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NOTES

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if a majority of the replies received by the First of December are in favour of the alteration, the Council may carry such alteration into effect as from the First of January, 1922."

After further discussion the Motion was put to the meeting and carried unanimously.

The Secretary announced that Captain H. T. A. Bosanquet, R.N., had kindly consented to act as Hon. Auditor in place of Mr. Cox, and the President conveyed to that officer the thanks of the meeting.

A very cordial vote of thanks to Lord Milford Haven for presiding was moved by Admiral Sir Doveton Sturdee, and seconded by Sir Julian Corbett, and at a quarter past five the meeting dispersed.

NOTES.

LIGHTHOUSE LAW.

A curious point was argued in 1849 in the Court of Chancery with regard to the nature of the interest in the profits of a lighthouse to which a deceased person had been entitled under a private Act of Parliament. The light was shown from a house of which the deceased was owner, and the tolls were limited by the Act of Parliament in the same way, and in the same words, in which the title to the house was enjoyed. If the tolls were inseparably connected with the house they were not, under the then law, liable to death duty: otherwise they were. The Revenue contended that the right to enact tolls was a mere personal licence, a personal franchise granted to the individual, though necessarily requiring some connection with the house in order to produce the light from which the tolls were payable. The taxpayer, on the other hand, contended that the privilege of taking tolls for the exhibitions of a light was inseparably connected with the mode in which this particular house from which the light was shown was dealt with, and that the statutory duty of exhibiting a light could not be performed anywhere else but in that house. Lord Cottenham, the Lord Chancellor, after taking time for consideration, decided in favour of the taxpayer's contention. The case is reported at considerable length in vol. 1 of Macnaghten and Gordon's Reports, commencing at p. 574.—A. W. S.

PULL DEVIL PULL BAKER.

It is said that upon a certain ship commissioning for foreign service, the Purser, among the provisions, embarked

a quantity of biscuit that was abnormally full of weevils. Later in the commission the ship passed close to Vesuvius, and the men on deck looking towards the volcano saw a vision of the Devil and the Baker of the biscuit fighting and wrestling on the edge of the craters. The struggle ended by the combatants pulling each other over the edge and into the pit. The ship's company were so certain of this vision that they had an account of it written out; they signed the account and sent it home. Now it so happened that the baker of the biscuit died at the actual moment that the vision was seen. His relatives brought an action for libel against the ship's company, but the action failed as it was then stated for the first time that an action for libel on behalf of a dead man cannot lie.

It would be delightful to think that in such an incident should be found the origin of the phrase, "Pull Devil Pull Baker," and it is put forward in the hope that someone will be able to furnish corroborative details.—H. R., H. V.

PHOTOGRAPHS OF SAILING SHIPS.

I had hoped the Editor, in his review of Mr. Basil Lubbock's "*Colonial Clippers*," would have directed special attention to its valuable series of photographs—*of the ships themselves*—and not, as usually happens, mere reproductions from lithograph or woodcut. I fancy that in bringing together this unrivalled collection (55 of them), Mr. Lubbock has, all unwittingly, erected unto himself an imperishable altar of fame, for the passing years bring increased difficulty in unearthing these old negatives.

Gould, of Gravesend, used in my early days to be a happy hunting ground for such—but he always photographed them lying at the buoys off the town, and never gave us the artistic “snaps” under canvas that are found in “Colonial Clippers.” I recall the Harmer Street window as crammed with photos of sailing ships—but on revisiting Gould, just before the war, I found him unable to supply copies of the old beauties.

The opening years of this century have practically seen the last of Sail in its utmost perfection. Antony's galley, to Green's clippers? a far cry—and it is difficult to imagine what would have been our world, without its creative influence—so it is important that we possess authentic records of such a factor in our civilization. Marine artists are increasingly apt to invest their drawings with a seductive licence that will leave our grandchildren with a hazy idea of the real article, and it is as well that these photographs should occasionally bring us down to our bearings again. We shall find in them satisfying beauty enough, in curve of hull and canvas—though lacking perhaps in the impossibly-perfect suit provided by most artists, unmindful of the unceasing warfare between Boreas and the brawny arms at tack and clue, and a resultant contour undreamt of in the original sail-plan.

