

Post Scriptum and Research to

*CLIPPER RUN – Winnetou & Shatterhand in the South Sea*

*Out of Vandaemonia - Winnetou & Shatterhand in Australia* (2016), and the sequel to it, *Clipper Run - Winnetou & Shatterhand in the South Sea* (2022) are 'sidequels' of both Karl May's 19th century German original works in the public domain (he passed away in 1912), and the derivative works, (my translations of 2004-2017, representing the German originals as authorised by him during his lifetime, with Winnetou and Old Shatterhand as the two main protagonists).

A translation of a work in a different language to the original is a derivative work.

Karl May in his fiction novels stated repeatedly he had [fictitiously] travelled in Australia; the two English novels titled above are set before Winnetou's death. It would mean the two novels are canon, or 'in-universe', in reference to the plot, or continuity of Karl May's 19th century German works that include the above protagonists, as well as to the above listed derivative English works.

'Sidequel' is explained thus in Wikipedia: "A spin-off may be called a sidequel, a portmanteau of 'side' (as in side-by-side) and 'sequel', when it occurs in the same time-frame as the original, sometimes contacting with the main narrative at points. In Japanese, the word *gaiden* ([...] lit. 'outside legends') also refers to such contemporaneous spin-offs and is frequently translated as 'side story'.

This novel (or sidequel) combines historical events and characters of the era as researched by the author, with fictional events and characters created by Karl Friedrich May (1842-1912), and fictional events and characters created by the author. This work of fiction is also heavily influenced by the 'Turnerstick-Syndrom', a specific phenomenon in the traditional German Karl May universe.

This novel may not be for fans of the traditional Karl May oeuvre, as the main characters are the ships.

I am fond of tall ships. For the past thirty-something years I have been fortunate to live in antipodean countries with a seafaring history—New Zealand and Australia. In 1988 I lived in Sydney, and worked in offices overlooking the shores of the harbour, above the port, and enjoyed a daily walk along the quay where the world's tall ships had come to celebrate 200 years since the arrival of the 'First Fleet' of British convict ships in Sydney in 1788.

Karl May wrote several stories that played aboard sailing ships, or at least included such vessels, on both the Atlantic and the Pacific Ocean. A ship was a ship to him and sometimes he maneuvered them about in the tale like a digital animator would a CGI shuttle craft of the starship Enterprise with an anti-gravitational engine, without considering the length of time required to accomplish steering or tacking moves on account of the bulk of the ship, its inertia, or the effect of floating on water.

Nevertheless, while translating his novels, I became interested in the clippers, barques, and steam yachts that had become real characters under his pen. Following May's example of mixing and matching stories to create a new tale, and having plenty of lockdown time on my hands to do so, I continued where I left off at the end of *Out of Vandaemonia*.

When I concluded my thirteen-year adventure with Winnetou and Old Shatterhand, translating those of Karl May's German novels from the nineteenth century that featured Winnetou, I wrote one adventure as a pastiche: *Out of Vandaemonia*, published 2016. Although I left the ending open, without an end destination for Winnetou and Old Shatterhand, I resolved not to write a sequel; however, more than six years later, with Covid-19 bringing lockdowns, self-isolation, and thus plenty of time for leisure pursuits, and the advent of other 'new normal' processes and procedures, that resolution became less firm. Writing another novel with Winnetou and Old Shatterhand would most definitely be much more entertaining than watching quiz show encores.

*Out of Vandaemonia* is set in colonial Australia sometime during 1872. Lord Lindsay's cryptic mention of 'the Don Juans' at Melbourne Cup day gives enough space for a sequel. The horse 'Don Juan' made its racing debut as a 2-year old at the Morphettville (Adelaide) race in 1872, and in 1873 won the Melbourne Cup.

Karl May had repeatedly gone on record that Winnetou died in 1874; any stories with Karl May's Winnetou as one of the characters, must play before 1874.

