Delftware: Dutch and Flemish Faience in the Kendall Whaling Museum

with a catalogue of related works by Sieuwart van der Meulen and Adolf van der Laan

compiled and edited by

Stuart M. Frank

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Individual Tiles

Though nowadays most often associated with the Dutch city of Delft, in the seventeenth and eighteenth centuries hand-painted tiles intended for decorative interior use were produced in numerous faience factories and workshops throughout Holland, Friesland, Flanders, and adjacent parts of Germany. A variety of colors and color combinations were employed but most were executed in the characteristic blue or manganese (purple) on a white or off-white background. As ornaments on fireplace lintels, or encasing entire walls around ovens and chimneys, tiles provided insulation and a durable, easy-to-clean surface. Individual tiles and series of tiles represented a wide variety of subjects: birds, animals, flowers, trees, ships and boats, architecture, human figures engaged in hunting, fishing, farming, military activities and the various trades, and vignettes from the Bible, folklore, and classical mythology. In the eighteenth century faience makers also began to offer ensembles comprised of several tiles forming a single picture, and larger panoramas that involved as many as 72, 80, or 100 tiles to illustrate a larger or more complex scene than could be accommodated on a smaller field.

The tiles themselves are usually square or almost square in shape, each about 13 x 13 cm (5 x 5 inches). In the early seventeenth century the thickness of some tiles might be as much as 2.5 cm (1 inch), but by the mid eighteenth century this had been reduced by more than half. Almost universally, the tiles are glazed and finished on the decorative face only, with the back and sides left rough to accept adhesives and grout.

Over the years, the Kendall Whaling Museum has endeavored to assemble a representative array of individual tiles, ensembles, and panoramas illustrating the whales-and-whaling themes of the museum. Along the way, usually as the result of gifts to the museum or mixed lots obtained at auction, a few other tiles have entered the collection, providing a broader sample of the great variety of nautically-related tiles from circa 1625-1775.

Monster Whales and Dolphins

1. Blue. O-246-2
2. Blue. O-247-1
3. Blue. O-248-1
5. Blue. O-248-3
6. Blue. O-249
A wide variety of fanciful sea-monsters is represented on Netherlandish tiles but, until the twentieth century, very few “realistic” or anatomically correct portraits of whales. Some of the images that do appear are related to the ornaments on contemporaneous Dutch and Flemish maps, sea-charts, and emblem-books; others seem to be original departures by the faience painters themselves.
Mermaids

15. Blue. O-276
16. Blue. O-248-4
17. Blue. O-273
18. Blue. O-274
20. Blue. circa 1725. O-455

Fig. 20 is an archaeological specimen from a house in the inner core of the old city of Leiden (The Netherlands) recovered in a dig conducted by Leiden University in the late 1980s, probably originally a part of the hearth structure. Gift of A.R.T. Jonkers, 1991.

Whimsical Subjects

23. Blue. O-279
Jonah and the Whale

Tiles depicting Jonah and the Whale were often part of larger series of Bible scenes. Jonah is generally shown being cast into the sea (figs. 24-25), being cast ashore by the whale (fig. 26), or in both attitudes on the same tile (figs. 27-29), in each case with the monster whale prominently featured. A fourth format has Jonah standing with two other Old Testament prophets, with the figure of the whale in the background (figs. 30-32).
Ships, Fishing, and Whaling

33. Fluitschip.
Blue. O-246-3

34. Fluitschip.
Blue. O-395-2

35. Fluitschip.
Blue. O-395-3

36. Bootschip.
Blue. O-267

37. Herring fishery.
Blue. O-395-4

38. Leeboard fishing sloop.
Blue. O-268

39. Flemish ship of Ostende flying the
Burgundian flag (the ragged cross).
Manganese. O-395-1

40. Fast to a Whale:
Arctic Whaling Scene.
Blue. O-394

Provenance: Items 33, 35, 36, 38, 39, and 40 are out of the collection of Dr. Jan Boyazoglu (Sotheby’s, New York, 29 Jan. 1986).
Faience after Sieuwart van der Meulen and Adolf van der Laan

Around 1720, when the Dutch Arctic whale fishery had already been flourishing for more than a hundred years, two artists established a new vocabulary of whaling illustration that came to dominate the genre for the remainder of the century. The collaboration of painter Sieuwart van der Meulen (fl. circa 1698-1730; died 1730), working at Alkmaar and Haarlem, and printmaker Adolf van der Laan (1684-1742), of Utrecht, resulted in two seminal productions. One was the oversized eiching Groenlandsche Visscherij [Greenland Whale Fishery],* published by Petrus Schenk of Amsterdam (Appendix III). It was the grandest pictorial representation of whaling yet undertaken for replication in multiple copies—so large that the whole thing could not be accommodated on any press of that era, so it was printed on three separate sheets to be spliced together later for display. The other influential work was a set of prints, also published by Petrus Schenk circa 1720: an encyclopedic series of sixteen views of the herring fishery, called in the vernacular the Groot Visscherij or “Great Fishery,” and a companion set of sixteen scenes of Arctic whaling, called the Kleine Visscherij or “Small Fishery” (Appendix IV).

The whaling vignettes had a remarkable longevity in print, and in numerous incarnations became the definitive, most-often-copied images of Arctic whaling, eclipsing an earlier whaling iconography inspired by Dutch painters Abram van Salin (fl. circa 1670-circa 1720) and Cornelis Boumeester (1652-1733). Almost immediately after Van der Meulen and Van der Laan’s series first appeared it was appropriated by painter Thomas Baston and engraver Elisha Kirkall as the foundation for the first notable British whaling print, “The Whale or Greenland Fishery” (Appendix V). Published at London by John and Thomas Bowles circa 1721-25, the British production is superficially quite a different affair, but with respect to its whaling content it is little more than a wholesale adaptation of elements from the Meulen/Laan vignettes. Over the next 65 years, the Dutch series was periodically reprinted by the original publishers, the Schenk family of Amsterdam. It was also issued in a smaller format in Holland, excerpted by printmakers in England and Germany, and adopted by Dutch, British, and Continental artists who based derivative paintings on it. Meanwhile, scaled down from the original sixteen to an even dozen vignettes, the series was shamelessly copied and reprinted in several London editions by Carington Bowles (circa 1764-93).

