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ON THE COVER – Detail from English marine artist Geoffrey Huband’s water color “The Only Victor,” originally created as cover art for the book of the same title by Alexander Kent.

© Geoffrey Huband
**MCBOOKS PRESS AUTHORS**

Writing Historical Novels is a website dedicated to just what its title suggests. On January 10, it featured an article by McBooks novelist Julian Stockwin entitled “Researching the Thomas Kydd Novels.” Douglas Jaconsen, whose novels *Night of Flames* and *The Katyn Order* were published by McBooks, contributed an article on January 14 entitled “Outlining and Writing by the Seat of My Pants.” Writing Historical Novels features a range of established historical novelists, each with monthly articles throughout the year, as well as articles by guest novelists from time to time. Stockwin and Jaconsen will be featured on the website throughout 2013. The line-up of authors will change annually. This year the site focuses on authors from the United Kingdom, the United States, Australia, Canada, India and Morocco, including numerous *New York Times* bestselling novelists. Check the website for a complete list of participating authors:

writinghistoricalnovels.com

**ALEXANDER FULLERTON**


**MICHAEL AYE**

Georgia-based author Michael Aye launches a new trilogy focusing on the War of 1812 later this year with Bitingduck Press. The novel, which is entitled *Remember the Raisin: War of 1812*, focuses on a critical, but little known, chapter in America’s “second revolution” against the British in 1812, which was fought near the Great Lakes, as well as on the high seas.

**KARL FRIEDRICH**

It is with great sadness that we report the passing of McBooks Press novelist Karl Friedrich, 66, on December 18, 2012.

Karl’s debut novel, *Wings – A Novel of World War II Flygirls*, was published by McBooks in 2011. Karl was featured in the May 2012 issue of *Quarterdeck*.

*Wings* captures life on America’s home front during the uncertain early years of the 1940s. “I’ve long been fascinated by heroes who achieved that title by breaking the rules,” he said in *Quarterdeck*.

We extend our sympathy to Karl’s wife, Rhonda, and his family and friends.

**NEW BOOK LAUNCH DATES 2013**

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

**FEBRUARY**

*Hostile Shores* (USHC)  
by Dewey Lambdin

**MARCH**

*Ripples in the Sand* (USTPB)  
by Helen Hollick

*The Blast that Tears the Skies* (USHC)  
by J. D. Davies

**MAY**

*Take, Burn or Destroy* (USHC)  
by S. Thomas Russell  
Note: The United Kingdom edition was entitled *A Ship of War*

*A Chain of Thunder: A Novel of the Siege of Vicksburg* (USHC)  
by Jeff Shaara

**AUGUST**

*Jane Austen’s England* (USHC)  
by Roy and Lesley Adkins

**SUMMER**

*The King’s Chameleon* (USHC)  
by Richard Woodman

**OCTOBER**

*Caribbee* (UKHC/USHC)  
by Julian Stockwin
**By George!**

“Write! Blaze away …”

Those who went down to the sea in ships captured my fancy as a young lad living on the shore of Lake Superior. Years later, cracking the pages of *Wanderer*, Sterling Hayden’s acclaimed autobiography, I was swept away by the story of his early life sailing aboard Grand Banks schooners and later before the mast as a mate and captain. In 1937, he sailed around the world aboard the schooner *Yankee* captained by legendary master Irving Johnson.

During America’s bicentennial year in 1976, Hayden launched *Voyage*, an epic novel set a century earlier, as the colossal blood-red steel-hulled, four-masted square-rigger *Neptune’s Car* slides down the ways in Freeport, Maine, bound for a voyage around the Horn. Hayden’s lyrical prose describes the reality of a crew’s inhumane existence under the whip hand of a merciless master, while on the nation’s coasts the brutal treatment of seamen in the latter years of sail erupts into a growing labor movement.

Outside my window this afternoon the snow flies, while a brisk breeze drives the wind chill to near zero. *Voyage* is once again my companion and as in the past I gain something new from its pages. The characters and settings are so well drawn. A bit of imagination places me alongside Captain Irons Pendleton in his cabin aboard *Neptune’s Car*, sensing the fire burning inside and wary of getting too close.

It’s a voyage I sign on for every year or so, to absorb and enjoy the writing talent Hayden brought to these works, sharing his concept of life. Why, I wonder over and over, did he not write more? The simple answer was that he liked the money he earned acting in Hollywood films. This financed his boats and lifestyle on the water.

Of course, things are never that simple. In *Wanderer*, Hayden, in a moment of self-reflection, challenged himself: “Write! Blaze away through the pages of a book. Draw from the only thing that you know, the life you hold in your two hands, this life of yours that has gone so far astray from the things originally planned.”

