

MARITIME HERITAGE ASSOCIATION JOURNAL

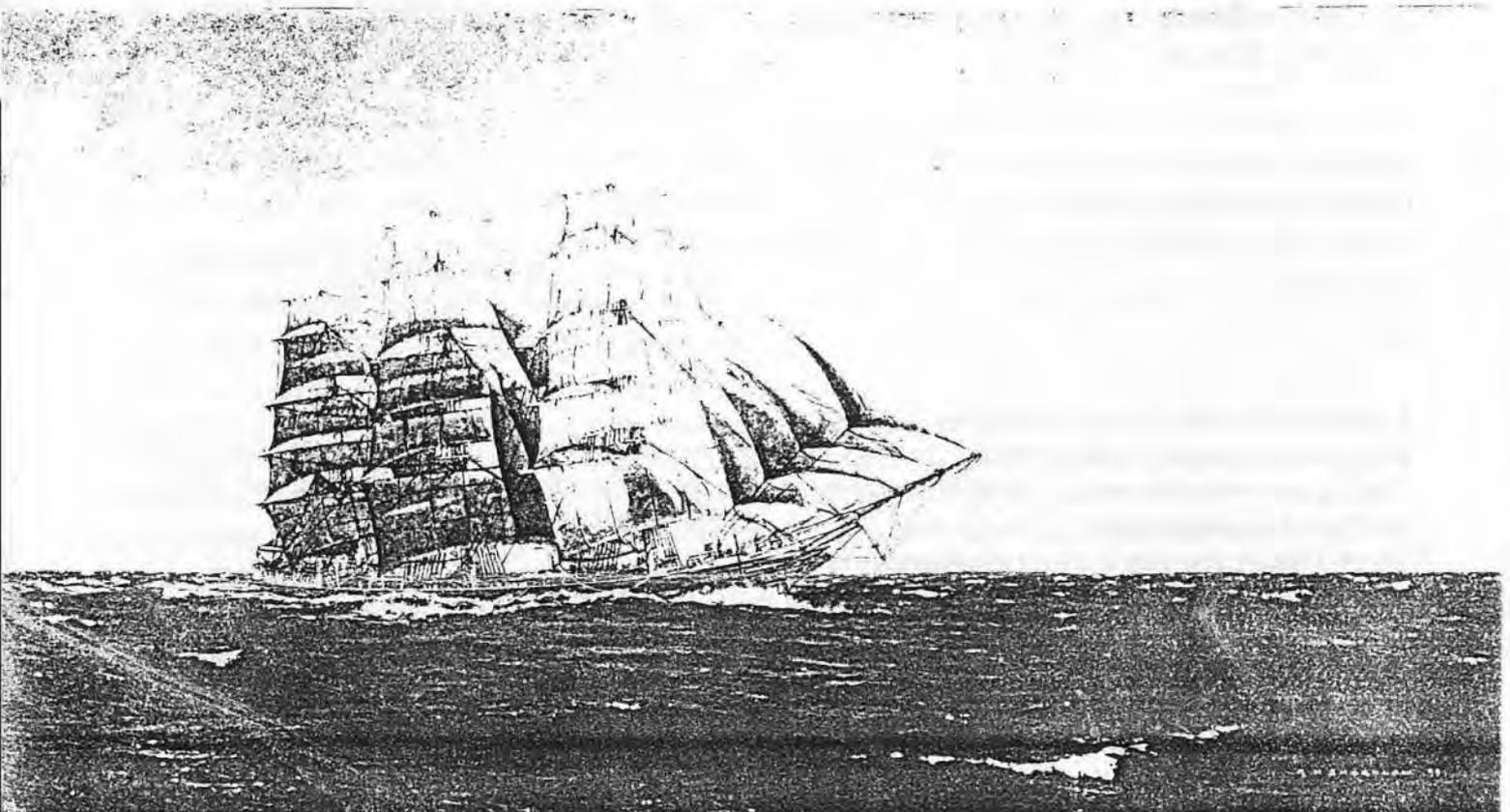
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The Narcissus.

From the painting by **Ross Shardlow.**

It is most unfortunate that this photocopy cannot do justice to the magnificent painting which Ross has produced.



The Maritime Heritage Association Journal is the official newsletter of the Maritime Heritage Association of Western Australia, Incorporated.

All of the Association's incoming journals, newsletters, etc. are now archived at *Wooden Boat Works*, Slip Street, Fremantle Harbour, and are available to members on loan. Please note that to access the videos, journals, library books, etc it is necessary to phone ahead on 9335 9477.

(If you have an unwanted collection of magazines of a maritime nature, then perhaps its time to let others enjoy reading it. Contact the Association; we may be interested in archiving the collection.)

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EDITORIAL

I am delighted with the response to my appeals for more input from readers of this Journal. Once again we have a good debate going over a maritime topic. Last time it was the *Samuel Plimsoll* and this time it is early concrete boats. Don't stop; it all makes interesting and informative reading and that is what the Journal is for.

Please read Rod Dickson's letter and put forward your ideas, suggestions and opinions on the matter of possibly building a further replica. There will be more from Rod in the next edition. I also hope we can get a little more detailed information and maybe a drawing of the *Empress* for the next edition.

I would particularly like to thank Ross Shardlow for his contributions to this Journal especially including permission to use a copy of his painting of the *Narcissus* on our cover. This painting, of which I have only seen a colour photograph, is truly magnificent.

In furtherance of starting debates on nautical topics I quote from a book titled "A Sea Blue Boat", by Ian Brooks (Adlard Coles Ltd., London, 1971). Brooks is writing about the Knights of St. John of Jerusalem and their association with Rhodes. Rhodes was captured by Sultan Suleiman the Magnificent I think about 1522. Suleiman, impressed by the Knights' courage in the six months siege to conquer Rhodes allowed the knights to leave with honour taking their belongings with them. Brooks then writes "*The Knights, when they left, took with them one of the wonders of the medieval world, one that rivalled that other, the Colossus of Rh-*

des, all signs of which disappeared centuries before. The Great Carrack was a vessel of eight decks, so large that it carried a frigate on board and had another in tow, besides other craft carried on board. It was sheathed with six layers of metal below the waterline and never suffered defeat. It could stay at sea for six months at a time and had a bakehouse on board which could make 2,000 loaves a day. It was fast, easily manoeuvrable and bristled with cannon. Like the Colossus of Rhodes, it disappeared without trace."

I am sure one of our members can spread more light on this vessel. For a start, did it really exist and was it as big as has been made out in the quote?

Have you a favourite passage or quote that would be appropriate for this journal? If so then let me know so that others may also enjoy it.

WANTED

Someone to write a book review of the book
The Nigger of the Narcissus
For the September edition of the MHA Journal



MR. CURMUDGEON'S QUIBBLE

or more on the Concrete Boat and the LOUGH E.

