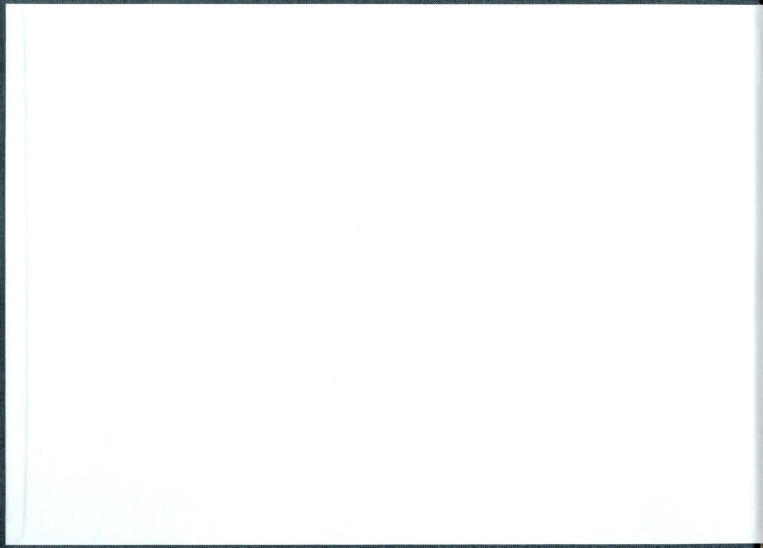




ROB KATTENBURG AMSTERDAM









*Two Centuries of Dutch Marine Paintings and  
Drawings from the collection of  
Rob Kattenburg*



ROB KATTENBURG

AMSTERDAM 1989



## FOREWORD

In 1976, when we held our first exhibition devoted solely to marine art, we could never have guessed that we would be even more fascinated by the subject 12½ years later.

But how could one ever tire of it? Marines have so many different, intriguing aspects in addition to their aesthetic value as works of art. It is a genre dominated and shaped by the artists of seventeenth-century Holland - from Hendrick Cornelisz. Vroom, whose pioneering work rightly earned him the title 'father of marine painting', by way of Jan Porcellis, who followed Vroom's manner for years before developing his own revolutionary, monochrome style, to artists of the following generation like Simon de Vlieger, who brought the marine to its full glory. In the second half of the century it was Willem van de Velde and Ludolf Bakhuizen whose bright colours set the tone for their fellow-painters. These and other artists owed their popularity to Holland's close relationship with water, and with the sea in particular. As the Republic rose to become a mighty sea power, so new patrons emerged: the Dutch East and West India companies, the five chambers of Admiralty, and past and serving naval officers. All of them ordered paintings of historic events which redounded to the glory of home and country.

In addition to its artistic or historic value, a marine can also be of interest as a record of topography or of long-vanished ship types.

In the early days our collection consisted mainly of prints and drawings. Our first painting arrived in 1977, and most appropriately it was by that great pioneer, Hendrick Vroom (see p. 5). Since then a great many fascinating works of art have passed through our hands, with the emphasis gradually shifting to paintings, and those by seventeenth-century masters in particular.

On the occasion of our first exhibition in 1976 we pointed out that drawings were still remarkably cheap compared to paintings, and urged collectors to take advantage of this situation, for we felt that it would not last for long.

Unfortunately for the small collector, that forecast proved all too accurate, and

today the prices for top-quality sheets approach or even match those for paintings. For a long time the seascape itself was undervalued when compared to a subject like a still life, but that too is gradually changing. Nowadays, across the entire spectrum of art, the very finest works are attracting very high prices indeed. However, there are still a few undiscovered areas of marine painting. Early seventeenth-century works, especially, are still relatively inexpensive. Art-lovers who are on the lookout for something more than a framed signature can still find some very nice pieces, although the supply is undoubtedly dwindling.

In this catalogue, which is a review of our collection over the past 12½ years, we have brought together some of the most beautiful, interesting or delightful works which we have had, or still have, in our gallery. In presenting this survey of two centuries of marine painting it has unfortunately been impossible to include all the major paintings to which we have given a temporary home, for we also wanted to provide space for exceptional works by lesser masters.

We very much hope that this catalogue will be a source of inspiration for all collectors and lovers of marine art.

Rob Kattenburg  
February 1989

Works marked with an asterisk\* were still available for sale when this catalogue went to press.

## HENDRICK CORNELISZ. VROOM

(Haarlem 1566-1640)

### *The Orangen-boom in action with a Spanish galleon*

Canvas, 125 x 225 cm

Signed: VROOM

On the bowsprit of the Dutch man-of-war in the left foreground is the 'bloody flag', or 'bloody ancient': a red ensign with an arm emerging from a cloud clutching a sword. This was the signal to attack the enemy. Flying from the foremast is the orange, white and blue of the Prince's flag with the arms of Amsterdam, possibly indicating that the ship belongs to the Amsterdam chamber of the Admiralty. At the top of the mainmast, above two pennants, is the States flag with a red lion rampant holding a sword and a bundle of arrows within the palisade of the 'Hollantsche Tuyn' (Garden of Holland), which was the symbol of the Union of the Seven Provinces.

The white flag on the mizzen has rather indistinct decoration, possibly a horn of plenty with oranges. A second Prince's flag on the poop, with an orange tree on the white field, might be a reference to the ship's name.

The register of the Dutch East India Company lists one ship named Orangen-boom (Orange Tree). She was a vessel of 350 lasts belonging to the Amsterdam chamber, and in 1605 she sailed to the East Indies in the fleet commanded by Admiral Cornelis Matelief the Younger. The following year the Orangen-boom took part in Matelief's siege of Malacca, and in 1608 she returned to Holland with the admiral on board. Unfortunately Vroom has included no specific details which would identify this as an event during the Malacca expedition.

The Dutch ship has sent off a gig to the Spanish galleon, which is quite lightly armed. The man standing up in the boat is wearing an orange, white and blue sash, and might be the commander. Cannon shots are being exchanged, and members of the Dutch crew are firing muskets, but apart from that there are few signs of a heavy engagement. In the background there are a number of Portuguese, Spanish and Dutch ships.

\*



HENDRICK CORNELISZ. VROOM

(Haarlem 1566-1640)

*Shipping near the shore* ▼

Pen in brown, 17 x 28.5 cm

On the verso a ship on the high seas with an inscription, 'H. van de Velde'

*A Spanish galleon in action with two Dutch ships* ►

Panel, 42.5 x 64 cm

Signed on a flag on the right: VROOM





## JAN PORCELLIS

(Ghent ca. 1584 - Zoeterwoude 1632)

### *The Dutch four-masters Hollantsche Tuyn and Rode Leeuw*

Panel, 51 x 71 cm

Monogrammed: IP

The two early pictures by Jan Porcellis in this catalogue show a clear debt to Hendrick Cornelisz. Vroom, the great pioneer of marine painting, who may have been his teacher.

