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WILLEM VAN DE VELDE THE YOUNGER

(Leiden 1633-London 1707)

Now in the collection of Dutch Renaissance Art, Amsterdam



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CAT.NO. 1

ANDRIES VAN EERTVELT

[Amsterdam 1596-1642]

A fleet of Dutch men-of-war in a large harbour

Canvas, 119 x 127.5 cm

Signed on flag of ship in the middle foreground: *Amstel*

Provenance: Château de Brissac, France



ANDRIES VAN EERTVELT

[Antwerp 1598-1672]

Battle between Spanish ships and Turkish galleys

Oil on canvas, 119 x 123,4 cm

Signed on chalkwood in the middle foreground: Aetvch

Provenance: Château de Brissac, France



ADAM WILLAERTS

Antwerp 1572–Amsterd. 1662

Dutch shipping off a rocky coast

Panel, 48 x 71 cm

Signed AD Willaerts and dated 1636



ALI AERT VAN EVERDINGEN

(Alkmaar 1601-Amsterdam 1673)

Crystal view

Canvas 54 x 32 1 cm

Signed with monogram: AVE

Lienhardt: A.L. Davies, *Ali Aert van Everdingen*, Cambridge, Mass. 1973, p. 123,
no. 15, ill. p. 36



WILLEM VAN DE VELDE THE ELDER

(Leiden 1611–London 1693)

The unsuccessful attack of the English on a fleet of Dutch merchantmen at Bergen in Norway, 12 August 1665

Pen painting on canvas, 123 x 145 cm

Signed: W. v. Velde 2nd dated 1665

Provenance: Blakeslee Galleries, New York, sale 7 March 1916, lot 186, is dated 1660

Literature: National Maritime Museum, *Van de Velde Drawings, 1918/1973*, vol. 1, p. X.

Rotterdam, Beynants-Van Beuningen Museum, *The Willem van de Velde Drawings, 1979*, vol. 1, p. 37.

In 1665 the neutral harbour of Bergen in Norway, at that time under the sovereignty of Frederick III of Denmark, had become a gathering place for some 50 richly laden Dutch merchantmen waiting to be escorted safely home by a fleet of men-of-war, now that the Dutch and English were at war again.

The English were especially interested in the homeward-bound fleet of Pieter de Bitter, which had anchored in Bergen on 8 August 1665, carrying 'honey that would pay for the powder and shot of a twelve-month's war', according to a contemporary English source. The cargo consisted of over 100,000 rugs, tapestries and cotton fabrics; 121,600 pounds of musk; 314,000 pounds of nutmeg; 420,000 pounds of cloves; 22,000 pounds of indigo; 1,100,000 pounds of nitre; 1,000 pounds of ebony; 8,690 cattis of Chinese silk (1 cattis = 166½ lb); 4,000,200 cattis of pepper; 500,000 pounds of Ceylon cinnamon; 3,084 ounce diamonds; 2,935 rubies; 18,151 ounces of pearls; and 16,580 pieces of porcelain. Lord Sandwich wrote about this treasure, which was estimated at 12 million guilders: 'I am apt to believe scarce at any time in one place was great a mass of wealth was ever heaped together'.

Dutch trust in the neutrality of the Danish king proved to be misplaced, although they didn't find that out till much later. Frederick III informed the British envoy at his court that he would be prepared to turn a blind eye to an English attack on

the Dutch ships at Bergen in exchange for half the booty and strict secrecy. Immediately upon hearing this Charles II ordered Lord Sandwich, Lieutenant-Admiral of the British fleet, to send a squadron of men-of-war to Bergen to capture the Dutch merchantmen. Frederick would instruct General Ahlefeldt, commander of the Danish forts and troops in Bergen, to put up a show of resistance. Luckily for the Dutch, Ahlefeldt had not yet received this message when, on the 10th of August, 14 English ships and three fireships under Rear Admiral Sir Thomas Teddiman reached Bergen. He indignantly refused the request of the English envoy for permission to enter the harbour and attack the Dutch ships and insisted the English leave immediately. Teddiman, however, ignored this refusal and dropped anchor at the entrance of the bay, thereby manoeuvring so clumsily that two of the ships ran aground and the rigging of a third almost got caught in that of the admiral's ship. In the midst of all this chaos they omitted to salute the Danish flag, whereupon the Danes punished this outrage by firing a few shots at them.

