

# The MARINER'S MIRROR

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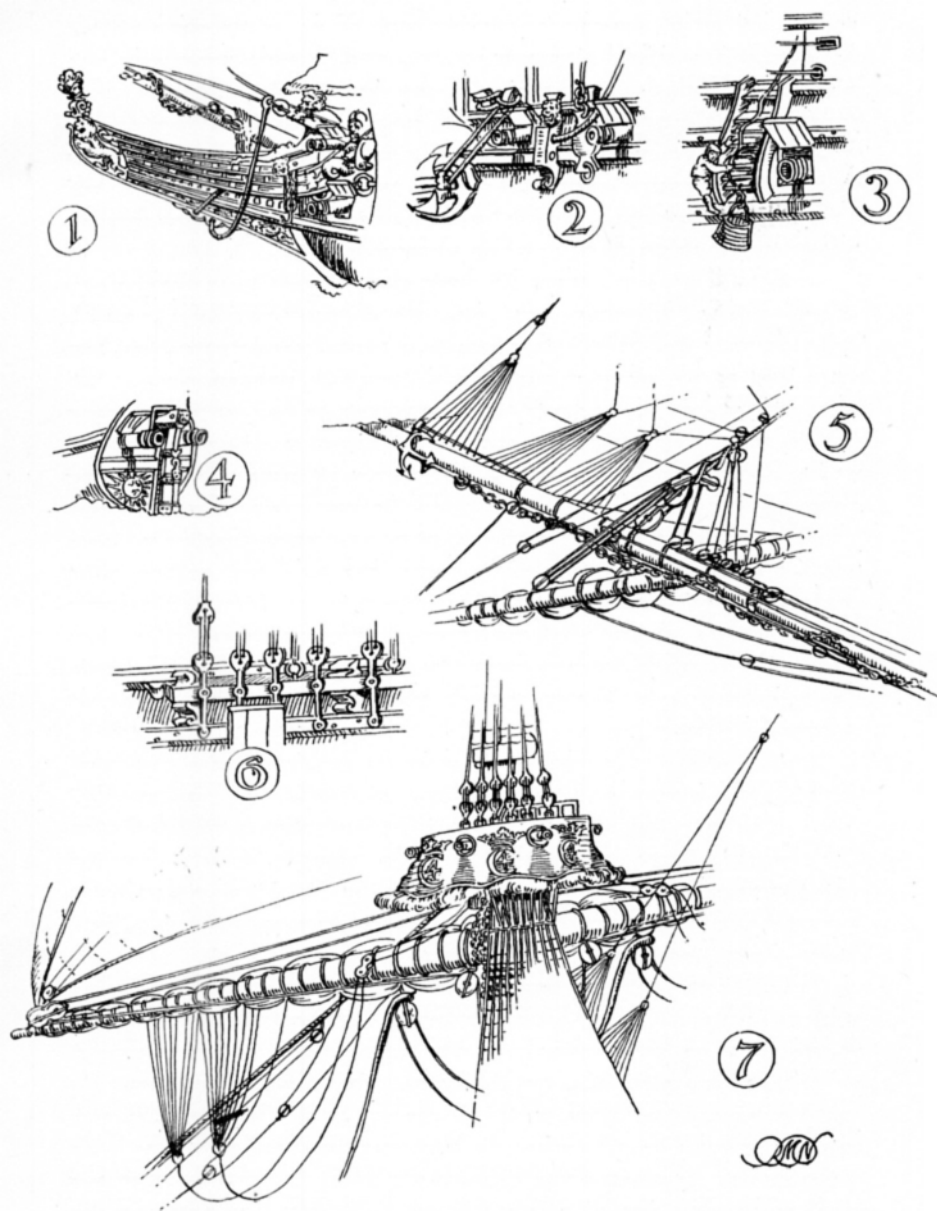
### A "GREAT DANE" OF 1600.

BY R. MORTON NANCE.

TO an aristocracy of shipping, represented by the *Great Harry*, the *Ark Royal*, the nameless great Dutchman of Barentsoen, the *Navire Royale* of Hondius, and Payne's *Sovereign of the Seas*, Ships Royal or Admiral Ships everyone, the superb ship of Christian IV. of Denmark, so admirably engraved by Christian Møller, would be admitted on sight; not so much for the grace of her lines, as for the crust of ornament that obscures their fairness, and less for the handiness of her rig than for its excess of top-hamper. Her low beak, her short lower masts and tall topmasts, and the rig of her bowsprit show that, thanks to King Christian's policy of attracting foreign talent, Denmark was, when she was built, by