This painting of two Dutch four-masters is a particularly interesting historical document. To the best of our knowledge the Dutch only ever built three four-masters: the Neptunus, which sailed on the Cadiz expedition of 1596 and sank the following year, and the Hollantsche Tuyn and the Rode Leeuw of the Amsterdam and Rotterdam Admiralties respectively, both of which were built in 1598.

Since the Neptunus was lost before the others were built, it seems likely that the



two vessels depicted here are the Hollantsche Tuyn and the Rode Leeuw. Further support for this theory comes from the fact that in 1599 both of them were sent on Pieter van der Does's punitive expedition against the Spanish.

In May 1599 a Dutch fleet of 73 sail put to sea and set course for Corunna with orders to inflict as much damage on Spain as possible, and to prey on Spanish merchantmen, which often carried rich cargoes. On this expedition the Hollantsche Tuyn, described in contemporary accounts as 'very fine and mighty', flew the flag of the admiral, Pieter van der Does. The foray was only partly successful, for the Spanish were warned of the fleet's impending arrival and had reinforced Corunna. Although several Spanish ships were captured, the cost of the expedition was not covered by the prizes. To make matters worse, many of the men, including Van der Does himself, fell victim to a disease caught in St Thomas.

This was one of the few expeditions in which the great four-masters took part. The size and limited manoeuvrability of these huge floating castles made them unsuitable for Dutch inland waters, and even the ports of Amsterdam and Rotterdam were not deep enough to take them. The two ships, which had been built mainly as prestige symbols, spent most of their lives lying idle in port, and were eventually sold off. The Rode Leeuw was knocked down for 15,000 guilders in 1603, and in 1606 the Hollantsche Tuyn was bought by Cardinal Ferdinando de' Medici, Grand Duke of Tuscany. The cardinal, who was also the first great foreign patron of Hendrick Vroom, had the proud four-master converted into a grain ship.

Jan Saenredam or Johannes Rem. 'Amstelodamum', a view of Amsterdam from the IJ; detail with the four-master Hollantsche Tuyn. Copper engraving in four sheets, 40 x 215 cm. 1606. (Amsterdam, Rijksprentenkabinet)





JAN PORCELLIS

(Ghent ca. 1584 - Zoeterwoude 1632)

*An action between English and Dutch ships*

Panel, 49.5 x 76 cm

Monogrammed: IP



AERT ANTHONISZ. (VAN ANTUM)

(Antwerp 1580 - Amsterdam 1620)

a) *Storm*

b) *Calm seas*

Pendants on copper: 16.7 x 21.9 cm

LITERATURE:

Jan Briels, *De Vlaamse schilders in de Noordelijke Nederlanden in het begin van de Gouden Eeuw, 1585-1630*, Antwerp 1987, figs. 513 and 514.

a)



b)



ADAM WILLAERTS

(Antwerp 1577 - Utrecht 1664)

*Shipping near the shore with Dutch vessels* ▼

Panel, 24.2 x 35.4 cm

Monogrammed: AW



*Coastal shipwreck* ►

Panel, 85 x 121 cm

Monogrammed: A.W.ft and dated 1636

LITERATURE:

Jan Briels, *De Vlaamse schilders in de Noordelijke Nederlanden in het begin van de Gouden Eeuw, 1585-1630*, Antwerp 1987, fig. 538.



HANS GODERIS

(active in Haarlem 1625-1640)

*Two ferries leaving Hoorn Harbour*

Panel, 27.6 x 44.5 cm

Ca. 1625

PROVENANCE:

Hoogendijk Collection

Dutch private collection

Lying at anchor on the left is a three-masted armed merchantman from Hoorn, of the type used on the trade routes to the Mediterranean and the East Indies. It is a pinnace built around 1600, and is flying the flag of Hoorn on the mainmast and the Dutch tricolour as ensign. The vessels to the right are a two-masted yacht under sail and the Hoorn-Amsterdam ferry, which is of the kaag type used for carrying both cargo and passengers. Further to the right is a second ferry with the red lion flag of the States-General, which was the official standard of the Dutch Republic, and a red, white and blue Prince's flag. In the background a merchantman is about to weigh anchor.

Beyond is the town of Hoorn with, from left to right, the windmills on Westerdijk, the North Church, the Weigh-House, the wooden belfry of St Jan's Hospital, the Great Church, the Main Tower at the harbour entrance, the East Church, and on the far right the buildings of the Dutch West India Company.

BOUGHT BY THE WESTFRIES MUSEUM, HOORN





## ABRAHAM DE VERWER (VAN BRUGHSTRATE)

(Haarlem (?) ca. 1585 - Amsterdam 1650)

### *Shipping on the River Amstel in Amsterdam*

Panel, 32.5 x 42 cm

Signed: VERWER

#### PROVENANCE:

Sale Frederick Muller, April 1906 (?), cat. no. 151

Hoogendijk Collection

Van Dongen Collection

#### LITERATURE:

L.J. Bol, *Die Holländische Marinemalerei des 17. Jabrbunderts*, Braunschweig 1974, pp. 84-88, fig. 85.

#### EXHIBITIONS:

*Zee-, Rivier- en Oevergezichten*, Dordrecht, Dordrechts Museum, 12 July - 14 September 1964, no. 94, fig. 73.

*Stedenspiegel*, The Hague, Gemeentemuseum, 20 October - 6 December 1964.  
*Amsterdam in z'n element*, Amsterdam, Waaggebouw, 21 October - end of December 1966.

*La Vie en Hollande au XVII<sup>ième</sup> siècle, organisée par l'Institut Néerlandais*, Paris, Musée des Arts Decoratifs, 11 January - 20 March 1967.

*Het Nederlandse Landschap in de 17e eeuw*, Bolsward, Stadhuis, 14 June - 9 September 1967, no. 60, fig. 6.

*Collectie Van Dongen*, Amsterdam, Museum Willet-Holthuysen, 25 April - 16 June 1968.

*Nederland Waterland*, Amsterdam, P. de Boer Gallery, 13 January - 19 February 1972.

Bol dates this painting around 1615 on the evidence of the costumes, and regards it as the earliest known work by the artist, who began his career in Haarlem as a cabinetmaker and later moved to Amsterdam, where he took up painting.

