

middle of the 14th century.* In this we see plainly the projecting *opera-morta*, and the rowers sitting two to a bench, each with his oar, for these are two-banked. We can also discern the Latin rudder on the quarter. (See this volume, p. 119.) In a picture in the Uffizj, at Florence, of about the same date, by Pietro Laurato (it is in the corridor near the entrance), may be seen a small figure of a galley with the oars also very distinctly coupled.† Casoni has engraved, after Cristoforo Canale, a pictorial plan of a Venetian trireme of the 16th century, which shows the arrangement of the oars in *triplets* very plainly.

The following cut has been sketched from an engraving of a



Part of a Sea Fight, after Dom. Tintoretto.

picture by Domenico Tintoretto in the Doge's palace, representing, I believe, the same action (real or imaginary) as Spinello's fresco, but with the costume and construction of a later date. It shows, however, very plainly, the projecting *opera-morta*, and the arrangement of the oars in fours, issuing through row-ports in high bulwarks.

28. Midships in the mediæval galley a castle was erected, of

* Spinello's works, according to Vasari, extended from 1334 till late in the century. A religious picture of his at Siena is assigned to 1385, so the frescoes may probably be of about the same period. Of the battle represented I can find no record.

† Engraved in *Jal*, i. 330 ; with other mediæval illustrations of the same points.