The influence of Meulen and Laan’s Groenlandsche Visscherij and Kleine Visscherij prints also dominated the whaling iconography on Dutch faience, the hand-painted crockery that is popularly called Delftware after the town most closely associated with its manufacture. It was in a climate of vigorous florescence that the faience factories and workshops recruited the Meulen/Laan images to capitalize on the enormous wealth and interest that whaling had generated in Holland; but by the time the innovative whaling pictures of Hendrik Kobell (1751-1779) and Matthew de Sallieth (1749-1791) finally arrived on the scene, the Dutch whaling industry was in precipitous decline and there remained little demand for domestic objects celebrating the once-thriving industry. Thus, for the greater part of the eighteenth century and until the collapse of the Dutch Arctic whale fishery in the 1790s, the Meulen/Laan pictures were the most prevalent influence in European whaling art. Accordingly, the overwhelming majority of whaling pictures on eighteenth-century Dutch faience are based directly or indirectly on the seventeen images in the Van der Meulen/Van der Laan opus, which furnished the inspiration for blueware dinner plates, ensembles of blueware and manganese (purpleware) tiles, and a few large tile panoramas that were intended to illustrate whaling in its most dramatic manifestation.

Dinner Plates


A distinctive hatchet-shaped hallmark on the back of each plate identifies De Porceleyne Bijl, the “Porcelain Axe” or “Porcelain Hatchet” factory of Justus Brouwer (fl. circa 1739-76) at Delft. The faience painter’s mark WVDB on the backs of most of the plates belong to the Widow van den Briel (née Elisabeth Elling, fl. 1761-69), despite that the Van den Briel name is usually associated with ’t Fortyn (“the Fortune”) factory at Delft. In many instances of copywork the Meulen/Laan images were excerpted and adulterated, but this set of plates faithfully reproduces an entire sequence of twelve, with whatever modifications may have been necessary to accommodate a round format. Only a handful of complete sets are known (Louvre, Paris; Rijksmuseum, Amsterdam; Rijksmuseum Nederlands Scheepvaart Museum, Amsterdam; Zaiderzeemuseum, Eekhuizen, Netherlands; and the Kendall Whaling Museum). Provenance: Ex collection of Gerrit Honig, Zaandijk, Netherlands; Sotheby Mak van Waay, Amsterdam, 1975. Forrest #121.

* For the sake of consistency, variant eighteenth-century spellings visscherij, visschery, visscherij, vissery, etc., have been standardized visscherij.
41. N° 1. De Groen L: vloot gaat in Zee
[The Greenland fleet puts to sea].

42. N° 2. De vloot seijlt in 't Ýs
[Sailing in the ice].

43. N° 3. 't Harpoen in de Walvis
[Harpooning the whale].

44. N° 4. 't Loopen van de Walvis
[The whale runs].
45. No 5. Harponiers gereed om te Lensen
   [Harpooneers ready with the lance].

46. No 6. De Walvis keerd Zig om
   [The whale turns on its side].

47. No 7. De Walvis na Boord geroeijd
   [The whale is towed to the ship].

48. No 8. 't afmaaken van de Walvis
   [Flensing the whale (cutting-in)].
49. No. 9. 't Schieten en Kneppelen der Walrussen [Lansing and clubbing a walrus].

50. No. 10. Den ësBeer Gedoot [Killing a polar bear].

51. No. 11. De Vloot Seylt Binnen [The fleet sails home].

52. No. 12. 't Koochen van de Traan [Boiling (rendering) the train-oil].

Produced by the same workshop in the same size as the set of Greenland Whale Fishery dinner plates (figs. 41-52), this is one of a smaller series featuring views of the so-called Zaans towns (Zaandam, Zaandijk, and Oost Zaandam), which were centers of Dutch whaling and grain-milling in the middle-to-late eighteenth century. Provenance: Ex collection of Dr. Jan Boyazoglu; Sotheby's, New York, 29 January 1986, N° 107.

54. **[Boiling the fat out of the whale]**. Pencil and wash on paper, attributed to Sieuwart van der Meulen, circa 1720: 15.6 x 20.6 cm (6-1/8 x 8-1/8 inches) on a sheet 20 x 27.6 cm (7-7/8 x 10-7/8 inches). Inscribed with the title in Dutch, *Kookten van de Traen uyt Walvis Speck*. O-457

This shore-trawlers scene depicts the process of rendering oil after the fleet returns to Holland from a summer season’s whaling, and is thought to be the original of N° 16 in the *Kleine Visscherij* series (Appendix IVa). The paper bears the undated watermark of the house of Adriaan Rogge, active at the whaling port of Zaandam (The Netherlands) circa 1704-1803. While this particular scene was not among the ones selected by Thomas Baston or Carington Bowles for their derivative works (see Appendix IVc and Appendix V), it is featured as N° 12 in the set of blueware dinner plates (fig. 52).
55. [Lancing the Whale]. Triptych of monochrome manganese (purpleware) tiles. Anonymous, circa 3rd Quarter of the 18th Century, based on an etching by Adolf van der Laan after Sieuwart van der Meulen. 11.1 x 36.8 cm (4-3/8 x 14-1/2 inches). O-244

Adapted from details of print No. 6 in the Kleine Visscher series. English titles are associated with some versions of the print: The Harponiers poking a Whale with their Lances, after he is enfeebled through great loss of Blood, at the Wound made by the Harpone Iron (London edition); The Whale is troubled and turns her self whilst people are sticking her (some Amsterdam editions).

