

QUARTERDECK

★ Maritime Literature & Art Review ★

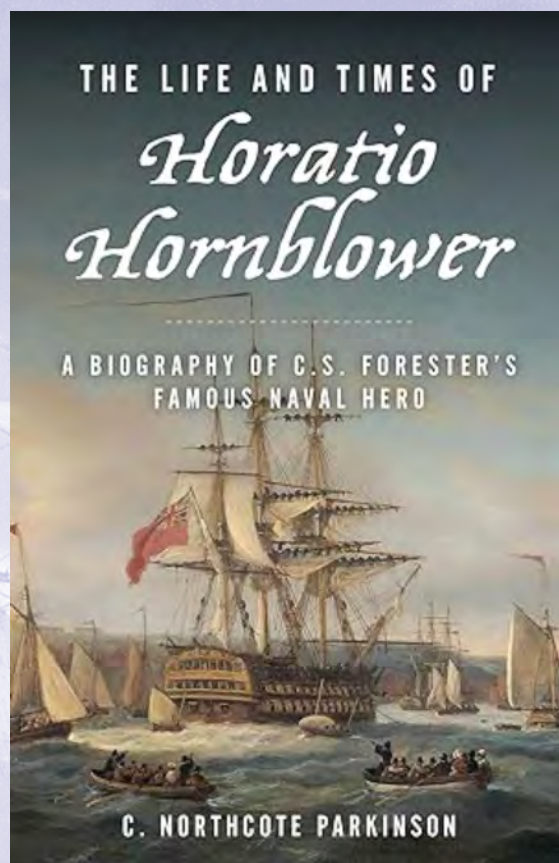
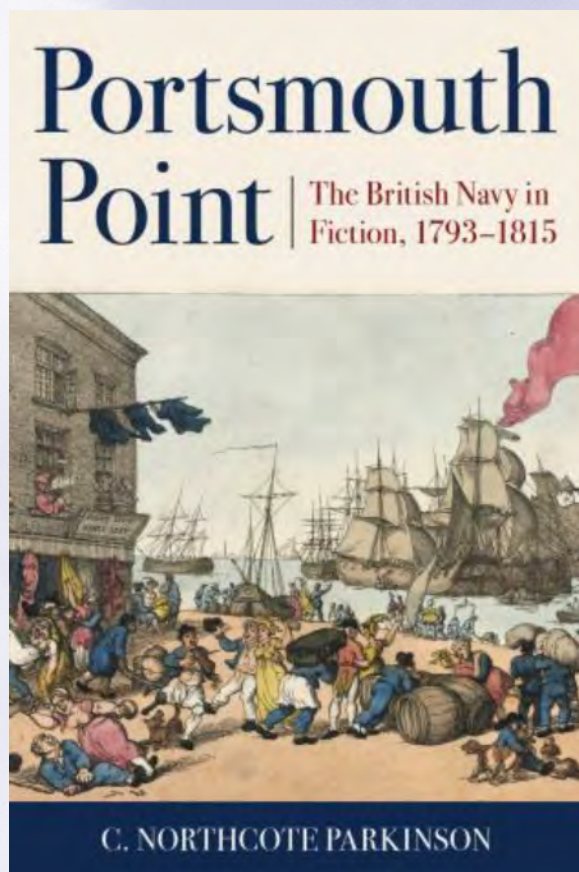


WINTER 2024

Geoffrey Hurand

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—*Sunday Telegraph*



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Quarterdeck is published quarterly by
Tall Ships Communications
6952 Cypress Bay Drive
Kalamazoo, MI 49009
269-372-4673

EDITOR & PUBLISHER
George D. Jepson
gdjepson@gmail.com

ASSOCIATE EDITOR
Amelia A. Yeoman

BOOK REVIEWS
Thomas Hines



Quarterdeck is distributed
by McBooks Press, an imprint of
Globe Pequot
64 South Main Street
Essex, CT 06426

EDITORIAL DIRECTOR
George D. Jepson
Phone: 269-372-4673
gjepson@rowman.com
www.mcbooks.com

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ON THE COVER:
"Conquest," by English marine artist
Geoffrey Huband
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Conquest by Julian Stockwin.
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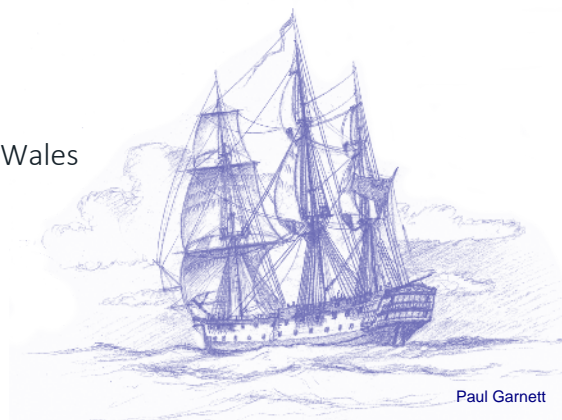
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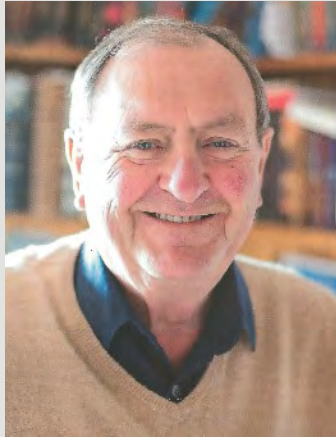


Photo by Manu Palomeque

David Donachie

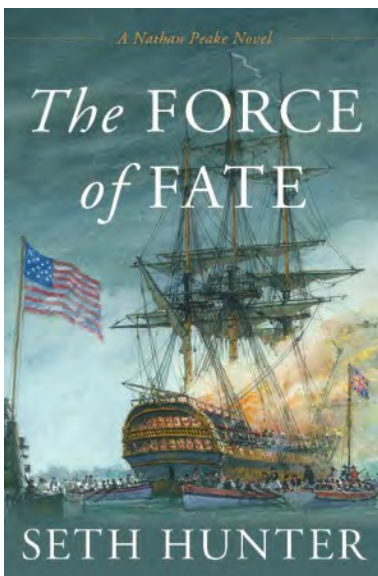
As *Quarterdeck* was going to press, we learned the sad news that British author David Donachie had died on December 21 after a brief illness. David was born in 1944 in Edinburgh, Scotland. His writing career, with more than 50 published novels to his credit, began in 1993 with the publication of *The Devil's Own Luck* in his Privateersmen Mysteries. In recent years, David concentrated on his John Pearce Ad-

ventures. His last book in the series, *Droits of the Crown*, was recently published by McBooks Press. More details on his long and distinguished career will follow in the spring issue of *Quarterdeck*.

Philip K. Allan

English novelist Philip K. Allan is working on the eleventh title in his Alexander Clay naval adventure series. The working title is *Clay and the River of Silver*, and follows on from *Clay and the Immortal Memory*. The story is loosely based on Britain's unsuccessful conquest of Buenos Aires in 1806. The target for publication is this spring.

Courtesy Philip K. Allan



Seth Hunter

London-based novelist Seth Hunter (aka Paul Bryers) has completed his ninth Nathan Peake title, *The Force of Fate*, which McBooks Press will publish in the early autumn. The year is 1806, and the United States faces an existential threat from its internal divisions. A French fleet escapes the British naval blockade and heads westward across the Atlantic, with Napoleon's younger brother intent on exploiting these divisions to his and his country's advantage. And in their wake is Commodore Nathan Peake with a small squadron of British warships.

Book Launches

2024

US (United States)
UK (United Kingdom)
HB (Hardback)
PB (Paperback)
TPB (Trade Paperback)
EB (E-book)
F (Fiction)
NF (Nonfiction)

JANUARY

Sea of Treason (UKHB-F)
by Julian Stockwin

FEBRUARY

Mercenaries (TPB-F)
Warriors (TPB-F)
Conquest (TPB-F)
by David Donachie

Cargo of Hope (TPB-NF)
by Shane Granger

MARCH

Son of Blood (TPB-F)
Soldier of Crusade (TPB-F)
Prince of Legend (TPB-F)
by David Donachie

APRIL

Left for Dead (HB-NF)
by Eric Jay Dolin

Portsmouth Point (TPB-F)
by C. Northcote Parkinson

The Life and Times of Horatio Hornblower (TPB-F)
by C. Northcote Parkinson

Endangered Species (TPB-F)
by Richard Woodman

Understanding Marine Diesels (TPB-NF)
by John C. Payne

Racing Through Paradise (TPB-NF)
Windfall: The End of the Affair (TPB-NF)
by William F. Buckley, Jr.



Chasing British Naval History

Boarding a morning train bound for the West Country at London's Paddington Station is always a highlight on our journeys through England.

Years ago, I learned that you see what you wish when you set foot "In England's green and pleasant Land," in English poet William Blake's words.

This has borne out for Amy and me again and again.

Paddington has been a regular gateway to our English history quests. Three and a half hours away, we disembark at Plymouth,

By George!



where naval and maritime history abound.

Although German bombs destroyed much of historic Plymouth during World War II, there's history aplenty to see if you look for it.

Not far from our hotel, the Hoe—a large open green—overlooks Plymouth Sound.

The crisp sea air awakens our senses as we cross the expanse

while gulls cry and cavort over us. From this vantage, generations have observed history pass before their eyes.

On 26 July 1815, seven weeks after the ►

ABOVE Scene in Plymouth Sound in August 1815: The "Bellerophon" with Napoleon Aboard at Plymouth (26 July - 4 August 1815) by Swiss painter John James Chalon (1778-1854). *Bellerophon* is at the center of the picture, surrounded by crowds of people in small boats who have come to see Napoleon.



© Alamy

Battle of Waterloo, HMS *Bellerophon*, the 74-gun British ship-of-the-line, anchored in the Sound with Napoleon, the late French Emperor, aboard.

Swiss painter John James Chalon memorialized the scene in his painting *Scene in Plymouth Sound in August 1815: The "Bellerophon" with Napoleon Aboard at Plymouth (26 July - 4 August 1815)*. The painting (see previous page) is in the Royal Museums Greenwich collection.

On 15 July 1815, Napoleon stepped aboard *Bellerophon* at Rochefort on the Bay of Biscay and surrendered to Captain Frederick Lewis Maitland. The ship then sailed to England, initially anchoring at Torbay. A few days later, she sailed to Plymouth Sound.

During *Bellerophon*'s two weeks at Plymouth, British officials conferred over Napoleon's future. As word spread that he was on board, sightseers in small boats converged on the ship, hoping to glimpse the famous former French leader.

Standing on the Hoe today, one can only imagine the dramatic scene playing out in the ➤



PD-Art

ABOVE The present-day Hoe overlooking Plymouth Sound with the Royal Marines Memorial in the foreground and Smeaton's Tower lighthouse on the far right.

LEFT Napoleon on *Bellerophon* at Plymouth, by Sir Charles Lock Eastlake, 1815. Eastlake was rowed out to *Bellerophon* to make sketches, from which he later painted this portrait.

BELOW HMS *Bellerophon* lying at anchor off Berry Head, Torbay, with the defeated Emperor Napoleon onboard before his transfer to HMS *Northumberland* on 6 August 1815 by English artist Thomas Luny (1759– 1837).



PD-Art

Sound and on the grassy overlook with the Napoleonic Wars finally ending.

Napoleon came on deck at around 6:00 PM every evening, to the spectators' delight.

Admiral Keith, the Channel Fleet commander, grumbled to his daughter, "I am miserable with all the idle people in England coming to see this man."

Bellerophon's Lieutenant Bow-erbank reckoned that one day, ten thousand people in small boats surrounded the ship hoping to see Napoleon.

On 4 August, *Bellerophon* and a small flotilla, including the 80-gun *Tonnant*, Lord Keith's flagship, weighed anchor and sailed east in the Channel to Start Point to rendezvous with the 74-gun *Northumberland*. Two days later, *Northumberland* appeared on the horizon, and Keith ordered the ships to anchor near Torbay just westward from Berry Head.

On 7 August, Napoleon and his party transferred to *Northumberland*, which conveyed them to St. Helena Island in the South Atlantic and the former emperor's exile.

Two books detail *Bellerophon's* story and role with Napoleon: *The Billy Ruffian: The Bellerophon and the Downfall of Napoleon* by David Cordingly and *HMS Bellerophon* by Colin Pengelly. Visiting the Hoe and Berry Head in Devon after studying contemporary paintings and reading first-hand accounts brings this history to life.

THE SPANISH ARMADA

On 12 July 1588, the English fleet—55 ships—under Lord High Admiral Howard of Effingham and Vice-Admiral Sir Francis Drake sailed into the Sound, driven by gale-force winds back across the Bay of Biscay.

The English fleet had reached the Spanish coast to protect the approaches to Eng-



ABOVE *The Vanguard attacking the Spanish Armada in 1588* by an unknown artist.

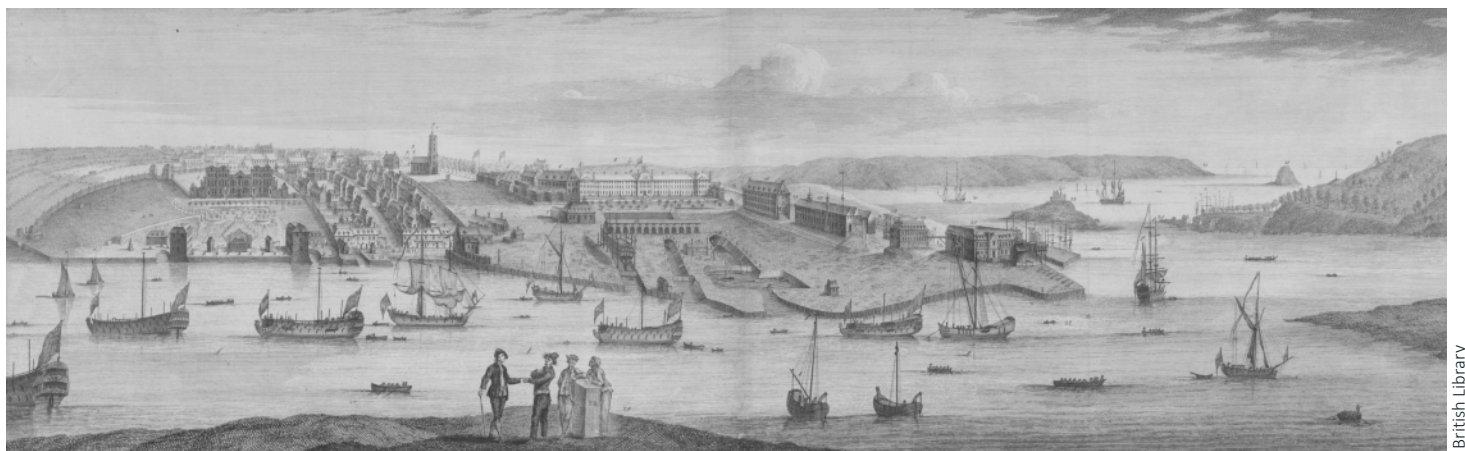
RIGHT Sir Francis Drake, circa 1540 - 1596, Vice Admiral of the English fleet under Lord Admiral Howard by an unknown artist.



land, Ireland, and Scotland against an attack from Phillip II's fleet, the largest the world had seen until then.

Observers on the Hoe witnessed a forest of wooden masts anchored in the Sound for over two weeks. Howard and Drake discussed dealing with the enemy, believing the Spanish would unlikely attempt an invasion.

Then, on 19 July, the English bark *Golden Hind*, cruising off the entrance to the Channel, spied sails on the horizon south of the Scilly Isles, the Spanish Armada's ➤



British Library

vanguard. Under Captain Thomas Fleming, *Golden Hind* immediately set a course for Plymouth to report. According to folklore, when Fleming arrived, Howard and Drake played bowls on the Hoe. Drake, so the story goes, replied: “There is time enough to finish the game, and beat the Spaniards too.”

Legend or not, it has made a good yarn over the centuries. And standing on the green today, it takes little to imagine the massed fleet below in the Sound and the two admirals at bowls.

“The southerly wind that brought us back from the coast of Spain brought them out,” Admiral Howard wrote.

That night and into the early hours of 20 July, English ships, still facing a southwesterly, began warping out of the Sound and anchored off Rame Head, the headland sheltering Plymouth from the west.