And in response, he wrote: “Nonsense. Who are you to be writing a book? This is only a dream you nourish, a dream conceived … years ago, when you were a freshman wintering at the Academy of the Grand Banks (not far from Newfoundland), hauling your guts out in the bows of a dancing dory, with the sea as your dread headmaster.”

Apparently this dream, this drive to write lingered within, and for a time, turning away from acting, he created screenplays from the books of others – *The Sea Wolf,*
CAPTAIN ALAN LEWRIE’S naval adventures, chronicled by Nashville-based novelist Dewey Lambdin, are among the most popular in contemporary nautical fiction. *Hostile Shores*, the nineteenth title in the saga (see review on page 11), will be released in the US in a hardcover edition this month by Thomas Dunne Books.

Over the past decade, Lambdin has appeared frequently on the pages of *Quarterdeck*, sharing the stories behind the roguish Lewrie whose exploits ashore with the fairer sex often rival those at sea against Britain’s enemies. Lambdin is steeped in Alan Lewrie’s world, as you will see in this interview with the author, conducted just prior to the launch of *Hostile Shores*:

Nearly a quarter century has passed since Alan Lewrie debuted in *The King’s Coat*. Did you ever imagine that Lewrie’s adventures would endure this long?

A quarter century … ouch! You make it sound *interminable*! Add to that that I recently attended my class of 1962 reunion for Castle Heights Military Academy, and I’m beginning to sound ancient. In the beginning, back in ’89, I had no idea just how long I could tell Lewrie stories, but the more I got into his fictional life, I really began to want to carry him all the way to the final peace in 1815, and beyond, though not very far beyond, say, 1823 when he’s sixty and turning croupy.

How has your writing matured over the years?

Well, I’m sure there are some people who’d say that my writing really hasn’t matured. I don’t feel as if I’ve matured much beyond my mid thirties, and Lewrie certainly hasn’t. He’s still the same rogue he always was, just perhaps a bit wiser and only marginally less inclined to dive into troubles. The real maturity I notice would be that it becomes that much easier to switch from today’s reality to Lewrie’s time period, slang, nautical terminology, culture and such without an hour or so of re-reading, meditation, or
preparation. In every writer’s heart of hearts, their main character is their alter-ego; handsomer, cleverer, Wittier, sexier, or whatever they aren’t in real life that their hero or heroine is. Lewrie has been such as large part of me for so long that he’s as comfortable as an old sweatshirt, and just as easy to put on.

On occasions when we have chatted, you’ve gone into some detail describing upcoming novels in the series. How do you plot your books? Do you have a mental outline when you start writing?

For the most part, it’s the history of the times that drives the settings of the books. What was happening in the winter of 1780 when Lewrie was shoved aboard HMS Ariadne, and sent to sea in the middle of the American Revolution, for instance? How did Lewrie end up at the siege of Yorktown? What was going on with the China trade in 1784 when he was in the Far East? What was the aftermath of the Revolution in the Bahamas, and who were the major characters Lewrie would meet in The Gun Ketch? For some of the books, Lewrie’s adventures develop against a background; for others such as HMS Cockerel, when Lewrie was at Toulon and first met Napoleon, King’s Captain when he’s trapped in the middle of the Nore Mutiny in 1797, Baltic Gambit when he’s in the Baltic and at the Battle of Copenhagen in 1801, the specific events are the drivers.

I once heard Bernard Cornwell speak at the writers’ roundtable at the University of North Carolina/Wilmington. His Richard Sharpe series were all driven by actual events and battles; his choice was how far back before the battle he would place Sharpe and the battle itself would be the climax. Some of mine follow that pattern. Others just sort of happen. For instance, I had all the research lined up for Lewrie and Proteus to take part in operations against French and Dutch colonies in the Southern Caribbean and South America when I ran across an article in a magazine describing how a British circus and theatrical troupe and menagerie did a wildly successful year’s tour from Maine to Savannah, Georgia in 1797. There’s where Lewrie met Eudoxia Durschenko and her father Arslan Artimovich, found his way to Cape Fear Town, met, fought and beat the L’Uranie frigate, and found a new way to worry his wife, in A King’s Trade. And it was all on a whim!

But when it comes to outlines, I’ve always had to submit a detailed outline to my publishers, around eleven or twelve pages in length, with sample dialogue, and that is what I work from, after the amassing of information, research, and the cogitation on how to use it all.

Your many and varied characters throughout the series have been extremely colorful. How do you invent them, including their speech patterns and personal characteristics?

As a writer and a Southern-American, I only have three languages: Everyday Tennessean, Down-Home with Mom and Them, and Fictional In-My-Head British. That, and my time in film and tv production, and amateur acting in college, attuned me to hearing the differences, say, between a Mississippi Delta accent, a Knoxville twang, West Texas, the “rum, brum, ayut-hayuse” from Virginia, or the drawl spoken below the Moss Line of the Deep South. Back in Lewrie’s time, long before the Received Pronunciation Standard English of the Labour Party post World War II, place and class could be heard, and, like My Fair Lady, one could determine where someone came from by their accent or slang. Most people never traveled more than fifteen miles from home in their entire lives and lived in linguistic pockets. Common sailors and mates who’d risen from before the mast have several accents, depending on where they came from ...