It is a matter for regret that photography has been unable to help us, in these palmy days of Sail—nowadays, for a few shillings, we can buy a $\frac{1}{4}$ plate Kodak that in the seventies would have been worth its weight in gold—what snapshots, of ships under sail, might have been ours? But, up to the eighties, we poor Knights of the Tripod had to work with wet collodion plates—and oh, the discomfort of toiling in that small stuffy tent! Photography, in many respects a pitfall for the artist, is yet of considerable assistance to him, in recording detail, but it needs a “painter-man” to convey any impression of such a living thing as a ship in motion. One such memory is with me now—the *Miltiades*, all plain sail set and drawing in a fresh little breeze—brilliant sunshine playing on her spotless green hull, glorifying portions of her canvas, and emphasising subtleties in the mauve shadows of her three towering spires. Our work-a-day liner (with her irritating roll picked up off The Start, to slumber

in the Canal, only to nauseate afresh till Brisbane is sighted) groans and splashes on her course, and oh, how vulgar our brand new Clydesider must feel, as, within hailing distance, and with barely a ripple at her bows, the beautiful creation quietly slips past—with slow and stately curtsies to the unseen swell coming in from the Western Isles, but there to windward. The vision of a lifetime—and I've never ceased to be thankful that, in absorbing it, I forgot all about my sketchbook! Better far to preserve such a memory untarnished.

Our best drawings of sailing ships have been provided by Dutton and Weedon—the latter I maintain to be the finest marine draughtsman ever putting pencil to paper, or, as he was more wont, to a boxwood block. He flourished, an unrivalled craftsman, and has long passed away, preceding, by some few years, his beloved models—now they, alas, are gone. Dutton's medium was lithographic chalk on stone, and his work is becoming more valuable every year—but, like many another honest man, poor Dutton has been at times sadly maltreated. Any owner of Clark's “Clipper Ship Era” and Lubbock's “China Clippers” may compare their respective prints of “Lahloo”—and ponder on the wickedness of mankind! The *genuine* Dutton is Lubbock's illustration, but a painstaking pirate has “blocked out” the original sail-plan, and substituted his own—maybe he preferred it? (I'm sure no one else will) or it might affect some small matter of copyright—who knows? I don't—at all events the ingenious substitution is plainly to be traced, with or without a magnifying glass.

There's plenty of this “faking” to be found nowadays in marine prints—there will be more, and so our poor grandchildren have less chance than ever of possessing sane prints—and more reason to bless Lubbock!—L. P.

NACELLE, NAVETTE, AND NEF.

The ceremonial models of ships of the Middle Ages, known by these names, and constructed in the precious metals, have I think, escaped notice in the “M. M.” Their design is so conventionalised that they are not likely to afford us information of much value regarding the actual vessels of which they are in a sense representations, but they appeal to us as works of art, beautiful in design and in

execution, and also as quaint off-shoots of shipbuilding. They are discussed by T. H. Turner, in the "Archæological Journal," vol. ii. (1846), p. 265, in a paper on the dining table in the Middle Ages. He quotes Le Grand ("Vie Privée," iii., p. 18) to the effect that the "nef" brought by a servitor to the table of princes and noblemen held the owner's napkin and salt, but is inclined to think that it bore confections and spices rather than salt. In any case he suggests that the "table-ship" was derived from the "navette" in which frankincense was kept on the altar. He also remarks that the table-ship seems to have been less common in England than abroad. The earliest mention known to him is in the inventory of the jewels of Piers Gaveston, A.D. 1313, "Item A Ship of Silver on four wheels enamelled on the sides." Among the royal jewels of K. Edward III. is recorded in 1334 a similar wheeled ship with a dragon's head, gilt, at either end. Then in MS. Roy. 14 E. iv. f. 244 v. i is a miniature representing a feast given by K. Richard II. with a serving man bearing to table a metal ship with sail set and men in the top and rigging. Turner quotes "a flat ship of silver gilt" from the will of George, Earl of Huntingdon, 1534; and also alms dishes fashioned in the form of a ship from the wills of William of Wykeham, 1403, and John Holland, second Earl of Huntingdon, 1447. It is noteworthy that this Earl, who was Admiral of England, Ireland and Aquitaine, had three seals which are perhaps the most artistically designed seals bearing ships. An impression of one of these is reproduced in "M. M." ii., 1912, fig. 19 opp. p. 5. In his will the alms dish is recorded as "an almes-diss the ship." La Croix, on p. 249 of "Vie Militaire et Religieuse au Moyen Age et à l'Epoque de la Renaissance" (Paris, 1873) illustrates "la Nacelle du baptême" from a Sixteenth Century example of Flemish workmanship wrought in gold and chased silver. He states that the "nacelle" was used as a cup for spiced wine to be drunk with good wishes to the infant. The ship, like all such models of which I have seen representations, is one-masted. In this Flemish example the sail is set and there is an abundance of rigging, including sheets and braces, while a man is going aloft by the rattled shrouds. The mast is loaded with conventional