By Dunbar Rummage

I am not sure what I started when I wrote the brief piece 'It'll Never Float' in last December's issue. After N. P. Curmudgeon's reply in the March edition we now have a further contribution from Dunbar Rummage. I would just like to point out that the claim made in the original article was of the first ocean going concrete vessel. Read on, be educated and send in more information on this obviously fascinating subject, Editor.

Though the **COMET OF NEW YORK** (1886-87) may not have been the first vessel built of concrete, let us not lose sight of the fact that her story still makes a jolly sea yarn and I applaud the editor for bringing it to our attention.

Mr. Curmudgeon's quibble in casting some doubt on the truthfulness of the tale, has resulted in the excellent response from Mr. Snyder pointing out that the earliest recorded cement boat was built in 1849 while Mr. Brouwer gives us some useful background information as to the origins of the story.

John Kenlon, the author of the story, states that the ship **LOUGH E** picked up the crew of the concrete boat and brought them, presumably, to Fremantle (it isn't stated in the text). Curmudgeon points out that no such vessel appears on Lloyd's Register and suggests that Mr. Kenlon may have been thinking of the **LOCHEE** - which didn't come here either.

There is another contender, however, **LOUGH NEAGH**; she at least did call at Fremantle but I can't find her coming here in 1887. She arrived in 1892 and is listed as a British barque of 917 tons, Captain Skimin from New York with a cargo of rails. She anchored in Gages Roads on April 3, 1892 before being piloted down to Rockingham to offload the railway iron (presumably for the Rockingham Railways & Jarrahdale Forests Company), before proceeding to Rangoon in ballast on June 4, 1892. Besides being the wrong year she is also the wrong rig, Kenlon describes his rescuer as a British full rigged ship.

The nearest name I can find to **LOUGH E** on the 1887 Fremantle Arrivals, is **LOTHAIR**, the famous composite tea clipper. Surely no dinkum seaman would confuse the hallowed name **LOTHAIR** with anything else? What is more, she too is described as a barque in the 1887 listings. However, on her previous voyage to Fremantle, in 1885, she is still listed as a full rigged ship while a painting of her dated 1891 also shows her as a full rigger.

Her tea clipper days were over by the time she called here in 1885. She must have just changed hands to William Bowen Jr. of Llanelly, Carmarthenshire, for her captain was Thomas G. Evans and she brought a general cargo from Swansea to Fremantle on October 8 and took away a cargo of sandalwood to her old tea port of Shanghai.

Captain Evans was still in command of her when she returned to Fremantle on August 21, 1887 with a cargo of coal. There is no mention of shipwrecked survivors but she did call at Bunbury before landing at Fremantle. Her destination and cargo were a little less exotic this time, being guano from Rat Island for Hamburg and Antwerp. Like so many fine British ships, **LOTHAIR** was sold foreign at the end of



1891 to Buccelli and Lorero of Genoa and entered the nitrate trade. In 1907 her ownership changed to the Peruvian firm of F.G. Piaggio and she was finally reported lost about 1910.

Lastly, there is Mr. Curmudgeon's concerns about the viability of lime burnt cement as a boatbuilding material. As Curmudgeon appears to profess some expertise on the subject, could we not send him to Hog Island to investigate the alumino-silicate properties of the limestone and in the interests of "experimental maritime archaeology" replicate (or otherwise) the **COMET OF NEW YORK** and sail her to Fremantle? Perhaps we could send him there on the **DUYFKEN**?

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Map of Kerguelen's Land

After "The Report of the Scientific Results of the Exploring Voyage of HMS Challenger during the years 1873-1876" 50 Vols. London, Edinburgh and Dublin, 1885-95.

See Ross Shardlow's article "A Work Of Art"

The Ditty Bag



An occasional collection of nautical trivia to inform,
astound, amuse and inspire.



At the end of the eighteenth century the canvas used in British warships came in widths 2 feet wide and was numbered according to its weight. Number 1 canvas (for heavy weather sails) weighed 44 lbs per 38 yards while the light weather canvas (number 6) weighed 29 lbs per 38 yards.

The marks on the hand lead line used to measure the depth of water before the invention of the echo sounder were:-

2 fathoms	Two strips of leather
3 fathoms	Three strips of leather
5 fathoms	Piece of white bunting
7 fathoms	Piece of red bunting
10 fathoms	Piece of leather with a hole in it
13 fathoms	Piece of blue bunting
15 fathoms	Piece of white bunting
17 fathoms	Piece of red bunting
20 fathoms	Two knots

This line was normally 25 fathoms in length. The intermediate marks were called 'deeps'. So the leadsman would call "By the mark, 3." or "Deep, 6."

Skysail. The name of the light weather sail set next above the royal in a square-rigged ship, the sixth sail in ascending order from the deck.

"Then the jaws of the booms whined against the masts, and the sheets creaked, and the sails filled with roaring; and when she slid into a hollow she trampled like a woman tripped in her own silk dress, and came out, her jib wet half way up,...."

'*Captains Courageous*', Rudyard Kipling, 1897.

Did you know that the fore topsail which *HMS Victory* was using at the time of Nelson's death was recently restored by Banks Sails in England. It has 90 shot holes and a 7 metre rent in it but the canvas itself is in good condition.

Did you know that Phillip Parker King, who surveyed much of the coastline between 1817 and 1822 in the cutter *Mermaid*, was born on Norfolk Island in 1793. He later became a rear admiral and died in 1856.

Windage. The difference between the diameter of the ball and the diameter of the bore of a cannon to allow for poor casting, inaccurate boring and to ensure the ball could be pushed into the barrel. It was originally one twentieth of the bore. Due to improvements in gun casting and boring, by the second quarter of the 19th century this had been reduced and a 32-pounder had a windage of .233 inch on a bore of 6.412 inches, about one twenty-eighth of the bore.

"I think I may make bold to say, that there is neither any other mechanical or mathematical thing in the world that is more beautiful or curious in texture than this my watch or timekeeper for the longitude; and I heartily thank Almighty God that I have lived so long, as in some measure to complete it."

John Harrison, 1763.



REPLICA BUILDING

In the editorial of the March 1999 issue of the Journal I mentioned that consideration should be given to another historic shipbuilding project to maintain the expertise gained in building the *Endeavour* and the *Duyfken*. Rod Dickson has written with a suggestion regarding a possible vessel for consideration. Further comments on this subject would be most welcome.....

Dear Sir,

First there was the magnificent **ENDEAVOUR**, then our harbour was graced with the superb exhibition of the shipwrights art, the **DUYFKEN**. Which replica will be the next to take shape ? I have heard mooted about that the next should be the government schooner **CHAMPION**, or maybe one of the first fleeters, such as the **PARMELIA**.

WHY ???