“Common sailors and mates who’d risen before the mast have several accents, depending on where they came from ...”
my head to make someone believable, likeable, or someone readers will dislike, or make them sound funny or dumb.

When you’re writing a new novel, is it difficult keeping track of the Lewrie family tree, along with all of the recurring characters from previous books? Do you have a system?

Lewrie’s family, in-laws included, isn’t all that big, and I have killed off Caroline’s mother and father, and her, so it’s not like my family who could turn up at Mamaw Ellison’s every Sunday after church, with a slew of aunt’s and uncles and enough cousins to to play two-platoon football in the yard. There’s only his father from the Willoughbys by now, his three children, sour old Uncle Phineas Chiswick, Caroline’s brothers and their wives and children, so they’re easy to keep track of.

I’d love to brag about the elegance of my system, but, to tell the truth, I don’t have one. If I wish Lewrie to run into people he’s met in government, the navy, or society, I have to go back and re-read the previous novels to be able to describe a Lieutenant Ralph Knoles, a Midshipman Grace, Sir Malcom Shockley and his wife Lucy, who haven’t appeared in a while. I’ll fill out a 3 x 5 cards, cribbing the original descriptions, quirks, and speech patterns verbatim, and set it alongside the typewriter for as long as it’s needed.

One handy thing about Lewrie becoming a senior post captain and a part-time commodore is that he had amassed a retinue of people who go with him from ship to ship, and can go ashore with him in the rare times when he’s on half-pay. Pettus and Jessop in the great cabins, Faulkes his clerk, Yeovill his personal cook, and Desmond, Furry and some others from his boat crew, for instance, who are as familiar by now that they are as easy to call up as Lewrie is.

The Lewrie novels follow the chronological history of the Royal Navy beginning with the American Revolution in The King’s Coat. How do you select the settings for each novel?

I look at where Lewrie could possibly be in the events for a particular year. How could he go from the West Indies to the Far East from one book to the next? In both Reefs and Shoals and in Hostile Shores, the biggest events of 1805 were the escape of two French fleets to the West Indies, leading up to Nelson’s pursuit of them, and the titanic Battle of Trafalgar in late October. Did I really want Lewrie and his frigate part of Nelson’s fleet, and take what little part that frigates did at Trafalgar? No. I kept him in the West Indies, dealing with French and Spanish privateers, basing the fight up the St. Mary’s River ‘twixt Florida and Georgia to follow the exploits of an actual fight that took place there in 1805. He only hears of the French threat. Then, Hostile Shores makes him part of Commodore Popham’s invasion force that re-takes Cape Town from the Dutch in early 1806, and, when ashore at Madeira, Lewrie learns of Trafalgar from the Portuguese.

God’s sake! Everybody in naval fiction seems to have been at Trafalgar, even Bernard Cornwell got Richard Sharpe there on board a 74 returning from India. Long, long ago, I thought that I would have him present, not in the battle but off on the fringes chasing three or four Spanish Indiamen full of mercury, which was as valuable as the silver which mercury was used to smelt, but no.

Lewrie really has more room to maneuver, more scope for action, out on the fringes and in the backwaters in command of a frigate, rather than being tied to a plodding line of battle under some admiral’s command. For that reason, I very much doubt that Lewrie will, in later years, be at Basque Roads or Mauritius, or take part in the bombardment of Copenhagen in 1807, either. He will become a commodore again, and lead small squadrons, spending a lot of time off Spain and Portugal and Mediterranean France.

The settings are described in great detail, including cuisine being served. How do you research the things that were a part of everyday living for naval officers of this period?

Tourist guides and local histories, town maps and harbor charts come in handy to portray the locations. As for the food and drink, I have several books on what people of the British Isles ate, how things were prepared, what a typical meal would be like, whether it’s a formal
supper or the fare of a two-penny ordinary. Likewise, I have several more about booze and punch recipes, how wines were mulled, what “stingo” was, and the normal fare served aboard ship, whether in harbor, during the first few days at sea, and what would be available and safe to eat after a few weeks or months later. There’s one book on tavern customs, songs, and spirits, too, and, of course, there’s Lobscouse and Spotted Dog, the gastronomic companion to the Patrick O’Brien novels. In those tourist guides for various countries and islands, I’ve also found many local specialties that Lewrie would run into and savor, and biographies by contemporary officers also feature dishes that British naval officers encountered during the Napoleonic Wars.

What can you share with us about Lewrie’s twentieth adventure? Do you have a title as yet?