The English, however, were not put off by this and dropped anchor across the entrance of the bay. Negotiations went on all night between Ahlefeldt and Teddiman's envoy, Mountagu. Ahlefeldt remained adamant in his refusal to cooperate in an attack on the Dutch. Commander Pieter de Bitter, having watched the British movements, was not slow in taking countermeasures, after first securing Danish support. He placed eight of his best armed ships in the form of a crescent starboard-on towards the enemy. As most of the men were still ashore, ignorant of the danger, this proved a very time-consuming business. The Bitter had the crown bells rung and the drums sound the alarm to get his men back on board. Reinforcements were sent to the crew of the eight ships that were got ready for the fight, while the rest of the men were sent to the castle and to the other forts on the shore. De Bitter personally spoke to his men to encourage them



and promised them extra pay if they succeeded in warding off the attack. In the meantime some of the English who had gone ashore so frightened the local populace that the ships were shot and women and children were evacuated. The English attacked at six o'clock the next morning. They had agreed only to fire on the castle and the other forts if they inflicted serious damage to the English fleet, and they would strive to spare the town by aiming low. A last attempt at negotiations failed, whereupon the English hoisted the bloody flag and started the attack by firing 400 guns. In their concern not to hit the town accidentally they had aimed too low, and as a result did hardly any damage at all. The Danish, who had initially kept out of the fray and tried to persuade both parties to stop the fight, decided to join the Dutch when the Danish castle was hit and some of their men were killed.

The wind being off the land, the English were unable to use their fireships and were instead hindered by the smoke coming from the Dutch ships. More and more Danish and Dutch guns found their target and after three hours of fighting the English losses had become so great that they were forced to pull off the action. Their retreat was so confused that the ships' rigging became totally entangled, and to add to the chaos they were still being fired on by Danish guns from the forts to the north of the castle.

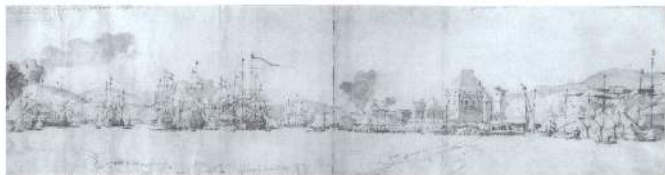
English losses were heavy, with four to five hundred dead, while the Dutch only lost 25 men. Many ships were severely damaged, but were able to return home after only a few weeks. Concern for the rich cargo prevented the Dutch from pursuing the English, but measures were taken to prevent a second attack. The English, however, did not try again, although Ahlefeldt, who had by now received his king's orders, let Teedsmann know that he would not impede the English again. Even a promise by the English King that he would receive half of the spoil was not enough to persuade Teedsmann to risk his crew and his heavily damaged fleet a second time, and he fled the Norwegian waters. The Dutch merchantmen remained in Bergen for another three weeks. On 29 August the Dutch navy under Michiel de Ruyter arrived to escort them safely home. The return journey, however, was equally fraught with peril. The ships were scattered in a heavy storm that lasted for days. Some had to take shelter in Norwegian harbours, others ran aground, while two of the richest merchantmen fell prey to



The capture of Bergen is seen by the English fleet. This engraving bears the inscription Described from a life, 20 August 1665 by C.O. The British Museum, London

the English after all. Despite these considerable losses, many of the ships and the greater part of the cargo could be returned home safely, thanks to the presence of Pieter de Ruyter, who was awarded a gold chain with a medal and the sum of 1,500 guilders by the East India Company in recognition of his bravery at Bergen.

Willem van de Velde the Elder had sailed with De Ruyter's fleet, and although he did not actually witness the fighting, it could not have been difficult for him to gather enough firsthand information to enable him to picture the event accurately. Van de Velde made a series of drawings, often annotated, which served as a basis for a number of large pen paintings. These drawings are now in the National Maritime Museum in Greenwich, in the Baymans-Van Beuningen Museum in Rotterdam and in the Copenhagen museum.