Here we see the Inner Amstel looking south. In the foreground is a row of mooring posts, with the boom house to the right. The opening in the palings allowed smaller vessels to sail in and out of the city in the daytime. The boom-master's job was to lay a boom across the entrance when the bells on the city gates sounded in the evening and remove it again the next morning. The boom house also contained the office of the collector of excise duty on goods being brought into the city. A jetty led from the house to the west bank of the Amstel. The waterfront in this painting disappeared around 1657, when the city government decided to extend the system of concentric canals to the east to link up with the Amstel. It was a massive undertaking, and involved the demolition of many of the riverside buildings.

Two ships, in particular, stand out in this painting. The first is the yacht moored to the palings, which is flying a flag with the arms of Amsterdam and might be a pleasure yacht, a ferry or an official city yacht. The yacht on the left is unusual in that it does not have the gaff or spritsail rig common at this period, but a jib-headed rig with loose-footed, triangular sails. This probably originated in Portugal, and was introduced into Holland at the end of the sixteenth century by Dutchmen in Portuguese service, like Jan Huygen van Linschoten and Dirck Gerritsz. Pomp. This is the earliest known painting of a vessel with this rig.

BOUGHT BY THE AMSTERDAM HISTORICAL MUSEUM



BONAVENTURA PEETERS

(Antwerp 1614 - Hoboken 1652)

*Ships in rough seas*

Panel, 37 x 56,5 cm

Monogrammed: BP and dated 1635

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## SIMON DE VLIIEGER

(Rotterdam ca. 1600 - Weesp 1653)

### *The battle between the fleet of Admiral Joris van Spilbergen and the Spanish armada under Admiral Rodrigo de Mendoza near Callao, Peru, 18 July 1615*

Canvas, 101.5 x 140 cm Signed: S. DE VLIIEGER

#### PROVENANCE:

Swiss private collection

#### LITERATURE:

R. Eggink, "Een seer wreet ende furieus combat", *Tableau 8* (1985), no. 1, pp. 80-84.

To be published by Dr J. Kelch in his forthcoming catalogue of De Vliieger's *oeuvre*.

In 1614 the Dutch East India Company, aided by the States-General, dispatched a small fleet under Joris van Spilbergen to the west coast of South America to harry the Spanish and promote Dutch trading interests in the East Indies. After a difficult passage through the Straits of Magellan Van Spilbergen found the Spaniards lying in wait for him near Callao, the port of Lima.

The Spanish armada of eight ships launched an attack on the night of 17 July 1615, and a furious battle broke out which continued into the next day after a brief disengagement at dawn. Although badly outnumbered and outgunned, the Dutch used their heavy cannon to good effect, inflicting severe damage on several of the Spanish ships and sinking two of them. The Spaniards took flight, leaving the seas to the Dutch ships, which had suffered little damage or loss of life.

The painting shows the *Jesus Maria*, the Spanish flagship, coming to the aid of the vice-admiral on board the *Santa Anna*, which is under heavy fire from the *Maan*, the Dutch vice-admiral's ship, supported by Joris van Spilbergen in the *Zon* (left), and the *Aeolus* (right, behind the *Jesus Maria*). In the background the remaining Spanish ships are fleeing from the scene. The *Santa Maria* was eventually sunk, and her crew were taken aboard the *Jesus Maria*, which managed to escape in the gathering darkness.

In 1619 Joris van Spilbergen published a journal of the expedition with a detailed description of the battle.

This painting may have been commissioned by Vice-Admiral Claes Maartensz. Thoveling, whose ship the *Maan* has a prominent place in the composition. Thoveling seems to have been the only person to do reasonably well out of the expedition. He received a sum of 2,400 guilders. He was appointed Director of the Rotterdam chamber of the East India Company in 1619 and died in 1629.



SIMON DE VLIIEGER

(Rotterdam ca. 1600 - Weesp 1653)



*Storm*

Panel, 59 x 81 cm

Signed: S.DE VLIIEGER

Ca. 1635

LITERATURE:

To be published by Dr J. Kelch in his forthcoming catalogue of De Vlieger's oeuvre.

o

*Calm sea*

Panel, 60 x 100 cm

Signed on a flag: S. DE VLIIEGER

PROVENANCE:

Hoogendijk Collection  
Dutch private collection

LITERATURE:

To be published by Dr J. Kelch in his forthcoming catalogue of De Vlieger's oeuvre.





## WILLEM VAN DE VELDE THE ELDER

(Leiden 1611 - London 1693)

### *The Brederode off Vlieland*

Pen painting on panel, 24.7 x 32.5 cm

Signed: W.v.Velde

#### LITERATURE:

*The Brederode off Vlieland. An Early Pen Painting by Willem van de Velde the Elder*, Kunsthandel Rob Kattenburg, Amsterdam 1988

In the right foreground is the *Brederode*, identified by the stern decoration with the arms of Prince Frederik Hendrik, and by the inscription BRE DE RO DE on the wing transom above the gunports. Flying from the maintop is the red, white and blue Prince's flag, indicating that the admiral is on board. The flag on the poop is probably blue, which was the signal to weigh anchor.

The *Brederode* was one of the largest Dutch warships of her day, and was built in 1645 at the Rotterdam Admiralty yard. She mounted 59 guns, and was the flagship of Witte de With, and later of Maarten Harpertsz. Tromp, who was killed on board at the Battle of Scheveningen (Ter Heide). In 1658 Witte de With was also mortally wounded on the *Brederode* during the Battle of the Sound, when she was sunk by the Swedes. In the centre foreground a small sloop is being rowed across to the flagship.

On the left is the coast of the island of Vlieland, with its large beacon. Several people have gathered on the beach to watch the fleet set sail. Slightly further off, to the left of the *Brederode*, is a ship the vice-admiral's flag at the foremast. To the right of the *Brederode*, among the many ships and vessels in the background, is a flute, one of the commonest merchant ships of the seventeenth century. At far right is the island of Terschelling with the Brandaris light tower.

