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How can you explain an eight year old boy’s enchantment with an eighteenth century ship in the flickering black-and-white images of a television broadcast of 1935’s *Mutiny on the Bounty*? It was 1959.

One year later, a new *Bounty* was being built in Nova Scotia for a remake of *Mutiny of the Bounty* in wide screen and color. My interest in the *Bounty* saga grew by leaps and bounds when she arrived in Boston Harbor in the summer of 1962.

Jump ahead to 1980. I am a shipwright aboard this very ship – a marine exhibit alongside a quay in St. Petersburg, Florida. This past Halloween week she was taken from us forever in a monster hurricane off Cape Hatteras. She was 50 years old.

I crewed on this majestic and beautiful vessel for seven years. Reflecting on my time aboard *Bounty* reminds me of an anonymous quote I read some time ago:

“A sailing ship is the noblest of all man’s creations, a cunning fabric of wood and hemp propelled by wings of canvas and seeming at times to have the very breath of life!”

In our world of cell phones, computers and the rush of civilization, we shall not see her like again. She left us the way all ships of her kind should – rather than rotting and neglected next to a dock, or laying on her side in the mud of a tidal estuary – she went down battling the elements at sea, the wind and waves for which she was built.

This is how I’ve chosen to deal with the death of a vessel that was such a huge part of my life’s fabric. We tip our hats to you, beautiful lady, as you become part of a world where hundreds of your kind have met their ends off that stormy shore. Sleep well as your weather-beaten hull settles to its final resting place. We love you, our beloved *Bounty* – you will sail in our hearts and imaginations forever.

Paul Garnett
Marlborough, Massachusetts
Former Shipwright, HMS *Bounty*

*Paul Garnett is an acclaimed marine artist, who lives and paints in Marlborough, Massachusetts.*
New Book Publication Dates 2012 - 2013

US (United States)
UK (United Kingdom)
TPB (Trade Paperback)
PB (Paperback)
HC (Hardcover)

December

Soldier of the Crusade: Crusades Book One (UKHC) by Jack Ludlow

Lewrie and the Hogsheads (Short Story E-Book) by Dewey Lambdin

January

1356 (USHC) by Bernard Cornwell

February

Hostile Shores (USHC) by Dewey Lambdin

March

Ripples in the Sand (USTPB) by Helen Hollick

Summer

The King’s Chameleon (USHC) by Richard Woodman

Coming in January

Interviews with Bernard Cornwell and Helen Hollick

“The Real Jack Tar” by Julian Stockwin

Scuttlebutt

Julian Stockwin wears the official Kydd Club premium gold version of the Kydd cap at a recent book signing for Betrayal in Plymouth, England (photo by Kathy Stockwin).

Seán Thomas Russell

Canadian author Seán Thomas Russell reports that his latest novel, A Ship of War, will be published in the United States in May 2013 under a new title: Take, Burn or Destroy. The author is currently at work on the fourth book in the series featuring Captain Charles Hayden, which has the working title Until the Sea Shall Give up Her Dead.

Dewey Lambdin

Dewey Lambdin has added a new wrinkle to his Alan Lewrie naval adventures, with a new short story, Lewrie and the Hogsheads, which will be launched in late December in a Kindle e-book edition by Thomas Dunne Books.

James L. Nelson

Maine-based novelist and historian James L. Nelson has announced that he will release a new novel about the Vikings in Ireland in the coming months.

Alexander Fullerton

Alexander Skutt, McBooks Press publisher, has announced that the The Nicholas Everard World War II Saga by the late English novelist Alexander Fullerton will be released in e-book editions in February.
Bounty – A Lasting Legacy

The Bounty saga has captured imaginations around the world in print and film since Fletcher Christian set Captain William Bligh adrift in April 1789.

As a lad, a grainy black-and-white film – the 1935 Mutiny on the Bounty starring Charles Laughton as Bligh and Clark Gable as Christian – was my introduction to the ship and story. This led me to the Bounty Trilogy (Mutiny on the Bounty, Men Against the Sea and Pitcairn Island) by Charles Nordhoff and James Norman Hall, a brilliant collection to which I periodically return.