56. [Approaching the Whale and The Walrus Hunt]. Ensemble of 8 monochrome manganese (purpleware) tiles. Anonymous, circa 3rd-4th Quarter of the 18th Century, based on the series of 16 etchings by Adolf van der Laan after Sieuwart van der Meulen. 35.7 x 64.1 cm (14-3/4 x 25-1/4 inches). O-251

Adapted and compressed from prints No. 2, 9, and (perhaps inadvertently) details of No. 1 in the Kleine Visscher series originally published at Amsterdam by Petrus Schenk circa 1720; however, in this case the print may be after a later edition published at London by Carington Bowles, circa 1764-93.
57. *Groenlandsche Visscherij* [Greenland Whale Fishery]. Ensemble of 80 monochrome manganese (purpleware) tiles. Anonymous, circa 3rd Quarter of the 18th Century, after Sieuwart van der Meulen and Adolf van der Laan. 93 x 120 cm (36-1/2 x 47-1/4 inches). O-250

A faithful adaptation of *Groenlandsche Visscherij*, a double-folio etching by Van der Laan after Van der Meulen, published at Amsterdam by Petrus Schenk circa 1720 (Appendix III). The original oversize etching is widely considered to be one of the finest ever produced of a whaling scene. It was originally printed on two large folio sheets, with a decorated title panel intended to be assembled with the other two into a kind of grand Arctic panorama. A similar but not identical tile facsimile of the same scene, produced on the same magnificent scale of 80-tiles, probably by the same hand at the same faience workshop, is in the collection of the Moriaen Museum at Gouda (The Netherlands) (C.H. de Jonge, cat. #101c).
58. [Greenland Whale Fishery].
Ensemble of 12 monochrome blueware tiles. Anonymous, circa 3rd Quarter of the 18th Century, after Sieuwart van der Meulen and Adolf van der Laan. 38.7 x 52.1 cm (15-1/4 x 20-1/2 inches). O-312

A comparatively crude representation of the left half of the panoramic etching Groenlandsche Visscherij (Appendix III). This seems to be the only instance in which the print was rendered as blueware and the only one that abridges the original scene (the few other known examples, such as fig. 56, are manganese renditions of the entire original scene, minus the inscriptions). Additionally in this case, the tiles had been damaged and inexpertly repaired sometime in the remote past, leading to the conjecture that the surviving piece may be only a fragment of one that originally comprised the entire Groenlandsche Visscherij scene.

59. [Greenland Whale Fishery]. Ensemble of 72 monochrome blueware tiles. Anonymous, circa 2nd or 3rd Quarter of the 18th Century, roughly after Sieuwart van der Meulen and Adolf van der Laan. 76.6 x 153.5 cm (30-1/4 x 60-1/2 inches). O-433

Essentially a pastiche of vignettes adapted and reconstituted from details of the double-folio etching Groenlandsche Visscherij (Appendix III) and the related Kleine Visscherij series of sixteen whaling scenes (Appendix IV) engraved by Laan after Meulen. Ex collection of Mrs. Sallie Mazzur, Short Hills, New Jersey and Chatham, Massachusetts.
60. [A Whaleship of Amsterdam on the Arctic Grounds]. Ensemble of 16 blueware tiles. Anonymous. Frisian? Circa 3rd Quarter of the 18th Century. 50.8 x 51.4 cm (20 x 20-1/4 inches). O-245

While the scene itself is not based directly on the work of Siuwart van der Meulen and Adolf van der Laan, like most eighteenth-century whaling pictures, elements of the central whaling vignette are loosely derived from the Kleine Vischery series. The ship portrait is formulaic and generic, appearing in various permutations on plates (Fourest #177, reported as Frisian and dated 1780) as well as tile panoramas. The principal differences among versions are the decorative stern-carvings, secondary vessels, and background details. Cornelis de Jong illustrates two virtually identical ship-portraits with different whaling vignettes; Dekker #22 and C.H. de Jonge #101a are portraits of Dutch Greenland whalerships lacking foreground whaling vignettes entirely; C.H. de Jonge #101b and an example reported in the Stadisches Museum (Flensburg, Germany) portray merchantmen; and Luiting #37 is a crude reverse-image rendering of a merchant vessel. Here, the stern of the whaleship bears the distinctive coat-of-arms of Amsterdam, with three crosses of St. Andrew (XXX). The initials J.S. inscribed on the prow of the whaleboat have been taken as a signature of Jan Schenk (1698-1752) of Amsterdam (Brewington, 1965, #21), but the workmanship is probably later than his hand and, in any case, the initials more likely refer to the master or owner of the principal vessel.
The Flemish North-Cape Whale

61. **Noort Kaper** [North Cape Whale]. Polychrome faience platter, Anonymous, Flemish, 1762. Diameter 36 cm (14-1/4 inches). Inscribed in Flemish with title, date and field data: DESEN VISCH IS GHEVONDEN AEN DEN DUYN VAN DIE PARCHIE BREDEN JANUARIUS MDCLXII / NOORT KAPER/LANCK 64 VOETEN DICK 40' VOETEN SYN STEIRT 13 VOOT/ BREEDT. O-435

According to inscriptions on both the watercolor and the faience, this stranded 64-foot sperm whale was found dead on the beach in the parish of Breden (in Flanders) in January 1762. Hubert de Cock, who visited the scene to sketch the whale, reports that he “sat right in its mouth,” and that the “toothed jaw” was afterwards removed and “sent to Brussels to Prince Charles of Lorraine, Governor of the Low Countries, and protector of the arts and the artist.” Only one other specimen of this platter has been encountered (Zuiderzeemuseum, Enkhuizen, The Netherlands; see Sliggers & Wertheim, p. 86).