ornament and there is a look-out in the top, besides three men on deck. A kind of banner floating from the mast below the yard is inscribed with good wishes to the infant. The hull is mounted on a very elaborate stand. I have a picture post card illustrating the magnificent ship presented to Rheims Cathedral by Henri III. (1574-1589). I do not know if it had any actual ceremonial use other than probably being carried in processions, but it is entitled "Vaisseau de Sainte-Ursule," and we see the Saint nimbed and standing just forward of the mast attended by about seven of her virgins in various places on the deck. These are turreted fore and after stages below the former is a dragon beak-head and below the latter an anchor with crown ring. The bulwarks are represented by very elaborate open work; and the hull has the peculiarity of possessing no planking, or at least this appears to be so from the photograph; it seems to be a skeleton made up of six double wales a side. There are rattled shrouds and several stays, a man is going aloft by the forestay. On the top stands an angel. The sail is in gaskets. The model has a stand apparently fashioned as waves, below which are shields and an inscription. The original must be a very beautiful object and there is much which is graceful in its design. Would members send notes of other surviving navettes, etc., known to them? Brachet's "Etymological Dictionary of the French Language" defines "navette" as an incense boat, and the word secondarily means a weaver's shuttle, which is similarly "schiff" in German and "navicella" in Italian. "Nacelle" seems to mean a wherry or other small boat in general, and is "navicella" contracted.—H. H. B.

A JAPANESE PRINT OF A DUTCH EAST INDIAMAN.

On p. 259, Vol. iv. of THE MARINERS' MIRROR I read: "Probably a Dutch copper engraving was used as a model by the Japanese artist." In my opinion it should be "certainly." I find the proof in the three Chinese characters at the top; they are translated from the Dutch, word for word, as is shown by their order from left to right. The same Chinese characters signifying "sun, moon, stars" are termed *san kwang*, "the three lights" in the well-known Chinese *three-character classic*.

Their relative order is therefore fixed traditionally, and the first, "sun," would have been written on the right if the inscription had been originally Japanese. In a Chinese book a similar ship with spritsail set, also showing shadows on the sails, is placed after pictures of the Seven Wonders of the World and of the Coliseum of Rome. I have no doubt that the whole thing was copied from European models.—S. MILLOT.

MEASUREMENTS OF DOGGERS.

Mr. Stuart Bruce asks how French doggers were measured. I have many plans of such vessels, and from 1765 to 1823 they are all measured in the same way. The Dunkirk ship-builders of about 1800 were not mathematicians, and they used the ordinary customs measurement, that is length overall by breadth inside planking, by depth between keel and

deck beams, all divided by 100. For more exact measurement the actual hold space is divided in three parts, and the breadth at each is taken at the deck, at the height of the keelson and half-way between. From this the capacity of the hold is found in cubic feet, and this, divided by 49 gives the exact tonnage or the *weight* the ship carries, while her *capacity* is the number of tons of wine, *i.e.*, the space occupied by four casks of 220 litres each. There is very little difference between these two measurements. I have a plan of 1823 in which the tonnage is taken in the modern way. I do not quite understand the dimensions given by Mr. Bruce, because I have for doggers the following measurements:—
 45-4 by 14 by 6-7 = 36t.; 47 by 14 by 7 = 38t.; 44 by 13-4 by 6-8 = 34t.; 70 by 20-2 by 10 = 130t. *capacity*.—

A. BALSEN.

ANSWERS.

66. (1920). ARTIST'S NAME.—In reply to Mr. Vaughan's query ("M.M." Sept. 1920, p. 287), I have no doubt that "G. Manglard" is the French artist, Adrien Manglard (1695-1760), "the author of some fifty plates of marines, and of landscape somewhat in the style of Adriaen van de Cabel." I quote A. M. Hind, *A Short History of Engraving and Etching*, ed. 2, 1911, pp. 250, 369. Manglard worked chiefly at Lyons and Rome. "He is of more interest as the master of Claude Joseph Vernet, the most famous of French painters of marines." H. H. B.

14. JACK NICKEL.—The fishing boats at Clovelly (North Devon) all have a strengthening piece of wood fixed on the outside of the boat, just below the gunwale, running up to the stern.

This is known to the fishermen as the "Jack Nickel." It is about 12 inches long, and appears to serve no purpose save that of a strengthening piece.

T. D. MANNING.

28.—PHOTOGRAPHS OF FISHING BOATS.—In answer to "H.O.H." I may say that all our Zulus and Fifes are hauled

up at Lerwick at present, so that I am unable to send him photographs of these types as yet, but I have a number of almost scale models, except that they have lead keels, which we use for racing in our "Whalsay Model Fishing Boat Club," and should he desire, I would be pleased to take some small snapshots of them. I presume he would wish them out of the water. We have Zulus, Fifies and Scaffas, all clincher-built, none larger than 33 inches o.a. for convenience of carrying, and they provide good sport, and are a change from sailing racing boats. In winter we have them rigged with stump masts and standing lugs with booms, and they will claw off a lee shore in a wind in which you can scarcely stand. They are all made by a very skilful fellow in this island, who turns out splendid seaboats. We have, of course, smacks, dandys and ketches, but shifting to smaller sails for bad weather, is rather a nuisance with them.

If "H.O.H." will communicate with me, I shall be pleased to hear from him.—

R. STUART BRUCE

Symbister House, Whalsay,
 Shetland.