At the conclusion to *Out of Vandaemonia*, the heroes, Winnetou and Old Shatterhand, departed Adelaide for Hobart Town on board Frick Turnerstick's clipper *The Wind* a short while after a wedding in spring. Spring in the southern hemisphere begins in September. The Wind departed Adelaide some time around the middle of October in the year 1872. The ending in the novel does not state arrival in Hobart Town.

After that point, Winnetou, the Apache Chief, was still 'somewhere in the Southern Ocean', instead of riding through his familiar Wild West on his stallion Itshi. By the early 1870s, the free Wild West had given way to one of displacement and marginalisation of the native peoples, which would make the Apache's sailing trip with Turnerstick more plausible than trying to find a pocket in the US where civilisation had not yet penetrated, and adventures with 'noble savages' could still be had. I was unable to resist a second adventure with the Apache chief, Winnetou, on board a clipper in the mysterious South Sea, rather than in a Wild West that was no longer (given the specific time constraint).

Karl May wrote one tale that mentioned the 'South Sea', which plays in Polynesia, titled *Tui Fanua*, also published, in one form or another, as *Die Rache des Ehri*, or simply titled *Ehry* or *Der Ehri*, between 1878 and 1880, and under various pseudonyms, with partially disputed origins. Captain Turnerstick once crossed the Pacific Ocean in a story that was set mainly in China, titled *Der Kiang-lu*; In May's monumental tome titled *Das Waldröschen* he places one part of Dr Sternau's odyssey on an unknown island in the South Pacific. As was the case with Australia, May had limited knowledge of the southern hemisphere per se, especially of the islands within the Pacific Ocean, and more precisely the Polynesian triangle, bounded by New Zealand, Hawaii, and Easter Island.

The Chatham Islands (Rekohu), Pitcairn Island (Hiti-Au-Revareva), and Easter Island (Rapa Nui), as well as New Zealand (Aotearoa) belong to a region of the South Pacific that is full of mysteries. And although the 'South Sea' it is associated with romantic notions, as presented by books and movies, the shadow side is anything but; the 'peaceful sea' is not so calm under the surface.

The fate of the Moriori on the Chatham Islands has been one of the least-known events of the 19th century in the 'South Sea'. The famous vessel '*Bounty*' (or, rather, her remains) are still visible in the waters of Bounty Bay, on Pitcairn Island, and her bell is still on display there—her history having been the subject of a number of books and movies. The gigantic moai of Rapa Nui, or Easter Island, so named by Dutch explorer Jacob Roggeveen on Easter Sunday 5 April 1722, '*Paasch-Eyland*' (18th-century Dutch for Easter Island), are still one of the greatest mysteries to date.

These are some of the details that form the framework for the adventure with Winnetou, Old Shatterhand, and Captain Frick Turnerstick as they embark on the perilous journey to reach San Francisco by early 1873. Thus, Karl May's impossible chronology remains uncontested, fulfilling the conditions for a 'sidequel'.

The advent of steam ships during the early 19th century meant that by 1875 steamships were carrying mail and passengers on all international routes, except to Australia and New Zealand. The long distances between coaling stations on the voyage gave sail a competitive edge over steam until the 1880s. In the 1850s and 1860s, steamers that also had sails brought travellers to the antipodes. But most of the way they came under sail.

About the various ships: Frick Turnerstick's Opium Clipper is a type of clipper that was built for speed. Crew numbers varied between vessels. For example: the *Cutty Sark* was 212 feet 5 inches (64.7 metres) long, with a complement of twenty-eight to thirty-five crew; she was the fastest ship in the annual race during the clipper ship era to bring home the first of the new season's tea from China. The *Sylph*, a particularly swift opium clipper with a hull length of 100 feet (30.48 metres) carried a crew of seventy. The opium clipper Red Rover, one of the fastest opium clippers in the 1830s, and the first clipper to run to Canton (China) against the wind, with a length of 97 feet (29.57 metres) was a barque-rigged vessel. I have not found an indication of the number of crew, but I listed her here because she was a fast opium clipper with barque sail plan.