There are several clues which make the scene fairly easy to identify. The presence of a large fleet of merchantmen and men-of-war in the Vlie Gat can be linked to two historical events. By the mid-seventeenth century it had become customary for Dutch ships trading with Scandinavia to sail together on the same day. These merchant fleets were often escorted by squadrons of warships. In 1644 and 1645 the escort was particularly strong, for Sweden and Denmark were at war, and the Danish king was continually raising the toll dues through the Sound between

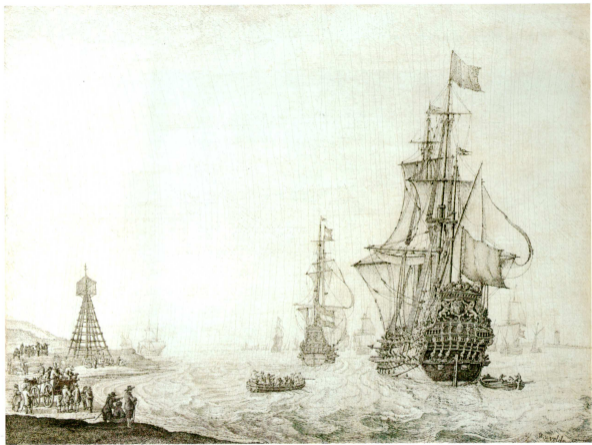
the two countries, contrary to earlier agreements. On both occasions the fleet of warships was commanded by Witte de With, Vice-Admiral of Holland and West Friesland. On the first voyage he raised his flag on the *Princesse Royale*. The following year, in June 1645, he was appointed admiral especially for the expedition, and was given a fleet of 47 ships divided into seven squadrons to protect a fleet of around 300 merchantmen on their voyage north. This time De With's flagship was the *Brederode*, fresh from the builder's yard still pristine and unspotted ("daer de maeghtdom noch aen is"), as De With himself described her in a letter to the States-General in The Hague.

Given the inscription on the transom identifying the centrepiece of this pen painting as the *Brederode*, the scene must be the departure of the second expedition to the Sound on 9 June 1645.

Van de Velde was evidently present when the fleet sailed, for he made a number of drawings of the event which he later used for several pen paintings, specimens of which are in the Lakenhal in Leiden and the National Maritime Museum in Greenwich.

Van de Velde did not always make his pen paintings immediately after the event, but sometimes as much as ten or twenty years later. However, there are reasons to believe that this particular grisaille was made shortly after the fleet set sail in 1645, and that it served as the model for his other pen paintings of the subject, particularly the one in the Lakenhal. Michael Robinson bases this suggestion on the fact that this grisaille is remarkably small compared to Van de Velde's other pen paintings, and that the design is simpler, without the additions found in the other versions, such as extra ships in the foreground and more activity on the coast. This would indicate that this version preceded the other pen paintings, which are considerably larger.

It is known that Van de Velde was a keen student of the perspective of ships at sea, as was his friend Simon de Vlieger, who probably taught the younger Willem for several years. This grisaille suggests that Van de Velde was still at an early stage of his perspective studies, reinforcing the belief that this is one of his earliest pen paintings. That, and its artistic qualities, give it a valuable place in his fascinating oeuvre.



WILLEM VAN DE VELDE THE YOUNGER

(Leiden 1633 - London 1707)

*An English ship in a storm off a rocky coast*

Canvas, 62.2 x 74.9 cm

Inscribed on the back (from the original canvas): W.V.Veld.J.

Ca. 1700

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WILLEM VAN DE VELDE THE YOUNGER

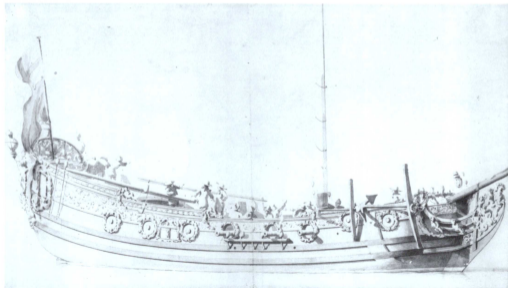
(Leiden 1633 - London 1707)

*The English yacht Portsmouth*

Pencil and grey wash, 28.3 x 49.2 cm

Watermark: crowned fleur-de-lis over 4WR; IHS over IR

Ca. 1670



## WILLEM VAN DE VELDE THE YOUNGER

(Leiden 1633 - London 1707)

### *The Eendracht*

Pencil and grey wash, 35.2 x 57.8 cm

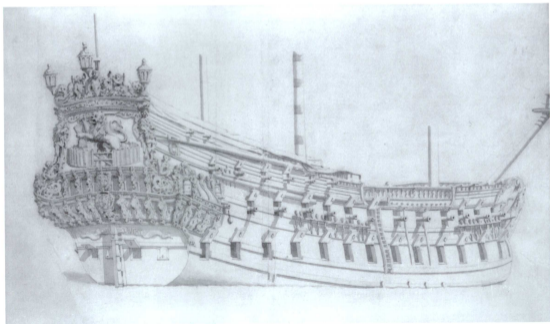
Watermark: crowned fleur-de-lis over 4WR; IHS over IR

The *Eendracht* was one of twelve large warships laid down by the Province of Holland in 1666. She was built at the Rotterdam Admiralty yard, and mounted 80 guns.

In 1675 the *Eendracht* was Michiel de Ruyter's flagship on his voyage to the Mediterranean, replacing his favorite *Zeven Provinciën*, which was undergoing repairs.

During a battle near Catania in Sicily on 22 April 1676, De Ruyter was struck by a cannonball and died a few days later. His body was brought back to Holland in the *Eendracht* and he was buried in the Nieuwe Kerk in Amsterdam.

The *Eendracht* was lost in 1690.



WILLEM VAN DE VELDE THE YOUNGER

(Leiden 1633 - London 1707)

*The Dutch fleet off Goedereede, ca. 1664*

Black chalk and grey wash, 17.8 x 30 cm

Watermark: fool's cap





## WILLEM VAN DE VELDE THE YOUNGER

(Leiden 1633 - London 1707)

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

Five ships with associated inscriptions: "liefde", "heer ruyter", "van nes", "doe" and "van nes" (crossed out)

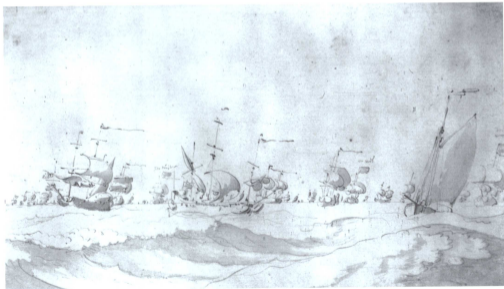
Black chalk and grey wash, a correction in pen and brown ink, 24.7 x 43.3 cm

Watermark: part of a circle

The opening battle of the Third Anglo-Dutch War. 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 mauled that it was impossible to attempt 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 Liefde (*Maagd van Dordrecht*), Lieutenant-Admiral Michiel de Ruyter (*Zeven Provinciën*), Lieutenant-Admiral Aert van Nes (*Eendracht*), and Vice-Admiral Enno Doedes Star (*Groningen*). The vessel on the right may be the galliot in which the artist was sketching.

