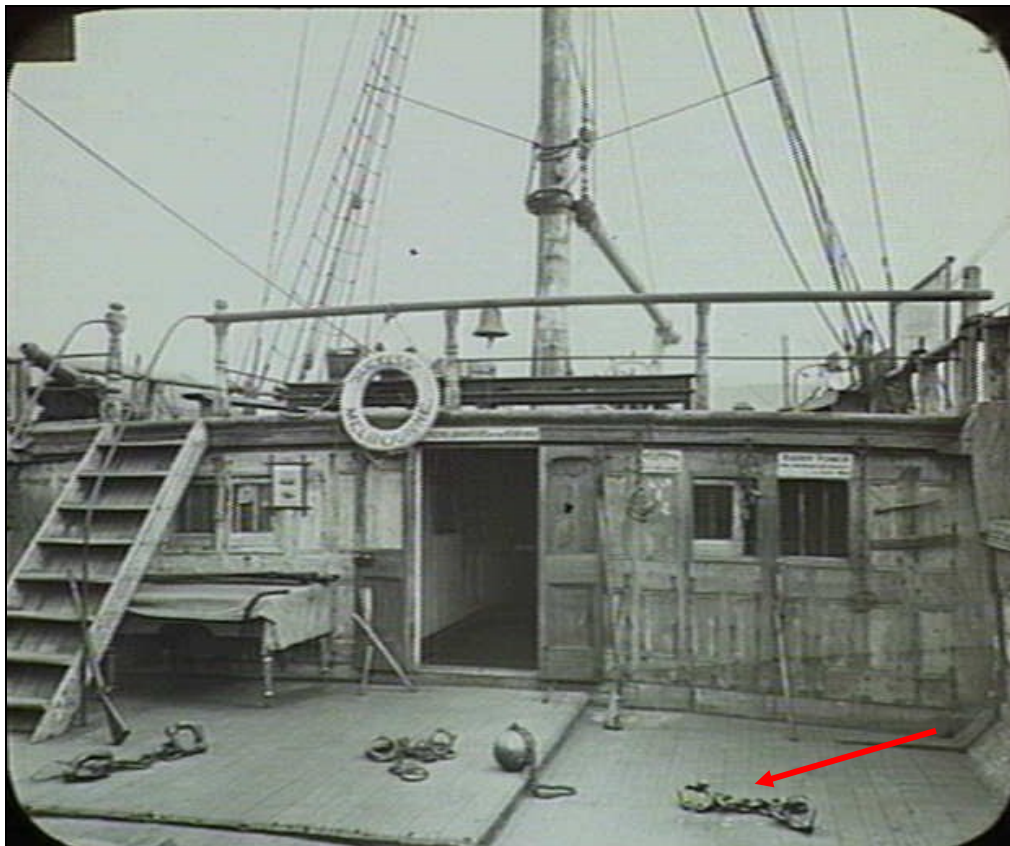
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Barnes 1930:74; GLHS 2007m; Ohio State University 2011; Powerhouse Museum 2013a)

**Confirmed Object Replication:**

No



## 46Life Ring

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Facing poop deck.

### Minimum

**Manufacture Date:** 1/1/1894

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

### Technomic Tool

#### Function:

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 3/6/2011

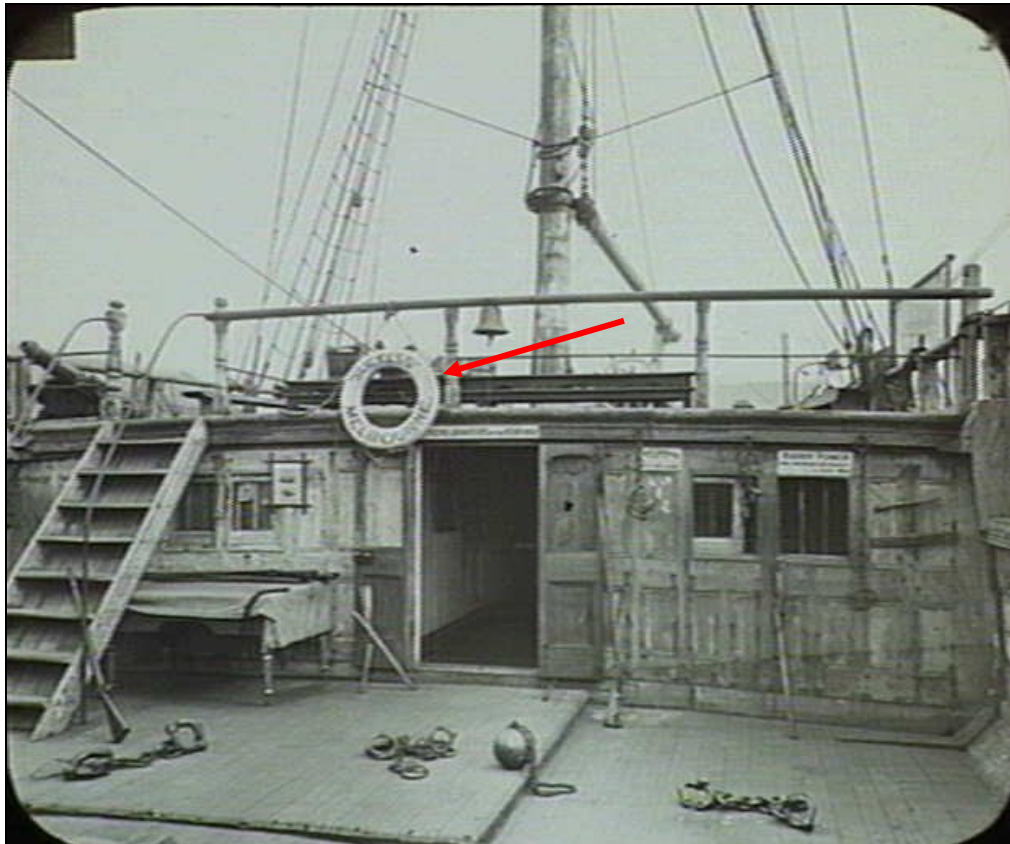
**Authenticity:** Not\_Applicable

### Citation:

(Beattie 1894; Clark 1873; GLHS 2007m; Hamilton 1902; Norgard 2011; Ohio State University 2011; Royal National Lifeboat Institution 1857:96-98)

**Confirmed Object Replication:**

No





## 47 Rifle

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Facing poop deck.

### Minimum

**Manufacture Date:** 1/1/1788

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

### Technomic Tool

#### Function:

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

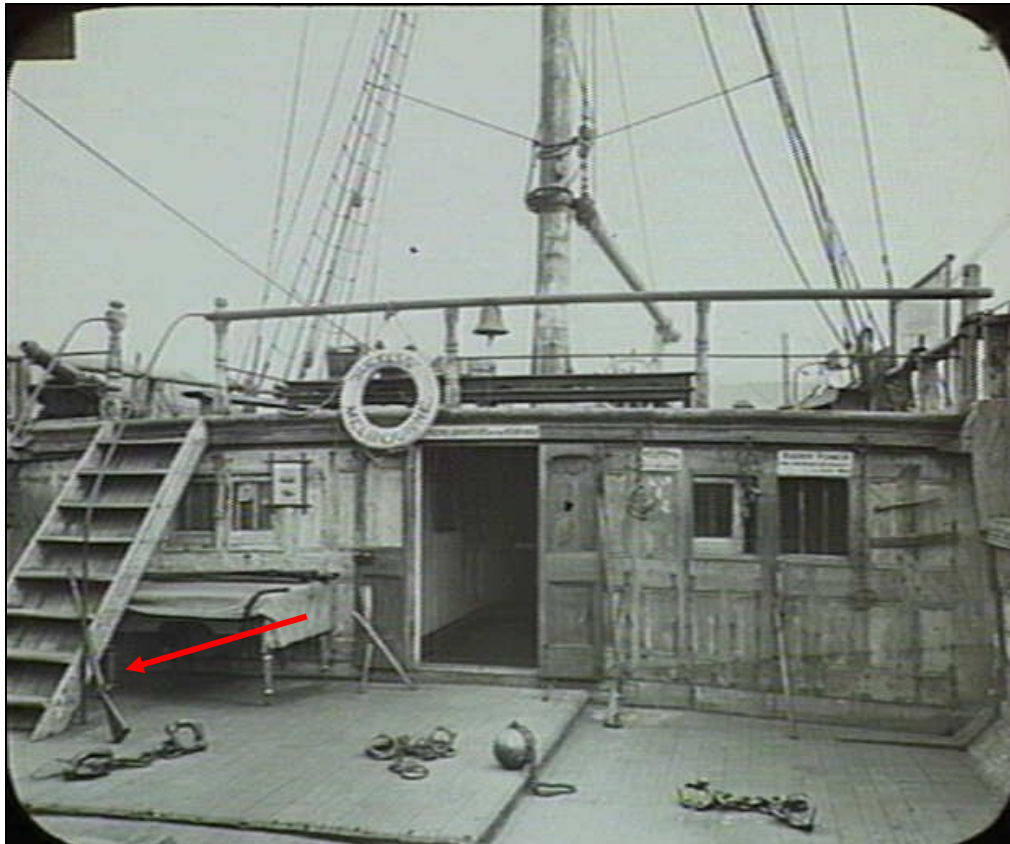
**Authenticity:** Potential

#### Citation:

(GLHS 2007m; Kinard 2000; McConaughy 1920:7-9; Museum Ship Success 1895:2; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 48 Bell

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

## **Provenience**

Facing poop deck.

## **Minimum**

**Manufacture Date:** 4/26/1890

## **Height:** 0

## **Length:** 0

**Manufacture Location:** Unknown

## **Thicknes** 0

## **Technomic** Tool

## **Function:**

**Activity:** Labor

No

**Fabric:** Unknown

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 3/6/2011

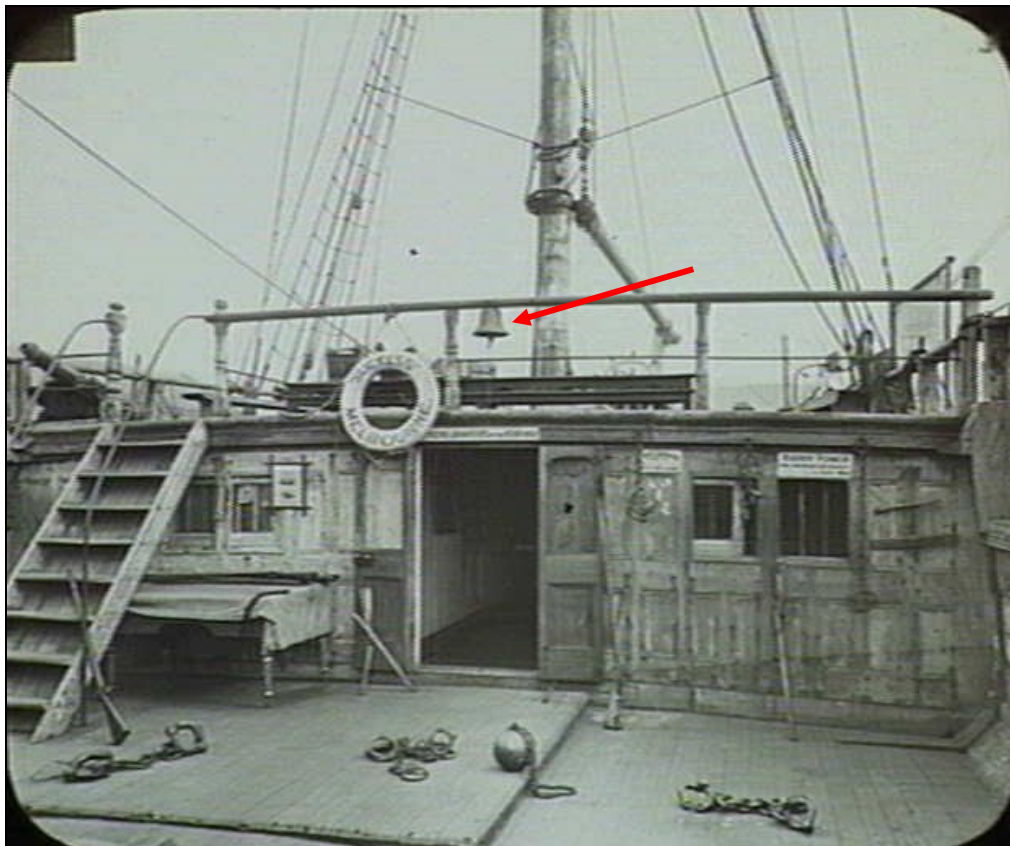
**Authenticity:** Not\_Applicable

## **Citation:**

(Lloyd's Register of Shipping 1843; Museum Ship Success 1893:Front Cover, 1895:2; Harvie 1896:21-22; Cygnet 1939:12; GLHS 2007m; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 49 Windows with 2 Iron Bars

**Number of Objects in Entry:** 4

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Facing poop deck.

### Minimum

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Structure

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

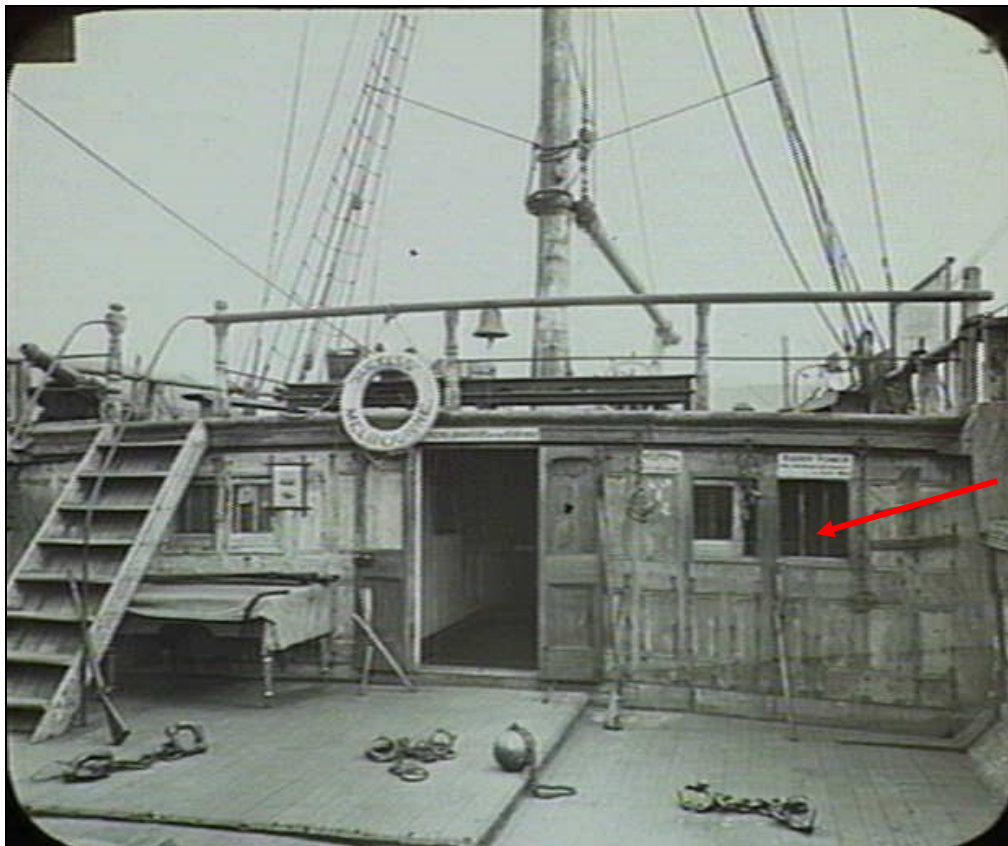
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(GLHS 2007m; Cygnet 1939:9-10; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 50 Hand cuffs

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Facing poop deck.

### Minimum

**Manufacture Date:** 1/1/1750

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Punish

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

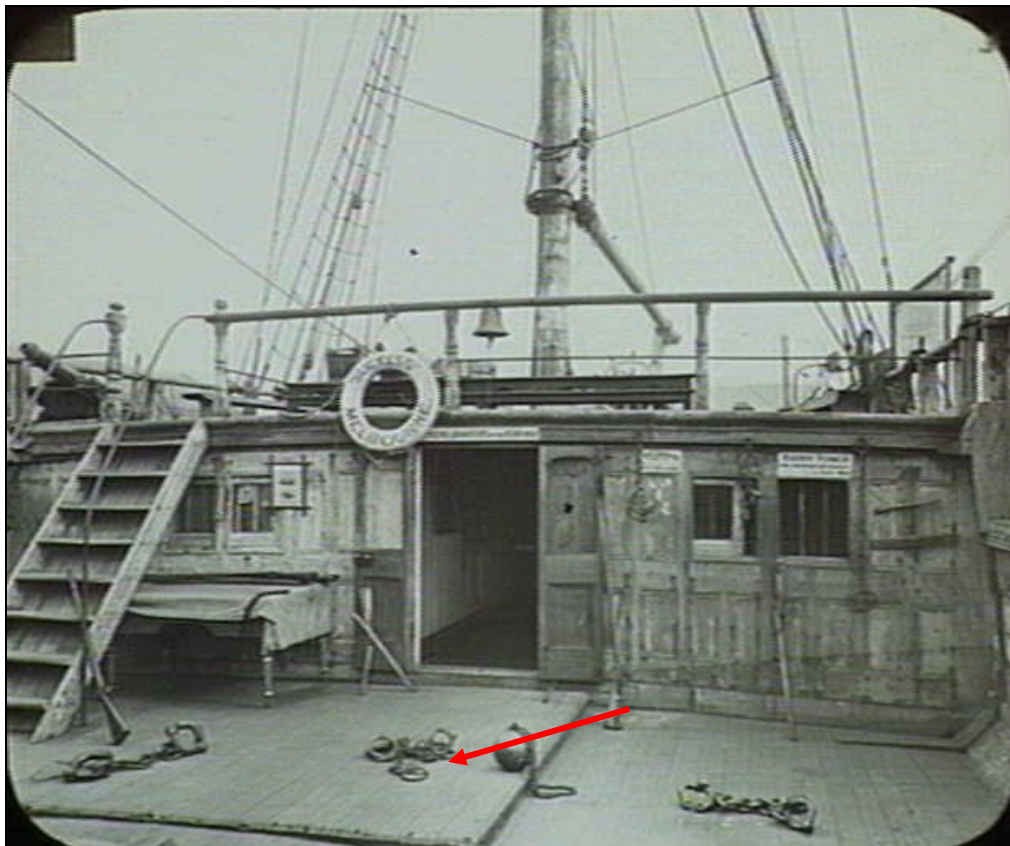
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Museum Ship Success 1893:12, 1895:3, 1913:18, 1924:8-9; GLHS 2007m; Ohio State University 2011; Museum of London 2013a; National Maritime Museum 2013b; Powerhouse Museum 2013c, 2013e)

**Confirmed Object Replication:**

No





## 51Ball and Chain

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

Against either port or starboard rail.

**Minimum**

**Manufacture Date:** 1/1/1600

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

Yes

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

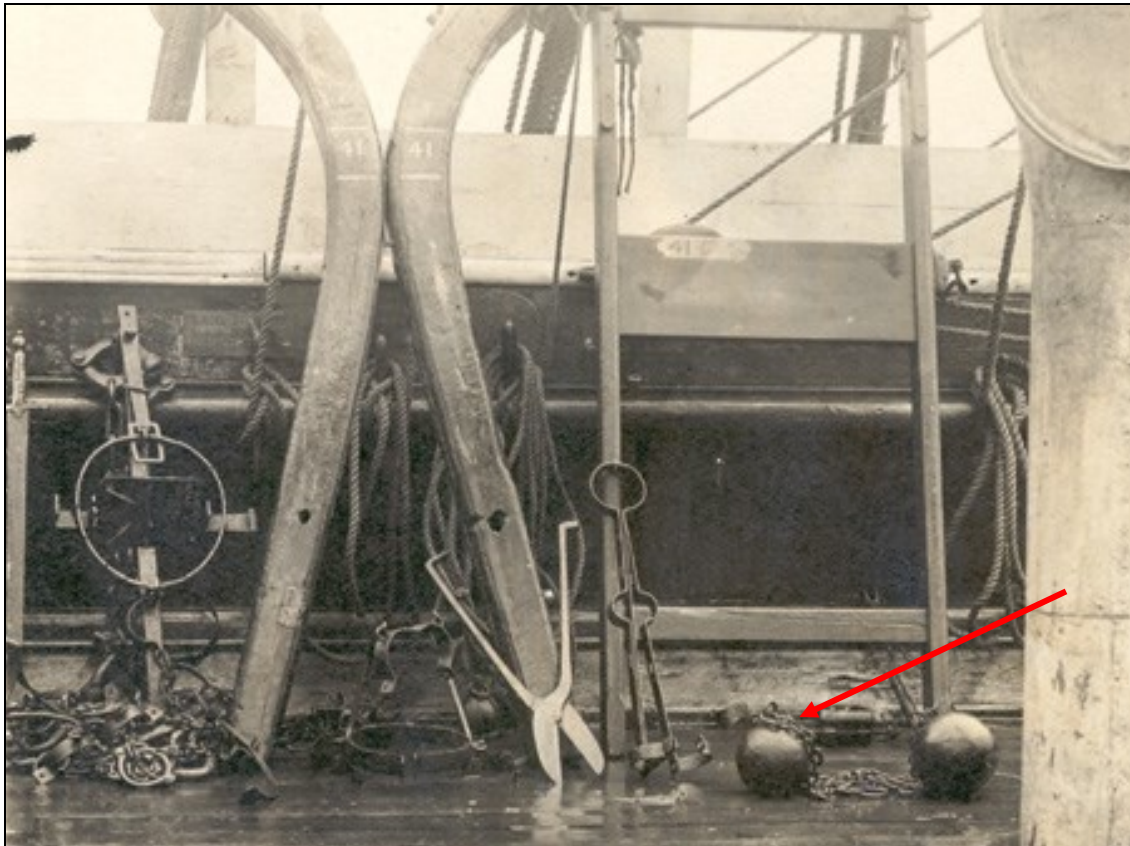
**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(GLHS 2007n; Ohio State University 2011; Roth 2006:56-57; Times 2009:22)

**Confirmed Object Replication:**

Yes



## 52 Scavenger's Daughter

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Against either port or starboard rail.

**Minimum**

**Manufacture Date:** 1/1/1580

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Torture

**Function:**

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

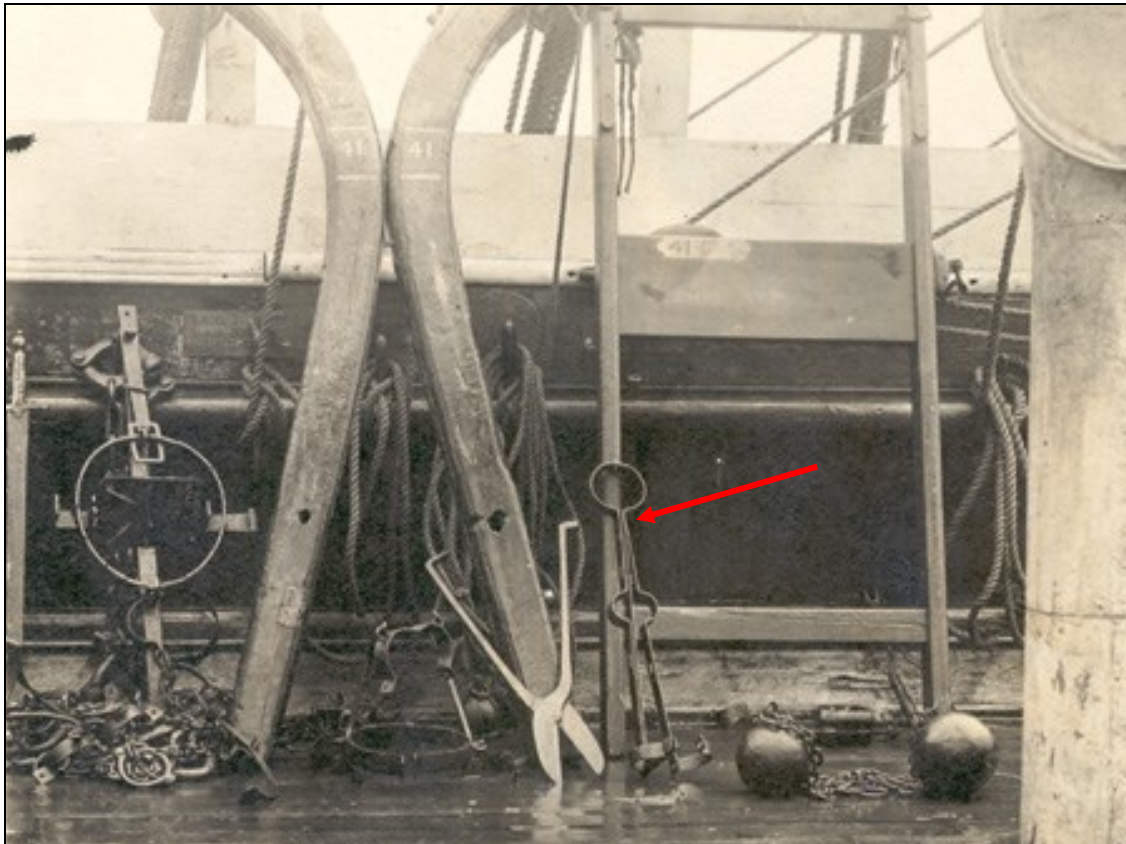
**Authenticity:** No\_ConvictHeritage

**Citation:**

(Abbott 1993:53-57; GLHS 2007n; Ohio State University 2011; Scott 1940:185-186)

**Confirmed Object Replication:**

No



## 53 Flogging Frame

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Against either port or starboard rail.

**Minimum**

**Manufacture Date:** 1/1/1800

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

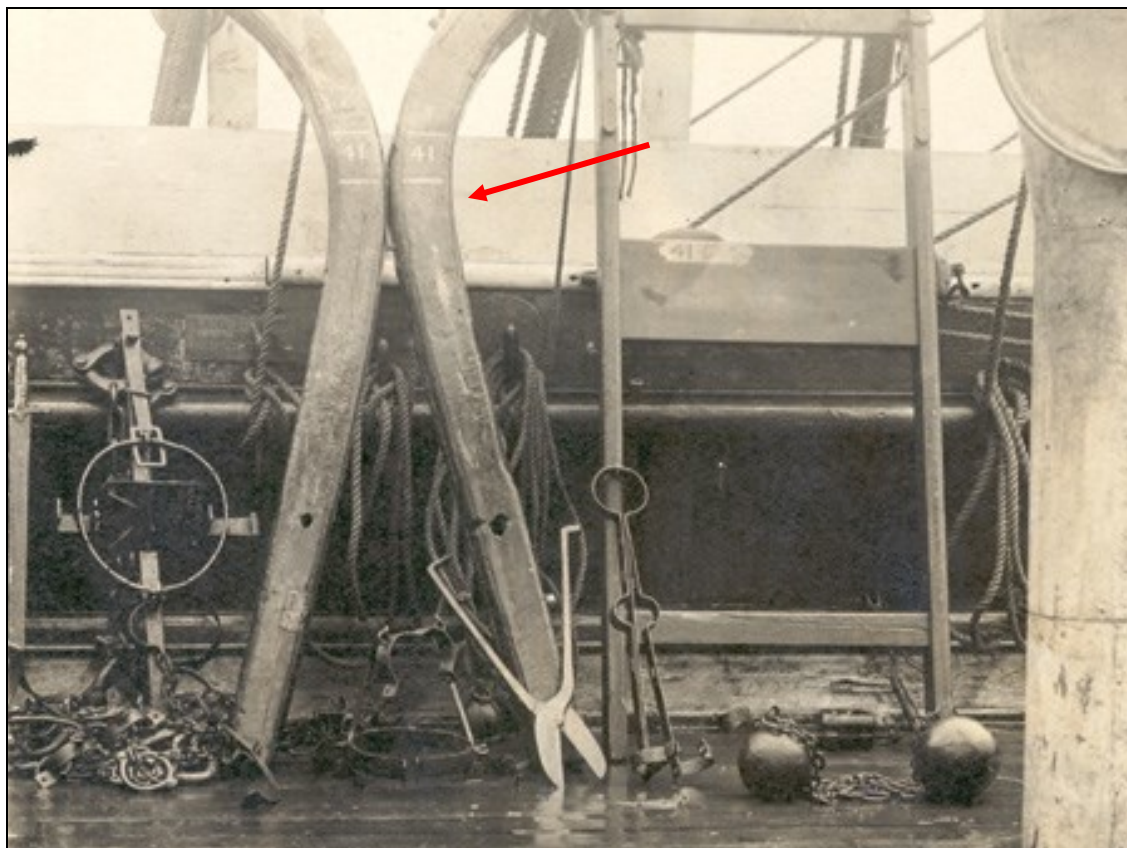
**Authenticity:** Potential

**Citation:**

(Museum Ship Success 1895; Harvie 1896:34; Barnes 1930:155; Abbott 1993:132; GLHS 2007n; Kerrigan 2007:118; Museum Ship Success 1895; Ohio State University 2011; National Maritime Museum 2013a)

**Confirmed Object Replication:**

No





## 54Shears

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

Against either port or starboard rail.

**Minimum**

**Manufacture Date:** 1/1/1760

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

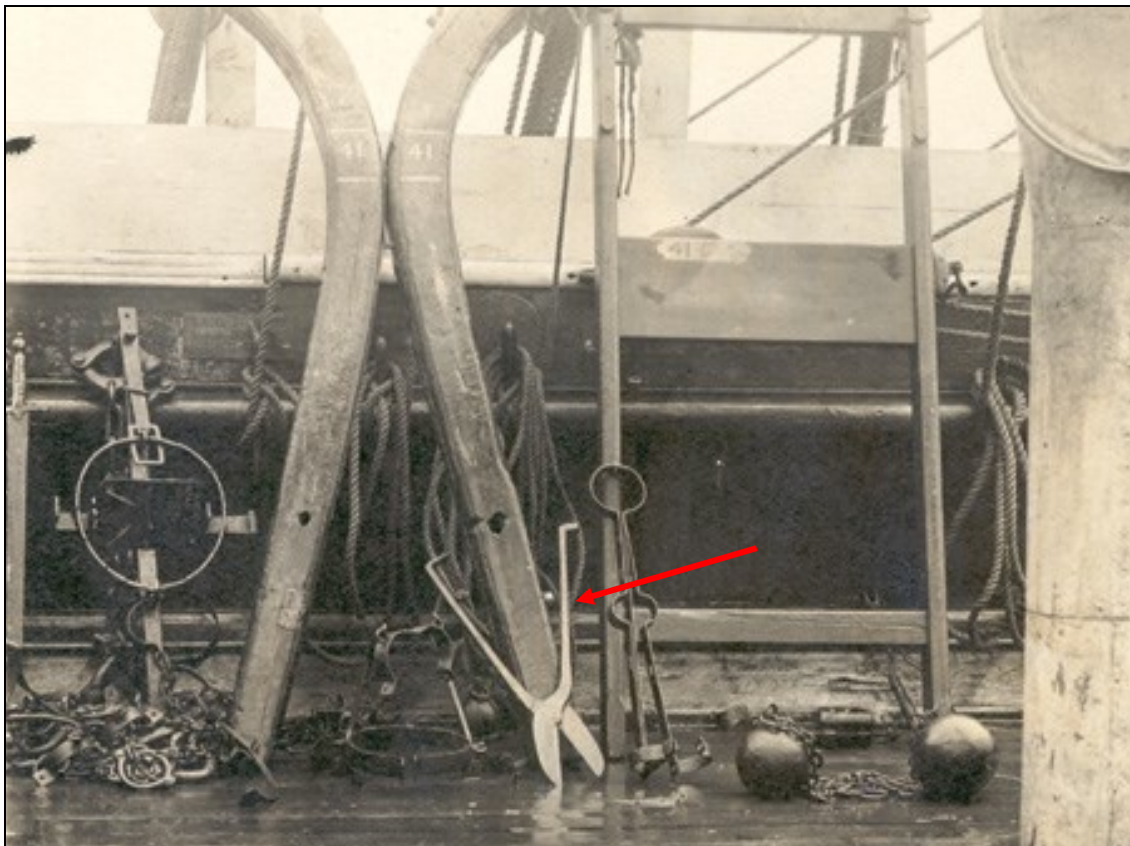
**Authenticity:** No\_ConvictHeritage

**Citation:**

(GLHS 2007n; Mondo Cane 2013; Ohio State University 2011; Peck, Stow and Wilcox Company 1923:80; William Whitely and Sons Ltd. 2013)

**Confirmed Object Replication:**

No



## 55Misc. Torture Devices

**Number of Objects in Entry:** 4

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Against either port or starboard rail.