Karl May sometimes referred to Turnerstick's *The Wind* as a barque (or gave him a barque by the name *The Courser*, to make things even more complicated), and sometimes as a clipper; clippers were lighter and faster, and I opted to make *The Wind* in this story a clipper of the fastest type; they were referred to as 'extreme clippers' and were built between 1845 and 1855, and encompassed several similar hull designs; they were all square, or 'ship' rigged with additional sails especially out to the sides, and on extended tops of the masts. The clippers' reign came to an end when the Suez Canal was opened.

Barques in general were the workhorses of the tall ships' era. However, the term 'barque' has come to refer to any vessel with a particular sail plan, and that sail plan was designed to operate ships requiring smaller crews. A fast opium clipper could, therefore, have a barque sail plan, which meant, smaller crew. For the purpose of this fictional novel, where *The Wind* plays a major role in the plot, the clipper has a barque sail plan, and this enables captain Frick Turnerstick to sail his vessel with a minimal crew of around thirty men.

Wikipedia has a wonderful section on 'Clipper'. I refer the reader to that well-known source of much information.

Free download PDF of research: *Convict History of the Fattening Paddock*, details the Tunbridge's actual lives from sentencing in England to

death in Tasmania. Find link on [tasmanianartist.com](http://tasmanianartist.com).

The characters Charley/Old Shatterhand, Winnetou, Frick Turnerstick, Hobble-Frank, Raffley, Lindsay (x2), Castlepool, Polter, Larsen, Old Firehand, Winter, Sam Firegun, Ellen / Harry, Ellen Butler, Fred Engel, Nintropan-Homosh, Hauey-Kolakakho, the Sendador alias Sabuco, Gomarra, the Black Captain alias Latour, Miss Admiral alias Clairon, Letrier, Treskow, Waller, are creations of Karl May.

Note to referenced works:

Where (\*) is added in the text of the novel, referencing earlier events, please refer to *Out of Vandaemonia - Winnetou and Shatterhand in Australia*, 2016, at Amazon.com. Fictional earlier events referenced (by number) within the novel are from English Karl May novels (translations by this author; available on Amazon.com, Verlag Reinhard Marheinecke) as listed separately.

Note to 'Turnerstick-Syndrom'

Figures subject to the 'Turnerstick-Syndrom' in *Clipper Run - Winnetou & Shatterhand in the South Sea* are Old Firehand, Frick Turnerstick, and Ma Joy. The 'Turnerstick-Syndrom' should also apply, in a wider sense, to Karl May's barques, clippers and yachts. Ships of the same type have undergone morphing by being renamed, and are appearing in different adventures. May's ships are characters.

With reference to 'helmsman' and 'first mate': the rank and seniority of the helmsman can vary. On Frick Turnerstick's clipper, and because of the small number of deckhands, Hans Larsen is the most experienced sailor in steering Frick's clipper; he is not only first mate, and thus takes on command of the vessel when the captain is absent, but also the clipper's 'senior helmsman' in Frick Turnerstick's seafaring vocabulary. Thus, in respect to Hans Larsen, the terms 'first mate' and 'helmsman' are interchangeable.

Also, to avoid repetition, the terms tender, launch, boat, ship's boat mean more or less the same thing and are interchangeable in this novel as well, despite the differences in their size, technical design, and purpose.

Almost all islands in the Pacific Ocean have at one time or another served as penal colony, convict settlement, or prison island, for conquering or colonizing nations that hailed from Europe. Polynesian, Melanesian, Micronesian, and other inhabited islands in the Pacific Ocean were targets of slave hunters. New Zealand was not immune; lawless whaling and sealing crews often abducted young women and girls as sex slaves, and then abandoned them in either Australia or another Pacific Ocean island, if they had not already thrown them overboard.