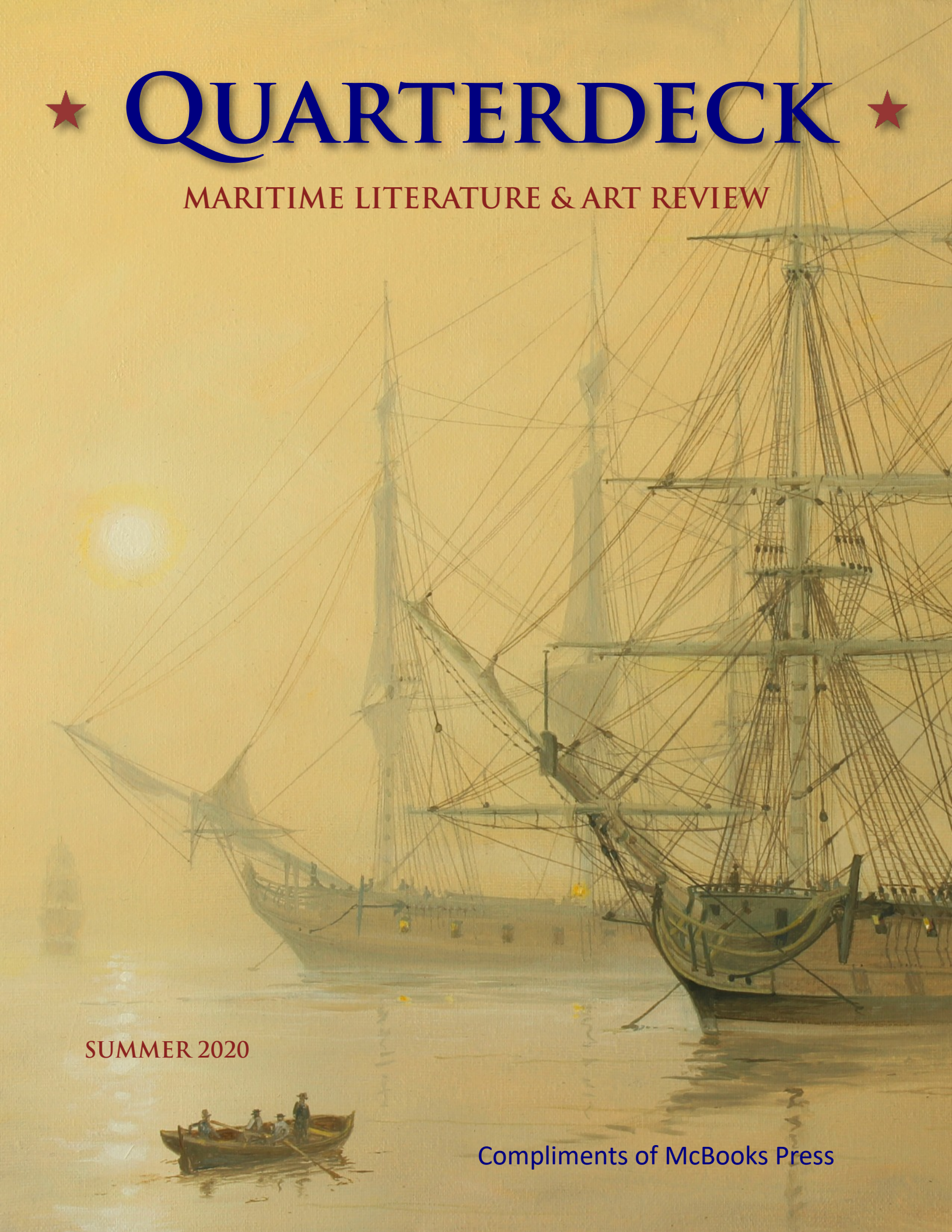


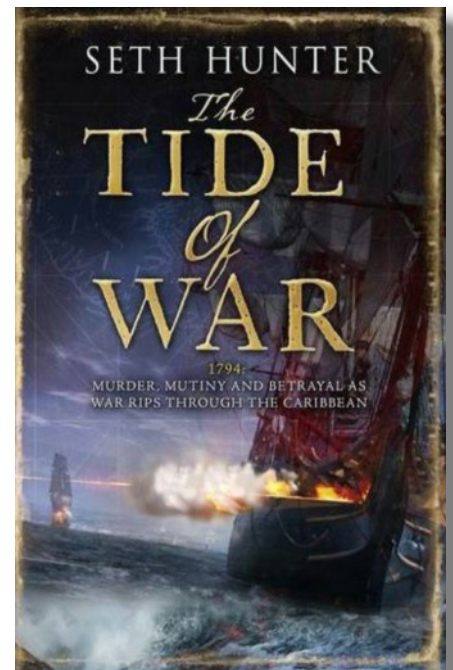
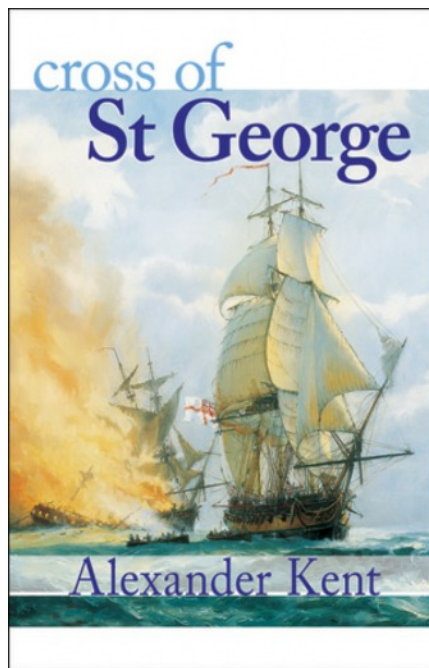
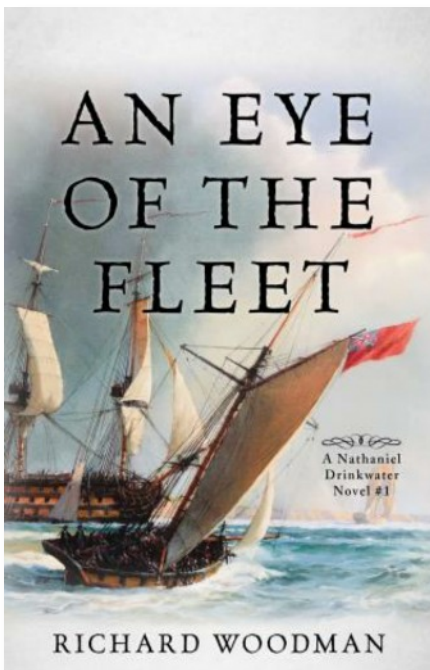
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MARITIME LITERATURE & ART REVIEW

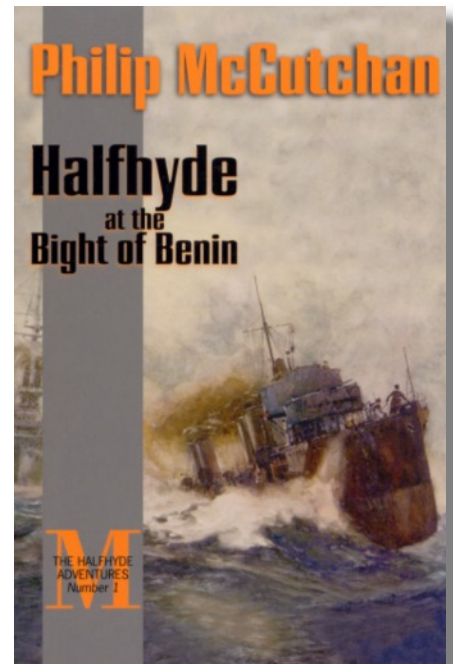
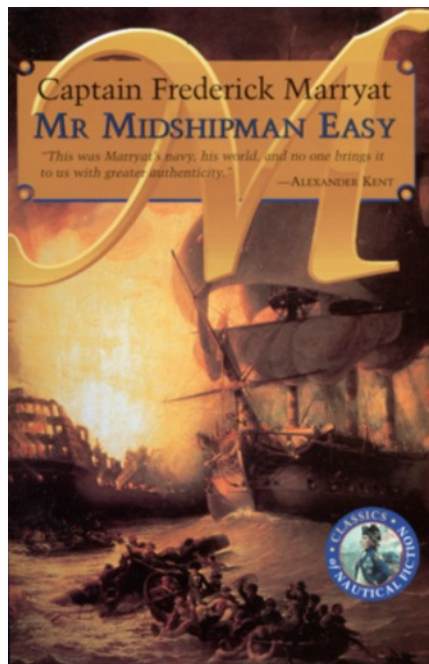
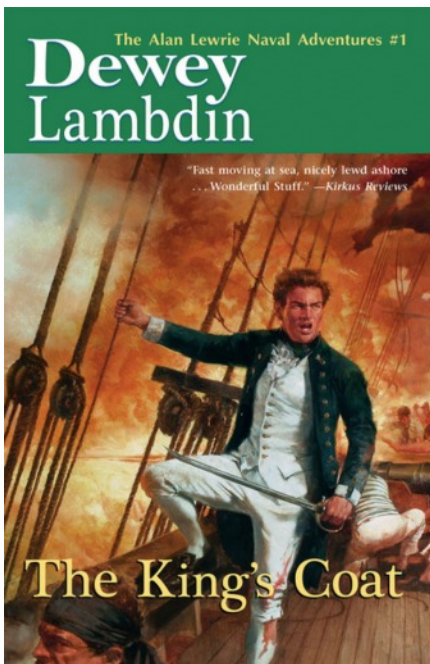
SUMMER 2020

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★ **QUARTERDECK** ★
 MARITIME LITERATURE & ART
 REVIEW



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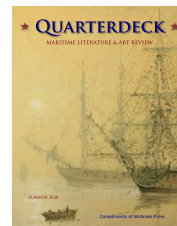
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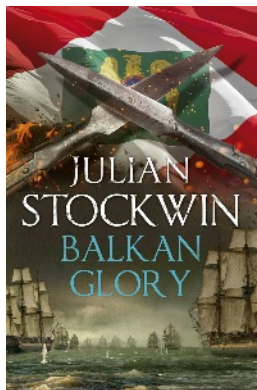
Detail from "In a Portsmouth Fog" depicting the 74-Gun
 ship Hercules in 1759, an oil-on-canvas
 painting by American marine artist
 Paul Garnett.
 © Paul Garnett

© Tall Ships Communications

JULIAN STOCKWIN

Julian Stockwin's new Thomas Kydd naval adventure, *Balkan Glory*, will be launched in the United Kingdom in October and in the United States in November.

In 1811, the Adriatic, the "French Lake," is now the most valuable territory Napoleon Bonaparte possesses. Captain Sir Thomas Kydd finds his glorious return to England cut short when the Admiralty summons him to lead a squadron of frigates into these waters to cause havoc and distress to the enemy.



Kydd is dubbed "The Sea Devil" by Bonaparte who personally appoints one of his favorites, Dubourdieu, along with a fleet that greatly outweighs the British, to rid him of this menace.

At the same time, Nicholas Renzi is sent to Austria on a secret mission to sound out the devious arch-statesman, Count Metternich. His meetings reveal a deadly plan by Bonaparte that threatens the whole balance of power in Europe. The only thing that can stop it is a decisive action at sea. He must somehow send a message to Kydd telling him to engage the French Adriatic fleet and "Destroy Dubourdieu."

Kydd faces his enemy with impossible odds stacked against him. Can he shatter Bonaparte's dreams of breaking out of Europe and marching to the gates of India and Asia?

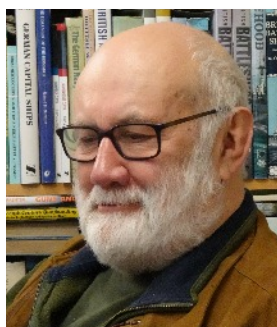


Photo by George D. Jepson.

Julian Stockwin

DAVID DONACHIE



Photo by George D. Jepson.

David Donachie

David Donachie has launched the four short stories featuring Midshipman Charles De Vere Wormwood in His Majesty's Royal Navy, scion of a rich, noble, and corrupt father, a sailor by parental coercion rather than inclination, who could sink Nelson's Navy on his own.

"The Wormwood stories were written for amusement and to be humorous, based on the certainty not all naval officers could have been brave and upright, some being completely unsuited to the role," says Donachie. "Charles Wormwood is such a person."

All four stories – *All at Sea*, *The Hero's Curse*, *A Fleet to Command*, and *The Corsican Sisters* are available in individual ebook editions.

The entire collection is also available in a trade paperback edition entitled *Midshipman Wormwood Goes to War* (see page 27).



NEW BOOK RELEASES

2020

US (United States)
UK (United Kingdom)
TPB (Trade Paperback)
PB (Paperback)
HB (Hardback)
EB (Ebook)
NF (Nonfiction)

JULY

The Hooligans (USHB)
by P. T. Deutermann

AUGUST

A Furious Sky (USHB)
Eric Jay Dolin

SEPTEMBER

Devil of a Fix (USTPB)
by Marcus Palliser

To the Eastern Seas (UKTPB)
by Julian Stockwin

OCTOBER

Balkan Glory (UKHB)
by Julian Stockwin

A King's Cutter (USTPB)
by Richard Woodman

A Brig of War (USTPB)
by Richard Woodman

Word of Honor (USHB)
by Robert N. Macomber

NOVEMBER

By Force of Arms (USTPB)
by James L. Nelson

The Maddest Idea (USTPB)
by James L. Nelson

By George!