62. **Chasselot dit Noord Cappe** [North Cape Whale]. Watercolor on paper by Hubert de Cock (fl. circa 1751-1801), Bruges, 1762; inscribed in French with title and field data. Signed Hubert de Cock, pinxit. 38.7 x 47 cm (15-1/4 x 18-1/2 inches). O-346

Stranded whales—or, more specifically, beached carcasses of sperm whales and smaller odontocetes—have been illustrated in natural history books since the 1550s and furnished occasional subjects for Flemish and Dutch printmakers from 1577 onward. This watercolor, presumably done from life, depicts the same whale as the faience platter (fig. 61), for which the watercolor may have been a source. The artist is best known as the teacher of natural-history painter Jan Carel Verbrugge of Bruges (Belgium). Ex Collection of Gerrit Honig, Zaandijk (Netherlands); Alain Brieux, Paris; Barbara Johnson, Princeton, New Jersey; Sotheby’s, New York, 24 Sept. 1982, #24.
Appendix I

Original Works by Siewart van der Meulen and Adolf van der Laan

Siewart van der Meulen of Alkmaar was an accomplished marine painter and engraver whose whaling pictures may be his finest achievements. While his oil paintings are very rare (especially in America), through his collaboration with Utrecht printmaker Adolf van der Laan (1684-1742) and Amsterdam publisher Petrus Schenk, Meulen’s work was widely distributed and became the most influential and most widely emulated of any in the whaling genre in eighteenth-century Europe. Most Dutch faience decorations with whale-hunting scenes are copies of prints after his original drawings. Quality aside, by sheer volume alone Meulen’s influence surpassed Cornelis Boumeester (1652-1733), the name most closely associated with whale themes on faience of the previous generation (Boumeester had actually been employed in a faience factory at Delft and by his own hand produced a few whaling scenes on tiles).

Relatively little is known of Meulen’s life or his collaboration with Laan and the Schenks. He was probably born at Alkmaar around 1675-80, and first emerged as an artist in Alkmaar circa 1698. He may have been trained there as well, but it is not known by whom. He was painting in oils by 1699 and engraving by 1700, the year he was admitted to the Alkmaar Guild, and was working at nearby Haarlem in 1706. According to Wurzbach (155), Meulen collaborated with both Petrus Schenk and Adolf van der Laan prior to the Groenlandsche Visscherij panorama and Kleine Visscherij series of circa 1720-25, preparing the original drawings for a series of 16 prints of different birds engraved by Schenk, and for 12 views of harbors engraved by Laan. Abraham Rees is more expansive about the connection between Meulen and Laan, who “engraved a good number of plates after Van der Meulen, among which are the frontispiece of Ryer’s Alcoran, in quarto; the portraits of Lawrence Coster of Haarlem, in folio; a burlesque hunt of dwarfs, in large folio; and two large folio plates of “The Whale Fishery” (“Engravers of the Low Countries.” Cyclopaedia, Vol. 22, n.p.). Meulen died at Alkmaar on 18 January 1730.

[Arctic Whaling] by Siewart van der Meulen. Oil on canvas, signed and dated S.V. Meulen. 1699. 45 x 62.5 cm (17-3/4 x 24-5/8 inches). O-179. SEE PAGE 28 FOR ILLUSTRATION AND NOTES.

[Boiling the fat out of the whale]. Pencil and wash on paper, attributed to Siewart van der Meulen, circa 1720; 15.6 x 20.6 cm (6-1/8 x 8-1/8 inches) on a sheet 20 x 27.6 cm (7-7/8 x 10-7/8 inches). Inscribed with the title in Dutch, t Koken van de Traen uit Walvis Spek. O-457. SEE FIG. 54.

Un Baleinier Hollandois, et le port de Rotterdam. Een Groenlands Vaarder en de Have van Rotterdam. A Greenland Man, and the haven of Rotterdam. Etching, drawn and engraved by Adolf van der Laan. 21 x 33.7 cm (8-1/4 x 13-1/4 inches. Issued as No 14 in the series Zee, Land, en Stroom Lust, published at Amsterdam by Petrus Schenk, circa 1720. P-S159. Browning 971.
Appendix II
Publishers and Versions of the Prints

The original publisher of the Meulen/Laan whale fishery series was the Amsterdam house of Petrus Schenk, a family of etchers, engravers, typesetters, cartographers, and printers. There is some confusion about the names appearing on some of their prints as the house was governed by three successive generations named Petrus (Pieter), of whom at least two used the designation “Petrus Schenk Jnr. [Junior].” However, the first edition of the series undoubtedly appeared prior to publication of a derivative Greenland whaling print engraved by Elisha Kirkall after Thomas Baston, which was published at London by John and Thomas Bowles circa 1721-25. The Schenks kept their series of 16 whaling scenes in print for many years, and the successive states and forms are difficult to distinguish and often impossible to date. Likewise, three generations of the Bowles family issued editions of their whaling print; they also copied the Schenk series, which Cartering Bowles abbreviated from the original 16 to 12 vignettes and published at London probably sometime around 1764 or shortly thereafter. Their series may still have been available as late as 1832. Meanwhile, other printmakers in England and on the Continent, including the illustrious Nuremberg house of Homann, also issued prints based on the Meulen/Laan vignettes.

