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## NOTES

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## FORESHIPS.

I remember hearing a Gravesend waterman speak of the space in his skiff between the stem and the forward thwart as the "foreship"—or, as he pronounced it, "foshup." This was in 1881, I think. It seemed the usual term for that part of the boat. Watermen round Wandsworth seem to have used the word in the same way. There was a fleet of three bawleys at Wandsworth about 1878; they used regularly to sail down, fish and sail back. They had their masts in tabernacles or mast-houses.—C. T. R.

## LAVER.

In Sir John Suckling's works (1696),

p. 234, "The Goblins," Act. IV., we read:—" . . . carried it against the stream of a faction, with as much ease as a skipper (*sic*) would *laver* against the wind." I fancy *laver* is an unusual word in English, though it is common in the other Teutonic languages.—G. O. G.

## SHIP AND SHEEP.

Another Shakespearean quotation bears out the remarks of G. A. R. C.

*Maria*. Two hot sheeps, marry.

*Boyet*. And wherefore not ships?—  
"Love's Labour Lost," Act II., Scene I.—  
W. B. W.

## NOTES.

## FOREIGN QUOTATIONS.

May I suggest that in the interests of some of the less linguistically favoured, myself included, such quotations should be ordinarily accompanied by a translation? And indeed this seems on other grounds desirable, for the writer of an article may quite well base his argument or theory on his own mental translation of some technical word or phrase, whereas if he showed his view of the meaning of such word or phrase in English, issue might be joint on that very view.—D. O.

## ARGOSY.

L. G. C. L., in his note on "The Berton," writes:—"I do not remember to have seen any discussion as to whether the *Argosy* was a distinct type of ship, or whether, as seems more probable, the name was merely used occasionally to denote a Mediterranean carrack." Professor Skeat's dictionary says:—" . . . Formerly spelt *arguze* and *ragusy*. . . . The original sense was 'a ship of Ragusa,'

which is the name of a port in Dalmatia. Ragusa appears in XVI. cent. E. as *Aragouse*."—D. O.

## PATIENCE.

In his article on *Patience*, Mr. Callender has, by his ingenious interpretations of the words "crossayl," "spare bawelyne," and "gyde-ropes," occurring in this poem, made sense out of what otherwise would remain a puzzling passage. The only question in my own mind is whether he has not by his reading put better seamanship into the lines than the author himself thought necessary. A landsman writing for landsmen, and hampered by his alliterative shackles, provided his words had a nautical sound and began with the required letter, would not have been too critical of their exact application. My misquotation of the lines in the sister poem, *Cleanness*, as from a supposed miracle play, which I am glad to have had corrected, is enough to show that my knowledge of early English literature is limited to two or

three of the nautical plums to be found in it, and I shall not attempt any new reading of the lines quoted by Mr. Callender; but it is open to us all to observe that the doubtful words in these alliterative lines occur in places where for reasons of poetry their initial letters are demanded. A good parallel to the "crossayl" of *Patience* is found in the "hand-helme" of *Cleanness*. So long before the invention of wheel-steering, it was not necessary to distinguish a hand-helm from a mechanical helm, and "hand," while not exactly misapplied, was, except as giving another "h," uncalled for; while "cross," but for its "c," was not needed unless we suppose that Mediterranean lateen sails, with yards that were slung alongships, were so common in the north at the time as to make it desirable to show that this was a square-sailed, cross-yard ship.

Mr. Callender seems inclined to this belief, for he treats the San Eustorgio ship ("M. M.," Vol. II., opp. p. 44) as an authority for shipping as likely to be known to a Lancashire writer; but, if any ships of this entirely distinct type came to Britain, they must have come as traders to the South Coast or as warships, and would surely have been quite unknown in Lancashire.

The difficult word "spare," again, is found just where the line calls for an "s." As compared, for instance, with the stay, or with the tacks and sheets, the bowline was "spare" enough, and to a "spar"—the bowsprit—it led; though it was not necessary to mention either fact apart from alliterative reasons; and although pictures are to be found of apparent "spar bowlines," attached to a yard, while early pictures of bowlines proper are all too rare, it is difficult to believe that a "spar-bowline" either preceded the sail bowline, or that it was introduced as an improvement upon it. If it was used at all it would, I think, more probably have been used as, subsequently, lifts were—to top the lee yard arm, in this case by depressing the weather one. The whole question of early bowlines is so obscure, however, that Mr. Callender's suggestion may, of course, be the right one.

