

Dutch Old Master Paintings in the New Bedford Whaling Museum

submitted by Stuart M. Frank, Senior Curator Emeritus, February 2013

THE COLLECTION

The Kendall whaling collection was founded by Henry P. Kendall (1879-1959) about the time he graduated from Amherst College in 1899. Over the next two or three decades, his success as a manufacturer of medical textiles provided the wherewithal to increase his collecting purview, so that his initial concentration upon harpoons and whalecraft led ultimately, and perhaps inevitably to a broader appreciation of whaling history, technology, and art on an international scale. His marriage to Evelyn Louise Way (1894-1979) in the 1920s enhanced their mutual interest in the fine arts, decorative arts, and scrimshaw, and led to buying trips to England, Holland, and, later, Japan. After loaning components of their ever-expanding collection for exhibition at MIT and the Peabody Museum of Salem, the couple founded the Kendall Whaling Museum in Sharon, Massachusetts, in 1955, with the help and advice of M.V. Brewington, then Curator of Maritime History at the Peabody; William H. Tripp, a whaling collector himself and Curator of the New Bedford Whaling Museum; and J.B. Kist, an art historian at the Rijksmuseum in Amsterdam. By 2001, when the Kendall collection was gifted to the New Bedford Whaling Museum, it held the world's largest and most comprehensive gathering of American, European, and Japanese whaling prints, American and European whaling paintings, Japanese whaling scrolls, and a wide assortment of whaling logbooks and journals second only to (and only slightly smaller than) that already in the New Bedford Whaling Museum.

Among the paintings and drawings, the Old Master pictures from the sumptuous Golden Age of Dutch whaling are the crown jewels, by far the largest and most important collection of such works outside of the Netherlands and, without rival, the envy of even the great institutional collections in England and Holland. They include the earliest marine painting in North America; the first-ever oil painting of a whaling scene; two unique, iconic paintings of whale strandings on the North Sea coast; encyclopedic, firsthand images of classic bay whaling and open sea whaling in the Arctic; and several original paintings and watercolors from which some of the most influential printed Dutch and British whaling images of the 17th and 18th centuries were derived. Some of the most distinguished Dutch and Flemish marine painters from the Age of Rembrandt and Vermeer are represented, together with lesser, vernacular pictures, and surrounded by related prints, decorative arts, whalers' shipboard handcrafts, one or two navigational instruments, and a few pieces of contemporaneous furniture.

HISTORICAL CONTEXT

Ancient petroglyphs—cave pictures on stone—from the dark recesses of Neolithic prehistory reveal the primitive origins of whaling along the coasts of Norway, Russia, Korea, and Japan; and shore whaling is known to have been practiced as an intermittent seasonal fishery by the Vikings, by Basques on the Atlantic coast of Spain and France, and by villagers in remote regions of Korea and Japan. The Vikings were exporting whale meat to England as early as the 9th century and walrus ivory as far as Russia, Turkey, and Spain by the 11th and 12th centuries. Meanwhile, the Basques originated deep water pelagic whaling in the Bay of Biscay, and by the mid 16th century were crossing the Atlantic to hunt right whales in waters off Labrador. However, apart from the crude petroglyphs, no contemporaneous pictorial record of any of this remains.

The failures of Renaissance-era British explorers to find a Northwest Passage across Canada to Asia, and of their Dutch counterparts to chart an analogous Northeast route across the top of Russia to the Pacific, did not dissuade Britain from continuing the search. But once their reports of large numbers of herring, whales, and walrus in the high Arctic were corroborated by Henry Hudson in 1609, England dispatched an exploratory whaling expedition to the far North in 1610 and the Dutch did the same the following year. That Dutch enthusiasm and proficiency in the ancient fishery soon overshadowed British efforts is evidenced in their abandoning the search for a Northeast Passage, sending an improvised fleet North to begin making annual whaling forays to whaling stations on Spitsbergen (Svalbard) and Jan Mayen Island, and the almost immediate appearance of sophisticated prints and paintings documenting and illustrating their whale hunt.

Dutch whaling methods were adopted directly from experienced Basque hirelings, and it was not long before they came to dominate the the Arctic whale fishery in standpoint of tonnage, numbers of vessels, numbers of whales taken, volume of oil and “bone” (baleen) returned, and value of the catch. Whaling became a lucrative adjunct to the other mainstay Dutch maritime endeavors: the herring fishery, the “East India” trade to China and Japan, and an intricate and vast commercial network along Holland’s inland waterways and canals. The exquisite paintings and decorative arts of the Dutch Golden Age—the late 16th through early 18th centuries—reflect the tremendous economic and cultural prosperity generated by the brilliant exploitation of these seaborne opportunities.