I do, and right now we’re calling it The Two-Decker. At the end of Hostile Shores, Lewrie is facing the fact that HMS Reliant has been in commission almost four years, and is long overdue for a complete rebuild in the graving docks, and he must surrender command of her.

After a disappointing winter ashore on half pay at Anglesgreen and a heart-breaker of a Christmas at Reading and Henley, Lewrie is more than ready to accept a new commission, but he’s in for a surprise. HMS Sapphire is suddenly in need of a new captain and a first officer, and Lewrie is lucky to have run into Lieutenant Geoffrey Westcott, also ashore on half-pay and lodging in Southwark. He imagines that she is a frigate, but Sapphire is a 4th Rate, 50-gun two-decker. At least she won’t be going back to Baltic convoy duties, but will be bound south to escort some troopers carrying a fresh regiment to Gibraltar, where his old clerk, Thomas Mountjoy, is now the chief British spy from Foreign Office’s Secret Branch, and uh-oh! It’s 1807, and Spain is a very reluctant and dissatisfied French ally. Things are in motion to swing Spain to the British side, and it looks like Lewrie will be dragged back into skullduggery, when not putting together raids against the Spanish coasts, and sort of inheriting a Portuguese mistress at Gibraltar, perhaps even putting into Opporo or Lisbon in neutral, but threatened Portugal, and running into very dead Hugh Beauman’s icily beautiful widow, who’s now richer than ever and big in the port, sherry and Madeira wine trade.

When you’re not working on a Lewrie novel, do you read for pleasure? Are you particularly interested in specific genres or nonfiction topics? What other avocations do you enjoy?

I usually only have a three-month gap from the completion of one Lewrie novel ’til the start of another …

In Crime chapter, so we have other novelists in to speak, and sell their new books. I also still like sci-fi, but good stirring stuff like David Weber’s Honor Harrington series, David Drake, and Harry Turtledove’s alternate histories are getting harder to find, and I’m just not into wizards and dragons, or fantasy singing swords. The loss of so many brick-and-mortar book-stores has really put a crimp in my casual reading! I should get a NOOK or Kindle, but there’s some-thing pleasingly tactile about a real bound book, as addictive as the feel of a cigarette in the fingers, the smoking part be damned. At least I have several hundred books in various genres that I can re-read for the umpteenth time.

Thank God I still have one cat in good health and still playful for company. There will be some War Between the States reenactments coming up during the 150th anniversaries. Once a month I get to go to the National Guard Training Center range and blast holes in paper targets with an assortment of hand guns.

Is there anything else you would like to say to our readers?

I’m pretty sure that Lewrie will have HMS Sapphire for at least three more books: The Two-Decker, another set in 1808 when France overthrew the Spanish crown and Napoleon put one of his brothers on the throne, invaded both Spain and Portugal, and set off the long Peninsular War, and a third that will carry him into 1809, probably still in the Mediterranean. After that, he’ll be back in England in 1810 for a few months, and might
Peter Joseph, Dewey Lambdin’s editor at Thomas Dunne Books, recently described his role in the publishing process with *Quarterdeck*:

In what capacity does an editor operate in publishing today?

Editors still perform the same literary tasks as they always have – finding new authors, counseling current ones, and helping to shape their manuscripts for publication. We’ve also always had a hand in marketing, publicity, and sales ideas, and while the venues for all three have expanded from print to digital, the essential business of spreading the word about our books hasn’t changed.

How did you settle on a career in publishing? How long have you been at it?

I’ve worked in publishing for about ten years and counting, eight of those years at Thomas Dunne Books/St. Martin’s Press. I got my start as an intern at a literary agency after having edited my university’s literary magazine. I’d always been interested in the business behind art, whether books, music, film or otherwise, and that internship pulled back the curtain on how publishing works. I realized that I much preferred working with authors to help them create and publish their work rather than analyzing it from a distance as an academic or critic.

How many authors do you work with directly? Is this typical of an editor’s position?

My list is larger than most editors, I believe. At the moment, I have about forty authors with books either scheduled to be released in the next two years or under contract for publication later on.

What do you enjoy most about your position? What do you least enjoy?

Because every book is new, the job never gets old. There’s always something interesting to discover. In exchange for that pleasure editors deal with a lot of administrative drudge-work that needs to be done to make sure publication goes smoothly. Still, I’m happy to deal with the paperwork in order to work on the books. It’s a fair trade.

How has publishing changed in the recent past?

The big shifts happened in the past ten years. E-books and online bookselling have changed the market considerably. That change is still ongoing, though, so it’s too early to say what the end result will be.
How long have you been editing Dewey Lambdin’s Alan Lewrie’s naval adventures?

I’ve always been a fan of historical fiction – though before working in publishing I never thought of it as a genre – and like many people started reading naval fiction thanks to the Patrick O’Brien’s novels. Dewey has been published by Thomas Dunne Books since 2000, and when his previous editor left the house in 2007 I asked to work with him. Since then I’ve edited five of his Alan Lewrie novels.