### Minimum

**Manufacture Date:** 1/1/1400

### Height: 0

### Length: 0

**Manufacture Location:** Unknown

### Thicknes 0

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity:**

No

**Activity:**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Female:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

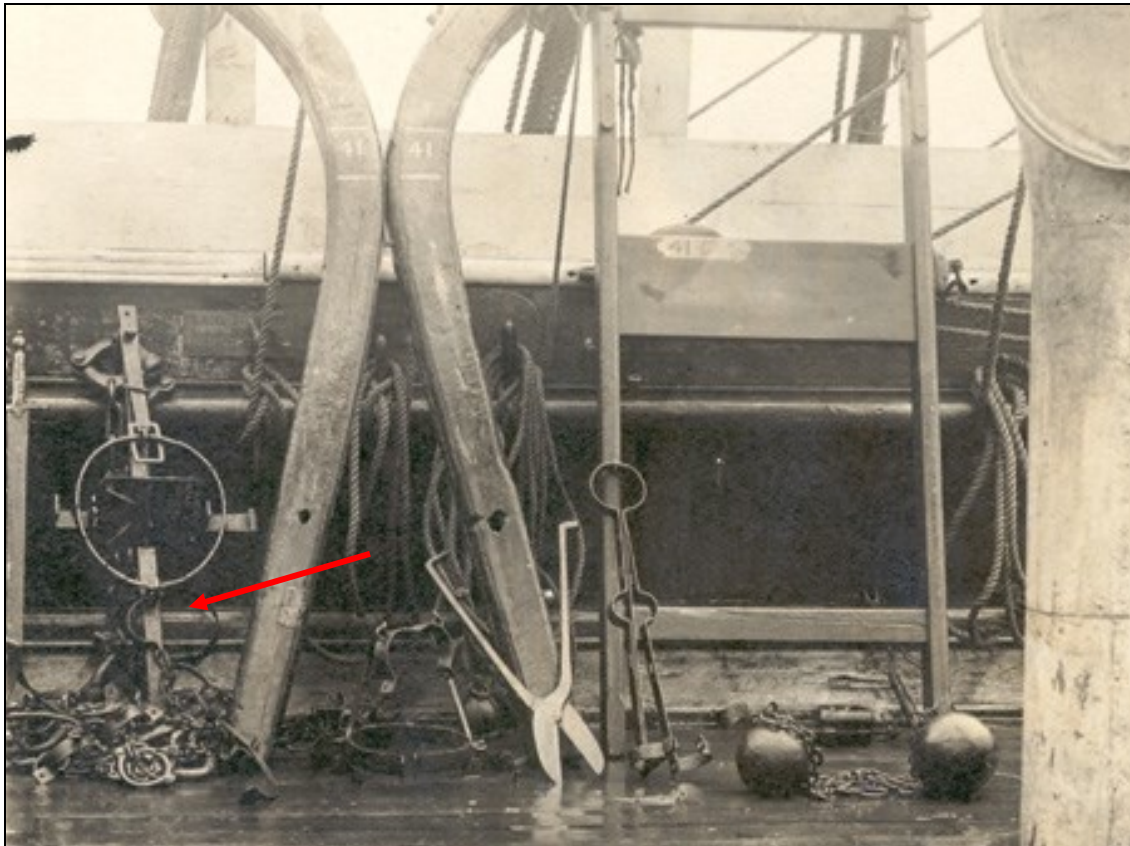
**Authenticity:** No\_ConvictHeritage

### Citation:

(Barnes 1930:10-15; GLHS 2007n; Ichenhnuser 1893:2-42; Macdonald 1894:5-28; Ohio State University 2011; Scott 1940:81, 87-89)

**Confirmed Object Replication:**

No



## 56 Striped Prison Uniform

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

No provenience, but could have been associated with Tigers Den - Harvie's history makes this association.

**Minimum**

**Manufacture Date:** 1/1/1830

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Adornment

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(GLHS 2007o; Maynard 1994:22; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 57 Wax Hand

Number of Objects in Entry: 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

No known provenience.

**Minimum**

**Height:** 0

**Manufacture Date:** 5/1/1857

**Length:** 0

**Manufacture Location:** Melbourne,

**Thicknes** 0

**Technomic** Exhibit

**Function:**

**Activity: Labor**

No

**Fabric:** Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Colligan 2008; Croker 1971:519; GLHS 2007o; Ohio State University 2011)

**Confirmed Object Replication:**

Yes

No Image

## 58 Wax Head

**Number of Objects in Entry:** 3

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

No known provenience.

**Minimum**

**Height:** 0

**Manufacture Date:** 5/1/1857

**Length:** 0

**Manufacture Location:** Melbourne,

**Thicknes** 0

**Technomic** Exhibit

**Function:**

**Activity: Labor**

No

**Fabric:** Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Colligan 2008; Croker 1971:519; GLHS 2007o; Ohio State University 2011)

**Confirmed Object Replication:**

Yes

No Image



## 59 Bridle

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Unknown, mobile. According to other photographs, it was seen on the upper deck.

### Minimum

**Manufacture Date:** 2/1/1563

**Height:** 0

**Length:** 0

**Manufacture Location:** Britain

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Leather

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

Yes

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

### Citation:

(Abbott 1993:167-170; GLHS 2007p; Kerrigan 2007:34; Ohio State University 2011; Scott 1940:240-241)

**Confirmed Object Replication:**

Yes

No Image

## 60 Door Hinge

**Number of Objects in Entry:** 4

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Based on photographs/descriptions, this is probably depicted for the middle deck (allows for multiple people in one cell and no bars over the top of the cell).

### Minimum

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Cygnet 1939:9-10; GLHS 2007p; Hosty and Berry 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 61 Door Latch

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Based on photographs/descriptions, this is probably depicted for the middle deck (allows for multiple people in one cell and no bars over the top of the cell).

### Minimum

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Cygnet 1939:9-10; GLHS 2007p; Hosty and Berry 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 62 Padlock

Number of Objects in Entry: 0

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Based on photographs/descriptions, this is probably depicted for the middle deck (allows for multiple people in one cell and no bars over the top of the cell).

**Minimum**

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Cygnet 1939:9-10; GLHS 2007p; Hosty and Berry 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 63 Iron Armor

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

No provenience established with this source. It has been photographed on the upper deck near the walls of torture devices.

**Minimum**

**Manufacture Date:** 4/26/1890

**Height:** 0

**Manufacture Location:** Australia

**Length:** 0

**Thicknes** 0

**Technomic** Exhibit

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

**Citation:**

(Beattie 1894; Cygnet 1939:12; GLHS 2007p; Norgard 2011; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 64 Windlass

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Near the main mast.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1840

**Length:** 0

**Manufacture Location:** Moulmein,

**Thicknes** 0

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Lloyd's Register of Shipping 1843; Museum Ship Success 1893:4, 1895:4; 1824:6; GLHS 2007p)

**Confirmed Object Replication:**

Yes

No Image

## 65 Waist Band Ball and Chain

**Number of Objects in Entry:** 1

**Poop Deck:** No **Upper Deck:** Yes **Middle Deck:** No **Lower Deck:** No **Under Deck:** No **Australian Period:** Yes **British Period:** Yes **American Period:** Yes **Weight (g):** 0

**Provenience**

Indicates original location on upper deck, but actual picture shows the item en route from the deck to the sea.

**Minimum**

**Manufacture Date:** 1/1/1600

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No **Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(GLHS 2007p; Museum Ship Success 1895:2-3; Museum Ship Success 1924:3, 5; Ohio State University 2011; Roth 2006:56-57; Times 2009:22)

**Confirmed Object Replication:**

No

No Image

## 66 Compulsory Bath

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Against the forecastle.

**Minimum**

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Australia

**Thickness** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

Yes

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(Museum Ship Success 1893:3, 1895:4, 1924:6; Cygnet 1939:9-10; GLHS 2007p; Ohio State University 2011)

**Confirmed Object Replication:**

Yes

No Image



## 67 Bayonet

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Depicts them on upper deck ready to disembark.

**Minimum**

**Manufacture Date:** 3/14/1862

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(GLHS 2007p; Museum Ship Success 1895:2; Ohio State University 2011; Priest 2005:1)

**Confirmed Object Replication:**

No

No Image

## 68 Convict Uniform

**Number of Objects in Entry:** 6

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Depicts them on upper deck ready to disembark.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1820

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Adornment

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

Yes

**Female:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(GLHS 2007p; Maynard 1994:10,20-23; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 69 Officer's Uniform

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Depicts them on upper deck ready to disembark.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1801

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Adornment

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

Yes

**Female:** No

No

**Civilized:** Yes

Yes

**Barbaric:** No

No

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(GLHS 2007p; Maynard 1994:14; Ohio State University 2011)

**Confirmed Object Replication:**

Yes

No Image

## 70 Wrist to leg Irons

**Number of Objects in Entry:** 6

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

### Provenience

Depicts them on upper deck ready to disembark.

### Minimum

**Manufacture Date:** 1/1/1750

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Punish

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Cygnet 1939:10; GLHS 2007p; Museum of London 2013a; Museum Ship Success 1895:2-3; Museum Ship Success 1924:3,5; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 71 Convict Uniform

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

'Black Hole' implies this would be on the lower deck, but it's unclear on the drawing.

### Minimum

**Manufacture Date:** 1/1/1820

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Adornment

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(GLHS 2007p; Maynard 1994:10,20-23; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 72 Door Hinge

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

'Black Hole' implies this would be on the lower deck, but it's unclear on the drawing.

### Minimum

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Cygnet 1939:9-10; GLHS 2007p; Hosty and Berry 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

### 73 Door Latch

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

'Black Hole' implies this would be on the lower deck, but it's unclear on the drawing.

**Minimum**

**Height:** 0

**Manufacture Date:** 3/24/1853

**Manufacture Location:** Unknown

**Length:** 0

**Thickness** 0

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Cygnet 1939:9-10; GLHS 2007p; Hosty and Berry 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 74 Wall to Wrist Irons - ring bolt

**Number of Objects in Entry:** 1

**Poop Deck:** No **Upper Deck:** No **Middle Deck:** No **Lower Deck:** No **Under Deck:** Yes **Australian Period:** Yes **British Period:** Yes **American Period:** Yes **Weight (g):** 0

### Provenience

'Black Hole' implies this would be on the lower deck, but it's unclear on the drawing.

### Minimum

**Manufacture Date:** 1/1/1800

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Punish

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes **Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(GLHS 2007p; Kerrigan 2007:22-23; Ohio State University 2011; Powerhouse Museum 2013b)

**Confirmed Object Replication:**

No

No Image



## 75 Scavenger's Daughter

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Unclear where on upper deck the depiction applies - likely a generalized depiction with no specifics in mind.

### Minimum

**Manufacture Date:** 1/1/1580

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

### Citation:

(Abbott 1993:53-57; GLHS 2007p; Ohio State University 2011; Scott 1940:185-186)

**Confirmed Object Replication:**

No

No Image

## 76 Peashooter Cannon

**Number of Objects in Entry:** 1

**Poop Deck:** Yes  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No  
**Australian Period:** No  
**British Period:** No  
**American Period:** Yes

**Weight (g):** 90718

**Provenience**

No provenience listed here. Previous photographs identify its location on the poop deck, perhaps.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1588

**Length:** 122

**Manufacture Location:** Britain

**Thicknes** 0

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(Manucy 1955; Martin and Parker 1999:277; Miller 1953; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 77 Scrub Brush

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Associated with compulsory bath (abaft the forecastle or forward of poop deck)

**Minimum**

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

Yes

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(Cygnet 1939:9-10; Harvie 1896:19; Museum Ship Success 1893:3; Museum Ship Success 1895:4; Museum Ship Success 1924:6)

**Confirmed Object Replication:**

No

No Image

## 78 Oil Lamp

**Number of Objects in Entry:** 3

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Hung from the top of the upper deck.

**Minimum**

**Manufacture Date:** 1/1/1840

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Harvie 1896:26; Lloyd's Register of Shipping 1843)

**Confirmed Object Replication:**

No

No Image

## 79 Keys

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Cell 50. Solitary confinement cell.

**Minimum**

**Height:** 0

**Manufacture Date:** 3/24/1853

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Cygnet 1939:9-10; Harvie 1896:30)

**Confirmed Object Replication:**

No

No Image

## 80 Punishment Band

Number of Objects in Entry: 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Cell 11. Harsh punishment could indicate lower deck, further supported by the existence of the bars over the cell.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1750

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Cynet 1939:10; Harvie 1896:7; Museum of London 2013a; Museum of London 2013b; Museum Ship Success 1895:4; Museum Ship Success 1924:5; Ohio State University 2011)

**Confirmed Object Replication:**  
No

No Image

## 81 Compulsory Bath

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Against poop deck or forecastle, just or port starboard of centerline.

**Minimum**

**Height:** 0

**Manufacture Date:** 3/24/1853

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity:** Labor

No

**Fabric:** Wood

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

Yes

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

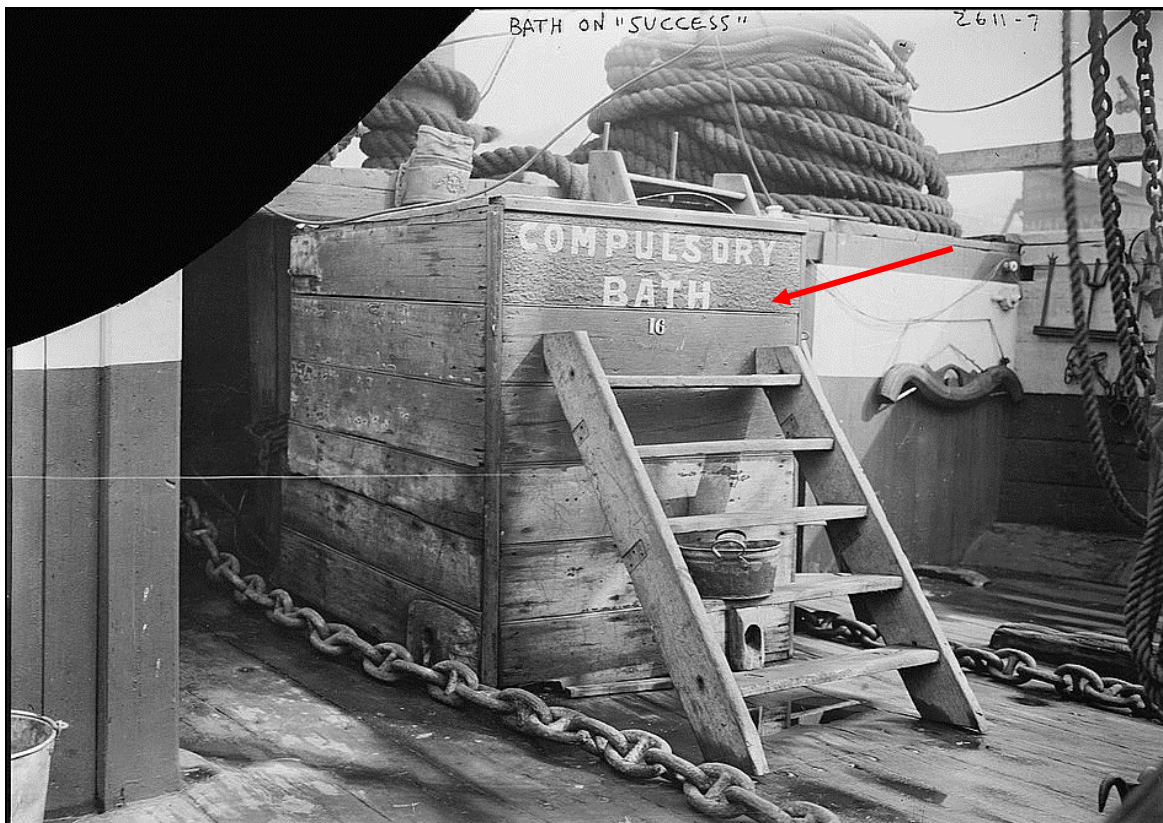
**Authenticity:** Potential

**Citation:**

(Museum Ship Success 1893:3, 1895:4, 1924:6; Cygnet 1939:9-10; Ohio State University 2011; Library of Congress 2011a)

**Confirmed Object Replication:**

No





## 82 Stocks

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Against poopdeck wall.

**Minimum**

**Manufacture Date:** 1/1/1351

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

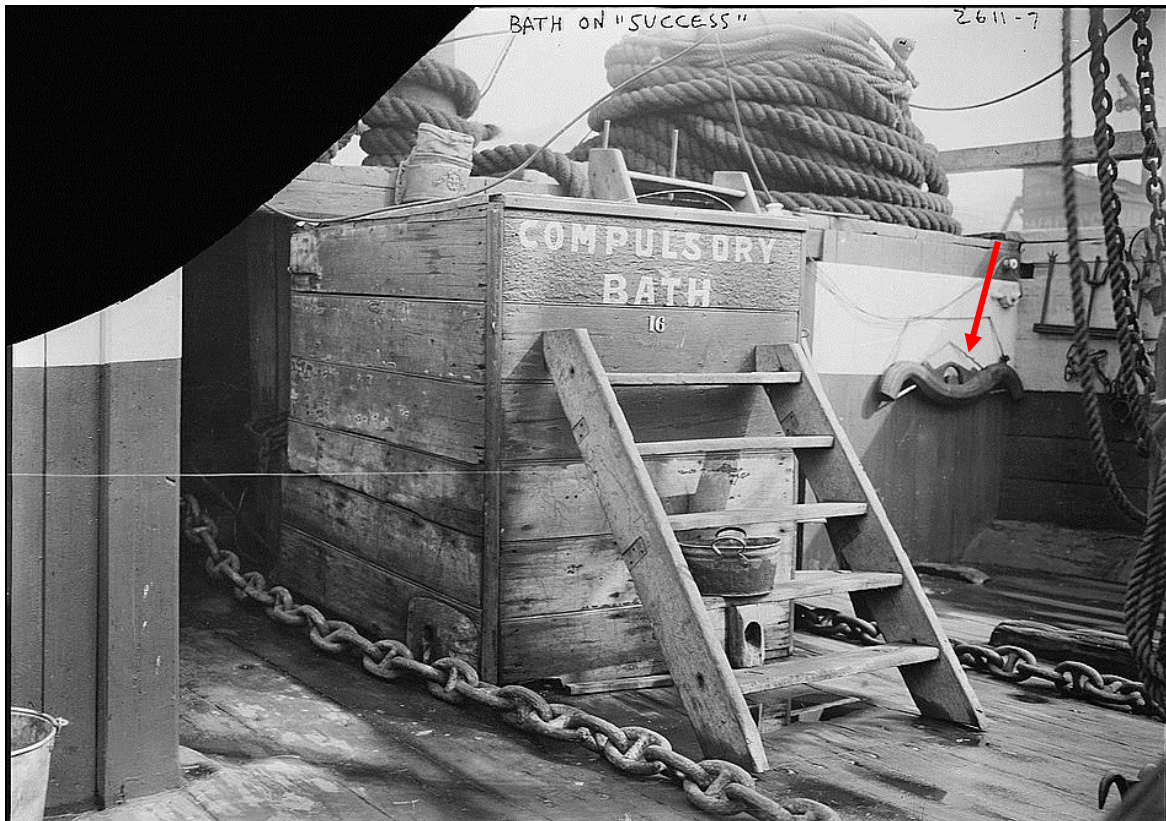
**Authenticity:** No\_ConvictHeritage

**Citation:**

(Abbott 1993:150; Kerrigan 2007:31-33; Library of Congress 2011a; Scott 1940:234-236)

**Confirmed Object Replication:**

No





## 83 Iron Armor

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

Against starboard side toward the stern or possibly midships.

**Minimum**

**Height:** 0

**Manufacture Date:** 4/26/1890

**Length:** 0

**Manufacture Location:** Australia

**Thicknes** 0

**Technomic** Exhibit

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

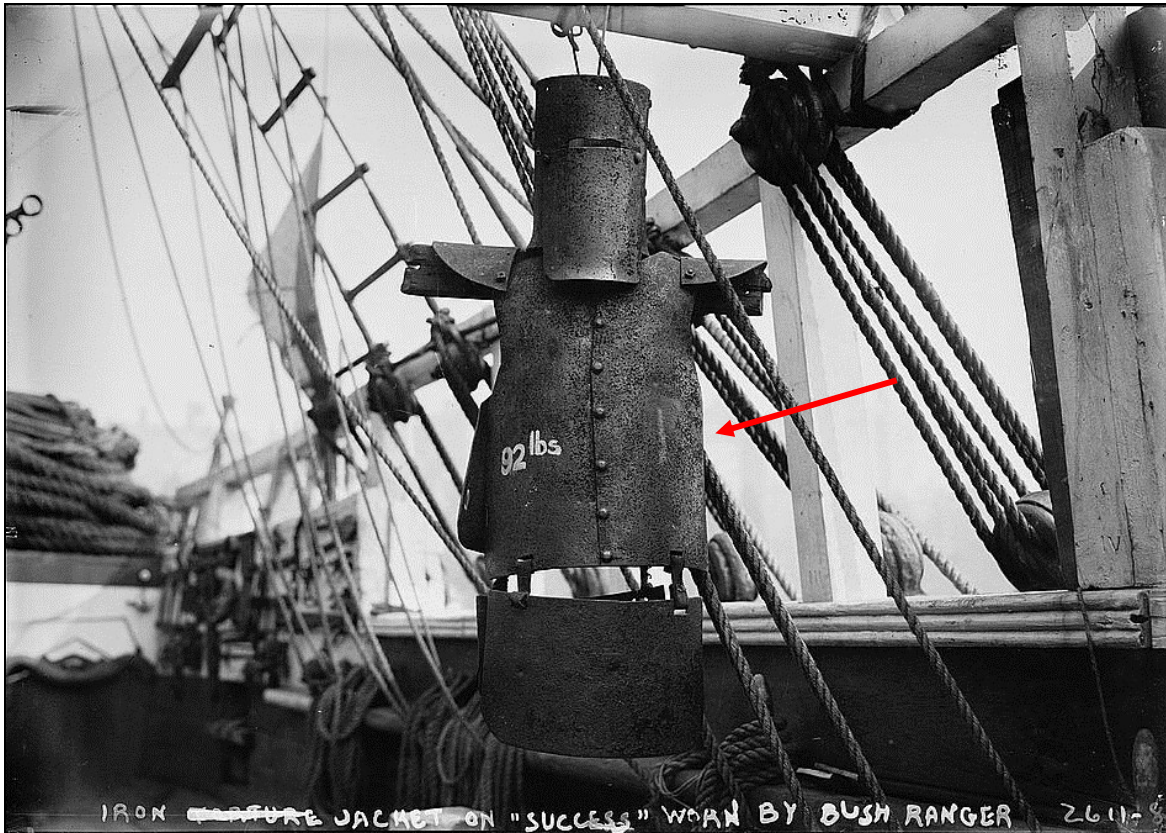
**Authenticity:** No\_ConvictHeritage

**Citation:**

(Beattie 1894; Cygnet 1939:12; Library of Congress 2011b; Norgard 2011; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 84 Ball and Chain

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

Against port or starboard side.

**Minimum**

**Manufacture Date:** 1/1/1600

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity:** Labor

Yes

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

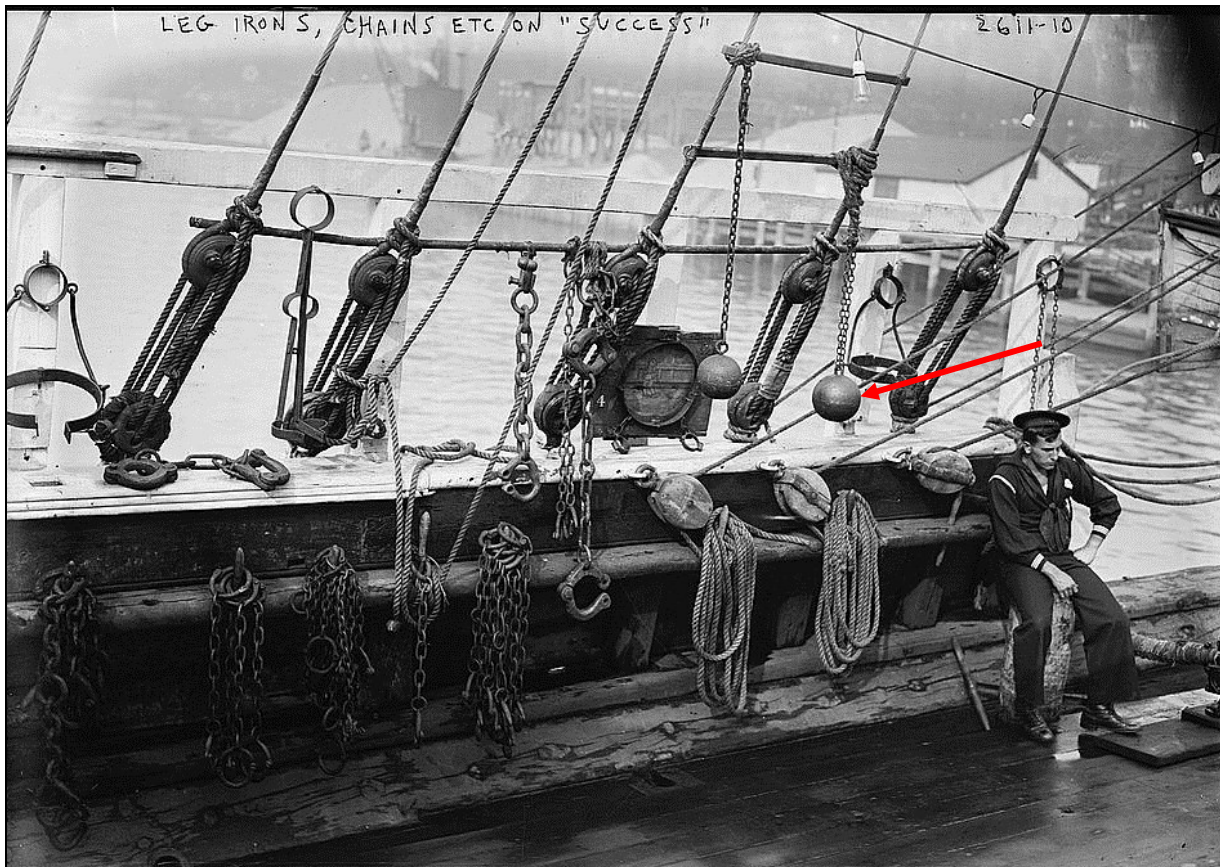
**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Library of Congress 2011c; Museum Ship Success 1893:4; Museum Ship Success 1895:2-3; Museum Ship Success 1924:3,5; Ohio State University 2011; Roth 2006:56-57; Times 2009:22)

**Confirmed Object Replication:**

No





## 85 Body Iron

**Number of Objects in Entry:** 3

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

Against port or starboard side.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1750

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Punish

**Function:**

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

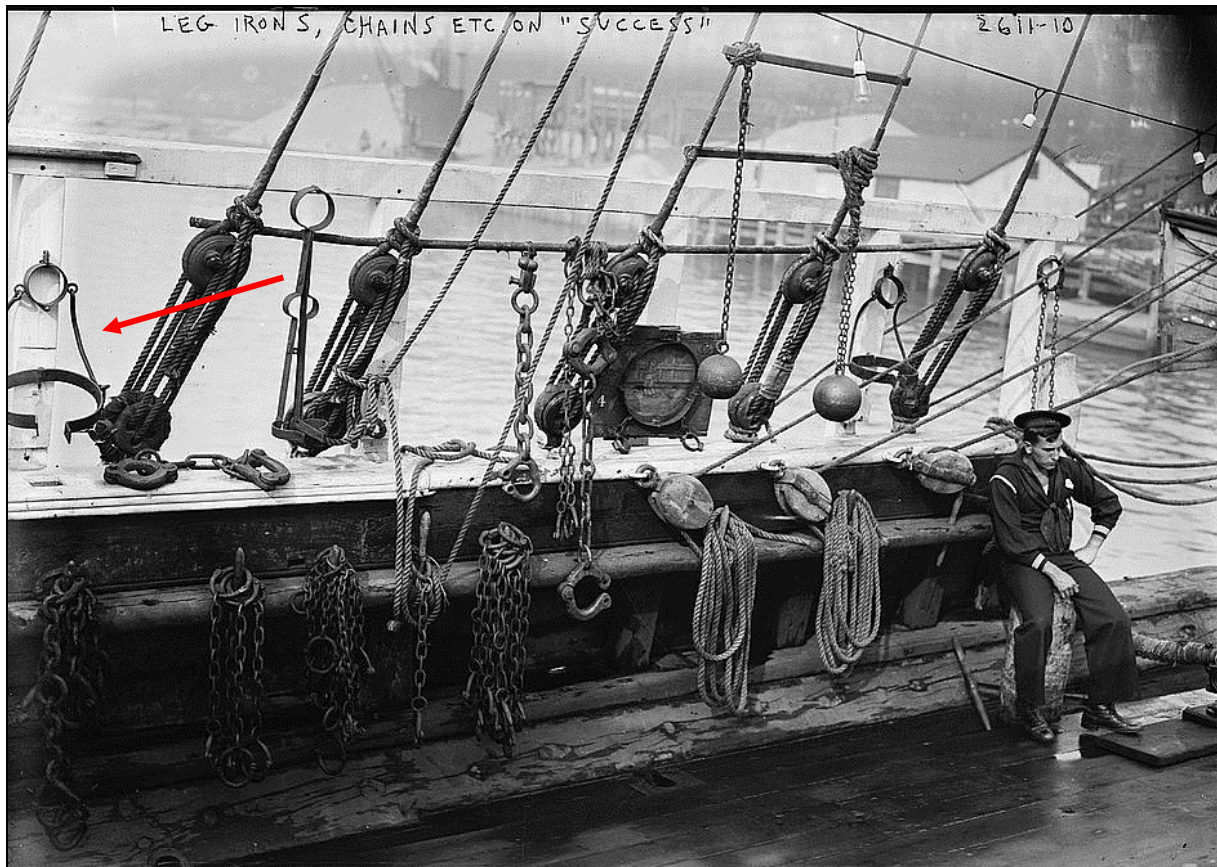
**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Museum Ship Success 1893:4, 1895:2, 1924:5; Library of Congress 2011c; Norgard 2011; Ohio State University 2011; Museum of London 2013a, 2013b)

**Confirmed Object Replication:**

No



## 86 Scavenger's Daughter

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Against port or starboard side.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1580

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Torture

**Function:**

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

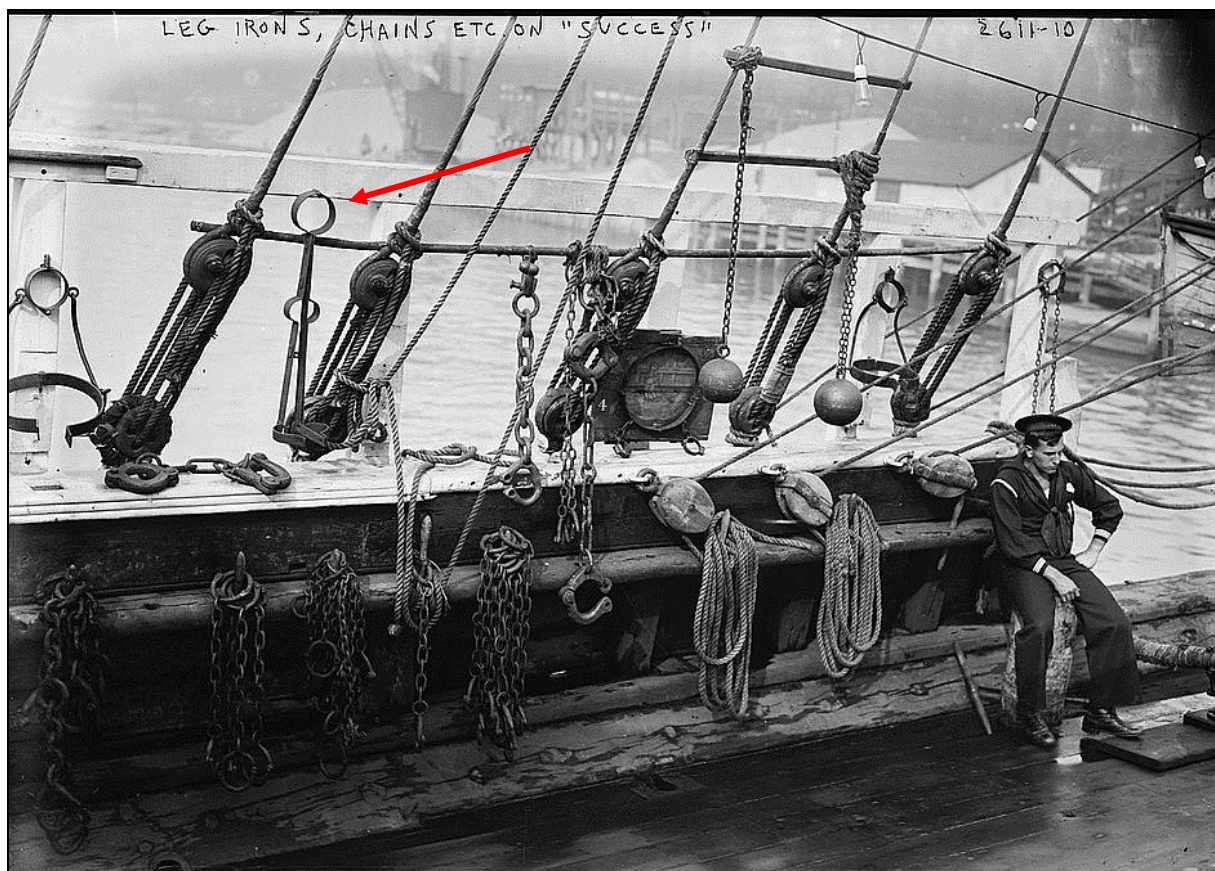
**Authenticity:** No\_ConvictHeritage

**Citation:**

(Abbott 1993:53-57; Library of Congress 2011c; Ohio State University 2011; Scott 1940:185-186)

**Confirmed Object Replication:**

No





## 87 Leg Irons

**Number of Objects in Entry:** 21

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Against port or starboard side.