As to gyde ropes, it may be of use to note that Dutchmen still call brails *gij-touwen*, i.e., "guy ropes."

Can "hurrock" and "thurruck" be the same? The latter, now used in Norfolk for the lower flooring of the stern of a

boat (N. E. D.), has an old English ancestor in *thurruc* defined as "the bottom part of a ship" (Sweet), while, in Kent, "thurruck" is a drain or a tunnel of wood beneath a gate or a bank, suggesting that, unless the likeness is mere chance, the thurruck of a ship was a pump-well or limber.

"Wartake," Jal suggests, is the same as the old Northern French word *uretaque* or *vertac*. The *vertac*, from about 1600 to 1800, was a rope hooked to the fore tack and running down to a block stopped in the beak above the gammoning, to reinforce the tack. A single rope serving the same purpose as the tack-tackle of English ships or the *hals-taalie* of Dutch ones, but keeping the simple form of the older loof-hook. I think that there can be small doubt that he is right and that "take" in "wartake" = "tack" while "war" probably represents either "ware" or "ward," c.p. "warlock," the name of a method of fastening the chains or ropes that attach a load to a waggon, by inserting between them a rod that is afterwards twisted. This, unless it is equivalent to "warp-lock," as being a lock made by twisting, is another instance of "war" used in the sense of giving greater security to something already fastened.—R. M. N.

#### MARSILIAN.

It was chiefly in the hope of rousing interest and thus perhaps eliciting some definite information as to the marsilian that I put together the little that I could glean of her. My view of her, I admit, is not without its weak places. I am prepared, for instance, to withdraw my supposed example, Fig. 4, if Mr. Gregory Robinson thinks that Casembrot was merely doing his best to draw a ship in what he found a difficult position. I shall still, however, stick to my example Fig. 1, as an actual marsilian. It is a pity that we have no description of her build and rig that is both later and fuller than Pantero-Pantera's; but at least there is no hint in the earlier definitions of "marsilian" that it was the name of a lateener—the evidence all points the other way. It is necessary, to make anything of my view, to assume, firstly, that the original marsilian was like a hulk simply in being a heavily-built, square-rigged trader, and that not only might her stern (as we know) be of a different build to that of a hulk; but that her bow (if it is proved that all hulks were headless like the

Flemish) might also differ from a hulk's to the extent of being given a head. Personally, I think, that "hulk" was a very loosely applied word, however (for the Easterling hulks and our "English hulks" must have been at least as much like the marsilian, Fig. 1, as they were like the Flemings) and that hulks might often have had beakheads. Another thing that I have taken for granted is that "marsilian" after becoming the name of a ship that no longer sailed to Marseilles, continued to be applied to a type of merchant vessel that in decreasing in size may have altered, too, in appearance, until it had practically nothing in common with the marsilian of 1600. Late in her career I think it very probable that the Venetian marsilian became a lateener, or even a mastless lighter; but, apart from the "four masts" difficulty, I see no reason for Mr. Robinson's belief that she ever resembled a *barque provençale*. She would under that rig have needed a beak of a sort; but a greater objection is that the *barque* was essentially a lateener, and did not evolve from a vessel that was considered to be the counterpart of the square-rigged hulk. A closer parallel to the history of the marsilian would probably be found in that of the once mighty *mahona* or *mahonne* of Constantinople, that still lingers there in the shape of a barge; but of her past the record is even slighter.—R. M. N.

#### "PATIENCE."

Mr. Geoffrey Callender suggests, in his article on "Patience", that the wartake was a fender, a "wear-take." It was almost certainly a preventer tack, for we find war sheet as well. The *Holigost* of Henry VI. had "ware shetes." (Exch. Accts. Bundle 53, No. 5, 11-15, Henry VI.). Perhaps "ware" implied the caution shown by the providing of preventers against the parting of tack or sheet.

In support of Mr. Callender's suggestion that the "spare bawe-lyne" was a kind of fore guy or vang to the yard ("M. M." April, p. 102), is the use of the word bowline for the tackles at the fore end of the old mizzen yard by which that spar was chiefly controlled in the seventeenth and eighteenth centuries. The name and the fitting actually survived till the early years of the nineteenth century.