no means "out of the movement" in marine architecture; but she is certainly over-rigged, and her regal decorations, especially astern, where she carries a baby Kronborg, are so over-profuse as to have lost their structural relation to the ship herself. It seems that, the average ship having reached the limits of reason in ornament, nothing remained for the Ship Royal but extravagance, and here we have it. Not content with a fine lion on the beak, the carver has piled over it a scroll, and a gigantic man's head, set askew. (Fig. 1.) The cathead, like the chestree, has already the lion's face that is still so often seen there; but, flanking it, we have an enormous satyr and a swashbuckler merman or sea-dog, whose endings, fishy and goat-like, both sprawl on to the head-rails. Two colossal Moorish captives mark the waist limits, and where the half-deck ends a giant Cupid sits munching apples from a cornucopia, while beneath the after turret of the stern castle are two ill-gendered beasts, half warrior, half spiral-winged griffin. The gallery, with woman faced brackets, corner lions, and fighting man amidships, and the little round balcony before it, in which a sailor heaves the lead, both have as much enrichment as they can hold; but above these, and founded upon nothing more substantial than a flight of cherubim, rises the panelled wall of a literal "after castle," with turrets and battlements, the chief purpose of which seems to be to display in more permanent form the same royal Danish heraldry that flutters aloft on the flags and streamers. Pleasing as this castle may have been to her kingly master's pride, it is her crowning disfigurement as a ship; so much so, that, viewed from astern, from the sun-carved, square tuck (Fig. 4) to the metal suns that shine on each turret-top, and from the ornate rudder to the over-topping poop-lantern, she is a shapeless heap of handiwork rather than a ship; and, what with the garish colours of her heraldry, the seascapes and battle-pieces on her turrets, the lumpish carving, squandered gilding, flaunting flags, waistcloths, top-awnings and streamers, braying trumpets and thumping drums, one is reminded by her of fair-time and the merry-go-rounds rather than of seafaring.

The care that has given us these pompous trappings has not, however, neglected the more nautically interesting and necessary parts of the ship, of which the enlarged sketches show, Fig. 1, the comb and the cathead, Fig. 2, part of the anchors with a shank painter belayed about a kevel, the chestree, and a urinator (like that of the *Navire Royale*), Fig. 3, a side-ladder, and Fig. 4, the rudder, with its forked tiller that still embraces the rudder head in true mediæval style. The gratings over the



waist are of about twice the width usual at the time, and extend to the full breadth of the ship; the roof-trees that support them with their burden of soldiers thus come to be held up by upright posts, instead of the sloping ledges that sustained the narrower grating, and these posts, continued upwards and connected by a chain, form a pavesade upon which waistcloths may be hung all along from the poop to the beakhead bulkhead. A similar post-and-chain pavesade defends the waist of the Flemish-built model galleon of 1593 (?) in the Armeria at Madrid; but it would seem to have been uncommon.

Leaving now her hull, we shall find no less to interest us in the rigging of this old Dane. Beginning at her bowsprit (Fig. 5), we find that she has a standing spritsail yard, already rigged as it was to be through the coming century, but held by a tye that reeves through blocks on either side of the bowsprit, and above this a spritsail-top with its mast and sail. Two of the nine ships in the background carry the same, so that even here, in 1600, we are not present at the debut of this amusing little mast, though it may prove difficult to find an earlier instance. The bowsprit-grapnel, handed down from the carracks of the 15th century, makes here, on the other hand, one of its last appearances. It is difficult to see how its chain, seized at intervals to the bowsprit, as Bruegel also shows it, could have been anything but a nuisance, if ever it became desirable to use it, with this standing spritsail yard.