By mid-afternoon on the 20th, the Spanish fleet was in sight, and the English tacked into the Channel, with Drake in *Revenge*. By the following day, the English ships had slipped behind the massive Armada, giving them the weather gauge.

The initial ship-to-ship engagements occurred as the fleets approached the waters off Plymouth on 21 July and continued as they sailed up the Channel. Indeed, the thunder of guns would have reached Plymouth, with some action visible on the horizon.

ABOVE *View of Plymouth Dockyard in 1736* by Samuel and Nathaniel Buck. The Hamoaze is visible in the foreground, with Plymouth Sound in the upper right.

Looking seaward from the Hoe today, knowing the history, stirs the imagination.

PLYMOUTH IN FICTION

The first time I heard of the Hamoaze, an estuarine stretch of the tidal River Tamar, between its convergence with the River Lynher and Plymouth Sound, was on the opening page of Alexander Kent’s novel *Stand Into Danger*.

The Hamoaze fronted His Majesty’s Dockyard, Plymouth, where new Lieutenant Richard Bolitho waited on the jetty to join the frigate *Destiny*. It’s a scene played out for generations of British naval officers and seamen.

Among those conveyed into the Hamoaze and aboard their ships was young Frederick Marryat, whose first ship was the crack frigate *Imperieuse* commanded by Lord Thomas Cochrane, the famous fighting captain. Marryat, who rose to captain his own ships, wrote about his time in the Royal Navy in a series of novels, starting with *Frank Mildmay* or *The Naval Officer*.

The dockyard remains active today, known as His Majesty’s Naval Base, Devonport. On our visits to Plymouth, we often board a tour boat, cruising from Sutton Harbour into the Sound, past Drake’s Island, and into the Hamoaze—the same waters where so much history happened. ■

—George Jepson



CHRIS DURBIN

The British novelist bred to the sea in South Wales

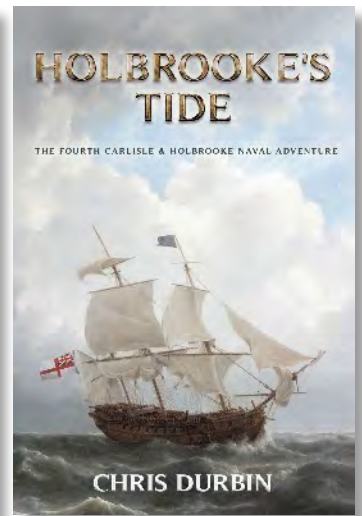
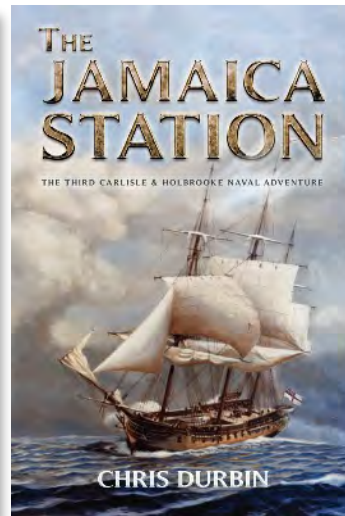
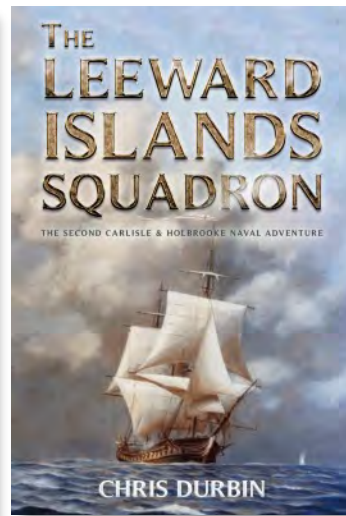
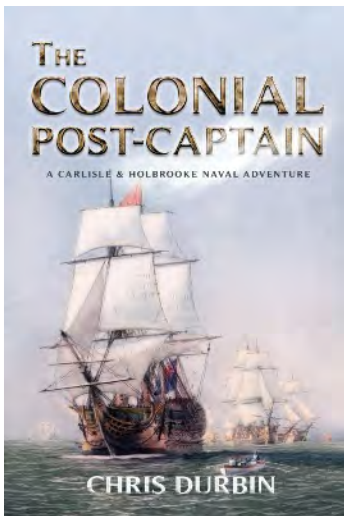
Saltwater flows through British novelist Chris Durbin's veins. Raised in the seaside town of Porthcawl in South Wales, the author of the Carlisle & Holbrooke Naval Adventures set during the Seven Years' War was bound for the sea from an early age. As a sea cadet, Durbin sailed in the Bristol Channel's treacherous tideway and at sixteen spent a week aboard a topsail schooner in the Southwest Approaches. ➤



Chris Durbin at the helm of *Narragansett*.

ABOVE Chris and Lucia Durbin aboard their Cornish Crabber 24 *Narragansett* on England's south coast.

All images accompanying this article, unless otherwise noted, are courtesy of Chris Durbin.

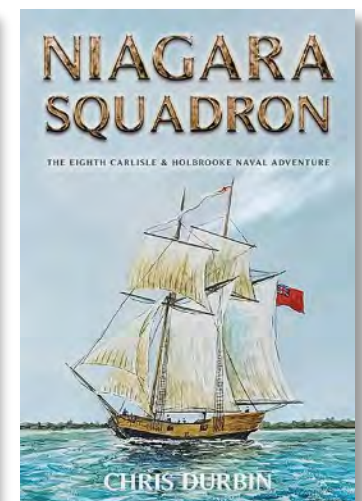
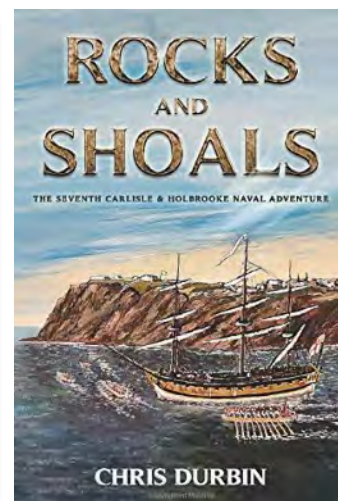
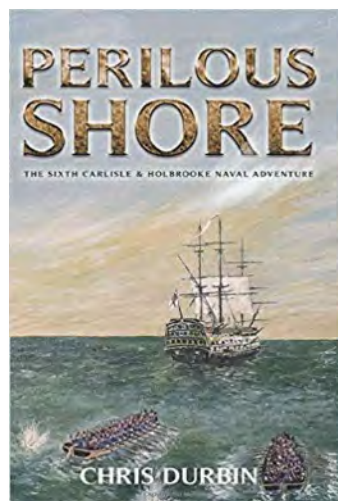
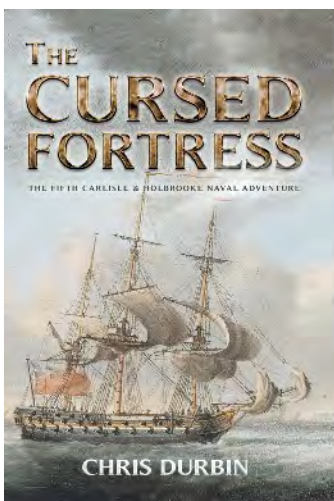


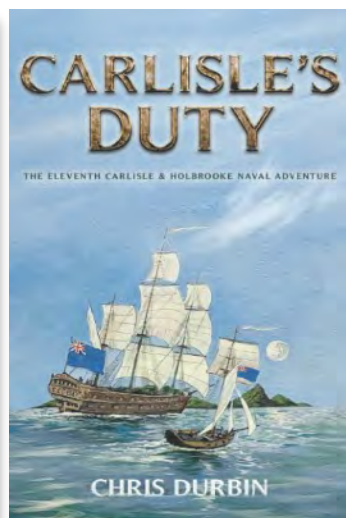
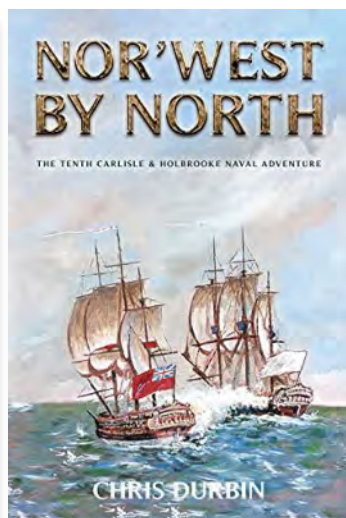
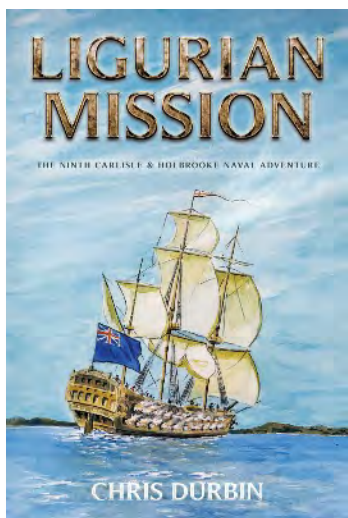
A Britannia Royal Naval College at Dartmouth graduate, Durbin spent 24 years in the Royal Navy as a warfare officer, retiring as a lieutenant commander. Along the way, he met and married his wife, Lucia, a retired commander in the United States Navy.

Durbin served in all ship classes during his naval career, from aircraft carriers to destroyers and frigates to small minesweepers. He participated in operational campaigns in the Falkland Islands, the Middle East, and the Adriatic. As a personnel exchange officer, he spent two years teaching tactics at a US Navy training center in San Diego.

After retiring from the Royal Navy, Durbin worked eighteen years in the aerospace, defense, and security industry. During this period, he also spent two years on the design team for ➤

RIGHT Chris Durbin aboard HMS Exeter, a Type 42 destroyer, during the first Gulf War.





the Queen Elizabeth class aircraft carriers.

Chris and Lucia Durbin work as literary partners on the Carlisle & Holbrooke novels. *The Colonial Post-Captain*, launched in 2017, introduced Captain Edward Carlisle and then Midshipman George Holbrooke to naval fiction and history readers. The recently published *An Upright Man* (see review on page 29) is the fourteenth title in the series.

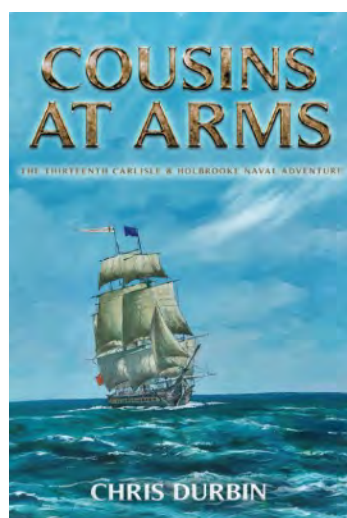
The Durbins, who reside near England's south coast, can often be found sailing in the Channel aboard their Cornish Crabber 24, called *Narragansett*, a gesture to Lucia, who grew up in Warwick, Rhode Island on Narragansett Bay.

"It's a great name and quite a talking point in the UK where nobody has ever heard of it," says Chris. "You should hear people trying to pronounce it. It's also the name of the local Native American tribe and a Rhode Island beer."

Durbin opened a new chapter in historical naval fiction with Carlisle and Holbrooke. During the Seven Years' War, the Royal Navy established its dominance on the high seas, giving life to the patriotic song, "Rule, Britannia! Britannia rule the waves."

Four autumns ago, I met Chris for the first time in HMS *Victory*'s shadow in the Historic Dockyard at Portsmouth. Later, over a mid-afternoon lunch with Chris and Lucia in their home near the coast, we chatted about their path to writing and publishing.

By then, two more books—*The Leeward Is-*



lands Squadron and *The Jamaica Station*—had been published with *Holbrooke's Tide* soon to follow. Now, with fourteen titles in the Carlisle & Holbrooke canon, we thought it time to visit with Chris again.

—George Jepson



You started writing fiction after your careers in the Royal Navy and corporate world. When did you know that you wanted to be a writer?

I always wanted to be a writer, but until my children were all grown up and dispersed from the family home, I didn't feel it was right to risk leaving paid employment to start writing. It may be that I've missed out on some productive years, but my time in the Royal Navy and then working for an aerospace and security company formed me into the person I am now. That life experience goes into my books, and without it, they would be different. Better or worse? I can't say, but it's certainly different.

Were books important in your home during your formative years in Wales?

Yes, very much so. I've always enjoyed reading and can't imagine a home without books.

What sort of books did you read as a student growing up? ►

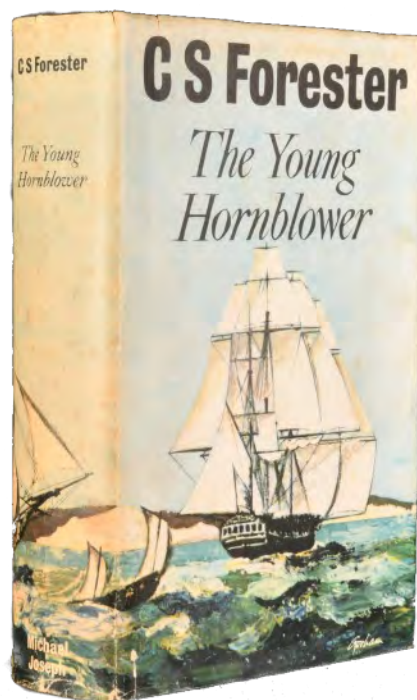
All kinds of books. I devoured all the historical fiction I could find, particularly if it had a maritime theme. I also enjoyed Tolkien's books—*The Hobbit* and *The Lord of the Rings*. I went through a phase of reading westerns. If they had existed when I was young, I would have read the Harry Potter books, but as it is, I would have to wait until my forties. I also read books from the Victorian and Edwardian eras: *King Solomon's Mines*, Sherlock Holmes, and *Coral Island*, among others.

Were there authors that you relished?

C. S. Forester. One of my most treasured possessions is a battered copy of the omnibus edition of *The Young Hornblower*, complete with a school library sticker from 1973. I borrowed it so often that the librarian told me to keep it and she would buy a new one for the school. I now collect Hornblower first editions. I followed the sailing navy genre from John Davies to Alexander Kent but always returned to Forester. John le Carré is another favorite author, particularly the Cold War stories. I also enjoyed Len Deighton's spy novels. If Patrick O'Brian had been writing earlier, his books would have been favorites, but I didn't find him until later in life.

Did your reading affect your decision to apply for the Britannia Royal Naval College at Dartmouth and pursue a career in the Royal Navy?

Yes, certainly, and I have never regretted that decision. It led to a life filled with incidents and interest, and it gave me the skills for my second career in industry and countless ideas for my third career as a writer. One thing I learned that has been particularly useful is that although technology has changed, the people who serve in the Navy are fundamentally the same I get a vast amount of inspiration from my old shipmates.



ABOVE C. S. Forester had an early influence on young Chris Durbin with the Hornblower novels and, in particular, *The Young Hornblower* omnibus.

“There is sufficient historical material in the eighteenth and early nineteenth-century wars to keep an unlimited number of authors busy without duplicating their efforts.”

Once you decided to write your first novel, how did you proceed? Were you influenced by any particular authors, within or without the naval fiction genre?

I approached it systematically. During the year before I started to write, I re-read all my favorite naval historical fiction authors and decided on my style. I intensely studied the era that I planned to write about. I also read widely about how to write a first novel, most of which turned out to be wasted time. You have to plow your own furrow. Too much advice stifles creativity.

Was a book or series set during the Seven Years' War your first thought?

No, my first thought was to write about the French Revolutionary and Napoleonic wars, but it quickly became evident that it was a crowded market, and I wanted to differentiate myself. Novelists have hardly addressed the Seven Years' War, giving me a rich field of historical incidents to choose from. The navy of that time was different enough to be fresh but similar enough to be familiar to readers of this

genre. There is sufficient historical material in the eighteenth and early nineteenth-century wars to keep an unlimited number of authors busy without duplicating their efforts.

What was behind your decision to feature two protagonists, Edward Carlisle, and George Holbrooke?

First, I wanted to be different; second, it allowed me to cover more ground in the Seven Years' War without mangling the timeline. And third, it offers the opportunity for an interesting mentor/protégé dynamic.

