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NOTES

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NOTES.

EXTRA-ILLUSTRATING.

There can be little doubt that this fascinating practice, as described by Olaf Hartelie, has its drawbacks, some of which were referred to in his article. ("M. M.," Vol. III., p. 3). The chief of these is that it encourages the breaking up of such old books as have illustrations in them. It might be supposed that these books, even when deprived of their pictures, would command a ready sale at reduced prices, but unfortunately the dealers do not seem to think so. They have apparently decided that it pays them better to sell the illustrations separately, and to pulp the letterpress. The result is that books of great interest and historical value are becoming exceedingly scarce; and, what is more to the point to students of naval history, that their price has already risen enormously. To quote one instance alone, the *Naval Chronicle*, which is a happy hunting ground for the extra-illustrator, has trebled in price in the course of the last 20 years.

I would suggest, therefore, that this society should bestow no more than a modified blessing on "extra-illustrators," on the ground that their activity is prejudicial to learning.

The mischief is that the most suitable plates for their purpose are small ones, such as are to be found chiefly in books. The larger class of engravings, which were published originally as single plates, cannot be used by them, unless the book to be "extra-illustrated" is to be developed to the size of a folio at least. In that case the letterpress is as good as smothered, entombed; for we all know how awkwardly a folio comes to modern hands which are accustomed to comfortable armchair octavos.

The "extra-illustrator," therefore, partly to avoid making his compilation too cumbersome, partly also for the sake of economy or because a much desired original is not to be had, is in the habit of using photographs of some plates. In this fact there is a hint of salvation—for the student.

Let the "extra-illustrator" determine for the future to do his illustrating by means of photographs. By so doing he will gain in two ways, if not in three. For (1) the photographs will certainly be cheaper than the originals. (2). He will be able to have them made all to a size suitable to what he has decided is the most convenient *format* for his book. (3). In very few cases will he lose in clearness, coloured prints being almost the only exception; and many of the somewhat rough line engravings and stipple prints, such as form the majority of 18th century book illustrations, will undoubtedly gain in appearance from being thus reproduced. He will also be able by this method to add to his collection copies of rare prints of which originals are not to be had. There are also, of course, relics of all kinds in our naval museums which can be represented in his album only by means of photography.

To the collector of illustrations who is also a student, this suggestion will probably commend itself, and he, no doubt, is in a large majority. To the mere virtuoso, who is likely to be a *rara avis* among collectors of nautical pictures, it will be more likely to savour of heresy, if not of rank philistinism; and he will go on in his evil ways (*judice* the student), as much unmoved by any argument *ad misericordiam* as are those ladies who insist on having birds, or bits of birds, to put in their hats.

A little encouragement would seem in any case to be necessary, for both classes of "extra-illustrator," and the first move might very well be made by the print seller. It seems not unlikely that a print seller who should think fit to try the experiment of having photographs made, especially of book illustrations, for the express benefit of the "extra-illustrator," would very possibly find a good market. If so, in addition to securing his own advantage, he would be conferring a decided boon on students of naval literature, and indeed of any other branch of literature to which he extended the method.—L. G. C. L.

TACKLES.

A reference to prints elucidates this matter. They do not seem to have been very commonly used.

Payne's *Royal Soveraigne* shows two each side at the main very plainly.

The Petrus Karius-Barentsoen print shows four each side at the main very plainly.

The *Ark Royal* (so-called) prints show traces, but the artist (?) did not know what he was depicting.

M. C. Visscher's print of the fire Ships in the Armada fight *one* vessel only seems to have them, but neither did Visscher know about what he was trying to depict.

They appear in two ships out of the whole Bruegel series. In the "Nave" running under foresail they are badly shown.

In the finer print of a ship running under courses, main topsail and fore top gallant sail *all* the main shrouds, except the foremost swifter are set up with tackles instead of dead eyes and laniards. They are shown in the picture of James I.'s *Prince Royal* (?) in Windsor Castle. Here they seem to be in the rigging of all four masts.

Shakespeare, who is rich in *professional* sea terms, refers to tackles several times, the clearest being "King John," Act v., sc. 7.

See also 3rd part of King Henry VI., Act v., sc. 4, Margaret's speech.