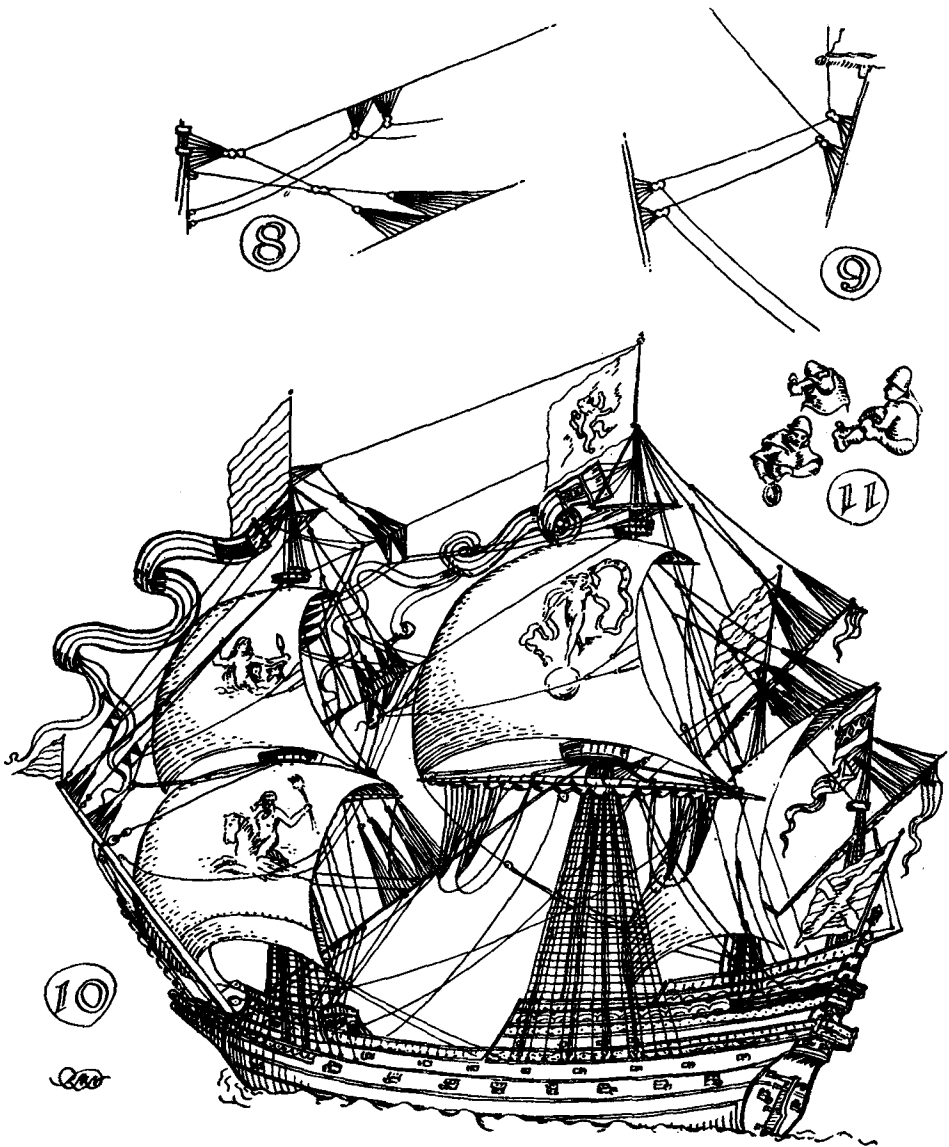
A common characteristic of Ships Royal is the intricate cobwebbery made of their rigging by the very free use of crow-feet; but here we have, perhaps, more of them than were ever put into any other ship before or after, certainly more than we find either in the Barentsoen ship of 1596, of which Fig. 10 is a reversed copy, or in the *Navire Royale* of Hondius, of thirty years later. (See "M. M." Vol. IV., facing p. 33.)

Comparing Møller's ship with that of Barentsoen, we find that, apart from the spritsail-topmast, the Dane follows close in the wake of the Dutchman, but there are some slight exceptions to this, all by way of progress, and everywhere there is a little more elaboration; showing that if the Danish rigger had the Dutch ship in his mind, he was at least determined to "go one better." The Dane's mainsail bowlines no longer, as in the Dutchman, run out to blocks on the bowsprit, but are belayed in the forecastle; disclaimed, it would seem, by a spar that, now so well stored with gear of its own, is in haste to forget its lowly origin as a mere bowline bumkin. The bonaventure-mizen

sheet no longer leads to an outlegger astern, and, what with turrets and poop-lantern, it is not easy to see how it could be brought aft at all. To make up for this, however, the Dane's mizen masts are both carried a stage or two higher than the already overgrown mizens of the Dutchman, the bonaventure having a topsail yard and the main mizen displaying a fidded topgallant mast, with round top, shrouds and flagstaff. The quaintly set up main royal or flag-staff stay (Fig. 8), otherwise the same in both ships, has bowlines in the Dane, making it clear, that fast as the sailor with his hammer may nail the royal colours to the mast, these will, some fine day when the wind falls light, have to come down to make room for a royal *sail*. The crane-lines, obviously fore topgallant and topsail halliards in the Barentsoen picture, seem in the Møller print to have two independent parts, with different functions, the upper of these serving as a backstay, the lower as a tie and halliard; unless there are here two ties, as there are to the main topsail, where their runners and falls bestride the mizen yard. The further elaboration of the rigging in this Danish Ship Royal as compared with Barentsoen's, is again seen in the crowfooted "wapps" or "horses" that are here even more used as fair-leads, not only for bowlines, but for braces also. Of these, perhaps the most remarkable are those, seized to the foremost of the mizen and the aftermost of the main shrouds, that help to make a Z of the main topsail braces (Fig. 9). The lifts of the lateen yards in both ships, although their mechanical principle has not altered since the 15th century (see "M.M.," Vol. II., p. 227), show the most elaborate form that these ever took, and, altogether, the few years that separate the Barentsoen ship from Møller's have only added to the complexity of the great ship's rigging.