Another suggestion as to the meaning of "spare bawe lyne," is that the "spar "

was the bowsprit; the leading of the bowline to the bowsprit perhaps being a new fashion in the time of the author of "Patience." It is remarkable that the main bowline continued to lead to the bowsprit long after the introduction of the foremast.—A. M.

#### HURRIK AND KANNIE.

In Mr. Geoffrey Callender's admirable article *PATIENCE*, in this month's *MIRROR*, I notice a reference to the word *HURROCK*. With us, in Shetland, this word is still used. Dr. Jakob Jakobsen, of Copenhagen, an eminent northern scholar, informs me that this is properly the place where a boat's boards join the stems (we use "stems" for both stem and stern-post, all our boats being of the Norse double-ended model) and gives it so in his "Etymologisk Ordbog." This seems to be a slightly different interpretation of the Shetlandic term, which merely means the space right aft where one can sit and steer. Dr. Jakobsen gives the spellings *HOREK* or *HORREK*. *KANNIE*, I was informed by the late Mr. Efirik Magnusson, of Cambridge, is from *KANNA*, to scan, view, enquire, a conning seat, the steersman's seat in the stern. Dr. Jakobsen says:—"Aft part of aftermost compartment in a boat. I prefer to connect the word with Icelandic *KANI*, m. jutting out or snout-like thing, snout, also applied to a certain kind of boat. "Kana-bragd," point of the stem of a boat.

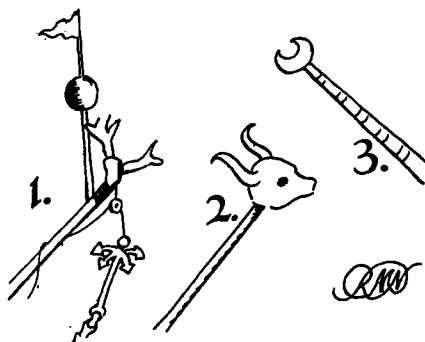
"Norwegian 'Kane,' m. kind of wooden cup or bowl, must be the same word."—R. STUART BRUCE.

#### THE HORNS TALISMAN AT SEA.

The dread of the evil-eye, once universal, has almost disappeared; but it has left its traces. The countryman still puts up in his fields what he now calls a scarecrow; but observation would tell him that the crows pay small heed to it, and a journey to the fields of India or, perhaps, to regions a little less remote even, would show him that it is recognised, where the evil-eye superstition prevails, as a charm against possible damage to the growing crops. In the same way, he would nail horse shoes to stable doors "for luck," or, according to the oldest tradition of which he knows, "to keep out the witches," and for "luck" would deck his horse with crescent-shaped ornaments, not knowing

that in both cases he is employing the horns talisman against the same evil-eye, and in the case of the horse-shoe, often neutralising its good influence by nailing it horns down.

Probably it is long since the horseshoe was consciously used as an evil-eye charm at sea too, but it is not long since it was a general custom to nail a horseshoe to the foremast; there was some correspondence on the subject in the *Gentleman's Magazine* less than a century ago, and on coasters the practice still lingers. Here, then, is one example of the use of horns as luck-bringers, another comes from Trouville, where a writer in the *Cornhill Magazine* of 1865 reports that a sailor's wife of the French port secured "the horns of a large stag-beetle, which she carefully placed on board her husband's ship, in the sure hope that they would bring him good luck."



In these days one is allowed to nail a shark's tail to the bowsprit and call it a "trophy" instead of a talisman; but a stag's head would be more difficult to explain, and the stag-beetle's inconspicuous antlers, that could be stowed away in a corner, were much less compromising than the antlered skull that is fixed so conspicuously on the bowsprit of the Mediterranean carrack, reproduced by de la Roncière, Fig. 1. The main object of an evil-eye talisman, however, is to attract attention and thus to divert it from the person, animal, house, or ship to which the charm is attached. In this case modesty is wasted and the shark's tail is worth a thousand beetle's horns.

