



GALLERY ROB KATTENBURG

Dutch Marine Paintings, Drawings & Prints

A SELECTION OF OUR STOCK 1981



GALLERY ROB KATTENBURG

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HANS GODERIS

Worked at Haarlem from 1625 to 1640

Two ferries (veerkagen) leaving the Harbour of Hoorn,

c. 1625

Panel: 27.6 × 44.5 cm

PROVENANCE:

Hoogendijk collection

Dutch private collection

VIEW OF THE TOWN OF HOORN

From left to right: The windmills on Westerdijk, the Nieuwkerk (the North Church), the Waag (the Weigh-house), the wooden Clocktower of the St. Joristhuys (no longer in existence), the Grote Kerk (the Big Church), the Hoofdtoren (the Main Tower) at the harbour entrance (small tower added in 1653), the Oosterkerk (the East Church) and far to the right the premises of the West-Indische Compagnie (West India Company). During the second half of the seventeenth century a row of houses was constructed on a new silt deposit on the shore.

VESSELS

From left to right:

- 1 An armed 'Hoorn' merchantman with three masts lying at anchor (due to the armament the vessel was suited to voyages to the Mediterranean and to the East Indies). Type: Pinx c. 1610. Seen to be presenting the Dutch flag and on the main mast the flag of the town of Hoorn.
- 2 A two-masted yacht.
- 3 A ferry of the 'Kaag' type, plying between Hoorn and Amsterdam. The 'Kaag' served both as merchantman and as ferry. The 'Kaag' has a 45' bow-line.
- 4 In the background a merchantman preparing to weigh anchor.
- 5 Alongside another ferry carrying the Dutch *Lien*, the officially recognised State flag of the Republic at the mast head, and the Dutch national flag at the stern.



LUDDOLF BACKHUYSEN

Eindhoven 1691 – Amsterdam 1708

A coastal scene

Fishermen at work on a beached vessel and, beyond to the left,
two small vessels with Dutch flags setting out in a breeze,
other vessels in the distance.

Canvas: 66 × 69 cm

Signed with monogram

PROVENANCE:

Thomas Mansel Talbot Collection (†1813);

His son Christopher Rice Mansel Talbot, Margam Castle, Port
Talbot (†1899);

Passed by direct descent to Miss Emily Charlotte Talbot,

Margam Castle (†1908);

Margam Castle sale, Port Talbot, 1921;

Sir Chester Beatty;

Mrs. David Mathias



CORNELIS MAHU

Antwerp c. 1613–1684

Fishing boats and a frigate on a choppy sea

Pauc. 16 × 21 cm

PROVENANCE:

Ex-coll. Bred

Dutch private collection



EXPERIENS SILLEMANS

Amsterdam 1641–1653

a *Salt collecting on the 'Cape Verde Islands'*

With an Amsterdam 'fluitschip' and a man-of-war

Grisaille (pencil drawing)

Panel: 258 × 383 cm

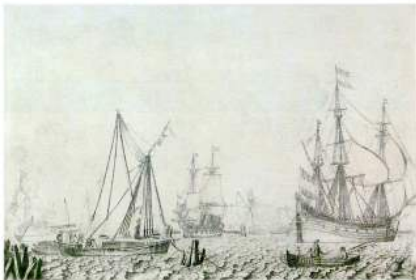
b *Dutch harbour with ships*

From left to right:

An 'overlander', a 'waterschip', a man-of-war, a 'boeier' and
an armed 'fluitschip' ('halve maen')

Grisaille (pencil drawing)

Panel: 258 × 383 cm



ISAAC WILLAERTS

Utrecht 1620–1693

A coastal scene with a Dutch man-of-war and a galley

Canvas: 62 x 108 cm

Signed

PROVENANCE:

Collection of Sir F. E. Sarchet, Clarendon, Isle of Guernsey 1948



ABRAHAM STORCK

Amsterdam 1644-1710

A Mediterranean harbour scene

Canvas, 76 x 94 cm

Signed and dated 1687

PROVENANCE

English private collection



JOHANNES CHRISTIAAN SCHOTEL

Dordrecht 1787-1838

The calm

Panel: 71 x 91,5 cm

Signed

PROVENANCE:

Dutch private collection



FRANÇOIS ETIENNE MUSIN

Ostend 1820 - Brussels 1888

Vessels off Ostend

Canvas: 70 × 95 cm

Signed

PROVENANCE:

German private collection



HENDRIK WILLEM MESDAG

Groningen 1831 – The Hague 1915

Fishing vessels at anchor

Canvas: 88 × 68 cm

Signed and dated 1890

PROVENANCE:

Lady Sheffield. Née Barones van Tuyll



EVERT PIETERS

Amsterdam 1856 - Laren 1932

Beach scene at Katwijk

Canvas: 89 x 119 cm

Signed and dated 1914

PROVENANCE:

Private collection U.S.A.