RICHARD BOLITHO'S *Clerk*

In 1966, English novelist Douglas Reeman took up a year-long residence in Portloe, a small fishing village and ancient smugglers' lair on the Roseland Peninsula along Cornwall's rugged Channel coast.

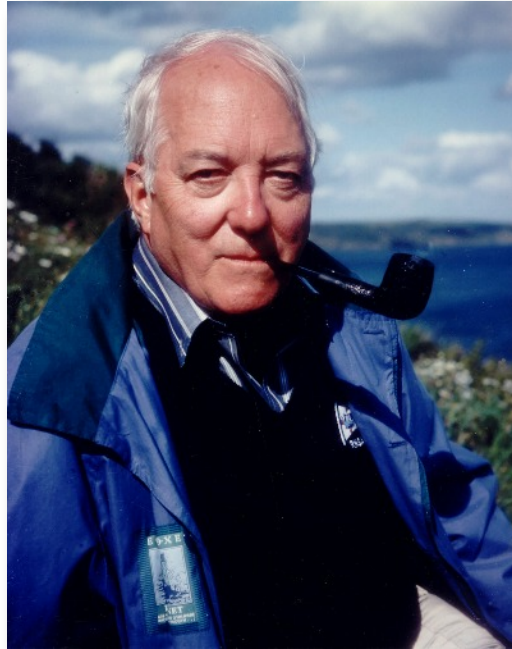
Over several months, he steeped himself in the Cornish culture, language, and history, preparing to write a new naval adventure introducing Captain Richard Bolitho of His Majesty's Royal Navy during the Age of Fighting Sail.

To Glory We Steer was published in 1968 under Reeman's pen name, Alexander Kent, to acclaim on both sides of the Atlantic, and was "the beginning of a beautiful friendship," to quote Humphrey Bogart's final line to Claude Rains in the film *Casablanca*.

"It is a splendid yarn, and the hero is a worthy successor to Hornblower," said *The Daily Telegraph* in London. The *New York Times Book Review* opined, "Had George III a few more like Capt. Richard Bolitho, commander of the frigate *Phalarope*, the American Revolution might have worked out as well as the Bay of Pigs."

Over the next half-century and beyond, new releases in the Bolitho canon were perennial top-ten best-sellers around the world, often reaching number one. Not infrequently, Reeman had two titles competing on the same lists, one by Alexander Kent and another under his name.

During his career, Reeman authored 37 novels as himself and another 28 as Alexander



Douglas Reeman on the cliffs above Portloe

Photo by Kimberley Reeman.

Kent. His books were published in 19 countries and sold more than 33 million copies.

Once, he told me that he considered himself to be Richard Bolitho's secretary – or clerk – reporting what happened in his character's life.

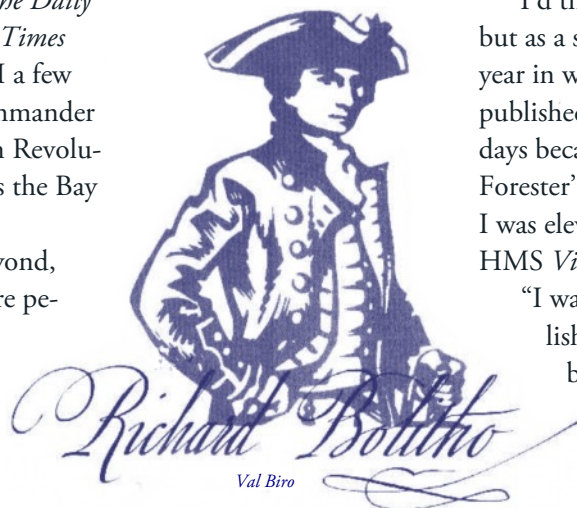
To Glory We Steer, and Richard Bolitho came along at a time of transition in naval fiction. C. S. Forester's death in March 1966 left a significant gap in the genre. The Hornblower novels stood virtually alone in the genre, beginning in 1937 with the publication of *The Happy Return*.

By the mid-1960's, Reeman was an established novelist with his Second World War naval adventures, harboring a desire to write about the Royal Navy under sail.

"I'd thought about it for years, not as a series but as a single book," he told me in 2008, the year in which he celebrated half a century as a published author. "It was very difficult in those days because everybody thought of it as C. S. Forester's territory. It had appealed to me since I was eleven years old and was taken on board HMS *Victory* by my grandfather.

"I was encouraged by my American publisher Walter Minton to start the series, because he said, 'You're always talking about Nelson and that period. Why don't you write about it?' and then he said, 'What are we going to call this guy?' I said,

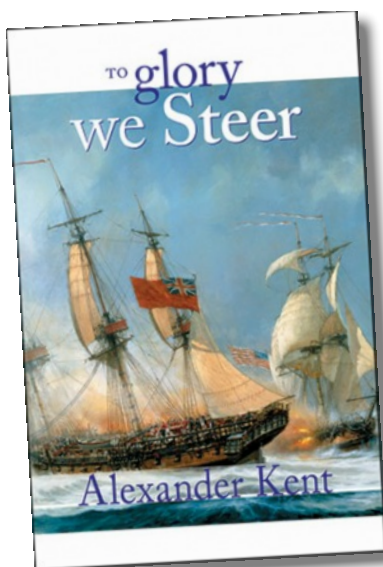
'Richard Bolitho,' immediately because that was the name of the army captain I'd met ➤





© Alamy

ABOVE Portloe, the small fishing village that once harbored smuggling operations along Cornwall's south coast on the English Channel. **RIGHT** The "big grey house" on which the Bolitho family home was based, and in the novels sits just below Pendennis Castle at Falmouth, overlooking Carrick Roads.



some years before in Gorey, Jersey, when I was looking for a berth for my boat. He was the brother of the then Lord Lieutenant of Cornwall, and he did live to know he'd given his name to our hero. I think he was quite chuffed about it."

Once settled in Portloe, Reeman set about developing the background in Richard Bolitho's life. "I knew he would be a Cornishman," he revealed during an interview for *Quarterdeck* in 2005.

"I've always loved Cornwall and felt close to it, used to go there when I was a child, liked the mystique of the place, the beauty, the language, and the fact that so many great seamen came from Cornwall. It was inevitable.

"It seemed Falmouth was the place [for Bolitho's home], situated on the River Fal. I fell in love with it. Most of the names of Richard Bolitho's first ship's company come from grave-



Photo courtesy of Kimberley Reeman.

stones between Falmouth, Fowey, and St Mawes.

"The big grey house is not in Falmouth, of course, as a lot of people have discovered who've gone looking for it. It's inland, in a small village. I saw it when I was planning the first book, and I knew that was it, so I moved the house in my mind to Falmouth."

Reeman loosely based Richard Bolitho on Admiral Augustus Keppel (1725 – 1786), a Royal Navy officer and politician, according ➤



to Kim, who was her husband's literary partner for over 30 years. "Douglas admired his integrity, courage, empathy, and officer-like qualities," she explained. "He said Keppel 'was made of steel, with the quiet qualities of a hero.'" Those same traits describe Richard Bolitho.

The Cornwall thread carries through the novels and in the lives of the Reemans. Falmouth and "the big grey house" appear for the first time in the second chapter of *To Glory We Steer*. The frigate *Phalarope* anchors off the town, landing a press-gang charged with filling out the ship's company, while Bolitho returns to his family home with Lieutenant Thomas Herrick.

In 1985, two decades after his Portloe stay, Douglas and Kim holidayed in Cornwall. "We explored the Cornish countryside, and he showed me the 'real' Bolitho house," she recalled.

On one occasion, they were strolling through Mousehole, a village and fishing port near Penzance on the English Channel when they happened upon a small art gallery with a watercolor displayed in the window.

"We were walking past on the steep street, and Douglas saw it, and we stopped, and he gazed at it through the window," Kim said. "Then we went inside, and he had a long, long,

ABOVE LEFT Augustus Keppel as a young officer in 1749, portrayed by English artist Joshua Reynolds. The painting was completed on the island of Minorca. Keppel's pose closely resembles English artist Val Biro's concept drawing of Richard Bolitho. Keppel served his country for 51 years as an officer in the Royal Navy and in the House of Commons from 1755 to 1782. **ABOVE RIGHT** The watercolor by English marine artist Geoffrey Huband that eventually led to him creating cover paintings for the entire Richard Bolitho series, as well as the Reeman novels.

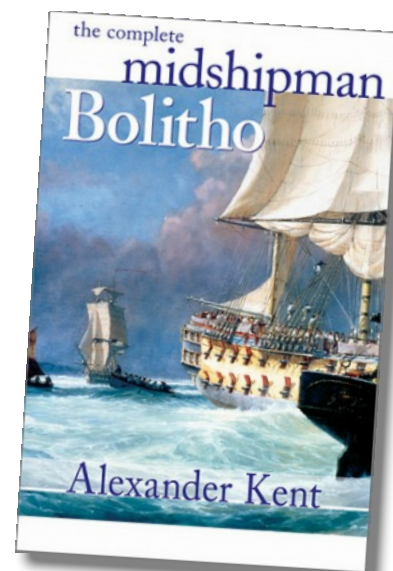
meditative look at it.

"I said, knowing his critical eye: 'Is it good?' Meaning, 'technically accurate,' and he said quietly, 'Yes. It's good. It's very, very good.' He liked the quality of the light, and the two vessels 'speaking' at dawn, and I knew he was very drawn to it. "I said, 'Would you like it?' And he said, 'Yes, I would.' So I bought it for him."

The marine artist was Geoffrey Huband, and soon after, he began a long association with the Bolitho and Reeman novels, creating cover art.

It's three years since Douglas Reeman "Crossed the Bar." His naval adventures remain in print, still as fresh as the day they were initially published – a lasting legacy to the man Kim lovingly calls "The Admiral." ■

– George Jepson





Detail from a painting by Richard Schlecht portraying the sinking in 1545 of the carrack-type warship *Mary Rose* in the English Tudor navy of King Henry VIII.

J. D. Davies

The Navy Royal Trilogy stretches from Henry VIII's *Mary Rose* to the Spanish Armada

Welsh novelist and maritime historian J. D. Davies sets sail in the Tudor era with his Navy Royal trilogy, featuring the seafaring Stannard family from Dunwich on England's Suffolk Coast.

The Stannard saga stretches from King Henry VIII's wars with Scotland and France in the mid-1540's – including action aboard the *Mary Rose* – to the clash in 1588 between the English fleet and the Spanish Armada.

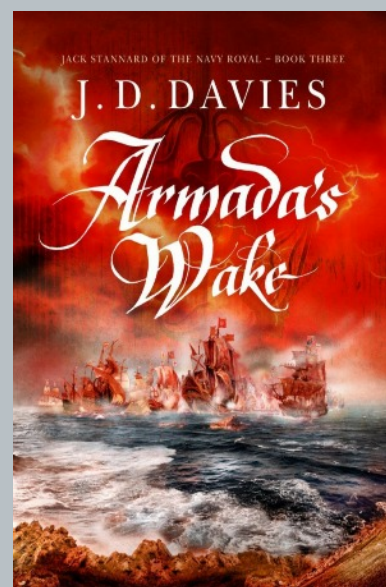
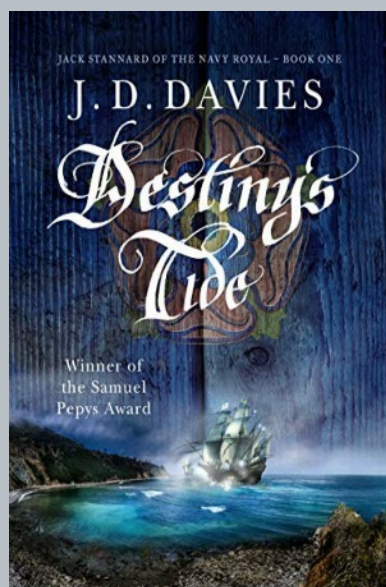


J. D. Davies

Destiny's Tide, the first title in the trilogy, introduces young shipmaster Jack Stannard during a perilous period in England. Fear, doubt, and distrust result from religious changes executed by the old monarch, while Jack battles enemies at sea and deals with personal demons.

In *Battle's Flood*, the Stannard story moves forward two decades. Intrigue in Queen Elizabeth I's court entangles Jack and his son Tom in an infamous slave voyage to the West African coast and the Caribbean with John Hawkins and Francis ➤

NAVY ROYAL TRILOGY



Drake.

Armada's Wake (see page 13) completes the trilogy as the Spanish fleet approaches England. Tom Stannard commands a warship, while his son Jack serves aboard Drake's *Revenge*.

Davies, an eminent authority on seventeenth-century British naval history, authored *Pepys's Navy: Ships, Men and Warfare, 1649 – 1689*, which won the Samuel Pepys Award in 2009. His most recent history, *Kings of the Sea: Charles II, James II and the Royal Navy*, won the Anderson Prize in 2017.