Are Carlisle and Holbrooke based on historical figures or created from whole cloth? ➤

They're entirely mine! Before the American War of Independence, many Americans joined the British Navy, but I had never seen them properly portrayed, and I hoped that it would make my books appeal to American readers. After all, there are five Americans for every Brit, and many are avid readers of this genre; it seems to have been a successful strategy. Carlisle's background in being raised on a tobacco plantation makes for some exciting backstories, and his exotic wife adds personal interest. Holbrooke is, I think, typical of the "middling sort" in British society who sometimes were lucky enough to go to sea as potential officers. He is a more tortured soul; he's introspective, a bit like Hornblower, but more human and less self-destructive.

When you finally published your first novel, The Colonial Post Captain, were you surprised at how well readers received it?

Yes, very surprised. I had only written professional reports, academic papers, and slushy letters from my various ships home to Lucia. I had initially hoped to sell a few hundred books, but so far, it's about 200,000 in all formats. It wasn't easy, though, and in that first novel, I must have committed every literary error possible for one person to make. However, for me, that was the only way to approach it. Any training or a creative writing course would have signaled the death knell of my writing career.

The Carlisle and Holbrooke novels follow the chronological events of the Seven Years' War. How do you approach each new novel to create a compelling narrative? Do you select specific events as the settings for your stories?

I'm trying to write a compelling narrative describing the lives of my two heroes while at the same time telling the story of the Seven Years' War at sea. First, I look at the history and find a useful incident, and then I craft the life events of one or other of the two officers to fit. I thought I would run out of ideas, but now I will



ABOVE The author pictured at a book signing for the Carlisle & Holbrooke Naval Adventures.

reach the war's end too soon.

How do you select the historic settings?

The more obscure, the better. There's drama in the most minor details of the conflict, and surprising connections always pop up. I've lost count of the number of times that my heroes' lives intersect with the same historical characters

time and time again.

The Battle of Cape Francois, which I cover in *The Jamaica Station*, is hardly known, and historians have lost the British occupation of Emden featured in *Holbrooke's Tide*. I find more sig-

nificant space for invention in these lesser events. I can insert my own people and ships without bending the historical narrative.

Once you have the settings, how do you shape your plot?

I have plots that relate to the entire series and plots confined to single books. For the first ➤

"I'm trying to write a compelling narrative describing the lives of my two heroes while at the same time telling the story of the Seven Years' War at sea."

sort, I try to imagine how my characters' lives are developing and growing in maturity and how they can increasingly shape events rather than events carrying them along. Then, I work on the plot for that particular book. It's essential to keep it simple, but sometimes, the intersection of several elements makes the book interesting. Often, I find myself unable to see a way out for my two heroes, and that's where the magic happens. I walk, eat lunch, or employ some other diversion, and when I return to my office, Carlisle or Holbrooke will invariably tell me how they plan to win through. It sounds suspiciously ethereal, but that's how it works.

*With your latest novel, **An Upright Man, the Seven Years' War** is nearing its end. Is there life beyond the war for Carlisle and Holbrooke?*

I hope so. My books are fundamentally about naval people in times of war, and there were a dozen years of peace before the American war broke out. I have ideas to fill the gap with four or five books and then carry on into the war. By then, Carlisle will be around fifty and Holbrooke approaching forty, so they will be at different stages in their lives and careers. The big question I still haven't answered is how Carlisle will react to the prospect of American independence. Which way will he jump? I don't know, and I'm waiting for Carlisle to tell me himself. I know that I must be careful to avoid offending my American readers.

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

I hope my lifetime experience of ships and the sea comes through in my writing. I keep it fresh by sailing our Cornish Crabber *Narragansett* on the English south coast and by volunteering as a skipper on the 130-year-old oyster boat *Terror* that takes passengers on sailing trips from the old fishing port of Emsworth. They're not quite ships-of-the-line, but if I want to see the genuine thing, HMS *Victory* lies in dry dock only a dozen miles from my home. I like to claim that I live at the epicenter of naval history!

The Carlisle & Holbrooke series is very much a team effort. Although I write the books, Lucia—my wife of forty-one years—is the editor and



ABOVE The 130-year-old oyster boat *Terror* in which Chris Durbin sails as a volunteer skipper.

RIGHT Lucia Durbin at *Narragansett's* helm.



webmaster and manages all the supporting functions. We travel together for research, and I test plot ideas against Lucia. I couldn't do it without her. ■

Visit Chris Durbin online at:
<https://chris-durbin.com>



DUTCH PINKS

Small, flat-bottomed wooden fishing boats

BY MATTHEW HONAN

This article discusses the reconstruction, archaeology, history, and art of the pink, one of the smallest and oldest fishing boats. The pink was a flat-bottomed wooden boat used by coastal villages in the Netherlands and most actively during the sixteenth and seventeenth centuries. The pink occupies an essential part of the ship history of the Netherlands.

In the seventeenth century, several leading Dutch marine artists painted pinks in oils featuring fisherman and beach scenes. The flat-bottom, single-masted, wooden clinker-built boats were initially small, measuring approximately 6 meters long and 2.5 meters wide. Pinks featured high and narrow walkways on either side between the forward and aft decks. These walkways were also used as work surfaces to process fish—built-in compartments in the hull stored fresh fish until their eventual sale. ➤

ABOVE An etching of pinks by Reinier Nooms (1623 – 1664), a Dutch marine artist known for his highly detailed paintings and etchings of boats and ships.

The Dutch used pinks in coastal fishing villages along the Netherlands coast. These craft were ideal fishing vessels where no harbor existed. With their flat bottoms, fishermen hauled them onto the beaches with wooden rollers.

In 1494, Enkhuizen had 10 to 15 *pinken* used for fishing along the North Sea. By 1514, there were approximately 180 fishing vessels, including approximately 105 pinks. The fishing villages of Zandvoort had 10 pinks, Ter Heijde 10 pinks, and Egmond 26 pinks.

Using pinks, the Dutch traded wool, linen, salt, and fish with England and France and along the Flemish coast.

The pinks stored fresh fish in built-in containers. Fishermen sold dried and salted fish like plaice at markets in Belgium, Germany, and England. Fishing for herring along the English coast occurred in the summer and fall.

Catches by pinks off the English coast were small, mainly because sailing with small boats with few crew members and without protection from warships was dangerous. In the sixteenth and seventeenth centuries, the Dunkirkers and other commerce raiders and privateers were a security risk for English and Dutch fishing vessels.

Most fish caught by pinks was for local consumption in Dutch coastal villages and nearby towns. Dried fish was an essential food source for citizens of the United Provinces of the Netherlands. Fishermen sold their catches on the beach and transported them in baskets by foot to nearby villages. In some places, fishing taxation assisted the local church's interests. Fish types differed in price, with sole, considered a delicacy, being one of the most expensive.

Dutch Fishing communities were tight-knit, with villages often having unique dialects and costumes. Social mobility did not exist. Men fished, while women raised the children, assisted with fishing net repairs, grew vegetables, and prepared and sold dried fish.

A pink fisherman's life was difficult and, at times, dangerous. Crews were exposed to rain,



ABOVE An engraving of a pink by Dutch engraver and publisher Dirk Ever-son Lons (1615-1665), states under the image, "A Pink: For small profit and sober catch the sea-man is often in fear."

wind, storms, and cold. Piracy was also a threat. The pinks were unprotected, unlike the large seagoing herring buss boats with armed convoy ships to protect them against marauding ships.

Income depended on either a good or a rotten fish catch and the current price for fish. Sanitation in coastal villages was poor and, consequently, life expectancy suffered.

Fishermen usually married between 20 and 22, often with young women of 16 to 17. Families were not large.

Homes housing 4 to 5 people were basic and small, without upper floors, had no running water, poor insulation, and roofs covered with straw or reed. People living in coastal fishing communities regarded the church and the bible as their salvation and protector. The Dutch Reformed Church was significantly influential.

In general, the fishing communities were conservative and suspicious. They looked inward in their rigorous worship of the protestant faith. Tradition expressed itself in their religion, dress, and spoken dialect.

Seventeenth-century Dutch art portrays an idealized image of fishermen and women removed from visible hardship and poverty, which artists conveyed in their work. However, the reality was much different. Such was the poverty of Dutch coastal fishermen that the Prince of Orange in a decree in 1573 forbade the sale of meat to encourage the sale and consumption of fish.

Pinks fished locally along the coast for periods of several days. Herring was salted on board for preservation and brought back to village smokehouses to produce smoked herring. Some pinks, however, were specially built larger to sail longer distances. These vessels primarily fished along the eastern coast of England and among the Shetland and Orkney Islands north of Scotland, accompanying the Dutch herring buss fleet from June to November.

Unlike the herring buss, the pink was not large enough for crews to efficiently gut and prepare their catches. Pinks operating exclusively along the Netherlands coast during the ➤

summer months fished mainly for salmon and gurnards. In the fall, they fished herring and haddock from November. They also caught sole, turbot, brill, and dab along the coast. From February to May, pinks fished plaice and cod.

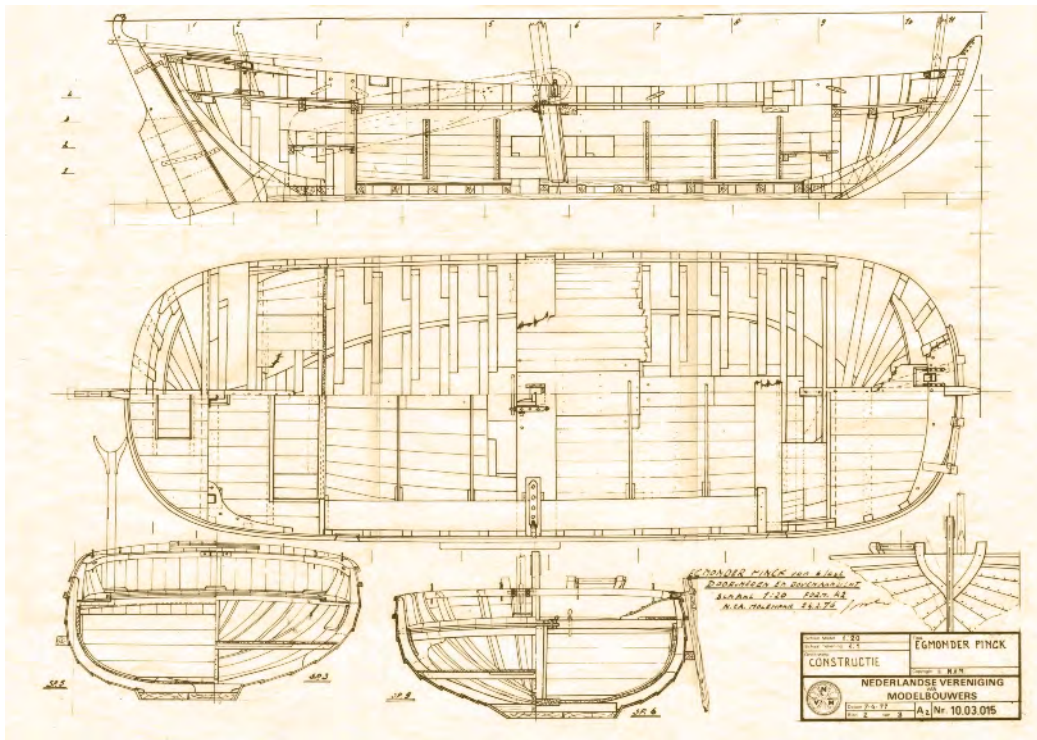
Pink fishermen used principally two fishing methods: hooks and from 1600 a sack-shaped net that remained open with a boom weighted by lead or stones that trawled the sea floor. The latter caught more fish, because the net had small-sized meshes, which caused concern about overfishing.

The influential Dutch fishing lobby representing the large keel herring fishing boats protested that pinks, using small mesh nets, were overfishing the coast. Consequently, a ban on trawling by pinks introduced in 1676 impoverished the coastal fishing industry. Authorities revoked the law in 1689, allowing trawling, providing the mesh size of nets was not smaller than 24 mm.

Although most herring crews lightly salted their catches, they increasingly gutted them on board. Gutted herring was more delicate in taste and preserved longer. The fishing lobby representing the large herring buss boats protested and exaggerated, saying that the coastal pinks threatened their industry and that herring processed by the pinks was inferior in quality. And so, in 1663, gutting aboard pinks was forbidden, preserving the herring buss industry monopoly.

THE EGMONDER PINK

In Holland's northwest coastal village of Egmond, the pink was named the Egmonder Pinck. Dutch statesman Nicolaes Witsen (1641-1717) accurately described its construction in his 1671 book *Aloude en Hedendaegsche Scheepsbouw en Bestier*. This work is



ABOVE Plan for the replica Egmonder Pinck completed in 2006.

BELOW The replica Egmonder Pinck christened *Claes Teunisz* in 2006 after a local shipbuilder in 1670.



Photo by Wilma Sander.

an essential reference for Dutch shipbuilding in the 17th century.

Witsen was talented and influential. He was mayor, or *burgemeester*, of Amsterdam 13 times between 1682 and 1706 and chairman of the Amsterdam branch of the Dutch East India Company. Witsen was particularly familiar with the Egmonder Pinck, having lived in Egmond as a boy and, as an adult, owning a house named "Pastime" in the town.

That the Egmonder Pinck construction was universal for all pinks, however, is doubtful as constructions varied in different localities in the Netherlands. Also, English coastal fishermen had their version, which had similarities to the Dutch boat.

The Museum of Egmond launched an initiative in the 1990s to construct a replica Egmonder Pink. The vessel took three and a half years to build. In the 17th century, constructing a pink would have taken seven months. The project, managed by Jan Sander, was finally completed in 2006. The boat was named *Claes Teunisz* for a shipbuilder in Egmond in 1670, a Nicolaes Witsen contemporary. ➤



Sander's team built the clinker-built vessel from oak using Witsen's original plans and a model. The pink is 10 meters long, 4.05 meters wide, and weighs 8000 Kg, including the ballast. The boat has three masts: a twelve-meter main mast made of Oregon pine, a mizzenmast, and a 5.5-meter foremast. Sanders' shipwrights employed traditional methods and materials to construct the pink. However, today's busy harbors and maneuvering along busy coastlines and the North Sea required installing a motor.

A RARE DISCOVERY

Only one original 17th-century pink has ever been discovered and documented by the Netherlands Institute for Ship and Underwater Archaeology. The vessel was found in 1962 by archaeologists in the east part of Flevoland, the youngest province of the Netherlands, formally under seawater as part of the large Zuiderzee. In 1995, archaeologists confirmed that the pink dates from the first quarter of the 17th century.

The ancient boat measured 13.5 meters long and 3.25 meters wide. Archaeologists discovered copper fish hooks and an iron hoop from a small fishing net in the pink, along with other interesting objects. These included several flagstones, a majolica plate, a stew pot, a plate,



Photos on this page courtesy of National Maritime Archaeological Collection, Batavialand, Netherlands.

ABOVE LEFT A model of the ancient pink discovered in 1962 and documented by the Netherlands Institute for Ship and Underwater Archaeology. The model maker stained parts found during the excavation with dark wax and missing parts transparently with varnish.

ABOVE RIGHT A German stoneware jug with a pewter lid found with the ancient pink

ABOVE A small earthenware basin believed to have contained burning coals to light pipes for the pink's crew.

some clay pipes, some shards of a compass glass, and a German stoneware jug with a pewter lid. The clay pipes are evidence of smoking on board ships during this period. Also found on board was a small earthenware basin charred in its interior, likely used to contain burning coals to light the crew's pipes.

17TH-CENTURY PINKS

Other 17th-century pinks were generally larger than their earlier predecessors: 10.65 meters long, a 3.65-meter width, and a 1.35-meter draught. The length-to-width relationship was 1:3. These vessels had heavy, flat bottoms to enable them to withstand the friction when hauled up on sand and wood rollers on the beach. These pinks had five bulkheads and three masts (the large mainmast, the smaller foremast, and the mizzenmast). Sails hung on yardarms hoisted by halyards.

Their so-called "swords" (side keels) were long and narrow. Construction usually took place by small shipbuilders located near the beach. Once constructed, pinks were hauled down onto the beach, where crews equipped them for fishing. ➤

The pink was in use until the beginning of the 18th century. After that, larger vessels evolved into the broader-shaped fishing vessel like the *bomschuit* (see Matthew Honan’s article in the spring 2022 *Quarterdeck*).