The skipper of the Mediterranean carrack made sure of his luck by fixing up a globe (gilded, perhaps, and meant

as a sun-emblem) behind the horns that he only half trusted; but a better man, none less than the holy King Olaf, thought the horns safe enough to guard his ship alone, or so fancied the mural decorator of Tegelsmora church in Upland, for in his painting of King Olaf, contending with the trolls, by the combined forces of prayers, pikes, and hand guns, he has given the bowsprit of his ship the ox-skull charm of Fig. 2, to preserve it from the even worse dangers of the evil-eye.

Fig. 3 shows what seems, on the whole, to be another horns charm, taking the simple form of the crescent, in which it is worn by horses in Europe and by children in Asia. This is at the bowsprit-end of a 15th century carrack, that appears, probably not for the first time, as a print in a French book of 1587. There, it stands for the ship of the Queen of Algiers, or a ship in which she voyaged to Rome in that year, and the crescent may simply indicate that the vessel belongs to Mahometans; but against this is, firstly, the fact that the block was probably cut nearly a century earlier than the voyage that it is used to illustrate, and, secondly, that no crescent flag is shown, but on the contrary the carrack flies the five-cross flag of Jerusalem, that seems to prove her a Christian ship, and, consequently, that the crescent is a lunar charm against the evil-eye. An allied form of charm, representing the sun, has perhaps given rise to the monstrosity-like decorations on the bowsprits of other 15th century ships. All such charms, gradually losing their original meaning, would have paved the way far the crowns and other heraldic decorations that in the 16th century took their place.—R. M. N.

#### WAPP.

Jal, *Glossaire Nautique*, s.v. *Bozza*, gives the following quotation from *Introduzione all'Arte Nautica*, Venice, 1715:—"Bozze di cavo, con due piè di occa, e suoi caulini per bozzar le sarchie che fossero spezzate in tempo di combattimento, o rotte per altre cause," which seems to mean:—Rope stoppers, with two crow feet, and their wale knots to stopper the shrouds that have been shattered in time of battle or broken by other causes. These stoppers seem to have been what Boteler would have called wapps, the crow feet were, I sup-

pose, the "lanners" of the *Gentleman's Dictionary*. Wapps, in another sense, were the horses made fast to a stay and serving as leads for bowlines. These had a thimble seized into them at the middle through which the bowline passed. In the sixteenth century they were often given several "legs," like crow feet in fact, and may have borne more resemblance to these other wapps of the shrouds. (See note by C. C. G., "M. M.," Vol. III., p. 121.)—R. M. N.

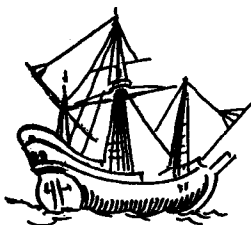
#### TROWS.

A photograph of Clifton suspension bridge in a school at Basingstoke, taken apparently within the last 20 years, shows what appears to be a trow. She has a single square sail set.—A. M.

#### ARGOSIES AND BERTONS.

It seems unlikely that any well-known picture of an Argosy exists. At all events, a query of my own on this point ("M. M.," Vol. I, p. 158) received no reply. But there is no reason to suppose that they differed to any great extent from the ships, of places other than Ragusa, that were called galleons. The "three Ragusians, called Argosies" that were taken with other ships at Cadiz, in 1596, were classed by their captors as "ships of war," which is the equivalent of calling them galleons, and the slight sketch of a stranded Argosy in the map of Cadiz made by the official map-maker to the expedition, B. Boazio, unless in the rounded taferel, shows nothing unusual in the hull, while, except for the loss of a fore topmast, the rig would stand for that of a galleon. Crescentio, 1607, gives two reasons why the Ragusans were the best builders of galleons in the Mediterranean—one that their timber was unusually good, and the other that they built no other sort of ships, which seems to prove that the Argosy was simply a galleon of Ragusa.

The only pictures of Bertons known to me, are those of Callot, whose marines, though praised by Jal, seem to be rather conventional. He certainly makes no appreciable difference between a Berton



and any other square-rigged ship of similar size and his Berton is not at all like a hulk, neither has it the full bows and narrow stern of a marsilian. Florio, *World of Words*, 1611, calls a *Bertone* "a kind of hulke or ship of warr," implying that it is an armed merchantman, probably, but he does not write as a sailor. Pantero-Pantera is more useful with his description of her (as compared, no doubt, with the galleon) as high; short, broad and full below, and housed-in above. This would tally with what one might expect to be the characteristics of a northern sea-going merchant ship; the same type of vessel as the *urchi inglesi* of Crescentio, who has probably given here the Neapolitan name for the same ships that the Venetians called *Bertoni*.