Gentleman Captain launched Davies's fictional Journals of Matthew Quinton in 2009. Quinton's naval career begins in 1662 at the behest of King Charles II, who seeks loyal officers by offering commands to young cavaliers. The canon currently numbers seven titles, a series prequel, and a prequel novella.

With *Armada's Wake* scheduled for publication in August, we thought it was time to catch up with Davies.

— George Jepson

Since we last discussed your work, you have turned to the sixteenth century and the Tudor era with your Stannard of the Navy Royal novels. What drew you to this period?

My publisher made me an offer I couldn't refuse. Seriously, it's quite a long story, but in a nutshell, I was offered the chance to write a trilogy about a different era. After quite a bit of discussion, we settled on the Tudor period, which is one of the most enduringly popular periods in historical fiction thanks to the likes of Henry VIII's six wives and Mary Queen of Scots. Strangely, though, very little

nautical fiction has been set at that time. I was very comfortable with the period, having studied and taught it for many years, and quickly realized how I could take a very different approach to it, following one seafaring family through three generations who live through switchback religious changes and are present at some of the most famous naval events of the time, such as the sinking of the *Mary Rose* and the battles against the Spanish Armada. Jack represents the first of those generations, so we also get to meet his children and grandchildren. The family dynamic set against the backdrop of turbulent times is a key element of the storylines.

Tell us about your protagonists, the Stannards? Are they based on historical figures? ➤



The remains of the *Mary Rose*, whose demise plays out in Davies' *Destiny's Tide*, are on display at the Mary Rose Museum in the Portsmouth

Photo courtesy of J. D. Davies.

“The moment I thought of Dunwich . . . I knew it provided exactly what I wanted.”

He isn't based directly on a particular individual, but on a very real and fascinating group of men. Up until about the 1550's, England had been very much an inward-looking country trading primarily with its near neighbors. Suddenly, within literally a few years, the country starts to look outward, sending ships into the Mediterranean, to Russia, to Africa, and to America. The names most closely associated with this “turn to the sea,” are the likes of John Hawkins and Francis Drake, who appear as essential characters in the trilogy, but there were many others. I wanted to develop the idea of Jack Stannard, whose outlook and ambitions are initially pretty limited, but who starts to see a bigger world with enormous opportunities for bold sea-

farers. Later, his son Tom and his grandsons appear. It must have been an astonishingly exciting time. I try to reflect that in the first two books in the trilogy, *Destiny's Tide*, set in 1544-5 during King Henry VIII's last war, and *Battle's Flood*, set in 1568 against the backdrop of the Drake/ Hawkins voyage to the Caribbean, which is often seen as one of the seminal events in the birth of the Atlantic slave trade.

Dunwich, the ancient coastal village in Suffolk, has a compelling history. How did you come to select it as the setting for the Stannards' home?

It was a real “eureka moment!” I wanted a reasonably substantial amount of action to take place on land so that I

could address the big theme of religious change and conflict, and spent some time trying to think of a place where I could best explore that. The moment I thought of Dunwich, which I already knew pretty well, I knew it provided exactly what I wanted. Although it's now just a tiny village, it was once a large city that rivaled London as a port, but it was destroyed over the centuries by coastal erosion – indeed, it's sometimes described as “England's Atlantis.” Setting scenes there ticked the box for the religious theme which allowed me to develop another storyline. The constant battle between Dunwich and the sea was slowly – and sometimes rapidly – destroying the town. That particular theme has a lot of contemporary resonance, too.

Where has your research for the three Stannard novels taken you?

Well, you won't be surprised to hear that I spent quite a lot of time in Dunwich and the area around there. Although very little remains of the old town, it's still possible to get a sense of the layout, and substantial ruins of one of its monasteries still exist. It also has a terrific little museum with a wonderful model of the town as it was before being swept away, and an excellent pub with very comfortable rooms. Apart from that, though, I went back to Plymouth, which features in the second and third books, carried out a lot of research in the libraries in London, and also went to Portsmouth to spend a fair bit of time in the *Mary Rose* museum. The raised wreck is now entirely on display, along with many of the finds brought up from it over the years, and there's no better place to immerse oneself in the Tudor navy! In a way, though, I wish my research had taken me a lot further. Much of the action of the second book, *Battle's Flood*, is ➤



Photo courtesy of J. D. Davies.

ABOVE Ruins of Greyfriars, the Franciscan friary built at Dunwich in the early 13th century. RIGHT Dunwich by English artist J. M. W. Turner circa 1827, with the friary visible above the cliff.

set on the coasts of West Africa and the Caribbean, but I couldn't justify the expense of research trips that far afield. Thankfully, there are plenty of ► sources that provide excellent descriptions of the places I wanted to write about. Thank goodness for Google Earth, too.

As you research and write, do you find yourself "living" in the period?

Absolutely. I'm pretty sure this is how I got into history as a child. I've always had quite a vivid imagination and have always found it relatively easy to visualize how people and places must have looked in the past. When I was staying in the pub in Dunwich, I'd sometimes go for a walk in the mornings on the cliff by the monastery ruins. Looking around, I could imagine all the lost houses and churches which are now



PD - Art

under the sea, what the monastery would have looked like and sounded like when it was in use, Tudor sailing ships come into port, the sights and smells of the market square, and so on. The atmosphere and sense of lost glory in Dunwich are palpable. Once I get writing, I'm a bit of a nightmare to live with (or so I'm told!). It takes me a little while to switch back to the twen-

ty-first century after being deeply immersed in the period I'm writing about, even during coffee and lunch breaks.

Armada's Wake, which will launch in August, is the third and final title in the Stannard trilogy. Is there more to explore in fiction about Britain's naval history during the time of the Tudors? ►

Definitely. Although the three Jack Stannard books were conceived as a trilogy and present a complete story with a clear ending, there's undoubtedly all sorts of potential for setting other books in the period. For example, the books are set twenty years apart from each other, so it would be quite easy to fit additional stories into the sequence. Moreover, people sometimes assume that the Spanish Armada is the be-all and end-all of Queen Elizabeth's war with Spain, and must have been the climax of it. Far from it. The war lasted another sixteen years after the Armada, or rather the first Armada, because there were two more, which were scattered by bad weather. I looked at events at the tail end of that war in *The Rage of Fortune*, the prequel to my Matthew Quinton series. However, there's still a lot of ground that could be covered. Possible events are the "Counter-Armada" of 1589, an English attack on Spain and Portugal which turned into a fiasco, or the last voyage of Drake and Hawkins in 1595-96. Who knows? There might even be potential for a Stannard/Quinton crossover story.

The Matthew Quinton Journals set against the background of the next century now number eight titles. Is there a new adventure on the horizon?

I'd love for there to be more Quinton books. To say that I've got a lot of ideas and material would be a considerable understatement. For example, we're coming up to the 350th anniversaries of the third Anglo-Dutch War, which saw some of the most significant and controversial sea battles in the entire age of sail. At the same time there's also the potential to go to the "Glorious Revolution" of 1688. And the great French war of the 1690's has the additional element of Jacobitism as a

possible source of stories. At the moment it's a case of my agent and I trying to convince my publisher. Still, even if he doesn't bite, I'm determined to continue and properly complete the series one day fairly soon, even if it means self-publishing.

Your sea novels also encompass life on land, a realistic telling of the lives of mariners like the Stannards and Quinton. What sources do you draw from to describe life experiences ashore?

A vast body of source material, really, some of it consciously absorbed and some of it subconsciously, too. I've been working on naval history academically for getting on for forty years now, and during that time, I've tried to ensure that I've always looked at the bigger picture too: what people's lives ashore were like, what towns and cities were like, and so forth. After all, generally speaking, sailors aren't born afloat and don't grow up afloat, they're originally from a place, a family and a community, and they'll often continue to keep up these ties no matter how long they're away. In one sense, it's quite easy to do this in Britain because there are plenty of towns and villages relatively little changed from Tudor and Stuart times, so it's actually quite easy to get a sense of what things must have been like for people in the past. For example, the small village where I live has several cottages that would have been around in Jack Stannard's time and a pub which is much as it would have been in Matthew Quinton's era, not to mention a fourteenth-century church and a maypole. Records prove that people were dancing around the maypole's predecessor in Elizabeth I's reign. Apart from having a sense of place, which I always try to project in my books, I've read far too many books about how people lived in the sixteenth

and seventeenth centuries.

Your most recent history, Kings of the Sea: Charles II, James II, and the Royal Navy, explores developments that turned the Royal Navy into a permanent professional fighting force. Do you have a new history project percolating?

Not a new project as such, but I'm using the Covid lockdown to finally complete a book which I've been working on intermittently for over twenty years. It's the history of the aristocratic family who dominated my home town in west Wales for a few centuries, and were incredibly well connected but also out-and-out eccentrics over successive generations. They were friends of people ranging from Prime Minister Gladstone to Karl Marx to Dylan Thomas, and had encounters with the likes of Napoleon, King Frederick the Great, and the Prince Regent. One of them devised the modern laws of boxing and athletics, too. There's not much naval material, but I've managed to squeeze some in all the same. Once I've got this book done, though, I'll probably start casting around for a new non-fiction project. I already have a couple of ideas.

You seem to be never without a writing project. Do you find the need to refresh yourself between projects? What sorts of things do you enjoy doing away from writing?

I must admit that I'm quite enjoying it at the moment, which is the first time in over ten years that I haven't had at least one project on the go and deadlines to meet at any given moment. I've had a couple of pretty manic years where I got my timings wrong and effectively had deadlines for both a novel and a non-fiction book quite close together, so I've vowed never to get ➤

into that position again. So yes, I do need to refresh myself between books. That usually takes the form of travel. I'm not a "lie by a pool in the sunshine" sort of person, but like to visit interesting places and take long walks. That sort of trip isn't feasible at the moment, but I'm lucky that there are great walks in the countryside directly from our front door. Otherwise, I like reading historical and crime fiction, watching sports (especially rugby), listening to music, and giving talks to local and national history groups. I wish I could do more sailing, but we live about as far from the sea as possible in England.

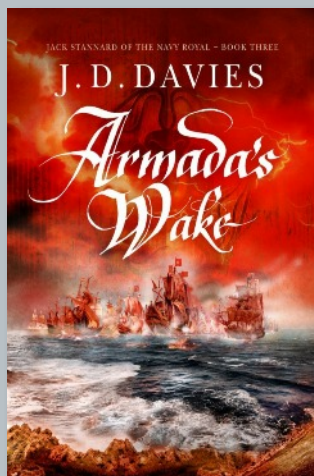
Seven years ago, I asked you whether younger generations did not appreciate Britain's rich naval and maritime history. At the time, you seemed discouraged. Has your view changed in the interim?

I'm a little more optimistic than I was then. Although the situation in schools is still pretty dire, there's been a considerable upsurge in alternative ways of accessing history: YouTube, podcasts, and so forth. Maritime museums in the UK have gotten a lot more inventive about putting out things like virtual tours, too. As a result, it's never been easier for young people to access material about maritime history, which is undoubtedly starting to bear fruit. The numbers studying the subject at university are quite strong, and the really encouraging aspect of this is that a lot of young women, including a 21-year old relative of mine, are now studying it, rather than it being seen as very much a male preserve. It is all very encouraging, but there's still a long way to go.

Is there anything else you would like to share with our readers?

Armada's Wake

BY J. D. DAVIES



The beacons are lit – the Armada is sighted off the English coast. The thrilling final installment of the Navy Royal trilogy. 1588: The greatest naval force of its age bears down upon England.

As a devastating battle looms, a nation holds its breath. Jack Stannard, grandson of the original Jack, is stationed on Drake's warship *Revenge*. His father, Tom, commands his own vessel and even his grandfather is close by.

Each must be ready for the greatest battle of their lives. Everything is at stake: the fleet, the Queen, England, and behind it all something even more binding. Family. On every front they must triumph.

Davies presents a intricate portrait of one of the world's most important sea battles and its aftermath. *Armada's Wake* is a brilliant historical adventure, perfect for fans of Julian Stockwin, Patrick O'Brian, C. S. Forester, and Bernard Cornwell.

Canelo Adventure, \$5.99

Kindle

AUGUST

I was honored and humbled recently to be elected as chair of the Society for Nautical Research. It is widely regarded as the major international organization in the field and publishes the peer-reviewed journal *The Mariner's Mirror*. The society was founded in 1910, and in its early years it was principally responsible both for saving HMS *Victory* and for founding the National Maritime Museum at Greenwich. Our patron is HRH Prince Philip, Duke of Edinburgh. So it's a great privilege to be taking the helm of such an august

body, even if it is at a challenging time, and I hope to be able to use the position to raise awareness of maritime history and heritage among the young. But the responsibility certainly won't stop me from writing naval historical fiction. ■

Visit J. D. Davies online at
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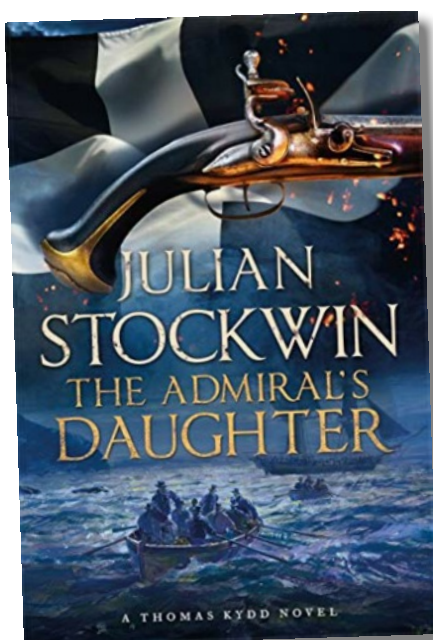


Julian Stockwin in Polperro, the ancient smugglers' lair in Cornwall.