<table>
<thead>
<tr>
<th>Schenk (Amsterdam)</th>
<th>Bowles (London)</th>
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<tbody>
<tr>
<td><strong>Petrus Schenk</strong>&lt;br&gt;(fl. circa 1719)&lt;br&gt;(1661-1719)</td>
<td><strong>Thomas Bowles</strong>&lt;br&gt;(fl. before 1712 to 1767)&lt;br&gt;John Bowles &amp; Son 1754-64</td>
</tr>
<tr>
<td><strong>Petrus Schenk II</strong>&lt;br&gt;also known as Petrus Schenk, Jr.&lt;br&gt;(fl. circa 1720-1757)&lt;br&gt;(1693-1775)</td>
<td>John Bowles&lt;br&gt;(fl. circa 1720 to 1764)&lt;br&gt;Carington Bowles&lt;br&gt;John Bowles &amp; Son 1754-64&lt;br&gt;Carington Bowles 1764-93</td>
</tr>
<tr>
<td><strong>Leonardus Schenk</strong>&lt;br&gt;(1696-1767)</td>
<td><strong>Carington Bowles II</strong>&lt;br&gt;Bowles &amp; Carver 1793-1832</td>
</tr>
<tr>
<td><strong>Jan Schenk</strong>&lt;br&gt;(1698-1752)</td>
<td><strong>Carington Bowles</strong>&lt;br&gt;John Bowles &amp; Son 1754-64&lt;br&gt;Carington Bowles 1764-93</td>
</tr>
<tr>
<td><strong>Petrus Schenk III</strong>&lt;br&gt;also known as Petrus Schenk, Jr.&lt;br&gt;(circ. 1728-after 1784)&lt;br&gt;(born circa 1731)</td>
<td><strong>Carington Bowles</strong>&lt;br&gt;John Bowles &amp; Son 1754-64&lt;br&gt;Carington Bowles 1764-93</td>
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<tr>
<td><strong>Leonardus Schenk</strong>&lt;br&gt;(1732-1800)</td>
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<tr>
<td><strong>Petru Schenk IV</strong>&lt;br&gt;(died 1802)</td>
<td><strong>Carington Bowles</strong>&lt;br&gt;John Bowles &amp; Son 1754-64&lt;br&gt;Carington Bowles 1764-93</td>
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</tbody>
</table>

The Schenks were prolific but not particularly distinguished painters, mapmakers, and engravers; the family is best known as engravers and publishers. The name and control of the firm passed from father to eldest son; brothers and cousins were also associated in the firm in varying degrees until the 1780s.

Unlike the Schenk clan, who were artists of a sort in their own right, the Bowles family were more conventional publishers, occupying premises in St. Paul’s Churchyard, London: Thomas (fl. before 1712 to 1767); his brother, John (fl. circa 1720-64); John’s son and successor, Carington (1724-93), with whom John was in business as John Bowles & Son (1754-64) until Carington took over on his own (1764-93); and Carington’s son and successor, Carington II (fl. 1793-circa 1832), who published under his own name and as a partner in the firm of Bowles & Carver (1793-1832). John Bowles & Son are also recorded at Black Horse, Cornhill (London), circa 1754-64 (Hill, notes on P-S 25A); and in 1778 a John Bowles, publisher of music, listed his address as Mercers Hall, London (Humphries & Smith, 81f). Thomas Bowles was originally the name of a firm of booksellers and publishers at Oxford circa 1664-78; however, the relationship to the London house of Bowles is not clear.

Johann Baptista Homann (1664-1724) was a copper engraver and publisher at Nuremberg noted in particular for his cartographic productions and scientific maps. He was appointed official geographer to the Holy Roman Emperor (1715) and was a member of the Prussian Academy of Science. After his death his publishing firm was run by a son, Johann Christoph (1701-1730), and then by a string of successors with other surnames who, in order to preserve the cachet of the distinguished founder’s reputation, were known collectively as the “Heirs of Homann” (1730-1813). It was this latter-day incarnation of the firm that produced a variety of influential whaling prints, including the ones based on Thomas Baston’s “The Greenland or Whale Fishery” originally published by Thomas and John Bowles.

Appendix III
The “Groenlandsche Visscherij” Panorama

Groenlandsche Visscherij [Greenland Whale Fishery]. Etching with engraving by Adolf van der Laan (1684-1745) after Sieuwart van der Meulen (died 1730), published by Petrus Schenk, Jr., Amsterdam, circa 1720. 60 x 100 cm (23-1/2 x 39 inches). The original print on which several tile panoramas are based. P-S 146

Printed on three separate sheets; the two halves of the scene proper, with an inscription in Latin beginning Qui Siccis oculis Monstra natantia qui vidit Mare Turgidum [He who sees with his own dry eyes the monster swimming, sees a turgid sea]; and a header or title sheet, inscribed GROENLANDSCHE VISSCHERIJ. S. Vdr. Meulen Delin. A. Vander Laan Fecit. P. Schenk Ian: Exc.

Appendix IV
Prints in the “Kleine Visscherij” Series

(A) EDITIONS PUBLISHED BY PETRUS SCHENK (Amsterdam, circa 1720-1793)

[Vieis of the Greenland Whale Fishery] [Kleine Visscherij]. Series of 16 etchings by Adolf van der Laan after Sieuwart van der Meulen, published at Amsterdam by Petrus Schenk, circa 1720; titles in Dutch, German, and English. Each inscribed S. Vdr. Meulen Delineavit. A. Vander Laan Fecit. P. Schenk Ian: Excud[it]. Amst[erdam] Cum Privilegio. Sizes vary slightly; plate mark of each approximately 17.5 x 20.5 cm (7 x 8 inches). P-S 317 (P-S 179-A is a colored version of the same series).

The original edition was printed, four images to a sheet, perhaps as early as 1719 but certainly before 1725, by which time key elements had been reprinted by Thomas Basion and Elisha Kirkall (Appendix V). According to Elizabeth Ingalls, “the titles appear in Dutch and German on the earlier Dutch sets with the English titles added later...” (for a summary of the problematic printing history, see Ingalls, p. 9). Brewington #72-87; Ingalls #15-30).