### Minimum

**Manufacture Date:** 1/1/1788

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic:** Punish

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

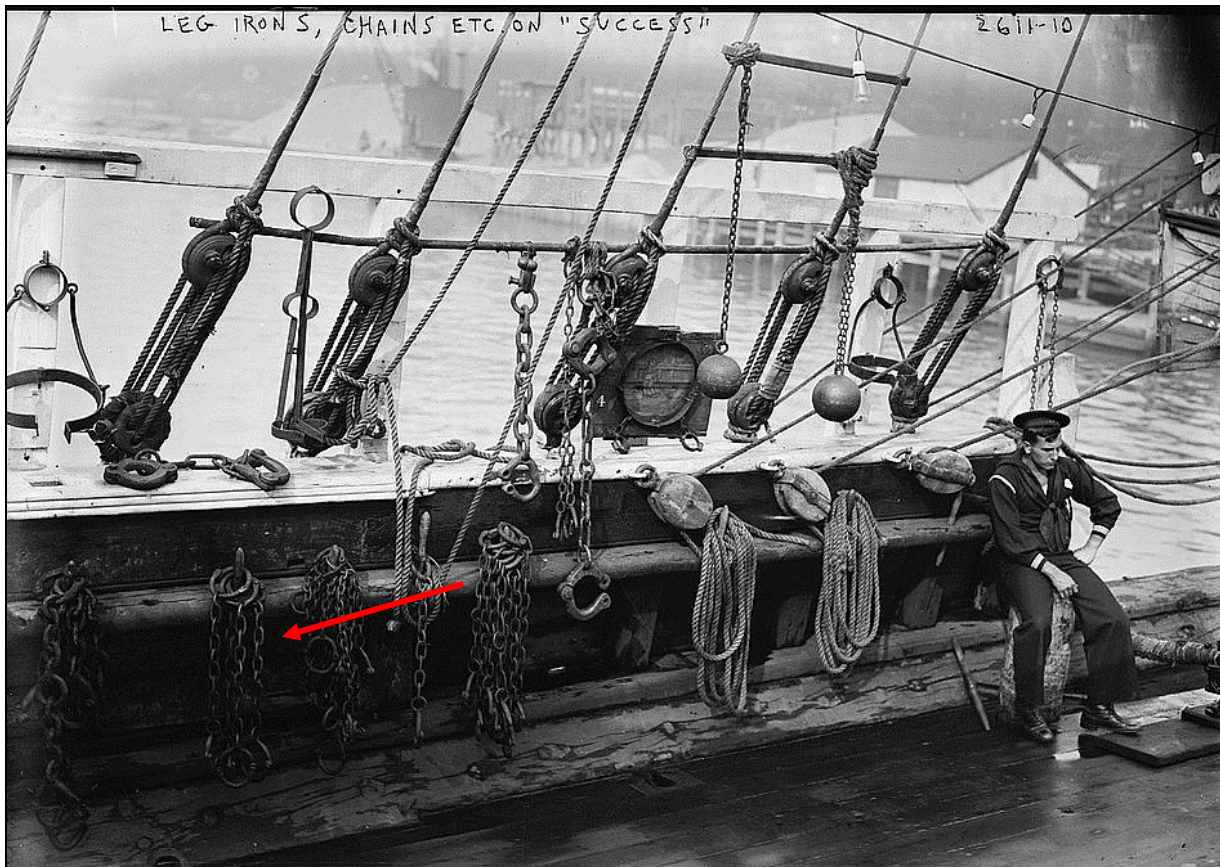
**Authenticity:** No\_ConvictHeritage

### Citation:

(Barnes 1930:74; Library of Congress 2011c; Ohio State University 2011; Powerhouse Museum 2013a)

**Confirmed Object Replication:**

No



## 88 Body Iron

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Port or starboard side rail adjacent to poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1750

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

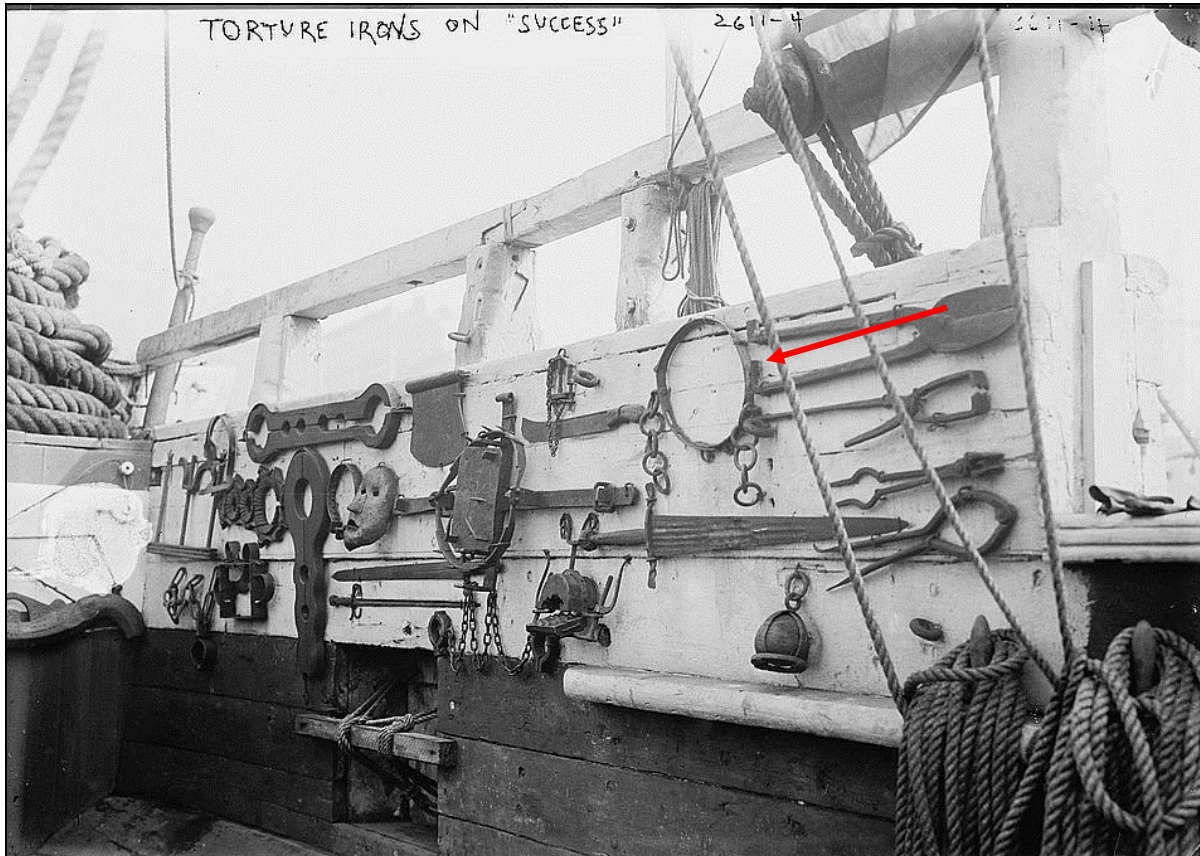
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Library of Congress 2011d; Ohio State University 2011; Museum of London 2013a, 2013b)

**Confirmed Object Replication:**

No





## 89 Iron Mask

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Port or starboard side rail adjacent to poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1353

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

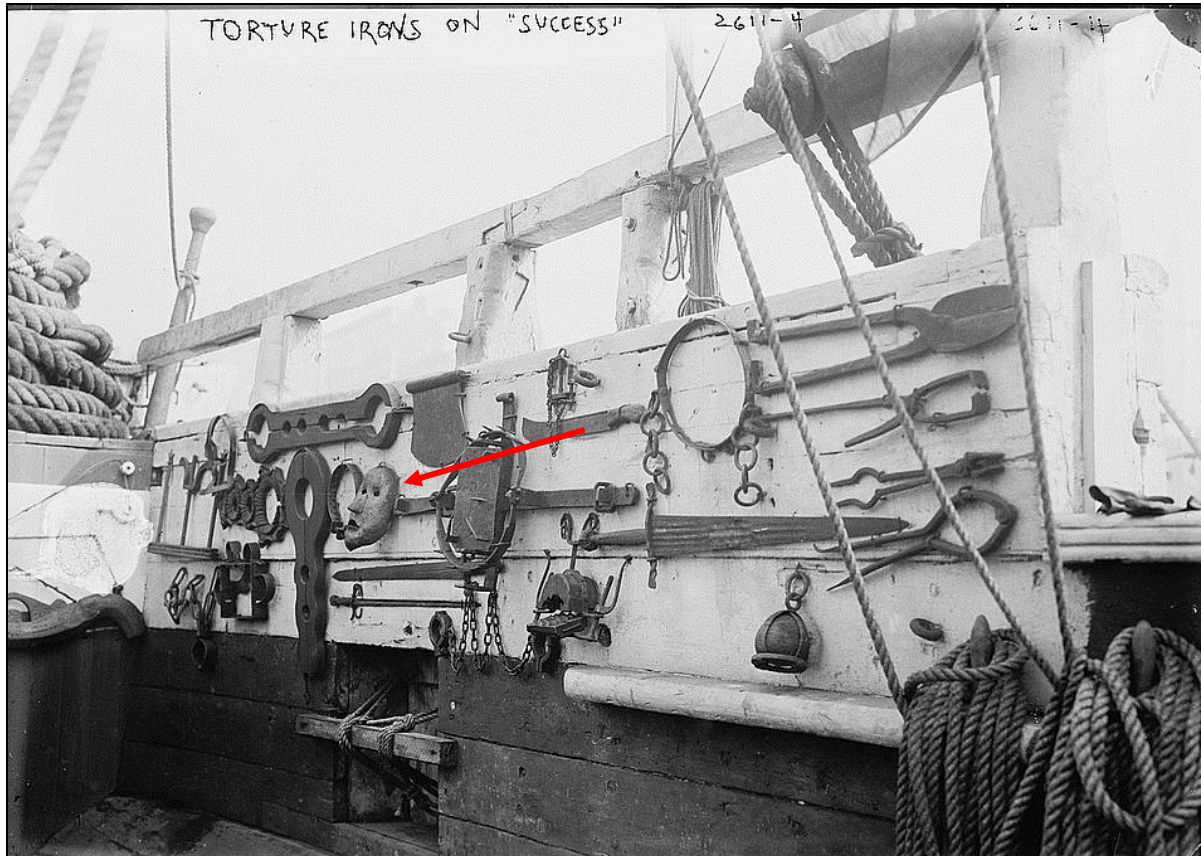
**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenhnuser 1893:5; Macdonald 1893:13; Hopcroft 1999:190; Library of Congress 2011d; Bavarian Palace Department 2013)

**Confirmed Object Replication:**

Yes



## 90 Leg Irons

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Port or starboard side rail adjacent to poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1788

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

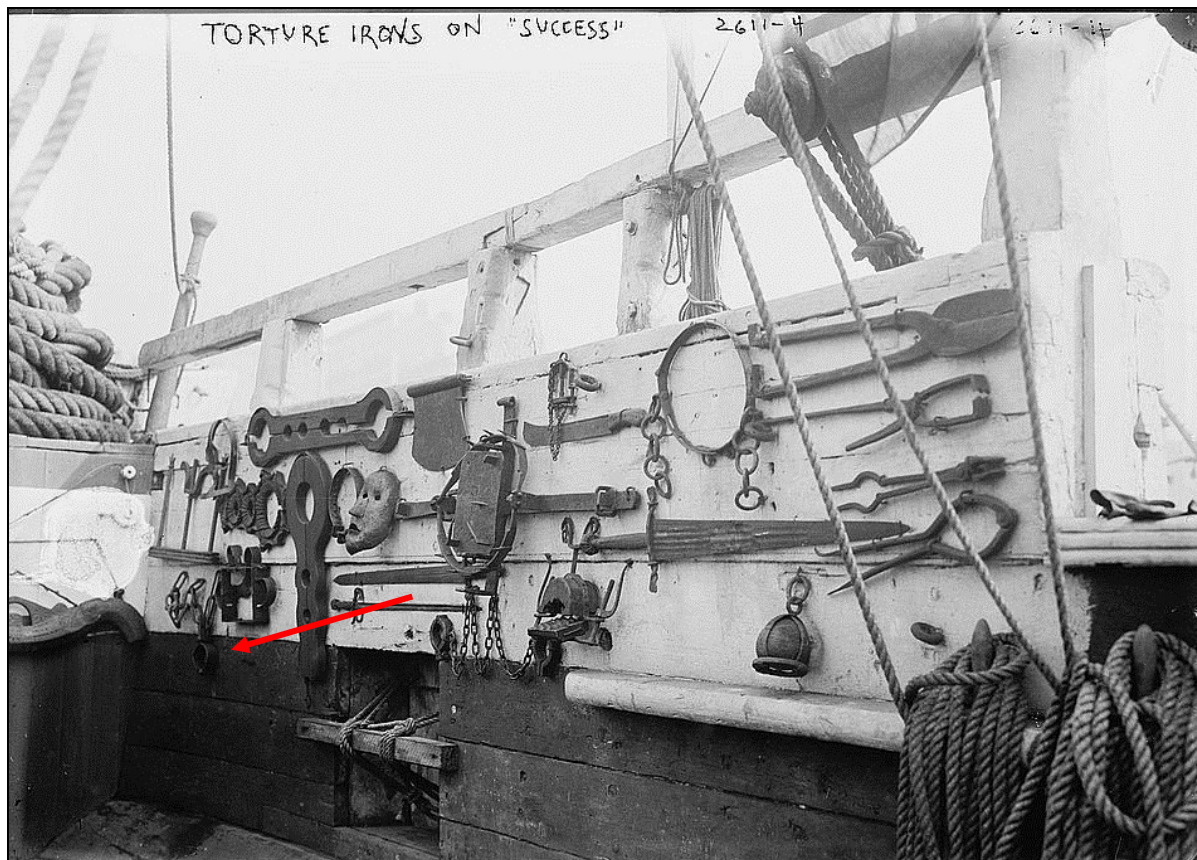
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Barnes 1930:74; Library of Congress 2011d; Ohio State University 2011; Powerhouse Museum 2013a)

**Confirmed Object Replication:**

No





## 91 Misc. Torture Devices

**Number of Objects in Entry:** 13

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Port or starboard side rail adjacent to poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1400

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

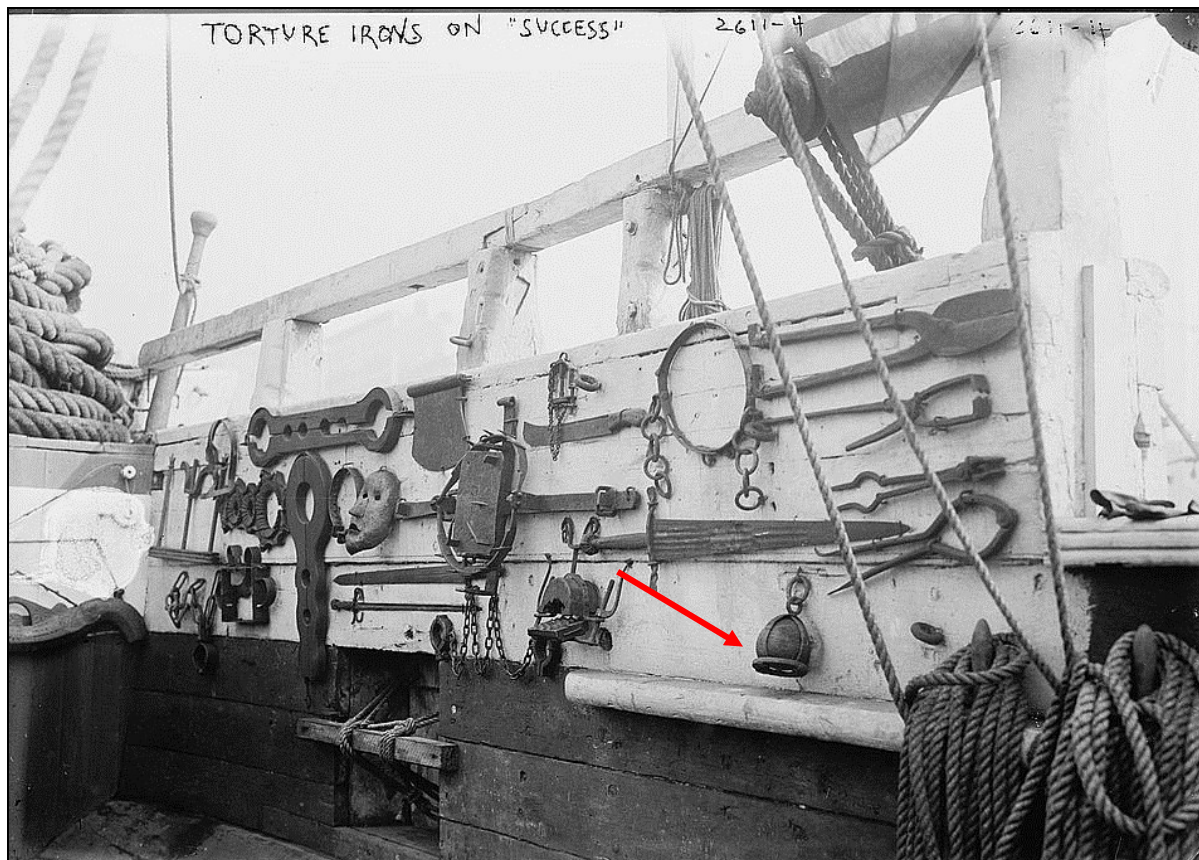
**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenhnuser 1893:2-42; Macdonald 1894:5-28; Barnes 1930:10-15; Scott 1940:81, 87-89; Library of Congress 2011d; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 92 Sword

**Number of Objects in Entry:** 3

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Port or starboard side rail adjacent to poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1300

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

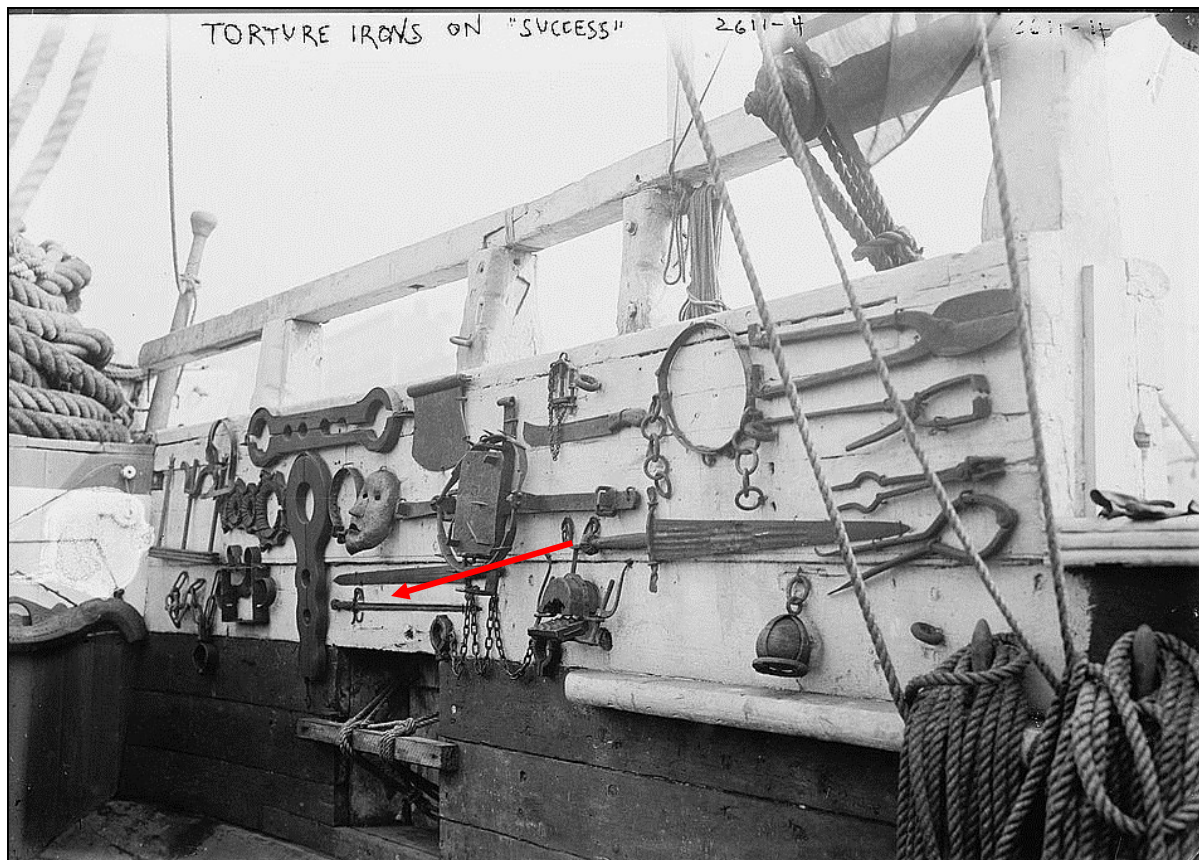
**Authenticity:** No\_ConvictHeritage

### Citation:

(Abbott 1993:209-210; Albion Armorers, Inc. 2005; Library of Congress 2011d)

**Confirmed Object Replication:**

No





## 93 Body Irons

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Starboard or port side rail adjacent to poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1750

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

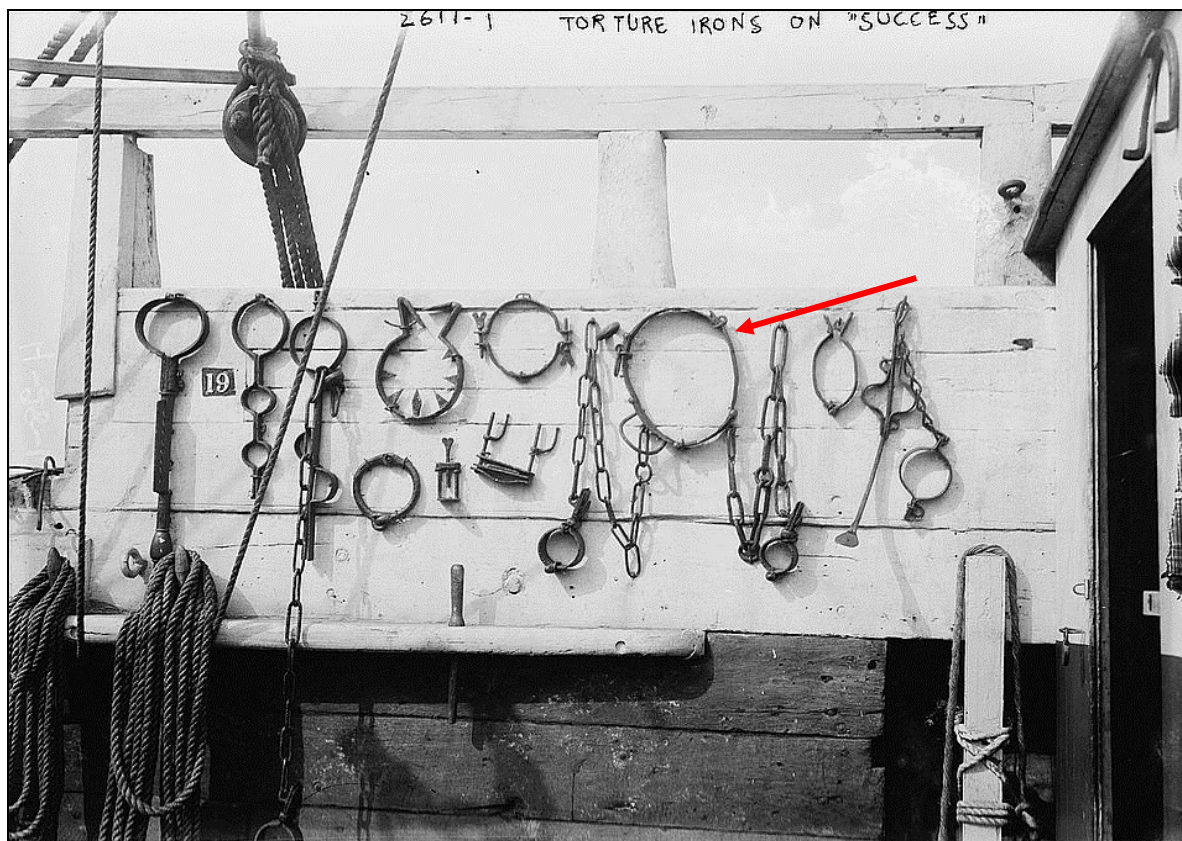
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Museum Ship Success 1893:4, 1895:2, 1924:5; Library of Congress 2011e; Norgard 2011; Ohio State University 2011; Museum of London 2013a, 2013b)

**Confirmed Object Replication:**

No



## 94 Iron Collar

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Starboard or port side rail adjacent to poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1400

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

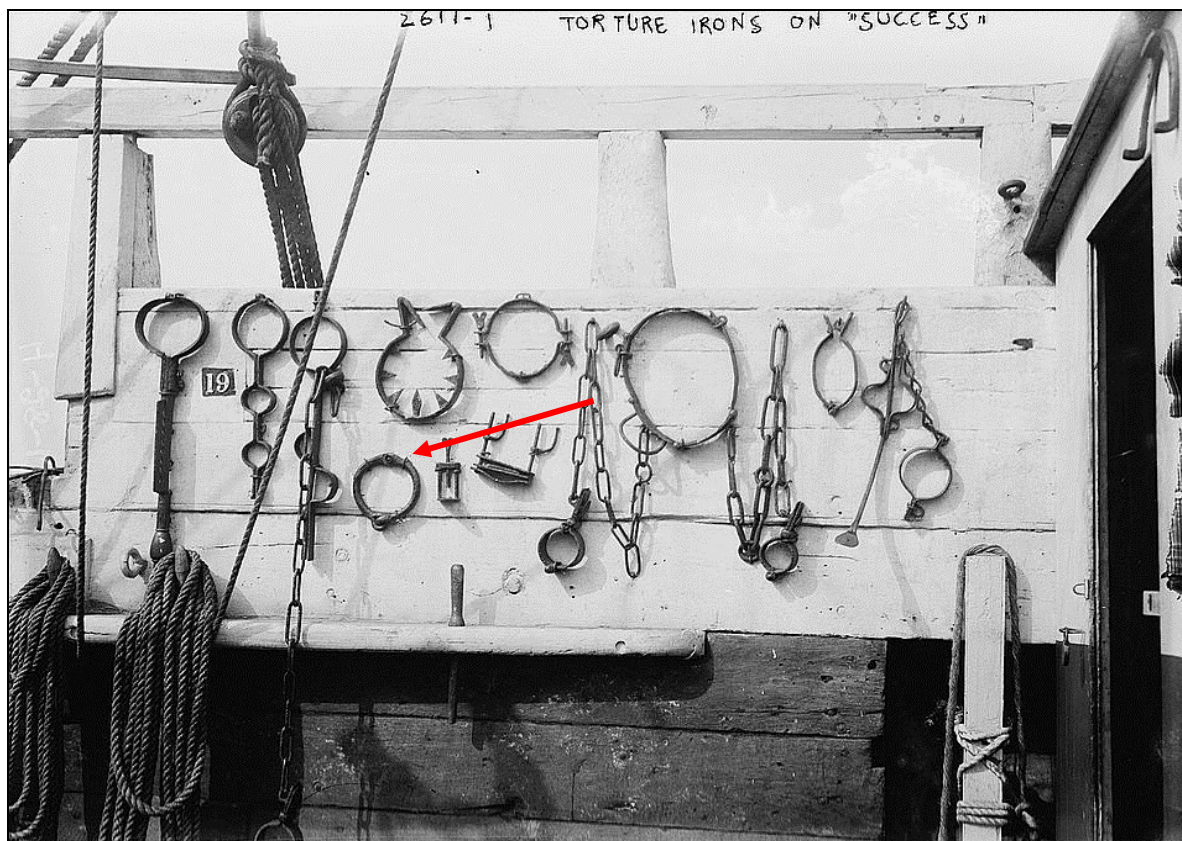
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Macdonald 1894:6; Scott 1940:241; Abbott 1993:17; Kerrigan 2007:23; Library of Congress 2011e)

**Confirmed Object Replication:**

No





## 95 Misc. Torture Devices

**Number of Objects in Entry:** 4

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Starboard or port side rail adjacent to poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1400

