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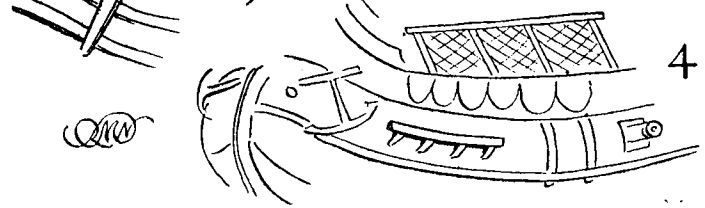
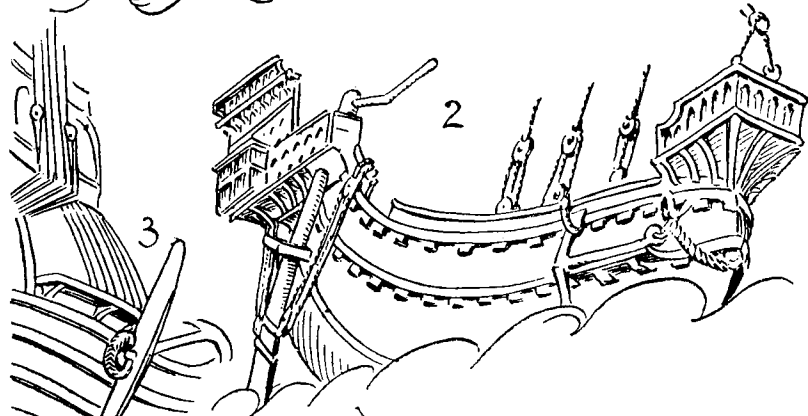
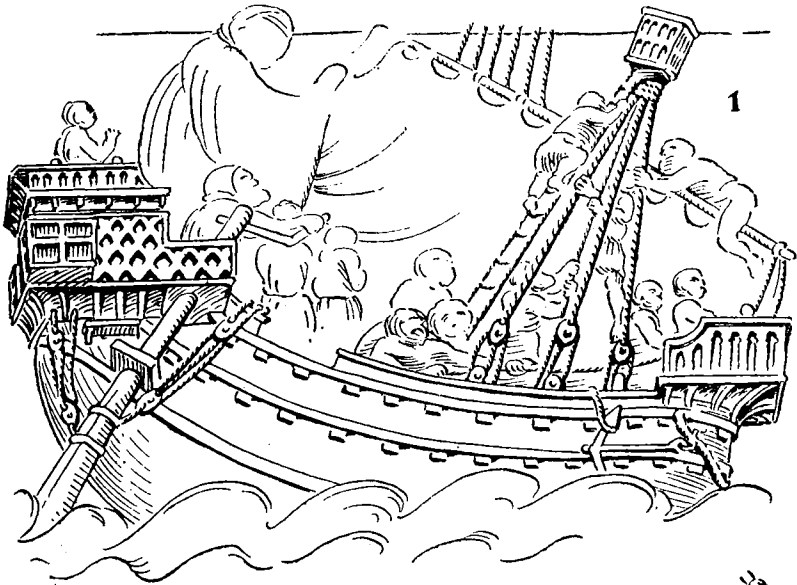
AN ITALIAN SHIP OF 1339.

R. MORTON NANCE.

AS a mediæval ship of the Southern or Mediterranean, as opposed to the Northern or Ocean type, one could hardly choose a better example than the ship (Figs. 1 and 2), sculptured by the Pisan artist, Balduccio, in 1339, upon the tomb of S. Peter Martyr, in the church of S. Eustorgio at Milan. Ships of her type are not rare in contemporary illuminations ; but here we have, in uncompromising relief, details that as shown in these more or less crude drawings, are more open to misinterpretation.

In nearly all of these illuminated ships, for example, the sides seem to be decorated with bands, in some cases resembling the painted ports of modern merchant ships ; in others, taking the form of a row of equi-distant squares, with perhaps a painted design that connects them. (Figs. 7, 8, and 10 to 14).

In this sculpture we have them in something like the right proportion and without the coloured decoration, and it is evident that they are rows of projections from the hull beneath the wales, in all probability literally " beam-ends," that come through the outer planking of the ship. A reference to Egyptian ship-paintings will show us similar " beam-ends ; " we can trace them among the few records of the sailing ships of ancient Rome ; and in some oriental craft to-day, living representatives of this ship-family that peopled the waters of the ancient world, we find these " beam-ends " surviving. In the Mediterranean itself, as we see in Jacopo di Barberi's view of Venice, they were still to be found in the year 1500, together with the ancient twin rudders, in a two-masted lateener of pure southern type (Fig. 12) ; and, more unexpectedly even than this, we see them along the sides of great square-rigged carracks of hybrid type in pictures of almost as late a date (Fig. 14). In all likelihood this way of building could be traced back to a primeval paddled canoe ; the beams representing thwarts that were lashed down on the gunwale, their ends outside and above it ; not inside and below, as in the primitive rowed boat, that seems to have been the ancestor of our northern ships of concealed beam ends. Among ship-builders mainly occupied about the galleys, with its *apostis* that spread out sup-



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ported by beams projecting beyond the hull, it is less astonishing that such a method should have survived.