Have you developed emotional ties to the Lewrie series?

Yes. When editing Dewey’s manuscripts, I often find myself accidentally addressing my notes to “Alan” instead. Dewey writes in his character’s voice so convincingly that I keep expecting to get responses from Lewrie himself.

From a publisher’s point of view, what is appealing about the Lewrie novels in a crowded marketplace?

There are so few people able to write as Dewey does that I think anyone interested in nautical fiction is bound to find him sooner or later. The real challenge is getting casual readers to look past O’Brien and to try someone else. In publishing, you’re competing with classic and backlist authors as much as current authors.

How would you describe the state of nautical and historical fiction today? Is it as popular as it was, say, 15 years ago? Does the seeming lack of a foundation in history in schools today have an impact on readership?

I’m not familiar enough with school curricula to comment on its effect on historical fiction per se. But I think that more or better education usually translates into more readers, which is a good thing no matter what they decide to read. Otherwise, I do believe that we haven’t seen as much mainstream interest in nautical fiction as we did when O’Brien was au courant or when the first Pirates of the Caribbean film came out.

How do you view the future of nautical and historical fiction?

Anyone who is worried about the future of historical fiction need only look at Hilary Mantel’s success to see that there is still an audience for it. Its popularity may rise and fall but it will not disappear. If I can offer some general advice to writers it is this: write what you want to read, not what you think will sell. Trends come and go for a variety of reasons – sometimes for no reason at all. Writers shouldn’t try to chase trends, as it’s almost impossible to catch the wave before it crashes. The only way to avoid going mad is to focus on writing the type of book you want to write and making it the best it can possibly be.

Is there anything else you would like to say to our readers?

Thank you for reading! And if you are at all worried about the future of the book, please do whatever you can to support childhood literacy programs.
Hostile Shores
by Dewey Lambdin
Thomas Dunne Books | $25.99
US Hardcover | 368 pages

By George Jepson

Captain Alan Lewrie, “a free man with … needs” is being rowed ashore in Nassau Harbour, hoping for a mid-morning “dalliance with a young, bored, and attractive ‘grass widow.’” A signal gun’s “yelp-thump” sets amorous intentions aside, as fishing craft scatter and Lewrie thinks “with a chill in his innards … It’s the bloody French come at last!”

It’s really the launch of another satisfying Alan Lewrie naval adventure. The Royal Navy officer, who seldom takes himself or others too seriously, is about to embark on an enterprise that will take him from Nassau to London and on to South Africa and eventually South America aboard the Reliant frigate.

The “bloody French” approaching Nassau, which puts a fright into the local populace, turn out to be a British squadron under the command of Commodore Henry Grierson, sailing toward the island while flying no colors. It’s a jest few find amusing.

Grierson, a loathsome captain senior to Lewrie, detaches him from duties in the Caribbean, and he is soon back in London, leaving Reliant at Portsmouth for repairs and refitting. After an appointment with William Marsden, First Secretary to the Admiralty, Lewrie learns that he may be reunited with Captain Home Riggs Popham on an expedition to capture Cape Town.

Meanwhile, Lewrie seeks solace at the bosom of Lydia Stangbourne. The two on-again, off again lovers create a comedy of missed opportunities between London and Portsmouth until Lewrie has orders to sail with Popham and a fleet of transports, dashing his lascivious hopes.

This is vintage Lambdin. Call Lewrie what you will – rakehell, debaucher or rogue – but in the end he is a consummate naval officer, a character honed on the pages of eighteen previous novels.

Opening Hostile Shores is like unfolding into a comfortable favorite chair. The Alan Lewrie readers have come to love, “scrubbed up fresh and sweet-smelling, shaved closely, and with fangs polished and breath freshened with a ginger-flavoured pastille” is right there on the thwart of a cutter, sensing “a twinge of conscience (a wee’un) as he thought of Lydia Stangbourne.”

Lambdin’s attention to detail, whether seamanship aboard a wooden ship under sail, historic events, moods of the sea, geography, cuisine aboard ship or ashore, or spoken language converted to dialogue, gives credence and authenticity to his delightful prose and masterful storytelling.

As Reliant anchors off Cape Town – barely out of range of Dutch cannon – the real adventure is only beginning.

The Beckoning Ice
by Joan Druett
Amazon Digital Services | $2.99
Kindle Edition | 228 pages

By B. N. Peacock

In The Beckoning Ice, her fifth Wiki Coffin mystery, Joan Druett once again proves herself a master of the nautical mystery. From prologue to ending, she deftly steers the reader along a course fraught with murders, deceit, treachery, and possible mutiny. And that’s just for
starters.