In 1962, Hollywood released a new Mutiny on the Bounty, starring Trevor Howard as Bligh and Marlon Brando as Christian, in glorious Technicolor. I was completely smitten with HMS Bounty, a replica tall ship built for the film at Smith & Rhuland Shipyard in Lunenberg, Nova Scotia. At 120 feet in length on deck, she was larger than the original vessel, which stretched 90 feet and 10 inches on deck. She was christened on August 28, 1961.

After filming was completed, the Bounty eventually became a popular marine exhibit. For a time she was moored along a quay at St. Petersburg, FL. It was there that I first stepped aboard the magnificent ship in the 1960s. Two decades later, our paths crossed again in Miami, FL. By then, I was reading anything connected with the eighteenth century ship, including The Bounty Mutiny – Captain William Bligh’s Firsthand Account of the Last Voyage of HMS Bounty.

During our time at the helm of Tall Ships Books, a novel entitled Mister Christian – The Further Adventures of Fletcher Christian, the Legendary Leader of the Bounty Mutiny by William Kinsolving captured my attention. Kinsolving’s premise that Christian may have survived and returned to England was too intriguing to ignore. It is a wonderful, speculative yarn.

The Bounty, a 1984 feature film starring Anthony Hopkins as Bligh and Mel Gibson as Christian, enlarged Bounty’s legend for new generations. A second replica of the ship was built for the movie in New Zealand and today is moored in Hong Kong as a tourist attraction.

Over the years, I have been partial to the Bounty (1962), delighted that a half century after her launch she still sailed the seas. A

Continued on page 15
ENGLISH NOVELIST
Alaric Bond’s Fighting Sail saga cuts a broad swath through Britain’s wars with Revolutionary France during the final decade in the eighteenth century.

*His Majesty’s Ship*, published in 2009, launched the series, which now numbers five titles, including the latest, *The Patriot’s Fate* (see review on page 9).

Bond says his novels diverge from others in the genre “in that there is no ‘hero who becomes an admiral,’” rather characters from all divisions of the ship are featured, some to prosper, while others fail. Many will continue in future books.”

In a recent interview with *Quarterdeck*, Bond discusses the roots of his interest in the sea and writing:

**Where did your interest in the sea originate?**

To be honest I haven’t a clue, but it has always fascinated me. When I was seven my family moved from England to Australia; at that time it was customary to go by ship, air travel being far more expensive and nowhere near as fast as today. We went out through Suez Canal, and returned two years later via the Panama Canal. I missed a great deal of schooling, but it was a fantastic experience and left an indelible impression on me. I still believe it is the best way to travel.

**Were books an important part of your world as a lad growing up in England? Were there particular authors and genres that were your favorites?**
Definitely. My father was a writer, so books featured strongly in our home and quickly became a vital part of my early world. I soon found historical naval fiction, following the works of C. S. Forester, Alexander Kent, and latterly Patrick O'Brian. I also read a good deal in other genres: Nevil Shute for good old fashioned storytelling and John Wyndham, one of the few who can make science fiction believable and almost common place. Nicholas Monsarrat for his early work, and other writers as diverse as Mark Twain, H. G. Wells and James Thurber.

When did you begin writing?

I wanted to write for as long as I can remember, but for many years my inability to spell was a hindrance. I was diagnosed with dyslexia long before it became fashionable and am eternally grateful that the condition did not effect my ability to read. Dyslexia is not uncommon in the writing world – in fact amongst comedy writers it seems to be almost compulsory. It usually imparts a good memory as well as a slightly lateral approach which comes in extremely handy in all forms of creative work. And now we have computers – wonderful things that I love and hate in equal measure. I started to be taken seriously when I bought a basic word processor in 1985 and could finally produce legible copy. My first work was published three months later.

What drew you to write naval fiction?

A love of the sea, ships in general, and the era. Frankly it is my dream subject, although I have also worked in other fields. I started out writing for periodicals as diverse as Practical Musician and Professional Builder. I have also written for the stage, and was commissioned for several years by BBC Light Entertainment for broadcast comedy. One of my earliest markets was boys’ adventure titles – what used to be called comics. The brief was simple, we had to write entertaining stories that would appeal to lads between the ages of eight and twelve, as well as members of the armed forces. That last bit always worried me slightly.