For my first five years at sea 1861-66 I had experience of rope rigging. We had a gang of rope at the main; the fore and mizen—if I remember right—was wire. I fancy that wire was first put upon the market about 1854. Well now, this main rigging was a continuous danger when running heavy with the wind aft or quarterly. As the ship rolled it would slacken and tauten to such an extent that it was a ticklish job to go aloft. You would be jerked right off unless you hung on like grim death when it tautened, which it did with a sudden heavy jerk. We *always* had to swifter in in bad weather, running free. This did something to mitigate the evil, but was by no means a cure. Now, consider the state of more early ships when the main lower mast was much longer comparatively, and the rigging not so tautly made; in such circumstances something was absolutely necessary to succour the mast, besides the lower rigging; hence these tackles. I am *sure* that when they were absent some other means was necessary, or the mast would not have stood. Possibly the foremost and aftermost shrouds, called swifters, seem in my day (and not rattled down) more swiftered in from both sides. Our method of swifting was to place a spar across to take the whole of the shrouds. A block was lashed at each shroud, and then a line was rove through all criss-cross from starboard to port, and then set up, but not too tautly.

When the ship leant over with a heavy roll the weather rigging was as taut as a harp string, the lee in loose bights.—W. B. W.

The passages in Shakespeare referred to run :—

"KING JOHN," ACT V., SC. 7.

"O cousin, thou art come to set mine eye:
The tackle of my heart is crack'd and burnt,
And all the shrouds, wherewith my life should sail,
Are turned to one thread, one little hair.
My heart hath one poor string to stay it by."

THIRD PART OF "HENRY VI.," ACT V., SC. 4.

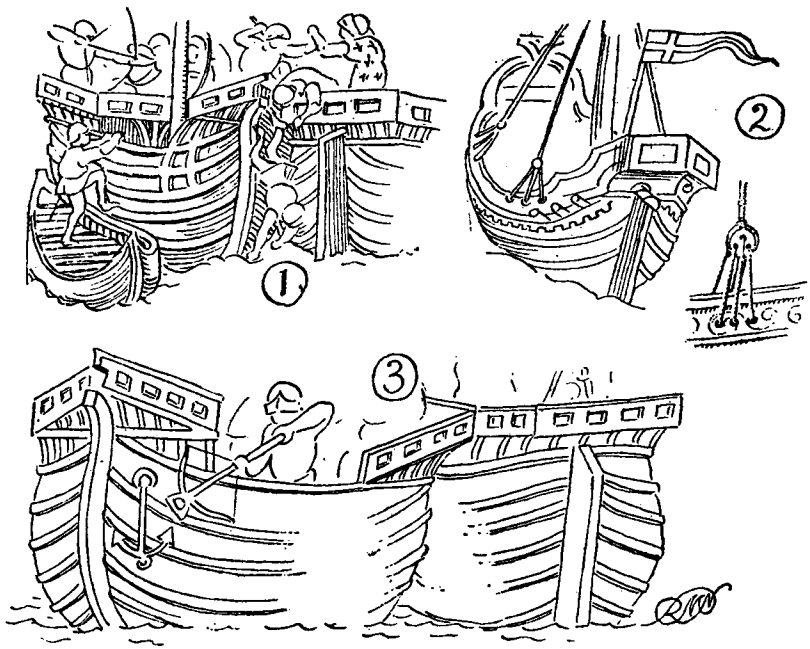
"Say, Warwick was our anchor; what of that?
And Montague our topmast; what of him?
Our slaughtered friends the tackles; what of these?
Why is not Oxford here another anchor?
And Somerset another goodly mast?
The friends of France our shrouds and tacklings."

It is not absolutely clear that "tackle of my heart" is a metaphor from the "tackles." "Tackle" was often used in the sense of "tackling" in the XVI. century. In the second passage "tacklings" may perhaps refer to the swifting tackles.—A. M.

SHIPS IN A XV. CENTURY FROISSART MS.

I remember to have seen, I believe in a popular edition of Froissart, two woodcuts after miniatures in an unnamed fifteenth century Froissart MS.; of these I have kept pencil sketches, and it seems to me clear that the original pictures were the work of the same hand that designed the picture of a ship with a foremast ("M.M.", Vol. II., opp. p. 239) that illustrates Mr. H. H. Brindley's sixth article on "Mediæval Ships."