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

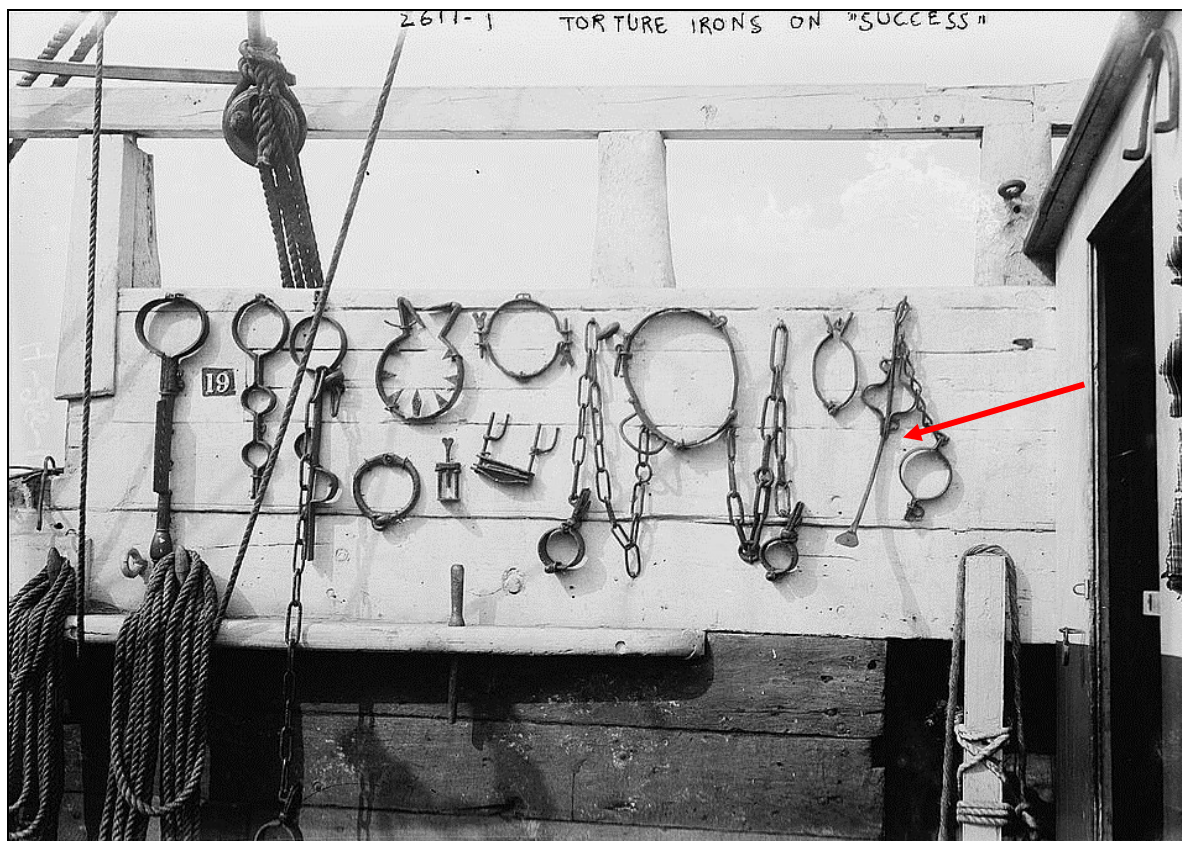
**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenhnuser 1893:2-42; Macdonald 1894:5-28; Barnes 1930:10-15; Scott 1940:81, 87-89; Library of Congress 2011e; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 96 Spike Collar/Heretic Catcher

**Number of Objects in Entry:** 1

**Poop Deck:** No **Upper Deck:** Yes **Middle Deck:** No **Lower Deck:** No **Under Deck:** No **Australian Period:** No **British Period:** No **American Period:** Yes **Weight (g):** 0

### Provenience

Starboard or port side rail adjacent to poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1400

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

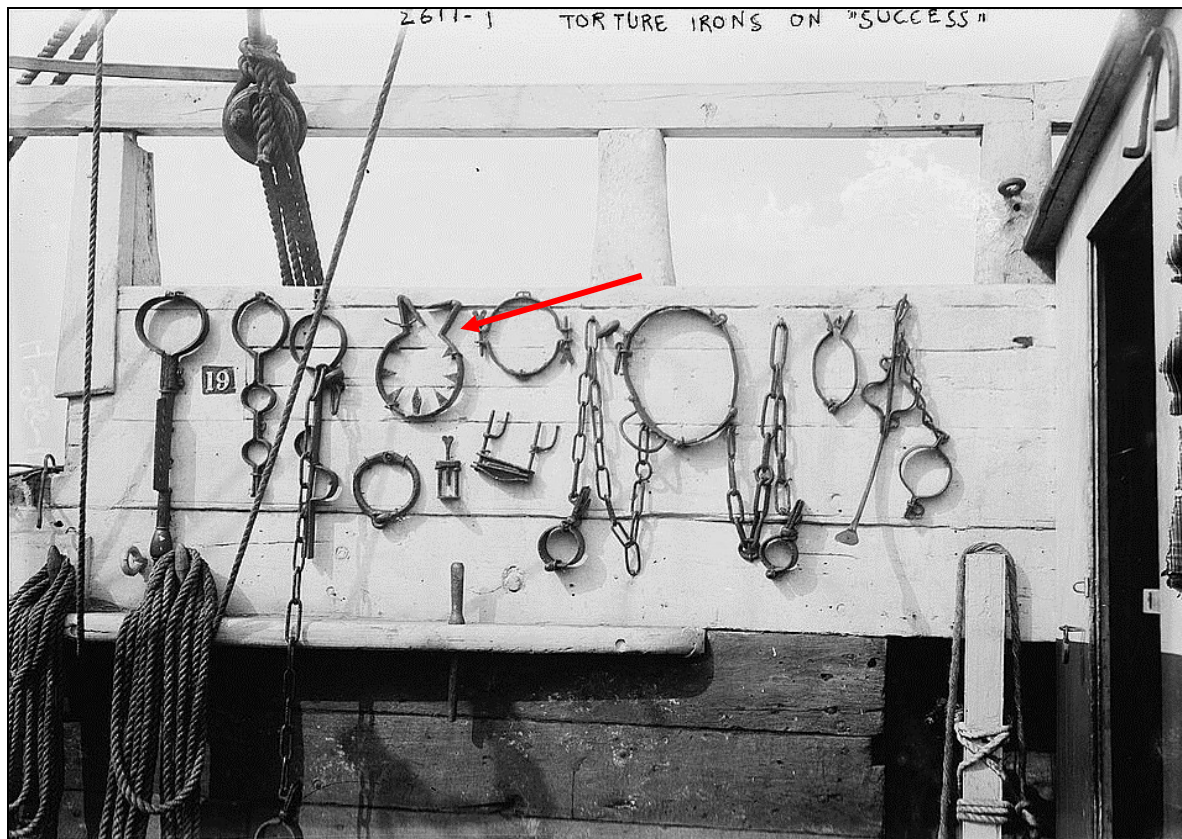
**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenhuser 1893:6,8; Macdonald 1894:5-28; Library of Congress 2011e; Ohio State University 2011)

**Confirmed Object Replication:**

Yes





## 97 Thumbscrew Collar

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Starboard or port side rail adjacent to poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1400

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

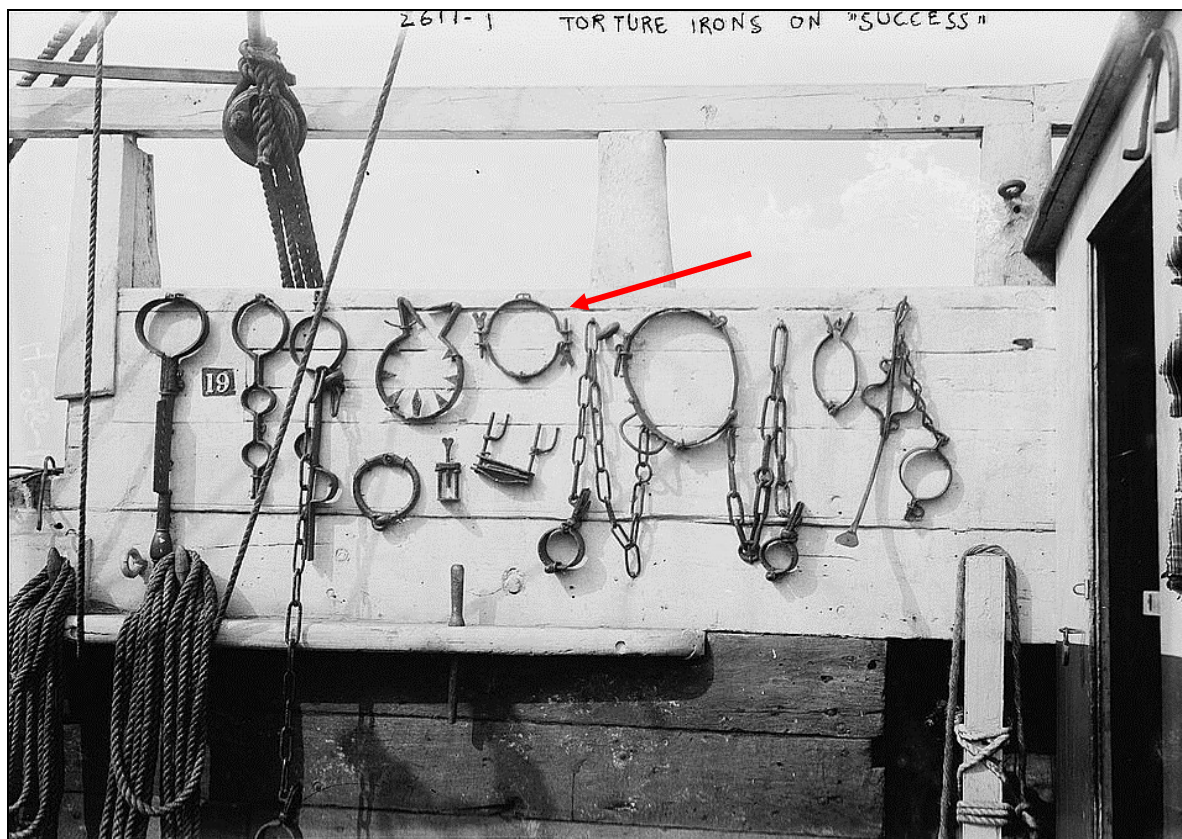
**Authenticity:** No\_ConvictHeritage

### Citation:

(Macdonald 1894:6; Scott 1940:241; Abbott 1993:17; Kerrigan 2007:23; Library of Congress 2011e)

**Confirmed Object Replication:**

No



## 98 Iron Maiden

**Number of Objects in Entry:** 1

**Poop Deck:** Yes  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Strapped to aft side of mizzen mast or possibly forecastle so the maiden would be strapped forward of the main mast.

### Minimum

**Manufacture Date:** 1/1/1800

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

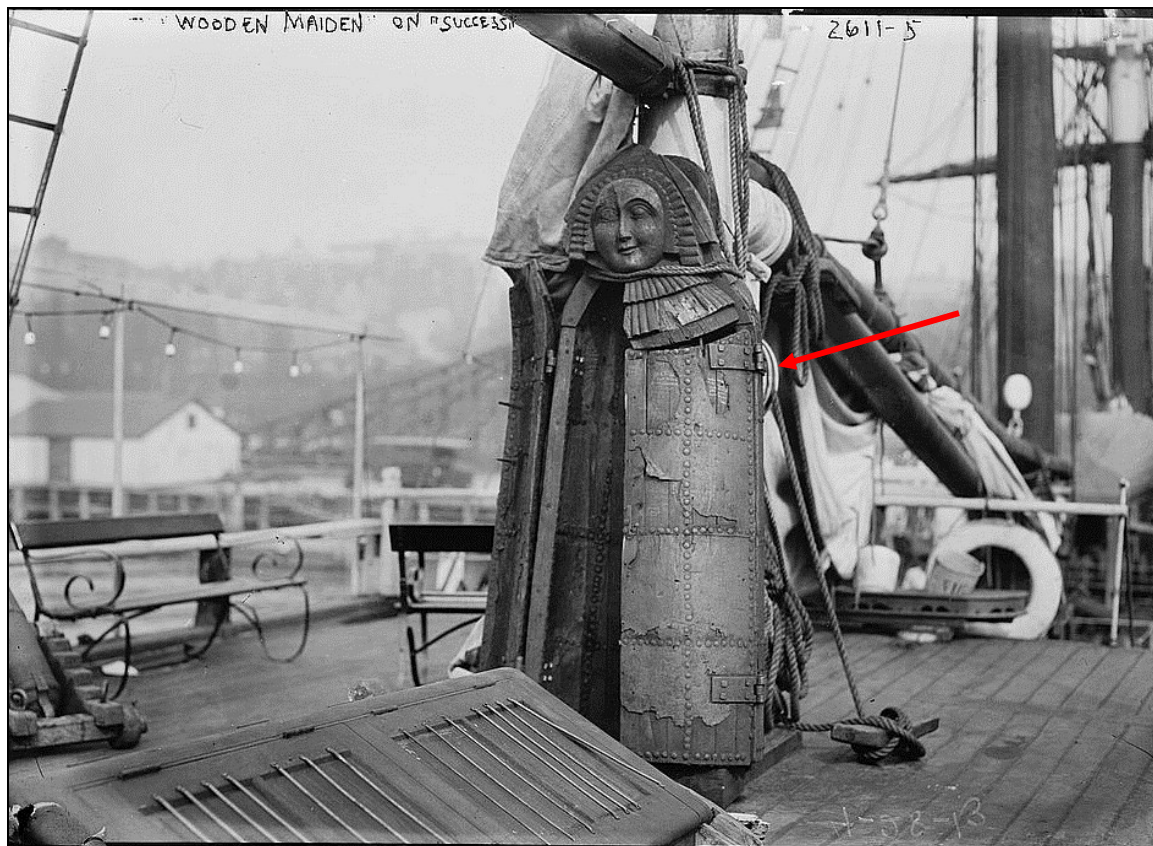
**Authenticity:** No\_ConvictHeritage

### Citation:

(Scott 1940:223-226; Kerrigan 2007:142-143; History of Germany 2009; Library of Congress 2011f; Ohio State University 2011; Vernon 2011:38)

**Confirmed Object Replication:**

Yes





## 99 Gun Carriage

**Number of Objects in Entry:** 1

**Poop Deck:** Yes  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Possibly forecastle instead. Towards port or starboard side.

### Minimum

**Manufacture Date:** 1/1/1588

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

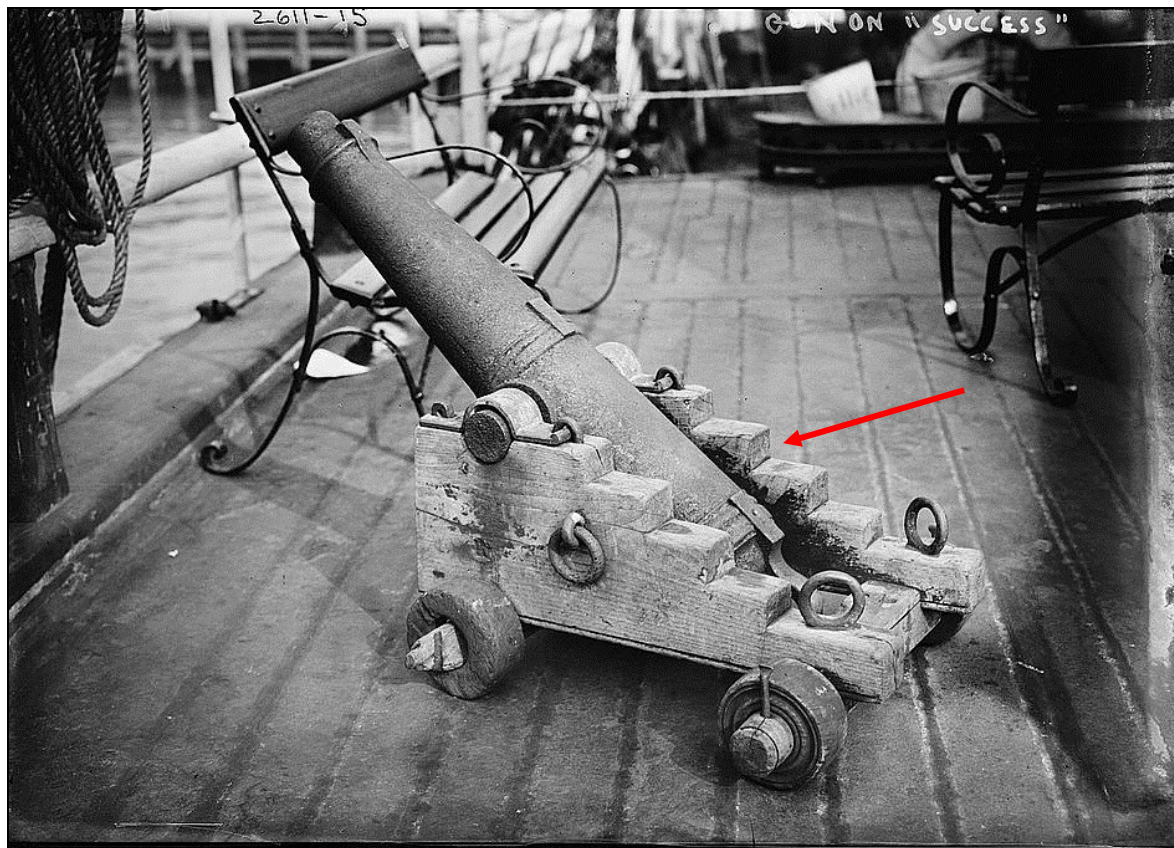
**Authenticity:** Potential

### Citation:

(Miller 1953; Manucy 1955; Martin and Parker 1999:277; Library of Congress 2011g; Ohio State University 2011)

**Confirmed Object Replication:**

Yes



# 100 Small Gun

Number of Objects in Entry: 1

Poop Deck: Yes  
Upper Deck: No  
Middle Deck: No  
Lower Deck: No  
Under Deck: No

Australian Period: No

British Period: No

American Period: Yes

Weight (g): 0

## Provenience

Possibly forecandle instead. Towards port or starboard side.

## Minimum

Manufacture Date: 1/1/1588

Height: 0

Length: 0

Manufacture Location: Unknown

Thicknes 0

## Technomic Tool

## Function:

Activity: Labor

No

Fabric: Unknown

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: No

Female: No

Civilized: No

Barbaric: Yes

Date Recorded: 3/6/2011

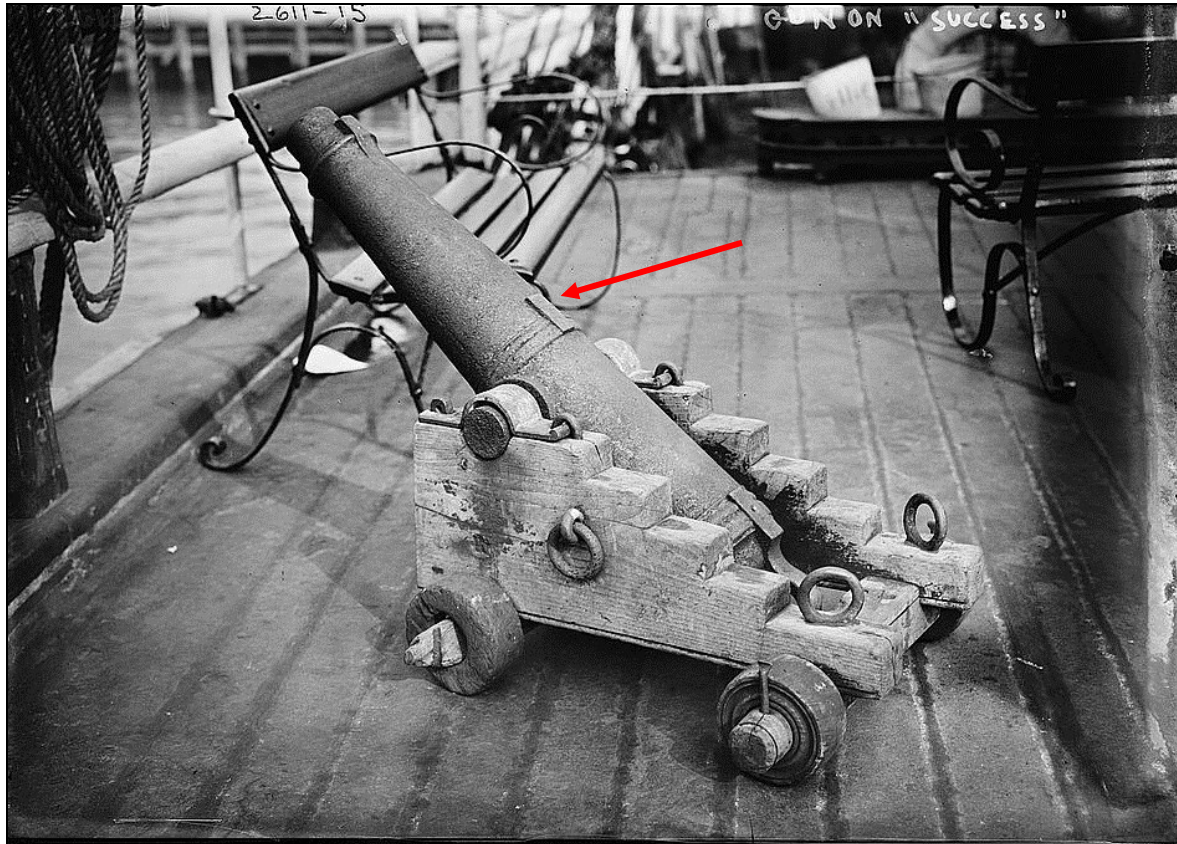
Authenticity: Potential

## Citation:

(Miller 1953; Manucy 1955; Martin and Parker 1999:277; Library of Congress 2011g; Ohio State University 2011)

## Confirmed Object Replication:

Yes





# 101 Engraving Plate

Number of Objects in Entry: 2

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

Weight (g): 0

## Provenience

No known provenience. Used for producing posters and images for display and souvenirs.

## Minimum

Manufacture Date: 4/26/1890

Height: 0

Length: 0

Manufacture Location: Unknown

Thickness: 0

Technomic Function: Advertise

**Activity:** Labor

No

Fabric: Wood

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

Recorder: Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

Date Recorded: 3/6/2011

Authenticity: Not\_Applicable

## Citation:

(Society for Promoting Christian Knowledge 1862:183-195; Browne 1910:6-7; Cygnet 1939:12; Purinton 2003:422; Richards 2007a; Ohio State University 2011; Museum of London 2013c; Powerhouse Museum 2013g)

**Confirmed Object Replication:**

Yes



## 102 Engraving Plate

**Number of Objects in Entry:** 3

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

No known provenience. Used for producing posters and images perhaps for display on the vessel.

### Minimum

**Manufacture Date:** 4/26/1890

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Advertise

**Activity:** Labor

No

**Fabric:** Unknown

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

### Citation:

(Society for Promoting Christian Knowledge 1862:183-195; Browne 1910:6-7; Cygnet 1939:12; Purinton 2003:422; Richards 2007b; Ohio State University 2011; Museum of London 2013c; Powerhouse Museum 2013g)

**Confirmed Object Replication:**

Yes



# 103 Nut and Bolt

Number of Objects in Entry: 1

Poop Upper Middle Lower Under  
Deck: Deck: Deck: Deck: Deck:  
No No No No No

Australian British American  
Period: Period: Period:  
Yes Yes Yes

Weight (g): 0

## Provenience

Could have been located anywhere.

## Minimum

Manufacture Date: 1/1/1800

Height: 0

Length: 0

Manufacture Location: Unknown

Thicknes 0

## Technomic Tool

## Function:

Activity: Labor

No

Fabric: Iron

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: Female:

No

No

Civilized:

No

Barbaric:

No

Date Recorded: 3/6/2011

Authenticity: Not\_Applicable

## Citation:

(Richards 2007b; Ohio State University 2011; Powerhouse Museum 2013h)

Confirmed Object Replication:

Yes





# 104 Padlock

Number of Objects in Entry: 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

## Provenience

Mobile and it looked as though there were many on board.

## Minimum

**Manufacture Date:** 1/1/1600

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Tool

## Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

## Citation:

(Richards 2007b; Winkley 2009; Ohio State University 2011)

**Confirmed Object Replication:**

Yes



## 105 Branding Iron

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

On postcards, this item was depicted on the upper deck associated with the flogging rack.

### Minimum

**Manufacture Date:** 1/1/1779

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic:** Tool

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

### Citation:

(Harvie 1896:20; Adams 1898:413; Abbott 1993:94-98; Maynard 1994:21; Richards 2007c)

**Confirmed Object Replication:**

Yes



## 106 Gimbal Mounted Compass

**Number of Objects in Entry:** 1

**Poop Deck:** Yes  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Would have been on or over the upper deck as a nautical device, but it was more mobile than the binnacle.

### Minimum

**Manufacture Date:** 1/1/1700

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thickness:** 0

**Technomic Function:** Navigate

**Activity:** Labor

No

**Fabric:** Unknown

**Activity: Individualistic**  
No

**Activity: Recreation**  
No

**Activity: Domestic**  
No

**Activity: Medicine**

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

### Citation:

(Wright 1998:134-136; Aczel 2001:134-137,156; Richards 2007c; Ohio State University 2011)

**Confirmed Object Replication:**

Yes





## 107 Leg Irons

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

No specific provenience as these were depicted on almost every deck.

### Minimum

**Manufacture Date:** 1/1/1788

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Punish

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Museum Ship Success 1893:4, 1895:3, 1924:5; Barnes 1930:74; Richards 2007c; Ohio State University 2011; Powerhouse Museum 2013a)

**Confirmed Object Replication:**

Yes



## 108 Leg Irons Sign

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

The sign mentions leg iron use for convicts on lower deck, pointing to its likely location.

### Minimum

**Manufacture Date:** 4/26/1890

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Inform

**Activity:** Labor

No

No

**Fabric:** Unknown

**Activity: Individualistic**  
No

**Activity: Recreation**  
No

**Activity: Domestic**  
No

**Activity: Medicine**  
No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

### Citation:

(Museum Ship Success 1893:4, 1895:3, 1924:5; Cygnet 1939:12; Richards 2007c)

**Confirmed Object Replication:**

No



# 109 Metal Tongs

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

## Provenience

No known provenience - did not see it specifically in postcards or contemporary photographs.

## Minimum

**Manufacture Date:** 1/1/1437

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic:** Tool

## Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

Yes

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

## Citation:

(Ichenhuser 1893:2,4,11,18,22-23; Abbott 1993:103; Richards 2007c)

**Confirmed Object Replication:**

Yes





# 110 Padlock

Number of Objects in Entry: 1

Poop Deck: No  
Upper Deck: Yes  
Middle Deck: No  
Lower Deck: No  
Under Deck: Yes

Australian Period: Yes  
British Period: Yes  
American Period: Yes

Weight (g): 0

## Provenience

Mobile and it looked as though there were many on board.

## Minimum

Manufacture Date: 1/1/1600

Height: 0

Length: 0

Manufacture Location: Unknown

Thicknes 0

Technomic Function: Punish

Activity: Labor

No

Fabric: Iron

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: No

Female: No

Civilized: No

Barbaric: Yes

Date Recorded: 3/6/2011

Authenticity: Yes\_ConvictHeritage

## Citation:

(Richards 2007c; Winkley 2009; Ohio State University 2011)

Confirmed Object Replication:

Yes



# 111 Thumbscrew Collar

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

## Provenience

Though mobile, this device was seen - or closely resembles those seen - on upper deck bullwark.

## Minimum

**Manufacture Date:** 1/1/1400

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Torture

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

## Citation:

(Ichenhnuser 1893:1,2,4,9,13,23,30; Macdonald 1894:6; Museum Ship Success 1924:5; Scott 1940:241; Abbott 1993:17; Kerrigan 207:23; Richards 2007c)

**Confirmed Object Replication:**

Yes



## 112 Spike Collar/Heretic Catcher

**Number of Objects in Entry:** 1

|                   |                    |                     |                    |                    |                           |                        |                         |                      |
|-------------------|--------------------|---------------------|--------------------|--------------------|---------------------------|------------------------|-------------------------|----------------------|
| <b>Poop Deck:</b> | <b>Upper Deck:</b> | <b>Middle Deck:</b> | <b>Lower Deck:</b> | <b>Under Deck:</b> | <b>Australian Period:</b> | <b>British Period:</b> | <b>American Period:</b> | <b>Weight (g):</b> 0 |
| No                | Yes                | No                  | No                 | No                 | No                        | No                     | Yes                     |                      |

### Provenience

Identified on contemporary photographs on a bullwarck against either the starboard or port side of the vessel adjacent to either the poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1400

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

Yes

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenh user 1893:6,8; Macdonald 1894:5-28; Richards 2007d, 2007e, 2007f; Ohio State University 2011)

**Confirmed Object Replication:**

Yes





# 113 Wax Head

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

## **Provenience**

No specific provenience as wax figures existed throughout the ship.

## **Minimum**

**Manufacture Date:** 5/1/1857

**Height:** 0

**Length:** 0

**Manufacture Location:** Melbourne,

**Thicknes** 0

**Technomic** Exhibit

## **Function:**

**Activity: Labor**

No

**Fabric:** Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

## **Citation:**

(Colligan 2008; Croker 1971:519; Richards 2007d, 2007e, 2007f; Ohio State University)

**Confirmed Object Replication:**

Yes



# 114Cat O'Nine Tails

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

## Provenience

Other sources depict this item exclusively on upper deck, and often associated with flogging rack.

## Minimum

**Manufacture Date:** 1/1/1678

## Height: 0

## Length: 0

**Manufacture Location:** Unknown

## Thickness 0

**Technomic** Punish

## Function:

**Activity: Labor**

No

**Fabric:** Leather

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

## Citation:

(Scott 1940:197-200; Martin 2006:33; Richards 2007d, 2007e, 2007f; Australian Government 2008:80; Ohio State University 2011)

**Confirmed Object Replication:**

Yes





# 115 Iron Crown

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

No known provenience.

**Minimum**

**Manufacture Date:** 1/1/1400

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

**Citation:**

(Ichenhnuser 1893:1,9,30; Macdonald 1894:6; Museum Ship Success 1924:5; Scott 1940:241; Abbott 1993:17; Kerrigan 207:23; Richards 2007c)

**Confirmed Object Replication:**

Yes

No Image

# 116 Bridle

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

## Provenience

Photograph shows an actress/model wearing this on the upper deck.

## Minimum

**Manufacture Date:** 2/1/1563

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thickness:** 0

**Technomic Function:** Torture

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** Yes

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

## Citation:

(Ichenhuser 1893:26; Smith [1912]:41; Scott 1940:240-241; Abbott 1993:167-170; Kerrigan 2007:34; Richards 2007h; Ohio State University 2011)

**Confirmed Object Replication:**

Yes



# 117Binnacle

Number of Objects in Entry: 1

**Poop Deck:** Yes  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

**Provenience**

No provenience listed, but either on upper deck or poop deck.

**Minimum**

**Manufacture Date:** 1/1/1876

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Navigate

**Function:**

**Activity: Labor**

No

**Fabric:** Brass

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Harvie 1896:21; Smith [1912]:31; Richards 2007i; NNDB 2012; National Maritime Museum 2013c; New Bedford Whaling Museum 2013)

**Confirmed Object Replication:**

Yes



# 118Officer's Hat

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No

**American Period:** Yes  
**Weight (g):** 0

## Provenience

No specific provenience. There are postcards showing officers on upper deck, but they could have been mobile and displayed elsewhere.

## Minimum

**Manufacture Date:** 1/1/1866

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Adornment

## Function:

**Activity: Labor**

No

**Fabric:** Wool

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

## Citation:

(Maynard 1994:11,61; Richards 2007j; National Maritime Museum 2013d)

**Confirmed Object Replication:**

Yes



# 119Officer's Jacket

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

## Provenience

No specific provenience. There are postcards showing officers on upper deck, but they could have been mobile and displayed elsewhere.

## Minimum

**Manufacture Date:** 1/1/1827

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Adornment

## Function:

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

## Citation:

(Marcel 1994:12; Maynard 1994:11,61; Richards 2007j; Allen 2008:100)

**Confirmed Object Replication:**

Yes





## 120Wax Head and Hands

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes  
**British Period:** Yes

**American Period:** Yes  
**Weight (g):** 0

### Provenience

No specific provenience. There are postcards showing officers on upper deck, but they could have been mobile and displayed elsewhere.