Did you have any second thoughts about entering an already well populated genre?

Oh, yes, especially as there were so many fine writers already active.

What most appeals to you about the late eighteenth century in which your novels take place?

It must have been a fascinating, if frightening, period to live through. Nowadays folk talk about the dramatic changes that have occurred over the last twenty years. The period from 1790 to 1810 saw just as many, even if they are not quite so obvious to us today. Innovations appeared on almost every front: truly an age of revolution.

Your descriptions of the period and, specifically, life in the Royal Navy in are extremely vivid. How do you research your novels?

I read. We are very lucky; there is a mass of fine nonfiction available, with modern historians such as Roy and Lesley Adkins, Brian Lavery and Sam Willis who write brilliant books that really fire the imagination. I also maintain close links with various historical societies. Research is being carried out in so many sectors that the past is constantly being brought to life: who can ever think that history is dull?

Why did you choose to write about a cast of characters in your novels, rather than select a specific protagonist?

Initially, because the “hero who becomes an admiral” has been done and done well so many times before. However it did not take me long to discover that the lack of a central character actually gives far greater freedom, and a chance to truly reflect the period and conditions.

Over the years, I have assembled an eclectic mixture of men and women of differing ranks and backgrounds.

Over the years, I have assembled an eclectic mixture of men and women of differing ranks and backgrounds. A few appear in every book, while others come and go. Some prosper and are promoted, others fail, and several die. To my mind it is a good way of telling an authentic story; when you reach book seven in a ten book series about one character you can be reasonably sure the hero will make it to the end. With my “crazy gang” no one is safe.

Do you write the sort of story you would like to read, or do you write strictly for readers?
I write what I want to read, and hope that others share my taste. That said, I also take a lot of notice of what my readers tell me. The Fighting Sail series has changed subtly as it progressed, with personal relations and a more sensitive storyline taking over slightly from minute nautical detail, much of which can only be repeated at the risk of boring the reader. But the stories are still about the sea; that remains constant throughout and always will.

How do you name your characters?

Names are very important and can say a lot about a person when they are first encountered. An indication of personal history or social status can be implied, and this can even be used with deliberate irony, such as having a hero called Coward. Should a principle character develop beyond my original expectations I may well change their name at the end of the first draft. I have also been known to insert friends' names into particular roles. Names, but not personalities, I hasten to add. And sometimes the source is even stranger; I’ve played trombone all my life and called Lieutenant King after the make of my favorite instrument.

Do you plot out your novels before beginning to write?

Most of my books are set around historical events, so yes, a great deal of plotting is necessary. I try to weave the fiction into the history without affecting the latter too much. But at the same time the story must be credible.

At what point in the process do you begin writing?

With my last book I kept a careful note. It was very roughly a third of the time researching, a third writing, and a third polishing. Of course, once you actually begin to write the researching continues; in fact it never ends.

Please describe where you write?

We live in a fourteenth century Wealden Hall House that also serves as a traditional English restaurant; a business that is run by my wife, who is a chef. I start early, usually between 6:00 and 6:30 a.m. to get a couple of hours of uninterrupted writing time in before staff and customers appear and the place comes alive. The building comprises of many crooked rooms with impossibly low beams and narrow doorways (I really can’t believe they were that small back then, more likely just bad builders). My writing room was added to the main house sometime in the seventeenth century, and still has the old wooden back door, and granite door step, which is suitably worn. I help out in the restaurant on most days, but when we are quiet it is a great place to retreat to. Cold in winter, hot in summer, and always piled high with a jumble of research books and notes, it acts as a perfect sanctuary from what can be a very busy life. I love it.

What is on the horizon for the Fighting Sail series?

The late Tom Grundner, who started Fireship Press, initially envisaged twelve books. I’ve always kept that in mind, although remain very aware that tastes do change. Basically as long as the books continue to be successful, I will go on writing them. I have other ideas I wish to pursue as well, and not all are confined to naval fiction. But I enjoy writing about the sea so much; my crazy gang of characters are also very important to me, and I would like continue for a while longer.