The *dogboot* used by the Dutch in the seventeenth century for fishing cod along the Dogger Bank (a large sandbank in a shallow area of the North Sea) had identical rigging and was a similar size to the pink.

Like all wood-constructed boats, the pink had a limited life span, lasting seven years on average. Fishermen re-used wood from old hulls for constructing fences and reinforcing other wooden structures.

A ROYAL FERRY

On one occasion, a pink served to ferry Henrietta Maria, the Queen of England, Scotland, and Ireland (known in England as “Queen Mary”). In January 1643, seven warships of Dutch Admiral Tromp’s fleet were anchored off the coast of Scheveningen. The fleet presented an opportunity for Queen Henrietta Maria, wife of Charles I, who was in exile in The Hague, to return to England.

The queen brought an estimated 800,000 guldens (a large sum of money) offered by Prince Frederik Hendrik of Orange to assist with the Royalist cause in the English Civil War. On January 28, 1643, the queen boarded one of Tromp’s ships from a pink at Scheveningen. However, because of a severe oncoming storm, Tromp’s ships had to return to Scheveningen. The fleet successfully transported the queen to England’s North East coast in March 1643.

Then, the event repeated itself with the restoration of the English monarchy in 1660. Charles II had been exiled for nine years in France and Holland. On May 23, 1660, he and his two brothers left The Hague where, at Scheveningen, they boarded a specially decorated pink where a large crowd, including the Dutch Prince of Orange, saw them off. The pink trans-



ABOVE Detail from *The Embarkation of Charles II at Scheveningen* by Willem van de Velde the Younger, circa 1661. The pink on the center-right is flying a white flag with the English royal arms in gold.

ported the king to his ship, the Royal Charles, which sailed to England, where he claimed the monarchy.

This famous event was witnessed and drawn by the Dutch marine artist Willem Van de Velde the Elder and created into an oil painting, *The Embarkation of Charles II at Scheveningen*, by his son, Willem van de Velde the Younger (1633-1707). Van de Velde the Younger likely collaborated with his brother, Adriaen (1636-1672), who painted the figures. Pinks at Scheveningen must have occasionally ferried people and provisions to large boats, such as warships anchored nearby off the coast.

THE PINKS IN ART

Some of the earliest images of the pink are found in the *Fishbook* (*Visboeck*) by Adriaen Coenen, which dates between 1577 and 1579. The book, featuring watercolor illustrations, is a wealth of information on types of fish, fishing practices, and practical information on 16th-century fishing in the Netherlands.

Coenen also discusses sea spirits, dragons, natural phenomena, and miracles, relating the likely thoughts and beliefs of 16th-century fishermen who, along with him, were generally religious and superstitious. At the beginning of his book, Coenen pays homage to God’s divine revelation in the creation and order of nature ➤

and nature's wonders, including fish. Coenen said successful fishing depended on fishing skills and God's mercy.

In *Fishbook*, Coenen chronicled crews fishing for herring, cod, plaice, and gurnard at Scheveningen. Each day at Scheveningen beach, they loaded fresh fish from the pinks onto horse-drawn carts, which they were transported to nearby The Hague for sale. Also, women at the beach carried baskets of fresh fish on their heads and walked to The Hague to sell their fish. There were also markets for plaice and herring dried in Scheveningen's so-called "drying gardens" in Antwerp and Germany.

During the 16th century, according to Coenen, herring fishing by pinks decreased along Holland's coast while the large herring buss boats increased, with their ability to fish further into the North Sea.

ARTISTS WHO PAINTED THE PINK

Images of pinks, fisherfolk, and beach scenes painted by artists of the 17th century offer an accurate insight into the practices of coastal fishing villages of Holland's west coast. Moreover, we can deduce what pinks looked like, including their rigging, crew, sailing at sea, and placement on the beach.

Jan Porcellis (1580-1632) was one of the most well-known maritime painters of the early seventeenth century. His painting style influenced Dutch artists Jan van Goyen (1596-1656) and Salomon van Ruysdael (1602-1670). Porcellis often painted fishing boats sailing on a choppy sea, and occasionally beach pictures and drawings of fishermen

In Porcellis's *A Fishing Pink on a Windy Day*, two men in a pink attend to their net in a heaving sea—the pink heels with the force of the wind against the sails. Dark clouds overhead cast shadows on the sails while the sun illuminates part of the sea and another pink in the background.

This juxtaposition of light and shade



ABOVE A page from Adriæn Coenen's *Fishbook*, illustrating pinks fishing along the Dutch coast.

BELOW A *Fishing Pink on a Windy Day* by Jan Porcellis.



coupled with a dramatic sea and the pinks gives the painting a dynamic quality typical of Porcellis's work. He, like other artists of the time, used drawings and occasionally engravings to help create his compositions before painting in the studio. The artist's imagination was a significant contributing factor in his work.

Marine artist Adam Willaerts (1577-1664) was born in London to Flemish parents. By 1585, Willaerts lived at Leiden in Holland and from 1597 in Utrecht. Willaert's paintings featured Dutch ships and coastal scenes.

English Fishing Pinks Ashore by Willaerts (see next page) is an early painting of an English pink. The English 17th-century fishing pink resembled the Dutch pink in the rigging, dimensions, and structure. And like the Dutch pink,

these boats' had flat bottoms, allowing crews to haul them onto a beach with wooden rollers. However, English coastal pinks were undocumented and rarely painted by artists. After 1672, Willem van de Velde the Younger created seven paintings of English pinks along the English shore or at low tide. ➤



ABOVE *English Fishing Pinks Ashore* by Adam Willaerts, an early painting of English pinks.

BELOW *Fish Still life with stormy seas*, 1636 by Willem Ormea and Adam Willaerts.

Seventeenth-century artists depicted pinks in two types of compositions—sailing in the open sea, and, more commonly, hauled up on wood rollers on the beach. Beach compositions usually emphasized local fish auctions and fishermen selling their catch.

Another related and early composition style gave importance to fish—namely, still lives of fish, with the beach and pinks occupying only half of the picture in the background and a collection of fish prominent in proportion painted in the foreground.

Utrecht artists Willem Ormea (1611-1673) and his father Marcus Ormea (1578-1636) were



among those who pioneered the fish still life genre. They sometimes collaborated with the marine artist Adam Willaerts (1577-1664), who painted the beach with fishermen and pinks, as in *Fish Still Life with stormy seas* (below left).

The emphasis on fish in their beach paintings was an allegory on “The Miraculous Catch of Fish” (Gospel of John 21:4-8), which 16th-century Flemish artists in church altarpieces, usually commissioned by the fishmonger’s guild.

Low Country thought in the 17th century ingrained the religious association of fishermen and their catch. The omnipotence of God and

hoped-for large fish catch was what fishermen believed in. A fisherman’s profession was precarious, with the vicissitudes of life, uncertainty of income, risks at sea, and uncertain health. Religion, family, brotherhood, and the community were all important to fishermen.

Hendrick Cornelisz Vroom (1562-1640), a native of Haarlem in Holland, was the first artist to specialize in marines and develop the genre, including coastal beach scenes featuring pinks. In his *View of the beach at Zandvoort* (see on next page), women carry baskets of fish on their heads, and a church is positioned on the horizon by the dunes, indicating God’s omnipresence, grace, and fortitude to fishermen.

Vroom’s beach compositions influenced successive artists in the genre, beginning with Cornelis Verbeeck (1590-1637).

Other influential 17th-century Dutch artists who painted coastal beach scenes included Jan van Goyen, Simon de Vlieger (1601-1653), Adriaen van de Velde, Willem van de Velde the Younger, Ludolf Backhuysen (1630-1708), Jacob Isaacksz (1628-82), and Saloman van Ruysdael.

Coastal beach paintings displayed a common composition similarity by most of these artists. The fish auction was often the main subject in the image, followed by fisher- ➤

men's activities and topographical aspects like a church tower, a fire beacon, a beach, dunes, and pink fishing boats. The Dutch coastline and nearby buildings depicted in 17th-century paintings are unrecognizable nowadays since the sea has taken over the shoreline, covering 100 meters inland from where it used to be.

Artists did not consider topographical accuracy important since few paintings correctly reveal their location, especially as seen by their buildings. Positioning a church a quarter turn from reality or exchanging it with, for example, a fire beacon were aspects neither artists nor their clients worried about. Moreover, artists positioned fishermen and their pinks in various places on the painting that did not reflect their actual positions in preparatory location sketches.

A painting by Salomon van Ruysdael, *Fishermen on the beach at Egmond aan Zee with boats, figures and their catch on the shore*, incorrectly displays the direction of north-south of Saint Agnes church (see below left). The sky dominates two-thirds of the painting with bellowing clouds in fine weather. A group of pinks on the



ABOVE *View of the beach at Zandvoort* by Hendrick Cornelisz Vroom.

BELOW *Fishermen on the beach at Egmond aan Zee with boats, figures and their catch on the shore* by Salomon van Ruysdael.

beach are positioned centrally, with the height of their main sails dominating the verticals of the composition as with the church tower of Saint Agnes. These van Ruysdael has projected in sunlight, giving them importance, while the fish auction appears in shadow. In the foreground, van Ruysdael painted the fishermen's catch on the beach with an oversized cod painted with white highlights, drawing the viewer's attention.

Van Ruysdael provided a clue that he did the painting in April or May since fishermen caught cod along the Dutch coast between February and May. Also, the image shows people wearing light clothes in good weather. Accurate drawings of buildings were usually done on location with some sketches of fishermen and pinks, with the majority worked up in the artist's studio. What mattered to the artist was the final result.

Artists also altered actual atmospheric lighting and weather to their liking and imagination to highlight a painting with areas of sunlight and shadow.

In *On the beach at Scheveningen* (on page 23, top) Jan van Goyen uses planes of light and shade, focusing on the dunes and reserving the most light to the forefront of a group of fishermen selling fish. The interested and well-dressed clients ➤



On the beach at Scheveningen by Jan van Goyen.



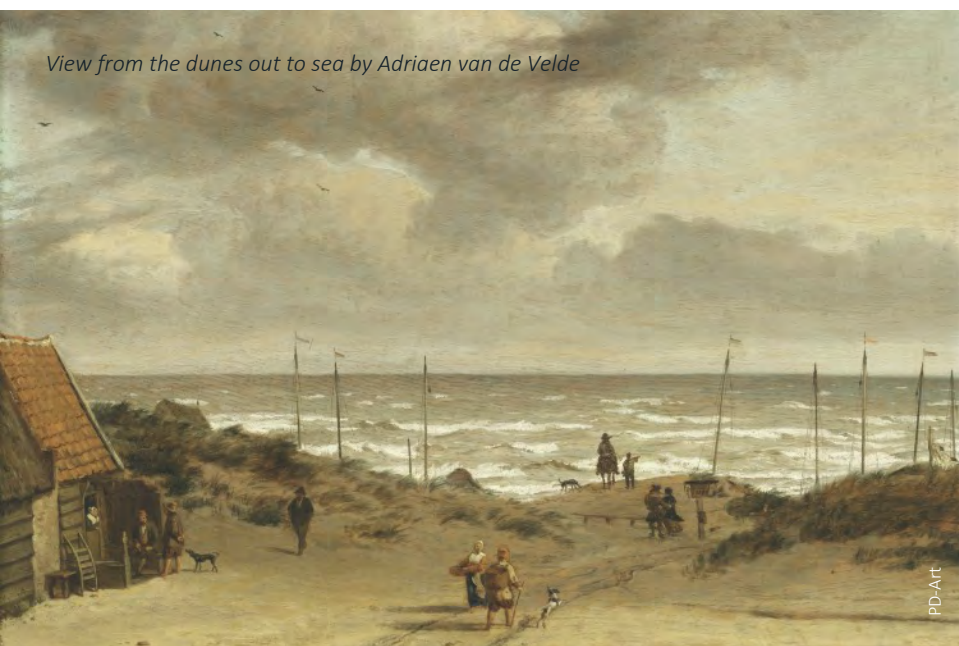
Koller Auktionen AG.

Fisherfolk unloading their catch on the seashore by Philips Wouwerman.



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View from the dunes out to sea by Adriaen van de Velde



PD-Art

have brightly colored clothes compared to the fishermen, whose dull brown colors are similar to those of the pinks. Van Goyen highlighted the sale of fish and the social status of fishermen compared to the wealthier class.

In *Fisherfolk unloading their catch on the seashore* (this page, middle left) by Philips Wouwerman (1619-1668), the space in the painting is structured into visual components on a triangular-shaped beach. The artist creates an anecdotal effect with various themes introduced on the beach. Wouwerman was a master at painting horses and chose to attract the viewers' attention to the white horse carrying fish, reflecting sunlight. Another component of the painting is a woman in a red dress selling fish to a man mounted on horseback. To the left of the image, a group of seated people and a couple with their dog gaze out to sea to a pink where a sailor lowers the main sail.

THE VAN DE VELDES

Credit for starting the Dutch pink genre belongs Adriaen. Talented in art from a young age, he began to concentrate on painting beach scenes with pinks around Scheveningen in the early 1650s.

Willem van de Velde the Younger painted very few Dutch pinks, concentrating more on the artistic challenge of painting larger, more complex ships and accepting commissions for these, for which he became famous.

However, Willem did collaborate with his brother Adriaen on several of these paintings for the Van de Velde studio. Van de Velde scholars have identified fifteen extant paintings that Adriaen entirely or partly completed for the Van de Velde studio.

Adrian painted *View from the Dunes out to Sea* entirely in plein-air circa 1655 (this page, bottom left). The composition, a view straight out to sea rather than along the beach, with several vertical pink masts appearing over the dunes, is entirely original.

When collaborating with his brother on beach scenes, Adriaen's strength was to paint the figures, churches, houses, wagons, and horses. Willem's strength was accuracy in painting a pink's complex curves for which he usually made preparatory drawings.

One of Adriaen's finest beach paintings ➤



is *The Beach at Scheveningen*, painted in 1658 at the age of twenty-two years. The painting relegates the theme of fishing to the background, with pinks beached on their rollers. Various people enjoying the beach recreation at Scheveningen occupy most of the picture. Well dressed couples are taking a leisurely walk, a man barefoot looking out to sea, children playing in puddles of water, and a wagon and horse excursion along the surf.

Emphasizing the recreational side of visitors to a beach was original. Besides, along the coast of Holland in the 17th century, it was common for people to visit the beach, walk there, bathe, play, ride horses or with wagons, and buy fish from fishermen.

David Beck (1594-1634), a schoolteacher

ABOVE A preparatory drawing by Willem van de Velde the Younger showing the intricate lines of pinks on a beach.

BELOW LEFT *The Beach at Scheveningen* by Adriaen van de Velde, considered one of his finest beach scenes.

and poet, kept a diary of his daily activities in 1624. Beck's June 5, 1624 entry discusses his walk with his cousin to the beach at Scheveningen, where he breathed in the fresh sea air, walked barefoot in the surf, and observed fishermen and pinks. Other entries discuss his desire to bathe in the sea and drink at a nearby inn.

His walks to Scheveningen from The Hague in 1624 would have covered at least 5 kilometers over sandy paths and dunes. There was no direct road at the time between The Hague and Scheveningen. Occasionally, Beck observed women walking from Scheveningen to The Hague carrying baskets of fish on their heads. During the long walk, he would have stopped for refreshments at an inn. Moreover, he would have viewed scenes similar to those memorialized in paintings by Dutch artists of the period.

The representations of fishing pinks were primarily a 17th-century artistic genre, along with beach scenes done exclusively by Dutch artists. By the 18th century, however, artists painted few pinks, coinciding with a general demise in marine art in the Netherlands and the fact that the fishing pink became obsolete, having evolved into the larger and preferred *bomschuit* fishing boat (see *Quarterdeck*, spring 2022). ■



Courtesy of Matthew Honan.

Matthew Honan, who currently resides in the United Kingdom, spent nearly two decades in the Netherlands, where he developed a passion for Dutch marine art. He

writes on 17th and 19th-century marine art.