The two ship-pictures of the woodcuts show in nearly all cases a vane above the masthead streamer; but this is of woven fabric, not of wood or metal, and perhaps the most marked likeness of these vessels to Mr. Brindley's ship is seen in the deep tops with trestle trees below and around their top-armings that in some cases show the heraldic bearings of their respective countries and in others have lettering of the same character as that upon the top-arming of the foremasted ship. In two of these top-armings I read NOR—for Normandy, and ANGLETE—for England. Does JED HAY, for Jehan de Haynault, come out in Mr. Brindley's photograph? In the reproduction it is not at all certain. The peculiarly shaped sail, drawn as though it were triangular, is repeated in each ship, and in some cases the reef-points and yardarm sheer-hooks have not been neglected by the engraver. Three rattled shrouds and a tackle on either side again compose the rigging. The ship's hulls, too, are quite of the same type as that of the foremasted ship, carvel built with wales, but far better drawn; as will be seen by the specimens (Figs. 1 and 3) which I have chosen as giving the most true seeming idea of the ships themselves. The "skids" of Fig. 1 are so much like those of the "hulks" of Flanders a century later that it would be interesting to know if a Flemish artist is credited with this work, and the samson-post with timbers that curve away from its foot, all supporting the fore part of the sterncastle, show a very reasonable and probable bit of construction, for, although an arch like that of the forecastle is sometimes shown here, to repeat this would be a mistake easily made, and the drawings that show it are not perhaps of the most reliable. The curious beak-like timbers of the miniature are repeated in these engravings and no bowsprits are shown; but the "foremast" is not seen on any of their ships, and, although the painter has certainly in that given by Mr. Brindley, made a foremast of it, unless others like it turn up in this MS., this spar will not be quite beyond the suspicion of belonging to the small boat behind from which two lines seem to lead up to it. Judging



from these other pictures the crowfoot stay or shroud mentioned by Mr. Brindley is really a conventional tackle; but the "foremast" has a sort of crowfoot at the foot of its shroud or stay which suggests that this ship may, like the Scheveningen pink or the fifteenth century ship (Fig. 2) copied from a MS. Bocaccio by La Croix, have had shrouds set up with a dead-eye above and holes drilled in the gunwale below in which to apply the power of the lanyard; nothing to corroborate this is seen in the engravings quoted above, however.

The artist responsible for these pictures was evidently no sailor, and it would be too much to expect that even in fifty pictures by him we could find material from which to reconstruct a ship of the type drawn by him from keel to truck. I would suggest, however, that the Bibliothèque Nationale MS., Français, 2643, and any other work by the same artist, would be well worth following up for the sake of the other ships which may occur there.—R. M. N.

THE SHIPS OF MASO FINIGUERRA.

I have just been reading Mr. Geoffrey Callender's interesting article under the above heading in the November issue of the "M. M." I should like to offer one or two suggestions with reference to the port holes which he discusses.

He is inclined to think that the large ports on the quarter of the ships in Figs. 2, 5, 6, 7 and perhaps 9, are intended as "entry ports," but is not sure. May they not have been intended for putting out a "steer-board" or additional steering oar to supplement the rudder upon occasion? The rudder was a comparatively new invention, and the seamen of those days may have wished to be able to fall back on the old and proved method of steering in an emergency. As regards the very wide ports in Figs. 2, 4, 5, 7 and 9, and the decoration shown within them in Fig. 2—which the author surmises to represent ornamental metal work—I would suggest that these were cut entirely for military purposes, so as to have two tiers of men-at-arms or bowmen, and that where shown shaded and not solid black, as in Figs. 2, 5, 7 and 9, shutters or pavises were fastened in position to render the deck or cabins weather-proof, those in 2 being elaborately decorated in colour. Fig. 7 puzzles me. The sail appears to be hoisted abaft the mast, and I do not see how the cross-plank could have been a position for the helmsman, as it is close under the high sheer of the bows, and he could see nothing.

I must presume to disagree as to the figure-head having such a comparatively late origin. Figure-heads are distinctly portrayed in the Bayeaux Tapestry; they would appear to have been in use among the nations of antiquity, and Baring Gould, in "Strange Survivals and Superstitions," says, in reference to figureheads in very early times in Northern Europe, "The figurehead of a warship was designed . . . to strike terror into the opponents and scare away their guardian spirits. An Icelandic law forbade a vessel coming within sight of the island without first removing its figure-head, lest it should frighten away the guardian spirits of the land." But we can go very much further back. Dozens of distinct figureheads are to be seen among the Egyptian carvings or inscriptions in the British Museum.—C. F.