Photo by George D. Jepson.

Kydd's Devon & Cornwall

BY KATHY STOCKWIN



Kathy and Julian Stockwin work closely together as a creative team producing the Thomas Kydd naval adventure titles. A former magazine editor-in-chief, Kathy brings an impressive range of skills to the table and in this seventh of a series of features for "Quarterdeck" she shines a light on two maritime counties in southwest England and their special place in the Kydd series.

Julian and I have the great fortune to live in Ivybridge, not far from Plymouth in the English county of Devon. As well as being a delightful part of the UK in which to have made our home, it, along with its neighboring county, Cornwall, fea-

tures in a number of the books in the series. An abiding relationship with Neptune's Realm is particularly strong in these two counties.

Devon

In Kydd's day the Royal Dockyard at Plymouth was a wonder of the age. A young Thomas Kydd proudly showed his sister Cecilia around the great complex in *The Admiral's Daughter*. It covered 71 acres and employed 3,000 artificers and thousands of workmen. In the dry docks, majestic ships-of-the-line were built and repaired. In other areas of the dockyard, huge hammer forges crafted tons-in-weight anchors in scenes that could have been taken straight from the Inferno. A rope walk manufactured the miles of rope needed by ➤



PD - Art

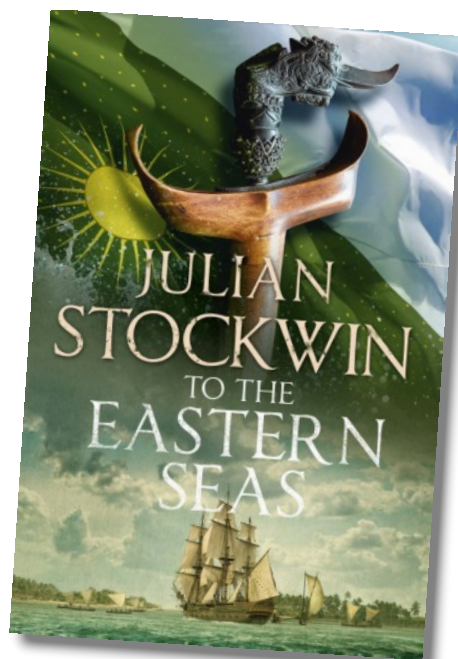
“In Kydd’s day the Royal Dockyard at Plymouth was a wonder of the age.”

the fleet. Thousands of sails were sewn in the sail loft. And a hundred and one other activities were undertaken to keep the Royal Navy at Sea.

To the Eastern Seas, the latest Kydd title, opens with a crowd of onlookers peering out to sea on Plymouth Hoe, a large cliff-top, south-facing grassy open space.

There was nothing to be seen but a dismal miasma of grey fret, a drifting curtain of mizzle over the listless water. It hid everything to seaward, but the crowd on the high vantage point were not deterred from their vigil. They were not going to miss the occasion – rumour had it that in these dispiriting times there’d been a great clash of fleets somewhere far out there. Why else would the flagship, now expected hourly, be said by the dockyard to be standing in for this great naval port?

Another wash of cold light rain settled on the sodden spectators who doggedly continued their watch. It eased off and visibility slowly extended out. Suddenly there was a cry: out of the grey



murk firmed the unmistakable outline of a man-o’-war.

‘Clear a path, you villains!’ an elderly gentleman with the distinct air of a mariner spluttered, wiping the lens of a large old-fashioned sea telescope and bringing it up to train on ➤

ABOVE English marine artist Nicholas Pocock created this panoramic view of the Plymouth Dockyard on the eastern shore of the River Tamar in 1798. Center front is Dummer's 1690's stone basin and dock. On its left are one double and two single dry docks. On its right is the 1761 double quadrangle storehouse. Behind the docks are workshops and the 1691 officers' terrace. On the right of the picture are building slips on the foreshore, with the smithery, timber stores, mast, and boat houses beyond. The long 1760's rope walks and Mount Wise are visible in the distance overlooking Plymouth Sound.

“There was nothing to be seen but a dismal miasma of grey fret, a drifting curtain of mizzle over the listless water.”



© Alamy

the vision.

Respectfully, the press of onlookers pulled back to give him a clear view.

‘What is it, L’tenant Danby?’

‘As I needs time t’ sight their colours!’ he replied gruffly.

‘Well?’

‘A frigate, is all.’

‘Which one?’

‘How do I know?’ Danby said irritably, finding it difficult to hold the big glass steady. Then he lowered it and paused before declaring, ‘An’ if I’m not wrong, you’re clapping peepers on none other than the flying Tyger 32, Cap’n Kydd!’

There was a ripple of comment.

‘Not a flagship, then?’

‘No, you loon – she’s an escortin’ frigate. Your flagship’s still out there on her way in.’

All eyes were on the warship as she worked into the Sound in the fitful light airs.

Plymouth’s maritime history stretches far back in time. There is evidence that in 700 BC it was already an important port. In the 14th century, Plymouth was used as a base for operations against France. But it was Sir Francis Drake and his Elizabethan contemporaries, John Hawkins and Sir Walter Raleigh, who put Plymouth on the map. Drake played his famous game of bowls on the Hoe in 1588

ABOVE Plymouth Sound, with Drake Island on the right. The view is similar to that which the crowd waiting for the Royal Navy flagship to appear in the beginning chapter of *To the Eastern Seas*.

RIGHT Julian and Kathy Stockwin during a break at the Royal William Victualling Yard in Stonehouse, a suburb of Plymouth, England. The yard, which is adjacent to the former Royal Dockyard (now Her Majesty’s Naval Base Devonport) was the major victualling depot of the Royal Navy and an important adjunct of Devonport Dockyard.



Photo by Amy A. Jepson

while waiting for the tide to change before sailing out to engage with the Spanish Armada.

Perhaps the most celebrated expedition to leave Plymouth was that of the Pilgrim Fathers who set sail for the New World on board *Mayflower* in 1620. Plymouth was the departure point of many other famous sea ventures, including the first voyage of James Cook in 1768 aboard HMS *Endeavour*, and the second voyage of HMS *Beagle* in 1831, carrying Charles Darwin. ➤

Cornwall

Readers have told Julian how much they've enjoyed Kydd's adventures in the smugglers' lair of Polperro but it's Cornwall's sea presence – its iron-bound coast and majestic, often deadly, waters – that is particularly commented on.

In *The Admiral's Daughter*, Kydd passes the Lizard, one of the sailing navy's most iconic seamarks:

Dawn arrived overcast; the ship had stood off and on in the lee of the Lizard throughout the night and was now closing with the coast once more, the massive iron-grey granite of Black Head loomed.

There was nothing around but fishing craft and, in the distance, a shabby coastal ketch. Kydd decided to send the men to breakfast, then put about to press on westward. This would mean a closer acquaintance of that most evocative of all the seamarks of the south-west: the Lizard, the exact southerly tip of Great Britain and for most deep-ocean voyages, the last of England the men saw on their way to war or adventure, fortune or death. It was, as well, the longed-for landfall for every returning ship running down the latitude of 49° 20' finally to raise the fabled headland and the waters of home.

Kydd had seen the Lizard several times, and each experience had been different – watching it emerge leaden and stolid from curtains of rain, or seeing it dappled dark and grey in the sunshine and sighted twenty miles away – but always with feeling and significance.

'Do ye lay us in with th' coast, Mr Dowse,' Kydd ordered. Curiosity was driving him to take a close-in sight of this famed place. 'Oh – younker,' he called to a rapt midshipman, 'my compliments t' Mr Renzi an' I'd be happy t' see him on deck.' He would never be forgiven if it were missed.

The master pursed his lips. 'Aye, sir. A board to the suth'ard will give us an offing of somethin' less'n a mile.'

'Thank ye,' Kydd said gravely. With the south-westerly strengthening it was a dead lee shore around the point and asking a lot of the master to

approach. They stood away to the south until the last eastern headland was reached; beyond, the Atlantic swell crowding past the Lizard was resulting in ugly, tumbling seas that put Teazer into violent motion, the wind now with real strength in it, producing long white streaks downwind from the crests.

The land receded as the offing was made, then approached again after they went about on the other tack, the seas almost directly abeam causing the brig to roll deeply. 'Call down th' lookouts,' Kydd snapped. Even at forty feet, with the motion magnified by height the situation for the men in the foretop would be dangerous and near unendurable.

Dowse pointed inshore where the sea met the land in a continuous band of explosions of white. 'Man-o'-war reef, the Quadrant yonder,' he indicated a cluster of dark rocks standing out to sea and in furious altercation with the waves. 'An' Lizard Point.'

There it was: the southernmost point of England and the place Kydd had always sighted before from the sanctity and safety of the quarterdeck of a ship-of-the-line. He clung to a weather shroud and took it all in, the abrupt thump of waves against the bow and a second later the stinging whip of spray leaving a salt taste on his tongue.

They eased round to the north-west and into the sweeping curve of Mount's Bay, the last before the end of England itself. The scene was as dramatic as any Kydd had met with at sea: completely open to the hardening south-westerly and long Atlantic swell piling in, the rugged coastline was a smother of white. ■

ABOVE The Lizard Peninsula along the Cornish coast is the most southerly point in England. The Lizard's coast was hazardous to shipping long before Kydd's days. The seas around the peninsula were historically known as the "Graveyard of Ships."

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Royal George

The Sinking of the Royal Navy's Greatest Warship

BY ROY AND LESLEY ADKINS

ABOVE English marine artist John Cleveley the Elder (c. 1712 – 21 May 1777) created a painting depicting a fictitious combination of two events set in Deptford Dockyard in southeast London: the launch of the HMS *Cambridge* (left) on 21 October 1755, and HMS *Royal George* (right), a 100-gun first-rate ship of the line, which was actually launched at Woolwich

Roy and Lesley Adkins are co-authors of Jack Tar, The War for All the Oceans, Nelson's Trafalgar, Gibraltar and Jane Austen's England. They describe here how the mighty Royal George suddenly disappeared in sight of everyone, with the loss of 1,000 souls.

Many historic “hotspots” have experienced more than their fair share of history, and the top one hundred surely includes the area around Portsmouth, Gosport, the Isle of Wight, and Spithead in southern England.

Just imagine the incredible scenes of shipping at Spithead, the protected anchorage between

the Isle of Wight and Portsmouth, in the Age of Sail. One day in particular, 29 August 1782, became memorable for the sinking of what was then the Royal Navy's greatest warship, the 100-gun three-decker *Royal George*, about one and three-quarter miles south-west of Southsea Castle.

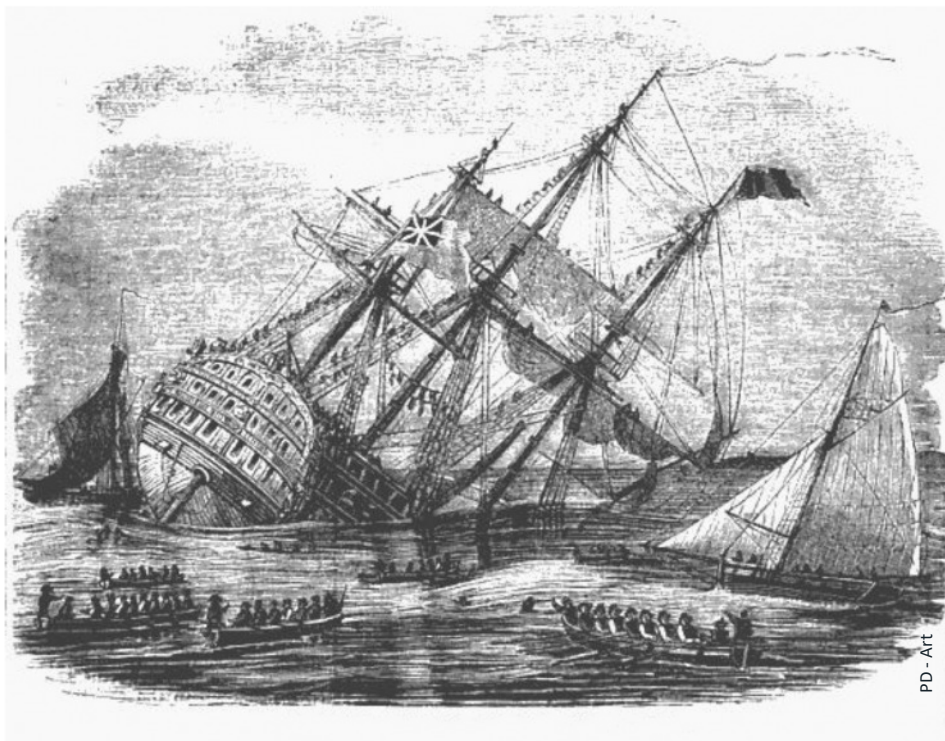
In our last book, *Gibraltar: The Greatest Siege in British History*, we featured this shocking disaster in the prologue, adding further details in a later chapter, in order to show that the 1779 to 1783 Great Siege of Gibraltar (part of the American Revolution) was played out as much at sea as on land. In the summer of 1782, the *Royal George* was anchored at ➤

Spithead with numerous other warships, store-ships and merchant vessels, all preparing to relieve Gibraltar, which was in desperate need of supplies. The British fortress was under siege by Spanish and French forces, and the situation was critical, because France and Spain were about to launch a massive attack.