### Minimum

**Manufacture Date:** 5/1/1857

**Height:** 0

**Length:** 0

**Manufacture Location:** Melbourne,

**Thicknes** 0

**Technomic** Exhibit

### Function:

**Activity: Labor**

No

**Fabric:** Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes  
**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

### Citation:

(Colligan 2008; Croker 1971:519; Richards 2007j; Ohio State University)

**Confirmed Object Replication:**

Yes



## 122Iron Mask

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Though no provenience attached, this looks to be the same item as that which was photographed on the bullwark adjacent to the poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1353

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenh user 1893:5; Macdonald 1893:13; Hopcroft 1999:190; Richards 2007k; Bavarian Palace Department 2013)

**Confirmed Object Replication:**

Yes



## 123Bridle

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No

**American Period:** Yes  
**Weight (g):** 0

### Provenience

Associated items on Success that resemble those of the Nuremberg Collection, which in photographs were on the upperdeck.

### Minimum

**Manufacture Date:** 2/1/1563

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Leather

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** Yes

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenh user 1893:26; Smith [1912]:41; Scott 1940:240-241; Sez 1977; Abbott 1993:167-170; Kerrigan 2007:34; Library of Congress 2011d; Ohio State University 2011)

**Confirmed Object Replication:** No

No Image



## 124 Figurehead

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Located on outer hull.

### Minimum

**Manufacture Date:** 1/1/1840

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Structure

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

### Citation:

(Lloyd's Register of Shipping 1843; Harvie 1896:12; Shackson 1912-1924:1; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 125 Flogging Frame

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Does not specify in text where exactly located - this is an estimate based on all photographic sources.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1800

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(Museum Ship Success 1895:3; Harvie 1896:34; Shackson 1912-1924:4; Barnes 1930:155; Abbott 1993:132; Kerrigan 2007:118; Ohio State University 2011; National Maritime Museum 2013a)

**Confirmed Object Replication:**

Yes

No Image

## 126 Pump (Coffin Bath)

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Also non-specific location in text, but estimate is based on association with the coffin bath on the upper deck.

### Minimum

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Lead

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

### Citation:

(Museum Ship Success 1893:3-4, 1895:4, 1924:5; Shackson 1912-1924:5-6; Cygnet 1939:9-10; Ohio State University 2011)

**Confirmed Object Replication:**

Yes

No Image

# 127 Body Iron

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

## Provenience

No explicit provenience, but implied by the fact that it is not explicitly associated to another deck and similar/same item seen on upperdeck in photograph(s).

## Minimum

**Manufacture Date:** 1/1/1750

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thickness:** 0

**Technomic Function:** Punish

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

## Citation:

(Museum Ship Success 1893:4, 1895:2, 1924:5; Shackson 1924:5-6; Norgard 2011; Ohio State University 2011; Museum of London 2013a, 2013b)

**Confirmed Object Replication:** Yes

No Image

# 128 Cat O'Nine Tails

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

## **Provenience**

No explicit provenience, but implied by the fact that it is not explicitly associated to another deck and similar/same item seen on upperdeck in photograph(s).

## **Minimum**

**Manufacture Date:** 1/1/1678

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Punish

## **Function:**

**Activity: Labor**

No

**Fabric:** Leather

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

## **Citation:**

(Shackson 1924:5-6; Scott 1940:197-200; Martin 2006:33; Australian Government 2008:80; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

## 129 Compulsory Bath

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

No explicit provenience, but implied by the fact that it is not explicitly associated to another deck and similar/same item seen on upperdeck in photograph(s).

**Minimum**

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

Yes

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(Museum Ship Success 1893:3-4, 1895:4, 1924:5; Shackson 1912-1924:5-6; Cygnet 1939:9-10; Ohio State University 2011)

**Confirmed Object Replication:**

Yes

No Image

# 130 Flogging Frame

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

## Provenience

No explicit provenience, but implied by the fact that it is not explicitly associated to another deck and similar/same item seen on upperdeck in photograph(s).

## Minimum

1/1/1800

**Height:** 0

## Manufacture Date:

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

## Function:

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

## Citation:

(Museum Ship Success 1895:3; Harvie 1896:34; Shackson 1924:5-6; Barnes 1930:155; Abbott 1993:132; Kerrigan 2007:118; Ohio State University 2011; National Maritime Museum 2013a)

**Confirmed Object Replication:**

Yes

No Image

### 131 Fore Hatchway

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Provenience through multiple decks because it was part of a vertically-mobile elevator device.

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1840

**Length:** 0

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic** Structure

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(Lloyd's Register of Shipping 1843; Museum Ship Success 1893:4, 1924:6; Shackson 1924:5-6)

**Confirmed Object Replication:**

No

No Image



## 132 Iron Maiden

**Number of Objects in Entry:** 1

**Poop Deck:** Yes  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Explicit reference attaching it to the poop deck.

**Minimum**

**Manufacture Date:** 1/1/1800

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

**Citation:**

(Scott 1940:223-226; Kerrigan 2007:142-143; History of Germany 2009; Shackson 1924:5-6; Ohio State University 2011; Vernon 2011:38)

**Confirmed Object Replication:**

Yes

No Image

### 133 Iron Straight Jacket

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

No explicit provenience, but implied by the fact that it is not explicitly associated to another deck and similar/same item seen on upperdeck in photograph(s).

**Minimum**

**Manufacture Date:** 1/1/1784

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(Museum Ship Success 1924:5; Shackson 1924:5; Abbott 1993:18-19; Denbighshire County Council 2013:1-4)

**Confirmed Object Replication:**

No

No Image

# 134 Iron Armor

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

## Provenience

No explicit provenience, but implied by the fact that it is not explicitly associated to another deck and similar/same item seen on upperdeck in photograph(s).

## Minimum

**Manufacture Date:**4/26/1890

**Height:** 0

**Manufacture Location:** Australia

**Length:** 0

**Thicknes** 0

**Technomic** Exhibit

## Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

Yes

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

## Citation:

(Beattie 1894; Shackson 1924:5-6; Cygnet 1939:12; Library of Congress 2011b; Norgard 2011; Ohio State University 2011)

**Confirmed Object Replication:**

Yes

No Image

### 135 Main Mast

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

No explicit provenience, but implied by the fact that it is not explicitly associated to another deck and similar/same item seen on upperdeck in photograph(s).

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1840

**Length:** 0

**Manufacture Location:** Moulmein,

**Thicknes** 0

**Technomic** Structure

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Lloyd's Register of Shipping 1843; Museum Ship Success 1893:4, 1895:2, 1924:5; Shackson 1924:5-6)

**Confirmed Object Replication:**

No

No Image

# 136 Newgate Prison Door

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

## **Provenience**

No explicit provenience, but implied by the fact that it is not explicitly associated to another deck and similar/same item seen on upperdeck in photograph(s).

## **Minimum**

**Manufacture Date:**6/1/1780

**Height:** 0

**Manufacture Location:** London, UK

**Length:** 0

**Thicknes** 0

**Technomic** Structure

## **Function:**

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

## **Citation:**

(Museum Ship Success 1924:6; Shackson 1924:6; Museum of London 2013d)

**Confirmed Object Replication:**

No

No Image

# 137 Pumps

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

## Provenience

No explicit provenience. Could have been associated with the upperdeck compulsory bath or perhaps the bilge pumps.

## Minimum

**Manufacture Date:** 3/24/1853

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Tool

## Function:

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

## Citation:

(Museum Ship Success 1893:4, 1895:4, 1924:5; Shackson 1924:5-6; Cygnet 1939:9-10; Ohio State University 2011)

**Confirmed Object Replication:**

No

No Image

# 138 Punishment Ball

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Explicitly reference to upperdeck.

**Minimum**

**Manufacture Date:** 1/1/1600

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

**Function:**

**Activity: Labor**

Yes

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

Yes

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Museum Ship Success 1893:4, 1895:2-3, 1924:3,5; Shackson 1924:5-6; Roth 2006:56-57; Times 2009:22; Ohio State University 2011)

**Confirmed Object Replication:**

Yes

No Image

# 139 Ringed Stone

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No  
**American Period:** Yes  
**Weight (g):** 0

## Provenience

No explicit provenience, but implied to have been on upperdeck by its location in the same section within the catalog as the other materials shown with stronger evidence to have existed on upperdeck.

## Minimum

**Manufacture Date:** 4/26/1890

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thickness:** 0

**Technomic Function:** Punish

**Activity: Labor**

No

**Fabric:** Mineral

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 3/6/2011

**Authenticity:** No\_ConvictHeritage

## Citation:

(Museum Ship Success 1913:19, 1924:5; Shackson 1924:5; Moran 1930:202; Cygnet 1939:12; Ohio State University 2011)

**Confirmed Object Replication:**

Yes

No Image



# 140 Teak Panel Carvings

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

## Provenience

No explicit provenience, but implied to have been on upperdeck by its location in the same section within the catalog as the other materials shown with stronger evidence to have existed on upperdeck.

## Minimum

**Manufacture Date:** 1/1/1840

**Height:** 0

**Length:** 0

**Manufacture Location:** Moulmein,

**Thicknes** 0

**Technomic** Structure

## Function:

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

Yes

**Barbaric:**

No

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Harvie 1896:21; Smith [1912]:31; NNDB 2012; National Maritime Museum 2013c; Goulder 1956; New Bedford Whaling Museum 2013)

**Confirmed Object Replication:**

Yes

No Image

## 141 Windlass

Number of Objects in Entry: 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

No explicit provenience, but implied by the fact that it is not explicitly associated to another deck and similar/same item seen on upperdeck in photograph(s).

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1840

**Length:** 0

**Manufacture Location:** Moulmein,

**Thicknes** 0

**Technomic** Structure

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Lloyd's Register of Shipping 1843; Museum Ship Success 1893:4, 1895:4; 1824:6; Shackson 1924:5-6)

**Confirmed Object Replication:**

No

No Image

# 142 Cat O'Nine Tails (Women's)

**Number of Objects in Entry:** 1

**Poop Upper Middle Lower Under**  
**Deck: Deck: Deck: Deck: Deck:**  
 No Yes No No No

**Australian British American**  
**Period: Period: Period:**  
 Yes Yes Yes

**Weight (g):** 0

## **Provenience**

No explicit provenience, but implied to have been on upperdeck by its location in the same section within the catalog as the other materials shown with stronger evidence to have existed on upperdeck.

## **Minimum**

**Manufacture Date:** 1/1/1678

**Height:** 0

**Manufacture Location:** Unknown

**Length:** 0

**Thicknes** 0

**Technomic** Punish

## **Function:**

**Activity: Labor**

No

**Fabric:** Leather

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male: Female:**

No Yes

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

## **Citation:**

(Shackson 1924:5-6; Scott 1940:197-200; Martin 2006:33; Australian Government 2008:80; Ohio State University 2011)

**Confirmed Object Replication:**

Yes

No Image

# 143 Wax Hand

Number of Objects in Entry: 1

Poop Deck: No  
Upper Deck: Yes  
Middle Deck: Yes  
Lower Deck: Yes  
Under Deck: No

Australian Period: Yes  
British Period: Yes  
American Period: Yes

Weight (g): 0

## Provenience

No specific provenience. Could have been associated with just about any wax figure on board the vessel.

## Minimum

Manufacture Date: 5/1/1857

Height: 0

Length: 0

Manufacture Location: Melbourne,

Thicknes 0

Technomic Exhibit

## Function:

Activity: Labor

No

Fabric: Wax

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: No

Female: No

Civilized: No

Barbaric: Yes

Date Recorded: 3/6/2011

Authenticity: Not\_Applicable

## Citation:

(Croker 1971:519; Richards 2007d, 2007i; Colligan 2008; Ohio State University 2011)

Confirmed Object Replication:

Yes



## 144 Hand Cuffs

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

No specific provenience. Like leg irons, these could have been located on any deck, according to other photographic/textual sources.

### Minimum

**Manufacture Date:** 1/1/1750

**Height:** 0

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Punish

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Museum Ship Success 1893:12, 1895:3, 1913:18, 1924:8-9; Richards 2007d, 2007g; Ohio State University 2011; Museum of London 2013a; National Maritime Museum 2013b; Powerhouse Museum 2013c, 2013e)

**Confirmed Object Replication:**

Yes



## 149 Flogging Frame

Number of Objects in Entry: 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Near Port or Starboard side

**Minimum**

**Height:** 0

**Manufacture Date:** 1/1/1800

**Length:** 0

**Manufacture Location:** Unknown

**Thicknes** 0

**Technomic** Torture

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 3/6/2011

**Authenticity:** Potential

**Citation:**

(Museum Ship Success 1895:3; Harvie 1896:34; Shackson 1912-1924:4; Barnes 1930:155; Abbott 1993:132; GLHS 2007c; Kerrigan 2007:118; Ohio State University 2011; National Maritime Museum 2013a)

**Confirmed Object Replication:**

No

No Image



# 151 Iron Shoe

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 2694

## Provenience

Could have been associated with any wax figure located on the middle or lower deck.

## Minimum

**Manufacture Date:** 5/1/1857

**Height:** 21.1

**Length:** 24.7

**Manufacture Location:** Melbourne,

**Thickness:** 0.8

**Technomic** Exhibit

## Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Colligan 2008; Croker 1971:519; Norgard 2011; Ohio State University 2011; Victoria and Albert Museum 2013)

**Confirmed Object Replication:**

No



## 152 Teak Timber Fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 32

### Provenience

Potentially from a multitude of locations on the ship.

### Minimum

**Manufacture Date:** 1/1/1840

**Height:** 1.9

**Length:** 50.5

**Manufacture Location:** Moulmein,

**Thickness:** 0.7

**Technomic Function:** Structure

**Activity:** Labor

No

**Fabric:** Wood

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

### Citation:

(Lloyd's Register of Shipping 1843)

**Confirmed Object Replication:**

No





# 153 Engraving Plate

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 203

## Provenience

No known provenience. Used for producing posters and images for display and souvenirs.

## Minimum

**Manufacture Date:** 4/26/1890

**Height:** 8.2

**Length:** 7.2

**Manufacture Location:** Unknown

**Thickness:** 2.4

**Technomic Function:** Advertise

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Society for Promoting Christian Knowledge 1862:183-195; Browne 1910:6-7; Cygnet 1939:12; Purinton 2003:422; Ohio State University 2011; Museum of London 2013c; Powerhouse Museum 2013g)

**Confirmed Object Replication:**

No



# 154 Cardboard Sign

**Number of Objects in Entry:** 44

**Poop Deck:** Yes  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 10

## Provenience

These numbered signs, cross-referencing items in contemporary catalogs, are associated with specific displays throughout the vessel.

## Minimum

**Manufacture Date:** 1/1/1924

**Height:** 5.1

**Length:** 35.9

**Manufacture Location:** Unknown

**Thicknes** 0.2

**Technomic** Inform

## Function:

**Activity: Labor**

No

**Fabric:** Paper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 8/30/2011

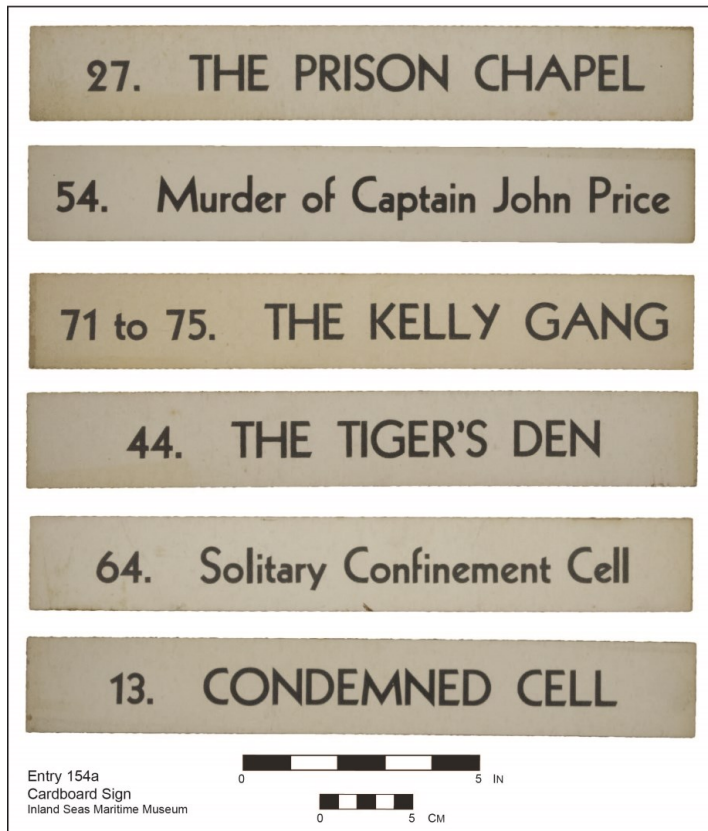
**Authenticity:** Not\_Applicable

## Citation:

(Museum Ship Success 1918:10-11, 1924:5-14; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 155 Cardboard Sign

**Number of Objects in Entry:** 5

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No  
**American Period:** Yes

**Weight (g):** 31

## Provenience

Off ship.

## Minimum

**Manufacture Date:** 1/1/1840

**Height:** 16.5

**Length:** 37.8

**Manufacture Location:** Unknown

**Thickness:** 0.2

**Technomic:** Advertise

## Function:

**Activity:** Labor

No

**Fabric:** Unknown

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Museum Ship Success 1895:1-16, 1924:6; Cygnet 1939:12; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 156 Complimentary Admission

**Number of Objects in Entry:** 3

**Poop Deck:** No **Upper Deck:** No **Middle Deck:** No **Lower Deck:** No **Under Deck:** No **Australian Period:** Yes **British Period:** Yes **American Period:** Yes

## Provenience

Off ship.

## Minimum

**Manufacture Date:** 1/1/1890

**Height:** 7.2

**Length:** 10.3

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic:** Advertise

## Function:

**Activity:** Labor

No

**Fabric:** Paper

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** No

No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Bunbury 1786; Cygnet 1939:12; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 157 Jolly Roger

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 24

## Provenience

May have been displayed with other souvenirs on or near the entrance to the ship.

## Minimum

**Manufacture Date:** 7/1/1912

**Height:** 29.8

**Length:** 44.6

**Manufacture Location:** Gloversville,

**Thicknes** 0.2

**Technomic** Purchase

## Function:

**Activity: Labor**

No

**Fabric:** Synthetic

**Activity: Individualistic**

No

**Activity: Recreation**

Yes

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Museum Ship Success 1913:18; Morgan 2006:1114-1115; Ohio State University 2011; Taylor Made Group 2013)

**Confirmed Object Replication:**

No





# 158 Pirate Flag, Triangular

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 29

## Provenience

May have been displayed with other souvenirs on or near the entrance to the ship.

## Minimum

**Manufacture Date:** 1/1/1890

**Height:** 22.3

**Length:** 44.3

**Manufacture Location:** Unknown

**Thickness:** 0.2

**Technomic Function:** Purchase

**Activity: Labor**

No

**Fabric:** Cotton

**Activity: Individualistic**

No

**Activity: Recreation**

Yes

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Cygnet 1939:12; Cooper 2011a)

**Confirmed Object Replication:**

No



# 159 Pin

Number of Objects in Entry: 2

Poop Deck: No  
Upper Deck: No  
Middle Deck: No  
Lower Deck: No  
Under Deck: No

Australian Period: No  
British Period: No  
American Period: Yes

Weight (g): 2

## Provenience

May have been displayed with other souvenirs on or near the entrance to the ship.

## Minimum

Manufacture Date: 7/1/1912

Height: 2.5

Length: 2.2

Manufacture Location: Newark, NJ,

Thickness 0.2

Technomic Purchase

## Function:

Activity: Labor

No

Fabric: Paper

Activity: Individualistic

No

Activity: Recreation

Yes

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: No

Female: No

Civilized: No

Barbaric: Yes

Date Recorded: 8/30/2011

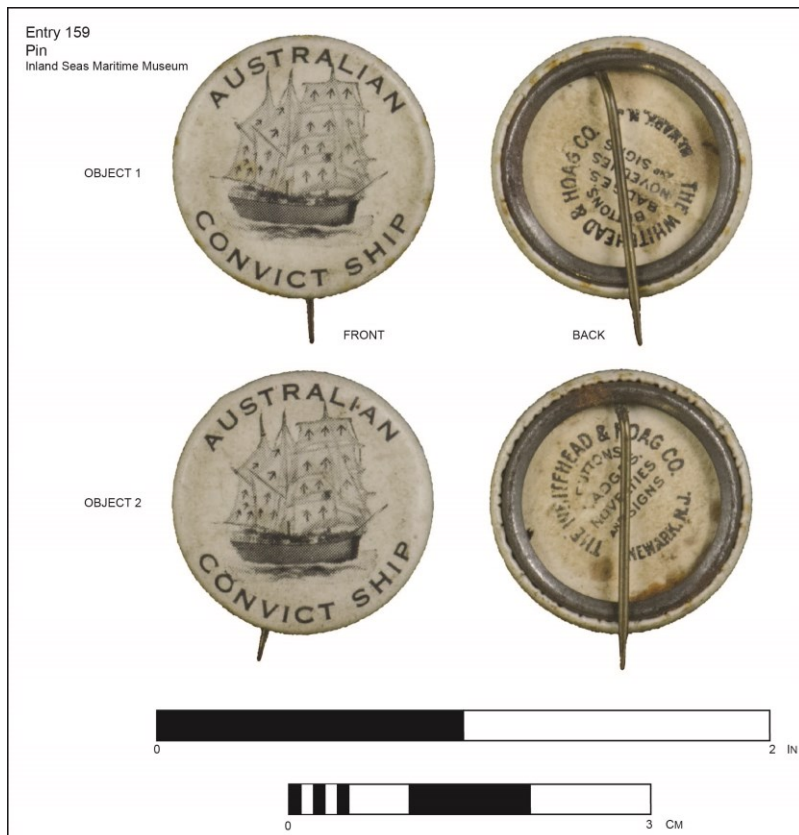
Authenticity: Not\_Applicable

## Citation:

(Whitehead and Hoag Company [1900s]; Museum Ship Success 1913:18; Collectors Weekly 2011; Hake 2013)

Confirmed Object Replication:

No



## 160 Fitting (Mirror or Picture)

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 9

### Provenience

Could have been associated with a multitude of objects throughout the ship or offship as a display fitting.

### Minimum

**Manufacture Date:** 1/1/1890

**Height:** 3.9

**Manufacture Location:** Unknown

**Length:** 3.8

**Thickness:** 0.3

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Brass

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 8/30/2011

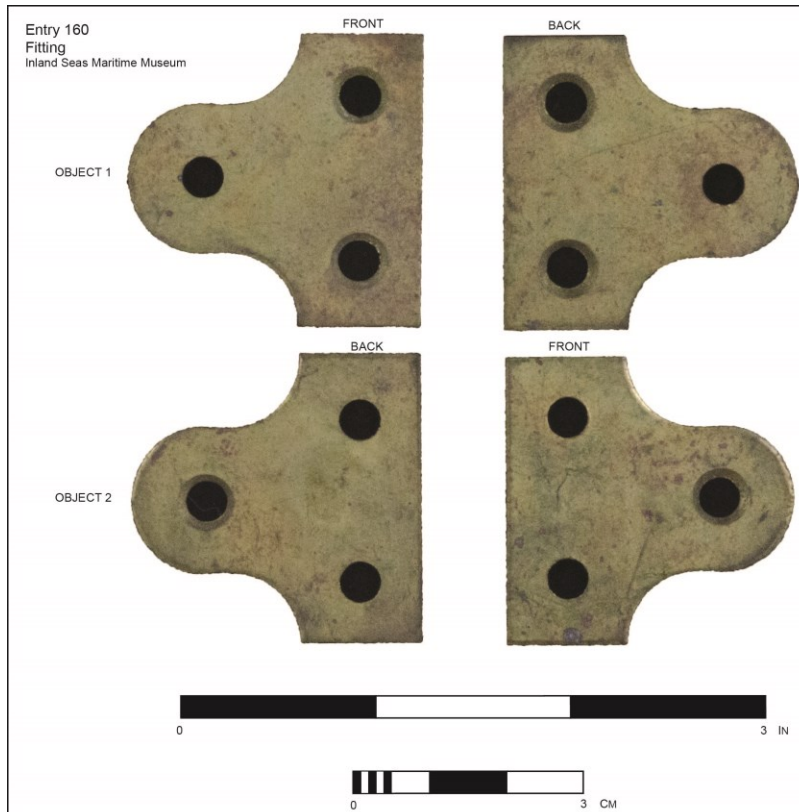
**Authenticity:** Not\_Applicable

### Citation:

(Cygnet 1939:12; Avenue Supplies 2013; Ohio State University 2011)

**Confirmed Object Replication:**

No





# 161 Corner Protector

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 3

**Provenience**

**Minimum**

7/1/1912

**Height:**

**Height:** 1.8

Could have been associated with a multitude of objects throughout the ship or off ship.

**Manufacture Date:**

**Length:** 3

**Manufacture Location:** Unknown

**Thickness** 0.2

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Brass

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Museum Ship Success 1913:18; Ohio State University 2011; Corner Guard Store 2013; HD Supply 2013; US Cargo Control 2013)

**Confirmed Object Replication:**

No



## 162 Clasp (Card, Paper, Bill)

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 2

### Provenience

Could have been associated with a multitude of objects throughout the ship or off ship.

### Minimum

**Manufacture Date:** 7/1/1912

**Height:** 0.5

**Manufacture Location:** Unknown

**Length:** 3.4

**Thickness:** 0.1

**Technomic:** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Bronze

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

### Citation:

(Symms 1895:1-2; Smith [1912]:inside front cover; Museum Ship Success 1913:18; Fricker 1922:1-2; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 163 Clip

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No  
**American Period:** Yes

**Weight (g):** 1

## Provenience

Could have been associated with a multitude of objects throughout the ship or off ship.

## Minimum

**Manufacture Date:** 7/1/1912

**Height:** 0.6

**Length:** 2.1

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic:** Tool

## Function:

**Activity:** Labor

No

**Fabric:** Metal

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 8/30/2011

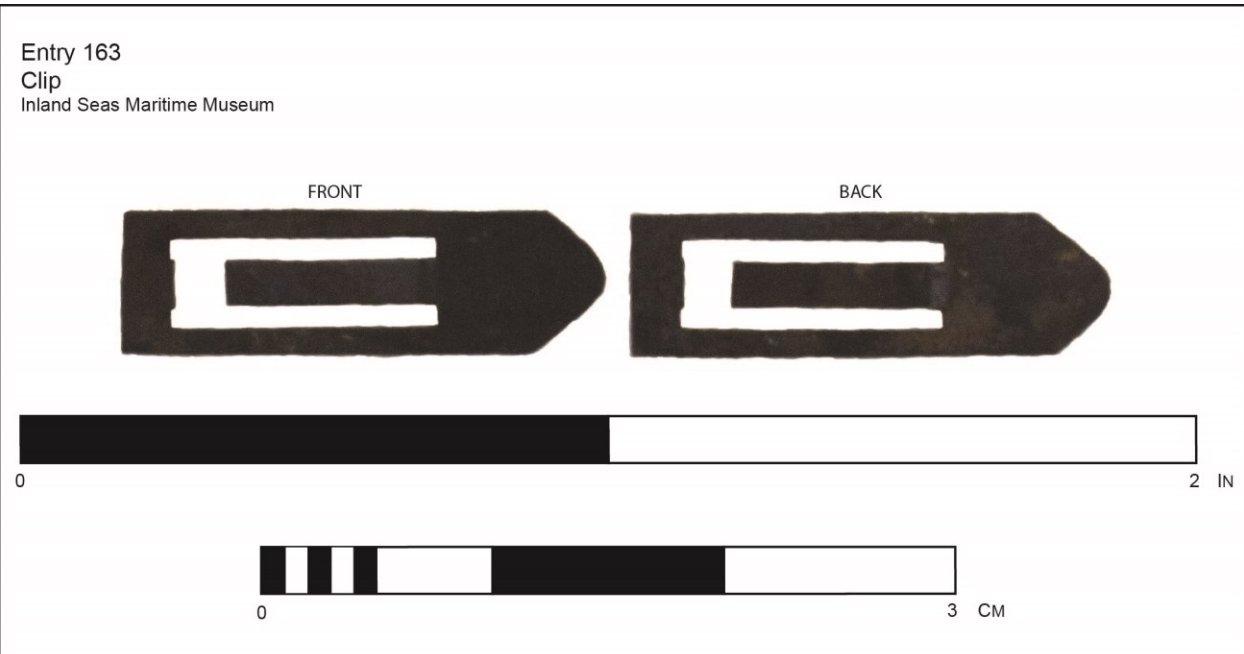
**Authenticity:** Not\_Applicable

## Citation:

(Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 164 Flat Split Padlock Key

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 8

### Provenience

Association with padlock potentially locates item throughout the vessel.

### Minimum

**Manufacture Date:** 3/22/1898

**Height:** 2.7

**Length:** 8.3

**Manufacture Location:** Unknown

**Thickness:** 0.2

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Metal

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 8/30/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Soley 1898, 1902; Ohio State University 2011; Caley, et al. 2013)

**Confirmed Object Replication:**

No



# 165 Lock Part

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No  
**American Period:** Yes

**Weight (g):** 1

## Provenience

Unknown. May have been located anywhere on or off ship.

## Minimum

**Manufacture Date:** 7/1/1912

**Height:** 0.5

**Length:** 3

**Manufacture Location:** Unknown

**Thicknes** 0.1

**Technomic** Tool

## Function:

**Activity: Labor**

No

**Fabric:** Metal

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

No

**Barbaric:** No

No

**Date Recorded:** 8/30/2011

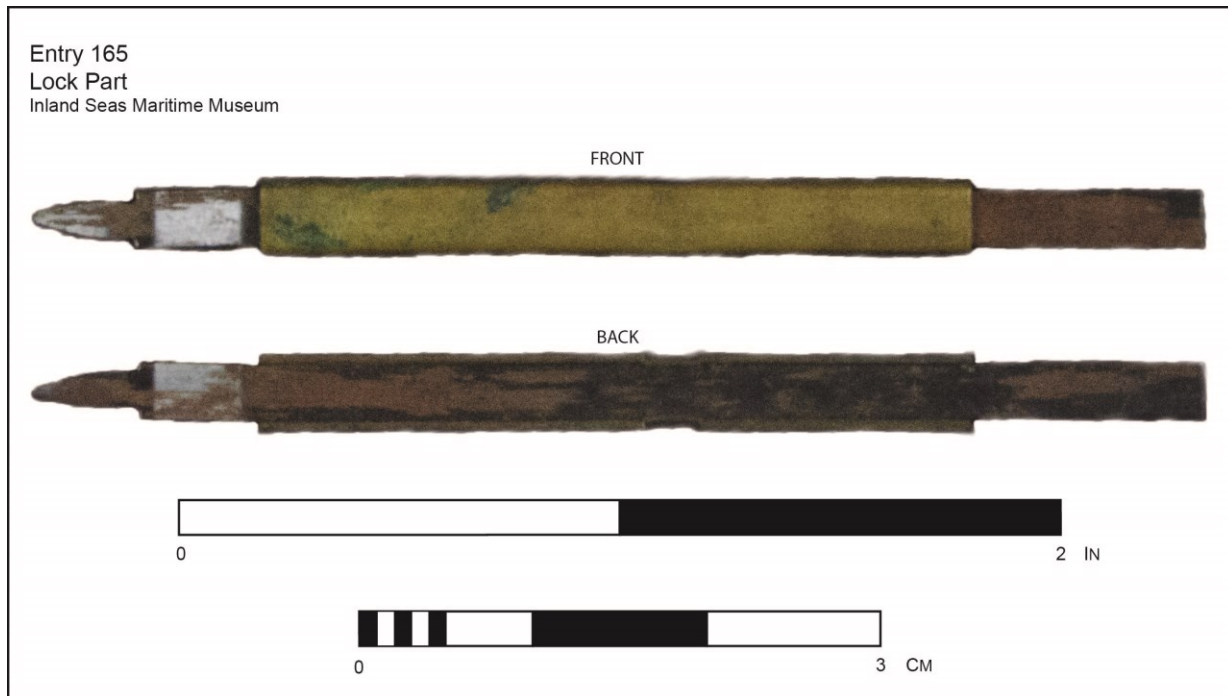
**Authenticity:** Not\_Applicable

## Citation:

(Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 166 Lock Part

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 10

## Provenience

Unknown. May have been associated as a lock part with anywhere on or off ship.