All the above vessels were designed and built overseas, came to our shores for a brief period and went away again. That they left their mark in history is not in dispute, they were all marvellous vessels and carried out their tasks in a proper manner.

BUT THEY WERE NOT WESTERN AUSTRALIAN DESIGNED OR BUILT !!!

My contention is that the next replica should be one that is relevant to the people and the state of Western Australia.

In the year 1846 David Jones designed and built a clipper brigantine for the enterprising Fremantle shipowner and merchant, John Thomas. She was built on the barter system and two of the other workmen helping in the construction were William Hugh Edwards and Chow Moon. When built she was to carry 140 tons. On the launching day the vessel was officially named the **PRIVADO**, however, for reasons unclear today, the name was very quickly changed to **EMPRESS**. Her first voyage was undertaken on the 10 February 1847 to Leschenault and the Vasse and back to Fremantle. She next sailed to Adelaide. From then until her sale at Singapore during 1861 the vessel not only traded on the coast of this state carrying goods and passengers but also undertook many voyages to Asian ports, such as Kompoet, Singapore, Hong Kong, Batavia, China, India and at least one voyage to Capetown.

On her Asian voyages the vessel carried full cargoes of sandalwood, as can be seen when Captain Merritt took her to Hong Kong and China and returned to Fremantle with tea, spices and materials. On the voyage to Capetown the **EMPRESS** returned to Fremantle in June 1848 fully laden with Cape wines, spirits and sundries.

When the vessel was first built David Jones placed the builders model of the **EMPRESS** in the office of the Inquirer newspaper in Perth where it was admired by all and sundry, and this model is still in existence. From it has been taken the lines of this important piece of the state's history and drawings made.

From various documents we know the vessels colour scheme and her sail plan, in fact everything needed to reconstruct the vessel exactly as originally built.

There would be no need for expensive research in foreign archives and libraries, the expertise is already here, it should not be too difficult to find a suitable building site accessible to the passing public and would be a wonderful and very visible part of this state's maritime history.

Yours sincerely,
Rod Dickson.



A WORK OF ART

Ross Shardlow has once again brought both his artistic knowledge and his writing skills to the fore in the following article.

The question was raised in the March 1999 issue of the MHA Journal, "who painted **RESOLUTION** and **DISCOVERY** at Kerguelen Island, December 1776"?

The painting in question depicts "Christmas Harbour" named by Captain James Cook on what he called the "Island of Desolation". On his third voyage of exploration (1776-79), Cook was instructed to examine these islands which had been reported by the French explorer Yves-Joseph de Kerguelen Tremarec in 1772. Cook had already searched for them during his second voyage, early in 1773, but they eluded him.

On 24 December, 1776, Cook cautiously approached the islands in dense fog. He sent the Master, William Bligh, ahead to sound what appeared to be a fair anchorage and on his favourable report, entered the harbour on Christmas Day and anchored. They found abundant supplies of water, penguins, birds and seals; some green herbage to feed their cattle, but not a stick of wood. After the crew filled the water casks and dispatched a few seals to render down to lamp oil, Cook, "allowed them on the 27th, as a day of rest, to celebrate Christmas. Upon this indulgence, many of them went ashore and ... into the country, which they found barren and desolate in the highest degree." They only stayed a few days.

Cook's journal went on to describe a perforated rock that appeared like an arch of a bridge and a single rock of vast size, which lies on the top of a hill. This, then, is the scene depicted in the painting.

Curiously, there are **two** versions of the painting and I rather think the image published in the March issue is the second one. They both show an identical scene but the first work, a watercolour sketch, has both ships anchored side on, no penguins in the centre foreground and no figures rowing boats. Fortunately, we do know who the artist was for there is an inscription in the bottom right hand corner that appears to read, "W. Ellis fec^t 1776", literally, "W. Ellis - he made it, as a work of art, 1776".

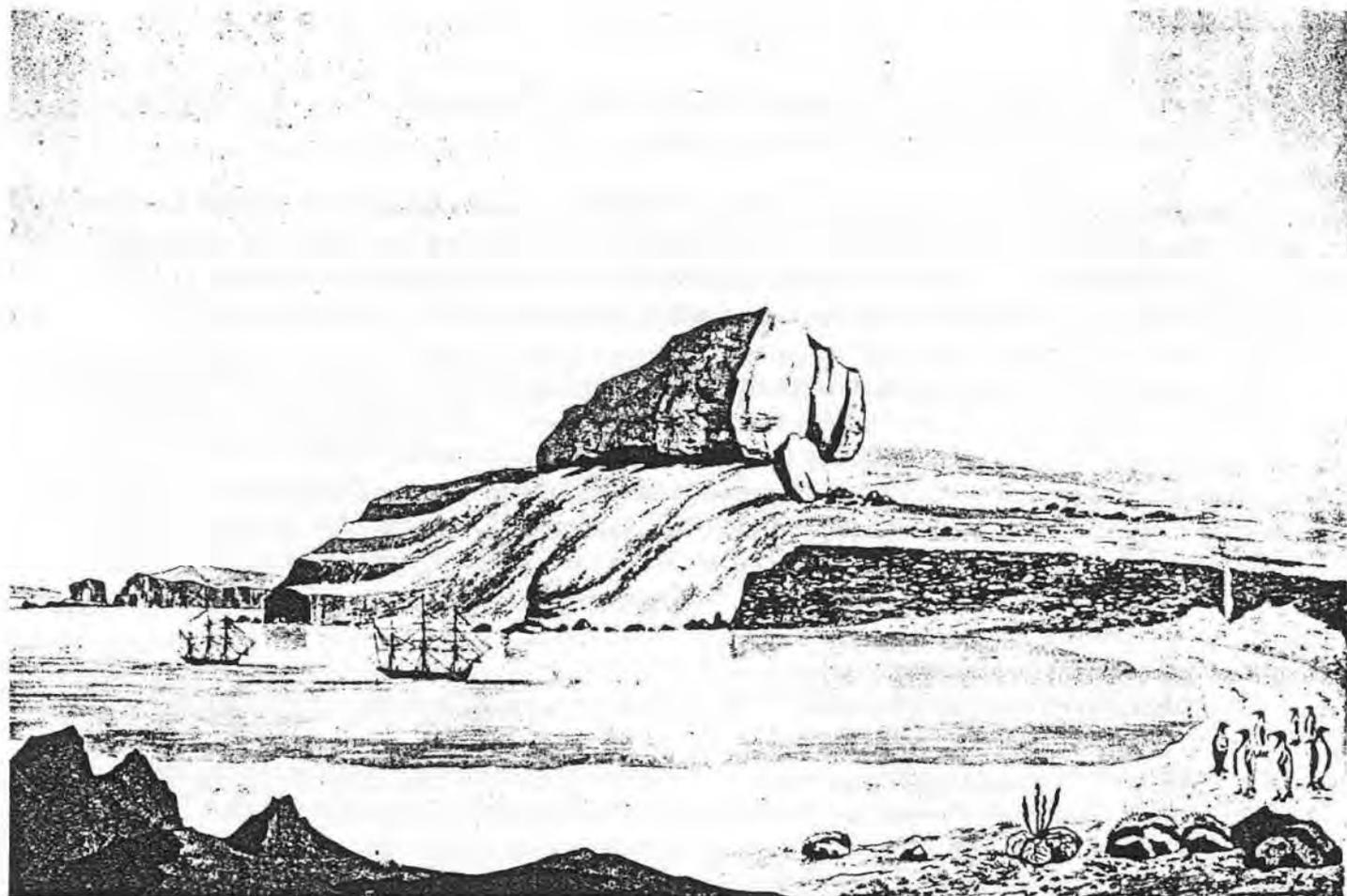
William Ellis was the surgeon's mate aboard **H.M.S. DISCOVERY**. A graduate of Cambridge and St. Bart's and a friend of Joseph Banks; Ellis was an accomplished amateur artist and was assigned the task of artist/draughtsman aboard his ship. He was not, however, the official artist of the expedition; that role was assigned to John Webber.