Dutch ships leaving Batavia, 2 September 1696. Drawing by Willem van de Velde the Elder, Baymaster Van Bevingen Museum, Rotterdam.



The scene from the Dutch oak, Drawing by Willem van de Velde the Younger, (1662-1663) in *De Oude Dageraad* (1663) (12 august 1663) (Groningen, Norway, on the 12 August 1663). The Dutch merchant ship *Van Leeuw* was the last to be captured by the English (12 August 1663). (National Maritime Museum, Greenwich).

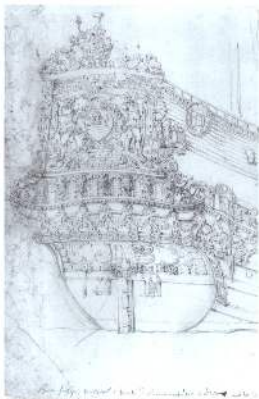


Oil sketch by Willem van de Velde the Younger, which may be a study for the printing in *De Oude Dageraad*. (National Maritime Museum, Greenwich).

The great demand for this subject demonstrates the importance of this Dutch success after the disastrous outcome of the battle at Lowestoft. Two pen paintings of the action are known: the one in this catalogue and a slightly longer specimen in the Rijksmuseum in Amsterdam. In the correspondence between Pieter Blaeu and Cardinal Leopoldo de' Medici, mention is made of a pen painting of the battle at Bergen, but this may refer to a third version. An inscription on one of his drawings tells us that Van de Velde the Elder used it for a painting 10 feet long for Commander Pieter de Bitter, which is much larger than any of the known versions. In the National Maritime Museum at Greenwich there is an oil sketch by Willem van de Velde the Younger, which may have been a study for the larger painting.

The annotations on the drawings enable us to identify the ship on the left as the *Rijzende Zon*, next to her the *Waldereen*, the flagship of Pieter de Bitter, on the right the arms of Zealand. Behind her to the left is the *Jonck Pion* and a little further to the right the *Catharina*, which had been damaged in the action. Further to the right, a port bow view of the *Rogge*, on the extreme right, out in front, the *Amstelland*, with *Het Slot Hooningen* between them.

The *Walereen*, flagship of Commander Pieter de Bitter. Drawing by Willem van de Velde the Elder. National Maritime Museum, Greenwich.





The action at Buena Vista, painting by Wilhelm von Veit for the Elder. Edinburg, *Illustration*.

THE TECHNIQUE OF PEN PAINTING

Carel van Mander, in his *Schiedboek* of 1604, states that the technique of pen painting was invented by Hendrick Goltzius, but it seems that this was more in the nature of an experiment, for there are no other instances of its use from that period. It was Willem van de Velde the Elder who perfected the technique, which became extremely popular in the latter half of the seventeenth century but fell into disuse after the first quarter of the eighteenth century.

Pen paintings were executed either on canvas, or more commonly on oak panels which were glued together and prepared with a rough ground applied with a priming knife. The layer of ground was then carefully covered with a thin layer of lead white diluted in oil. These support layers had to be left to dry for even or three months before the surface was hard enough to take the drawing, which was executed with a sharp quill pen and Indian ink (lamp or candle black mixed with gum arabic and water). The artist started by drawing thin lines to indicate the main elements of the composition and the position of the horizon, and he might add a light grey wash to emphasize particular areas. He then drew in the details with a quill pen, using thicker lines and darker ink for the foreground, gradually reducing their thickness and density towards the background in order to create the illusion of depth. Variations in colour intensity were achieved by cross-hatching, a technique which is chiefly associated with engraving. Pen painting was an extremely difficult and time-consuming process, and a large picture could take up to six months to complete. It was ideal, however, for highly detailed work, and the paintings by Van de Velde and Nahu depicted in this catalogue contain an incredible amount of information about the ships themselves and the events in which they played a part.

ADRIAEN (VAN) (DER) SALM

(Delfshaven ca. 1620–1700)

Dutch whale fishery in the Arctic, featuring the whalers *De Faem*, *Het Bonze Kalf*, *De Bonze Walvis* and *De Vergulde Klok*.

Pet. painting on panel, 14 x 80.5 cm

Signed bottom left: A. Salm

Literature: R.A. Eggink, 'Walsjacht in het IJuge noorden', *Tableau* 12 (1989) no. 1, pp. 70–71.