Between 17 and 27 May the following order was issued. "The deputies and plenipotentiaries of their High Mightinesses the States-General of the United Netherlands on board the States fleet hereby direct and order with the advice of Lieutenant-Admiral

De Ruyter... a galliot captain called Jan Lelij of the galliot *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 YOUNGER

(Leiden 1633 - London 1707)

### *Design for the artist's private yacht*

Pen in brown, 41.8 x 29.8 cm

Monogrammed at bottom left: W.V.V.J., and in the stern pennant: WVV

Annotated by the artist: "ofte door ginck houd te beterwese" and "binne soo dick als buyte de kiel en breeder als hoogh/ de kiel gaene ofte planck naeste d kiel dick vol 2 duijm oftmer (?) en breet" (referring to the shape and thickness of the keel)

Watermark: the arms of Genoa

Ca. 1687

### PROVENANCE:

D.G. van Beuningen, Vierhouten

### LITERATURE:

Michael Robinson, *Van de Velde Drawings: a Catalogue of Drawings in the National Maritime Museum made by the Elder and the Younger Willem van de Velde*, 2 vols., Cambridge 1958-1974, vol. 1, p. 91:

"A drawing in the collection of D.G. van Beuningen at Vierhouten has an Italian watermark not usually found in England before 1680. It is possible that Van de Velde planned originally to build a yacht while he was with the Dutch and he revived this scheme when he came to England. It is unlikely she was ever built as designed because she cannot be recognized in any paintings and drawings. There is however a boeier yacht shown in a painting in the National Gallery (978) having the monogram WVV in the pendant at the stern as in the drawing at Vierhouten."

LIEVE PIETERSZ. VERSCHUIER

(Rotterdam ca. 1630-1686)

*Reception for distinguished visitors at the Ooster Oude Hoofdpoort  
(Eastern Old Main Gate) in Rotterdam*

Panel, 46.9 x 99 cm

Signed: L. Verschuier

Ca. 1670

PROVENANCE:

3rd Earl Brownlow, Ashridge

BOUGHT BY THE ROTTERDAM HISTORICAL MUSEUM



JAN ABRAHAMSZ. BEERSTRATEN

(Amsterdam 1622-1666)

*The beach at Egmond aan Zee*

Canvas, 65.3 x 90.7 cm

Signed: J. Beerstraaten



PIETER MULIER THE ELDER

(Haarlem ca. 1615-1670)

*Ships in rough seas*

Panel, 28.5 x 40.5 cm

Monogrammed: PM



PIETER COOPSE

(active in Amsterdam ca. 1670)

*Ships at anchor*

Pen and brush in grey, 11.7 x 16.8 cm

Signed: P. Coopse fe



AERNOUT SMIT

(Amsterdam 1641-1710)

*a) A kaag, an armed three-master and a herring buss in rough weather*

*b) Stormy weather off the coast*

Pendants on canvas, 40.6 x 54 cm

Signed: A. Smit

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a)



b)



## LUDOLF BAKHUIZEN

(Emden 1631 - Amsterdam 1708)

### *The Dutch fleet with the Delfland, flagship of Michiel Adriaensz. de Ruyter, off the coast of Texel, 18 August 1665*

Canvas, 126.4 x 163.2 cm

Signed: L. Back, monogrammed LB, and dated 1671

#### EXHIBITIONS:

*Ludolf Bakhuizen, schryfmeester - teyckenaer - schilder*, Amsterdam, Nederlands Historisch Scheepvaartmuseum, June-August 1985.

*Ludolf Backhuysen*, Emden, Ostfriesisches Landesmuseum, September-October 1985.

#### LITERATURE:

P. Dekker, "De Ruyter en Johan de Witt buiten het Spanjaardts gat, op 18 augustus 1665", *Tableau* 4 (1982), no. 5, pp. 452-455.

Ben Broos, Robert Vorstman and Willem van de Watering, *Ludolf Bakhuizen, schryfmeester - teyckenaer - schilder*, Amsterdam & Emden 1985, cat. no. S 12, p. 38, fig. on p. 39.

Henri Nannen, *Ludolf Backhuysen: ein Versuch, Leben und Werk des Künstlers zu beschreiben*, Emden 1985.

After their defeat by the English at the Battle of Lowestoft in June 1665, the Dutch worked furiously to repair their shattered fleet in readiness for a second encounter. It was also decided to appoint a new commander-in-chief. The States-General chose Michiel Adriaensz. de Ruyter, but because he was still at sea somewhere in the North Atlantic Cornelis Tromp was selected to fill the post *ad interim*.

The fleet was on the very point of sailing with Tromp in command when the news arrived that De Ruyter was back. The provincial assemblies of Holland and West Friesland reacted to the popular rejoicing by appointing him Lieutenant-Admiral. The following day the States-General announced that he was to command the Dutch fleet under the supreme authority of three deputies, who were to sail with him. De Ruyter hastened to the island of Texel off the north coast of Holland

to receive his written instructions and swear the oath of loyalty. Shortly afterwards he went aboard Tromp's flagship, where it was decided that he would command a newly formed fourth squadron. As his flagship he was given the *Delfland*, which had been hired from the Dutch East India Company and was the best-armed ship in the fleet.

The *Delfland* is on the left of Bakhuizen's painting, with the fleet in the background. From the mainmast is flying the Prince's flag above the commander-in-chief's pennant.

In the right foreground is a transom yacht of the Amsterdam Admiralty with the flags of the States-General, indicating that it was now serving as a States yacht. The two gigs in the centre are possibly taking De Ruyter and the three deputies across to the *Delfland*.

BOUGHT BY THE STIFTUNG LUDOLF BACKHUYSEN  
GESELLSCHAFT, ON LOAN TO THE OSTFRIESISCHES  
LANDESMUSEUM, EMDEN





## LUDOLF BAKHUIZEN

(Emden 1631 - Amsterdam 1708)

### *The Dutch men-of-war Ridderschap and Hollandia (with broken mainmast and mizzen) in difficulties during a burricane in the Straits of Gibraltar, 1-3 March 1694*

Canvas, 150 x 227 cm

Monogrammed on one of the flags flying from the *Ridderschap* (in the foreground) and on the small barrel at bottom left: L.B

#### EXHIBITIONS:

*Ludolf Bakhuizen, schryfmeester - teyckenaer - schilder*, Amsterdam, Nederlands Historisch Scheepvaartmuseum, June-August 1985.