The *Royal George* had accompanied two previous relief convoys, the first one led by Admiral Sir George Brydges Rodney in early 1780 and the second one by Vice-Admiral George Darby in April 1781. On both occasions, the *Royal George*'s flag-captain was John Bourmaster, serving under the popular Rear-Admiral Sir John Lockhart Ross. When Admiral Lord Richard Howe was put in charge of the third relief convoy, the *Royal George* became the flagship of the 64-year-old Rear-Admiral Richard Kempenfelt, one of the Royal Navy's most highly regarded officers, responsible for radically changing the system of naval signaling. Martin Waghorn was appointed as his flag-captain.

On that fatal August day, the weather was calm and sunny, ideal for last-minute repairs and the final loading of supplies. A great deal of hurried activity was seen throughout the fleet, which was expected to sail any day, and Portsmouth dockyard plumbers were waiting to tackle a faulty water pipe on the starboard side of the *Royal George*. In order to tilt the vessel slightly and expose the pipe that was below the waterline, the guns on the port (larboard) side were run out so as to shift their weight.

While the plumbers began their starboard work, the *Lark* lighter with a final consignment of rum was lashed to the port side, and the seaman James Ingram began to help haul the heavy barrels in slings to the upper deck. The *Royal George* had already been supplied with six months of provisions, and Ingram thought that the pipe should have been repaired before the iron shot was loaded. This extra weight of barrels while the ship was tilted now caused the lower gunports to become almost level with the water, and the sea began lapping in with every wave. At first nobody was concerned, but used the opportunity for some sport, "there being mice in the lower part of the ship, which were disturbed by the water which dashed in, they



ABOVE A depiction of the sinking of the HMS *Royal George* on 29 August 1782 at Spithead. The illustration appeared in the *Illustrated Naval History of Great Britain, from the Earliest Period to the Present Time; a Reliable Record of the Maritime Rise and Progress of England* by Edwin John Brett (1827–1895), which was published in 1871. **RIGHT** The *Royal George* starts her final fateful roll in this Victorian-era drawing.



were hunted in the water by the men, and there had been a rare game going on".

The number of barrels on the upper deck increased, and so too did the amount of water pouring in, and the carpenter twice warned the lieutenant of the watch, but was rebuffed. A sudden slight squall then sent seawater gushing in. Spotting the danger, officers cried out to right the ship, but it was too late. Captain Waghorn tried to warn Admiral Kempenfelt, who was in his cabin, but the door stuck fast. The speed of the disaster was incredible. Henry Thomas Colebrooke was waiting on the beach for a boat to take him to a storeship, at the ➤



*“Admiral Kempenfelt’s body
was probably trapped inside the
cabin and was never found.”*

start of a journey to India, when he heard a shout: “Where is the *Royal George*?” He turned, and the ship had disappeared. The *Royal George* literally fell over sideways, on top of the *Lark*, then sank rapidly to the sea bottom, before settling in a more upright position, leaving the masts visible.

Today, for anyone sailing by ferry from Portsmouth to Ryde on the Isle of Wight, there is no indication that the route passes close to what was once the shipwreck site. At least 900 people drowned in just a few minutes, possibly more than a thousand, including many crew members, marines, some dockyard workers, numerous merchants and traders, wives saying their farewells, often with young children, and hundreds of prostitutes, something that was in the past only coyly referenced.

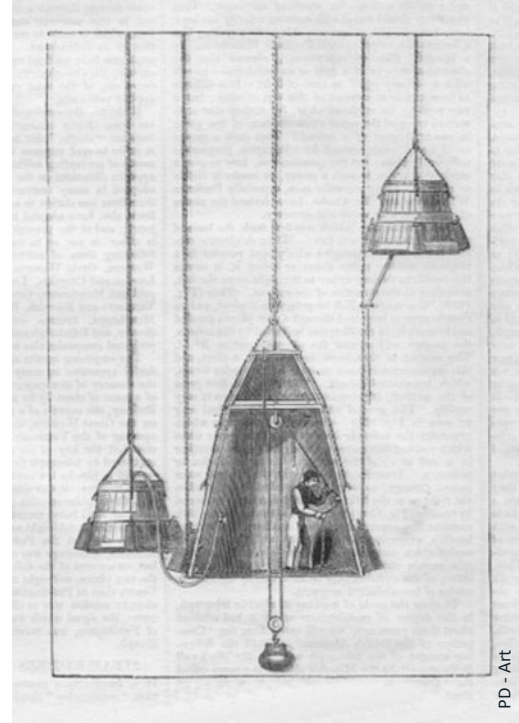
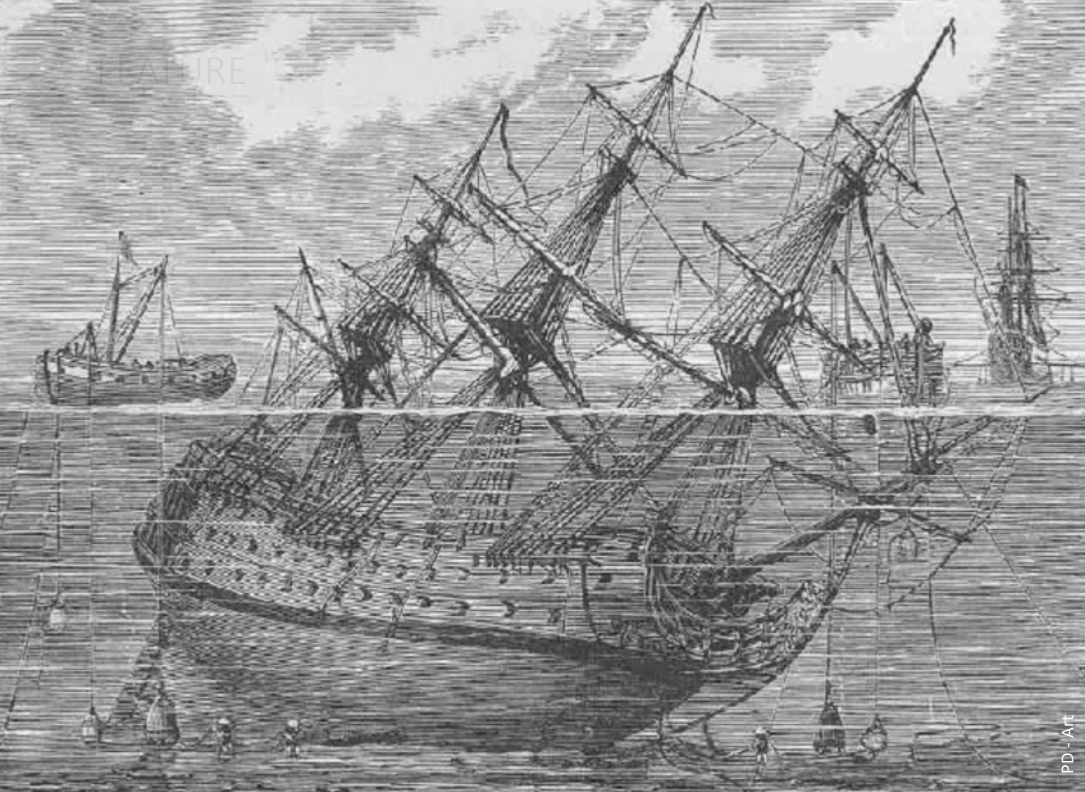
The surrounding ships sent boats to try to rescue survivors, but for many the wreck became their last resting place. Admiral Kempenfelt’s body was probably trapped inside the cabin and was never found. Hundreds of bodies were swept away by the strong tides, and numerous corpses were washed up at Ryde and Portsmouth. Little effort was made to recover bodies from the sea in order to bury them, as it was simply not customary unless a financial incentive was offered. The seaman Samuel Kel-

ABOVE A contemporary illustration of *Royal George* resting at the bottom of the Solent with her masts sticking up from the surface. The watercolor was originally described as “Spithead, with the exact situation and appearance of the ‘*Royal George*’, wrecked – with above 600 people on board – 29 August 1782.” **RIGHT** Vice-Admiral Richard Kempenfelt (1718 – 29 August 1782) gained a reputation as a naval innovator. He was shown in a flag officer’s undress uniform. Kempenfelt is best known for his victory against the French at the Second Battle of Ushant in 1781 and for his death when his flagship, the *Royal George*, accidentally sank at Portsmouth the following year. The painting is by an unknown artist.



ly of the packet boat *Grenville* witnessed what happened while moored nearby:

“... the dead bodies belonging to the Royal George floated and passed our ship both with ebb and flood tide; many we perceived on the shore at low water, and some I saw fastened by ropes to the buoy of a ship at Spithead. No reward being offered for burying the dead for several days, few people troubled themselves about them ... Our ship lay off Ryde, exactly in the stream of ebb ➤



PD - Art

“Salvage work from the submerged upper deck of the Royal George began straightaway . . .”

that came from the wreck, we had therefore an opportunity of seeing the dead in vast numbers floating by us.”

At that time, Ryde was little more than a fishing village, which the antiquary Sir Harry Englefield visited in 1816. He asked an old fisherman about a marshy meadow which appeared to have rows of graves: “The man in a low tone, and with a sad look, said, ‘They are graves; the bodies cast ashore after the loss of the *Royal George* were buried here. We did not much like drawing a net hereabout for some weeks afterwards; we were always bringing up a corpse.’” The graves have long gone, but in 1965 a monument was unveiled by Earl Mountbatten of Burma, who was Admiral of the Fleet. In 2006 the original plaque was moved to a new memorial garden further along the Esplanade.

The corpses that washed up at Portsmouth were taken by cart to St Mary’s church at Portssea, to be buried in a mass grave, and two monuments were erected. Decades after the disaster, thousands of people were still visiting the churchyard, but in 1935 it was converted into a public garden. One memorial is now inside the

church, but the more ornate one has disappeared.

Salvage work from the submerged upper deck of the *Royal George* began straightaway, using a vessel with one large and two small diving bells, which Kelly spent time watching:

“The principal bell, in which was a surgeon of an East Indiaman, with a Lascar (native of Bengal), was very large, made like a porter vat, the largest end downward. Round this a quantity of pig lead was fastened on, to sink it; there were small round glass windows to admit light near the top, and a large hole in the bottom for the men to enter, under which a board was hung with chains, on which the men stood. On sinking the bell, the water rose within, as far as the air pent up would let it, which might be about breast high on the men.”

Kelly said that the two smaller bells were raised and lowered as a means of supplying the large bell with fresh air and getting rid of foul air. Once in the water, the seaman swam around the upper deck and secured ropes to anything useful: “The Lascar went out of the ➤

ABOVE LEFT The submerged wreck of the *Royal George*, with salvage operations underway. One of the first people on the scene with a diving background was Thomas Spalding, a surgeon on an East Indiaman. He approached the Admiralty and proposed that he and his brother Charles be allowed to salvage valuable stores and ordnance from the wreck using his brother’s diving bell.

ABOVE RIGHT Charles Spalding’s diving bell. The two smaller bells were likely used to bring fresh air supplies to the main bell via the tube running to it from the small bell on the left.



ABOVE LEFT A copy of the seventh edition (circa 1844) of the miniature book about the *Royal George*, which was bound with covers made from wood salvaged from the ship.

ABOVE RIGHT The memorial unveiled by Earl Mountbatten in 1965 at Ryde on the Isle of Wight.

RIGHT English historians Roy and Lesley Adkins.

bell to inspect the situation of the things on deck, and received air from the bell by means of a leather hood covering his head with a hose to the air in the machine.”

Attempts to raise the actual wreck were obstructed for fear of disproving the court-martial, which wrongly claimed that the timbers were rotten, when the real cause was negligence – heeling a fully laden ship with the additional weight of several hundred visitors. In 1783 William Tracey, a diver and ship broker from Portsea, managed to raise the *Lark*, but every obstacle was put in his way when dealing with the *Royal George*, and he went bankrupt. After a few decades, such resistance petered out, and further salvage work was done by the Deane brothers from 1834 to 1836. The wreck had been for too long a hazard to shipping, and so from 1839 to 1843 Colonel Charles William Pasley of the Royal Engineers cleared the site. His methods were brutal, as he blew the wreck apart with explosives and collected whatever floated to the surface, with divers salvaging everything possible.