The name of the Berton seems to have survived in Turkey until at least 1835, applied, like so many other once-great ship-names, to a barge, the *bourtoun*. Jal thought that here we might have the origin of the word *Berton* as a Turkish ship-name, but it seems more likely that as Pantera suggested, either Britain or Brittany was the source of the name, and the original home of the Berton.

Until Americans took to calling us Britishers, the name of Briton or Britain was rarely used abroad, and our ships would have been called English, Scottish, or Irish, not Britons; but it would be quite otherwise with the ships of Brittany, and it seems probable that some Breton vessels of the usual Northern merchant type were the first of their kind to sail into the Levant. La Roncière states that a ship of 1,200 tons, built at Brest, was "un de ces bertonns biens rablés, renommés comme voiliers et comme vaisseaux de guerre," and also that these ships were shorter than that of Normandy, and had but one mizen; giving references not only to Pantera, but to French MSS. also, although he, unfortunately, does not quote from them to give an instance of the name Berton used by Frenchmen of a Breton ship.—R. M. N.

#### "BOAT" FOR "SHIP."

D. O. disagrees with my objection to the use of "boat" for "ship" and cites "Patience" in support of his view. There seem to me three very good answers to this: first, "boat" was required for alliterative purposes; second, it probably was a "boat" and not a "ship"; third, a landsman poet is not a very safe

guide. I do not agree that "a 'steamer' to-day is a 'steamboat.'" To my mind nothing bigger than a river steamer should be so called. "Packet boat" is right enough, but I imagine they were very small craft when the name originated. I should not care to try and define the dividing line between a "ship" and a "boat," but I do feel that it is a mis-use of the word "boat" to apply it to a large decked vessel. I believe D. O. approves of the use of "warship" for "man-of-war," and in this I am with him, but if he supports "boat" as well he is in danger of giving in to "war-boat," a term which is, I believe, used in Australia, but has not yet got a footing in the Northern Hemisphere.—R. C. A.

#### A SECOND EDITION OF WITSEN.

It is probably worth while, from a bibliographical point of view, to record the discovery of a second edition of Witsen's *Aeloude en hedendaegsche Scheepsbouw en Bestier*. The first edition, published in 1671, is a rare book, but of this second edition only two copies are known to exist. One is in the City Library of Bremen, the other was recently offered for sale by Mr. Martinus Nijhoff, of The Hague, and has been preserved for Holland in the University Library of Amsterdam. The second edition was published in 1690 under the title: "*Architectura Navalis et Regimen Nauticum*." It contains many improvements on the first and includes a new chapter on Russian vessels. There is a full description of it in the March number of the Dutch periodical, "*Het Boek*."—R. C. A.

#### THE BISHOP'S LYDEARD SHIP.

I shall look forward to reading Mr. Brindley's views on those points of fact where he, Mr. Callender and I differ. I feel confident that his next visit to the church will confirm my statements. In matters of opinion we shall probably still disagree. It will take a lot of argument to convince me that the Bishop's Lydeard ship, with all its faults, is not far more reasonable in appearance than that at E. Budleigh. The only point of superiority that I can find in the latter, is the indication of some obscure method of setting up the main rigging. Still, as four out of six shrouds lead from well out on the main yard, it seems difficult to feel much confidence in the artist's knowledge of what happened to them at

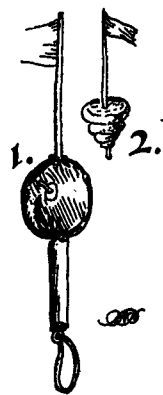
either end. Mr. Brindley appeals to the Rous MS., and to Anthony Anthony, but surely the Bishop's Lydeard ship agrees far better with these authorities than does the battered looking vessel of E. Budleigh. The big ship by John Rous, reproduced on p. 350, Vol. I., of Laird Clowes, the 1493 seal of Maximilian (Hagendorn, fig. xix.), and the *Henri Grace à Dieu* in the Cowdray Park engraving are particularly like the Bishop's Lydeard ship. I do not look upon the Bishop's Lydeard carving as an important piece of evidence, but I do feel that it is a little hard that it should be despised for failing to resemble the E. Budleigh monstrosity.—R. C. ANDERSON.