Webber, the son of a Swiss sculptor who had migrated to London, studied at Berne and Paris, and at the age of only 24, was selected to accompany Cook on his third expedition aboard the **RESOLUTION**. It was Solander, Banks' companion and fellow botanist on the **ENDEAVOUR**, who recommended Webber having seen his impressive landscapes at the Royal Academy. Webber proved to be a sound choice being both talented and prodigious in his output, producing hundreds of drawings and paintings that captured every aspect of the expedition. At the completion of the voyage all the drawings and sketches were collected by the Admiralty and Webber was employed to detail and finish the works, preparing them for the engravers to illustrate the Official Journal. A member of the Royal Academy, Webber continued with his landscape painting until his death at the age of 40, in 1791.

It is possible that Ellis used his sketch as a study for a finer painting at a later date. It is also possible that



Webber was standing next to him and painted an identical scene. What I believe to be more likely, is that the aquatint published in the March journal, was one of John Webber's "finished paintings" made after the voyage and was taken from William Ellis' initial sketch.



Christmas Harbour – Kerguelen's Land
Water colour sketches by William Ellis, December 1776.
National Library of Australia, Canberra.

The second painting is a more painterly work with a more harmonious composition. Certainly the style is indicative of Webber's work while the finer detailed accuracy of the ships at anchor is definitely characteristic of Webber's artistry and closely resembles depictions he made of the ships sixteen months later at Nootka Sound.

While Cook's men enjoyed their excursions about the sterile landscape, one of them found a quart-bottle, fastened with some wire to a projecting rock. It contained a message written on parchment:

LUDOVICO XV. GALLIARUM
REGE, ET D. DE BOYNES
REGI A SECRETIS AD RES
MARITIMAS ANNIS 1772 ET 1773.

For all intentional purposes, this means:



KERGUELEN WAS HERE - TWICE.

Cook then wrote on the back of the parchment:

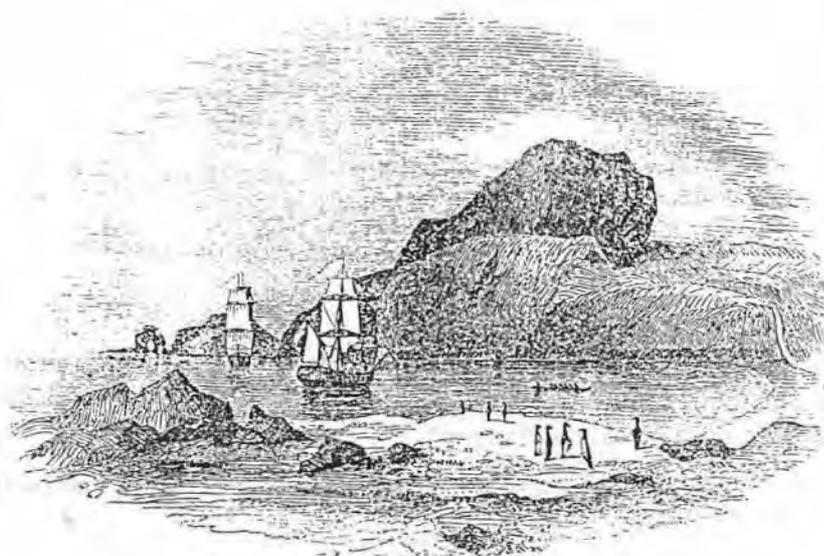
NAVES RESOLUTION
ET DISCOVERY
DE REGE MAGNAE BRITANNIAE
DECEMBRIS, 1776

"I then put it again into a bottle, together with a silver two-penny piece of 1772; and having covered the mouth of the bottle with a leaden cap, I placed it ... in which position it cannot escape the notice of any European, whom chance or design may bring into this port."

What I would like to know is, where is this bottle now?



*Presumed to be John Webber's water colour painting completed in London after the voyage and taken from Ellis' sketch of Kerguelen's Land.
British Library, London.*



A third view of Kerguelen's Land – with the ships under sail. This is a steel engraving copied from Webber's painting.

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The following quotation is from “The Secret Sharer”, one of the three tales in Joseph Conrad’s “Twixt Land And Sea” first published in 1912....Editor.

She floated at the starting-point of a long journey, very still in an immense stillness, the shadows of her spars flung far to the eastward by the setting sun. At that moment I was alone on her decks. There was not a sound in her – and around us nothing moved, nothing lived, not a canoe on the water, not a bird in the air, not a cloud in the sky. In this breathless pause at the threshold of a long passage we seemed to be measuring our fitness for a long and arduous enterprise, the appointed task of both our existences to be carried out, far from all human eyes, with only sky and sea for spectators and judges.



OLD GAFFER'S REGATTA IRISH STYLE

JULY 1997

The following piece by Mike Igglesden should make those with a yearning for the gaff rig and an interest in its revival wish they could have been in Ireland in 1997.

Howth lies on a peninsula of land approximately 15 kilometres North East of Dublin. Over the weekend of 12th July 1997 the yacht club played host to some beautiful old gaffers, many of which had been traditional fishing boats, restored and converted, to a greater or lesser degree, for recreational sailing. These boats had sailed from English, Irish and Welsh ports to join in the Regatta. To mention a few of the fleet, probably the best known was **Mister Frank**, an Isle of Man 'half decker', built in 1896. She had recently been completely restored and featured in a long article, which had just been published in the Classic Boat Magazine. Another Isle of Man boat was the 'nobby' **Vervine Blossom**. She is a double ended yawl of about 40 feet, varnished hull and cabin sides, looking absolutely magnificent. **Espanola** is a beautiful yawl built for the King of Spain in 1902. She was, until recently, owned by Denis Wright (who was my skipper in the regatta race) but he sold her and now sails a 'Lancashire nobby' named **Arthur Alexander**. **Arthur Alexander** was built in the early 1900's and Denis (and his sleepy dog) had sailed her across from Conway, North Wales, the previous night.