2. Het Harpoeneren van de Walvis, of inwerpen van’t Harpoen. Das Harpunieren des Walffisches, oder Ein werffen des Harpoens. The Sticking of the whale with the Pike.

3. Het Loopen van de Walvis ’t Harpoen vast zynde, of sitten op de Spaanse kruywagen. Das Lauffen des Walffisches, da das Harpoen feste steckt, oder das sitzen auff den Spanischen Schub karn. Runing from the whale the Pike being fast in her, or sitting upon the Spanish wheel-barrow.

4. De Walvis loopt onter ’t Ys, men kapt de Lyn, en soeckt waar hy weder op komt. Der Wallfisch laufft unters Eys, man hacht die Leine ab, und sucht wo er wieder hervorkomt. The whale goes under the Ice they cut the line, and seek where she Returns.

5. De Walvis op de kop de Staard boven, Harponiers staan gereed om te Lensen. Der Wallfisch stehet auff den kopff, der Schwantz oben, die harpunierer stellen fertig ihn in die seiten zu stechen. They stand ready to stick ye whale upon her head her tail being upwards.
6. De Walvis keerd en woeld de wyl men is aan't Lensen. De Walffisch wendet sich, und wählet in dessen man ihn mit einem Spies sticht, oder die seiten durch bohret. The Whale is troubled and turns her self whilst people are sticking her.

7. De Walvis wort na Boord geboegseerd of getooyd. Der Wallfisch wird an Schiff gerudert. The whale is brought or Roes'd to the Ship. This image was not included in the Carington Bowles series.

8. ’t Af maken van de Walvis of Flensen. Das Athan der Wallfisches oder Schinden. They Cut the whale in Pieces.


12. 't Schip by Mooy weer in het Ys verlooren. Das Schiff gehet bey guten Wetter verloohen. The Ship in fine weather lost in the ice.

13. 't Schip by Storm in 't Ys vergaan. Das Schiff gehet im Sturm unter. The Ship in the Ice cast away in Storm.


16. 't Kookien van de Traan uyt het Walvis speck. Das Trahn kochen vom Walffisch speck. The Boiling the fat out of the whale. Image not included in the Carington Bowles series.
(B) UNASCRIBED DUTCH EDITIONS (18th Century)

De Groenlandse Vissery, of Walvis Vangst [The Greenland Fishery, or Whale Hunt]. Series of 16 anonymous engravings after Siewurt van der Meulen and Adolf van der Laan, adapted in a smaller format, with titles in Dutch only. Amsterdam; undated (18th Century). Image size of each: 7.2 x 10.6 cm (2-7/8 x 4-1/2 inches). P-S 467

A series of 16 engravings, rather than etchings, with the size reduced and proportions realigned. The uncut sheets reveal that they were originally printed two images to a sheet. The series title is printed on No 1. Like another specimen in the Altonaer Museum in Hamburg, the order of Nos 14 and 15 was reversed in printing (not affecting the sequence of the prints themselves).

1. De Groenlandse Vissery, of Walvis Vangst. I Selen in 't Ys, en soeken na da Walvis.
2. Het Harpoeneren van de Walvis, of inwerpen van 't Harpoon.
3. Het Loopen van de Walvis 't Harpoon vast zynende, of sitten op de Spaanse kruwyagen.
4. De Walvis loopt onder 't Ys, men kapt de Lyn, en soekt waar by weder op komt.
5. De Walvis op de Kop de Staard boven, Harpoeniers staan gereed om te Lensen.
6. De Walvis keerd en woeld de wyel men is aan't Lensen.
8. t Af maken van de Walvis of Flensenz.
11. Matroos gaat op de Reene Jagt.
12. t Schip by Mooy weer in het Ys vertroheen.
13. t Schip by Storm in 't Ys vergaan.
14. Selen uyt het Ys. Corresponde to No 15 in the original series.
15. t Binnen seylen der Groenlands vaarders.
16. t Koocken van de Traan uyt het Walvisch speck.

[Views of the Greenland Whale Fishery] [Kleine Visscherij]. Four anonymous etchings from a series of 16 after Siewurt van der Meulen and Adolf van der Laan, adapted and reengraved in a smaller format. Amsterdam; undated (18th Century). Image size varies; each is approximately 7 x 9.5 cm (2-3/4 x 3-3/4 inches). P-S 318

13. 't Schip by Storm in 't Ys vergaan.
14. Selen uyt het Ys. Corresponde to No 15 in the original series.
15. t Binnen seylen der Groenlands vaarders.
16. t Koocken van de Traan uyt het Walvisch speck.

(C) THE CARINGTON BOWLES SERIES (London, circa 1764-93)

Twelve Views of the Greenland and Whale Fishery. Series of 12 anonymous engravings after the original Dutch series of 16 etchings by Adolf van der Laan after Siewurt van der Meulen. London: Carington Bowles (undated; circa 1764-93). Sizes vary slightly; plate marks each approximately 17.6 x 27 cm (6-7/8 x 10-5/8 inches). P-S 26

"Printed for Carington Bowles, Map & printseller, No 69 in St. Pauls Church Yard, London." Like the Amsterdam edition of 16, the series title appears on print No 1; prints Nos 7, 12, 15, and 16 in the Dutch series are lacking here, and the series is renumbered accordingly. Browning #133-144; Ingalls #60-65 (6 prints only). It is not known whether the Carington Bowles London edition preceded or followed the production of 12 blueware dinner plates by Justus Brower and his "Porcelain Axe" factory of Delft.