## Minimum

**Manufacture Date:** 7/1/1912

**Height:** 2.5

**Length:** 8.3

**Manufacture Location:** Unknown

**Thicknes** 0.8

**Technomic** Tool

## Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 167 Model Lantern

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 13

## Provenience

Unknown. If a toy or model, it may not have specific spatial context associated with the ship.

## Minimum

**Manufacture Date:** 7/1/1912

**Height:** 3

**Length:** 7.9

**Manufacture Location:** Unknown

**Thickness:** 0.6

**Technomic Function:** Purchase

**Activity:** Labor

No

**Fabric:** Brass

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 8/30/2011

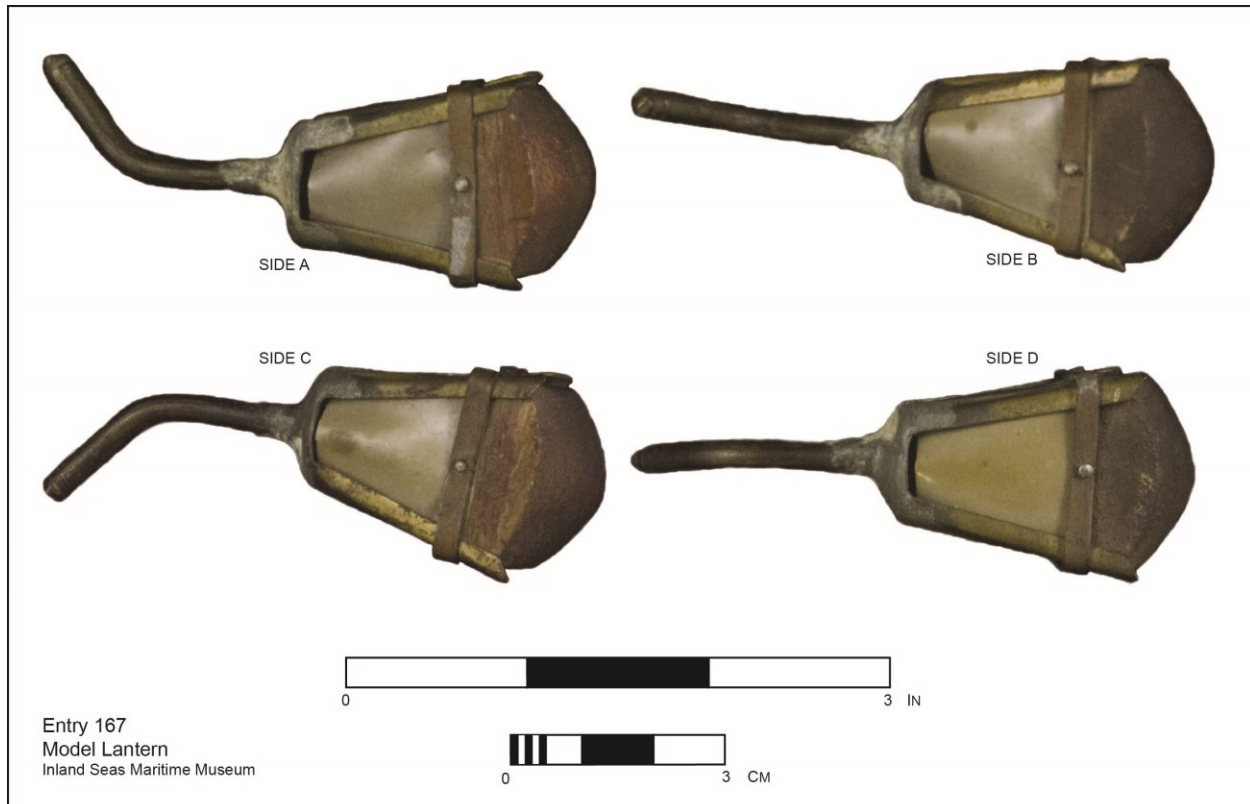
**Authenticity:** Not\_Applicable

## Citation:

(Museum Ship Success 1913:18; Norgard 2010b; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 168 Jack Chain

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 27

**Provenience**

Unknown. Possibly a personal item (watch chain) or a decorative item (securing lanterns, etc.) and therefore lacks a specific, identifiable provenience.

**Minimum**

**Manufacture Date:** 1/1/1639

**Height:** 0.6

**Length:** 75.8

**Manufacture Location:** Unknown

**Thickness** 0.6

**Technomic** Tool

**Function:**

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Museum Ship Success 1913:18; Ohio State University 2011; Cox, Nancy, K. Dannehl 2013; Hale Brothers, Inc. 2013)

**Confirmed Object Replication:**

No





# 169 Poster

Number of Objects in Entry: 1

Poop Deck: No  
Upper Deck: No  
Middle Deck: No  
Lower Deck: No  
Under Deck: No

Australian Period: No

British Period: No

American Period: Yes

Weight (g): 58

## Provenience

Unknown. Advertising poster for the ship, so it would have been located off the ship.

## Minimum

Manufacture Date: 1/1/1894

Height: 71.6

Length: 106.5

Manufacture Location: Cleveland, OH

Thickness: 0

Technomic: Advertise

## Function:

Activity: Labor

No

Fabric: Paper

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: No

Female: No

Civilized: Yes

Barbaric: Yes

Date Recorded: 8/30/2011

Authenticity: Not\_Applicable

## Citation:

(Cleveland City Directory 1894:76; Museum Ship Success 1913:18; Ohio State University 2011)

Confirmed Object Replication:

No



# 170 Poster

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No  
**American Period:** Yes

**Weight (g):** 0

## Provenience

Unknown. Advertising poster for the ship, so it would have been located off the ship.

## Minimum

**Manufacture Date:** 1/1/1894

**Height:** 105.6

**Length:** 70.2

**Manufacture Location:** Cleveland, OH

**Thickness:** 0

**Technomic Function:** Advertise

**Activity: Labor**

No

**Fabric:** Paper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** Yes

**Barbaric:** Yes

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Cleveland City Directory 1894:76; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 171 American Flag

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No  
**American Period:** Yes

## Provenience

May have been displayed with other souvenirs on or off ship near the entrance to the ship.

## Minimum

**Manufacture Date:** 7/1/1912

**Height:** 83.6

**Length:** 145.8

**Manufacture Location:** Unknown

**Thicknes** 0.2

**Technomic** Purchase

## Function:

**Activity: Labor**

No

**Fabric:** Cotton

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 172 Deadeye and Chainplate

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Standing Rigging

**Minimum**

**Manufacture Date:** 1/1/1840

**Height:** 21.7

**Length:** 142.9

**Manufacture Location:** Unknown

**Thickness:** 2.5

**Technomic** Structure

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

No

**Barbaric:** No

No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No

Entry 172  
Dead Eye and Chainplate  
Inland Seas Maritime Museum



# 173 Timber fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

## Provenience

Hull. No specific part of the vessel can be discerned from piece.

## Minimum

**Manufacture Date:** 1/1/1840

**Height:** 15.6

**Length:** 120.4

**Manufacture Location:** Moulmein,

**Thicknes** 5

**Technomic** Structure

## Function:

**Activity:** Labor

No

**Fabric:** Wood

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

No

**Barbaric:** No

No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 174 Timber fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

## Provenience

Hull. No specific part of the vessel can be discerned from piece.

## Minimum

**Manufacture Date:** 1/1/1840

**Height:** 10.4

**Length:** 61

**Manufacture Location:** Moulmein,

**Thicknes** 0

**Technomic** Structure

## Function:

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** No

No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No





# 175 Timber fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

## Provenience

Hull. No specific part of the vessel can be discerned from piece.

## Minimum

**Manufacture Date:** 1/1/1840

**Height:** 18.3

**Length:** 95.8

**Manufacture Location:** Moulmein,

**Thicknes** 18.4

**Technomic** Structure

## Function:

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

No

**Barbaric:** No

No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 176 Timber fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Hull. No specific part of the vessel can be discerned from piece.

**Minimum**

**Manufacture Date:** 1/1/1840

**Height:** 19.2

**Length:** 93.6

**Manufacture Location:** Moulmein,

**Thicknes** 14

**Technomic** Structure

**Function:**

**Activity:** Labor

No

**Fabric:** Wood

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

No

**Barbaric:** No

No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No





# 177 Timber fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

## Provenience

Hull. No specific part of the vessel can be discerned from piece.

## Minimum

**Manufacture Date:** 1/1/1840

**Height:** 13.3

**Length:** 169.5

**Manufacture Location:** Moulmein,

**Thicknes** 0

**Technomic** Structure

## Function:

**Activity: Labor**

No

**Fabric:** Unknown

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 8/30/2011

**Authenticity:** Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 178 Deadeye

Number of Objects in Entry: 1

Poop Deck: No  
Upper Deck: Yes  
Middle Deck: No  
Lower Deck: No  
Under Deck: No  
Australian Period: Yes  
British Period: Yes  
American Period: Yes

Weight (g): 1722

## Provenience

Standing Rigging

## Minimum

Manufacture Date: 1/1/1840

Height: 13

Manufacture Location: Unknown

Length: 79.7

Thickness 3

Technomic Structure

## Function:

Activity: Labor

No

Fabric: Wood

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: No

Female: No

Civilized: No

Barbaric: No

Date Recorded: 9/1/2011

Authenticity: Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

Confirmed Object Replication:

No

Entry 178  
Deadeye  
Rutherford B. Hayes Presidential Center

FRONT



BACK



# 179 Bollard

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

## Provenience

Located on upper deck and used for mooring.

## Minimum

**Manufacture Date:** 1/1/1840

**Height:** 64.8

**Length:** 125.4

**Manufacture Location:** Unknown

**Thicknes** 33

**Technomic** Tool

## Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 9/1/2011

**Authenticity:** Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 180 Timber fragment

Number of Objects in Entry: 1

Poop Deck: No  
Upper Deck: No  
Middle Deck: No  
Lower Deck: No  
Under Deck: No

Australian Period: Yes  
British Period: Yes  
American Period: Yes

Weight (g): 0

## Provenience

Hull. No specific part of the vessel can be discerned from piece.

## Minimum

Manufacture Date: 1/1/1840

Height: 17.8

Length: 99.3

Manufacture Location: Moulmein,

Thicknes 4.1

Technomic Structure

## Function:

Activity: Labor

No

Fabric: Wood

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: No

No

Civilized: No

No

Barbaric: No

No

Date Recorded: 9/1/2011

Authenticity: Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

Confirmed Object Replication:

No



# 181 Deadeye

Number of Objects in Entry: 1

Poop Deck: No  
Upper Deck: Yes  
Middle Deck: No  
Lower Deck: No  
Under Deck: No

Australian Period: Yes  
British Period: Yes  
American Period: Yes

Weight (g): 0

## Provenience

Standing rigging

## Minimum

Manufacture Date: 1/1/1840

Height: 22.7

Length: 79.4

Manufacture Location: Unknown

Thicknes 10.3

Technomic Structure

## Function:

Activity: Labor

No

Fabric: Wood

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: No

No

Civilized: No

No

Barbaric: No

No

Date Recorded: 9/1/2011

Authenticity: Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

Confirmed Object Replication:

No



## 182 Timber fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

### Provenience

Hull. No specific part of the vessel can be discerned from piece.

### Minimum

**Manufacture Date:** 1/1/1840

**Height:** 21.6

**Length:** 88.2

**Manufacture Location:** Moulmein,

**Thicknes** 20.1

**Technomic** Structure

### Function:

**Activity:** Labor

No

**Fabric:** Wood

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

No

**Barbaric:** No

No

**Date Recorded:** 9/1/2011

**Authenticity:** Not\_Applicable

### Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 183 Timber fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

## Provenience

Hull. No specific part of the vessel can be discerned from piece.

## Minimum

**Manufacture Date:** 1/1/1840

**Height:** 11.9

**Length:** 111.7

**Manufacture Location:** Moulmein,

**Thicknes** 4.5

**Technomic** Structure

## Function:

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 9/1/2011

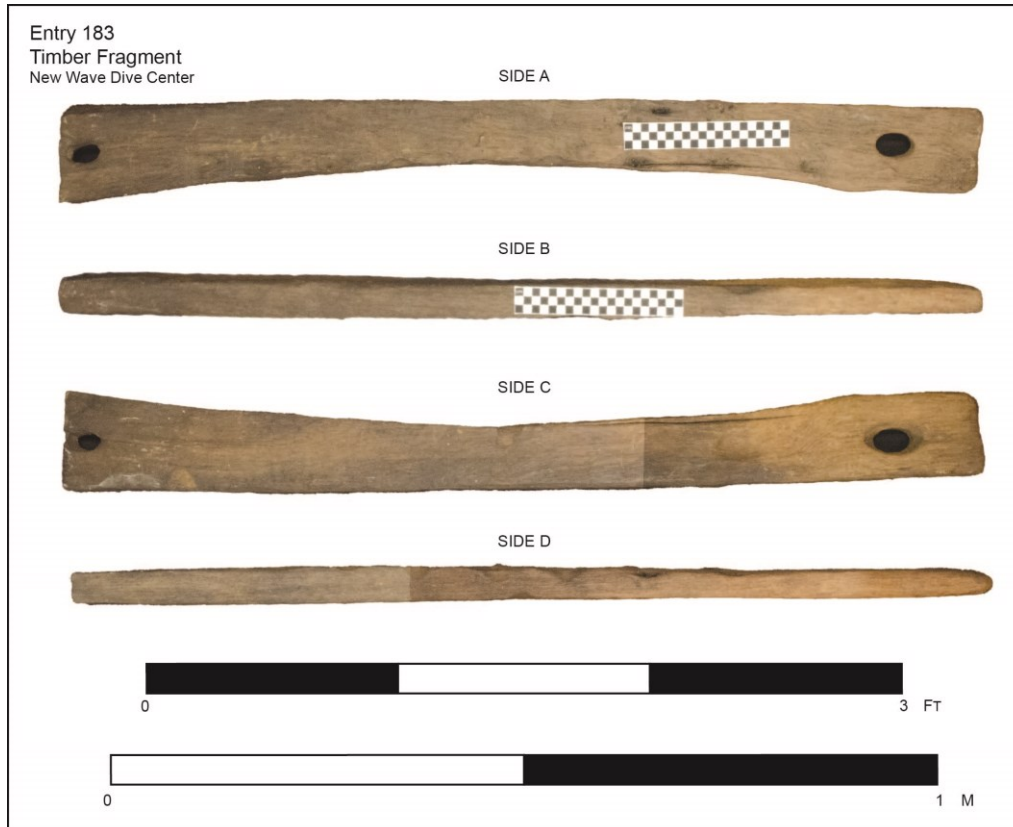
**Authenticity:** Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No





# 184 Ballast Stone

Number of Objects in Entry: 1

Poop Deck: No  
Upper Deck: No  
Middle Deck: No  
Lower Deck: No  
Under Deck: Yes

Australian Period: Yes

British Period: Yes

American Period: Yes

Weight (g): 0

Provenience

Hold.

Minimum

Manufacture Date: 1/1/1840

Height: 16.2

Length: 21.8

Manufacture Location: Unknown

Thickness: 15.5

Technomic Tool

Function:

Activity: Labor

No

Fabric: Mineral

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male: No

Female: No

Civilized: No

Barbaric: No

Date Recorded: 9/1/2011

Authenticity: Not\_Applicable

Citation:

(Lloyd's Register of Shipping 1843; Cygnet 1939:16; Goulder 1956; Ohio State University 2011)

Confirmed Object Replication:

No





# 185 Ballast Stone

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Hold

**Minimum**

**Manufacture Date:** 1/1/1840

**Height:** 19.2

**Length:** 17.2

**Manufacture Location:** Unknown

**Thickness** 16.2

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Mineral

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 9/1/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Lloyd's Register of Shipping 1843; Cygnet 1939:16; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 186 Ballast Stone

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience:** Hold

**Minimum**

**Height:** 16.7

Hold

**Manufacture Date:** 1/1/1840

**Manufacture Location:** Unknown

**Length:** 20.7

**Thicknes** 18

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Mineral

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

No

**Barbaric:** No

No

**Date Recorded:** 9/1/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Lloyd's Register of Shipping 1843; Cygnet 1939:16; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 187 Ballast Stone

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Hold

**Minimum**

**Manufacture Date:** 1/1/1840

**Height:** 18.5

**Length:** 30.6

**Manufacture Location:** Unknown

**Thickness** 16.2

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Mineral

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 9/1/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Lloyd's Register of Shipping 1843; Cygnet 1939:16; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 188 Iron Shoe

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 2252

### Provenience

Could have been associated with any wax figure located on the middle or lower deck.

### Minimum

**Manufacture Date:** 5/1/1857

**Height:** 22.6

**Length:** 25.5

**Manufacture Location:** Melbourne,

**Thickness:** 1.1

**Technomic:** Exhibit

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 9/1/2011

**Authenticity:** Not\_Applicable

### Citation:

(Colligan 2008; Croker 1971:519; Norgard 2011; Ohio State University 2011; Victoria and Albert Museum 2013)

**Confirmed Object Replication:**

No



# 189 Iron Shoe

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 1449

## Provenience

Could have been associated with any wax figure located on the middle or lower deck.

## Minimum

**Manufacture Date:** 5/1/1857

**Height:** 19.5

**Length:** 21.3

**Manufacture Location:** Melbourne,

**Thicknes** 0.6

**Technomic** Exhibit

## Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 9/1/2011

**Authenticity:** Not\_Applicable

## Citation:

(Croker 1971:519; Colligan 2008; Norgard 2011; Ohio State University 2011; Victoria and Albert Museum 2013)

**Confirmed Object Replication:**

No





## 190 Shackles

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 1456

### Provenience

As shackles, may have been located in a cell on any deck below deck, or on display somewhere on the upperdeck.

### Minimum

**Manufacture Date:** 1/1/1353

**Height:** 17.2

**Length:** 24.5

**Manufacture Location:** Unknown

**Thickness:** 1.5

**Technomic:** Punish

### Function:

**Activity:** Labor

No

**Fabric:** Iron

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 9/1/2011

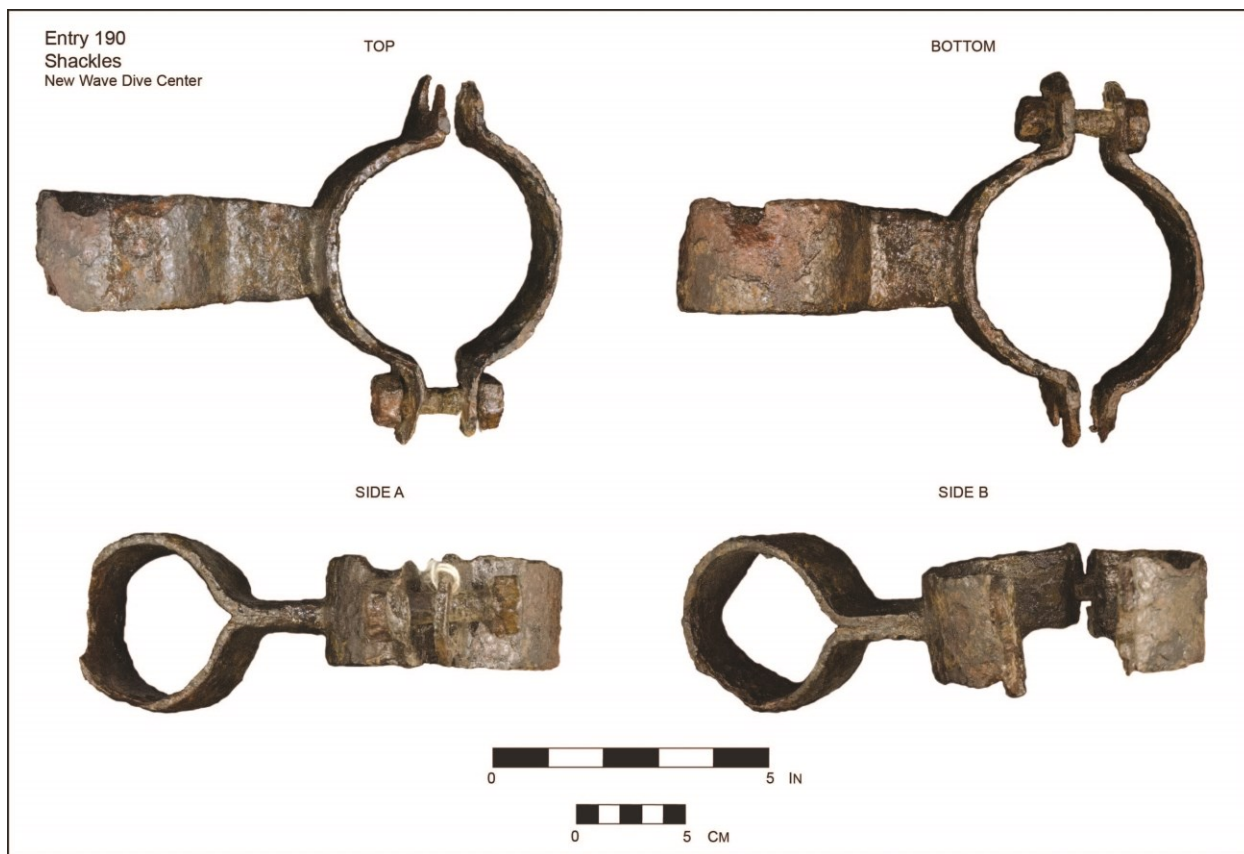
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Ichenhuser 1893:1, 2, 3, 8, 25, 27, 28; Ohio State University 2011; Museum of London 2013a; Museum of London 2013b)

**Confirmed Object Replication:**

No



# 191 Latch Bar

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 2269

## Provenience

Likely part of a cell's configuration on either the middle or lower deck.

## Minimum

**Manufacture Date:** 3/24/1853

**Height:** 17.7

**Length:** 43.3

**Manufacture Location:** Unknown

**Thicknes** 2.6

**Technomic** Tool

## Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 9/1/2011

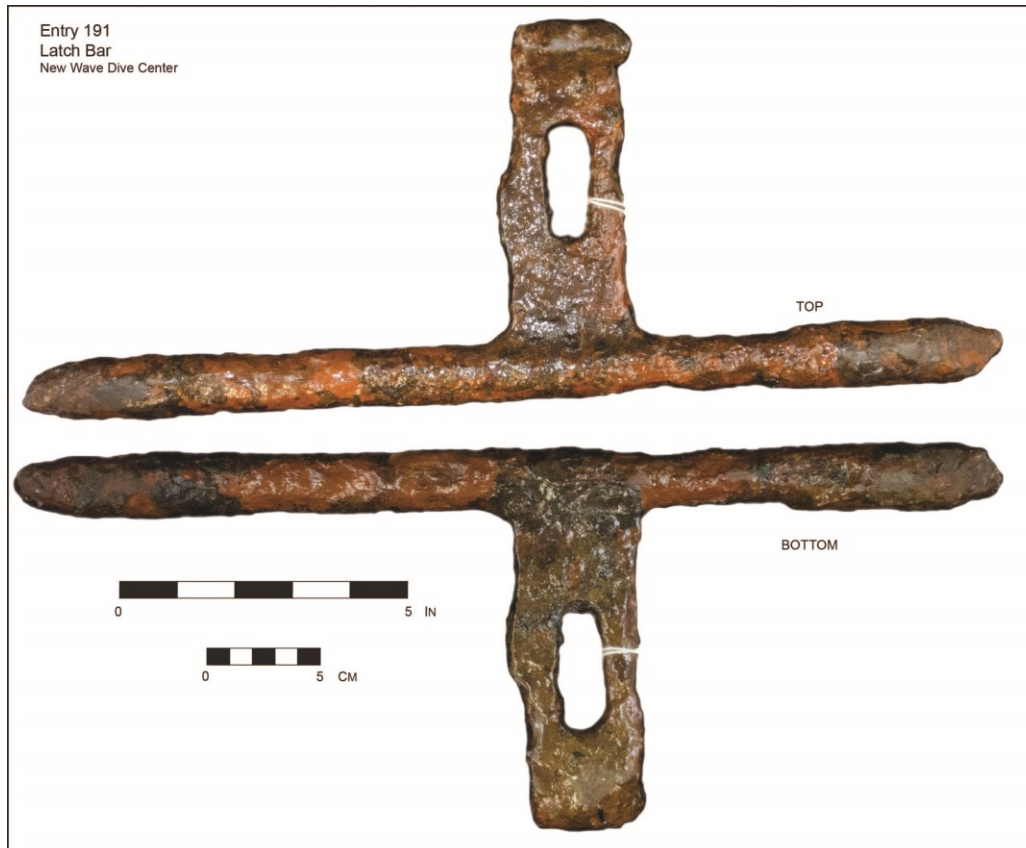
**Authenticity:** Yes\_ConvictHeritage

## Citation:

(Cygnet 1939:9-10; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 192 Key Escutcheon

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 61

### Provenience

Object looks more ornamental and better equipped for furnishings rather than part of a display of convict life, so it may have been associated with an item placed anywhere on the vessel, potentially, or part of the captain or

### Minimum

**Manufacture Date:** 1/1/1840

**Height:** 14.7

**Length:** 10

**Manufacture Location:** Unknown

**Thickness:** 0.4

**Technomic:** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Metal

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

Yes

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 9/1/2011

**Authenticity:** Not\_Applicable

### Citation:

(Ohio State University 2011; Rodgers 2011:22 Feb.)

**Confirmed Object Replication:**

No





# 193 Ballast Stone

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Hold

**Minimum**

**Manufacture Date:** 1/1/1840

**Height:** 16.4

**Length:** 23.8

**Manufacture Location:** Unknown

**Thickness:** 17

**Technomic** Tool

**Function:**

**Activity: Labor**

Yes

**Fabric:** Mineral

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 9/1/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Lloyd's Register of Shipping 1843; Cygnet 1939:16; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 194 Timber fragment

Number of Objects in Entry: 1

Poop Deck: No  
Upper Deck: No  
Middle Deck: No  
Lower Deck: No  
Under Deck: No

Australian Period: Yes

British Period: Yes

American Period: Yes

Weight (g): 0

## Provenience

Hull. No specific part of the vessel can be discerned from piece.

## Minimum

Manufacture Date: 1/1/1840

Height: 24.7

Length: 119.7

Manufacture Location: Moulmein,

Thicknes 21.8

Technomic Structure

## Function:

Activity: Labor

No

Fabric: Wood

Activity: Individualistic

No

Activity: Recreation

No

Activity: Domestic

No

Activity: Medicine

No

Recorder: Cooper, Kathryn L.

Male:

No

Female:

No

Civilized:

No

Barbaric:

No

Date Recorded: 8/31/2011

Authenticity: Not\_Applicable

## Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

Confirmed Object Replication:

No



## 195 Photograph and frame

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Materials retrieved post deposition.

### Minimum

**Manufacture Date:** 7/4/1946

**Height:** 51.1

**Length:** 34

**Manufacture Location:** Unknown

**Thickness:** 3.3

**Technomic:** Purchase

### Function:

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

Yes

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Goulder 1956)

**Confirmed Object Replication:**

No



# 196 Poster

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

## Provenience

May have been a souvenir or advertising poster located on or off ship.

## Minimum

**Manufacture Date:** 7/1/1912

**Height:** 101.4

**Length:** 70.8

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Advertise

**Activity: Labor**

No

**Fabric:** Paper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

## Citation:

(Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



# 197 Thumbscrew Collar

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

## Provenience

Though mobile, this device was seen - or closely resembles those seen - on upper deck bullwark.

## Minimum

**Manufacture Date:** 1/1/1400

**Height:** 1.9

**Length:** 33.6

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Torture

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** No\_ConvictHeritage

## Citation:

(Ichenhuser 1893:1,2,4,9,13,23,30; Macdonald 1894:6; Museum Ship Success 1924:5; Scott 1940:241; Abbott 1993:17; Kerrigan 207:23; Richards 2007c)

**Confirmed Object Replication:**

No





## 198 Thumbscrew Collar

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Though mobile, this device was seen - or closely resembles those seen - on upper deck bullwark.

### Minimum

**Manufacture Date:** 1/1/1400

**Height:** 23.3

**Length:** 28

**Manufacture Location:** Unknown

**Thicknes** 2.7

**Technomic** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 8/31/2011

**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenhnuser 1893:1,2,4,9,13,23,30; Macdonald 1894:6; Museum Ship Success 1924:5; Scott 1940:241; Abbott 1993:17; Kerrigan 207:23; Richards 2007c)

**Confirmed Object Replication:**

No



## 199 Leg Irons

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Based on photos and catalog.

**Minimum**

**Height:** 11

**Manufacture Date:** 1/1/1788

**Length:** 74.1

**Manufacture Location:** Unknown

**Thicknes** 1.9

**Technomic** Punish

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Museum Ship Success 1893:4, 1895:3, 1924:5; Barnes 1930:74; Richards 2007c; Ohio State University 2011; Powerhouse Museum 2013a)

**Confirmed Object Replication:**

No



## 200 Punishment Ball

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Based on photos and catalog.

**Minimum**

**Manufacture Date:** 1/1/1600

**Height:** 16.5

**Length:** 20.6

**Manufacture Location:** Unknown

**Thickness** 1.8

**Technomic** Punish

**Function:**

**Activity: Labor**

Yes

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

Yes

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Museum Ship Success 1893:4, 1895:2-3, 1924:3,5; Shackson 1924:5-6; Roth 2006:56-57; Times 2009:22; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 201 Wax Figure

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Precise location unknown.

**Minimum**

**Manufacture Date:** 5/1/1857

**Height:** 104

**Length:** 50.1

**Manufacture Location:** Melbourne,

**Thickness** 17

**Technomic** Exhibit

**Function:**

**Activity: Labor**

No

**Fabric:** Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Colligan 2008; Croker 1971:519; GLHS 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 202 Officer's Uniform

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

### Provenience

Based on photos and catalog.

### Minimum

**Height:** 70.4

**Manufacture Date:** 1/1/1801

**Length:** 49.6

**Manufacture Location:** Unknown

**Thickness:** 0.2

**Technomic Function:** Adornment

**Activity: Labor**

No

**Fabric:** Cotton

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(GLHS 2007p; Maynard 1994:14; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 203 Wax Hand

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes  
**British Period:** Yes  
**American Period:** Yes

**Weight (g):** 0

**Provenience**

Based on photos and catalog.

**Minimum**

**Height:** 10.3

**Manufacture Date:** 5/1/1857

**Length:** 8

**Manufacture Location:** Melbourne,

**Thicknes** 5.9

**Technomic** Exhibit

**Function:**

**Activity: Labor**

No

**Fabric:** Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Colligan 2008; Croker 1971:519; GLHS 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 204 Hand Cuffs

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Based on photos and catalog.

### Minimum

**Manufacture Date:** 1/1/1750

**Height:** 1.7

**Length:** 23.5

**Manufacture Location:** Unknown

**Thickness:** 2.1

**Technomic Function:** Punish

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Museum Ship Success 1893:12, 1895:3, 1913:18, 1924:8-9; Richards 2007d, 2007gp; Ohio State University 2011; Museum of London 2013a; National Maritime Museum 2013b; Powerhouse Museum 2013c, 2013e)

**Confirmed Object Replication:**

No



## 205 Chest

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Unknown, but as an object associated with personal possession, also as a display of maritime life, it was more likely in captain's or crew's quarters than anywhere else.