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

I’d like to say a few words about the Internet; it is very important to me and my work, although not in a way that may be immediately obvious. As a research tool it can be useful, (even if contains a good deal of false information), but purely as a means of communication it has helped immeasurably. Over the years I have been lucky to amass a good number of friends who work in the same field. Some write fiction, others fact, and still more have expertise in other directions. The main thing we have in common is an appreciation of both the subject and period; there is surprisingly little rivalry, just a genuine desire to help each other and improve the genre in general. Such co-operation is unusual in what can be a very competitive world, and is greatly appreciated.

Visit Alaric Bond online at www.alaricbond.com.
A laric Bond’s latest novel bristles with action and detail as befits a seasoned nautical writer. Michael Crowley, Irishman and Royal Navy sailor, kills time while waiting for his next ship by visiting old friends. A lucky man who’s always managed to land on his feet, Michael prefers the Navy to the Irish Rebellion. Then Fate takes a hand.

In a tense back and forth, Bond brings Crowley and the brotherhood on a collision course with his former British officers and friends, Lieutenant King and Surgeon Robert Manning. Having barely escaped the press gang and still no word about the promised berth aboard HMS *Vernon*, Crowley reluctantly sails for France with his more ardent friends. Meanwhile, Captain Sir Richard Banks decides to immediately take command of an available frigate, the *Scylla*, rather sit out the remaining months to complete outfitting the *Vernon*. He sends for his former followers, King and Manning. Lieutenant King is pleased with both his new ship and commission but wonders what has become of Seaman Crowley. King’s interest soon turns to his ship and its station, the east coast of Ireland, whither Commodore Bompart’s French squadron with its load of Irish rebels including Wolfe Tone and his new convert, Michael Crowley, are bound.

With consummate skill, Bond weaves each piece of the mosaic. He neatly juxtaposes shipboard marital infidelity against first love, reasoned leadership against unreasoning ideology, and loyalty against loyalty. The result is a page-turning work, a pure pleasure to read. Of particular note are the well-rounded characterizations, the superb presentation of ship handling, and the account of the *Scylla’s* interception of the three leading French frigates during the battle of Donegal. As Bond notes, British Commodore Sir John Borlase Warren deftly saw to it that the French ships and their soldiers never made land. But in the thick of it, manning a carronade alongside Wolfe Tone aboard the French flagship *Hoche*, will Crowley’s famous luck hold?

B. N. Peacock
Historical fiction seems to be enjoying a rise in popularity. This year’s Historical Novel Society Conference, held at the University of Westminster in London, September 28-30, sold out weeks in advance. The three-day event was packed with talks by well-known authors, panel discussions, agent pitch sessions, sightseeing excursions, and the traditional Saturday evening gala dinner.

Philippa Gregory, author of *The Other Boleyn Girl* and many other novels, gave an impassioned keynote speech to an audience of historical writers, editors and agents. In her talk she stressed the importance of giving voice to the 99.9 percent of the world’s population that history has forgotten. Yet Gregory, like a cadre of others, made her name writing about the sex lives of Britain’s royalty, and there seems to be no end in sight for the stream of derivative novels about history’s one-percenters: queens, kings and consorts. (Many of us have been giving voice to the forgotten commoners, I hasten to point out. Perhaps we’ve been premature. In the writing game, timing seems to be everything.)

Other featured authors at the conference included Lindsey Davis, Diana Gabaldon, Elizabeth Chadwick, Ian Mortimer, and C. W. Gortner. Bernard Cornwell gave the Saturday night after-dinner talk, which proved him to be a witty entertainer, as well as a prolific best-selling author. The presence of these big-name novelists encouraged the rest of us, stirring the ashes of those dreams we had of quitting our day jobs.

In a conference hall crowded with royalty and Romans, was there any room for sailors? True, Cornwell tested the waters with his *Sharpe’s Trafalgar*, yet Richard Sharpe was a rifleman and Cornwell can scarcely be called a nautical writer. But yes, a flotilla of nautical writers raised the signal flags and made ourselves known.