Wooden boat building in Ireland must be alive and well since a 'Galway Hooker', **Naomh Cronan**, made her maiden voyage to Howth having been launched only a couple of weeks prior to the Regatta. She is one of the largest of the 'Hookers', I estimate approximately 40 feet along the deck, with, as had most of the boats assembled for the race, a huge bowsprit, possibly 15 feet long. Another 'Hooker', **An Lady Mor**, built in 1865 has been restored to look every bit as beautiful as her new born sister. Galway Hookers were never built to plans so no two boats are alike, but many features such as hull shape sheerline and tumble-home are common to most of them.

Gathered also for the event were yachts, in the true sense of the word. One which took my eye was a Maurice Griffiths design **Wendy May**. A very pretty gaff cutter. And so on.....there were many more. The sight of this incredible display of beautiful wooden boats, moored alongside each other, bow to the quay will remain in my memory for a very long time.

The race was a very laid back affair. Mick Bentham, the very hard working Dublin Bay area O.G.A. Secretary, arranged for me to crew on the Lancashire nobby **Arthur Alexander**. The race was from Howth Yacht Club start line (no one seemed too sure where that was, exactly), round an island by the name of 'Ireland's Eye' and return. The start procedure was unclear to some of the fleet and I believe **Arthur Alexander** may have started early - but anyway, so did half the others, and nobody worried about such small technical details. We all had a great sail in about 15 knots of wind, with enough swell to remind us we were sailing on the Irish Sea.

The light drizzle which had been falling most of the day converted to rain upon our return. The outdoor Barbecue was a somewhat damp proceeding, but, after collecting our sausages etc, we dripped our way indoors, and soon, after a glass of Guinness, became revitalised enough to recount to each other the days events, and what a great time we had had. And we had.



CONRAD'S NARCISSUS

Ross Shardlow has written this fascinating article to go with the copy of his painting of Joseph Conrad's ship *Narcissus* which is featured on the cover of this volume of the Journal

Last year I was finishing off a painting of the barquentine *Leeuwin* when I received a phone call from a sea captain somewhere off the coast of Queensland asking if I had ever considered doing a painting of *Narcissus*! It seems he had recently taken to studying maritime literature and was so taken by Joseph Conrad's "The Nigger of the *Narcissus*" that he wanted a painting of it.

As it turns out, I am also rather taken by Conrad's *Narcissus* and what followed was one of the most enjoyable pieces of work I've done.

Though "The Nigger of the *Narcissus*" is a work of fiction it is based on real people and actual events. Certainly the *Narcissus* was real enough; she was a handsome iron full-rigged ship of 1336 tons measuring 235' x 37' x 22'. Built by Robert Duncan of Port Glasgow in 1876 for Robert R. Paterson & Co of Greenock, she was intended for the sugar trade, but under Captain McIntosh, ran mainly to the East. In 1884, Archibald Duncan took over from McIntosh and it was under his command that *Narcissus* sailed to Bombay where Conrad joined her as second mate for the return run to Dunkirk - the voyage described in Conrad's book. The long passage of 136 days proved to be the last under the Paterson flag. In 1884/5 her ownership passed to the well known firm of Colin S. Caird & Co of Greenock. Being rather taken by Clyde built ships, Caird's fleet included no less than seven Duncan built vessels.

Towards the turn of the century Caird began selling off his fleet. In 1899, Captain Vittorio Bertolotto purchased *Narcissus*, registered her under the Italian flag at Genoa and put her on the Pacific, Australia run. Some accounts claim that Bertolotto cut her down to a barque but Lloyd's Register still has her listed as a ship right up to 1907 while a photograph from the National Maritime Museum, Greenwich, clearly shows her ship rigged under an Italian flag.

In 1907, while on a voyage from France to Chile, *Narcissus* took such a pounding off Cape Horn that she had to put back to Rio for repairs. Eventually, she managed to get back to Genoa but only to be hulked - not scrapped as some reports state. With the shortage of shipping during the First World War, *Narcissus* was brought out of retirement, sold to Paulo Passos & Co back in Rio, re-rigged (this time as a barque), re-named *Isis* and put back into service. In 1922 she was involved in a collision and sank! It is a testimony to the strength and durability of her iron hull that she was raised, repaired and put back in service under the new ownership of E.G.Fontes & Co. It wasn't until 1925 that she was hulked for the last time.

In the "Nigger of the *Narcissus*" (renamed a "Tale of the Fo'c'sle" in the USA), Conrad describes how Captain Allistoun "loved his ship, and drove her unmercifully" eventually knocking her down on her beam ends for some thirty hours before being able to apply his skills and experience to righting her again! This, of course, is only part of a story that is an account of the sea, seafaring and humanity. Alex A. Hurst accurately describes it as "one of the (few) great novels of the sea".

Conrad's mixture of fact and fancy is amusing. Captain Allistoun (in real life it was actually Captain Duncan) is probably a play on Captain Alston who wrote "Seamanship; and its Associated Duties in the Royal Navy" - and gave specific instruction on what to do in the event of a knockdown!

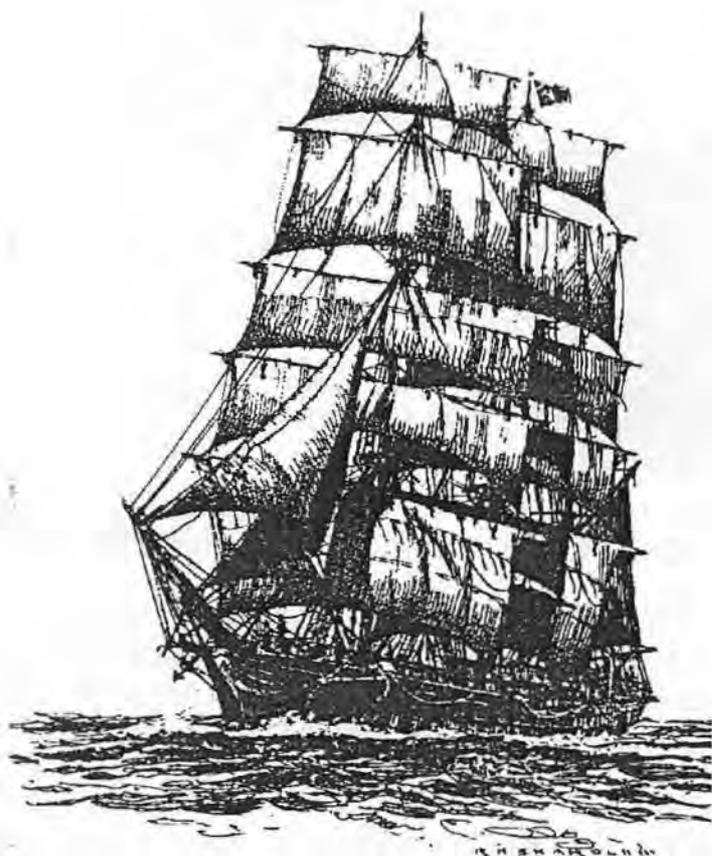


The real negro's name in the book was not James Wait but Joseph Barron; Wait, on the other hand, was a negro shipmate on an earlier Conrad voyage aboard the Sydney wool clipper *Duke of Sutherland*. Old Singleton, who steadfastly hung onto the wheel, was actually Sullivan; and young Creighton was Conrad himself.