1. Twelve Views of the GREENLAND and WHALE FISHERY. Ships Sailing through the ICE in Search after WHALES.
2. The Long-boats making towards a WHALE, & the Harponiers going to cast their Lances at him.
3. A WHALE Swimming with great Force & Celerity after the Harpene Iron is fast in him.
4. A WHALE struck with the Harpene Iron diving among the Ice, the Harponier going to chop the Rope off to prevent the long Boat being drawn under Water or split against the Ice.
5. The WHALE diving to the bottom after he is struck with the Harpone Iron, & the Harponiers standing in readiness to wound him a fresh with Spears, when he rises again.
6. The Harponiers poking a WHALE with their Lances, after he is erfeathed through great loss of Blood, at the Wound made by the Harpene Iron.
7. The Sailors attacking the White BEAR with their Spears, which are frequently floating upon the Ice in the North Seas. Corresponds to No 10 in the Dutch series.
8. The Fleuing of the WHALE in order to Cut it up to Freight the Ship.
9. The Sailors shooting the REIN DEER, which are frequently on the Rocks of Ice. Corresponds to No 11 in the Dutch series.
10. Shooting, sticking, & knocking on the head the SEA LION, on the Ice, his Tusks which are above 2 Ft. long are whiter & more valuable than Ivory. Corresponds to No 9 in the Dutch series.
11. A SHIP driven by Storm and inclosed amongst the Ice and Lost. The title corresponds to the title of No 12 in the Dutch series but the image itself corresponds more closely to No 13 in the Dutch series.
(D) MISCELLANEOUS EDITIONS (18th Century)

[Greenland Whale Fishery]. Two of a series of anonymous German colored engravings of indeterminate title and number, after the original Dutch series of 16 etchings by Adolf van der Laan after Siewart van der Meulen. Date and publisher unknown (18th Century). Sizes vary slightly; plate mark of each approximately 18 x 28.4 cm (7-1/8 x 11-1/4 inches); image size of each approximately 14.2 x 27.1 cm (5-3/4 x 10-11/16 inches).

Ingalls #143 is another from the same or a similar series. In addition to the individual titles, each print is inscribed with four lines of verse in German and Latin.

4. Een walvisch vangst. Der Walvisch liebt unsrer Ees, man hakt die Leine ab, u: sucht wo er wider hervorkomt [A Whale Hunt. The whale goe's under the Ice they cut the line, and seek where she Returns]. Corresponds to No 4 in the Dutch series. P-S 253-A

6. Der Walvisch wendet sich, und wuhlet in dessen man ihn mit einem Spies sticht, und die Seiten durchbohret [The Whale is troubled and turns her self whilst people are sticking her]. Corresponds to No 6 in the Dutch series. P-S 443-A


Pastiche of No's 2, 3, 5, 6, and 10 of the original Dutch series, inscribed "Vdr. Meulen delin. / T. Willson fecit." A second state is additionally inscribed "Sold by H. Parker & E. Bakewell opposite Bichin Lane, Cornhill London" (Ingalls #73b). Ingalls notes, "Henry Parker (1725-1809) was a London book and print seller...known to be in partnership with Elizabeth Bakewell in 1759...retired from business in 1775" (Ingalls, p. 36). The first state may have predated the partnership Brewington #112; Ingalls #73a and 73b.

The Fleeting of the WHALE in order to Cut it up to Freight the Ship. Anonymous engraving, a reversed-image version of No 8 in the Carling Bowles edition of the series of 12 prints after Siewart van der Meulen. Publisher and date unknown (London? after 1764). Plate 17.3 x 26.7 cm (6-7/8 x 10-1/2 inches). P-S 104. Brewington #167.

(E) VUE D'OPTIQUE SERIES (Augsburg, circa 1750)

[Greenland Whale Fishery]. Three of four anonymous colored vue d'optique prints after the Dutch series of 16 etchings by Adolf van der Laan after Siewart van der Meulen. Augsburg: Georg Balthasar Probst (undated; circa 1750). Titles in Dutch, French, Italian, and German. Each approximately 31 x 42 cm (12 x 16-1/2 inches).

Ingalls remarks about vues d'optique that they "were a popular eighteenth-century visual entertainment," with "scenes specially printed for viewing reflected on a mirror through 'perspective glass.' The picture was placed flat on a table beneath the mirror with a framed magnifying lens positioned at a forty-five degree angle on the mirror. When viewed through the lens, the scene appeared enlarged and somewhat three-dimensional. Titles at the top were printed in reverse, as it was the mirror image that was viewed" (Ingalls, p. 73). Set lacking the fourth print (Ingalls #147, corresponding to No 15 in the original Dutch series).

1. Seylen in 't Ys, en Soeken na de Walvis. la Navigation dans la glace, et chercher du Baleine. il Veeggare nel ghiaccio, e cercare del Baleno. Das Seelen ins Eis, und suchen das Walffisches. Later state, lacking the French title in reverse at top. Corresponds to No 1 in the Dutch series. Brewington #233; Ingalls #144. P-S 1-A-6 ILLUSTRATED PAGE 26


3. Seylen van het Es. la Navigatio sur la Glace. il Veeggare nel ghiaccio. Das Seelen auf dem Eis. Later state, lacking the French title in reverse at top. Corresponds to No 14 in the Dutch series. Brewington #231; Ingalls #146. P-S 1-A-4

[Greenland Whale Fishery]. Set of four anonymous colored vue d'optique prints copied (with images reversed) from the set published by Georg Balthasar Probst at Augsburg; date and publisher unknown (Augsburg, circa 1750?). Titles in Latin and French. Each approximately 32 x 42.5 cm (12-5/8 x 16-7/8 inches). P-S 329-A

Ingalls remarks that this series is "of somewhat lesser quality," lacking the reversed titles present on Probst's first state (see the preceding); and that it was "most likely published in Augsburg...for export to a French-speaking country" (Ingalls, p. 75).