On Saturday morning we held a panel discussion: “Ships Ahoy: The Joys and Challenges of Writing Nautical Historical Fiction.” Authors on the panel included David Davies, Helen Hollick, Rick Spilman, Margaret Muir, and myself. Although we had to compete with several other breakout sessions held simultaneously, we managed to attract a rapt audience of twenty. Some of these were writers working on nautical fiction and some were writing land-based fiction, with a crucial scene
set aboard a ship that they wanted to portray accurately.

The discussion centered on the changes happening within the nautical fiction sub-genre. Many men have written about the Napoleonic era from the point of view of a British naval officer. These books have enjoyed success, and some living authors writing in this vein still have a significant following. But as Rick Spilman observed, nautical fiction is no longer exclusively old white men writing about Nelson. Then what is nautical historical fiction? I define it broadly as any novel set largely at sea, in which the sea and ships play an important role in the plot or character development. This definition gives us a lot of leeway. Historically, the sea was the great frontier, and still is. Sailing ships were the space ships of their time. Tell me that isn’t as exciting as the sex lives of queens!

The authors on the panel represented the diversity of nautical historical fiction. David Davies, a professional historian and award-winning author of *Pepys’s Navy* and other nonfiction, has created the Matthew Quinton Series, about an inexperienced “gentleman captain,” which is set in the seventeenth century, long before Nelson was born. Helen Hollick writes the Sea Witch Series, a rollicking set of adventures featuring ex-pirate Jesamiah Acorne and his girlfriend, Tiola, a witch. Rick Spilman’s first novel, *Hell Around the Horn*, is an adventure that takes place in a merchantman during the last days of sail, in the early twentieth century. Margaret Muir’s Oliver Quintrell Series is set in the Napoleonic era, but the novels are more mystery and intrigue than thundering broadsides. My own Patricia MacPherson Nautical Adventures feature a young woman disguised as a man, making her way aboard ship in the mid-eighteenth century. She starts out on a merchantman, works aboard a British frigate until she is found out, and ends up on a Yankee smuggler. We are all breaking the mold in different ways.

Other writers are following in the wake of James L. Nelson, Broos Campbell and William Hammond, who write about American naval officers during the formative years of the United States. Steven Maffeo has employed a creative nonfiction technique in his stand-alone novel, *The Perfect Wreck – “Old Ironsides”* and *HMS. Java: A Story of 1812*. Hopefully some of these authors will join us at the 2013 Historical Novel Conference next July in St. Petersburg, Florida.

Personally, I am heartened by the camaraderie and professional support of the historical fiction community – particularly among the nautical writers, who are quick to share knowledge, publishing opportunities, critiques, and a sympathetic ear for the joys and challenges of writing historical nautical fiction. We write it not because it’s the “next big thing,” but because we love it. Mariners have been telling sea stories for ages. Our genre has a long history and a rich tradition beginning with Homer’s *The Odyssey*. We’re not about to sail slowly into the sunset. But is there still a market for nautical historical fiction?

It would seem so. Consider Alexander Kent, David Donachie, Dewey Lambdin, Julian Stockwin, Richard Woodman, and Alaric Bond, to name a few living nautical novelists, who maintain a loyal following. I’m not privy to their royalty statements, but their Amazon ratings are respectable and they are among the favorite authors on David Hayes’ website: [www.historicnavalfiction.com](http://www.historicnavalfiction.com).

C. S. Forester’s Hornblower series is a classic, and Patrick O’Brian’s acclaimed Aubrey-Maturin series continues to collect new readers all the time. The masters live on. But what about the newbies? Is there room for more nautical writers? I think the answer
is yes – provided we don’t try to rewrite the same stories that have been told before. We must chart our own course and venture into new waters. What about below decks instead of the quarterdeck? What about merchant ships and pirate queens? What about the French, the Vikings, the Arabs, and the Chinese maritime world? What about alternative history or a mash-up of nautical historical and science fiction? The history of civilization is tied to the ocean, which covers three-fourths of the planet. The possibilities for nautical historical fiction have only begun to be explored.

Hillary Mantel’s 2012 Man Booker Prize for the second book in her planned Tudor trilogy once more places historical fiction in the literary limelight. Might this mean that a historical novel set at sea has a chance to become the next champion? And what about commercial success? Might the next worldwide blockbuster be a salty nautical thriller? Fifty Shades of Battleship Gray?