Looking forward, however, to 1626, the date of the *Navire Royale*, we find that simplicity is again returning. Much of the gradually-accumulated, crowfooted tophammer has been cleared away with the long lifts of the lateen yards that the introduction of a single square-topsailed mizenmast has made impossible; and, although the main topgallant halliards are now led down to the mizen stay with new crow feet, and the number of the old ones has been increased here and there, the abandonment of the spider-work of "wapps" has given her a comparatively clean and well-dusted air, alongside of the Dane of a generation earlier.

In drawing this great ship with so much care, kind Christian Møller has incidentally let us into a few "seaman's secrets" as to rigging. Blocks, for example, are rarely well drawn in early



pictures and it is hard to tell when they first began to be stopp'd. Here, with the exceptions of the tackle blocks, and here and there a shoe-block, they are all stopp'd; seized or knotted, but not spliced in, and the ends are fastened off by being wound about the standing part. This is, from its size, most clearly seen in the case of the fore stay, Fig. 5, which is set up by means of two great blocks instead of deadeyes. How the shroud deadeyes were turned in, or how their lanniards were fastened off, Møller does not show; but he gives a very clear idea of the chainplates with their two bolts that fasten them, one to a wale below and the other to the chainwale itself, the latter being strengthened by moulded brackets above and beneath, and ornamentally finished-off fore and aft, Fig. 6.

Fig. 7 shows the detail round about the maintop, with its raised after rail, its top-pieces pointing through the top-arming, the chain slings of the main yard, and the little martnett blocks. The yard-arm blocks, as in the Barentsoen ship, are fiddle-shaped, the pear-shaped block, that later took the lifts and topsail-sheets of Continental ships, had evidently not yet come into fashion.

The juffrows, or crowfoot blocks, show three forms, single, double and even treble, all of which are included in the wonderful setting-up of the main royal stay, Fig. 8.

The dress of all the seamen is so much the same as to give the effect of uniform. Each has a hooded jumper, loose breeches, and a cap, the latter of wool or sometimes of furry skin, Fig. 11.

Close astern of this great Dane is a little smack-sailed, beaked, and lute-sterned craft that, bearing the royal monogram at her masthead, may be a pleasure boat of the King's. Thanks to Møller, we look down into her as though she lay beneath a quay wall at our feet, and see that, save for a tiny cabin aft, she is undecked, with many thwarts, and has leeboards, that a couple of men seem to be unshipping, while others stand ready with boathooks to fend her carved beak off from the ship. Size for size, she is as heavily armed as the great ship with her forty-two great guns; for, besides two bow-guns mounted on carriages, four breech-loading swivel pieces cock up their tails on the gunwale. Oars and tholes show that she is meant for rowing, but the deadeyes of her shrouds seem to imply that her mast is but rarely lowered. These deadeyes are of the same 16th century, peg-top shape as those of the great ship, and, curiously enough, at Elsinore, close to the great land-castle of Christian IV., such deadeyes are still to be seen on local small craft, serving as a

nucleus around which one's fancy, helped vastly by Christian Møller, may raise a sea-castle of the same royal builder to fill the foreground of the picture.

NOTE.—It seems probable that the ship of Møller's engraving is the *Tre Kroner* (Three Crowns) which was flagship of the squadron of seven ships that brought King Christian IV. to England in 1606. This squadron consisted of the *Victor*, *Argo*, *Gideon*, *Raphael*, *Tre Kroner*, *Peniens* and *Markat* (Danish Archives; Sj. Reg. XV., 118). We are told that "the Danish ships and especially the flagship *Tre Kroner* excited great interest." I acknowledge that I have no real proof that this is the *Tre Kroner*. I do not even know the exact date of that ship's building, though it must have been between 1596 and 1606, so it is possible that she was not in existence in 1600 when the engraving was made. It is a pity that Møller did not show a little more of the stern; if he had done so its decoration would have given a clue to the ship's name. If this is not a portrait of the *Tre Kroner*, I should imagine it is a fancy picture. At any rate it seems as if the other ships mentioned in 1596-1600 were not of more than about 30 guns.—R. C. A.

## NAVAL MUSEUMS.

### I.

#### HOLLAND.

BY G. C. E. CRONE.

FEW countries contain so many waterways as Holland. Although these have been extended by the making of canals in recent years, the actual area of water has been reduced by the draining of many lakes; the best known, for instance, being that near Haarlem. Shipping and shipbuilding have been of importance from the earliest times. The important place taken by Holland among the European states of the sixteenth and seventeenth century was due to its flourishing trade, its large mercantile fleet, and its strong navy. In the seventeenth century the Dutch fleet could meet those of other states on the North Sea on equal terms; this was only possible because the strength of a navy was not yet governed by the size and strength of its country. In this period Holland was ahead of other states.

Evidence in the form of writings, prints and actual relics shows the importance of Dutch seafaring in former years. These