#### DOG-BUOYS, DANNS AND SINKERS.

An account of the fishing appliances used in Yorkshire cobbles, to be found in Bartlett's continuation of Finden's coast views, 1843, shows that dog-skin buoys and stone sinkers were then, if not now, in use on that coast.

The buoys, used at the end of long lines, were:—"of tanned dog-skin, inflated in the manner of a bladder, and having a slight pole, to the top of which a small flag was attached to render them more conspicuous," two intermediate buoys of cork being used with them. Such a buoy, drawn in the foreground of the view of Cullercoats, fig. 1, is described as a "dand." The "inflated bag of tanned skin" seems to have a mouth-piece like that of a football, and it is fixed as above described to a light pole, with a scrap of bunting at the top, and having a sheet of lead wrapped around it below, that has at its bottom a loop or ring for the buoy-rope. This seems to have been a dann peculiar to Yorkshire, for the foreground of the view of Yarmouth gives us a cork dann of the common present-day type, fig. 2.

Buoyed with this dog-skin "dand," the Yorkshire long lines were also anchored with a stone, for the same reason that the Cornishman's long lines have a *mennaz* rather than an iron anchor—to save the waste of good iron in lost anchors.





Stone sinkers were also used in Shetland and in Caithness. In the former, lead has taken the place of soap-stone, or "klamal," that was used and in the latter, the introduction of the "bush-rope," presumably the same as a "foot-rope," has done away with the stone sinkers that were formerly fastened at the corners of a drift-net, although they are, perhaps, still used on lines. These instances of the use of stone sinkers are both preserved in Wright's *Dialect Dictionary*.

Since reading A. M.'s note on dog-buoys and stone-sinkers, I have found that both are well-known to Cornishmen, who have been at the Irish herring fishery. The sight of several moonlit dog-buoys afloat, the four legs of each tied together and sticking out in a bunch, is described as being: "enough to give any one a turn." The stones are admitted to be more practical than they look, although they are more apt to be lost than lead sinkers.

The dog-skin has not been used in Cornwall for generations, if at all; but it is curious that the name given to the inflated buoys of variously-coloured, painted canvas that the Cornishmen use is *mullag*; which seems to be a word borrowed from Manx, in which language, according to Kelly's *Manx Dictionary*, *mollag*, its root implying inflation, is the name of a dog-skin buoy.—R. M. N.

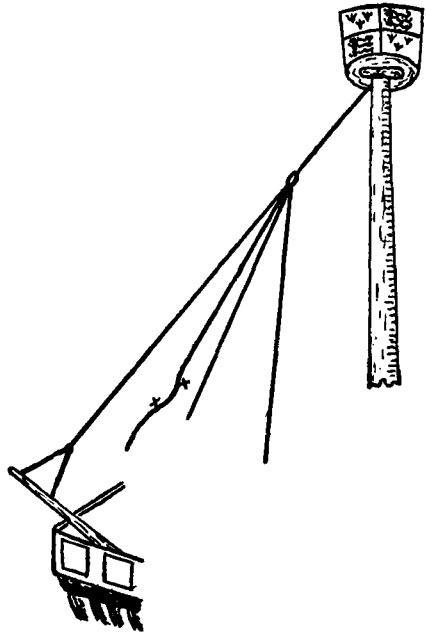
#### STONE SINKERS.

In reply to R. M. N.'s note, lead-sinkers are I believe not used at Kilkeel. Whether corks are used, I did not ask. My ignorance of fishing gear being great, I did not know what was best worth noting.—A. M.