If we want to see a nautical historical fiction novel win a Man Booker or a Pulitzer Prize, if we want to see more nautical fiction on the bestseller lists, then we must write daringly. We must break away from the type of novel that once defined our genre and expand the definition of nautical historical fiction. We must take greater risks.

Many of us are taking risks with our writing, but which publishers are bold enough to invest in us? Will traditional publishers be willing to back more than one nautical author? Except for houses dedicated to nautical fiction, the answer in the past has been “no.” Small presses, self-publishing or some form of cooperative publishing present us with attractive options. Writers can learn from one another, we can share our hard-earned experience, our paths to publication with other like-minded writers. We are our own best resource.

For me, the most valuable experience of the conference was not the speeches by best-selling authors, the agent pitch sessions, the panel discussions, costume pageants or the traditional Saturday night sex scene reading. For me, the real reward was meeting face-to-face with some of the writers I’ve been corresponding with for many months. Some of the most informative sessions weren’t on the schedule. Instead, they happened over coffee and pastries or over a pint of ale, as we discussed our works-in-progress and our marketing strategies.

A few of us nautical folk extended the conference by attended an informal “gunroom gathering” at Scolfes Restaurant in East Sussex, where Alaric Bond writes his Fighting Sail Series. Around the Bonds’ table, we solved the world’s problems. We heartily agreed that saltwater fiction should be the “next big thing.”

One thing is certain, by maintaining a strong community we all have a better chance of success. Readers are voracious. They can devour more books than any one of us can write in a lifetime (excepting Bernard Cornwell). Like the so-called Lost Generation of writers in the 1920’s – Fitzgerald, Hemingway, and Stein – we can learn from one another and make ourselves known as we find our way through the troubled waters of twenty-first century publishing.

Nautical historical fiction is alive because so many of us are compelled to write it and read it. If one of us prospers, I give you joy of your success! A rising tide raises all ships.
In doing research for my Fighting Antho-
yns series, I strive to seek information on
interesting historical figures, as well as
historical places. These findings add au-
thenticity and interest for readers. One of the
most intriguing characters I have come across
is John Montagu, Fourth Earl of Sandwich. He
is mentioned in several of my books as the
First Lord of the Admiralty.

Montagu was born on the same day as my
wife, November 13, but in the year 1718. He
succeeded his grandfather, Edward Montagu,
as the Earl of Sandwich in 1729, at the tender
age of ten. His father died when he was four
years old. His mother soon remarried, and af-
fterward the lad had little contact with her.

Because of his family’s wealth, the young
earl was able to attend the finest schools, in-
cluding prestigious Eton and Trinity College.
In 1739, he took his seat in the House of Lords
as a follower of the Duke of Bedford, one of
the wealthiest and most powerful politicians of
the day.

In 1744, Bedford became First Lord of the
Admiralty. Sandwich joined him as a commis-
sioner, serving as a deputy under Bedford, who
spent most of his time at his country estate,
leaving a lot of the administrative responsibili-
ties to Sandwich.

A year later, Sandwich was commissioned
as a colonel in the army and served in a regi-
ment formed by Bedford. This was in response
to the Jacobite Rebellion. While serving in the
midlands, Sandwich fell ill and nearly died
with the “fever.” After his recovery, he re-
turned to the admiralty, although he remained
a half-pay army officer for the rest of his life.

Sandwich later became First Lord of the Ad-
miralty, holding the post on three different oc-
casions. The first, from 1748 to 1751, was
under the Newcastle Regime. In 1763, he re-
turned in the Government of John Stuart, and
he encouraged a major ship-building program.

Sandwich became Secretary of State in the
Government of George Granville, from August
1763 to July 1765. While filling the office,
Sandwich was rumored to be a member of the
infamous Hellfire Club. This was a club of be-
tween eight to twelve members – all very
wealthy men. The club was known to have ba-
zaar rituals involving sexual acts with prostitutes. However, while Secretary of State, Sandwich was a leader in the successful prosecution of the radical John Wilkes for obscene libel.