CARGO OF HOPE

Voyages of the Humanitarian Ship Vega

BY SHANE GRANGER

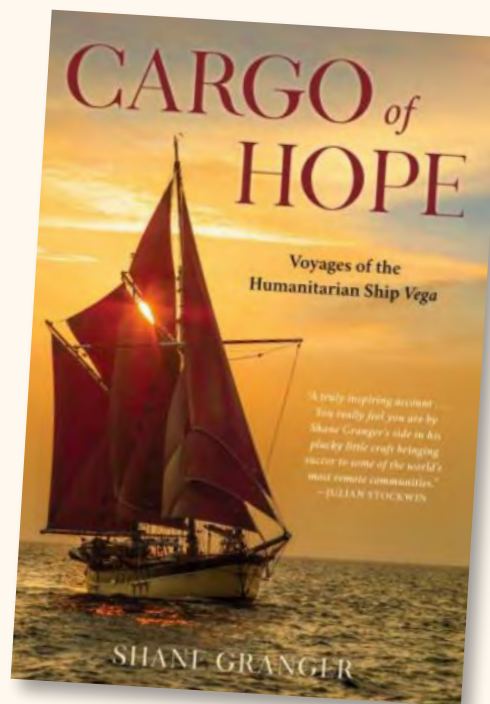
Cargo of Hope is the story of the historic ship Vega's first missions of mercy—a real-life sea tale complete with vicious storms, exotic locations, heart-rending moments, and priceless glimpses into real life on some of the world's most remote tropical islands. This excerpt is from Chapter 1: The Mother of All Storms.

Ripping through an ominous sky blacker than the inside of the devil's back pocket, a searing billion volts of lightning illuminated ragged clouds scudding along not much higher than the ship's mast. An explosive crash of thunder, so close it was painful, set my ears to ringing. Through half-closed eyes burning from the constant onslaught of wind-driven salt water, I struggled to maintain our heading on an ancient dimly lit compass.

This was not your common garden-variety storm. The kind that blows a little, rains a lot, and then slinks off to do whatever storms do in their off hours. This was a sailor's worst nightmare: a full-blown, rip-roaring, Indian Ocean cyclone fully intent on claiming our small wooden vessel and its occupants as sacrifices.

All that stood between us and the depths of eternity were the skill of *Vega's* long-departed Norwegian builders and the flagging abilities of one man, who, after seventeen straight hours of fighting that hell spawned storm, was cold, wet, and exhausted.

Using both hands, I turned the wheel to meet the next onslaught from a world ruled by chaos and madness. Should I miscalculate, or lose concentration for a single moment, within seconds the boat might whip broadside to those enormous thundering waves, allowing the next one to overwhelm her in a catastrophic avalanche of white foam: rolling her repeatedly like a rubber duck trapped in someone's washing machine: shattering her stout timbers and violently



Lyons Press, US Trade paperback / e-book

\$24.95 / \$23.50

FEBRUARY

dooming us all to a watery grave.

The rigging howled like a band of banshees tormenting the souls of sailors long ago lost to the sheer brutality of such storms. Raging wind, fully intent on ripping the air from my lungs, made it almost impossible to breathe. No matter which way I turned my head there was flying water.

Only twenty meters away, the bow of our 120 year-old wooden vessel was invisible in a swirling mass of wind, rain, and wildly foaming sea. With monotonous regularity, precipitous walls of tortured water loomed out of the darkness, rushing toward *Vega's* unprotected stern. Yet, as each seemingly vertical wall of water raced toward her, its top curling over in a seething welter of foam, our brave little vessel would raise, allowing another monster to pass ➤

harmlessly under her keel.

With each wave, the long anchor warps trailing in a loop from our stern groaned against the mooring bits. Those thick ropes were all we had to reduce *Vega's* mad rush into the next valley of tormented water, their paltry resistance all that stood between us and fifty-two tons of boat surfing madly out of control down the near-vertical face of those waves.

As *Vega* valiantly lifted to meet each successive wave, she dug in her bow: a motion that unchecked might rapidly swing her broadside. Should that happen, the end would come quickly when the next breaking wave rolled *Vega* through 360 devastating degrees. An action that would repeat until nothing remained afloat.

With helm and wind creating a precarious balance against the brutal forces of an Indian Ocean cyclone, our future was contingent upon a single scrap of storm sail stretched taut as a plate of steel, its heavy sheet rigid as an iron bar. Without that sail, steering would be impossible.

While all hell broke loose around us, down below the off watch were squirreled away in their bunks, warm and more or less dry. Little did they realize that at least once every eight to ten seconds I was fighting another giant wave intent on our destruction. Squinting and blinking, I tried to read the wind speed gauge but glimpsed only a meaningless blur of figures.

I should have paid more attention to the old sailor who once advised me never to look down when climbing ratlines or aft during a storm. It might have saved me from almost suffering an apoplexy when somewhere around midnight I glanced astern and saw a wave much larger than the rest come roaring out of the darkness, growing in height and apparent malice with each passing second.

As if that were not enough, another rogue wave

came surging out of the night at a ninety-degree angle to our route. Shivers raced up and down my spine, vainly looking for a safe place to hide. Nothing in my years at sea had prepared me for that giant storm-ravaged whitecap bearing down on *Vega's* starboard beam.

Frozen in horror, I watched that watery monster collide with the first giant wave, roaring along its length like a head-on collision between two out-of-control avalanches determined to destroy all in their path. The interaction was explosive. A towering eruption of white water rocketed skyward, an unbridled violence beyond imagination.

Converging on our frail wooden boat from different directions, those twin monsters were a manifest curse from the darkest depths of my worst nightmare. Clearly, they would arrive at the same time. The one would slam into *Vega* like a huge bloody-minded mallet, while the other played the part of a watery anvil, and there was not a damned thing in the world I could do about it.

For a split second that seemed eternal, gut-wrenching fear seized me in its grip. No matter which way I turned the wheel, one of those furious monsters would roll *Vega* onto her beam-ends. Certain destruction would surely follow.

Trembling from cold and fatigue, there was just enough time for me to take a deep breath before water erupted from every direction, transforming my world into a swirling white maelstrom of destruction. I gripped the steering as hard as I could, frantically struggling against inconceivable forces fully intent on sweeping me overboard to turn it against the sideways slide I felt building. Then something struck me a fierce blow to the head. As I began to lose consciousness, my only thought was, So, this is how it ends. Then my world turned black. ■

“A truly inspiring account of a ‘mom-and-pop’ charity in a 120-year-old wooden vessel. You really feel you are by Shane Granger’s side in his plucky little craft bringing succor to some of the world’s most remote communities.”

—Julian Stockwin

COURSE CHANGE

The Whaleship Stonington in the Mexican-American War

BY PETER J. EMANUEL, JR.

Course Change is the story of the Yankee whaleship Stonington, sailing a course for home after being at sea for more than three years. When it pulls into San Diego, California in September 1846, the crew learns that war has broken out between the United States and Mexico. This excerpt is from Chapter 1: A Whaleship . . . For Now.

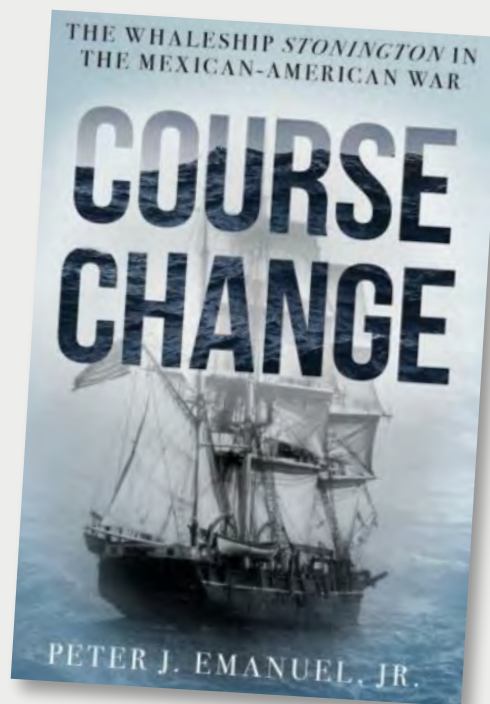
“**W**e’re throwing it all overboard?”
“All that work for nothing!”

“Whose ship is this, anyway?”

“He must be out of his mind!”

Frustration and disbelief were in the air after Second Officer Alanson Fournier delivered the orders from Captain George W. Hamley that the crew of the *Stonington* had to clear the storage area. This was, after all, a whaleship, meant to hold barrels of oil that had been processed from the blubber of whales, to be sold to merchants back home in New London—oil that would fuel the lamps that lit homes, oil that would lubricate the machinery that manufactured goods, oil that would make some people very wealthy. Why throw it all away, as if the dangerous and deadly work that it had taken to obtain it meant absolutely nothing? What could possibly be a worthy enough cause for such a wasteful order? They knew the answer, as reluctant as some of them may have been to accept it.

The *Stonington* was a typical whaleship, one hundred feet and four inches in length, with two decks and three masts, the tallest being the center mainmast that rose to a height of nearly ninety feet above the deck, holding five tiers of square sails. The foremast held four tiers of square sails as well as three triangular sails that were also fastened to the bowsprit. The mizzenmast, closest to the stern, carried a four-sided sail



Lyons Press, US Hardback / e-book

\$32.95 / \$31.00

MARCH

and three triangular sails. Under full sail on a clear day, the *Stonington* was an impressive sight, with an array of white billowing canvas set against a bright blue sky, the dark hull gleaming in the deeper blue ocean.

Attached to the bow beneath the bowsprit was a bust of a man with a round head, straight, short hair, a high forehead, and a pointed nose. He was Richard Law, whose many credentials had earned him a great deal of respect. His father, Jonathan, was the twelfth governor of colonial Connecticut. Richard had been a delegate to the Continental Congresses, mayor of the city of New London, and chief judge of the Connecticut Superior Court. In 1789, President George Washington had nominated him, and the United States Senate had confirmed him, as the judge for ➤

the US District Court, District of Connecticut.

The *Stonington* was broad, twenty-seven feet and eight inches at the beam, with a bluntly rounded bow and a squared-off stern, its black sides rising twelve feet above the water. It sat in the water at a depth of thirteen feet and ten inches, and it could carry enough cargo to displace over three hundred fifty tons. The ship was sturdy, not sleek, yet it moved through the water with surprising ease. The frame and rigging had to withstand not only the usual challenges of traveling through open seas but also the strains of hauling huge strips of blubber, most of them weighing at least a ton, up onto the deck for processing. The blubber was cut from the body of the whale that the crew had hunted, captured, killed, towed back, and tethered to the starboard side of the ship. As those strips of blubber rose away from the carcass they had encircled and up into the air, the ship leaned down toward the ocean amid the creaking sounds emitted by the ropes and pulleys under the weight of that blubber. When the crew finally maneuvered it over the gunwale and lowered it onto the deck, the release of that tremendous weight allowed the ship to roll back upright.

The ship's design certainly meshed very well with its purpose.

The *Stonington* had been at sea for three years, hunting whales throughout the world's vast oceans and encountering the world's remotest islands along the way. Having nearly filled its hold with thousands of gallons of oil contained in wooden casks of various sizes, it was time for the ship to begin making its way home. Twenty-four days in San Francisco after a stretch of hunting in the frigid waters of the Gulf of Alaska had given the crew of around thirty men time to get the ship ready for the lengthy voyage past South America, through the treacherous waters around Cape Horn, and then northward to its home port in Connecticut.

There had also been time in those twenty-four days for carousing and enjoying the diversions that San Francisco offered to those who had been out to sea for so long. The men of the *Stonington* took full advantage of their shore liberty, knowing that the captain intended to limit further stops on the homeward voyage and spend just enough time in selected ports to replenish food and water. ■



A whaleship similar to the *Stonington*.

© Alamy

AN UPRIGHT MAN

BY CHRIS DURBIN

Chris Durbin's Carlisle & Holbrooke Naval Adventures swept across naval fiction like a fresh sea breeze six years ago when he launched *The Colonial Post Captain*.

Set against the Seven Years' War (1756 - 1763), a time rarely touched by novelists, the former Royal Navy officer chronicles Britannia's rise to "rule the waves" through two compelling characters: Captain Edward Carlisle and Master's Mate George Holbrooke.

Each title in the 14-book series focuses on either Carlisle or Holbrooke. By *An Upright Man*, the latest opus in the canon, Holbrooke has his second command, the frigate *Argonaut*, assigned to the Jamaica Station in early 1762.

Only twenty-three, Holbrooke is "an old hand at convoys," after six years at sea during the war. *Argonaut* is bound for America from the Leeward Islands, escorting a merchant fleet. Among those sailing aboard *Argonaut* are Lady Chiara, Captain Carlisle's wife, their young son, Joshua, and her cousin Enrico, all headed to Williamsburg in Virginia and their new home.

Off Cape San Juan, Puerto Rico, *Argonaut* exchanges cannon fire with a Spanish man-of-war on a course for Havana with news that Spain has joined France in the war against

Britain, a fact unclear to Holbrooke until the brief battle. By this point in the war, France had suffered severe losses on land and sea and sought leverage to gain favorable terms with Britain through an alliance with Spain.

By weaving historical events and characters into a crisp narrative, Durbin brings a critical period in the war into sharp focus through George Holbrooke's eyes and actions.

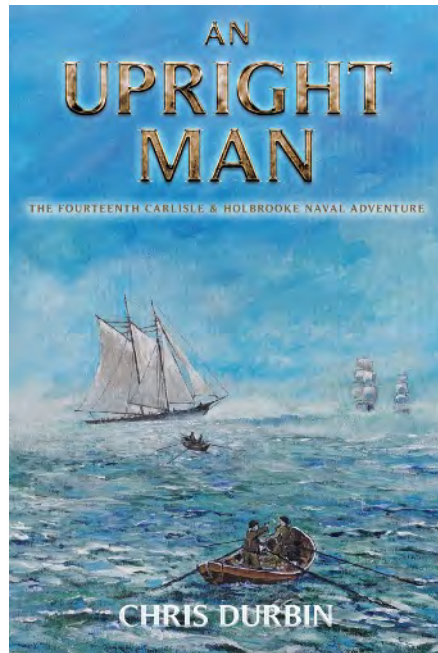
The British fishery off Newfoundland had long been a target for the French, who launched an attack on the island under Holbrooke's nemesis, Charles-Henri-Louis d'Arsac, chevalier de Ternay, a real-life naval officer.

In a consequential effort to turn the tide of war, De Ternay leads a small squadron carrying soldiers through the British naval blockade at Brest and es-

capes across the Atlantic to attack St. Johns and destroy the fishing fleet.

Chris Durbin's story, painted in words on a broad canvas stretching from the Caribbean to the North Atlantic and back across to the chops of the English Channel, reflects his years at sea serving the same navy as George Holbrooke. As in the previous titles in the series, Durbin shines a brilliant light on a momentous time in British and world history.

—George Jepson



Independent, Paperback / e-book
\$15.35 / \$6.26
AVAILABLE NOW

DARK NIGHTS, DEADLY WATERS

BY KEITH WARREN LLOYD

During the Second World War, the US Navy significantly deployed swift and deadly Patrol Torpedo (PT) boats against the Japanese “Tokyo Express” during the Solomon Islands campaigns. Developed under the watchful eye of Admiral Emory S. Land, Chief of the Bureau of Construction and Repair, the swift PT boats were armed with small arms, torpedoes, and depth charges.

Despite numerous flaws in the Mark 8 torpedoes carried aboard the PT boats, their young and daring crews made the “Mosquito Fleet” a source of fear for the Imperial Japanese Navy fleet operating in the Solomons.

As American forces concentrated their efforts against the Japanese at Guadalcanal, PT boats became the tip of the spear against the deadly enemy destroyers intent on keeping the “Slot” clear.

Using the islands as cover, PT boat crews used dangerous nightly hit-and-run tactics against Japanese supply convoys. While the PT boats were fast and powerful, their mahogany construction made them susceptible to severe damage in combat against fast and deadly Japanese destroyers.

PT boat crews knew the perils of operating in the Solomons but showed extraordinary

courage under fire, and their bravery made the Japanese cautious. Despite the high casualty rates, the crews of the PT boats ventured into the dark, deadly nights to halt the supply of war materials to Japanese forces.