Wiki, alias William Coffin, illegitimate son of a New England sea captain and a Maori woman, continues on with the U.S. Exploring Expedition. The sealing ship Betsey reports the position of a frozen corpse and iceberg to the Expedition. As deputy sheriff, Wiki, who is now aboard the Peacock, takes down the details of what has been reported as a murder. Soon after, he barely survives an attempt on his own life. Then Midshipman Valentine Dove is found with his throat cut. Suicide, the captain concludes.

Not long after, the expedition’s Flag Lieutenant Smith accidentally drowns, after having been saved once before and hysterically claiming he’d been pushed overboard. Are these incidents what they seem or are they interrelated and part of a larger, more sinister scheme?

This is a fast-paced novel filled with twists and turns which hold the readers interest page after page. The backdrop of ships and the sea are superbly rendered without being overdone. Even if one is unfamiliar with sailing terms, their meaning can be easily deduced. The descriptions of the geography and weather around Cape Horn are especially vivid. Not only do they succeed in capturing the imagination, but the storms and mists add to the sense of brooding urgency. The characters remain true to their depictions in the earlier books, with Wiki ever endearing and wily. Captain Wilkes remains irascible as ever, while Lieutenant Forysthe has become almost decent. The criminals also are convincingly drawn, and their motives for murder plausible. In short, this was a job well done.

What lies in store for the Exploring Expedition? Only Joan Druett can say for sure. We readers hope the answer will be found in the next book in the series.

By George!

Continued from page 4

Two Years Before the Mast, Pitcairn’s Island, The Whaleship Essex, among others. In the end, this did not satisfy, and he wrote Wanderer. The first edition was published in 1963, followed by a revised edition in 1977, the year after Hayden made his debut as a novelist with Voyage.

Wanderer is as much an adventure as a look at one’s life – a well-lived, if complex, life – centered on a love of the sea. Voyage is steeped in authenticity absorbed during the late 1920s and 1930s. The year sailing under Johnson in Yankee was followed in 1938 by a 7,700-mile voyage from Gloucester, Massachusetts, to Tahiti as the 22-year-old captain of the square-rigger Florence C. Robinson, while war clouds formed over Europe and Asia.

Sterling Hayden in his preferred element.

During World War II, Hayden’s adventurous spirit led him to service with the U.S. Marines and OSS, collecting a Silver Star for gallantry in action along the way.

As a writer, Hayden has been compared to Joseph Conrad, Jack London and Richard Henry Dana. His work is truly a gift to those who go down to the sea in books.

The Seventh Etching
by Judith K. White

(iUniverse, $27.95, US Hardcover / $17.95 US Trade Paperback / $3.03 Kindle / $3.59 NOOK) A historic family drama based in and near 1640 Amsterdam, the wealthiest city on earth at the time, The Seventh Etching tells the story of two families over a one-year period. Both Griet and Johannes Verhoeven, farmers, in their early 20s and Jos and Myriam Broekhof, wealthy merchants in their 30s, face devastating losses that threaten their livelihoods and their marriages. After a major flood, Griet and Johannes attempt to rebuild two combined family farms – a unique, promising inheritance that initially brought them together, but now overwhelms them. Myriam secretly sells her husband’s valuable art collection to build a hidden monument to her deceased daughter.

Jos suffers despair and defeat as he combs every corner of the city in his obsessive attempt to complete a set of playfully erotic etchings. It is a six-year old Gypsy orphan, Nelleke, who connects the two couples. Sprightly and spirited, Nelleke both delights and exasperates. Might this mysterious child have the power to heal struggling adults and find the permanent home she seeks? Does she, innocently and unknowingly, hold the clue to the missing etching, as Jos suspects?
Julian Stockwin writes about life aboard a British man-of-war during the time of his fictional character Captain Thomas Kydd, who rose from a pressed seaman to the quarterdeck. This is the first of a two-part article. The second installment will be published in the near future.

**SHIP’S ROUTINE**

In Thomas Kydd’s time the ship’s day began at noon, when the ship’s position was fixed by a solar sighting. The day was divided into seven watches (one of the afternoon watches was divided into two in order for men to be able to be rotated in their duties).

Watches were measured by a four-hour sand glass kept at the door of the captain’s cabin, and then into “glasses,” measured by a half-hour sand glass. Each time it emptied the midshipman of the watch turned it and the sentry rang the bell, once for the first half hour, twice for the second and so on.

Between four bells and six bells in the morning watch (6am and 8am) the watch below were woken to wash and scrub the decks. At eight bells hands were piped to breakfast; most captains allowed one glass (half an hour) for breakfast. At noon the issue of grog was to a lively tune on the fife and drum and the pipe of “up spirits” from the bosun’s mate.

Ship routines followed both Navy tradition and the custom of the individual ships. Some had regular days for training men in seamanship or for washing and cleaning. Usually Thursday was “make and mend” in the afternoon the men were allowed to repair and adorn their clothes. Most seamen took great pride in their appearance.