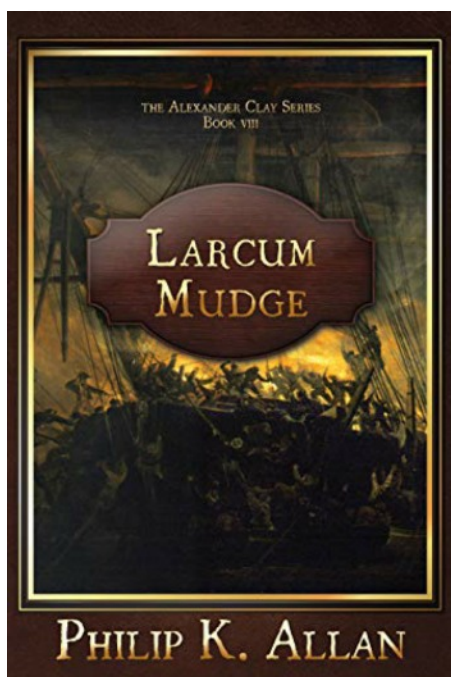
Much of the timber was publicly sold by the Dockyard and turned into keepsakes. One advertisement in 1841 was for “A few sets of Table Knives, &c., manufactured from the iron and wood recovered from the wreck of the Royal George, sunk at Spithead, 1782.” The previous year, in 1840, a miniature book (4¼ inches in height) was published at Portsea, with wooden covers made from salvaged timbers. It

proved so popular that it went through several editions.

The tragedy was also remembered in poetry. William Holloway is best known for his poem about the 1786 wreck of the East Indiaman *Halsewell*, but in November 1840 he wrote “Lines on Receiving a Piece of the Wreck of the *Royal George*,” which was printed at the end of the book and begins:

*"Poor fragment of a mighty structure – won
From thy dark charnel-house beneath the wave;
There thou with human bones hast made thy bed
Fifty-eight summers, in thy watery grave."*

The *Royal George* was the most famous shipwreck in the world until it was eclipsed by the *Titanic*, and at the time it caused a great deal of shock, not just in Britain but further afield. As John Byng (who later became Viscount Torrington) said on hearing the news, “we sat long, prosing over the American War . . . as also on the fatal loss of the *Royal George* man of war, a calamity that affects every bosom, and shocks the most obdurate heart.” ■



Larcum Mudge

BY PHILIP K. ALLAN

Independent, US Trade Paperback
\$19.50

AVAILABLE NOW

Once again, English novelist Philip K. Allan sails into treacherous waters in *Larcum Mudge*, the eighth installment chronicling Captain Alexander Clay's career in His Majesty's Royal Navy.

A warm, lush night in the *Mona Passage* off Hispaniola turns murderous aboard the Royal Navy sloop-of-war *Peregrine*. A few months later, Clay's frigate *Griffin* is out of the dockyard at Plymouth when he receives a summons from the Admiralty in London.

Proof surfaces that mutineers seized the *Peregrine* and killed her officers in cold blood before selling the ship to the French at Guadeloupe some months earlier. An angry Earl St Vincent, the First Sea Lord, dispatches Clay and *Griffin* to recapture or destroy the ship.

"Go and wipe that stain on our honour clean," he demands. "While it re-

mains in French hands, it will be a constant affront to the dignity of our king."

While Clay is in London, a small detail from *Griffin* travels up the Plymouth Road to Tavistock, seeking volunteer recruits. Among the newcomers is a prosperous-looking seaman called Larcum Mudge, who may not be all that he seems.

Allan's portrayal of the late eighteenth and early nineteenth centuries reveals a sweeping intimacy with Nelson's Navy – officers and Jack Tars alike – and the Georgian period.

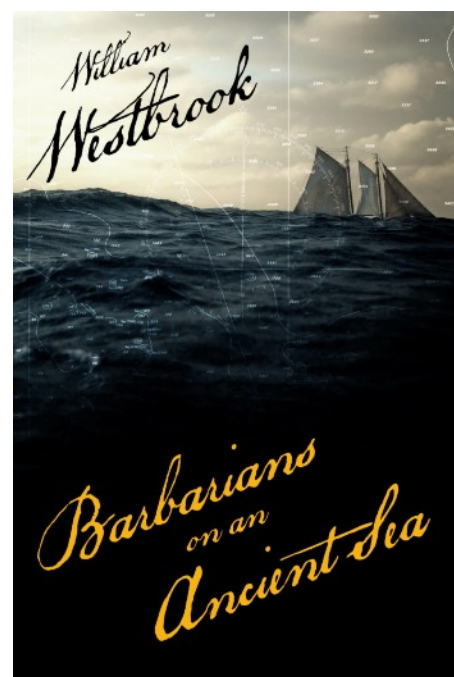
Under sail and bound for the Leeward Islands, *Griffin* captures a French privateer carrying a lucrative cargo and, surprisingly, Royal Navy deserters among her crew. Arriving at English Harbour, Clay soon realizes that his commission faces perilous obstacles.

Guadeloupe, where *Peregrine*, possibly changed in appearance, may be found, is an armed enemy sanctuary. Pointe-à-Pitre, the harbor on the island with facilities to accommodate the ship, "lies at the bottom of a difficult bay that is full of reefs and islands," cautions Rear-Admiral Sir George Montague. "There is only one practical entrance for shipping, and that is protected by some notable fortifications."

Montague offers "little assistance" beyond a sloop captained by a peculiar, slightly cantankerous bibliophile with a foul temper, deceitful interests, and a propensity for duels if that's not formidable enough.

Against these odds, Clay and the Griffins carry out their mission against the French and *Peregrine*. Rousing sea battles, smuggling, corruption, and an ominous threat from Clay's past combine in a page-turning narrative that characterizes Allan's novels.

And throughout, there's the unsettling question, "Who is Larcum Mudge?" ■



Barbarians on an Ancient Sea

BY WILLIAM WESTBROOK

McBooks Press, US Trade Paperback
\$18.95

AVAILABLE NOW

Caught in a savage storm, a ship bound from Boston to Algiers founders on a barrier reef on the north coast of Bermuda. A chest filled with gold coins plunges "down to a blackness even darker than the sky."

Weathering the same tempest two-hundred miles to the southwest, Nicholas Fallon's privateer schooner *Rascal* rescues the crew of the American sloop *Liberty* struggling to stay afloat.

Captained by New England fisherman Caleb Visser, the lost ship was bound for Algeria in company with the schooner *Jocelyn*, commanded by his brother, Alwin, when separated by the gale. The sloop carried \$12,000 in gold coins to ransom their father, enslaved by Dey Mustapha Pasha in Algiers.

Fallon, sailing for Ezra Somers' Salt Company, protects its merchant ships while also carrying a *letter of marque* ➤

from the British Admiralty, allowing him to attack Great Britain's adversaries – the French and Spanish – on the high seas “and not be hung as a pirate.”

Anchoring in St. George's harbor on Bermuda's northern coast, Fallon is soon entangled in the Visser affair. Across the Atlantic, seventy-year-old Wilhelm Visser struggles on the quays under a searing Mediterranean sun, unloading ships carrying pirated goods. Physically and emotionally broken by captivity, he harbors little hope of escape.

The elder Visser was en route to the lucrative Mediterranean market with a cargo of cod when he and his ship fell to Barbary pirates and were turned over to Pasha. The corsairs' leader, Achille Zabana, knows only evil and cruelty.

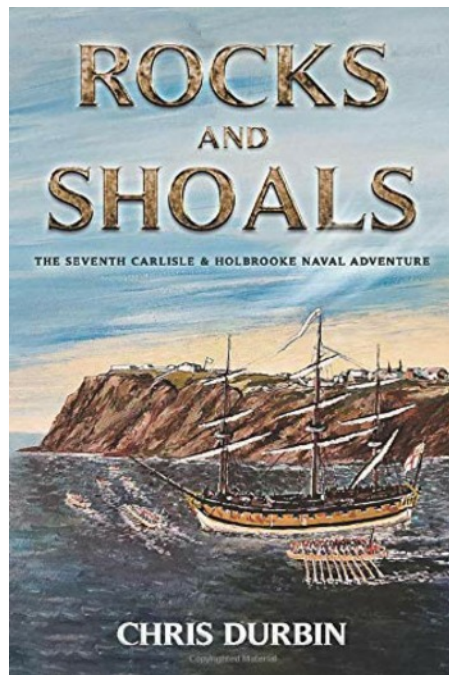
A Frenchman by a Turkish mother and unknown father, Zabana leads a band of European renegades. The brigands prey on shipping in the Mediterranean, capturing wealthy and influential passengers, who Pasha enslaves for profit.

Once a slave himself, Zabana, is a depraved madman sailing a well-armed xebec aptly called *Serpent*. A lethal killing machine lashed to the deck mercilessly terrorizes random victims and those he perceives as enemies.

A chance encounter between *Rascal* and *Serpent* thrusts Fallon and Zabana into a singular conflict that carries across the seas to the squalid slave pens and narrow, dusty streets of Algiers.

Westbrook's scintillating sea story is chock-a-block with vivid ship-to-ship actions, captured prizes, search for sunken gold, a running battle with a Barbary xebec in the Mediterranean, and an impossible mission in North Africa.

Barbarians on an Ancient Sea raises the Nicholas Fallon adventures to new heights, an engaging thriller from the outset. ■



Rocks and Shoals

BY CHRIS DURBIN

Old Salt Press, US Trade Paperback
\$13.23

AVAILABLE NOW

In early 1759, the Seven Years' War is into its fourth year. Captain Edward Carlisle, fresh from the fall of Louisbourg and his son's birth at Williamsburg, is ordered north to take part in the blockade of the St. Lawrence River.

Fate has not been kind to George Holbrooke. Returning to England from France after a prisoner exchange, he learns that his sloop-of-war *Kestrel* has a new commander. With no ship available for him, he is dispatched to North America to command boats for the British advance on Fort Niagara.

A chance encounter at sea off Savannah brings friends Carlisle and Holbrooke together for the first time in a year, allowing them to share Christmas in Williamsburg before embarking on their separate missions.

By April in the new year, Carlisle's mood is “foul” as he had spent “three months swinging around his anchor at

Halifax.” Rear-Admiral Phillip Durell misinterprets the British squadron's original orders to patrol the Gulf of St. Lawrence, delaying implementation by two months.

Meanwhile, a French convoy with critical supplies for Quebec breaks through late seasonal ice into the St. Lawrence without a challenge from British warships.

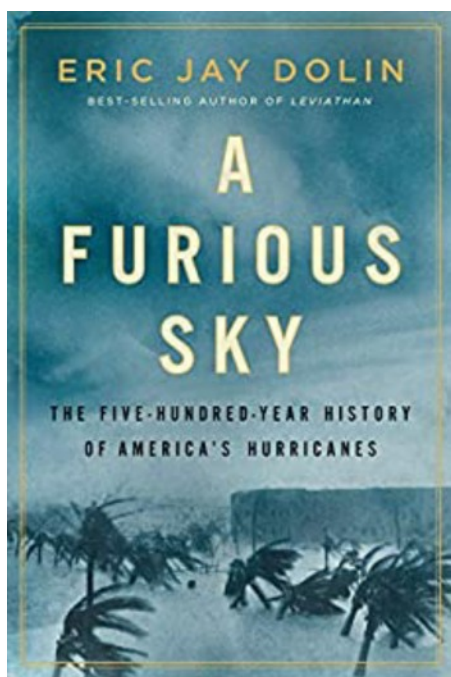
When Vice-Admiral Sir Charles Saunders, Commander-in-Chief North America, arrives in Halifax and repeats his directive to Durell, Carlisle and Medina are soon at sea, bound for the St. Lawrence.

Moving a fleet up the river toward Quebec, with a battalion of soldiers under Major-General James Wolfe, and no up-to-date charts to safely navigate requires a survey of the waterway. As the lead ship, *Medina* is assigned “a tall man in the plain blue coat of a sailing master” named James Cook. The young man acquired the key to New France with a “single gold coin.”

Chris Durbin places the reader aboard *Medina*, along with Carlisle and Cook, providing a “you-are-there” experience. The challenges – natural and made-made – are significant, as the ship navigates toward Quebec. Sandbars, shoals, and currents hinder the advance, while withering musket and artillery fire threaten British vessels and lives from French positions along the shore.

Drawing closer to Quebec and engagement with enemy troops commanded by Lieutenant-General Louis-Joseph de Montcalm on the Plains of Abraham, intrigue entangles Carlisle when a French colonial soldier appears aboard the British flagship, *Sutherland*.

Durbin's latest chronicle of the Seven Years' War at sea is a brilliant telling of Britannia's ascent to rule the waves for over a century. ■



A Furious Sky

BY ERIC J. DOLIN

Liveright Publishing, US Hardback
\$29.95

AVAILABLE NOW

Struggling through massive seas off Florida's northeast coast in the early morning hours of September 21, 1938, the British luxury liner RMS Corinthia "radioed in an extremely low barometric pressure reading" to the US Weather Bureau in Washington, DC.

At the bureau, the report confirmed Charles H. Pierce's concern that the storm – a hurricane – was "extremely powerful and would remain so for quite a while." Indeed, the storm veered and swept north, coming ashore on Long Island and roaring into southern New England, "packing winds of up to 120 mph."

A Furious Sky, Eric Jay Dolin's epic history, brims with compelling human stories and vivid descriptions of the destruction wrought by hurricanes dating back five centuries to European voyages to explore and settle the New World.

The Great Hurricane of 1938, nicknamed "The Long Island Express" by journalists, was one of the deadliest and most destructive to batter the region. Actress Katherine Hepburn was among those surprised by the rapidly advancing storm.

After a leisurely morning swim at the family's waterfront home in Saybrook, Connecticut, and a round of golf, she was swimming again at the beach when the wind and surf increased dramatically. Before long, the lovely Victorian house, torn asunder, "just sailed away."