The fishery was originally prosecuted in the protected bays of the Spitsbergen archipelago and Jan Mayen Island. The fleet would depart from home ports in Holland in springtime, spend the summer months whaling when the northern waters were comparatively free of pack ice, and returned with their cargoes of oil and baleen in early fall, before a winter freeze could trap them in the ice. The whales were processed in sheltered harbors, with the ships at anchor in shallow water, their masts used as cranes to haul up blanket pieces alongside for flensing (“cutting-in”);

the blubber and baleen were carried in boats to the shore, where the baleen dried, scraped, and cleaned and the blubber rendered into oil on the stony beaches, then stored in wooden casks for shipment home at the end of the season. On shore, tents and later wooden sheds with red tile roofs were constructed for storage, but there were no facilities or amenities for accommodation: the men themselves continued to live on shipboard for the entire season.

After a generation of this so-called “baywhaling,” two circumstances arose in the 1630s that transformed the hunt. A series of unusually cold winters and cool summers inhibited the usual seasonal thaw, in some years preventing access to the shore stations. Meanwhile, whale stocks there had become so depleted that they could no longer be profitably hunted inshore. This forced the fleet to venture out on the frigid polar sea in search of their prey—too far at sea for the shore stations to remain practical even when conditions would have allowed access. In this “open sea whaling” phase, the whales were flensed “overside” at sea, among the icebergs; the comparatively flimsy ships were sometimes anchored to the icebergs themselves, to counterbalance the tremendous weight of the blanket pieces of blubber as they were hauled up for flensing; and, as the Arctic climate was sufficiently cool even in summer to preserve the blubber from becoming rancid, it was now the unprocessed blubber (rather than the fully rendered oil) that was carried home in casks at season’s end. “Cookeries” (oil factories) were thus established just outside Amsterdam, Rotterdam, Harlingen, and the other home-ports, to extract the oil from the blubber and refine it for distribution to world markets.

As Arctic whaling expanded geographically, two distinct fisheries were identified: the so-called *Greenland* grounds, the open water westward and southward from Spitsbergen and Jan Mayen to Greenland itself; and (after 1719) the *Davis Strait* grounds, to the west, between Greenland and modern-day Canada. A variety of economic factors sent Dutch Arctic whaling into a slow but precipitous decline after the 1720s, but with no perceptible diminution of the sumptuous fine and decorative arts of what became known as the Golden Age. It was finally the European wars of the 1790s, and the Napoleonic occupation that ensued, which effectively put an end to Dutch Arctic whaling, and the fishery never recovered its former brilliance even after Bonaparte was exiled to St. Helena and the Dutch nation restored to independence.

THE PICTURES

Ships and Whales at Sea

PdP Monogrammist, Circle of Hendrik Cornelisz Vroom (circa 1566-1640).
Ships and Whales in a Tempest. Oil on canvas, circa 1595.

[A classic early example of Dutch “realistic” marine painting; the earliest marine painting in the Western Hemisphere.]



2001.100.4469

Cornelis Verbeeck (circa 1590-1633).
Ships with a Whale in a Rough Sea. Oil on copper. Signed C.V. 1st Quarter 17th Century.

[Verbeeck’s smallish “cabinet-pieces” (such as this and the ensuing) epitomize the best qualities of the early Dutch marine school.]



2001.100.4478

Cornelis Verbeeck (circa 1590-1633).

Ships in a Squall, with a Spouting Whale. Oil on wood panel. 1st Quarter 17th Century.



2001.100.4470

Heerman Witmont (1605 - after 1692).

Ships with Whales. Sepia grisaille (*penschildern*) on panel. 2nd Quarter 17th Century.

[A masterpieces of the uniquely Dutch technique called *penschildern* (“pen-drawing”) or in French, *grisaille* (“grayness”), in which monochrome oil paint is used to simulate engraving.]



2001.100.4468

Attributed to **Catherina Peeters** (1615-1676).

Ships with a Whale after a Tempest. Oil on canvas, circa 1669.

[An extremely rare marine painting by a woman: her work is virtually indistinguishable from that of her eminent brother Bonaventura Peeters (1614-1652).]



2001.100.4572

Ships and Shore

Abraham Matthuys (1581-1649).

Ships in Convoy. Oil on canvas. Unsigned, circa 1619.

[A splendid scene of Flemish sailing ships by one of the leading Baroque religious painters of Flanders, featuring the colorful carved-wood sternboard pictograms of the ships' names.]



2001.100.4486

Anonymous, Dutch, circa 1652.

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Amsterdams Stats-Huijs van den Dam te Zein van Vooren.

[*Town Hall of Amsterdam Seen from the Dam*]. Inscribed with the title (in Dutch).