1. Navigatio Piscatorum in glacie quadrentarium Balaenam. La Navigation dans le glace, et chercher du Baleine. Corresond to No 1 in the Probst series and No 1 in the original Dutch series. Brewington #228; Ingalls #148. (Second copy #P-S 1-A-1.1)

2. Navigatio Piscatorum in Portis. La Navigation des pecheurs dans le Port. Corresponds to No 4 in the Probst series and No 15 in the original Dutch series. Brewington #229; Ingalls #151. (Second copy #P-S 1-A-2.)

3. Balaena ramis adigitur ad Navim. La Baleine est rame en Navire. Corresponds to No 2 in the Probst series and No 7 in the original Dutch series. Brewington #230; Ingalls #149. (Second copy #P-S 1-A-3.)

Appendix V

"The Whale or Greenland Fishery" Print

(A) THOMAS BASTON AND ELISHA KIRKALL (London, circa 1721 - before 1832)

The Whale or Greenland Fishery. Colored engraving by Elisha Kirkall (1682-1742) after Thomas Baston (fl. circa 1721-25). London: Thomas Bowles, circa 1721-25. Plate mark 30 x 40 cm (11-13/16 x 15-3/4 inches); image 25.4 x 38.1 cm (10 x 15 inches). P-S 25-A

From the series Twenty two Prints of several of the Capital Ships of his Majesties Royal Navy with Variety of other Sea Pieces after the Drawings of T. Baston, "Printed for & Sold by Tho. Bowles, next ye Chapter-house in St. Paul's Church-Yard," London, circa 1721-25. Inscribed "To the Hon'ble Sr. JOHN EYLES Bart. This PLATE of the Whale or Greenland Fishery is most humbly Inscribed. Rorem sic Jungimus Austro [Thus we Join the North Wind to the South Wind]". The whaling vignette is based on Nos 2, 6, 9, and 10 of the Kleine Visscher etchings by Adolf van der Laan after Stieltjans van der Meulen. Brewington #132; Ingalls #58 (where this print is catalogued as #15 in the series of 22). A companion print in the series, entitled "Representation of the Fishery of Great Britain, in it's three different Branches: Cod, Herring, and Whale," shows all three branches in one scene (Brewington #128; 219; Ingalls #50ff; 141).

The Greenland or Whale Fishery. La Pecherie de Greenland ou de la Baleine. 10. Colored engraving by Elisha Kirkall (1682-1742) after Thomas Baston (fl. circa 1721-25); titles in English and French. London: Carington Bowles (undated; circa 1764-93). Plate mark 27.3 x 39.1 cm (10-3/4 x 15-3/8 inches); image 26.7 x 38.7 (10-1/2 x 15-1/4 inches). P-S 24-A

A later edition of "The Whale or Greenland Fishery" (q.v. above), this one "Printed for Carington Bowles, next the Chapter House in St. Paul's Church Yard, London." Brewington #130 (where the plate number is misprinted); not in Ingalls.

The Greenland or Whale Fishery. La Pecherie de Greenland ou de la Baleine. 20. Colored engraving by Elisha Kirkall (1682-1742) after Thomas Baston (fl. circa 1721-25); inscribed titles in English and French. London: Bowles & Carver (undated; circa 1793-1832). Plate mark 27.3 x 39.1 cm (10-3/4 x 15-3/8 inches). P-S 4-A

A later edition of the preceding and its predecessor, "The Whale or Greenland Fishery" (qq.v. above), this one "Printed for Bowles and Carver, No. 69, St. Paul's Church Yard, London." Brewington #131 (where the plate number is misprinted); Ingalls #59.

A version of “The Whale or Greenland Fishery” (q.v. above) with the image reversed, “Engraved for the Universal Magazine, for J. Hinton at the Kings Arms in Newgate Street.” London bookseller John Hinton (fl. circa 1739-81; died 1781) was the publisher of the Universal Magazine, in which the print appeared as an illustration in the April 1752 issue. Brewington #168; Ingalls #68.

(B) HOMANN EDITIONS (Nuremberg, from circa 1740)


The images are straightforward copies of six in the British series Twenty two Prints of... Capital Ships...after the Drawings of T. Baston, published by Thomas Bowles (London circa 1721-25). The Latin inscription “Londini primum apud T. Bowles, nuc Noribergae in Officini Hom: edita” acknowledges the indebtedness to the English publisher; and one of the vignettes, entitled “Der Groenlandische Walfisch-Fang” [The Greenland Whale Fishery], is after “The Whale or Greenland Fishery” (q.v. above), drawn by Thomas Baston based on the Kleine Vischery series of Sieuwart van der Meulen and Adolf van der Laan. Elizabeth Ingalls indicates that “This print was often cut into sections, so that the individual scenes appear as separate sheets” (Ingalls, p. 72) (see below). Brewington #219; Ingalls #141.

Der Groenlandische Walfisch-Fang [The Greenland Whale Fishery]. Colored engraving, after a print in the English series of 22 nautical scenes drawn by Thomas Baston. Nuremberg: Homann, circa 1740. 15.2 x 27.3 cm (6 x 10-3/4 inches). P-S 108-A


Seylen in 't Ys. No. 1 in Georg Balthasar Probst’s vue d’optique version of the whale fishery series after Sieuwart van der Meulen and Adolf van der Laan, circa 1750 (see page 24). P-S 1-A-6
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[Arctic Whaling] by Sieuwart van der Meulen. Oil on canvas, signed and dated S.V. Meulen. 1699. 45 x 62.5 cm (17-3/4 x 24-5/8 inches). O-179

The structure, precision of naval architectural detail, and articulate deployment of the men, vessels, and whales in this scene are characteristic of Van der Meulen's mature style, bearing recognizable affinities with the Groenlandsche Visscherij panorama and Kleine Visscherij series—notwithstanding that this is one of the artist's earliest known works, antedating the prints by almost a quarter century.