Dolin's crisp chronicle breezes along like the frontal winds in a tropical disturbance – the first stage of a developing hurricane – starting over five hundred years ago with the early voyages and expeditions to the Americas. Europeans seeking to explore and settle the New World risked sailing into cataclysmic storms at sea, often at a significant loss of life, ships, and treasure without the benefit of forecasts to guide them.

Meteorology, or the science of weather, evolved through history, while hurricanes continued to wreak "death, destruction, and despair" across the seas and landmasses. Dolin relates these dreadful storms' impact on the nation and the lives of individuals through engaging contemporary accounts.

By the mid-1800's, through the science of meteorology, man's understanding of nature's powerful force was beginning to push forward. But essential advances came in the decades ahead with the development of "communication, aviation, computer, and satellite technology."

Eric Jay Dolin's moving narrative breathes life into a piece of the American experience that continues to influence our existence from one hurricane season to the next. ■

– George Jepson



Geoffrey Hubbard

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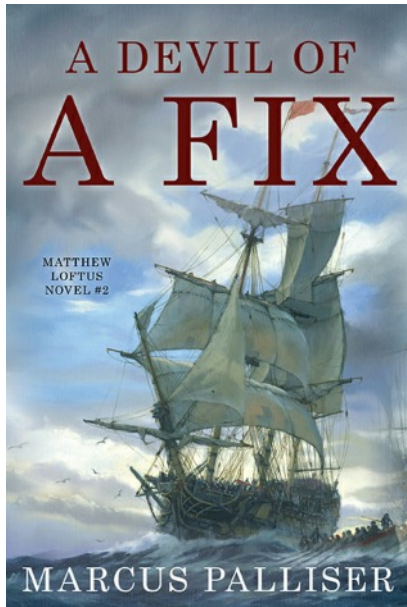
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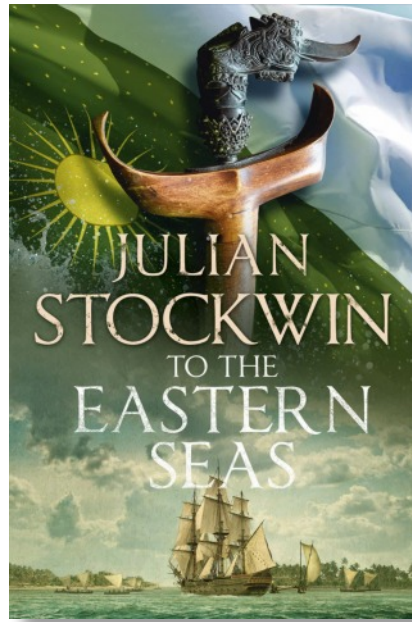


A Devil of a Fix

BY MARCUS PALLISER

It is 1702, and in the lawless Caribbean Sea, young Matthew Loftus captains his ship, the *Cornelius*, and vows to engage in honest trade rather than piracy and plunder. But his crew lusts after the spoils that their fast, well-armed vessel could win, and discontent begins to rumble. Meanwhile, Loftus is pursued by the English Navy on a false charge of mutiny. Matthew must evade the King's ships and escape the attention of ruthless privateers. His only chance of pardon rests with a secret almanac that promises that elusive prize – to solve the Longitude Problem. But is the almanac what it seems? Through wild gales and fierce sea battles, uprisings and reversals of fortune, Matthew sails towards victory.

McBooks Press, \$18.95
US Trade Paperback
SEPTEMBER

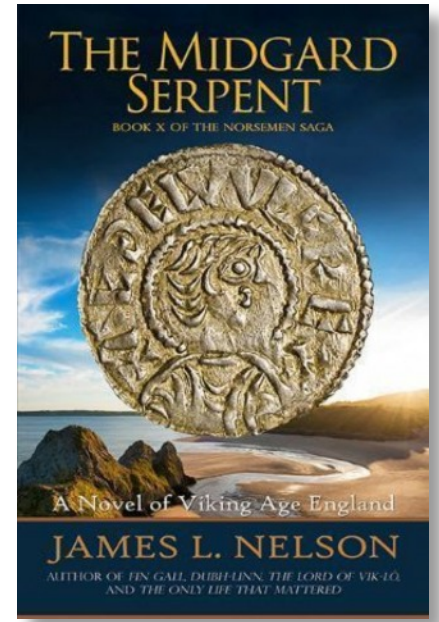


To the Eastern Seas

BY JULIAN STOCKWIN

With Bonaparte held to a stalemate in Europe, the race to empire is now resumed. Britain's ambitions turn to the Spice Islands, the Dutch East Indies, where Admiral Pellew has been sent to confront the enemy's vastly rich holdings in these tropical islands. Captain Sir Thomas Kydd joins reinforcements to snatch these for the British Crown. The two colonial masters of India and the East Indies face each other in mortal striving for the region – there can be only one victor to hold all the spoils. The colonial genius, Stamford Raffles, believes Britain should strike at the very center of Dutch spice production, the Moluccas. Kydd, allying himself to this cause, conspires to lead a tiny force to a triumphant conclusion.

Hodder & Stoughton, £8.99 / \$15.99
UK Trade Paperback
SEPTEMBER UK / OCTOBER US

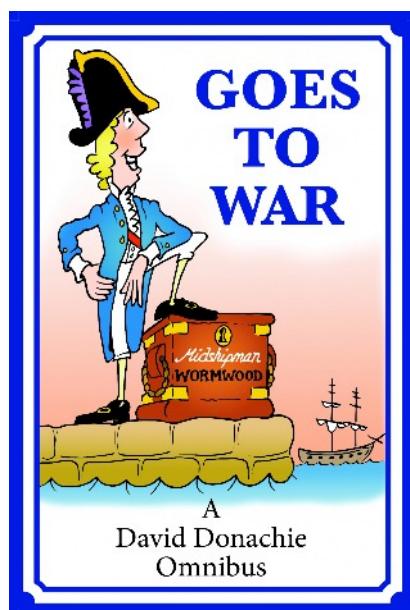


The Midgard Serpent

BY JAMES L. NELSON

Thorgrim Night Wolf, now somewhere on the south coast of Engla-land, may be closer to his goal of returning home than he has been since reaching Ireland years before, but he is still very, very far away. His son Harald, however, has ambitions beyond just getting home. Given command of one of the ships in the fleet, Harald sees a chance to put his courage on display, unleashing consequences that will lead Thorgrim into a fight against the powerful armies of Wessex, a fight he does not want. As Thorgrim struggles to keep his men alive, his eldest son Odd leads the resistance to King Halfdan's ruthless attempts to expand his rule over Norway.

St. Martin's Press, \$27.99
US Trade Paperback
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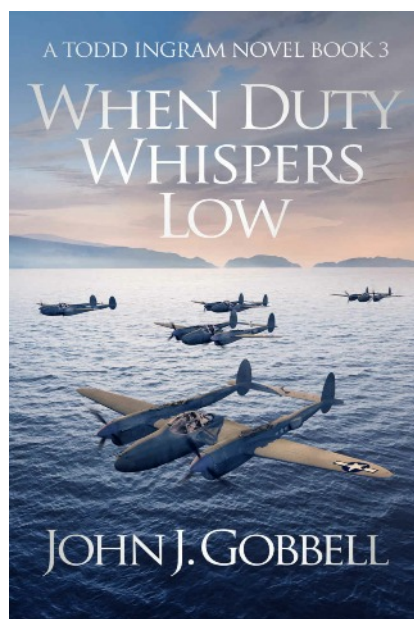


Wormwood Goes to War

BY DAVID DONACHIE

1793: Lord Charles Wormwood's father informs him, with war looming, he is to be a soldier. Thwarted, the Earl decides to send him to sea, in a ship under the command of his Uncle, Captain Harry Hamilton. He outlines how he will ensure his nephew's progress, regardless of his ignorance of life at sea. He will take a short cruise aboard the sloop HMS *Childers*, followed by a rigged examination, which will see him promoted to lieutenant. A peaceful cruise turns nasty. The French open fire, exposing Wormwood to danger – not that he knows it. He is helped by Kisson, who'll become his servant and ignorance provides his salvation. With no idea why, Wormwood's is hailed as a hero.

Two Fingers Books, \$15.92
US Trade Paperback
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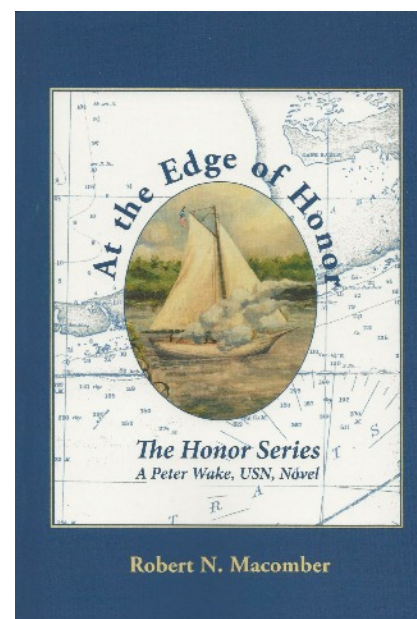


When Duty Whispers Low

BY JOHN J. GOBBELL

The US Navy has won Guadalcanal. But a brilliant Japanese admiral will stop at nothing to get it back. He already masterminded the Pearl Harbor attacks. And to seize Guadalcanal, he has a far more devastating plan, one that will call upon every Japanese military asset in the Pacific. The Allies have top secret technology that has never been used. Its effectiveness is uncertain. But for Lieutenant Commander Todd Ingram, it may be his only hope. In a desperate battle against an onslaught of Japanese air raids, Todd must fight with everything he has. If he fails, the U.S. Navy won't just lose Guadalcanal, it will be crippled forever.

Severn River Publishing, \$19.99
US Trade Paperback
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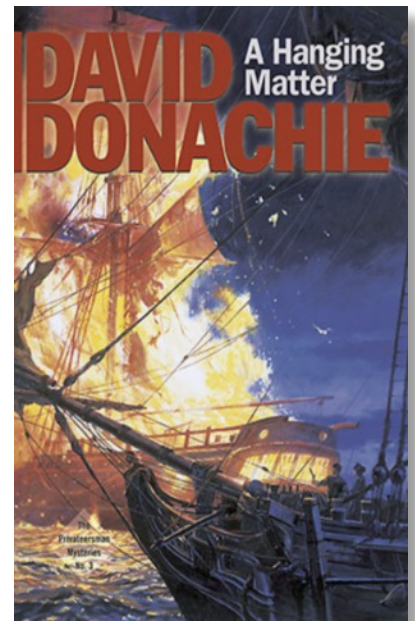
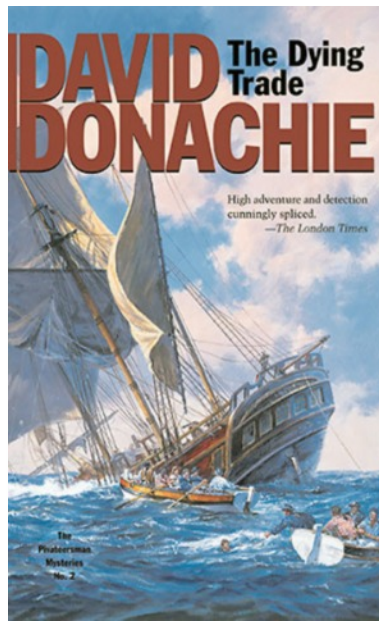


At the Edge of Honor

BY ROBERT N. MACOMBER

The year is 1863. The Civil War is leaving its bloody trail across the nation as Peter Wake, born and bred in the snowy North, joins the U.S. Navy as a volunteer officer and arrives in steamy Florida for duty with the East Gulf Blockading Squadron. The idealistic Peter Wake has handled boats before, but he's new to the politics and illicit liaisons that war creates among men. Assigned to the *Rosalie*, a tiny, armed sloop, Captain Wake commands a group of seasoned seamen on a series of voyages to seek and arrest Confederate blockade-runners and sympathizers, from Florida's coastal waters through to near the remote out-islands of the Bahamas.

McBooks Press, \$16.95
US Trade Paperback
AVAILABLE NOW



The Privateersman Mysteries

BY DAVID DONACHIE

1 - The Devil's Own Luck

Harry Ludlow, forced out of the Royal Navy, becomes a privateer in partnership with his younger brother James. But for the Ludlows, murder and intrigue take more of their time than hunting fat trading vessels. Harry and James find themselves aboard the Navy's 74-gun *Magnanime*. In command is a captain with whom Harry has crossed swords in the past. When James is found standing over the body of a dead officer, Harry's feud shifts into the background.

2 - The Dying Trade

Arriving in the squalid, seething port of Genoa, Harry Ludlow and his partner and younger brother, James, find it a tinderbox of tension, fed by the discovery of a hanged British sea captain and packs of English and French sailors at each other's throats.