The best-known boat was PT-109, commanded by young lieutenant John F. Kennedy

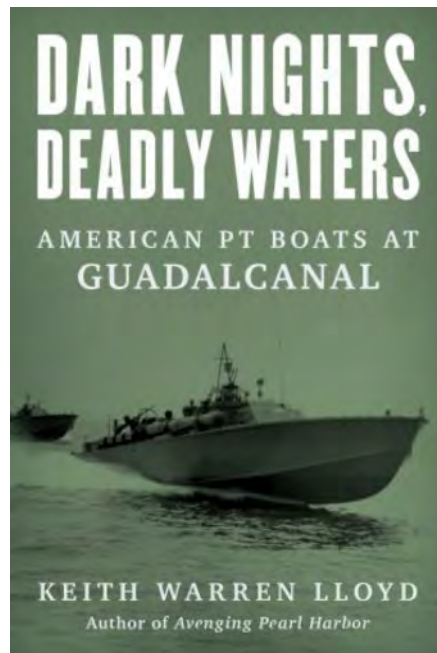
on her fateful mission on the evening of August 1, 1943. After PT-109 was rammed and cut in two, Kennedy and the survivors clung to the bow wreckage before swimming to shore. On land, the survivors, under Kennedy’s leadership, evaded Japanese patrols and were eventually rescued.

Making use of official Navy reports and first hand accounts, author and historian Keith Warren provides a riveting look into the operations and lives of the men who braved the deadly waters of the Solomon Islands

aboard American PT boats.

Warren has written a compelling fact-based account that follows the first deployment of PT boats to the Solomons and their support of operations against the Japanese at Guadalcanal. Anyone interested in US Naval Operations during World War II or the Guadalcanal campaign will enjoy *Dark Nights, Deadly Waters*. ■

—Tom Hines



Lyons Press, US Hardback / e-book
\$29.95 / \$28.50
AVAILABLE NOW

CARGO OF HOPE

BY SHANE GRANGER

The wind howled and whipped the seas into a frenzy around the sailing ship *Vega*, threatening to end the aging cargo vessel's voyage, crossing the Indian Ocean. The wooden craft plunged headlong into the fury of a cyclone while Shane Granger fought to save her and the crew of four.

Built in 1892 by Norwegian boat builder Ola Nerhus, *Vega* was a true Hardanger Yacht designed for service as a small trading vessel. Initially commissioned by Johan Carlsson to haul cement, *Vega*'s sturdy construction quickly drew interest from commercial agents seeking a worthy vessel to transport their goods to distant ports.

Carlsson soon found himself the owner of a small cargo ship in demand even before she touched salt water, launching his business venture before the sails were hoisted.

Surviving the storm and making repairs in the Port of Victoria in the Seychelles, Granger and his partner, Meggi Macoun, sailed *Vega* further on to Malaysia. While moored at the yacht club in Langkawi the day after Christmas in 2004, a devastating tsunami wreaked havoc across the coastal areas.

Surviving another harrowing event, Shane and Meggi soon volunteered to carry humani-

tarian supplies on to tsunami-devastated Sumatra.

Vega returned to her original mission with a newfound purpose over 100 years after carrying her first loads from Norwegian fjords. Trekking thousands of miles annually, Shane and Meggi sail *Vega* as a humanitarian ship,

loaded with donated school and medical supplies to provide much needed help and hope to small, remote communities in Indonesia and East Timor.

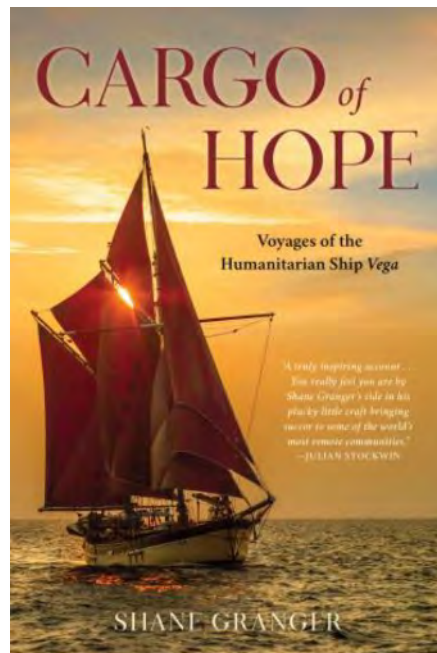
Filled with sailing adventures and highlighted with a humorous, down-to-earth narrative style, *Cargo of Hope* delivers an exciting story of adventure and humanitarian outreach. Shane Granger's breezy first-person perspective reads like stories spun by old, grizzled sailors of the past.

While Granger chronicles *Vega*'s 21st-century

humanitarian missions, he shares the ship's thoroughly compelling history and the men who brought her to life over a century earlier.

From her humble beginnings as a working trader in Scandinavia to her adventurous new chapters half a world away in the backwaters of the Indian Ocean, the story of the cargo yacht *Vega* is an exciting tale of adventure and hope. ■

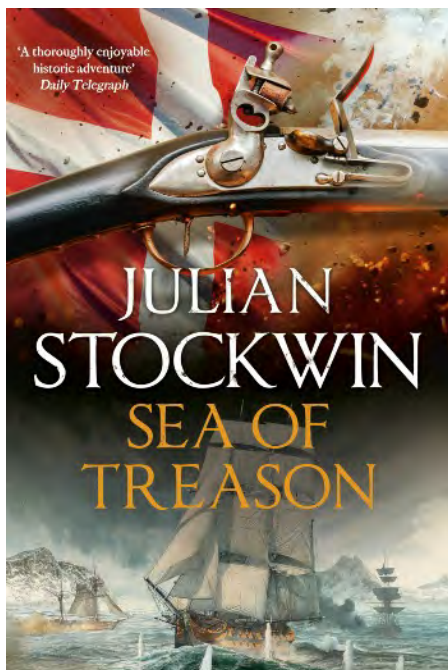
—Tom Hines



Lyons Press, US Trade paperback / e-book

\$24.95 / \$23.50

NAVAL FICTION



Sea of Treason

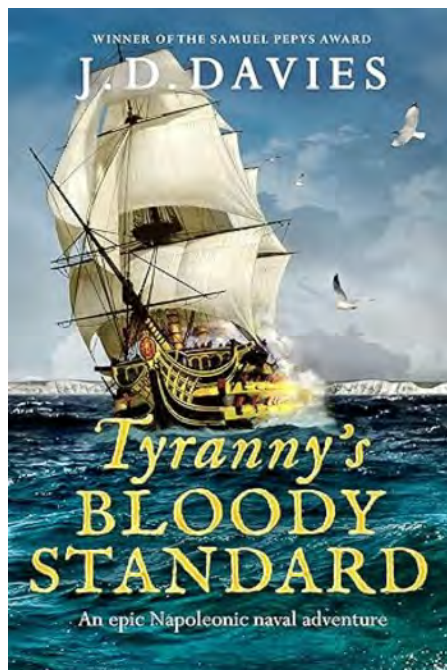
BY JULIAN STOCKWIN

Hodder & Stoughton, UK Hardback / e-book

\$28.00 / \$12.99

JANUARY

1813. The shadow of war falls across the Continent as Napoleon gathers his forces once more, his Grande Armée somehow back to full strength after his disastrous Russian campaign. For Captain Sir Thomas Kydd, however, life is looking sunnier. He has mostly recovered from a near-fatal wound and is back in command of his beloved sail-of-the-line, *Thunderer*. He has also received a most agreeable post: Bermuda, pink sandy beaches, and very little in the way of battle. But those calm tropical skies can quickly turn to a storm, and Captain Kydd soon finds himself drawn into the political scheming and warlike maneuvers of the young United States as it attempts to seize Spanish Florida. With *Thunderer*, the greatest military asset in the region, Kydd must show all his courage and quick thinking to stay ahead of the game. And all the time in Europe, the situation continues to darken . . .



Tyranny's Bloody Standard

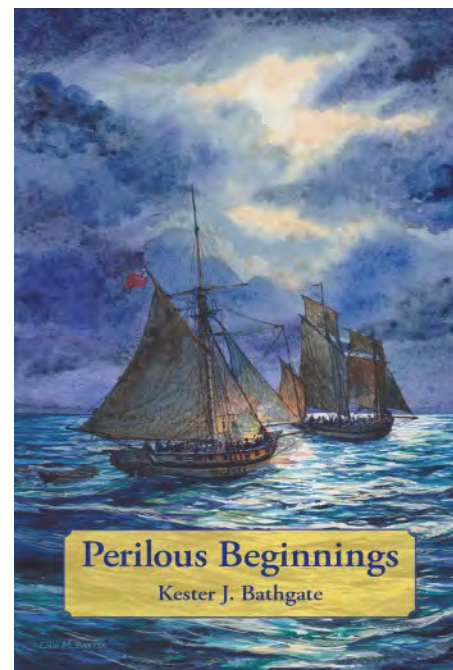
BY J. D. DAVIES

Canelo Adventure, UK Paperback / e-book

\$16.97 / \$6.99

AVAILABLE NOW

After a daring escape from a British prison, Philippe Kermorvant returns to France and gains command of a frigate in the Mediterranean, where France is trying to rebuild its decimated fleet. Overwhelming odds force the fleet to flee for refuge to a fortified bay. The prospect of an interminable blockade looms, but Philippe is given leave from his command to meet an enigmatic young general with a mission for him. What follows is a shocking murder, a siege, a whirlwind romance, and a duel to the death on the high seas as Philippe contends with threats from every side. And amidst all this chaos, a terrible face from his past threatens to uproot everything he has built for himself. A fascinating naval adventure of the Age of Sail told from the French perspective, perfect for fans of Hornblower and Sharpe.



Perilous Beginnings

BY KESTER J. BATHGATE

Independent, Trade Paperback / e-book

\$15.51 / \$6.21

AVAILABLE NOW

September 1797, during the “Year of Peril” and set against the background of the French Revolutionary War, Thomas Devenish takes command of His Majesty’s Revenue Cutter *Diligence*. However, she is an unhappy vessel, and besides having to gain the trust of her demoralized crew, he discovers that he is under scrutiny as a former smuggler. Investigating the murder of one of his men pits him against a scheming adversary. In addition, his family’s past returns to haunt him, and the ongoing conflict with France brings a threat of its own. In the midst of it all, he finds companionship and perhaps love.

NAVAL FICTION



The Smuggler's Spy

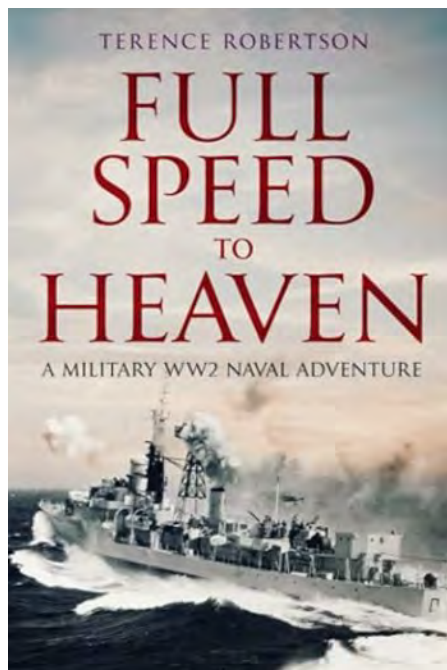
BY MICHAEL AYE

Bitingduck Press, Trade Paperback / e-book

~~\$20.99~~ / ~~\$3.99~~

AVAILABLE NOW

The Prince's Own 10th Regiment of Dragoons has just returned from a tour of duty in the Caribbean. Very little was scheduled for the regiment other than training. The war against France is going badly for England and her allies. The 10th will not be sent to France with the possibility of being beaten, or worse, captured. New leadership is needed in all of England's armies. Taking advantage of Lieutenant Cole Buckley's knowledge and friendship with many of Deal's smugglers, the secret division of the Foreign Service calls on young Buckley. With the promise of being able to spend more time with his young wife, Cole agrees to take the assignment. Through treacherous times, beautiful women and deadly spies, Cole's ability to survive is put to the test.



Full Speed to Heaven

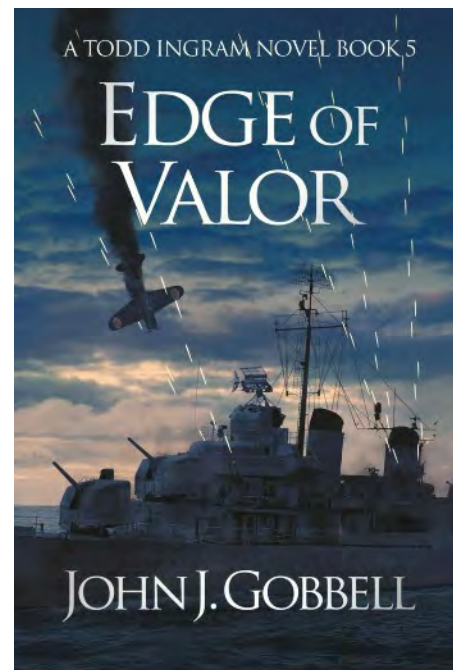
BY TERENCE ROBERTSON

Sapere Books, US Trade Paperback / e-book

~~\$9.99~~ / ~~\$0.99~~

AVAILABLE NOW

The Atlantic Ocean, 1942. When a freak series of hurricanes culminates in the worst storm in living memory, the crew of the destroyer HMS Concord have more than a world war to contend with. For Lieutenant John Masfield, heartbroken after discovering his wife's infidelity, the difficult conditions provide a welcome distraction ... but as tensions build between Masfield and the brash Lieutenant Peter Boland, their rivalry threatens to endanger the whole crew. Meanwhile, Lieutenant-Commander Louis Strong, the ship's captain, fights a rapidly losing battle to hold his increasingly fractious men together . . . and faces an unimaginable challenge when a member of his crew falls dangerously ill. But when the ship is caught in the eye of the lethal storm after days of worsening conditions, suddenly the enemy is the least of their worries. Helpless against the elements, the men battle desperately against ever-lengthening odds...



Edge of Valor

BY JOHN J. GOBBELL

Severn River, Trade Paperback / e-book

~~\$20.99~~ / ~~\$6.99~~

AVAILABLE NOW

Todd Ingram has just saved his ship from a kamikaze raid. While seeking repairs in Okinawa, he hears news of the war's end—then receives mysterious orders to defuse an imminent Soviet attack. In the process, he is to rescue a Red Cross representative with irrefutable proof of Japanese war crimes. The assignment brings him face-to-face with a Soviet adversary from his past—and a Japanese garrison determined to stop him. Todd was fighting the Japanese three weeks ago, and the Russians were supposed to be his ally. Now, he doesn't know who to trust, and Todd's war continues as his shipmates prepare to return to their loved ones.

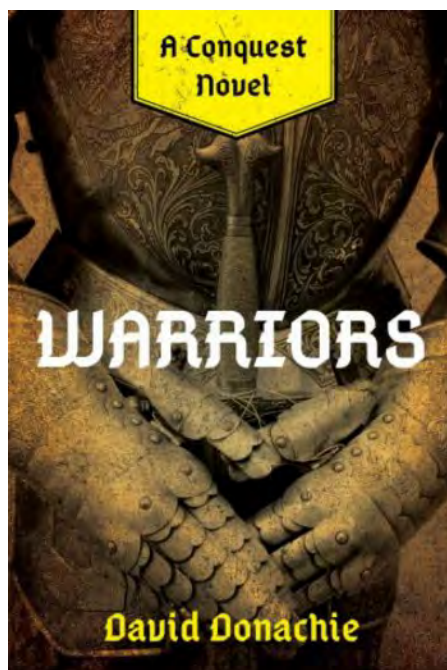
HISTORICAL FICTION



1 - Mercenaries

BY DAVID DONACHIE
McBooks Press, US Paperback
\$24.95
FEBRUARY

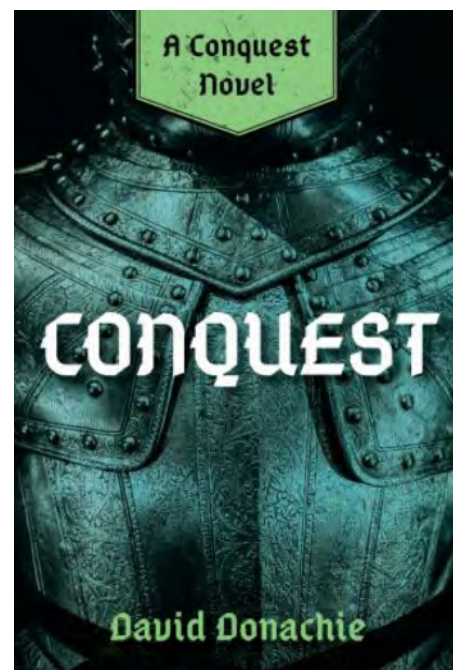
1033, on the Norman-French border: It is thirty years before William, Duke of Normandy, sails to England and does battle at Hastings, but the events leading up to that epic moment are already taking shape. The twelve sons of Tancred de Hauteville are following in their father's footsteps. As knights, they have but one true purpose: to fight. But when they are denied service with their duke, they are forced to take employment as mercenaries, their unequalled battle skills for hire to the highest bidder. Victory and defeat, betrayal and revenge combine as the desperation to rule becomes an intense battle, testing even the strongest ties. Through it all shines the loyalty of blood that binds families—and warriors—together. *Mercenaries* is the epic story of a true band of brothers.