#### SHIPS IN A XV. CENTURY FROISSART MS.

In Vol. III., pp. 182-183, Mr. Nance calls attention to the similarity between the ships in "two woodcuts after miniatures in an unnamed fifteenth century Froissart MS." and the photograph of the miniature showing the ship of Isabel of France in MS. Français 2643. Bibliothèque Nationale reproduced opp. p. 239 in "M. M." Vol. II. Mr. Nance is right in his supposition that the ships in his sketches (Vol. II. p. 183), Nos. 1 and 3, are in MS. Fr. 2643. I have this week gone through the MS. and found the originals in two of the larger miniatures. Each of these represents a sea

fight with four vessels alongside in the foreground. Mr. Nance's No. 1 sketch is the left hand and next ship in the miniature of the Battle of Sluys, 1340. The left hand ship is English, as shown by a banner and the arms painted on her top, while the top of the next alongside bears the letters NORME and the two leopards, or on gules, of Normandy fly from a banner staff. The English ship is the only one having anything like a bowsprit. I reproduce part of her in the accompanying sketch, from which it will be seen that the woodcut Mr. Nance



copied is not accurate: where I have ended the mast and rigging they vanish in the crowd of soldiers occupying the deck. The short bowsprit projects at the back of the bowman in Mr. Nance's sketch. Where the two crosses are placed are the hands of two soldiers hauling on one of the ropes, which is shown *pushed* from the straight by their efforts. The top bears France and England modern quarterly. The trestle tree under the deep top is repeated in all the larger ships in the MS. Mr. Nance's sketch No. 3 is the right hand and next ship in the miniature depicting the Battle of Guernsey in August, 1342, between the English Squadron and the

Spaniards and Genoese (Nicolas, *Hist.*, II., p. 75 and de la Roncière, *Hist. Mar. Franç.*, I. p. 467, where the miniature is reproduced.) The right hand ship carries the Spanish flag and the soldier with the cross-bow fires from another of the enemy's vessels.

The anchor in this ship in Mr. Nance's sketch is in the original supported by a long peg (painted gold) passed through the hawse-hole and the anchor ring. The two sea-fights are represented in very nearly the same way; four large ships in close action in the foreground and two or three others far away are the main feature of both. The two left hand ships in the Guernsey fight are English and their long pennants bear "Saint George" in gold on red. In this MS. eight of the miniatures contain ships, and Mr. Nance has rightly distinguished the conventions of the artist in his mention of the curious triangular form of the sails, the scattered reef-points, the sheer hooks, the three rattled shrouds, and the tackles led to the rail. These features and the carvel hulls with wales and other details occur throughout; the artist drew one type and all the details of it are well shown in Queen Isabel's ship as reproduced in Vol. II. opp. p. 239. Concerning Mr. Nance's comments on this miniature:— (1) He asks if JED HAY (for Jehan de Haynault) appears on the top of the Queen's ship. There are in the original gold letters which *may* be JEDHAY on the red-painted top which do not appear in the photograph. In several other cases what seem to be letters may be only ornaments; though painted delicately in gold they are very small. (2) An examination of the miniature of Queen Isabel's ship reveals that the photograph shows the rigging accurately, but I am quite willing to join Mr. Nance in his suspicion that the supposed foremast is really the mast of the small

boat partly behind the bow of the Queen's ship, and in his conclusion that "the artist responsible for these pictures was evidently no sailor": of this everyone of his miniatures is evidence. The man handling a rope in the bow of the Queen's ship is not of much assistance to us in deciding whether the rope comes from a mast on his own craft, for the artist seems to have reproduced this man to give a flavour of seamanship to the proceedings; he occurs, armoured or in a hat, in four of the miniatures and altogether five times; in one other case besides Queen Isabel's ship the fall of the rope is crossed over his wrists. (3) The apparent crowfoot on the forestay may well be the conventional tackle of the artist rather elaborated. In the originals all the "blocks" of his tackles are ovals in gold. (4) The only certain bowsprit is that in the accompanying sketch. (5) The wind vanes, alluded to by Mr. Nance as shown of "woven fabric, not of wood or metal" in the woodcuts indicate faulty copying by the woodcutter, for where they occur in the original miniatures they are painted "hard" in sepia or black. (6) So many miniatures of the XVth century now in France came from Flanders, and the resulting Flemish influence on French work seems to render it very likely that the skids characteristic of Flemish "hulks" should appear in miniatures of both French and Flemish artists of the time. (7) The tendency to confusion between the details of bow and stern construction alluded to by Mr. Nance must, I fear, be regarded as possible to the artist of MS. 2643. In conclusion, it may be said that with all his obvious faults the latter has usefully given us one of the few records of true reef-points and his wind-vanes have the look of reality and are another fitting apparently rare in the day when these pictures were made.—H. H. B.