In these ships introduced to our notice by Mr. Geoffrey Callender we certainly have a valuable contribution to our stock of material for the study of mediæval ships, for they are of a type and of a period none too richly illustrated elsewhere. Personally, however, I find it difficult to believe that the artist, as he drew these designs, was originating; for, in many cases, the detail bears the stamp of having been copied without understanding, from the free sketches of another hand.

In Fig. 7, for instance, Maso has made the ship sail stern first, and the rudders in this and in Fig. 2 meaning nothing to him have become mere bottle-shaped balks bolted flat against the stern. In Fig. 3 the rudder and tiller-head are again made meaningless, and a bowsprit turns the stern into an apparent bow. Again, the cross-hatching shown in Fig. 6 is obviously a defensive top-netting (as on p. 311 of the same issue), of which the outside lines are omitted, but the reversed print of this subject (Fig. 9), with slightly improved proportions, has the containing lines of this top-netting without the cross-hatching, a strong indication that we have here two copies of a drawing in which the top-netting was complete. Fig. 5, with its netting below the top (this

hinted at in Fig. 7 also), suggests that the same top-netting, when not set up, was stowed at the head of the lower rigging.

The bowsprits of Figs. 5 and 6 are remarkable as having each a " bowline-comb " in a position the reverse of that usual. In Fig. 5 bowline blocks are also present on the bowsprit, and in Fig. 6 the single bowline (drawn as a forward-leading brace) is wound about the spar quite independently of this " comb," so that we could not from this artist learn of its use to hold fixed a turn of the bowline round the bowsprit.

The lines in Fig. 2 that Mr. Callender would interpret as a " whipstaff " and " bridge " seem to me to be nothing more than a muddled version on a larger scale of the detail in Fig. 7; the " bridge " being the beam across the forecastle arch; the " tiller " and " whipstaff " being the larboard brace of the stern first sailer, the upper part made to pass behind the " cross-plank or bridge " beam and the lower to waver away in the direction of the poop. In Fig. 2 the arch of the forecastle is still plain enough, but it has been turned, by added lines and shading, into a round bow, while the forecastle is left out. A tiller of the length required to meet such a " whipstaff " would not only have to work across the space occupied by the foot of the mainmast, but would reach so far forward that without sweeping far out over the waist bulwarks it could not have play enough to turn the rudder; on the whole the " whipstaff " idea does not seem to me to be admissible. I would suggest that Figs. 2 and 7 had a common original, a ship with sail furled as that in Fig. 5, for it will be noticed that the yard in Fig. 7 is lowered to about the same point; and that Maso Finiguerra, if it was Maso Finiguerra, has made use of his copy twice, each time giving absurd alterations in his result.

Further, the " portholes " of this artist are in many cases not holes at all, but mistaken representations of the panelling often seen on mediæval ships, and in all are so disproportionate as to be quite misleading if taken literally. Compare, for instance, the round holes in the poop of Fig. 1 with the more reasonable round ports of Fig. 10 and the probable amount of exaggeration with which we have to reckon becomes obvious. The " entry-port " thus is seen to be only a magnified cabin light, such as we see on the quarters of later ships (see over, p. 311, Figs. 1, 3 and 4), and the hawse-hole's apparent size no longer astonishes.

In fine, the original artist, ignorant of shipping but delighting in the beauty of ships, has enormously exaggerated all the ornamental details of them in order to conceal his want of knowledge of their construction, or because he was indifferent to all but their decoration; and the work of this man is probably seen in these drawings in a more or less bungled imitation of its first form. In spite of all which their value is sufficiently great.

Of quite a different order seems to be the ship whose mast and sail are shown in Fig. 12. This would surely be worthy of an article to itself if the detail is all so fully and faithfully shown.—R. M. N.

SEAGATE.

Seagate would in modern spelling be *Seagait*; this would show that it is not connected with the Dutch *Zeegat*, the mouth of a harbour, but with the Swedish *Sjögang* or the Danish *Sφgang*, a heavy sea. *Gang* or *Gang* is, of course, *Motion* or *Gait*. —R. C. A.

THE EARLY RUSSIAN FLAG.

There seems to be no end to the variations of the early Russian flag. In addition to those already noted on pp. 89 and 120 of Vol. II. of THE MARINER'S MIRROR, an old Dutch book of flags, dated 1695, which is in the Art Library at South Kensington Museum, gives as the " Rushische vlag " a combination of the present Russian man-of-war and mercantile ensigns. That is to say, the blue saltire is drawn quite across the three horizontal stripes of white, blue and red to the corners of the flag. The illustrations in this book are somewhat rough, and no trace is shown of any white fimbriation to the cross, which it surely should have had: but as this form of the Russian flag is a little earlier in date than those above mentioned, a further note is made of it.—W. S.