This pet. painting gives a detailed and vivid impression of the excitement and dangers of whaling, a very lucrative business for the Dutch in the seventeenth and eighteenth centuries.

The vessel in the middle foreground is *De Faem*, a whaling boatship dating from the beginning of the eighteenth century, like *Het Bonze Kalf* and *De Bonze Walvis* on the left. A flute by the name of *De Vergulde Klok* can be seen lying between *De Faem* and the two other boatships.

The three ships have a link with either Rotterdam or Delfshaven. It seems likely that this was a commissioned work, and on the evidence of the types of ships it can be dated after 1700, the year in which Salm became a member of the Delft painters' guild of St Luke *in 't ar Telkenae op Delfshaven* (master draughtsman of Delfshaven).

De Faem, which figures prominently in the painting, belonged at that time to the Rotterdam shipowners De Erven van Willem Bastiaensz. Schepers. Willem Bastiaensz. was the most important whaling shipowner Holland had ever known. Born in 1610 in Hazlebe, he moved to Rotterdam in 1641, where he died in 1700. From 1659 he was one of the delegates of the Greenland Fishery Companies. Between 1672 and 1698 he was a member of the town council, and was elected mayor of Rotterdam several times. Trust in him was so great that he represented the town regularly at meetings of the States-General. From 1690 to 1693 he was also *Hooftconsul* of Schiedam. Even this does not complete the list of activities of this extraordinary man, who in addition held several leading positions in the Dutch navy. In 1673 he was appointed Lieutenant-Admiral of the Admiralty of the North Quarter, and in 1681 he succeeded Cornelis Trump in the same

capacity at the Amsterdam Admiralty. Finally, in 1693, he was appointed Lieutenant-Admiral of the Rotterdam Admiralty. This was more of an honorary function, for in view of his advanced years his services were seldom required, except as an adviser.

After his death in 1700, Willem Bastiaensz.'s whaling company was continued by his heirs and after 1712 by his son-in-law, the Rotterdam shipowner Jacob Noordenfliet. On the latter's death the company was taken over by his widow, so that once more it belonged to someone named Schepers.

Not only did *De Faem* belong to a prominent shipowner, she was also commanded from 1706 to 1713 by one of the greatest of all Dutch whaling captains, Jan Delsz. van der Velde, who was appointed Admiral of the Greenland whaling fleet in 1692 in recognition of his services. Although it is not known exactly how many whales he killed during his career, he probably came very close to the tally of Manlijs Pinxten, or Lucky Manbije, who holds the record with a total of 393 whales. During his time with Willem Bastiaensz.'s company he brought back an average of 8 whales a year, whereas an average of 4 (13 casks of blubber) was normal and sufficiently profitable. Once or twice he failed for some reason to catch even one whale, but he always made up for it, and in 1711 he brought back the incredible number of 35 whales. It seems that he knew exactly which ones to catch, for they were big ones too and 600 casks of oil were extracted from them.

Het Bonze Kalf belonged to the Zaandam shipowner Claas Kalf, while *De Bonze Walvis* formed part of the fleet run by Albert and Otto Doonesoosoon of Amsterdam. It is known that Salm, in his pet. paintings, nearly always depicted one or more ships that had a commander from his native Delfshaven. Both of the boatships mentioned above had a Delfshaven commander from 1708 to 1711: Kornelis Janz. Pothof and Willem de Hoer. It is therefore likely that the painting originated in this period, an assumption which is supported by the types of ship depicted.

The whaling flute *De Vergulde Klok* in the background may also be connected in some way with the Schepers. She belonged to Pieter Petersz. Mol of IJsp in North Holland, where the Rotterdam firm had among other things a very-house for the extraction of whale oil and they may well have been part-owners of the ship.



Adriaen Salm's gun painting, of which there is a similar version in the *Peter Hendrik Maritime Museum* in Rotterdam, was probably commissioned by the Rotterdam firm of De Frey van Willem Beetsma, Schepers. It may well have been a tribute to their very successful commander Jan Dirkz. van der Velde, who in the 26 years he worked for the company managed to capture a total of no less than 193 whales (7493 casks of blubber).