2 - Warriors

BY DAVID DONACHIE
McBooks Press, US Paperback
\$24.95
FEBRUARY

Eleventh-century Italy: The Byzantine Empire rules much of Europe, but in the Italian states to the south, it does so in the face of constant revolt from its unwilling subjects – a strife that extends from the great trading ports to the rich agricultural lands of Apulia. The Lombards, heirs to a northern tribe, are no exception. Their leader, Arduin of Fassano, feels the time may have come to rejoin his brethren and revolt against their Eastern rulers. And so he brings into the conflict the fearsome de Hauteville mercenary brothers to help him in his quest to destroy the power of Constantinople. Will the might of the Byzantine Empire crush Arduin's revolt? Can his ambitious plan succeed, or will the treachery that stalks the land play into the hands of the Normans?

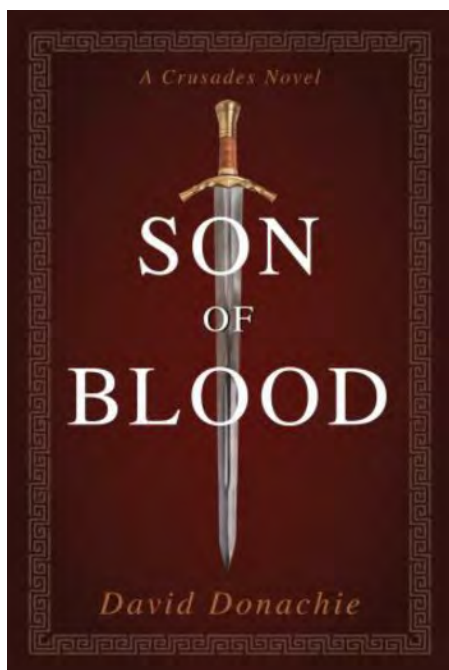


3 - Conquest

BY DAVID DONACHIE
McBooks Press, US Paperback / e-book
\$24.95 / \$5.99
FEBRUARY

Over twenty years, the de Hauteville brothers have risen from penniless obscurity to become the most potent warrior family in Christendom: depended on by the Pope, feared by Byzantium, and respected by the Holy Roman Emperor. And now Roger, the youngest son, has finally come to Italy, where he also proves himself to be a great warrior and canny politician. It is he who will raise the family to the pinnacle of influence, not as vassals beholden to a greater power but as rulers in their own right. But the path is not easy; brotherly love only goes so far, and everything has stayed the same in the bubbling stew of Italian politics. There are enemies at Roger's back and before him, battles to fight and defeats to be reversed, treacheries both secret and transparent to circumvent. Yet the loyalty of blood that binds this family of warriors together is still present.

HISTORICAL FICTION



1 - *Son of Blood*

BY DAVID DONACHIE

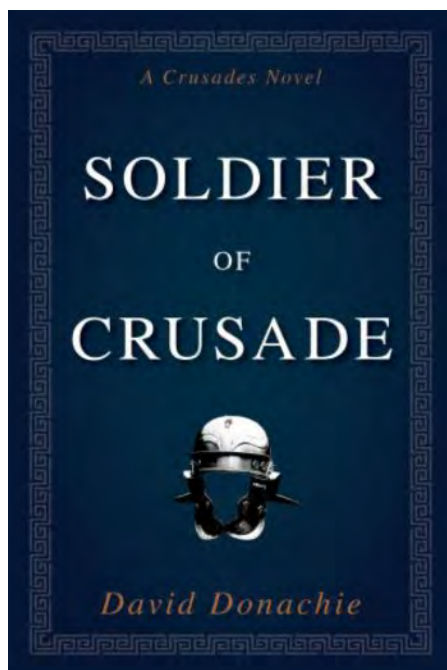
McBooks Press, Paperback / e-book

\$24.95 / \$5.99

MARCH

Following David Donachie's Conquest series, the de Hauteville warrior dynasty remains strong in the Crusades trilogy.

Eleventh-century Italy: The domination of the Normans, the most feared warriors in Christendom, is causing trouble. At their head is Robert de Hauteville, the *Guiscard*, who has colonized much of Italy and now commands the triple dukedom of the extended Norman family. But Robert has made many enemies, including the ever-powerful papacy in Rome. As Robert successfully suppresses a Lombard revolt, his firstborn, Bohemund—now seventeen—has come to fight in his army. Already recognized as a formidable warrior, Bohemund seeks to assert his natural right as the heir of his father's dukedom. But with Robert's second son, Borsa, legally entitled to inherit, his quest is not without conflict. A battle between the sons is inevitable.



2 - *Soldier of Crusade*

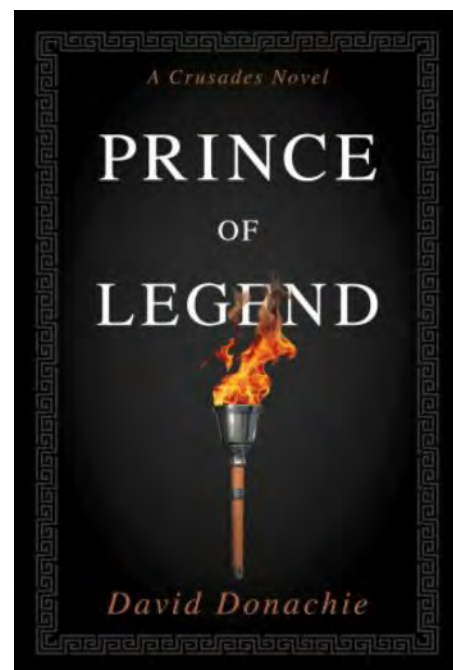
BY DAVID DONACHIE

McBooks Press, Paperback

\$24.95

MARCH

1096: The Pope has called for a crusade to free Jerusalem, and half the warriors of Europe have responded. Among them is the Norman Count Bohemund, a one-time enemy of Byzantium, whose help is required if progress is possible. His first task, pushing back the infidel Turks from the holy places of Christendom, calls for an uneasy alliance with old enemy Emperor Alexius. But can the Crusaders trust the wily emperor? With past tensions and grudges arising, Bohemund again faces the opportunity to gain power, land, and riches for himself—but will the risks of doing so outweigh the rewards? The Crusaders must contend with sieges, open battles, hunger, and want on their journey to mighty Antioch, where they face the stiffest test of their mettle. As defeat threatens, only Norman discipline can save the day.



3 - *Prince of Legend*

BY DAVID DONACHIE

McBooks Press, Paperback / e-book

\$24.95 / \$5.99

MARCH

The crusading armies go from besieging the citadel of Antioch to themselves being surrounded. Although Bohemund, leader of the Apulian Normans, manages to take a firm grip on the city, the Crusaders' army is depleted, thinned by death, disease, and defection. For Bohemund and his nephew Tancred, there is yet another difficulty: the dissent between the Crusade leaders has broken out into the open, with the wealthy Raymond of Toulouse stirring up conflict. If the Christian host is fighting on two fronts, so is Bohemund himself. With the enemy Turks at his front and his warring peers at his back, can he gain the mighty city of Antioch once and for all? Only one of the greatest battles of the age will decide.

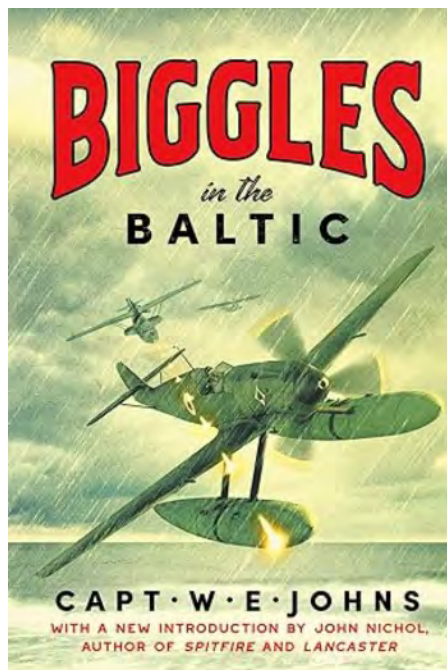
HISTORICAL FICTION



14 - Sharpe's Command

BY BERNARD CORNWELL
HarperCollins, UK Hardback / e-book
£22.00 / £9.99
AVAILABLE NOW

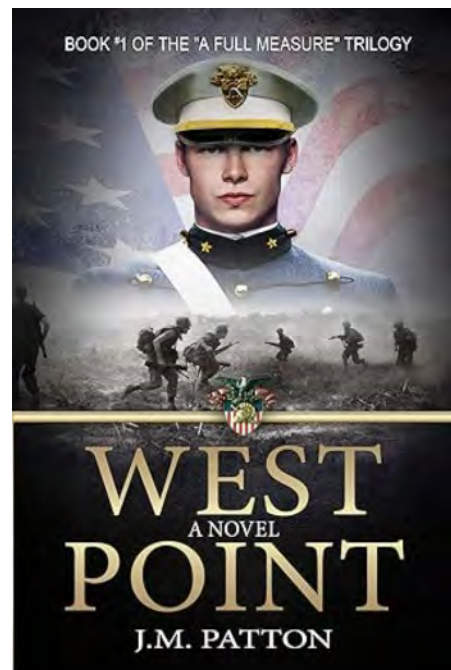
If any man can do the impossible it's Richard Sharpe . . . And the impossible is exactly what the formidable Major Sharpe is asked to do when he's dispatched on an undercover mission behind enemy lines, deep in the Spanish countryside. For a remote village is about to become the center of a battle for the future of Europe. Sitting high above the Almaraz bridge, it is the last link between two French armies, one in the north and one in the south; if they meet, the British are doomed. Only Sharpe's small group of men—with their cunning and courage to rely on—stand in their way. But they're rapidly outnumbered, enemies are hiding in plain sight, and time is running out . . .



1 - Biggles in the Baltic

BY CAPTAIN W. E. JOHNS
Canelo Action, UK Hardback / e-book
\$20.49 / \$0.99
AVAILABLE NOW

September 1939. Britain has declared war on Germany. Major James Bigglesworth, known to his friends as “Biggles,” is eager to get straight into the action alongside old friends Alger non “Algy” Lacey and “Ginger” Hebblethwaite. They don't have to wait long. The British government has covertly acquired a small island in the Baltic, off the north coast of Germany. The island is unremarkable save for one feature: a natural sea cave, unknown to the Germans, large enough to house several aircraft. Biggles' orders: wreak havoc on German forces for as long as possible without compromising the location of the secret base. It's a dangerous mission, for the might of the enemy military machine will be bent on finding them, led by Biggles' old nemesis, Erich von Stalhein.

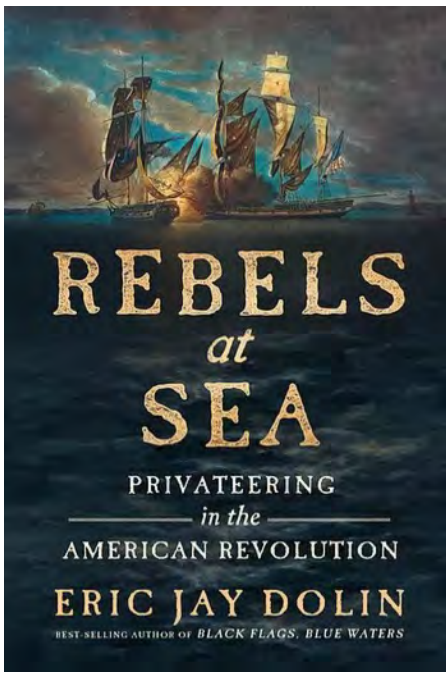


1 - West Point

BY J. M. PATTON
Independent, US Trade Paperback / e-book
\$19.95 / \$7.99
AVAILABLE NOW

During the Vietnam War era, eighteen-year-old John Paul Jacobs, better known as Jake, experiences his first years as a new cadet in the US military academy at West Point. As Jake endures rigorous training, he learns that serving to protect the country could come at a cost. Will he survive the politics against the armed forces during a time of “peace and love,” sit-ins, and protests? Does Jake have what it takes to gain the Green Beret of the newly formed special forces—the Army Rangers—or does the US government have something else in store for him? More importantly, how will Jake be prepared when he crosses paths with a radical mastermind and his terrorist organization bent on destroying the United States and everything Jake holds dear? West Point is the first volume in the A Full Measure Trilogy.

NAVAL HISTORY



Rebels at Sea

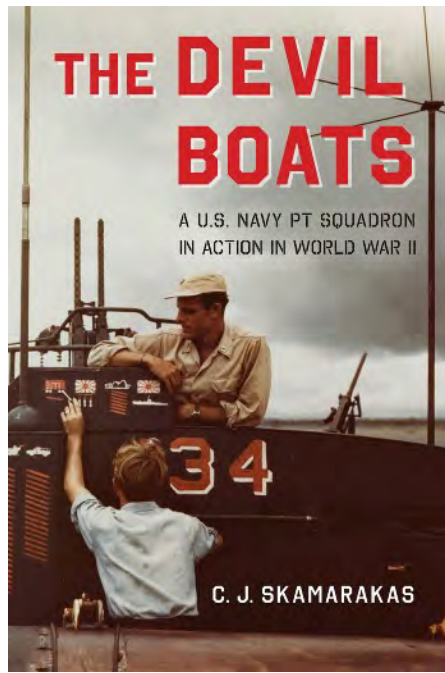
BY ERIC JAY DOLIN

Liveright, US Trade Paperback / e-book

\$18.95 / \$9.48

AVAILABLE NOW

The heroic story of the founding of the US Navy during the Revolution has been told many times, yet largely missing from maritime histories of America's first war is the ragtag fleet of private vessels that truly revealed the new nation's character—above all, its ambition and entrepreneurial ethos. *In Rebels at Sea*, best-selling historian Eric Jay Dolin corrects that significant omission and contends that privateers were, in fact, critical to the American victory. Privateers were privately owned vessels, mostly refitted merchant ships, that were granted permission by the new government to seize British merchantmen and men of war. As Dolin stirringly demonstrates, at a time when the young Continental Navy numbered no more than about sixty vessels all told, privateers rushed to fill the gaps. Nearly 2,000 privateers set sail throughout the war, with tens of thousands of Americans serving on them.



The Devil Boats

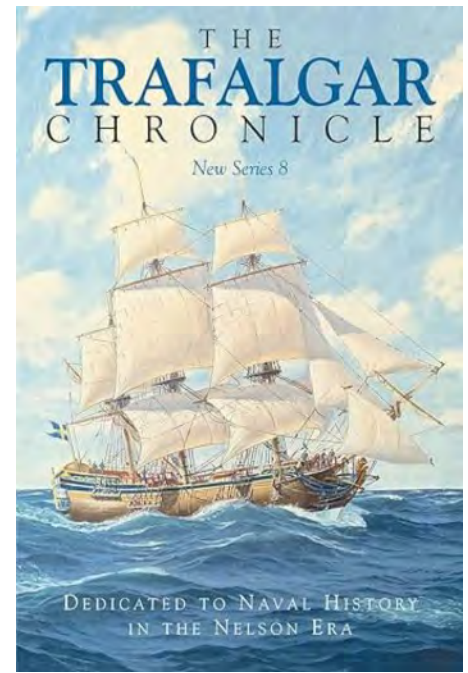
BY C. J. Skamarakas

Stackpole Books, US Hardback / e-book

\$32.95 / \$31.00

AVAILABLE NOW

PT boats loom large in the popular imagination of World War II. In March 1942, a PT boat evacuated General Douglas MacArthur, his family, and top staff from the Philippines, which inspired the movie *They Were Expendable*. John F. Kennedy became a war hero while commanding PT-109, which collided with a Japanese destroyer and sunk in August 1943. But the story of PT boats has never been told in the depth and detail that their exemplary service deserves. Naval historian C. J. Skamarakas uses one Pacific PT boat squadron to chronicle PT boats in action in World War II. In the waters of the Southwest Pacific as part of MacArthur's offensives in New Guinea and the Philippines, Motor Torpedo Boat Squadron 25 completed these missions, inserted commandos behind enemy lines, and conducted air-sea-rescue operations.