The hull of our Italian nef, following another ancient tradition, is carvel built : the stem and stern posts being covered over by the planking instead of being left projecting, as in the northern style, that originated with clinker-built boats, and survived the adoption of the southern carvel-build. The wales that protect the sides here, and later became so marked a feature in all carvel-built ships, seem also to have been traditional in the southern type.

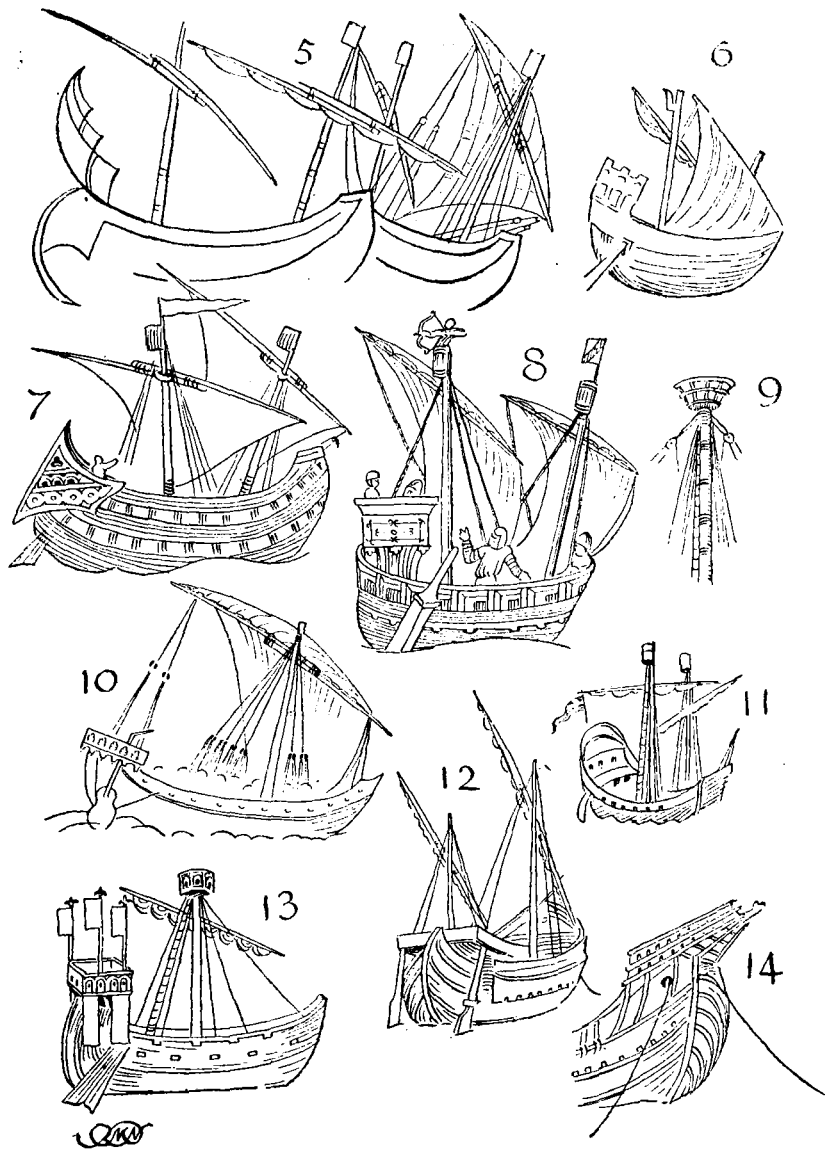
The chock of wood on the quarter, in which the rudder works, explains many vague drawings of the illuminators ; the rudder-tackles, too, usually neglected or merely indicated by lines in these, are here given with such detail that we can even recognise the ancient type of block, always retained in galleys and long used for lifts even in square-rigged ships, with holes for the attachment of ropes instead of scores for a strop.