Jan Dirkz. Velde (1645-1703). Oil on canvas. Schepers, Beetsma, Van Beetsma Museum, Amsterdam.

DUTCH WHALE FISHERY IN THE SEVENTEENTH CENTURY

Although the Nuewegians and Basques had been hunting whales in ships for hundreds of years, it was not until the beginning of the seventeenth century that the Dutch began taking an interest in this trade.

Up till then the necessary fats had been provided by ubiquitous crops such as linseed, rapeseed and hempseed. As the Dutch Republic flourished so its population increased, and the demand for lamp oil, soap, candles, etc. grew to such an extent that it became profitable to look for sources of animal fat. Both the Netherlands and England were noted in this period for their expansionism and enterprising spirit. In their search for a northern route to Asia for the all-important trade in spices, explorers had found the Arctic waters to be rich in whales.

At first only walrus and seals were hunted, while whale oil was bought in the north of Norway and Russia. By and by the Dutch learned the art of whaling from the experienced Basques, who hunted the Greenland whales. This animal is a slow swimmer and therefore fairly easy to catch, and has an abundance of blubber.

In the early decades of the seventeenth century whales were so common that they could be hunted just off the coast. They were usually processed on land, for instance on the islands of Jan Mayen and Spitzbergen, where the Dutch founded the *Swagerburg* try-works, which provided work for around 1,000 men during the season. Due to climatological changes, the ice started moving in the 1650s, thereby causing the whale fishery to move from the bays to the open sea. Since it would have been too much work to process the whales on the spot, the blubber was packed in casks and shipped home where the oil was extracted.

The fierce competition put up by the English led to the formation of the *Noordische Compagnie* in 1614, in which a number of entrepreneurs, mainly from Delft and Amsterdam, pooled their assets. The States-General granted

them the monopoly to hunt whales and seals off the coasts between Nova Zembla and Davis Straits. This monopoly was granted for a given number of years at a time. The company established a minimum price for oil and set production quotas to protect their trading interests.

In the early years an average of about 18 ships set to sea, bringing back four or five whales per season. The whaling fleet set out in March or April and returned in August or September. In times of danger the fleet would be escorted by a number of men-of-war.

A fall in price of whale oil from 1625 to 1650 led to a decrease in the number of ships sailing to the Arctic waters. The situation improved in the 1650s, more whales were caught and oil prices rose again, making whaling more attractive. Shipowners who were not members of the company now saw their way clear, for the monopoly applied only to the coastal waters, and not the open sea, where most of the whales were now to be found. This spelt the end for the company, and whaling now became a strictly individual undertaking. A prominent role was played by shipowners from the *Zaan* district near Amsterdam, most of whom had been closely connected with whale fishery in the past.

The number of whales put in sea each year rose to ten in the 1660s and continued to climb to a peak of 200 to 350 in the prime years of whale fishery from about 1680 to 1715, when around ten thousand sailors found work on the whales. Whaling increasingly became a specialized industry. Most shipowners were also involved in related industries, such as shipyards and try-works.

The many wars of the eighteenth century brought about a decline in Dutch whale fishing. The industry that had for ages held a romantic appeal because of its associations with a spectacular, almost magical animal, came to an end around 1800. Although other countries continued to hunt whales, the trade was never again revived in the Netherlands.

LIEVE PIETERSZ. VERSCHUIER

(Rotterdam ca. 1630-1686)

The whaler *Prins Willem* on the Nieuwe Maas off Rotterdam

Canvas, 33 x 140 cm

Signed: L. Verschuer

Provenance: English private collection

Literature: Piet Decker and Rudolphine Eggenli, *De walvisscherder Prins Willem op de Nieuwe Maas bij Rotterdam. Een schilderij door Lieve Pietersz. Verschuer*, Amsterdam 1989

The ship on the left of this painting is the flute *Prins Willem*, distinguishable as a whaler by the beam across the top of the after cabin, from which two longboats are slung, and by the flag she is flying from the mainmast featuring a large whale. The stern has a carved image of Prince William, with the inscription *P. Willem* below. The ship was named after William III of Orange, Stadtholder of Holland and Zeeland from 1672 to 1702, and King of Great Britain and Ireland from 1689 to 1702. The esemichien with his arms, supported by two lions, can be seen atop the stern. The red, white and blue flag with the whale as the mainmast indicates that the whaler is the flagship of the admiral of the whaling fleet. Flying from the poop is the Prince's flag, from the foremast the Dutch jack, while the Stars flag on the bowsprit indicates that this flagship had overall command of the whaling fleet that sailed that season. At the mainmast is a flag with the colours of Rotterdam, which might be an indication that the skipper was a native of that town.