The Trafalgar Chronicle

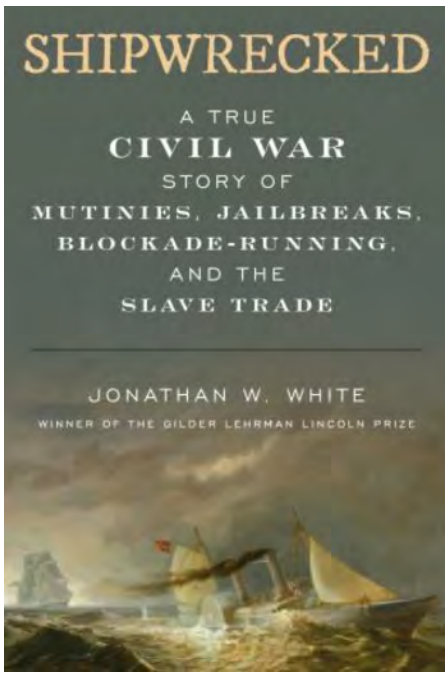
EDITED BY JUDITH E. PEARSON &
JOHN A. RODGAARD

Seaforth, UK Trade Paperback / e-book

\$39.95 / \$14.99

FEBRUARY

The Trafalgar Chronicle is the publication of choice for new, scholarly research about the Georgian Navy, sometimes called "Nelson's Navy;" the journal's scope, however, includes all the sailing navies of the period 1714 to 1837. This year's volume contains three articles on highly original topics. First, an analysis of the various swords the Duke of Clarence gave as gifts to Royal Navy officers. Second is a deeply researched piece into early nineteenth-century court records to document the many incarnations of a Royal Navy schooner, *Whiting*, which, after capture by a French privateer in the War of 1812, became, herself, a privateer and a pirate ship. The last three articles in this section analyze what Nelson thought of privateers, especially after the French xebec *L'Esperance* took his cutter, *Swift*, as a prize. And there's much more.



Shipwrecked

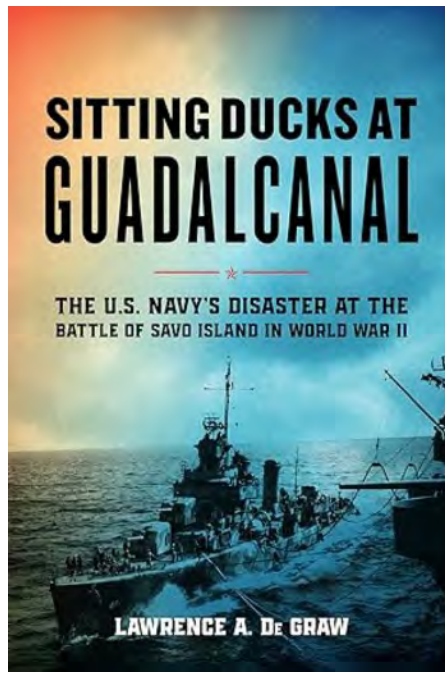
BY JONATHAN W. WHITE

Rowman & Littlefield, Hardback / e-book

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AVAILABLE NOW

Historian Jonathan W. White tells the riveting story of Appleton Oaksmith, a swashbuckling sea captain whose life intersected with some of the most critical moments, movements, and individuals of the mid-19th century, from the California Gold Rush, filibustering schemes in Nicaragua, Cuban liberation, and the Civil War and Reconstruction. Most importantly, the book depicts the extraordinary lengths the Lincoln Administration went to destroy the illegal trans-Atlantic slave trade. Using Oaksmith's case as a lens, White takes readers into the murky underworld of New York City, where federal marshals plied the docks in lower Manhattan in search of evidence of slave trading. Once they suspected Oaksmith, federal authorities had him arrested and convicted, but in 1862, he escaped from jail and became a Confederate blockade runner in Havana.



Sitting Ducks at Guadalcanal

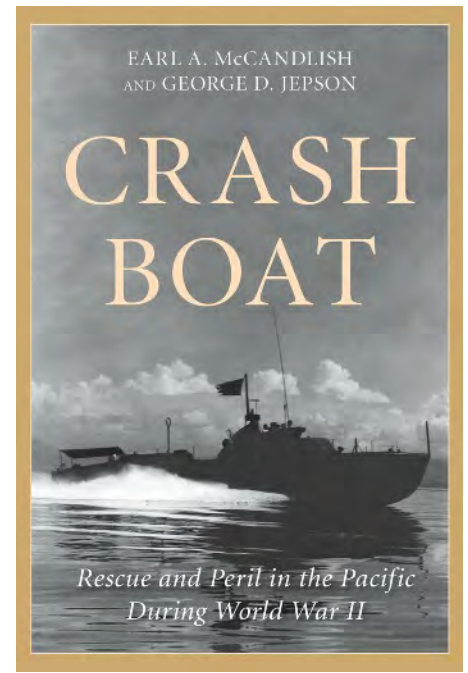
BY LAWRENCE A. DE GRAW

Stackpole Books, US Hardback / e-book

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AVAILABLE NOW

On August 7, 1942, US Marines waded ashore in the Solomons, defended by warships of the US Navy. The amphibious landing was the first major American ground campaign of the Pacific War, marking the beginning of the months-long Guadalcanal campaign. Caught off guard, the Japanese swiftly regrouped for a seaborne counterattack on the night of August 8–9. The result was one of the worst American naval defeats of the war after Pearl Harbor. On the eighth, the American commander, withdrew his aircraft carriers and let his cruisers and destroyers operate with only half their crews on duty. The navy was unaware the Japanese had been training to fight at night. The American ships were sitting ducks when the Japanese fleet steamed through “The Slot” between Savo Island and Guadalcanal and into what became known as “Ironbottom Sound.”



Crash Boat

BY GEORGE D. JEPSON

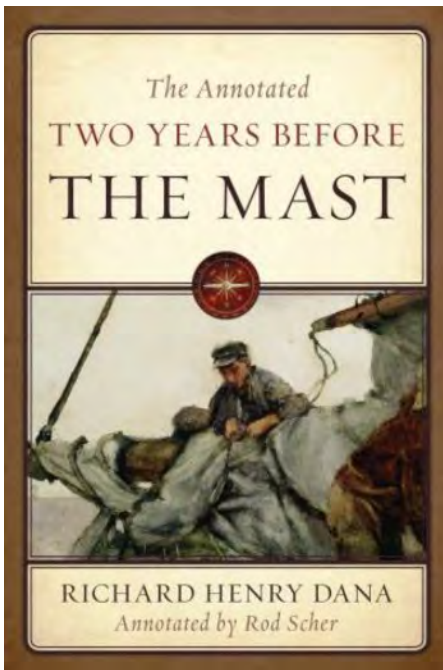
Lyons Press, Trade Paperback / e-book

\$19.95 / \$19.00

AVAILABLE NOW

After December 7, 1941, young Americans lined up at recruiting stations across the nation. *Crash Boat* is the compelling story of an armed United States air-sea rescue boat crewed by volunteers during World War II in the South Pacific. Only months earlier, they had been civilians, living the best years of their lives. In the Pacific, they conducted dramatic rescues of downed pilots and clandestine missions off of enemy-held islands at great peril and with little fanfare. George D. Jepson chronicles these ordinary young men doing extraordinary things, as told to him by Earl A. McCandlish, commander of the 63-foot crash boat P-399. Nicknamed *Sea Horse*, the vessel and her crew completed over thirty rescues at sea, weathered typhoons, fought a fierce gun battle with Japanese forces, experienced life from another age, carried out boondoggle missions, and played a supporting role in America's return to the Philippines.

MARITIME HISTORY



The Annotated

Two Years Before the Mast

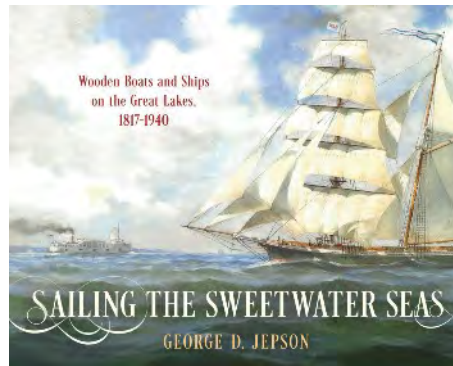
BY RICHARD HENRY DANA

Sheridan House, US Trade Paperback / e-book

\$27.95 / \$14.99

AVAILABLE NOW

A true story of the battered life of a foremast crewman, *Two Years Before the Mast* is Richard Henry Dana's classic travel narrative, which inspired canonical works such as *Moby Dick* and *Sailing Alone Around the World*. As Rod Scher follows Dana (the Harvard dropout-turned-sailor) on his voyages around North America, he annotates Dana's tale with critiques, tie-ins to today, and little-known facts about both the book and the milieu of Dana's time.



Sailing the Sweetwater Seas

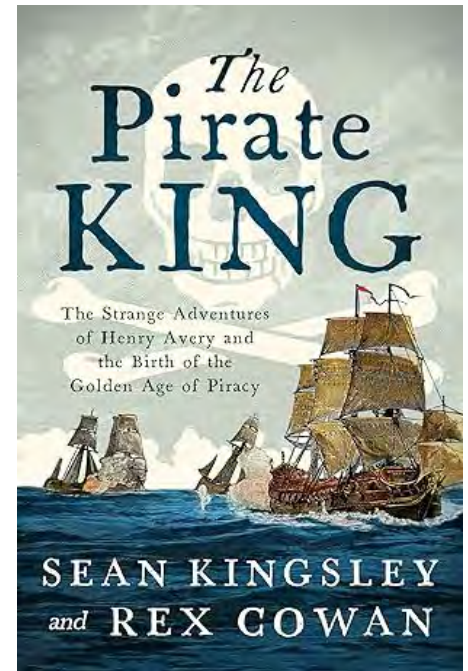
BY George. D. Jepson

Lyons Press, US Hardback / e-book

\$45.00 / \$42.50

AVAILABLE NOW

The Great Lakes were America's first superhighway. This book tells the story of the wooden ships and boats on which the United States, barely decades old, moved to the country's middle and beyond, established a robust industrial base, and became a world power, despite enduring a bloody Civil War. The "five sisters," as the Great Lakes came to be called, would connect America's far-reaching regions in the century ahead, carrying streams of Irish, German, and Scandinavian settlers to new lives, as the young nation expanded west. Initially, schooner fleets delivered passengers and goods to settlements along the lakes, including Chicago, Milwaukee, and Green Bay, and returned east with grain, lumber, and iron ore. Steam-driven vessels, including the lavish "palace" passenger steamers, followed, along with those specially designed to carry coal, grain, and iron ore.



The Pirate King

BY SEAN KINGSLEY & REX COWAN

Pegasus, US Trade Paperback / e-book

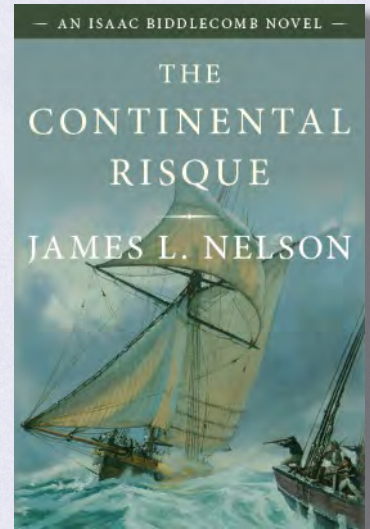
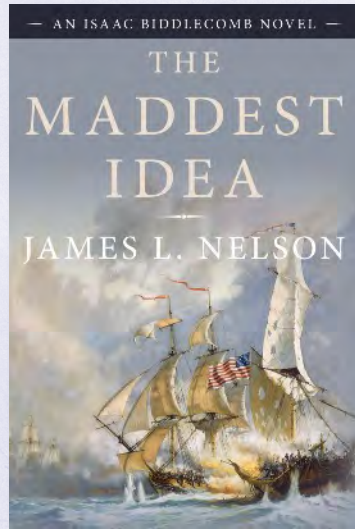
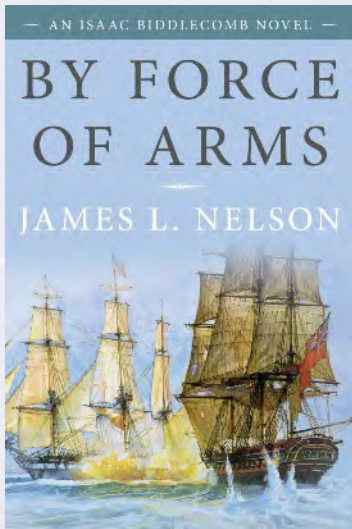
\$28.95 / \$18.99

APRIL

Henry Avery of Devon pillaged a fortune from a Mughal ship off the coast of India and then vanished into thin air—and legend. More ballads, plays, biographies, and books have been written about Avery's adventures than any other pirate. His contemporaries crowned him "the pirate king" for pulling off the richest heist in pirate history and escaping with his head intact (unlike Blackbeard and his infamous Flying Gang). Avery was now the most wanted criminal on earth. To the authorities, Avery was the enemy of all mankind. To the people, he was a hero. Rumors swirled about his disappearance. The only certainty is that Henry Avery became a ghost. What happened to the notorious Avery has been pirate history's most baffling cold case for centuries. In a remote archive, a coded letter written by "Avery the Pirate" reveals a stunning truth. He was a pirate that came in from the cold.

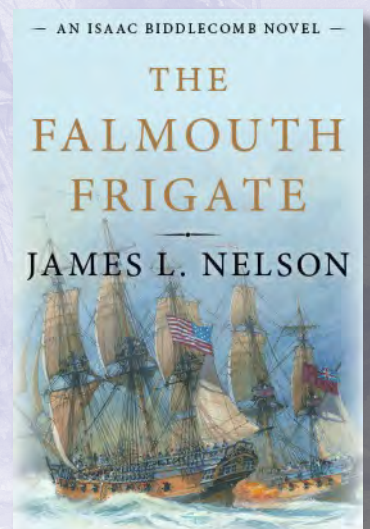
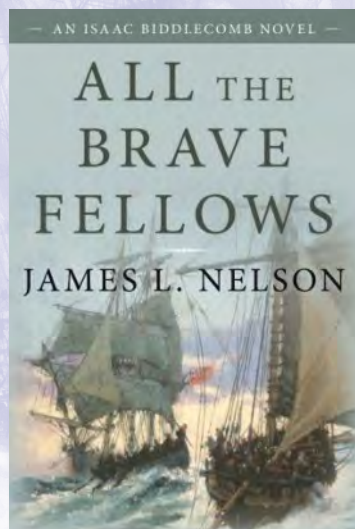
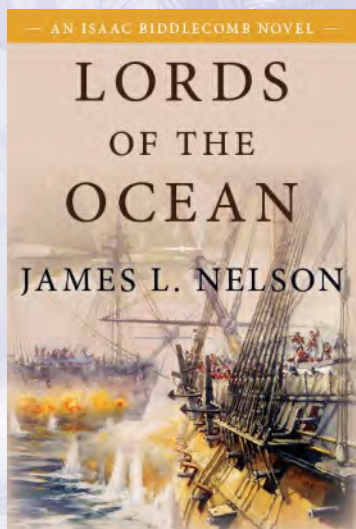
JAMES L. NELSON'S

Isaac Biddlecomb Novels



“James Nelson is a master of his period and the English language . . . Authenticity runs throughout the book, carrying total conviction . . . Nelson writes with the eagerness of a young man sailing his first command.”

—Patrick O'Brian



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