rowers were termed *⅛wmn∣,* In theſe apartments were spaces through which the rowers put their oars : theſe were ſometimes one continued vacuity from one end to the other, called τf<\*rn⅛, but more uſually diſtinct holes, each of which was designed for a single oar ; theſe were ſtyled τpu^≈7≈, τ<ju∙sr>>,uατα, as alſe> <A÷jλ>z'>', becauſe not unlike the eyes of living creatures. All of them were by a more general name termed 7\*arat> from containing the oars ; but tyκa∙o∙ιχ ſeems to have been another thing, ſignifying the ſpaces between the banks of oars on each fide, where the paſſengers appear to have been placed. On the top of all there was a passage or place to walk, called ra∙αpαJ⅛<j and CTα∙∙α⅛i>\*^5∙, as joining to the 3-jα∣o<, or uppermoſt bank of oars.

2. ∏ξ-apa, the “ prow or fore-deck,” whence it is

ſometimes called and commonly diſtinguiſhed

by other metaphorical titles taken from human taces. In ſome ſlrips there is mention of two prows, as alſo two ſterns ; ſuch'was Danaus’s ſhip adorned by Miner­va when he fled from Egypt. It was uſual to beautify the prow with gold and various forts of paint and co­lours ; in the primitive times red was most in uſe ; whence Homer’s ſlrips were commonly dignified with the titles of ∣κ∣λr>OTfw., and ro∣v<χoσα,>>rιj or “ red faced;” the blue likewiſe, or ſky-colour, was frequently made uſe of, as bearing a near reſemblance to the colour of the ſea; whence we findſhips called by Homer χvow∏φa∕w<, by Ariſtophanes χυαv<1u.Coλo∕. Several other colours were alſo made uſe of ; nor were they barely varnished over with them, but very often annealed by wax melted in the fire, ſo as neither the fun, winds, nor water, were able to deface them. The art of doing this was called from the wax χ-χpoypαpftχ, from the fire ιfwwn>∣, which is deſcribed by Vitruvius, and mentioned in Ovid.

*Picya coloribus ustis*

*Caeruleαm matrem concava puppis habet.*

The painted ſhip with melted wax anneal’d

Had Tethys for its deity \*

In theſe colours the various forms of gods, animals, plants, &c. were uſually drawn, which were likewiſe often added as ornaments to other parts of the ſhips, as plainly appears from the ancient monuments preſented to the world by Bayſius.

The ſides of the prow were termed *-∞Ι<sa,* or “ wings,” and CTα,s<≈, according to Scheffer, or rather ««piiai ; for ſince the prow is commonly compared to a human face, it will naturally follow that the ſides ſhould be called *cheeks.* Theſe are now called *bows* by our mariners.

3. πf υ,uv>!j « the hind-deck or poop,” ſometimes called vf0,, the “ tail,” becauſe the hindmoſt part of the ſhip ; it. was of a figure more inclining to round than the prow, the extremity of which was ſharp, that it might cut the waters ; it was alſo built higher than the prow, and was the place where the pilot ſat to ſteer ; the outer-bending part of it was called e\*∣σ∏in-, anſwering to our term *quarter.*

They had various ornaments of ſculpture on the prow ; as helmets, animals, triumphal wreaths, &c.— The ſtern was more particularly adorned with wings, ſhields, &c. Sometimes, a little maſt was erected where­on to hang ribbands of divers colours, which ſerved in- ſtead of a flag to diſtinguiſh the ſhip ; and a weather­cock, to ſignify the part from whence the wind blew,.

On the extremity of the plow was placed a round piece of wood, called the sriy¾<f, from its bending ; and ſometimes the “ eye” of the ſhip, becauſe six­

ed in the fore-deck ; on this was inſcribed the name of the ſhip, which was uſually taken from the figure paint­ed on the flag. Hence comes the frequent mention of ſlrips called *Pegasi, Scyllae, bulls, rams, tigers,* &c. which' the poets took the liberty to repreſent as living crea­tures that transported their riders from one country to another.

The whole fabric being completed, it was fortified with pitch, and ſometimes a mixture of roſin, to secure the wood from the waters; whence it comes that Ho­mer's ships are everywhere mentioned with the epithet of ∕∕.fλαιvα<, or “ black.” The firſt that made uſe of pitch were the inhabitants of Phæacia, ſince called Corſica; ſometimes wax was employed in the ſame uſe whence Ovid,

*Caerulea ceratas accipit unda rates.*

The azure waves receive the waxed ſhips.

After all, the ſhip being bedecked with garland and flowers, the mariners alio adorned with crowns, ſhe was launched into the ſea with loud acclamations and other exprcſſions of joy ; and being purified by a prieſt with a lighted torch, an egg and brimſtone, or after ſome other manner, was conſecrated to the god whoſe image she bore.

The ſhips of war of the ancients were diſtinguiſhed from other kinds of veſſels by various turrets and accessions ot building, ſome to defend their own ſoldiers, and others to annoy the enemy ; and from one another, in latter ages, by ſeveral degrees or ranks of oars, the most uſual number of which was four or five, which appear not to have been arranged, as ſome imagine, on the ſame level in different parts of the ſhip; nor yet, as others have ſuppoſed, directly above one another’s heads ;' but their seats being placed one behind another, aſcended gradually, like Hairs. Ptolemy Philopater, urged by a vain-glorious deſire of exceeding all the world besides in naval architecture, is ſaid to have far­ther enlarged the number of banks to 40 ; and the ſhip being otherwiſe in equal proportion, this raiſed her to ſuch an enormous bulk, that ſhe appeared at a diſtance like a floating mountain or iſland ; and, upon a nearer view, like a prodigious caſtle on the ocean. She was 280 cubits long,. 38. broad, and 48 high (each cubit be­ing 1 Engliſh foot 51/2 inches), and carried 400 rowers, 400 ſailors, and 3000 ſoldiers. Another which the fame prince made to ſail on the Nile, we are told, was half a ſtadium long. Yet theſe were nothing in compa- riſon of Hiero’s ſhip, built under the direction of Ar­chimedes ; on the ſtructure whereof Moſchion wrote a whole volume. There was wood enough employed in it to make 50 galleys ; it had all the variety of apart­ments of a palace ; ſuch as banqueting-rooms, galleries, gardens, fiſh-ponds, ſtables, mills, baths, and a temple to Venus. The floors of the middle apartment were all inlaid, and repreſented in various colours the ſtories of Homer’s Iliad. The ceilings, windows, and all other parts, were finiſhed with wonderful art, and embelliſhedl with all kinds of ornaments. In the uppermoſt apart­ment there was a ſpacious gymnasium, or place for exerciſe, and water was conveyed to the garden by pipes.