Between his second and third spells as the First Lord of the Admiralty, Sandwich held the office of Postmaster General from 1768 to 1771. He served as First Lord of the Admiralty for the third time in Lord North’s administration from 1771 to 1782. This was a troublesome time during the American War of Independence.

Sandwich married Dorothy Fane, daughter of the First Viscount Fane. They had a son, John, who succeeded his father as the Fifth Earl of Sandwich. Dorothy suffered from poor mental health and was eventually declared insane. During his wife’s illness, Sandwich took a mistress, Martha Ray, who was nineteen years old. She was a talented opera singer and bore him several children. The exact number is not known, but was thought to be between five and nine. Tragedy struck this relationship, when Martha was murdered in the foyer of the Royal Opera House at Covent Garden by a jealous suitor. It was said that Sandwich never recovered from his grief.

Lord Sandwich was an enthusiastic explorer and did everything he could to support Captain James Cook. In honor of Sandwich, Captain Cook named the Sandwich Islands (now Hawaii) after him. Other namesakes include Montague Island off the southeast coast of Australia and Montague Island in the Gulf of Alaska.

After his public career ended, Sandwich became a patron of ancient music. This was defined by him as music more than two decades old. He put on several performances by George Frederic Handel.

Sandwich’s very busy lifestyle left him little time for meals. He would often have a servant bring him slices of salt beef between two slices of bread or toast. The exact circumstances as to where this new invention took place are still up for debate. Some felt the fare was brought to his desk at the admiralty where a heavy workload prevented him time for meals. Others felt the tradition started at the card table. Pierre Jean Grosley is said to credit the new invention to Lord Sandwich being a habitual gambler, sometimes playing for a day or more at a time. Since time was not spared by Sandwich during these long hours of gambling, he sustained himself with the salt beef and bread. The habit became well known among his club friends. Because Montagu was the Earl of Sandwich, others began to order “the same as Sandwich” and so the sandwich was born.

Many centuries later, the family decided to capitalize on the Fourth Earl’s invention. They began to produce and sell sandwiches to businesses across London, with the family crest on the package. In 2003, the Earl of Sandwich opened its first cafe at Disney World in Orlando, Florida.
good friend, American marine artist Paul Garnett (see letter on page 3), served in the vessel for seven years as a shipwright. By sharing his stories, she came more alive in my mind. (Paul is featured on the two-disc special edition DVD of the 1962 movie.)

As news reports were broadcast, telling of Bounty’s plight off the North Carolina Coast in late October, in the path of Hurricane Sandy, my heart sank. When confirmation came that she was indeed lost, along with captain and a crew member, it didn’t seem possible.

An e-mail from a friend in the UK, marine artist Tony Fernandes, suggested “a column [in Quarterdeck] about the loss of souls and the Bounty … sailed in her.” A day later, Tony wrote to say, “I was very lucky to have had a relationship with both replica Bounty’s during their European sojourns in the eighties and nineties and again in 2007.

“Bounty cut the water splendidly with her sharp bow and that is how I will remember her. As these cold nights close in, another log will be thrown on the fire, and I will raise a glass to her and many fine memories she gave me and others.”

These recollections will assure the legacy of this magnificent vessel, like that of the original Bounty, whose charred timbers lie in Bounty Bay, Pitcairn Island.

“It is a very sad and desperate time for all those involved with the vessel,” said Tony. “I will leave it to the men of letters to hoist a purposeful epitaph, but anyone who has the merest hint of a grain of salt in their veins will lower their heads.”

Conquest
by Julian Stockwin

(Conquest by Julian Stockwin (McBooks Press, $16.00, US Trade Paperback / $9.99, Kindle / $10.94, NOOK) Newly victorious at the Battle of Trafalgar, England now rules the seas and is free to colonize the furthest reaches of the world. Captain Thomas Kydd joins an expedition to take Dutch-held Cape Town, a strategic harbor that will give England a rich trade route to India. With enemies lurking on all sides, Kydd and his men must defend the fragile colony while braving Africa’s vast and hostile hinterland. When Renzi learns too much about the enemy’s plans, even Kydd may not be able to save him. Publishers Weekly said: “Loaded with action, intrigue, treachery, and the bloody gore of 1805 warfare . . . Stockwin, a retired lieutenant commander of the British navy, fills this tale with the colorful history of British imperialism, as well as vivid and lush descriptions of colonial South Africa, professional seamanship, bold leadership, and the friendship of two men who share the perils of life at sea in the Royal Navy.”