### Minimum

**Manufacture Date:** 1/1/1840

**Height:** 42

**Manufacture Location:** Unknown

**Length:** 67.8

**Thickness:** 55.3

**Technomic:** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

Yes

**Activity: Recreation**

No

**Activity: Domestic**

Yes

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

Yes

**Barbaric:**

No

**Date Recorded:** 8/31/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 206 Cat O'Nine Tails

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

No explicit provenience, but implied by the fact that it is not explicitly associated to

### Minimum

**Manufacture Date:** 1/1/1678

**Height:** 3.4

**Length:** 61.9

**Manufacture Location:** Unknown

**Thicknes** 3.4

**Technomic** Punish

### Function:

**Activity: Labor**

No

**Fabric:** Leather

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Shackson 1924:5-6; Scott 1940:197-200; Martin 2006:33; Australian Government 2008:80; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 207 Spike Collar/Heretic Catcher

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Identified on contemporary photographs on a bullwarck against either the starboard or port side of the vessel adjacent to either the poop deck or forecastle.

### Minimum

**Manufacture Date:** 1/1/1400

**Height:** 2.9

**Manufacture Location:** Unknown

**Length:** 32.3

**Thickness:** 0.9

**Technomic Function:** Torture

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 8/31/2011

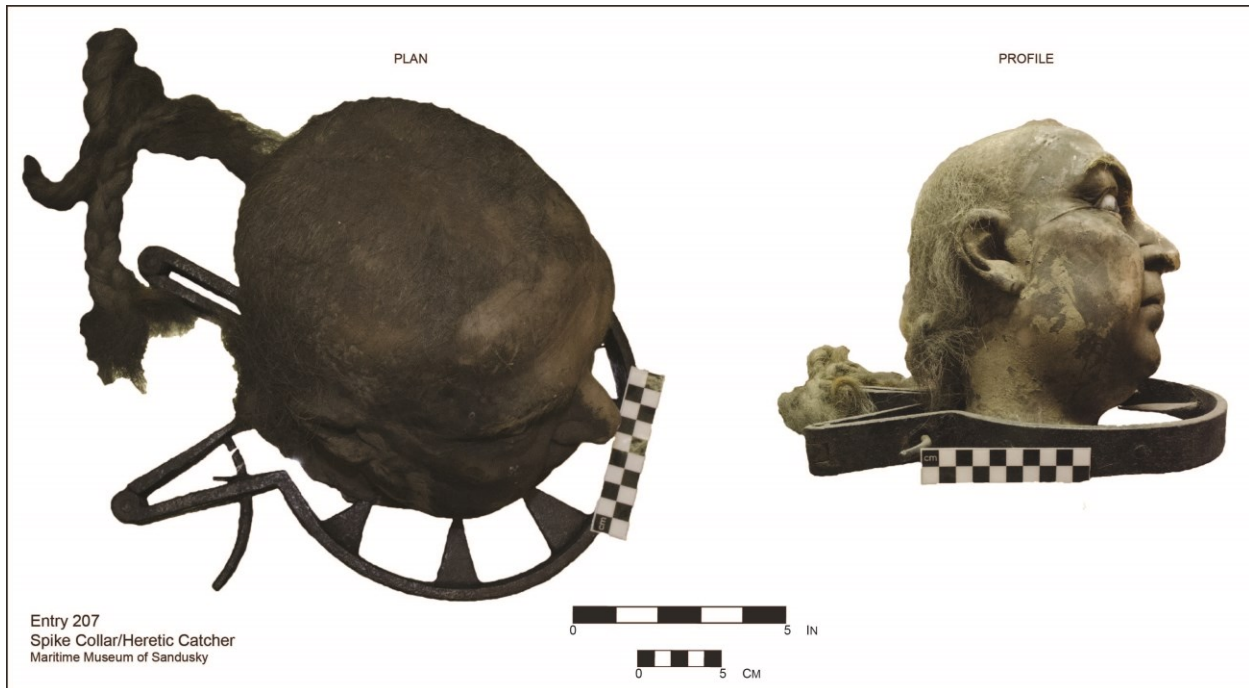
**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenh user 1893:6,8; Macdonald 1894:5-28; Richards 2007d, 2007e, 2007f; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 208 Wax head

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Unknown. Based on photos and catalog.

### Minimum

**Manufacture Date:** 5/1/1857

**Height:** 21.2

**Length:** 16.2

**Manufacture Location:** Melbourne,

**Thickness:** 13.3

**Technomic Exhibit**

### Function:

**Activity: Labor**

No

**Fabric:** Wax

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Colligan 2008; Croker 1971:519; GLHS 2007; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 209 Engraving Plate

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

No known provenience. Used for producing posters and images for display and souvenirs.

### Minimum

**Manufacture Date:** 4/26/1890

**Height:** 28.1

**Length:** 24

**Manufacture Location:** Unknown

**Thickness:** 0.2

**Technomic Function:** Advertise

**Activity:** Labor

No

**Fabric:** Zinc

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Society for Promoting Christian Knowledge 1862:183-195; Browne 1910:6-7; Cygnet 1939:12; Purinton 2003:422; Richards 2007a; Ohio State University 2011; Museum of London 2013c; Powerhouse Museum 2013g)

**Confirmed Object Replication:**

No

Entry 209  
Engraving Plate  
Maritime Museum of Sandusky



## 210 Engraving Plate

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Unknown

**Minimum**

**Manufacture Date:** 4/26/1890

**Height:** 7.4

**Length:** 10

**Manufacture Location:** Unknown

**Thickness** 0.2

**Technomic** Advertise

**Function:**

**Activity: Labor**

No

**Fabric:** Zinc

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Society for Promoting Christian Knowledge 1862:183-195; Browne 1910:6-7; Cygnet 1939:12; Purinton 2003:422; Richards 2007a; Ohio State University 2011; Museum of London 2013c; Powerhouse Museum 2013g)

**Confirmed Object Replication:**

No

Entry 210  
Engraving Plate  
Maritime Museum of Sandusky



## 211 Stamp and Engraving Plate

**Number of Objects in Entry:** 1

|                   |                    |                     |                    |                    |                           |                        |                         |                      |
|-------------------|--------------------|---------------------|--------------------|--------------------|---------------------------|------------------------|-------------------------|----------------------|
| <b>Poop Deck:</b> | <b>Upper Deck:</b> | <b>Middle Deck:</b> | <b>Lower Deck:</b> | <b>Under Deck:</b> | <b>Australian Period:</b> | <b>British Period:</b> | <b>American Period:</b> | <b>Weight (g):</b> 0 |
| No                | No                 | No                  | No                 | No                 | No                        | No                     | Yes                     |                      |

**Provenience**

Unknown

**Minimum**

**Manufacture Date:** 4/26/1890

**Height:** 17.5

**Length:** 15.2

**Manufacture Location:** Unknown

**Thickness** 2.3

**Technomic** Advertise

**Function:**

**Activity: Labor**

No

**Fabric:** Zinc

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 8/31/2011

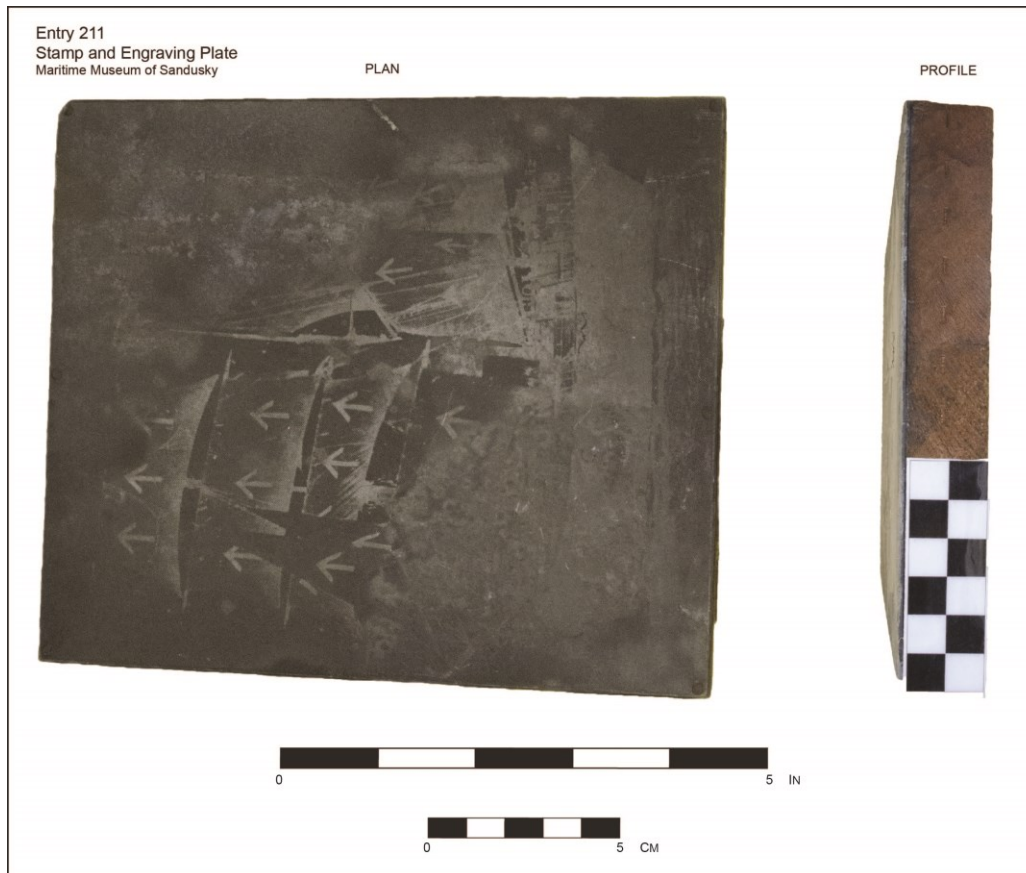
**Authenticity:** Not\_Applicable

**Citation:**

(Society for Promoting Christian Knowledge 1862:183-195; Browne 1910:6-7; Cygnet 1939:12; Purinton 2003:422; Richards 2007a; Ohio State University 2011; Museum of London 2013c; Powerhouse Museum 2013g)

**Confirmed Object Replication:**

No



## 212 Stamp and Engraving Plate

**Number of Objects in Entry:** 1

**Poop Deck:** No **Upper Deck:** No **Middle Deck:** No **Lower Deck:** No **Under Deck:** No **Australian Period:** No **British Period:** No **American Period:** Yes

**Provenience**

**Minimum**

4/26/1890

**Height:**

**Height:** 27.4

Unknown

**Manufacture Date:**

**Length:** 26.8

**Manufacture Location:** Unknown

**Thickness** 2.1

**Technomic** Advertise

**Function:**

**Activity: Labor**

No

**Fabric:** Zinc

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 8/31/2011

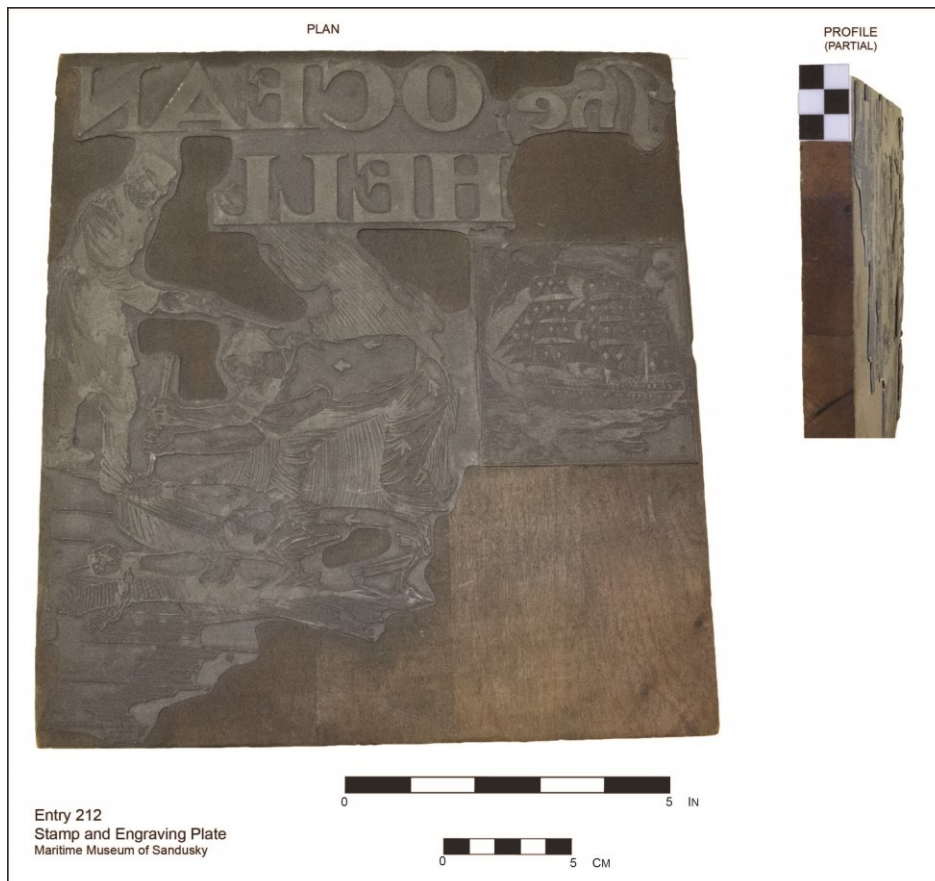
**Authenticity:** Not\_Applicable

**Citation:**

(Society for Promoting Christian Knowledge 1862:183-195; Browne 1910:6-7; Cygnet 1939:12; Purinton 2003:422; Richards 2007a; Ohio State University 2011; Museum of London 2013c; Powerhouse Museum 2013g)

**Confirmed Object Replication:**

No





## 213 Hasp

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Unknown. Decorative nature might imply a likelihood of an upperdeck (officer's quarters) location, but no confirmation.

### Minimum

**Manufacture Date:** 1/1/1840

**Height:** 3

**Length:** 14.4

**Manufacture Location:** Unknown

**Thickness:** 5.3

### Technomic Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

Yes

**Barbaric:**

No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 214 Spike/Peg

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Unknown. May have been structural for the vessel, but given size, it was more likely used on a mechanism or structure on the ship, such as a cell, etc.

### Minimum

**Manufacture Date:** 1/1/1840

**Height:** 5

**Length:** 14.7

**Manufacture Location:** Unknown

**Thicknes** 5

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 215 Nut and Bolt

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Unknown.

**Minimum**

**Manufacture Date:** 1/1/1800

**Height:** 3.9

**Length:** 11.4

**Manufacture Location:** Unknown

**Thickness** 3.9

**Technomic** Tool

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Ohio State University 2011; Powerhouse Museum 2013h)

**Confirmed Object Replication:**

No

Entry 215  
Nut and Bolt  
Maritime Museum of Sandusky



## 216 Padlock

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** Yes

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Assuming underdeck as it resembles padlocks shown in photographs associated with middle and lower deck cells. This is not certain.

### Minimum

**Manufacture Date:** 1/1/1600

**Height:** 12.6

**Length:** 11.1

**Manufacture Location:** Unknown

**Thicknes** 3.3

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Winkley 2009; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 217 Splitting Axe Head

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Unkown.

**Minimum**

**Manufacture Date:** 1/1/1840

**Height:** 3.8

**Length:** 22.1

**Manufacture Location:** Unknown

**Thicknes** 5.5

**Technomic** Tool

**Function:**

**Activity: Labor**

Yes

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

Yes

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 218 Timber fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Hull. No specific part of the vessel can be discerned from piece.

**Minimum**

**Manufacture Date:** 1/1/1840

**Height:** 19.5

**Length:** 99.2

**Manufacture Location:** Moulmein,

**Thicknes** 0

**Technomic** Structure

**Function:**

**Activity:** Labor

No

**Fabric:** Wood

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 8/31/2011

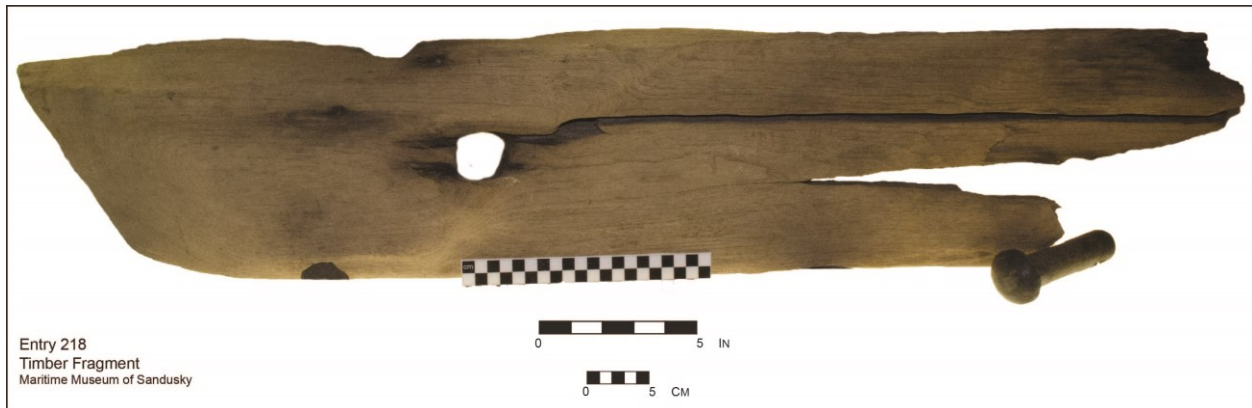
**Authenticity:** Not\_Applicable

**Citation:**

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 219 Bridle

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Associated items on Success that resemble those of the Nuremberg Collection, which in photographs were on the upperdeck. Based on photographs and catalog.

### Minimum

**Manufacture Date:** 2/1/1563

**Height:** 17.4

**Length:** 13.4

**Manufacture Location:** Unknown

**Thickness:** 2.4

**Technomic Function:** Torture

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** Yes

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenh user 1893:26; Smith [1912]:41; Scott 1940:240-241; Sez 1977; Abbott 1993:167-170; Kerrigan 2007:34; Library of Congress 2011d; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 220 Bridle

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Associated items on Success that resemble those of the Nuremberg Collection, which in photographs were on the upperdeck. Based on photographs and catalog.

### Minimum

**Manufacture Date:** 2/1/1553

**Height:** 24.9

**Length:** 22.8

**Manufacture Location:** Unknown

**Thickness:** 3.6

**Technomic:** Torture

### Function:

**Activity: Labor**

No

**Fabric:** Leather

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** Yes

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenh user 1893:26; Smith [1912]:41; Scott 1940:240-241; Sez 1977; Abbott 1993:167-170; Kerrigan 2007:34; Library of Congress 2011d; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 221 Iron Mask

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Based on photos and catalog.

### Minimum

**Manufacture Date:** 1/1/1353

**Height:** 31

**Length:** 23.1

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Punish

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** Yes

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

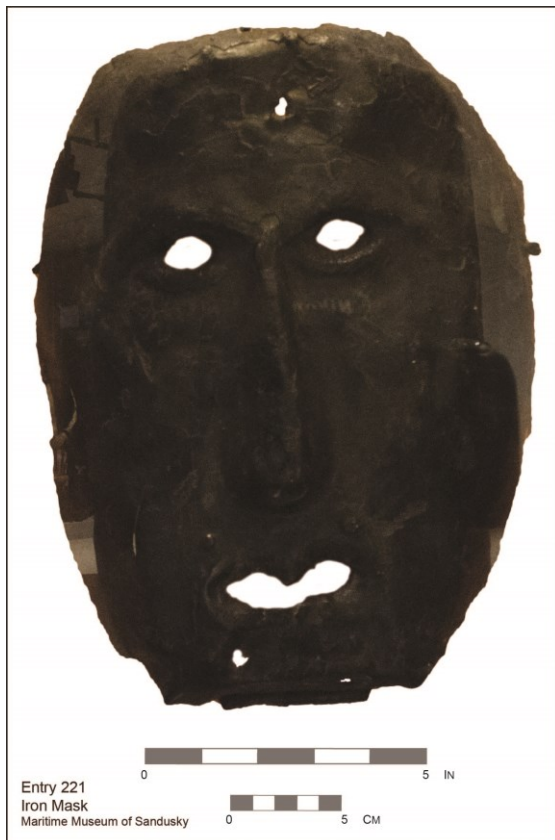
**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenh user 1893:5; Macdonald 1893:13; Hopcroft 1999:190; Library of Congress 2011d; Bavarian Palace Department 2013)

**Confirmed Object Replication:**

No





## 222 Sign

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Provenience based on the sign's explicit message.

### Minimum

**Manufacture Date:** 1/1/1890

**Height:** 9.7

**Length:** 23.3

**Manufacture Location:** Unknown

**Thickness:** 0

**Technomic Function:** Inform

**Activity: Labor**

No

**Fabric:** Copper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

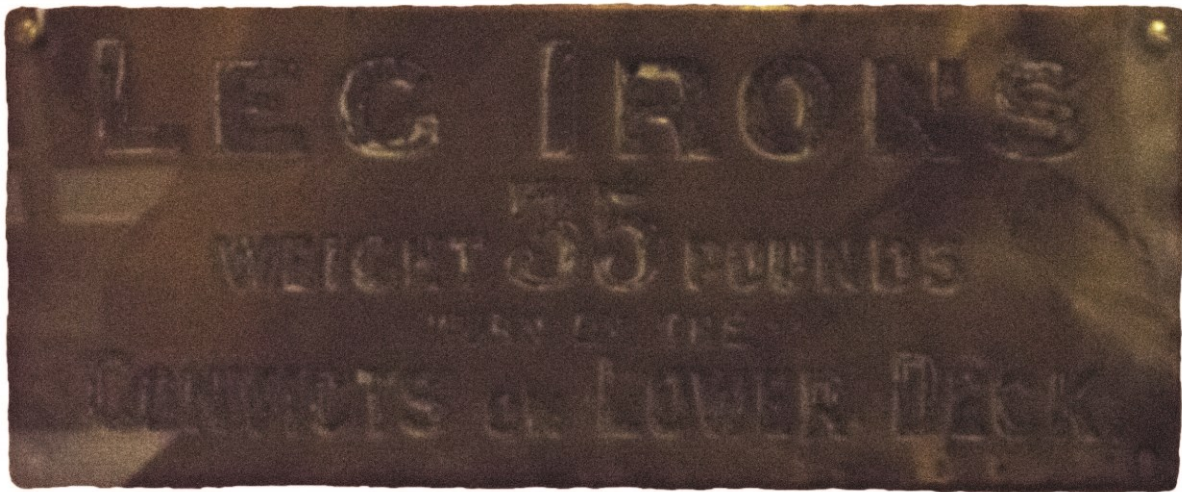
**Authenticity:** Not\_Applicable

### Citation:

(Cygnets 1939:12; Ohio State University 2011)

**Confirmed Object Replication:**

No



Entry 222  
 Sign  
 Maritime Museum of Sandusky



## 223 Binnacle

**Number of Objects in Entry:** 1

**Poop Deck:** Yes  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

No provenience listed, but either on upper deck or poop deck.

### Minimum

**Manufacture Date:** 1/1/1876

**Height:** 123.7

**Length:** 42

**Manufacture Location:** Unknown

**Thicknes** 41.6

**Technomic** Navigate

### Function:

**Activity: Labor**

No

**Fabric:** Brass

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Lloyd's Register of Shipping 1843; Harvie 1896:21; Smith [1912]:31; NNDB 2012; National Maritime Museum 2013c; Goulder 1956; New Bedford Whaling Museum 2013)

**Confirmed Object Replication:**

No



## 224 Teak Panel Carving

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Contemporary photograph near display shows it displayed on upper deck.

### Minimum

**Manufacture Date:** 1/1/1840

**Height:** 51.1

**Length:** 33.7

**Manufacture Location:** Moulmein,

**Thickness:** 6.9

**Technomic Function:** Structure

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Lloyd's Register of Shipping 1843; Harvie 1896:21; Smith [1912]:31; NNDB 2012; National Maritime Museum 2013c; Goulder 1956; New Bedford Whaling Museum 2013)

**Confirmed Object Replication:**

No



## 225 Teak Panel Carving

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Contemporary photograph near display shows it displayed on upper deck.

**Minimum**

**Height:** 47.6

**Manufacture Date:** 1/1/1840

**Length:** 27.4

**Manufacture Location:** Moulmein,

**Thickness** 0

**Technomic** Structure

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Harvie 1896:12; Museum Ship Success 1913:19, 1924:5; Shackson 1924:5; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 226 Leg Irons

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Based on photos and catalog.

### Minimum

**Manufacture Date:** 1/1/1788

**Height:** 9.7

**Length:** 45.5

**Manufacture Location:** Unknown

**Thickness:** 1.5

**Technomic Function:** Punish

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

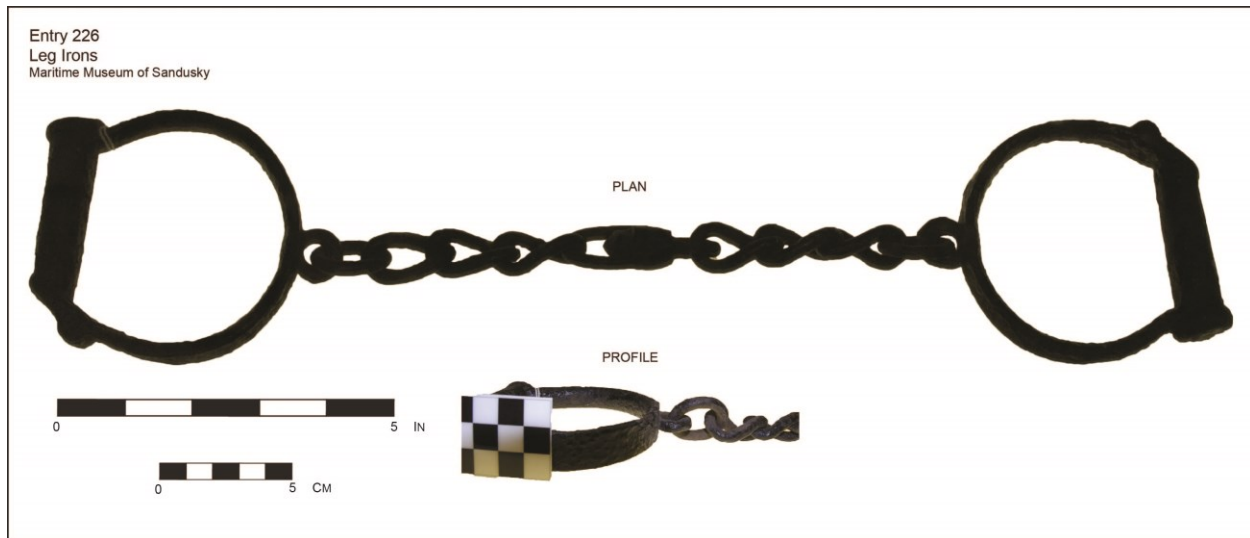
**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Museum Ship Success 1893:4, 1895:3, 1924:5; Barnes 1930:74; Richards 2007c; Ohio State University 2011; Powerhouse Museum 2013a)

**Confirmed Object Replication:**

No





## 227 Gimbal Mounted Compass

**Number of Objects in Entry:** 1

**Poop Deck:** Yes  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Would have been on or over the upper deck as a nautical device, but it was more mobile than the binnacle.

### Minimum

**Manufacture Date:** 1/1/1700

**Height:** 10.5

**Length:** 17.6

**Manufacture Location:** Unknown

**Thickness:** 18.6

**Technomic Function:** Navigate

### Function:

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Wright 1998:134-136; Aczel 2001:134-137,156; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 228 Cigar Box

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

**Provenience**

Unknown

**Minimum**

**Manufacture Date:** 1/1/1927

**Height:** 0

**Length:** 18

**Manufacture Location:** Pennsylvania

**Thickness:** 21.4

**Technomic** Purchase

**Function:**

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

Yes

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** Yes

**Barbaric:** No

No

**Date Recorded:** 8/31/2011

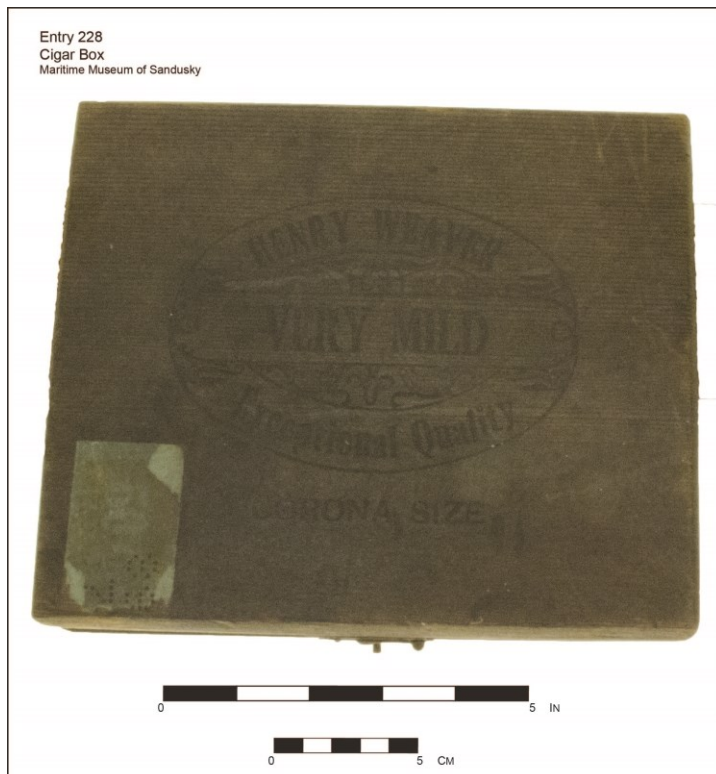
**Authenticity:** Not\_Applicable

**Citation:**

(Gettysburg Times 9 Apr. 1948; Mott 1995; Cigarfan 2006; Ohio State University 2011; Columbia University Cigar Society 2013)

**Confirmed Object Replication:**

No





## 229 Leg Irons

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 0

### Provenience

Based on photos and catalog.

### Minimum

**Manufacture Date:** 1/1/1788

**Height:** 22.8

**Length:** 20.4

**Manufacture Location:** Unknown

**Thickness:** 2.5

**Technomic Function:** Punish

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** No

No

**Barbaric:** Yes

Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Yes\_ConvictHeritage

### Citation:

(Museum Ship Success 1893:4, 1895:3, 1924:5; Barnes 1930:74; Ohio State University 2011; Powerhouse Museum 2013a)

**Confirmed Object Replication:**

No



## 230 Branding Iron

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Provenience based on post cards and photographs showing its contemporary display/use on the upper deck.