As far as I know Conrad never visited Western Australia but of the eighteen or so ships he sailed on, three have touched our shores; the *Highland Forest* doing so rather aggressively, for she piled up on the Murray Reef near Long Point on April 29, 1901 while on a voyage from New York to Fremantle. She was an iron barque of 1040 tons built at Leith, Scotland, in 1884 for Crane Colvil & C^o.

Conrad sailed on her as first mate, joining the ship at Amsterdam in February 1887 on a voyage to Java, where he arrived in June 1887. Conrad was seriously injured by a falling spar on this voyage, left the ship at Semarang, Java, and spent six weeks in hospital in Singapore.

Another vessel to touch here was the famous *Otago*, famous because this was the only vessel that Conrad was ever master of. She was a small iron barque of 346 tons, built by Alexander Stephen & Sons of Glasgow in 1869. From 1871 she was a colonial trader registered in Adelaide, traded up to the Dutch East Indies, South China Sea, Mauritius and Colonial ports. Conrad joined the ship in January 1888 when she called into Bangkok after Captain J. Snadden died and was buried at sea. Snadden & Simpson were owners of the vessel at that time. Lloyd's Register records the new captain's name as KOIRNEOWSKI, recognizable as Conrad's original Polish name of Jozef Teodor Konrad Nalecz KORZENIOWSKI. After making Singapore, where nearly the entire crew were hospitalized with illness, she arrived in Sydney in May



Otago Iron Barque 346 tons
Built by Alexander Stephen & Sons,
Glasgow 1869

147' x 26' x 14'

Drawing by Ross Shardlow



1888 with a cargo of teak. Later that year she did a run to Mauritius, returning to Melbourne in January 1889. She went on to Pt. Adelaide where Conrad left the ship on March 26, 1889.

Otago, under Captain Jameson, first put into Fremantle in October, 1895. She was bound for Melbourne from Mauritius with a cargo of sugar but sprang a leak and had to put into Fremantle for repairs.

She returned in happier circumstances in 1896, now under the flag of A.E. Howard, beginning her run as a timber trader calling at Fremantle and Hamelin Bay.

In 1903 she was purchased for Huddart Parker Ltd to be converted into a coal hulk at Sydney and later,



All that remains of Otago today. In 1905 Otago was taken to Hobart as a coal hulk. Henry Dodge purchased her for scrap in 1931 and towed her to her present location near East Risdon on the Derwent River, Tasmania.

The hulk was partially dismantled in 1937 with more being taken off her in 1957.

The site is known as Otago Bay. Lying next to the Otago (not visible in this photo) are the remains of the S.S. Westralian which was cut down in the 1930's.

Photo – B. Shardlow

Hobart. She remained in this role into the 1920's before being sold to Mr H. Dodge in 1931. What he didn't sell for scrap was picked to pieces and sold off as souvenirs to Conrad fans around the world.

Conrad's *Otago* is sometimes confused with another vessel of the same name built at Port Glasgow, also in 1869. However, she was composite built and ship rigged, although later converted to a barque. She called into Fremantle from London with a general cargo on June 4, 1886, sailing in August for Colombo. She was eventually sold to Portuguese owners, renamed *Emelia* and was sunk by a German submarine in 1916.

The third "Conrad" vessel to call here was the *Palestine* although in his book "Youth", Conrad cryptically disguises her as *Judea*.

Palestine, a wooden barque of 427 tons and built at Sunderland by G. Booth in 1857, was one of Fel-



gate's "Swan River Line Packets". Between 1863-76 she traded regularly from Fremantle to London with wool and ore, or to Asian ports with sandalwood. She was actually owned by J. Wilson & C^o until 1881 as William Felgate chartered his Packets, nearly all of which were owned by Wilson. In 1881, however, she is listed as being owned by H.P. Felgate & J. Wilson, sailing from Newcastle upon Tyne, November 29, with a cargo of coal and Joseph Conrad as second mate, bound for Bangkok. They had to put back to Falmouth after sustaining considerable storm damage and didn't put to sea again until September, 1882! While the ship was sailing through the Banka Straits off Sumatra, the cargo caught fire through spontaneous combustion. Captain Beard and his crew spent several days trying to douse the fire but on March 14, 1883, the coal gas exploded, blowing off the decks fore and aft - and Conrad's moustache! As the fire gained control the crew took to the boats, leaving Palestine a burning wreck. They made it to Banka Island and eventually were taken on to Singapore by the *S.S. Sissie*.

Painting NARCISSUS

I was asked to paint *Narcissus* as a portrait, showing her at her best after she had settled down to her sea routine. This suited me just fine. I chose therefore to illustrate Conrad's wonderful descriptions of *Narcissus* as she "drove foaming to the southward" from Bombay towards the Line, "running easily before a fair monsoon" but keeping in mind that Captain Allistoun's "secret ambition was to make her accomplish some day a brilliantly quick passage which would be mentioned in nautical papers". All I needed to know was what did *Narcissus* actually look like? My very first search revealed Hurst's quote, "One of the most famous and least photographed of ships in literature is the *Narcissus*"! Fortunately, he also published a photograph that showed a three quarter bow view while the Greenwich National Maritime Museum's photograph, while somewhat fuzzy, was at least a broadside view and helped define her proportions.

The rest had to be reconstructed from my own knowledge of Clyde built iron ships and comments made in the book like, "a pretty grey ship" and sundry references to deadeyes, bilge pumps and boats - even down to the red muffler tied round the captain's throat! Conrad described the occasional "wandering white speck" appearing far off, so I painted in a distant barquentine but it didn't add anything to the painting so I took it right out again; as with the text, "it disappeared; intent on its own destiny".

Following my want for including myself and my cat in my paintings, we can be seen standing watch on the fo'c'sle head as lookouts.

Now I can boast that I have sailed with Conrad!