The only official requirement was for church to be rigged on Sunday. After the captain’s inspection, a church pennant was hoisted at the peak and the service conducted. Often the captain gave the men Sunday afternoon to themselves, “wind, weather and the malice of the enemy permitting.”

**BATTLE STATIONS**

The raison d’être of the man-o’-war was to protect the Empire and British interests by engaging the enemy, either singly or in line of battle in Fleet action.

Various preparations were made an hour or so before battle – the galley fire was put out and if there was time the men would be served a meal; letters home were written and wills exchanged; clean clothes put on to try to avoid infected wounds.

When the Captain ordered “clear for action” everything bar the guns were cleared away from the gundecks. Above decks, boats, which could shower deadly wood splinters if hit were either secured or towed astern; officers’ cabins were cleared and their belongings stowed in the hold. The rigging was secured, splinter nets were laid out. Decks were sanded and wetted. Scuttle-butts of water were placed at various points
where the seamen could quench their thirst in battle and arms chests were deployed on the center-line for easy access by boarders to their weapons.

Below, the surgeon and his mates prepared for their grisly tasks in the cockpit, the midshipmen’s berth. Instruments were sharpened, tubs placed nearby to collect the “wings ‘n limbs” following amputations.

**DRINK**

Since the early days of sailing ships, the most readily available liquids to take on voyages were water and beer, both of which could only be stored for a short time before they became unpalatable. The beer issue was a gallon a day per man.

Vice Admiral William Penn’s fleet conquered Jamaica in 1655 and it was here that rum was first issued on board ships of the Royal Navy. The spirit was also known as “rumbustion.”

Rum has the advantage of keeping well, even improving with age. When abroad, captains of ships were allowed to replace beer with fortified wine, sometimes brandy, but neither was available in the West Indies. Rum, however, was, and became a popular alternative to beer for ships serving in this part of the world, even though the Victualling Board back in England had not officially sanctioned its use.

From 1655 until well into the eighteenth century, the issue of rum very much depended on individual captains. In 1731 it was officially decreed that if beer was not available then each man was entitled to a pint of wine or half a pint of rum or other spirits.

In 1740 Admiral Vernon (nicknamed ‘Old Grogham’ because of the boat cloak he wore made of that material), decreed that the rum issue would be diluted 1:4 and thereafter the drink was called grog. By 1793 the dilution was usually 1:3.

From Vernon’s time to the end of the Napoleonic Wars, two issues of grog per day remained the custom whenever beer was unavailable. But the use of rum gradually became more widespread as did the issuing ritual. In Kydd’s day, the ship’s fiddler played “Nancy Dawson,” the signal for cooks of messes to repair to the rum tub to draw rations for their messmates. This was always done in the open air due to the combustible nature of rum!

Rum acquired the nickname “Nelson’s Blood” after 1805 when legend has it that Nelson’s body was preserved in a keg of rum. Historians now discount this; it was French brandy.

The American Navy ended the rum ration on September 1, 1862, but the practice continued in the British Navy for over a century. On Friday July 31, 1970, rum was issued for the last time in the British Navy. The day was to become known as Black Tot Day.

**FOOD PREPARATION**

The galley provided hot food for the entire ship, up to 950 men and officers. Due to the risk of conflagration, however, the galley fire was put out in rough weather or during action. This meant it could be some time before another hot meal was available.

The galley was generally found near the foremast on the gun deck. It was a very small area, considering the number catered for.

The crew ate in groups of 8-12, called messes. Each man would take his turn as mess cook and collect the day’s rations from the hold to prepare for cooking for the noon meal. The main diet of seamen was salted beef and pork, along with biscuit, peas, oatmeal, sugar, butter and cheese. For example, each man on Thursdays was entitled to a pound of bread, half a pound of dried peas, a gallon of beer (or substitute), and one pound of salt pork. The prepared food was taken to the galley to be cooked (each mess marked their food with a tag). The mess cook was also responsible for washing up the utensils and generally cleaning the eating area after the meal. He was entitled to an extra issue of rum for his trouble.

In the galley, the seamen’s food would be boiled in two large kettles; there were facilities for roasting and other methods of preparation for the captain and officers.

The mess cook also carved and served the meal. To ensure fairness, one of the other men was blind-folded, a portion of the meat was carved, the blindfolded man called out a name and the portion went to that man and so on, until it was served. However this was not always followed, younger mess members were sometimes bullied and deprived of the best victuals by older men. (This method of sharing rations fairly is part of survival training to this day.)

On the days when raisins were issued along with flour and suet, the mess cook was ordered to whistle while he prepared the “duff” (steamed pudding) so that he couldn’t sneak some raisins into his mouth!