The whaling fleet always sailed in squadrons led by an admiral, a vice-admiral and a rear admiral, who were experienced commanders appointed by the delegates of the Greenland Fishery Committee, a body comprising the leading shipowners. In times of danger the whaling fleet would be escorted by a number of men-of-war, which dispatched it through the perilsous zones. After that the flag officers of the whaling fleet were on their own. Their most important task was to guard the fleet, keep it together for safety, and to turn up at the appointed rendezvous with the men-of-war for the journey home. The flag officers also took part in whale-hunting.

The *Prins Willem* is a flute from the early period of the Arctic ice fishery, which began around 1670. Up until then whales had been hunted in the bays of Spitsbergen and Jan Mayen Island and in the open waters between these islands. In those days, ships of standard construction like merchantmen could still be used, but when the whales began retreating into the drift ice it became necessary to use whalers designed to sail through the floes. The most popular type was the flute, because its rounded hull allowed the ice to slide smoothly past. For whaling purposes these ships would be reinforced internally and externally to enable them to withstand the enormous pressure of the ice. The *Prins Willem*'s beakhead shows that she dates from the early period of the ice fishery, because these vulnerable structures were soon abandoned as being totally unsuitable for Arctic conditions. Although the decks of the *Prins Willem* already resemble those of the eighteenth century boatship, she still has the narrow stern typical of seventeenth-century vessels.

The crew are unloading the blubber into two Rotterdam poort, which are carrying it from the whaler to the try-house on the left of the painting. On the other side of the *Prins Willem* is one of her longboats.

Beyond the whaler is the ower dam built by the city of Rotterdam in 1643 to divert the current and ensure an adequate depth of water in the diers. Rotterdam had owned two-thirds of the island of Deijlensmoen since 1591, but in order to build the dam it had to buy the remainder from the manor of IJsselmonde.

Two barges with chisel-shaped bows are moored to the dam, where men are carrying out repair work on this structure which was so vital to Rotterdam's prosperity.

Deijlensmoen was also economically important to the city. In 1649 the Rotterdam Council gave several shipowners permission to build a try-works on the island. The city assisted in this project by building a small harbour and by raising the terrain. This particular rendering works could not have been in operation for very long, for in 1662 the brothers Pieter and Basiaen van Harlem rented the island for a period of 21 years for grazing cattle. In 1664 they complained about the stench of the try-works and sought permission for a monopoly of the trade on the island. The Rotterdam merchants and shipowners agreed, on condition that they build a decent furnace and a cooper's shed where blubber and oil could be stored, and



which could serve as a shelter for the other workers. The Rotterdam shipowners were prepared to pay the sum of five guilders for each *waersteel* (rask with a capacity of 232.8 lines) of oil.

The rent of the island was accordingly raised, which initially caused the Van Hartlaer brothers some problems. Due to the war with England no whalers sailed in the period 1663-1667 and no blubber was brought in for boiling. A period of prosperity followed however, with the exception of the years 1672 to 1674, when war with France and England once more prevented the whalers from sailing. The year 1683 was a record for whale fishery, with 242 whalers setting out for the Arctic waters, 33 of them from Rotterdam.

The Van Hartlaers' try-works must have ceased to exist shortly after 1684, a few years before the actual lease expired. In that year the Rotterdam Council had decided it would be more profitable to plant the island with alder trees, and the try-works and the cattle had to go.

The painting must date before this period, because behind the whaler we can still see cattle grazing and there is no sign as yet of alder trees.