*Ludolf Backhuysen*, Emden, Ostfriesisches Landesmuseum, September-October 1985.

#### LITERATURE:

Ben Broos, Robert Vorstman and Willem van de Watering, *Ludolf Bakhuizen, schryfmeester - teyckenaer - schilder*, Amsterdam & Emden 1985, cat. no. S 33, p. 59 (ill.).

Henri Nannen, *Ludolf Backhuysen: ein Versuch, Leben und Werk des Künstlers zu beschreiben*, Emden 1985.

In the foreground is the 84-gun *Ridderschap*, which was built for the Rotterdam Admiralty in 1691 from the Special Purse. On her stern is the crowned lion of Holland on an oval shield, and on her counter small carved coats of arms of the other six provinces, which was the usual decoration for the series of ships bearing this name in the seventeenth century. In the background is the *Hollandia*, mounting 72 guns and built in 1692 for the Rotterdam Admiralty, again with funds from the Special Purse.

On 6 January 1694 a combined Anglo-Dutch fleet set sail from Portsmouth Harbour to escort a convoy of merchantmen bound for the Mediterranean. The squadron was under the command of Vice-Admirals Francis Wheeler and Gerard Callenburgh. The latter was De Ruyter's ablest protégé, and flew his flag on the *Ridderschap*.

The fleet arrived safely at Cadiz without encountering the French, and the

squadron then escorted the merchantmen into the Straits of Gibraltar *en route* to Sicily. It was here, on 1 March 1694, that a hurricane struck from the east. It lasted three days and was accompanied by violent thunderstorms. The fleet was scattered, and Vice-Admiral Wheeler perished with his entire crew of 500 men when the 80-gun *Sussex* foundered. Two other English ships of the line, the *Cambridge* (70 guns) and the *Lumley Castle* (56 guns) were pounded to bits against the rocks, but some of their crews were saved. Thirteen heavily laden merchantmen, ten English and three Dutch, suffered the same fate. The Dutch warships were more fortunate. Only the *Hollandia*, commanded by Captain Decker, got into severe difficulties, but was saved by cutting down two of her masts.

When the hurricane blew itself out the ships put into Gibraltar for repairs and returned to Cadiz at the end of March.

BOUGHT BY THE RIJKSMUSEUM, AMSTERDAM



## LUDOLF BAKHUIZEN

(Emden 1631 - Amsterdam 1708)

*The Princes Maria, first-rate ship of the line of the Amsterdam Admiralty, on the 11 off Durgerdam, flying the standard of Prince William III of Orange with the motto PRO RELIGIONE ET LIBERTATE*

Canvas, 108.5 x 159 cm

Signed: L. BAK F

### PROVENANCE:

Sale Pieter Leendert de Neufville, Amsterdam, 19 June 1765, lot no. 4 (to Nieuwenhoven for Dfl. 400)

Anonymous sale, Amsterdam, 25 July 1771, lot no. 17 (to Gildemeester for Dfl. 400)

Sale Jan Gildemeester Jansz., Amsterdam, 11 June 1800, lot no. 7 (to Westerwout for Dfl. 700)

Sale Simon Clarke and George Hibbert, Christie's, London, 15 May 1802, lot no. 60 (to the Earl of Breadalbane for 225 guineas)

John Campbell, 4th Earl (1st Marquess from 1831) of Breadalbane (1762-1834), Taymouth Castle, Perthshire

His son, John Campbell, 5th Earl and 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle, Perthshire

His sister, Lady Elizabeth Pringle (d. 1878), Langton House, Berwickshire

Her daughter, the Hon. Mrs R. Baillie-Hamilton (d. 1912), Langton House, Berwickshire

Her sister, Magdalen, Lady Harvey (d. 1913), Langton House, Berwickshire

Her godson, Col. the Hon. T.G.B. Morgan-Grenville (d. 1965), Langton House, Berwickshire

His daughter, Lady Ironside

### LITERATURE:

*The Princes Maria, 1st Rate Warship of the Amsterdam Admiralty, on the 11 off Durgerdam, Flying the Standard of Prince William III of Orange. A Painting by Ludolf Bakhuizen*, Kunsthandel Rob Kattenburg, Amsterdam 1987.

R. Eggink, "Het kloekste der staatsche schepen", *Tableau 10* (1987), no. 1, pp. 102-103.

Flying from the stern of the *Princes Maria*, a first-rate ship of the line belonging to the Amsterdam Admiralty, is the flag of Prince William III of Orange with the inscription PRO RELIGIONE ET LIBERTATE. This was the motto which William adopted when he sailed to England in 1688 to seize the throne from his father-in-law, the Catholic James II, and restore the Protestant religion.

The *Princes Maria*, one of the largest ships ever built in the Netherlands, carried 92 guns and a crew of 500. She was one of 36 warships laid down on William's orders at the beginning of the 1680s in readiness for any hostilities with the French. It proved to be a wise move, for France declared war after William and his wife Mary Stuart were crowned King and Queen of England in 1689.

The *Princes Maria* was part of the combined Anglo-Dutch fleet, and played an important part in the great sea battles that took place in the early years of the war with France. She flew the flag of Rear-Admiral Gillis Schey, who was promoted Vice-Admiral for his bravery at the Battle of Beachy Head in 1690.

The *Princes Maria* was so badly damaged in the fighting that she had to return to port for repairs.

The other ships in the painting include an oared yacht with the flags of the City of Amsterdam, a *katag*, a transom yacht and a *boeier*.

At one time this picture was in the famous collection of Jan Gildemeester Jansz. (1744-1799), and it features in the painting which Adriaan de Lelie made in 1794-1795 of Gildemeester in his art gallery on the Herengracht in Amsterdam.