The galley was cleaned by the cook’s mate, under the supervision of the cook. Sand was used to scour the vast kettles, which were inspected each morning for cleanliness.
Empire and Honor
by W.E.B. Griffin and William E. Butterworth IV

(Putnam Adult, $27.95 US Hardcover / $12.99 Kindle and NOOK) October 1945: The Germans and Japanese have surrendered. For Cletus Frade and his colleagues in the OSS, it should be time to pack up, but they have far more important things to do. In the closing months of the war, the United States made a secret deal with the head of German intelligence’s Soviet section. In exchange for a treasure trove of intelligence, including the identity of the Soviet spies in the American atomic bomb program, his people would be spirited to safety. If word got out, all hell would break loose, and the United States would lose some of its best sources, not to mention its most valuable secrets. It is up to Frade and company to keep them all safe. But some people have other ideas. W.E.B. Griffin is the author of six bestselling series. William E. Butterworth IV has worked closely with his father for a decade, and is the co-author of several previous books with him, most recently Covert Warriors and The Spymasters.

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The Only Life That Mattered
by James L. Nelson

(McBooks Press, $24.95, US Trade Paperback / $7.99 Kindle and $8.99, NOOK) Fed up with an outlaw existence, Calico Jack Rackam swears off the pirate life, until he meets Anne Bonny, a woman who would as soon stab a man as give him a good tumble – that is, unless he’s a pirate. Soon Jack finds himself out on the high seas, with Anne by his side and his men spoiling for action. And when they capture a Dutch merchant ship, they pick up an unlikely crewmate, an expert sword fighter and topmast seaman who is secretly a woman named Mary. Together, Jack, Anne, and Mary cut a bold swath through the West Indies, stealing naval sloops, plundering rich merchant ships and choosing to live a life of freedom – the only life that mattered.

“[Nelson is] a master of both his period and the English language.”
–Patrick O’Brian

Captain Blood
by Rafael Sabatini

(NOW BACK IN STOCK!)

(McBooks Press, $16.95, US Trade Paperback / $5.38 Kindle / $8.99, NOOK) Captain Blood is a classic swashbuckler filled with swordplay and adventure. Peter Blood, a physician and an English gentleman becomes a pirate after suffering a grave injustice. Barely escaping the gallows after his arrest for treating wounded rebels – who were fighting the oppressive King James – Blood is enslaved on a Barbados plantation. He escapes to Tortuga and becomes the leader of a colony of buccaneers. No ship sailing the Spanish Main is safe from Blood and his companions! The Robin Hood-like figure of Blood, a gentleman-rogue, homeless but for the surging decks of a pirate ship, makes for a classic hero.
River of Destiny
by Barbara Erskine

(Author: HarperCollins, $11.68 US Paperback / $11.89 Kindle and $13.99 NOOK) An epic story that spans Anglo Saxon Britain, Victorian Suffolk and the present day. An Anglo Saxon burial ground that must not be disturbed. A Victorian tragedy of forbidden love. And an ancient curse whose power grows ever stronger. On the banks of the River Deben lies a set of barns dating back to the Anglo Saxons, and within their walls secrets have lain buried for centuries.

Zoe and Ken have just moved into one of the barns, ready to start a new life away from the hustle and bustle of the city. To the outside world they seem like an ordinary couple, but underneath they are growing ever more distant by the day. And the strange presence Zoe feels within their home, and the shapes she sees through the cloying mists on the river are getting harder to ignore. Whilst farmers are ploughing the land surrounding them, human bones which are much older than first suspected are unearthed.

The Farfarers
by Farley Mowat

(Author: Skyhorse Publishing, $16.95, US Trade Paperback / $9.32 Kindle and $10.50 NOOK) In this intriguing history, popular Canadian author Farley Mowat challenges the conventional notion that the Vikings were the first Europeans to reach North America, offering an unforgettable portrait of the Albans, a race originating from the island now known as Britain. Battered by repeated invasions from their aggressive neighbors – Celt, Roman, and Norse – the Albans fled west. Their search for safety, and for the massive walrus herds on which their survival depended, eventually took them to the land now known as Newfoundland and Labrador. Skillfully weaving together clues gathered from forty years of research, Mowat presents a fascinating account of a forgotten history that challenges conventional understanding. Twenty-four black-and-white photographs are included.

Summon Up the Blood
by R. N. Morris

(Author: Severn House, $28.95 US Hardcover) London, 1914. A killer is at liberty in the dark alleys of the city. The cadavers of his victims all have one thing in common: there is no blood in their bodies. As the killer's reign of terror continues, Scotland Yard's Detective Inspector Silas Quinn finds his suspicions focusing on the members of an exclusive gentleman's club. Atmospheric and macabre, Morris takes the reader on a disturbing yet fascinating journey through London shadowy underworld in the turbulent months leading up to World War I.

"Mesmerizing, repellent, bizarre, intelligent, dark, provocative – all of these apply to Morris' first book in his new series."

–Booklist