The Tainted Prize:
Under Admiralty Orders – The Oliver Quintrell Series
by M. C. Muir

(The Tainted Prize: Under Admiralty Orders – The Oliver Quintrell Series by M. C. Muir (LULU, $16.00, US Hardcover / $2.99, Kindle and NOOK) The year is 1803 and aboard the frigate HMS Perpetual, Captain Oliver Quintrell heads south to the Southern Ocean. His orders are to find a missing ship even if it means sailing all the way to Peru. But in order to complete his mission, he must face the challenges of the Horn, an unnerving discovery, French privateers, political intrigue and even deception and unrest amongst his own crew. The Tainted Prize is a classic Age-of-Sail nautical fiction adventure and the second in the series following Floating Gold. “There is an edge to Margaret’s writing that is terrific,” said New Zealander Glyn Parry. “Rarely do I see such confidence on the page.”

Visit the author’s website and blog at www.margaretmuirauthor.com.

McBooks Press offers all titles on its website at 30% off list prices: www.mcbooks.com.)
1 - No Quarter  
(McBooks Press, $23.95 US Hardcover / $16.95, US Trade Paperback / $7.99 Kindle / $8.99 NOOK) This first book in the series introduces Matty Graves, midshipman in the early years of the United States Navy. In 1799, the young American Navy faces France in an undeclared Quasi-War for the Caribbean. Matty Graves is caught up in escalating violence as he serves aboard the Rattle-Snake under his drunken cousin, Billy. Matty already knows how to handle the sails and fight a ship. Now, with the sarcastic Lieutenant Peter Wickett as his mentor and nemesis, he faces the ironies of a war where telling friend from foe is no mean trick.

2 - The War of Knives  
(McBooks Press, $23.95, US Hardcover / $8.99 Kindle / $8.49 NOOK) 1794 . . . When Matty Graves, acting lieutenant in the newly formed US Navy, agrees to become a spy in the French colony of Saint-Domingue, he plunges headlong into a brutal world of betrayal and double-cross beyond anything he’s ever known. At first the bloody civil war between former slaves and their mixed-race overseers simply offers a way to test himself and a means to purge his guilt over the death of his former captain. But soon Matty is drawn into the heart of the conflict when he meets the flamboyant Juge and the mysterious Grandfather Chatterbox – and faces an interrogation by the brutal colonel known as “The Whip.” White supremacists, cutthroat patriots and desperate rebels vie for control in the Colonial world’s richest island. No one is what he seems, and Matty must sort out the twisted lies from the cold, hard truth – and keep himself alive long enough to learn from his mistakes.

3 - Peter Wicked  
(McBooks Press, $23.95, US Trade Paperback / $7.99 Kindle / $8.99 NOOK) Navy Lieutenant Matty Graves is still recovering from his ordeal during the slave rebellion in the French colony of Saint-Domingue when he is ordered to Washington to answer questions about the death of his former captain. On home soil he must deal with the mystery and shame surrounding his birth, as well as the attractions of his best friend’s sister. But when Matty is offered a command of his own, he seizes the opportunity to make a name and fortune for himself – even if it means destroying those closest to him.

REVIEWS

“Campbell brings to his writing a feel for his period and an understanding of naval seamanship and traditions that are not often seen in maritime fiction. His characters are sharp, genuine and fascinating, his plotting fast-paced and authentic.”

– James L. Nelson

"Campbell writes with a vivid immediacy and understated authority . . . His characterization is both acute and realistic, his dialogue witty and shrewd . . . a delight to read."

– Richard Woodman

“From start to finish and from stem to stern, Broos Campbell’s Peter Wicked is carried happily forward by the witty narrator Matty Graves. . . [It] is a fine sea story, an adventure complete with nautical detail, sword-fighting fun, and an unconventional love interest . . . Campbell gives us a glimpse of the United States during America’s quasi-war with France, and a feeling that we would be proud to have such a seafaring ancestor as Matty.”

– Historical Novels Review