### Minimum

**Manufacture Date:** 1/1/1779

**Height:** 3

**Length:** 29

**Manufacture Location:** Unknown

**Thicknes** 3.9

**Technomic** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

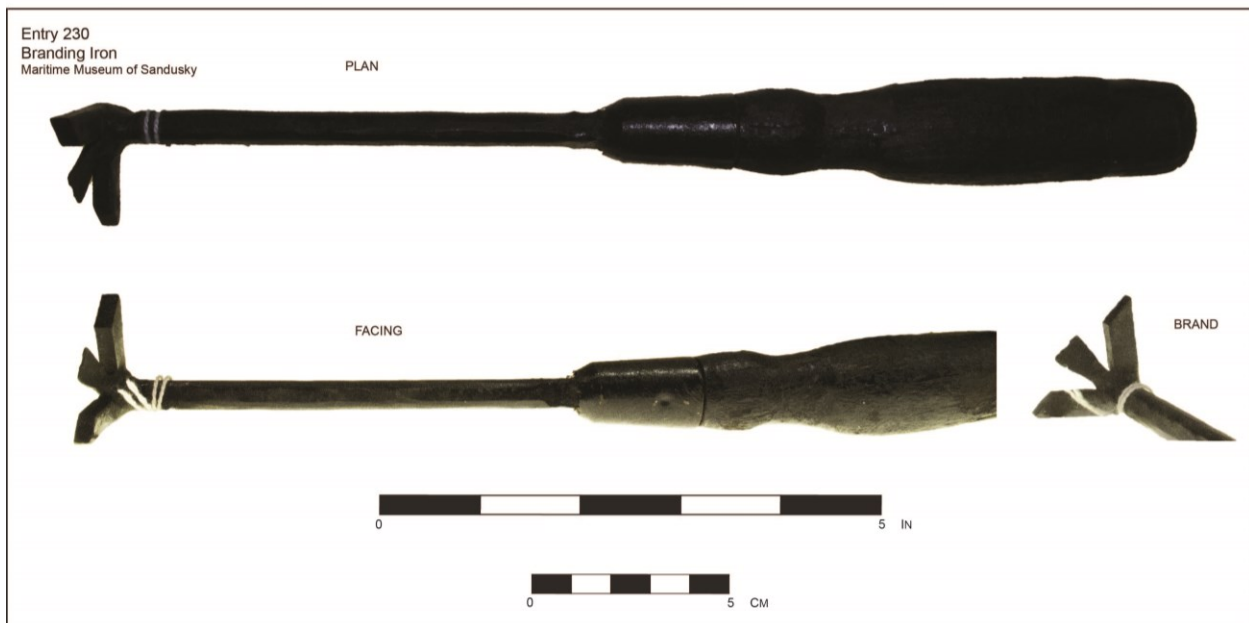
**Authenticity:** No\_ConvictHeritage

### Citation:

(Harvie 1896:20; Adams 1898:413; Abbott 1993:94-98; Maynard 1994:21; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 231 Metal Tongs

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 0

### Provenience

Unknown. If a torture device, it would have likely been located with the bulk of them seen in photographs on display on the upperdeck. If utilitarian, they may have been located anywhere on the vessel.

### Minimum

**Manufacture Date:** 2/1/1553

**Height:** 1.5

**Manufacture Location:** Unknown

**Length:** 15.7

**Thickness:** 0.6

**Technomic:** Tool

### Function:

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

Yes

**Recorder:** Cooper, Kathryn L.

**Male:** Yes  
**Female:** No

**Civilized:** No

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

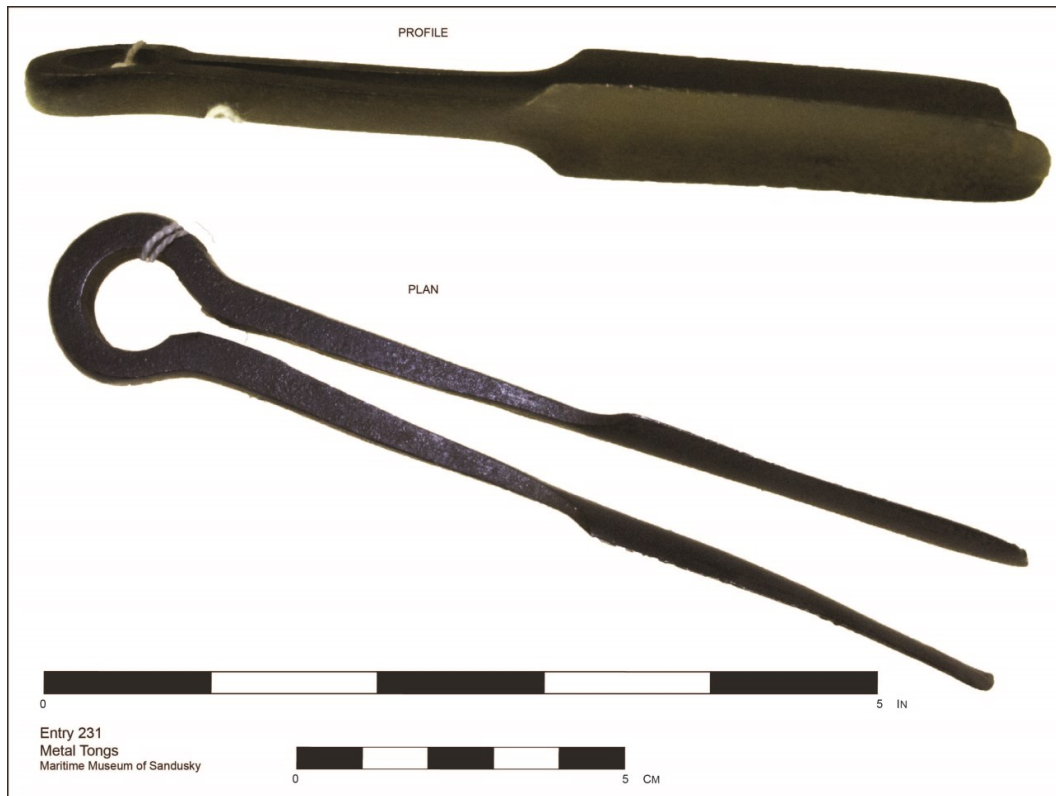
**Authenticity:** No\_ConvictHeritage

### Citation:

(Ichenh user 1893:2, 4, 18, 22, 23; Abbott 1993:103; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 232 Leg Irons

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** Yes  
**Middle Deck:** Yes  
**Lower Deck:** Yes  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 2312

**Provenience**

Based on photos and catalog.

**Minimum**

**Height:** 12.1

**Manufacture Date:** 1/1/1890

**Length:** 92.9

**Manufacture Location:** Unknown

**Thickness** 1.7

**Technomic** Exhibit

**Function:**

**Activity: Labor**

No

**Fabric:** Iron

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

Yes

**Date Recorded:** 8/31/2011

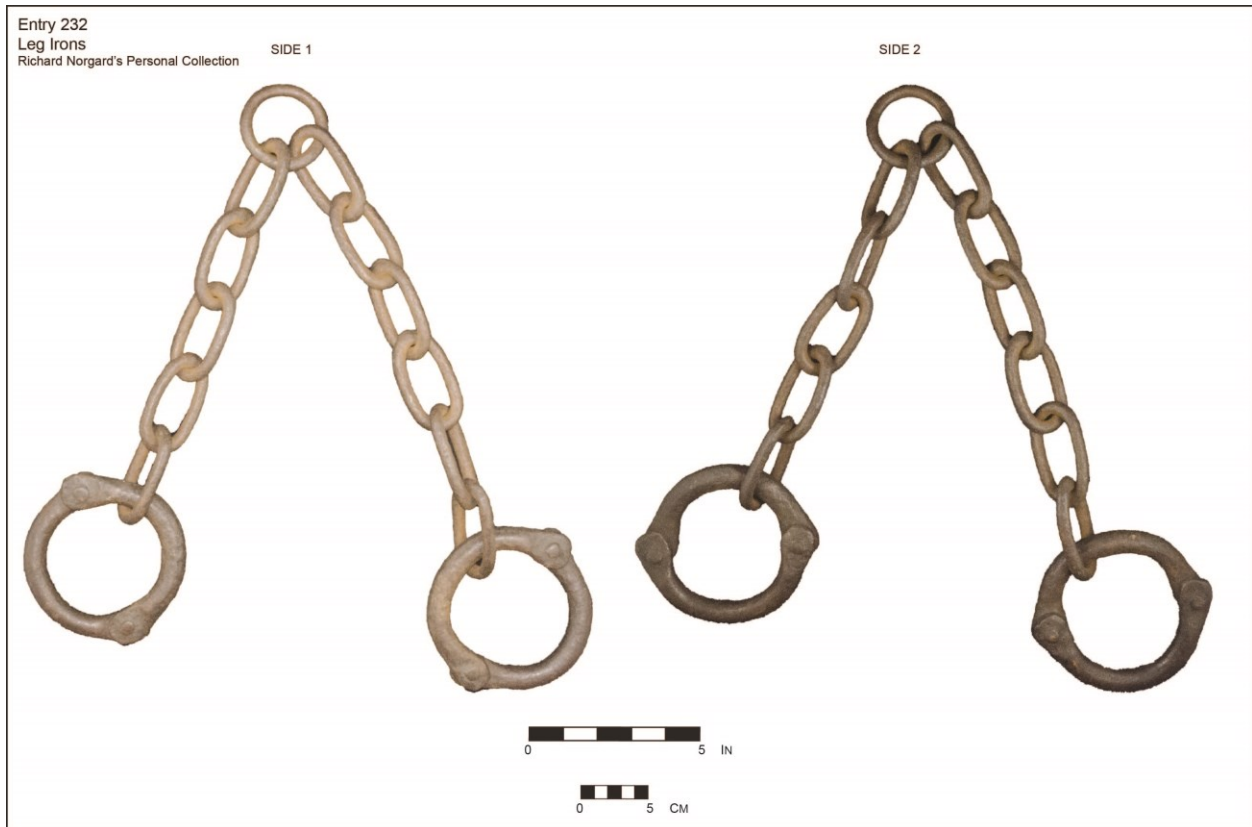
**Authenticity:** Yes\_ConvictHeritage

**Citation:**

(Cygnat 1939:12; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 233 Letter Opener

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 16

### Provenience

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

### Minimum

**Manufacture Date:** 7/1/1912

**Height:** 2.5

**Length:** 24.4

**Manufacture Location:** Unknown

**Thickness:** 0.5

**Technomic Function:** Purchase

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 234 Pamphlet

**Number of Objects in Entry:** 2

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No  
**British Period:** No  
**American Period:** Yes

**Weight (g):** 22

**Provenience**

May have been sold on or off ship, so specific spatial provenience is unknown.

**Minimum**

**Height:** 18.3

**Manufacture Date:** 7/1/1912

**Length:** 7.2

**Manufacture Location:** Unknown

**Thickness** 0

**Technomic Function:** Purchase

**Activity:** Labor

No

**Fabric:** Paper

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Potential

**Citation:**

(Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 235 Timber fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** Yes

**British Period:** Yes

**American Period:** Yes

**Weight (g):** 938

### Provenience

No specific part of the vessel can be discerned from piece.

### Minimum

**Manufacture Date:** 1/1/1840

**Height:** 15.8

**Length:** 43

**Manufacture Location:** Moulmein,

**Thickness:** 0

**Technomic Function:** Structure

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** No

**Barbaric:** No

**Date Recorded:** 8/31/2011

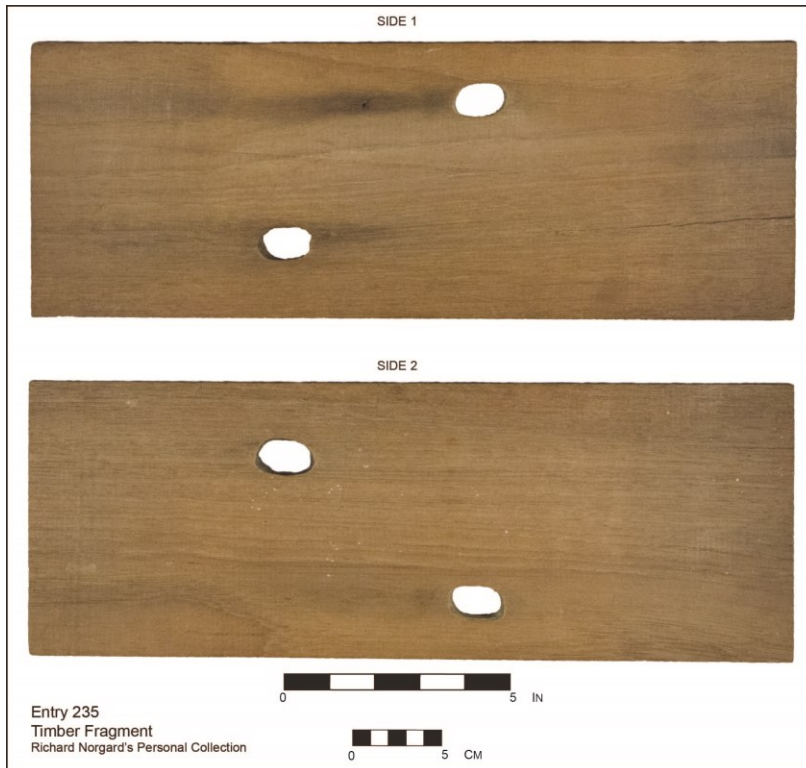
**Authenticity:** Not\_Applicable

### Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 236 Timber fragment

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 66

### Provenience

No specific part of the vessel can be discerned from piece.

### Minimum

**Manufacture Date:** 1/1/1840

**Height:** 6

**Length:** 9.2

**Manufacture Location:** Moulmein,

**Thickness:** 2.3

**Technomic Structure**

### Function:

**Activity: Labor**

No

**Fabric:** Wood

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:**

No

**Female:**

No

**Civilized:**

No

**Barbaric:**

No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Lloyd's Register of Shipping 1843; Goulder 1956; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 237 Case

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 43

### Provenience

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

### Minimum

**Manufacture Date:** 1/1/1912

**Height:** 5.3

**Length:** 11

**Manufacture Location:** Unknown

**Thickness:** 0.7

**Technomic Function:** Purchase

**Activity:** Labor

No

**Fabric:** Copper

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

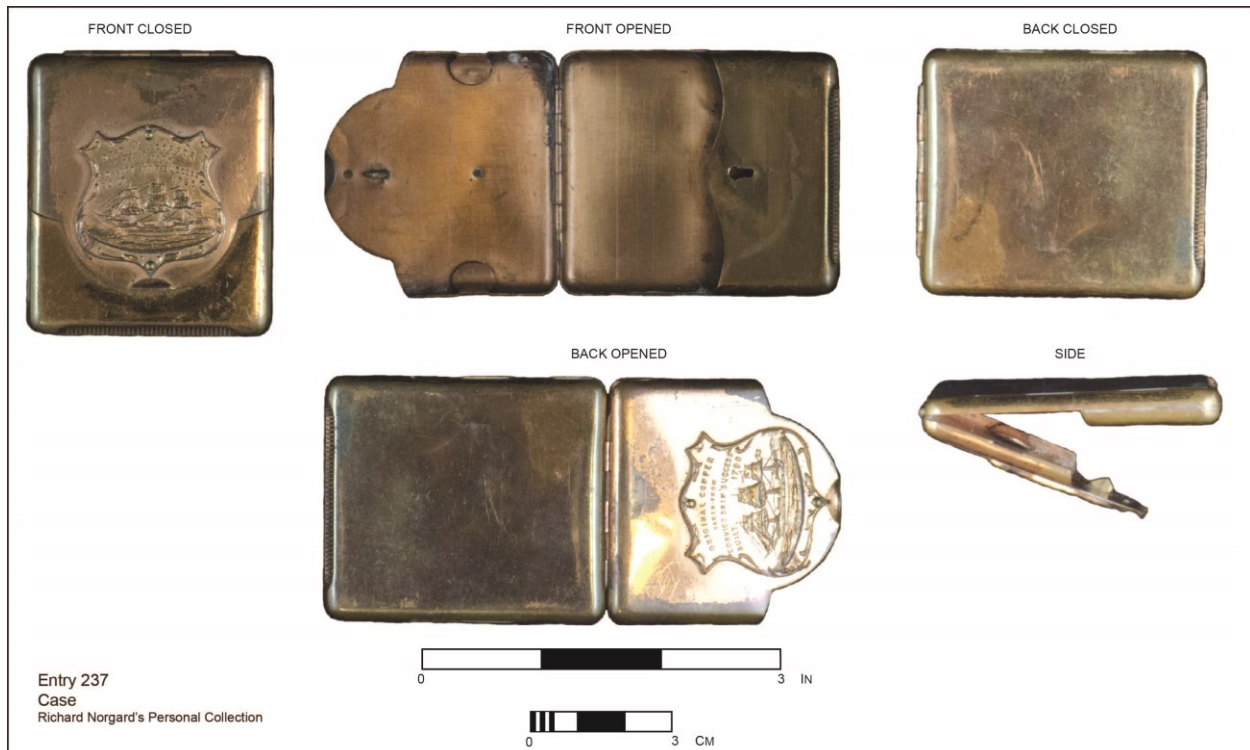
**Authenticity:** Not\_Applicable

### Citation:

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 238 Card Holder

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 28

### Provenience

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

### Minimum

**Manufacture Date:** 7/1/1912

**Height:** 6.1

**Length:** 4.4

**Manufacture Location:** Unknown

**Thickness:** 1.5

**Technomic:** Purchase

### Function:

**Activity: Labor**

No

**Fabric:** Copper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 239 Locket with Mirror

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 34

### Provenience

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

### Minimum

**Manufacture Date:** 7/1/1912

**Height:** 5.1

**Manufacture Location:** Unknown

**Length:** 7.6

**Thickness:** 1.6

**Technomic:** Purchase

### Function:

**Activity: Labor**

No

**Fabric:** Copper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Potential

### Citation:

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 240 Bookmark

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 20

### Provenience

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

### Minimum

**Manufacture Date:** 7/1/1912

**Height:** 3.4

**Length:** 12.5

**Manufacture Location:** Unknown

**Thickness:** 0.2

**Technomic Function:** Purchase

**Activity: Labor**

No

**Fabric:** Copper

**Activity: Individualistic**

No

**Activity: Recreation**

Yes

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

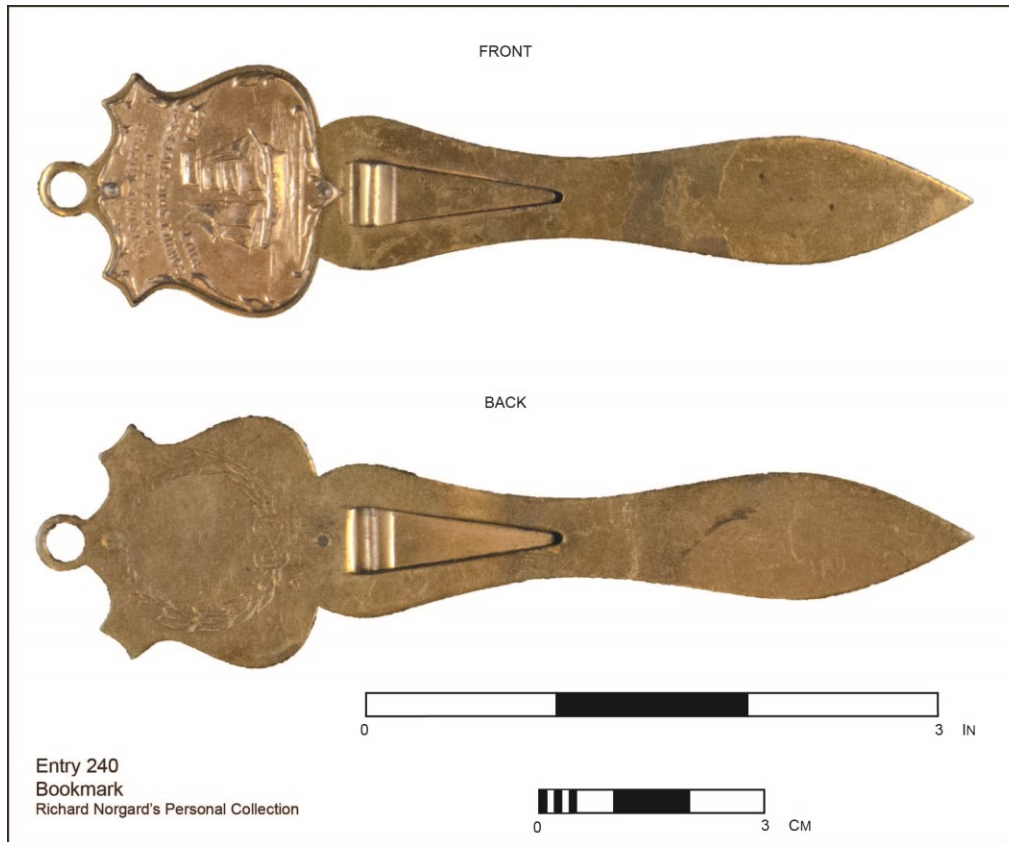
**Authenticity:** Potential

### Citation:

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 241 Pin Cushion

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 39

### Provenience

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

### Minimum

**Manufacture Date:** 7/1/1912

**Height:** 6

**Length:** 6.5

**Manufacture Location:** Unknown

**Thickness:** 3.6

**Technomic Function:** Purchase

**Activity: Labor**

No

**Fabric:** Copper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

Yes

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** Yes

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

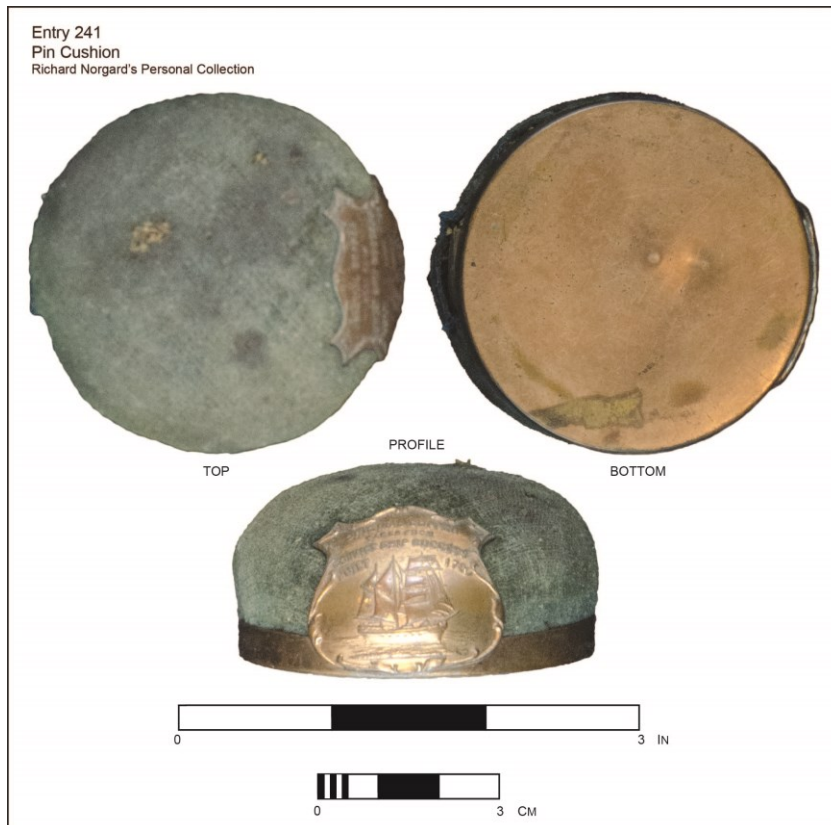
**Authenticity:** Not\_Applicable

### Citation:

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 242 Compartmented Case

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 81

### Provenience

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

### Minimum

**Manufacture Date:** 7/1/1912

**Height:** 2.3

**Length:** 6.8

**Manufacture Location:** Unknown

**Thickness:** 3.9

**Technomic Function:** Purchase

**Activity: Labor**

No

**Fabric:** Copper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

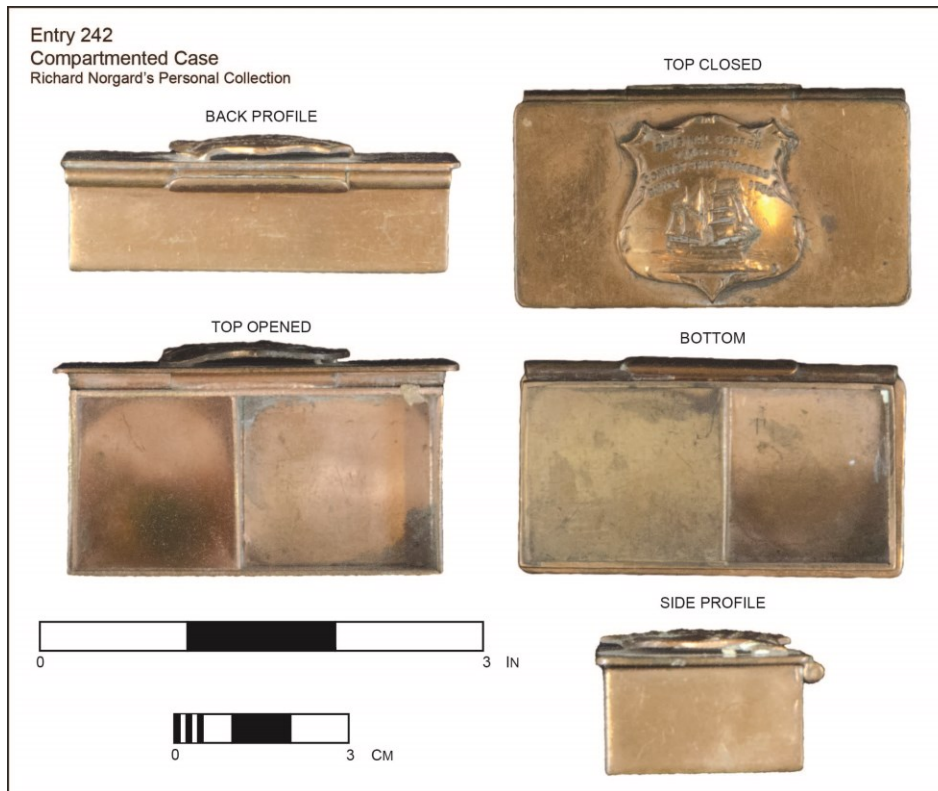
**Authenticity:** Not\_Applicable

### Citation:

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No





## 243 Bottle Opener

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 27

**Provenience**

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

**Minimum**

**Manufacture Date:** 7/1/1912

**Height:** 3.7

**Manufacture Location:** Unknown

**Length:** 8.6

**Thickness** 0.2

**Technomic** Purchase

**Function:**

**Activity:** Labor

No

**Fabric:** Copper

**Activity:** Individualistic

No

**Activity:** Recreation

Yes

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

**Citation:**

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 244 Napkin Ring

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 28

### Provenience

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

### Minimum

**Manufacture Date:** 7/1/1912

**Height:** 3.5

**Manufacture Location:** Unknown

**Length:** 4.9

**Thickness:** 4.1

**Technomic Function:** Purchase

**Activity:** Labor

No

**Fabric:** Copper

**Activity:** Individualistic

No

**Activity:** Recreation

No

**Activity:** Domestic

Yes

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Not\_Applicable

### Citation:

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 245 Spoon

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 26

### Provenience

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

### Minimum

**Manufacture Date:** 7/1/1912

**Height:** 3.4

**Length:** 14.2

**Manufacture Location:** Unknown

**Thickness:** 0.2

**Technomic:** Purchase

### Function:

**Activity: Labor**

No

**Fabric:** Copper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

Yes

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** No

**Date Recorded:** 8/31/2011

**Authenticity:** Potential

### Citation:

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No



## 246 Medallion

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 16

**Provenience**

No known provenience in terms of ship display. Could have been sold at a kiosk off ship, though nearby.

**Minimum**

**Manufacture Date:** 7/1/1912

**Height:** 4.1

**Length:** 3.5

**Manufacture Location:** Unknown

**Thickness** 0.2

**Technomic** Purchase

**Function:**

**Activity: Labor**

No

**Fabric:** Copper

**Activity: Individualistic**

No

**Activity: Recreation**

No

**Activity: Domestic**

No

**Activity: Medicine**

No

**Recorder:** Cooper, Kathryn L.

**Male:** No

No

**Civilized:** Yes

No

**Barbaric:** No

No

**Date Recorded:** 8/31/2011

**Authenticity:** Potential

**Citation:**

(Smith [1912]:inside front cover; Museum Ship Success 1913:18; Ohio State University 2011)

**Confirmed Object Replication:**

No

Entry 246  
Medallion  
Richard Norgard's Personal Collection

FRONT



BACK



# 247 Pin

**Number of Objects in Entry:** 1

**Poop Deck:** No  
**Upper Deck:** No  
**Middle Deck:** No  
**Lower Deck:** No  
**Under Deck:** No

**Australian Period:** No

**British Period:** No

**American Period:** Yes

**Weight (g):** 2

## Provenience

May have been displayed with other souvenirs on or near the entrance to the ship.

## Minimum

**Manufacture Date:** 7/1/1912

**Height:** 2.5

**Length:** 2.2

**Manufacture Location:** Newark, NJ,

**Thickness:** 0.3

**Technomic Function:** Purchase

**Activity:** Labor

No

**Fabric:** Paper

**Activity:** Individualistic

No

**Activity:** Recreation

Yes

**Activity:** Domestic

No

**Activity:** Medicine

No

**Recorder:** Cooper, Kathryn L.

**Male:** No  
**Female:** No

**Civilized:** Yes

**Barbaric:** Yes

**Date Recorded:** 8/31/2011

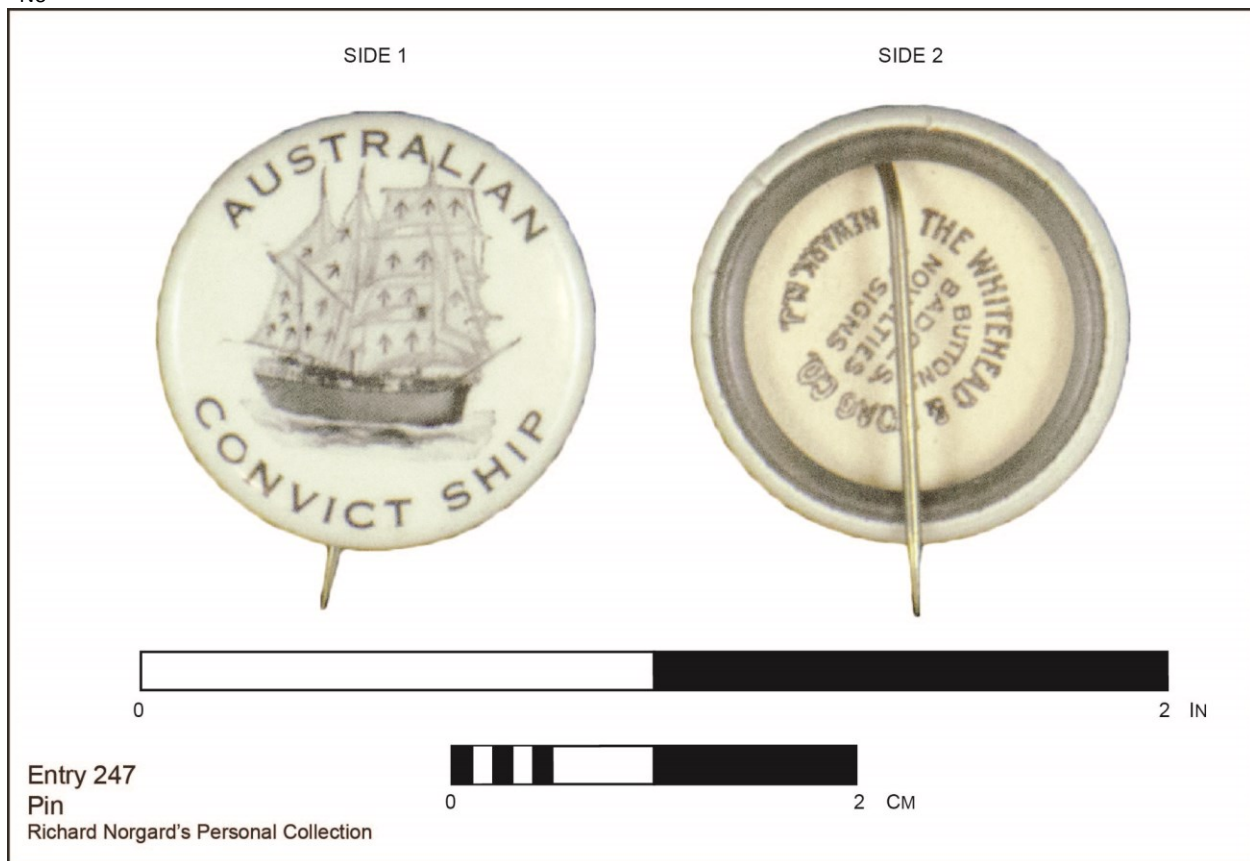
**Authenticity:** Not\_Applicable

## Citation:

(Whitehead and Hoag Company [1900s]; Museum Ship Success 1913:18; Collectors Weekly 2011; Hake 2013)

**Confirmed Object Replication:**

No



Entry 247  
Pin  
Richard Norgard's Personal Collection