SET OR WAND.

These names of the scaith's " wooden bowline," unlike its own, are easily explained. " Set " is the name given very commonly along the Eastern shores of England to a pole used in connection with a boat, either a " quant " by which to propel a punt, a pole stuck into the muddy bottom to serve as a mooring

post, or a push-pole by which a big boat is finally thrust off from a beach in launching. It seems to have been recorded in Scotland alone as used in this sense of " wooden bowline " ; but it is not unlikely that if, or when, " wooden bowlines " were used on the East Coast of England, " set " would have been the name given to them.

" Wand " is probably more peculiarly Scottish, for in the North the word is in common use for a stout staff or even a pole, while in the South it is little used and generally applied to a pliable switch or at least to a slender stick.—R. M. N.

TROW.

In reply to a question asked in his note on the trow by Mr. H. H. Brindley, I think it quite unlikely that the schooner trows ever reached the tonnage suggested by him. My impression is that the up-river trows were never of more than sixty tons (the burden that I give them on page 204, line 10), and very possibly were considerably smaller than that. They were of great length, and, consequently, of comparatively shallow draught. I have no knowledge of the Sidmouth " trow." Is it perhaps a local corruption of trawler ? It cannot be a trow in the old sense of a double punt, neither can it be related to the seagoing trow of the Bristol Channel. It would be interesting to know what she is, and why she is so called.—R. M. N.

DECKS.

Mr. Moore has shown the close connection between " The Naval Repository " of 1762 and Boteler's " Sea Dialogues " of 1630 (*circa*), as far as their details of decks are concerned. (See " M.M.," 1912, pp. 149 and 214). A further comparison of Boteler with Manwayring (" M.M.," 1911, pp. 179-180) makes it very doubtful whether these two authors can be looked on as independent authorities. The two quotations are certainly very much alike. It looks as if one was taken directly from the other ; unless, of course, both were derived from a common original which has been lost.—R. C. A.

LYON HEADS.

I have come across the expression lyon head, in 1741. The *Marlborough* Captain Sclater, coming out to the Mediterranean, in September, 1741, experienced very bad weather, her passage lasting six weeks. Captain Sclater, in reporting (October 22nd) that his ship was greatly damaged, remarks " the lyon of my head wrought loose."—H. W. R.

BI-LOBULAR SAILS.

A History of the Island of Chios, A.D. 70—1882, privately printed [1913] by J. Davy & Sons at The Dryden Press, 8-9, Frith Street, Soho Square, is a translation by Mr. A. P. Ralli, of Doctor Vlasto's ΧΙΑΚΑ. Facing page 55 is a view of the harbour of Chios entitled ΤΟ ΦΡΟΥΡΙΟΝ ΚΑΙ Ο ΛΙΜΗΝ ΤΗΣ ΧΙΟΥ ΩΣ ΗΣΑΝ ΕΝ ΕΤΕΙ 1500. The picture appears to be taken from the south-east. In the harbour are seen two large vessels with sails furled. Both of them have three masts but only in the nearer of the two can a main topmast be discerned. Entering the harbour is a Galley under sail and oars. She fires a salute as she approaches and is answered by the fort. At anchor under the guns of the town is another three-masted vessel similar to those in the harbour.

Farthest from the spectator but easily distinguished against the unshaded sea are two very interesting vessels under sail. They appear to be two-masted ships, and both of them have bi-lobular sails, set alike on the main and on the fore most. The artist has rather exaggerated and accentuated the peculiar feature of the rig, making the ships approach under veritable clouds of canvas. Above the swelling body of the sails may be seen not only the main and fore tops but portions also of the masts as well. Each vessel has a fore topmast and a main topmast, but the sails are furled.

At the time the picture was drawn Chios still formed part of the Genoese Dominions. The island was governed by successive members of the ancient house of the Guistiniani, who by their wealth secured for their State immunity from Turkish control until 1566.

The translator in a preliminary note says, " Neither the views of Chios, nor the map, form part of the original work. The views are reproductions of those in Prince Demetrius Radocanachi's work; *Justinianis—Chios*, Syra, 1900."—GEOFFREY CALLENDER.