EMILE LOUIS VERNIER
Lons-le-Saulnier 1829 – Paris 1887

Beach scene

Panel: 24.8 × 40.7 cm, signed

PROVENANCE:
Private collection USA.

Drawings



WILLEM VAN DE VELDE THE YOUNGER

Leyden 1633–London 1707

*The Dutch fleet at sea before the battle of Solebay,
28 May/7 June 1672*

Five ships with associated inscriptions 'Ietfde', 'heer ruyter',
'van nes', 'blue', and 'van nes' (crossed out)

Black chalk and grey wash, a correction in pen and brown ink,
watermark part of a circle, 24.7 × 43.3 cm

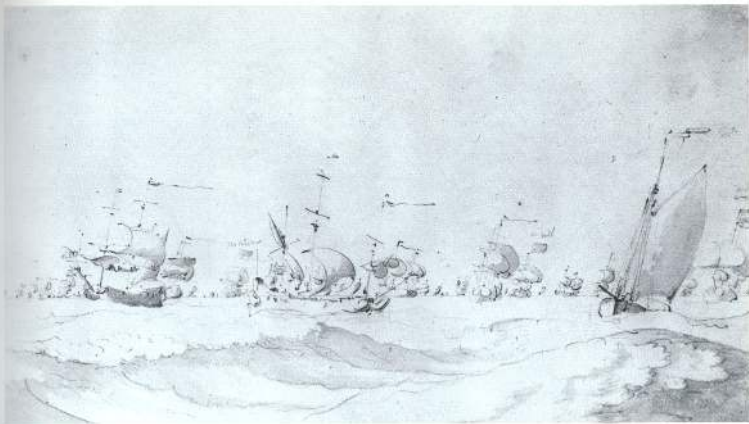
THE BATTLE OF SOLERAY, 28 MAY/7 JUNE 1672

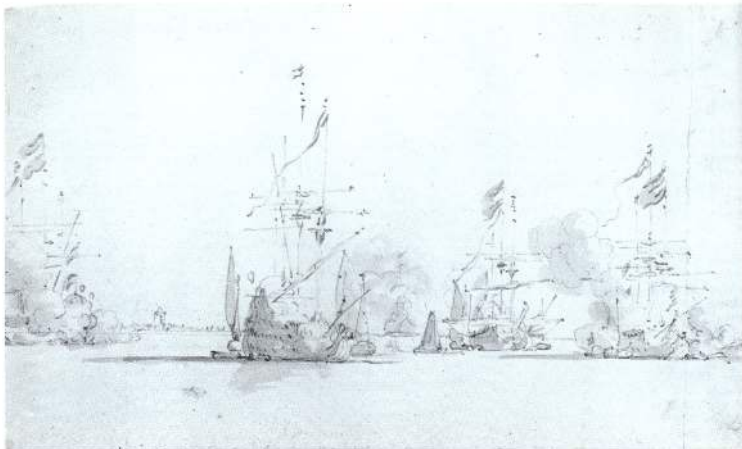
The opening battle of the third war between the English and the Dutch. De Ruyter fell upon the combined English and French fleets as they lay in Southwold bay. After a hard-fought battle, in which Sandwich's flagship, the *Royal James*, was burnt, the Dutch were driven off, but not before the allied fleet had been so mangled that it was impossible to intercept the projected landing in Holland.

This drawing shows the Dutch fleet at sea shortly before the Battle of Solebay. The inscriptions refer to Vice-Admiral Jan de Laëde (De Maag van Dordrecht), Lt. Admiral M. A. de Ruyter (De Zeven Provinciën), Lt. Admiral Aert van Nes (Eendracht) and Vice-Admiral Ento Doedes Star (Groninger). The vessel on the right may be the 'galjoen' in which the artist was sketching.

Between May 17 and May 27 the following order was issued:

'The deputies and plenipotentiaries of their High Mightinesses the States-General of the United Netherlands on behalf the States fleet hereby direct and order with the advice of Lieutenant-Admiral de Ruyter... a 'galjoen' Captain called Jan Lely of the 'galjoen' Hollandia to take on board the person of Willem van de Velde, ship's draughtsman, and to go with him ahead, astern, with and through the fleet wherever he may judge it expedient to make his drawings; and when this has been done, to come and report and await further orders.'