The try-house is in full operation. Above the furnace are three men who are boiling the blubber to extract the oil. The residue of the blubber was then used to make glue. Workers can be seen carrying loads of blubber to and fro. In the foreground, by a row of casks, the foreman of the try-house is talking to the oil-gauger, an official appointed by the city to monitor the quantity and quality of the oil produced in the try-house. Behind them is the coopers' tent, which also served as storage room and as shelter for the other workmen. It seems that the proposed shed was never built.

In the left background is the IJsselmoede shore. The building among the trees is the Kaasmolrecht toll-house, where the passenger ferry from Rotterdam landed. It was from here that the mail-coaches set out for Antwerp.

On the other bank of the Nieuwe Maas is Rotterdam itself with, from left to right, Far India House, the entrances to the New Docks, the *Pelikaan*, *Oraanbouwen* and *Rouwenloot* windmills, and the Rotterdam Admiralty and East India Company yards.

In front of the line of mooring posts is a second whaler firing a salute, which was the customary mark of respect to a flagship when leaving harbour. Its cargo has

already been unloaded and beam and longboats have been removed. This whaler lacks the beakhead of the *Prins Willem* and must therefore be of a later date. Approaching in the immediate right foreground are two lighters with fishermen, which are heading towards the mooring posts on the Frijnsmeert bank.

There are two clues to the dating of this picture: the fact that there was a try-works on Frijnsmeert from 1649 to around 1684, and the *Prins Willem* herself. As she is clearly a whaler from the early period of the Arctic wh fishery, it is unlikely that the painting dates from before 1670.

The Zoandam notarial archives of 15 April 1670 mention a fluit of this name which came into the possession of a local shipowner called Claes Gerritsz. Ouwkees in the early 1670s and sailed off Greenland in 1671.

In the same archives there is a shipholder's deed of sale of 1682 for a second whaler of the same name, which was to be ready for the 1683 season. However, since most whaling flutes no longer had beakheads by then, it can be assumed that the whaler in the picture is the earlier *Prins Willem*. The possibility of two whalers with the same name at the same time must be ruled out, as it would have led to confusion when the catch or a shipwreck had to be reported.

Also relevant in this case are the shipowner's identifying marks, which can be seen on the longboats of the *Prins Willem*. Although they are not distinct enough to be read with absolute certainty, they do resemble the marks used by the Ouwkees family.

The earlier *Prins Willem* is known to have sailed as a whaling flagship from 1671 to 1677. The years 1672, 1673 and 1674 can be ruled out as a date for the painting, because the war with France and England kept all the whaling flutes in harbour. The presence of a second whaler of a type which only made its appearance in the latter half of the 1670s makes it likely that this picture was painted after 1673, but probably before 1678, the year in which the *Prins Willem* sank.

(Now in a private collection in the U.S.A.)

GERRIT GROENEWEGEN

[Rotterdam 1754-1826]

The arrival of the Prince of Orange in Scheveningen on 30 November 1813

Wasserdouet, 30 x 27 cm

Signed: G. Groenewegen and dated 1815



JOHANNES CHRISTIAAN SCHOTEL

(Dordrecht 1742-1832)

Coastal view

Canvas, 72 x 91 cm

Signed: J.C. Schotel

Schotel usually made three to four very detailed drawings as a study for his paintings, sometimes these were of the same size as the painting and were to be sold as works of art in their own right, like the study below.



J.C. Schotel. Study in charcoal and pencil on canvas, Col. Pinner, Dordrecht



CAT. NO. 11

HERMANUS KOEKKOEK

(Waddelburg 1811 - Haarlem 1882)

Beach scene.

Oil, 58 x 45.5 cm

Signed and dated H. Koekkoek, 1851.



Text: Rudolphus Eggink

Edited by: Rob Kattenburg

Design: Gijsbert Dragt bNO

Printed by: Drukkerij Waanders B.V., Zwolle

Photo credits: pp. 3, 9, 11, 21, 23, 26, 31 and frontispiece: Pieter de Vries, Texel

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pp. 15, 22: Boijmans-Van Beuningen Museum, Rotterdam

pp. 16, 17: National Maritime Museum, Greenwich

p. 18: Rijksmuseum, Amsterdam

p. 28: Marco de Noord, Dordrecht

With special thanks to P. Dekker for supplying the information for the entries on
pp. 16-18 and pp. 22-23

Published by: Kunsthandel Rob Kattenburg B.V.

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