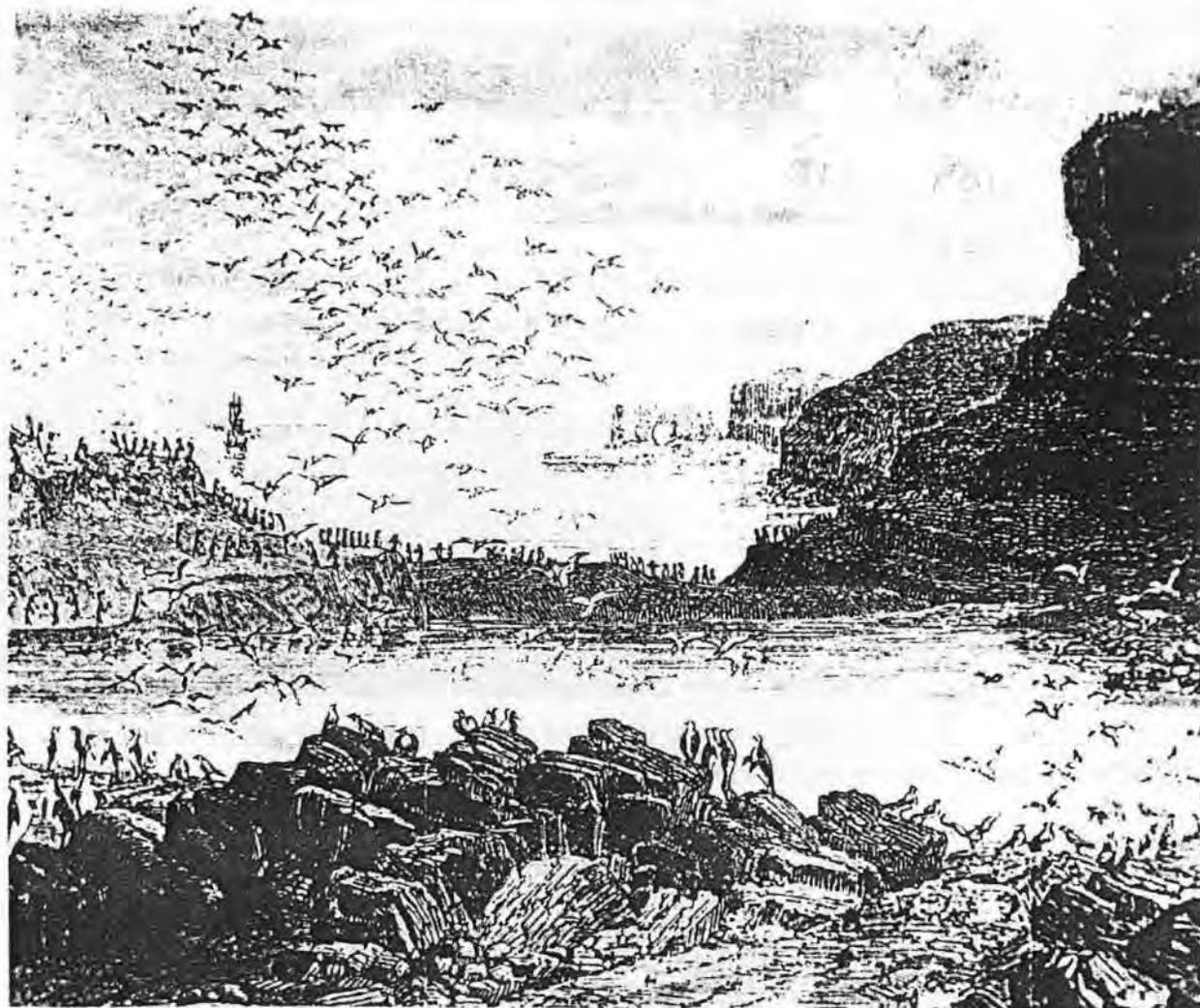
Ross Shardlow - February 1999

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Christmas Harbour, Kerguelen

This view of Christmas Harbour is from "The Cruise of H.M.S. Challenger" by W. J. J. Spry, a sub-lieutenant aboard *H.M.S. Challenger*, which called at Kerguelen's Land in early January 1874. Compare with the illustrations in the article "Work Of Art" by Ross Shardlow. – Editor.



GUNBOAT DIPLOMACY

Wal Bird of Wollongong has sent in the following article. It deals with that black time in Australian history when blackbirders practised there trade in the Pacific Ocean and illustrates well the practice of gun boat diplomacy of those days.

THE MURDER OF BISHOP PATTESON

The reprisal killings of white men in the South Seas during the infamous Queensland Labour Trade of 1863 – 1906, was not confined to recruiters, blackbirders and traders. Many missionaries also suffered an untimely end, one of the most notable being Bishop John Patteson of the Anglican Melanesian Mission, who was murdered at Nakapu in the Santa Cruz Islands in 1871, while visiting in the mission schooner *Southern Cross*.

An eye-witness account of the incident was given by Captain Jacob, master of the *Southern Cross*, and reported in the Illustrated Sydney News of 23 December 1871.

“At 11 a.m. on 20th September, we observed some canoes lying about two miles from us and the Bishop went in a boat to them. The boat could not cross the reef, so he got into one of the canoes and went ashore. About the time he would reach the shore, the natives in the remaining canoe attacked the boat’s crew, wounding Mr. Atkin and three others with arrows. The boat immediately pulled back to the vessel. I sent the mate and three men, with two black boys to watch the beach and look for the Bishop. Mr. Atkin went as pilot. It being low water the boat had to wait outside until the tide rose. While waiting those in the boat observed a canoe drifting towards them. They pulled to it and found in it the Bishop’s corpse, divested of all clothing, with the skull frightfully broken and several wounds about the body. The next day the Rev. Mr. Brooks read the burial service and committed the Bishop’s body to the deep.”



MURDER OF BISHOP PATTESON - ATTACK BY NATIVES OF SANTA CRUZ ON SHIP'S BOAT
The Illustrated Sydney News December 23rd 1871



The arrows used were poisoned and Mr. Atkins died on 27th September, as did one of the other wounded men. Another informant said that Nukapu was one of the regular calling places of the Bishop. Six canoes were waiting. The one the Bishop went in was paddled by two chiefs whom he knew and another accompanied it. The corpse was in the canoe stripped but wrapped round with a native mat and a bunch of coconuts with five knots tied to it was placed on the breast.