WILLEM VAN DE VELDE THE ELDER

Leyden 1611 – Greenwich 1693

The Dutch fleet off Goedereede, c. 1664

Black chalk and grey wash, 178 × 10 cm. Wink: Toof's cap

See: *The Willem van de Velde Drawings in the Reynaers-van
Beuningen Museum, Rotterdam*, Vol. 1 page 83, view of Goede-
reede MH 1866.1.499, plate 11.22



JOHANNES CHRISTIAAN SCHOTEL
Dordrecht 1787-1838

Shipping near the coast in a breeze

Pen and ink and grey wash on paper, with watermark Whatman 1802.
266 x 358 cm, signed

PROVENANCE: English private collection



WIGERUS VITRINGA

Lecuwarden 1657-1721

Shipping off a strange coast

Pen and ink and coloured wash 17 x 27,5 cm

PROVENANCE:

Dutch private collection

Prints



ANONYMOUS

(c. 1600)

The Ark Royal

Engraving: 35.5 x 50.5 cm

With the address of Claes Jansz. Visscher

Probably one of a series of prints originally taken to be part of a series engraved by Frans Hays after Pieter Bruegel

See also: *Zeebalpen Prenten* by Gary Schwartz, Maarsse 1980. Nos. 37 and 40.

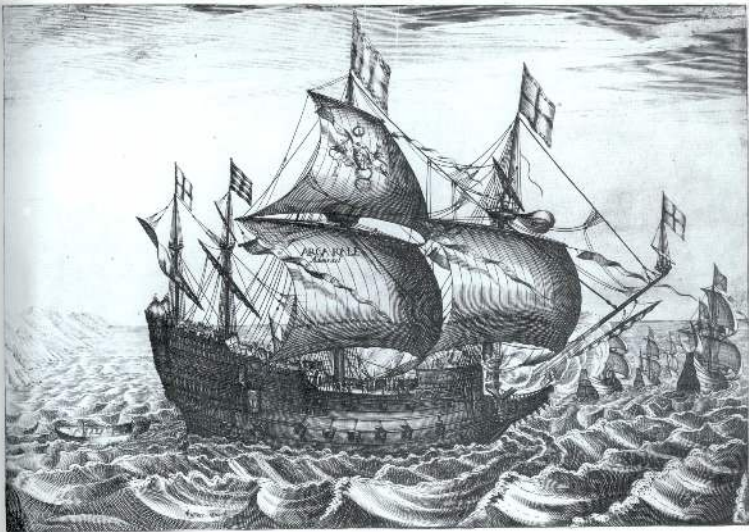
The Ark Royal was the flagship of Lord Howard, Earl of Effingham (1536–1624), who was the First Lord of the Admiralty commanding the English fleet in the battle against the Spanish Armada in 1588.

THE INVINCIBLE FLEET

Philip II of Spain took no heed of the advice given by his squadron commanders not to neglect the fleet, for which he was heavily punished by the consequences of the pillaging of Cadix. On the 29th of April of that year thirty heavily armed English ships appeared under the command of Drake, and they opened fire on Cadix. Panic broke out amongst the Spaniards. The galleys in the area were able to save themselves only through an enormous effort by the rowers. The English took full advantage of the situation and ravaged many coastal villages.

In the year following, 1588, Philip II made serious plans to punish the English. He assembled and dispatched to the British Isles the largest fleet ever to put to sea: the invincible Armada. It consisted of 125 vessels capable of transporting 20,000 sailors and soldiers. Queen Elizabeth viewed that development with deep misgivings, and summoned the First Lord of the Admiralty, Charles Howard, to accept command. He duly raised his standard on the *Ark Royal* (see above). The Royal Navy was in possession of 14 ships but by an improvised using of merchantmen they arrived at a grand total of 300 ships.

The first shot was fired on the 1st of July. Drake sailed out of Plymouth, surprised the enemy, delivered a heavy blow from the rear and scattered the Spaniards into the night. In the morning the 'Nuestra Señora del Rosario' surrendered. After various skirmishes, without having fought a decisive battle, the Spaniards decided to beat a retreat. Having fled the obvious route via Scotland and Ireland the remnants found their way home. They had lost 64 ships and more than 10,000 men.





ANONYMOUS

(c. 1600)

Engraving: 27.5 × 44.7 cm.

With the address of Henricus Hondius.

Probably one of a series of prints originally taken to be part of a series engraved by Frans Huys after Pieter Brueghel.

See also: *Zeilschepen Prenten* by Gary Schwartz, Maarsse, 1980, Nos. 37 and 40.