BOUGHT BY DUTCH RENAISSANCE ART, AMSTERDAM





## LUDOLF BAKHUIZEN

(Emden 1631 - Amsterdam 1708)

### *Shipping on the IJ at Amsterdam, with a boeier in the foreground and the 64-gun Amsterdam of 1688 in the background*

Canvas, 48 x 67.5 cm

Signed: L BAKH Ae 72 and dated 1703

»

Two etchings from the series *D'Y Stroom en Zeegezichten...*, which Bakuizen published at Amsterdam in 1701

16 x 21.2 cm

a)



*The boeier van den heer van 't Hooft  
in 't Schiedamsche dijkje op 't IJ  
in 't jaar 1703  
Van de Schiedamsche dijkje op 't IJ  
Van 't Schiedamsche dijkje op 't IJ  
Van 't Schiedamsche dijkje op 't IJ  
Van 't Schiedamsche dijkje op 't IJ*

### a) *The triumph of Amsterdam*

In the foreground the personification of Amsterdam riding on a triumphal car with Neptune. On the right is the Amsterdam, which also appears in the painting on the facing page. In the background the yard of the Dutch East India Company (W., B. Dut. 1)

### b) *Shipping on the IJ at Amsterdam*

(W., B. Dut. 4)

b)







## LUDOLF BAKHUIZEN

(Emden 1631 - Amsterdam 1708)

### *Ships on Spiering Lake near Haarlem*

Pen and brush, 16.8 x 28.7 cm

Signed: L. Bak on the flag and dated 1687

Watermark: fool's cap

Inscribed on the back: "Gesicht op het Spiering-Meer met in 't verschiet de St. Bavo-Kerk te Haarlem" ("View of Spiering Lake, with a distant prospect of the Church of St Bavo in Haarlem")



BOUGHT BY HAARLEMMERMEER  
MUNICIPALITY

JAN CLAESZ. RIETSCHOOF

(Hoorn 1652-1719)

*View of Hoorn*

Canvas, 75.5 x 102.5 cm

Monogrammed: CR



ABRAHAM STORCK

(Amsterdam 1644-1710)

*Two harbour views*

Pendants on canvas, 53.5 x 70.5 cm

Signed: A. Storck fecit

PROVENANCE:

Thomas Henry Poynder, Harthman Park, Horsham, Wilts.

Sir John Dickson Poynder MP, later Lord Islington



## ABRAHAM STORCK

(Amsterdam 1644-1710)

### *The Battle of Texel, 21 August 1673*

Canvas, 82.5 x 109 cm

Signed: A. Storck Fecit

The Battle of Texel (Kijkduin) was the last engagement of the Third Anglo-Dutch War, and a final attempt on the part of the Anglo-French fleet to dislodge Michiel de Ruyter from his position behind the sandbanks off the Dutch coast and thus free the way for a seaborne invasion.

Faced by vastly superior numbers (140 ships against 75), De Ruyter at first adopted a defensive strategy, but on 12 August 1673 the Prince of Orange visited the fleet and ordered him to carry the attack to the enemy. The overriding concern was to clear the seas in order to ensure a safe passage for a homeward-bound fleet of East Indiamen. If the English captured these richly-laden merchantmen they would have the means of prolonging the war. It was a bold step, but it was felt that there were enough shore batteries and troops to protect the Dutch coastline.

De Ruyter sailed to the island of Texel in search of the enemy, whom he forced into battle on 21 August 1673 off Kijkduin. The van under Banckert attacked the French squadron commanded by the comte d'Estrées. After putting up some stiff resistance, the French withdrew and took no further part in the fighting. De Ruyter concentrated his own forces on the Red Squadron led by Prince Rupert in the *Royal Sovereign*, and was later supported by the van under Banckert. This combination was too much for Prince Rupert, who sailed off to the west to reinforce his rear, the Blue Squadron under Sir Edward Spragge, which had come under heavy fire from Cornelis Tromp commanding the Dutch rear. This proved to be the fiercest duel of the entire battle. The two flagships pounded each other mercilessly, and the admirals were continually forced to shift their flags as their ships were battered to pieces beneath them. It was during one of these exchanges that Spragge was killed, when his boat was hit by a stray shot. Prince Rupert and De Ruyter then engaged for a second time, but when the prince realized that he could expect no more help from the French he broke off, gathered his forces and set sail for home.

No prizes were taken during the battle, but many of the English ships were badly damaged and casualties were high. On the other side, only four of De Ruyter's ships had to return to harbour for repairs, while he himself was able to remain at sea for another month. The discipline which De Ruyter imposed on his captains is illustrated by the fact that according to contemporary accounts the Dutch got off two or three shots for every one fired by the English. In contrast to the two inconclusive battles of Schooneveld earlier that year, the Battle of Texel was a clear victory for De Ruyter. At the beginning of 1674 peace was declared between England and the United Provinces.

In the left foreground of the painting is the *Prinses Justina* (named for Justina of Nassau), which was commanded by Jan Gerritsz. Muys of the Admiralty of the North Quarter at the battles of Schooneveld and Texel. Muys belonged to Admiral Banckert's squadron. In the centre is De Ruyter's flagship, the *Zeven Provinciën*, locked in battle with Prince Rupert's *Royal Sovereign*. To the right are some ships of the Red Squadron, probably Harman's *London* and Chicheley's *Charles*. To the left of the *Zeven Provinciën*, Cornelis Tromp in the *Gouden Leeuw* has closed with D'Estrées' White Squadron. This is historically inaccurate, for it was Banckert, not Tromp, who came up against the French. It is not entirely clear why Storck took this liberty, for the painting was very possibly commissioned by Muys, who fought with Banckert and whose own ship features prominently in the composition. Storck was certainly consistent, for on either side of the *Prinses Justina* are the other flagships of Tromp's rear: De Haen's *Hollandia* on the right, and Isaac Sweers's *Olifant* on the left.



## ABRAHAM STORCK

(Amsterdam 1644-1710)

### *Shipping on the IJ at Amsterdam*

Canvas, 89 x 130 cm

Signed: A. Storck fecit and dated 1691

Left of centre is a gaff-rigged transom yacht belonging to the Amsterdam chamber of the East India Company, with the letters A VOC on the white field of the Prince's flags at the stern and on the spritsail topmast. The Amsterdam chamber had two of these yachts, which were used for carrying people or dispatches out to ships in the roads.

Sailing around the stern of the yacht is a *boeier* from the town of Hoorn with lowered foresail and an unusual rudder ornament in the form of an outside man's head.

In the foreground is an oared or tented yacht with a trumpeter on deck.

Under sail to the right of centre is the gaff-rigged pleasure yacht belonging to Michiel Louysz. van Bergen van der Grijp, a well-known Amsterdam parvenu. He was the son of Marinus Louysz. of Middelburg in Zeeland, a director of the Dutch West India Company, and of Eva Ment, the widow of Jan Pietersz. Coen, the first Governor-General of the Dutch East Indies. In 1688 Emperor Leopold I elevated Michiel Louysz. to the nobility on the grounds of his supposed descent from Cornelis van Glymes, Lord of Bergen op Zoom. Michiel evidently wanted everyone to know about his new status, judging by the number of times he has blazoned his coat of arms on the stern of his yacht and on various flags.