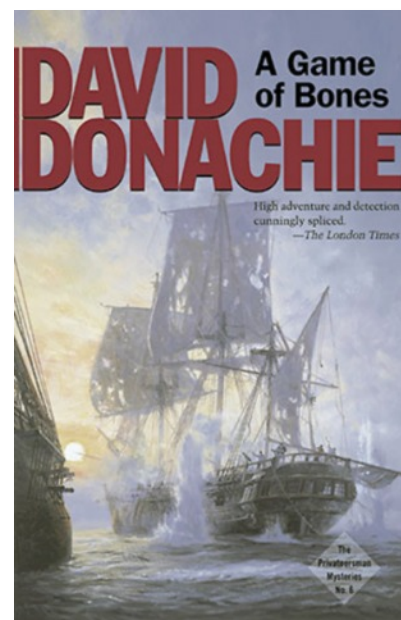
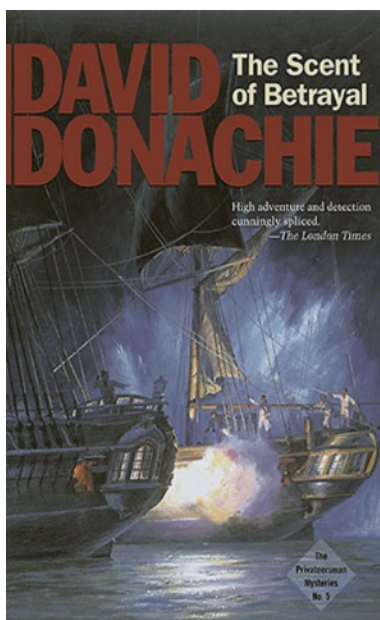
3 - A Hanging Matter

Returning to England, Harry and James become embroiled in a vicious struggle between rival smugglers played out in the English Channel. Witnesses to a bloody confrontation, they flee to Deal only to find that, behind its picturesque facade, the town is a haven for traders in contraband, seething with corruption and violence.

McBooks Press, \$20.95
US Trade Paperback
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McBooks Press, \$24.95
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The Privateersman Mysteries

BY DAVID DONACHIE

4 - An Element of Chance

As war spreads across the globe, Harry Ludlow joins the struggle for the richest trade in the world. When half his crew is illegally pressed into the Royal Navy by the vicious Captain Toner, Harry sets off in pursuit. Toner's ship reaches the West Indies with Harry close behind, and they sail into a maelstrom of piracy, corruption, and murder stirred up by a French privateer.

5 - The Scent of Betrayal

The discovery of an abandoned Spanish merchant ship off the coast of America plunges the Ludlows into a far-reaching conspiracy fueled by jealousy, ambition and nationalistic fervor. The *Bucephalas* lies trapped under the gaping muzzles of the 32-pounder Spanish guns of New Orleans' harbor fort. It quickly becomes clear that the corridors of the governor's residence are just as busy with treachery, double-dealing, and murder as the back alleys of the sweltering city outside.

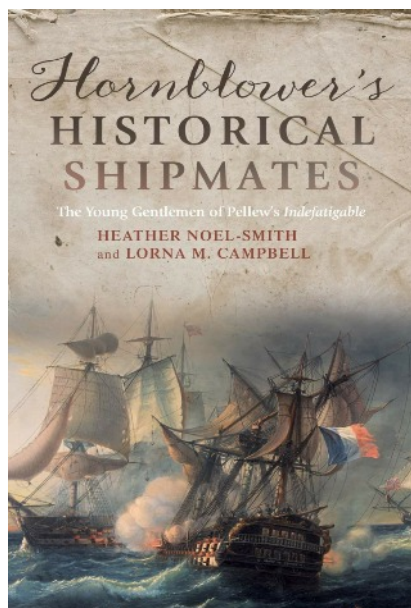
6 - A Game of Bones

The long-awaited return of the *Bucephalas* to the safety of the Cinque Ports is interrupted by a disastrous engagement in the English Channel. The looming shape of a merchantman becalmed in fog presents an almost irresistible allure. But for Harry Ludlow and his battle-weary crew, the pursuit of one last easy prize leads to a desperate fight.

McBooks Press, \$25.95
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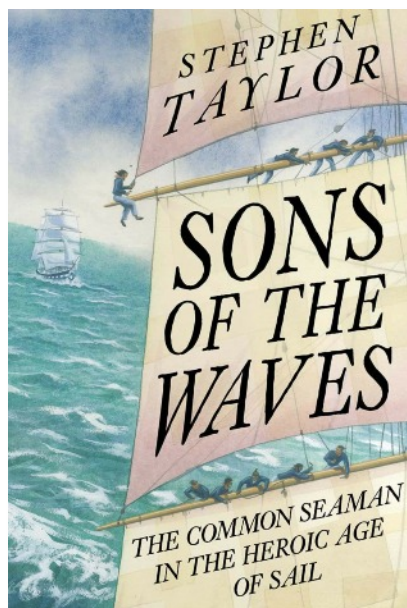


Hornblower's Historical Shipmates

BY HEATHER NOEL-SMITH

This book sets out the lives of seventeen “young gentlemen” who were midshipmen under Captain Sir Edward Pellew. Aboard HMS *Indefatigable* they fought a celebrated action in 1797 against the French ship of the line *Les Droits de l'Homme*. C. S. Forester placed his famous hero, Horatio Hornblower, aboard Pellew's ship as a midshipman. This book tells the actual stories of Hornblower's real-life shipmates. From diverse backgrounds, aristocratic and humble, they bonded closely with Pellew, learned their naval leadership skills from him, and benefited from his patronage and his friendship in their varied careers.

Boydell Press, £25.00
UK Hardback
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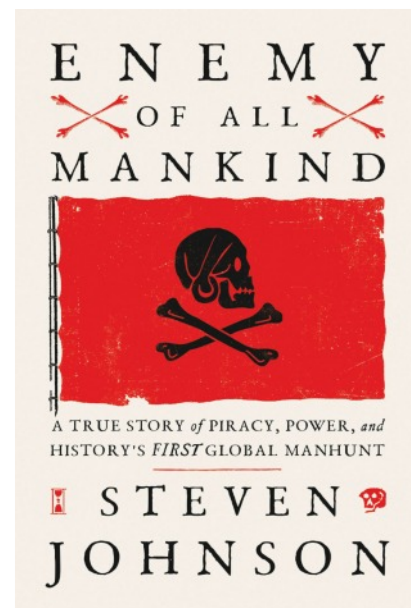


Sons of the Waves

BY STEPHEN TAYLOR

British maritime history in the age of sail is full of the deeds of officers like Nelson but has given little voice to plain, “illiterate” seamen. Stephen Taylor draws memoirs, letters, and naval records to present these men in their own words. In this account, ordinary seamen are far from the hapless sufferers of the press gangs. Proud and spirited, learned in their own fashion, with robust opinions and the courage to challenge overweening authority, they stand out from their less adventurous compatriots. Taylor demonstrates how the sailor was the engine of British prosperity and expansion. These “sons of the waves” held the nation's destiny in their calloused hands.

Yale University Press, \$30.00
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AVAILABLE NOW



Enemy of All Mankind

BY STEVEN JOHNSON

Henry Every was the seventeenth century's most notorious pirate. The press published wildly popular – and wildly inaccurate – reports of his nefarious adventures. The British government offered enormous bounties for his capture, alive or dead. But Steven Johnson argues that Every's most lasting legacy was his inadvertent triggering of a major shift in the global economy. He focuses on the attack on an Indian treasure ship by Every and his crew and its surprising repercussions across time and space. It's the gripping tale one of the most lucrative crimes in history, the first international manhunt, and the trial of the seventeenth century.

Riverhead Books, \$28.00
US Hardback
AVAILABLE NOW



Tony Fernandes

Continental Frigate
HANCOCK - 1776
48" by 36" Oil on Canvas

The painting depicts the *Hancock* of 1776, a frigate in the Continental Navy. If I had to pick the most interesting era for me in terms of naval history, it would be the War of Independence, the “mouse that roared,” thanks to the stupidity, ignorance, and arrogance in equal measures of George III’s reign on this side of the pond. For a ramshackle bond of like-minded brothers to join forces and fight, “Goliath” still amazes me.

I am driven to depict in oil on canvas at 48”x 36” many of the vessels on opposite sides of the conflict. Before I commence work, I study contemporary manuscripts and plans, and if the



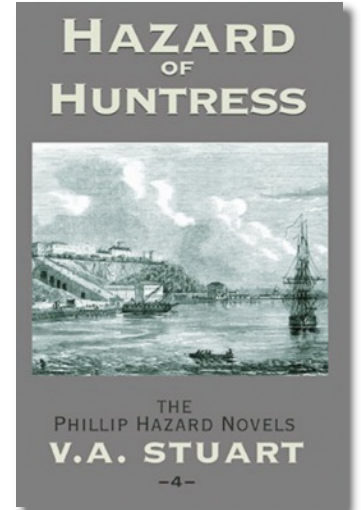
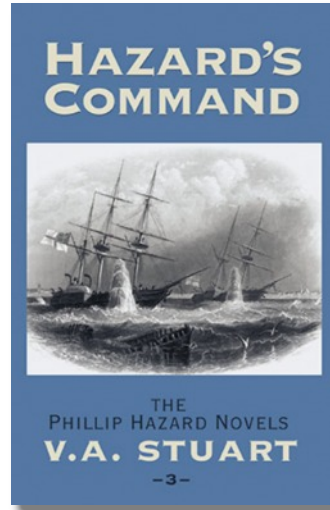
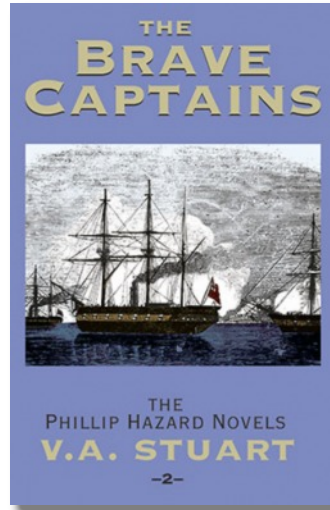
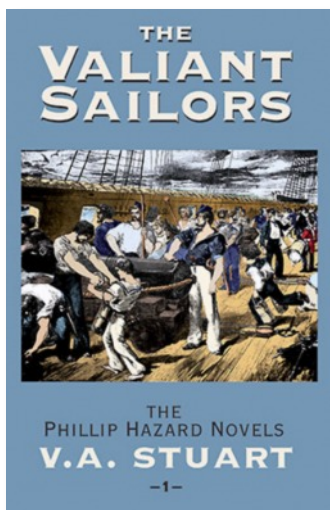
Tony Fernandes

original ship survives or a replica was built, I’ll grab a sail or just sit there dockside, agog at the beauty of man’s creation.

I start with a pen-and-ink drawing for a preparatory sketch, and then I “go at it,” marking and stabbing the canvas with an odd collection of tools until some sign of life appears. It usually takes me up to a year to complete the finished painting, with layer upon layer of detail for the rigging and deck details, which is often covered over by a forlorn sail.

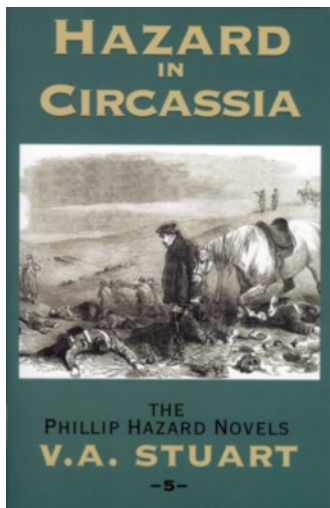
– Tony Fernandes

View Tony Fernandes’s maritime art online:
www.tonyfernandes.co.uk

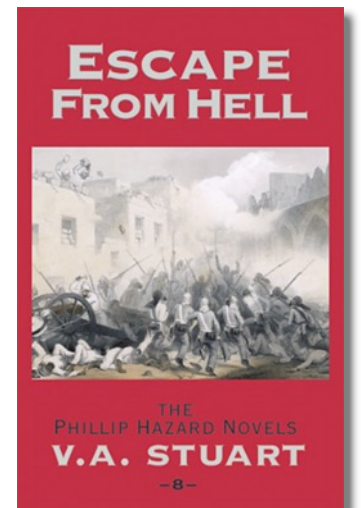
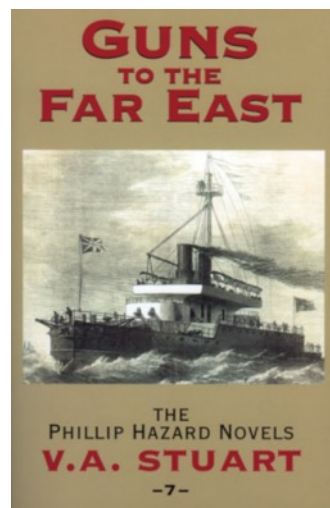
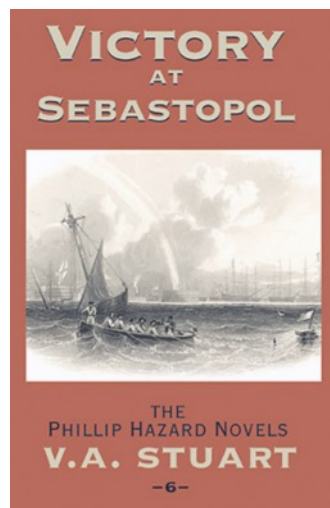


PHILIP HAZARD NOVELS

BY V. A. STUART



THE DESTINATION FOR
NAUTICAL FICTION



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