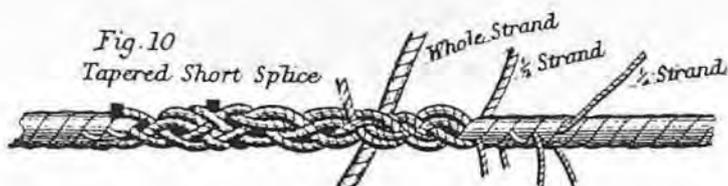
Captain Jacob attributed the murder to a desire for revenge for a vessel going there and taking away some of the natives and abusing them. The vessel was thought to be the labour vessel *Margaret Chesal*. The population of Nukapu was around 100 all told and the Bishop was accustomed to call there every year and knew the people well

In November 1871 *HMS Rosario*, 3 guns, under the command of Captain Markham, was in the New Hebrides taking punitive action against villages sheltering natives who had murdered the crews of the labour vessels *Fanny*, *Wild Duck* and *Marian Renny*. After heavy shelling of the villages and setting them on fire *Rosario* moved north to the island of Nukapu in the Swallow Islands (Santa Cruz) to investigate the murder of Bishop Patteson. A report of the subsequent action taken by Captain Markham was reported in *The Town And Country Journal* of 17th February 1872.

“At noon on 29th November last the *Rosario* steamed up to the southeast side of Nakapu but could get no nearer than one and three quarter miles to the shore in consequence of a reef that encircles the bay. Captain Markham sent a boat across the reef to endeavour to communicate with the natives. When the boat approached the outside of the reef about twenty native canoes appeared on the inside. The natives commenced their war dance and manifested other hostile intentions. When the *Rosario*'s boat got within fifty yards of the mainland a shower of arrows were discharged but fortunately fell short. The boat then returned to the ship to report the attack and ask permission to return to it. Captain Markham then ordered the boat to return to the attack and *Rosario* was cleared for action and opened fire with shell from the forty-pounder Armstrong gun and the seven inch six and a half ton gun while the boat's crew opened fire with their rifles. The *Rosario* made a circuit of the island and when abreast of the native village fired on it with shell at 2300 yards. At high tide, four o'clock in the afternoon, the ship's boats were ordered to cross the reef and four of them advanced on the village with small arms and engaged the natives who kept up a continuous discharge of arrows, the ship sending in shell at the range of a mile. After firing several hundred rounds the men landed from the boats and drove the natives from the beach. Corporal Marcus, who had distinguished himself by some capital shooting during the affray, was here mortally wounded by an arrow. The native canoes drawn up on the beach were destroyed and the village which was ingeniously fortified, was set in flames. By half past 5 the skirmish was over.”

The boats returned to the ship and just as *Rosario* was leaving the natives were seen at work extinguishing the flames in the village. The reflection of the flames was seen for three hours aboard the ship.

It was estimated that from twenty to thirty islanders were killed during the action out of a population of around one hundred with the loss of one marine from *Rosario*.





Maritime Heritage Association: President's report to the Annual General Meeting, 1999.

This is the tenth AGM of the Maritime Heritage Association. Bob Johnson has been a committee member for the entire decade and has always been a staunch of the Association.

At last years AGM I reported that for the MHA the year 97-98 had been a relative quiet year, it was agreed at the AGM that for the immediate future the MHA would continue with its main activities operating as a lobby group and the publication of the *Journal*.

I concluded my report with the prediction "I fear that we shall increasingly have to spend MHA funds on viands and fine wines to make committee meetings more attractive."

As it turns out the prediction about activities was correct but committee members have been forking-out for their own pints of Guinness at the Philimore Hotel where we now hold our irregular committee meetings.

The closure of Porthole Prints last winter left the MHA video and journals library without a home accesible to members. However, our AGM host tonight here at Wooden Boat Works, a knight in shining armour, Sir Tuppismond Lahiff, has generously agreed to host those collections in future.

During this last year the focus of our role as a lobby group has been in commenting on and making suggestions regarding the so-called "Draft Masterplan for Fremantle's Waterfront." Having been previously involved in the committee processes that were intended to decide the location of the proposed new maritime museum (without apparently having much effect in the decision making process) we have not sought to change that decision now that it has been handed down. Rather we have sought to suggest ways in which the proposed maritime museum and its environs at the western end of Victoria Quay can be

integrated in a lively and real maritime heritage. The essence of our suggestion is that the museum must be proximate to an all-weather sheltered marina, where some of the museum's collection might be operated from, where privately owned heritage watercraft might be offered berths, where visiting vessels such as Whitbread racers (had they not already been lost to Fremantle through lack of accessible venue) and sail training ships might be accessible to the public. And this should be allied to wooden boat repair and building facilities. I believe that a *living* maritime heritage environment is essential to making the maritime museum more than a glass case for dead boats. With boating and boat building activities really happening the public would be attracted to visit and to return regularly, to enjoy the ambience — a waterside tavern or two might trade very successfully.

This would mean a considerable change in the atmosphere of the West End, but considerable change appears inevitable so the challenge is to achieve a change to another phase of genuine maritime activity rather than change to another dull unvisited corner of the World Theme Park.

The MHA proposal has attracted a considerable amount of interest including a short discussion in an article by Vicky Lawrie published in *The Bulletin*. Whether the proposal will be incorporated in the revised final (final?) masterplan remains to be seen, indeed the whole project seems to be suspended yet again, again, again.

I have been representing the MHA on Fremantle Port Authority's Community Liason Committee which has had a number of meetings in this last year. Our stance has been to stress the importance of Fremantle continuing to be a working port and to some extent to counter the residents' concerns about port operations' perceived negative impact in Fremantle as a residential environment (although a Fremantle resident my-



self). At a relatively trivial level I have protested against the ban on ships sounding their fog sirens when departing Fremantle at night — an evocative sea-port sound which I miss. I have not joined the residents' call for a ban on live-sheep exports, or removal of the live sheep trade to the Outer Harbour (Jervoise Bay). I have joined with the rest of the committee in expressing concern at the downgrading of Fremantle's freight rail link and the appearance that the "Draft Masterplan" set out to further compromise rail freight from the port.

Having discussed the question with the MHA committee I have expressed only very limited support for a campaign to prevent the destruction of the disused grain silos on the northern side of the harbour. The silos are certainly a monumental part of Fremantle Port's industrial history and are aesthetically interesting but the committee feels that there are probably more important causes, particularly if, as the FPA claim, the silos are preventing the efficient running of the container handling facility.

During the decade of the Association's activities, representation of heritage concerns and values to Fremantle Port Authority has been a very important undertaking, one which Ross Shardlow and Bob Johnson have had the most significant role in. The FPA's current sensitivity to heritage concerns is ob-

viously not entirely the result of MHA initiatives but the MHA can claim an important influence.

Our quarterly *Journal*, under the new editorship of Peter Worsley, continues to be a publication of quality. Peter's manipulation of the computer typesetting application has improved markedly and we look forward Peter applying the excellence of craftsmanship that Peter brings to all his undertakings in future editions.

Over the decade the A4 Newsletter has become a quarterly twenty page A4 journal of quality and national reputation which is an accomplishment of which we can all be very proud.

Of course, if members don't contribute articles to the *journal* it will dwindle in value and content.

Nick Burningham, 27/4/1999.