The rudder itself is of lozenge section at the blade, but rounded above, to allow of its working freely in the chock and in the hole through which it pierces the stern-castle, to offer its curiously jointed tiller to the hand of the timoneer. Such a broadside view as we have here, and in most of our illustrations, would suggest a doubt as to the number of rudders carried, but from other evidence it seems safe to say that two rudders were as much the rule in vessels of the southern type, from the steering paddles of its ancestral canoe down to the twin rudders of the modern boat of the Venetian lagoons, as the single starboard rudder, shifting later back to the stern-post, from whence, as a steering oar it had come, was the typical steering apparatus for ships of the north.

The elaborate stern-castle, with its rising stages and side galleries, reminds one more of that ancient terra-cotta ship found at Amathus, probably a far back ancestor, than of anything that northern waters had to show at the same time, although in detail the gothic arcades and the lattice work are nearly matched on contemporary ship-seals of the North.

The fore-castle is a feature not commonly seen in ships of this type, but it seems somewhat in advance of the fore-stage of northern ships at the time, and similar southern fore-castles may have suggested the later development of these fore-stages into fore-castles resembling it. A bulwark, except for a break in it aft, occupies the space between the castles.

The anchor is stockless and without the painter-ring at the



crown that is so often seen on ancient anchors, the shank-painter passing round the fluke in modern style. The stout bow-rope, not a cable, will have a separate notice in Mr. H. H. Brindley's article on "Bow-ropes" for the MARINER'S MIRROR, and need be no further mentioned here.

It will be seen, by a reference to Fig. 2, that the wale is expanded where the anchor rests into a sort of shelf for its reception. An anchor-rest of this sort seems to be shown in one of Carpaccio's carefully drawn ships of about a century and a half later (Fig. 3); and what may be the same thing appears in a ship of 1536, forming part of the decoration of a piece of plate in the Louvre (Fig. 4). These latter may, of course, be chain-wales gone astray, but such an anchor-rest, even if usual, might have escaped further record as an inconspicuous detail.

Beneath the side brackets of the stern-castle, and just abaft the rudder, is another such shelf, except that here it stands alone, the wale running with too lofty a sheer to serve as a base for it. With unshipped tiller, the rudder, when not in use, may have been lowered free of its chock, and again hauled up to lie horizontally upon this shelf.

The fore-raking pole-mast, placed further forward than it would be in the contemporary square-rigged northern ship, is rigged as simply as that, but in quite another way. It follows closely the ancient southern tradition which, even to the very names of its parts, came down almost unchanged from the square-sailed ships of antiquity to the latest lateen galley, and, in a modified form, is still extant in the Mediterranean. The shrouds, not rattled in the northern style, are each set up by means of a tackle running in blocks instead of dead-eyes, and all leave the mast together from beneath a lashing. The ties, instead of running in the hounds through the mast and below the eyes of the rigging, as in the northern style, go through holes or over sheaves in an upright block, the *calcet*, that is morticed on the mast-head. This *calcet* here is hidden by the fore part of a top, the bulk of which stands abaft the *calcet*, and consequently above the eyes of the rigging. A square top, or half-top like this, frequently appears on the ships of contemporary northern seale, but always, reversing this southern practice, stands before the mast and below the eyes of the rigging. Even when in later years the northern square sail was adopted for large sea-going ships of southern ports, this ancient fashion of rigging the mast was not abandoned. It seems for a time to have prevailed even in the North over the native

style ; and one commonly sees great carracks represented with unratlined shrouds set up by blocks, tops set above the eyes of the rigging, and, as here, one narrow rope-ladder forming the means of access to them. (Fig. 9.) Possibly the sailors inherited skill in swarming up bare shrouds caused them to leave the despised rope-ladder to the men-at-arms, who climbed to defend the top in fight, but it must be remembered that the huge sails could be worked almost entirely from the deck, and that they were lowered for furling.

The details of the sail in the carving are few, and may be better seen in some of the pictures that have been preserved (Figs. 5, 6, 7, 8, 10). These show sails that range in shape between the extremes of triangular lateen and high, squarish-headed lug, including some of the intermediate shape of the carved sail. Yards are shown composed of two parts, lashed together and furnished with parrels, halyards, vang, and the ropes, called "orse" and "poge" in southern sea-language, that served somewhat as the mizzen bowlines of a 17th century ship. These latter ropes are the only details amongst those mentioned that find a place in the S. Peter Martyr ship ; a rope is shown, however, between the middle and after shrouds that may be a truss fall, and from the peak six rope-ends run up, converging to a point that lies far beyond the limit of the carving. These might be supposed to be the legs of a lift-crowfoot, but if so it is difficult to see how such a lift, not otherwise recorded at this date, could run ; for even assuming a top-mast, which was not a feature of this southern rig, these ropes tend away from the place where a top-mast would have stood, and they remain for the writer a nut which he must hand over for cracking to the united efforts of our Society.