Michiel Louysz. was one of the chief patrons of the famous bookbinder Albertus Magnus. His 24-volume Blaeu atlas is now in the Van Stolk Atlas in Rotterdam. Louysz.'s yacht was undoubtedly a familiar sight on the IJ, and it appears in several of Storck's paintings. The vessels in the background include a *kaag* with spritsail, a buss, a *waterschip*, an English merchantman and a Dutch frigate.

BOUGHT BY THE WERKSPoor MUSEUM, AMSTERDAM





PIETER IDSERDTS PORTIER

(Franeker 1698-1781)

*Warship at anchor*

Pen and brush, 21.2 x 16.2 cm

Signed and dated: Pieter Idserdts 1747



ADRIAEN (VAN DER) SALM

(ca. 1660-1720)

*Armed Dutch three-masters in choppy seas*

Pen painting on panel, 37 x 48 cm

Signed: A. Salm



CORNELIS DE GRIENT

(Rotterdam 1691-1783)

*The whaling ship De juffrou Klara Maria*

Pen and brush, 21 x 31 cm

Signed: C. de Grient



## CORNELIS BOUWMEESTER

(Rotterdam 1673-1733)

### *Dutch ships in heavy seas*

Panel, 31 x 57 cm

Signed: C. BOUWMEESTER

The reason why the ship in the foreground has such odd, stumpy masts is that the topmasts (the spars mounted on the lower masts) have been lowered because of the rough weather.



GERRIT GROENEWEGEN

(Rotterdam 1745-1826)

*Shipping near a coast*

Pen and brown ink and grey wash over traces of black chalk, 22,2 x 30,5 cm

Signed on the verso



DAVID KLEYNE

(Bergen op Zoom 1754 - Middelburg 1805)

*Shipping off Veere*

Panel, 44.5 x 54 cm

The coat of arms on the stern of the transom yacht on the left identifies it as a vessel of the Zeeland chamber of the Dutch East India Company. In the foreground are a brig and a poon.



*Shipping off Fort Rammekens*

Panel, 44.5 x 54 cm

On the right an ornate transom yacht, on the left a poon.

BOUGHT BY THE ZEEUWS MUSEUM, MIDDELBURG



HENDRIK KOBELL

(active in Rotterdam 1751-1779)

*Ships in the roads*

Pen and brush in grey, 24 x 35 cm

Signed and dated 1773



DAVID KLEYNE

(Bergen op Zoom 1754 - Middelburg 1805)

*Arrival of the 131st Demi-Brigade de Bataille at Flushing*

Panel, 38 x 45 cm

Signed on the flotsam at bottom right: D. Kleijne Fe.

LITERATURE:

P. Dekker, "Frans troepentransport naar Vlissingen",  
Tijdschrift Antiek, October 1983.

Under the terms of the treaty of 16 May 1795, the Dutch Republic ceded Maastricht, Venlo, Flanders and Limburg to France, which was allowed to station a garrison at Flushing. This painting illustrates the arrival of the French troops at Flushing between July and December 1795. The transports are of the poon type, one of the commonest vessels in Zeeland waters in this period.



BOUGHT BY THE NEDERLANDS HISTORISCH  
SCHEEPVAARTMUSEUM, AMSTERDAM



JOHANNES HERMANUS KOEKKOEK

(Veere 1778 - Amsterdam 1851)

*Pilot boat coming to the aid of a merchantman in distress*

Canvas, 52 x 72 cm

Signed: J.H. Koekkoek and dated 1839

✦



MARTINUS SCHOUMAN

(Dordrecht 1770 - Breda 1838)

*Ships in a storm*

Canvas, 70 x 93 cm

Signed: M. Schouman



JOHANNES CHRISTIAAN SCHOTEL

(Dordrecht 1787-1808)

*Shipping near the coast in a breeze* ▼

Pen and ink, grey wash on paper, 26.6 x 35.8 cm

Signed: J.C. Schotel

Watermark: Whatman, 1802

PROVENANCE:

English private collection

*Stormy weather off the coast of Vlieland* ►

Canvas, 164 x 215 cm

Signed: J.C. Schotel









The following works are recommended for those wishing to learn more about marine painting and Dutch maritime history.

- E.H.H. Archibald, *Dictionary of Sea Painters*, Woodbridge 1980
- Laurens J. Bol, *Die Holländische Marinemalerei des 17. Jahrhunderts*, Braunschweig 1974
- Irene de Groot and Robert Vorstman, *Sailing Ships. Prints by the Dutch Masters from the Sixteenth to the Nineteenth Century*, New York & Maarssen 1980
- J.C. de Jonge, *Geschiedenis van het Nederlandsche Zeewezen*, 6 vols., Haarlem 1858-1862
- J.C. Mollema, *Geschiedenis van Nederland ter zee*, 4 vols., Amsterdam 1939-1942
- National Maritime Museum, *Concise Catalogue of Oil Paintings in the National Maritime Museum*, Woodbridge 1988
- L. Preston, *Sea and River Painters of the Netherlands in the Seventeenth Century*, London 1937
- Rupert Preston, *The Seventeenth-Century Marine Painters of the Netherlands*, Leigh-on-Sea 1974
- M.S. Robinson, *Van de Velde drawings. A Catalogue of Drawings in the National Maritime Museum made by the Elder and the Younger Willem van de Velde*, 2 vols., Cambridge 1958/1974.
- R.E.J. Weber and M.S. Robinson, *The Willem van de Velde Drawings in the Boymans-Van Beuningen Museum, Rotterdam*, 3 vols., Rotterdam 1979.

Text: R.A. Eggink

Translation: Michael Hoyle

Edited by: R. Kattenburg

Printed by: Drukkerij Waanders B.V., Zwolle

Photo credits: pp. 17, 32-33: Ed Brandon, The Hague

pp. 21, 34, 36-37, 58, 61 (right), 63-65, 69, 71: Menko ten Cate, Amsterdam

p. 35: Fotostudio Hamelberg van Agtmaal, Amsterdam

pp. 41, 62: Studio Lemaire, Amsterdam

p. 10: Rijksmuseum, Amsterdam

pp. 5, 7, 9, 11, 13-15, 19, 23-25, 27, 29, 31, 38-39, 43, 45, 47, 49, 53, 55-56, 59, 61 (left), 66-67, 70: Pieter de Vries, Texel

With special thanks to R.M. Vorstman for his valuable advice and for supplying the information for the entry on p. 18

Published by: Kunsthandel Rob Kattenburg B.V.

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