Pen-and-ink and wash on cream laid paper.

[A drawing that once belonged to the royal family of the Netherlands, showing a whale jawbone famously mounted on the principal civic building of Amsterdam.]



2001.100.4927

Circle of Gerrit Knip (circa 1715 - after 1800).

Arctic Whaling. Oil on metal decorative panels, circa 1750-55.

Long-case clock with ship automation, signed on the face.

[Prime example of the finest 18th-century Amsterdam long-case clocks, by the most fashionable maker, with a fabulous Nantucket / New Bedford provenance: owned by William Rotch (1734-1828), Elizabeth Barney Rotch (1757-1856) and Samuel Rodman (1753-1835), etc.]



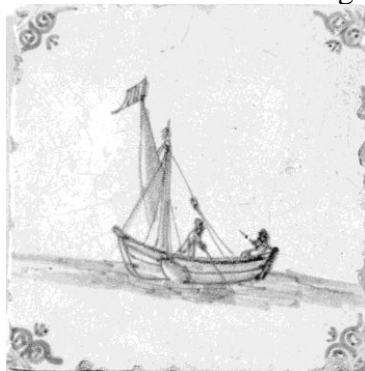
2001.100.2513

Albert van Beest (1820-1860).

Leeboard Sloop in a Heavy Onshore Sea.

Watercolor on paper.

[An early work by the fine young Rotterdam marine artist, done in Holland before he immigrated to New Bedford and emerged as a splendid painter of local subjects.]



2001.100.4619

Stranded Whales

Jacob Matham (1571-1631) after **Hendrik Goltzius** (1558-1617)

Whale Stranded on the Dutch Coast between Scheveningen and Katwijk in February 1598.

Engraving on paper, 1598.

[Prototype for the two contemporaneous paintings of beached whales by Esaias van de Velde and Adam Willaerts. Largely regarded internationally as the definitive broadside portrait of a sperm whale until at least 1798.]



2001.100.6101

Esaias van den Velde (1587-1630)

Whale Beached between Scheveningen and Katwijk on 20 or 21 January 1617, with elegant sightseers. Oil on canvas, circa 1617.

[With the dominant image of a whale derived from Matham after Goltzius (see above), this is the definitive whale stranding picture, featuring, among other things, an equestrian portrait of Prince Maurits of the Netherlands.]



2001.100.4763

Arctic Whaling Scenes

Cornelis Claesz van Wieringen (1580-1633)

Dutch Bay Whaling in the Arctic. Oil on canvas. Signed C.W. Circa 1620.

[An encyclopedic panorama, the earliest known oil painting of a whaling scene. The setting is the Dutch Arctic whaling station on Jan Mayen Island in far North Atlantic the early years of its operation, showing the hunt, towing back, flensing alongside, transport of blubber and bone to the beach for processing, storage tents ashore, and notably, the identifiably Basque whaleboats and Basque hirelings in charge of the flensing and processing operations. Perhaps the single most significant whaling picture anywhere, by one of the great Dutch master artists.]



2001.100.4503

Pieter van den Velde (1634 - after 1687).

Dutch Bay Whaling in the Arctic.

Oil on canvas, circa 1660.

[A later view of essentially the same scene as the preceding by Wieringen: less realistic and less accurate, but showing the later stages of bay whaling at Jan Mayen, when sheds with tile roofs had replaced the storage tents, and a mostly-all-Dutch workforce had taken over operations from Basque hirelings.]



2001.100.4417

Johannes Becx (fl. c1658-92).

A Fleet of Dutch Whalers Under Sail in the North.

Oil on canvas, circa the 1660s-'70s.

[A throwback to the days a generation earlier when Arctic whaling was prosecuted close inshore, before the fleet was forced into the open sea. Note the high, rocky ground of what is probably Jan Mayen Island, just visible at the extreme right of the painting.]



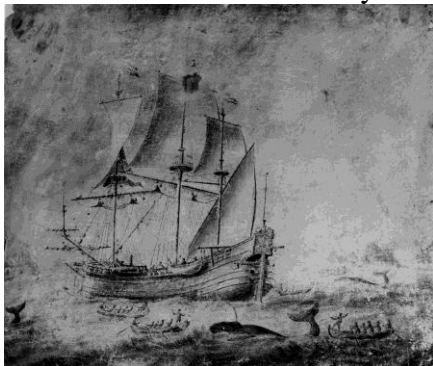
2001.100.4334

Adrian van Salm (fl. circa 1675-1720)

Arctic Whaling Scene.

Ink and wash on vellum. Signed *A. Salm*. Circa 1675.

[A classic monochrome scene of Dutch open sea whaling, showing methods adopted when the old shore stations at Jan Mayen and Spitsbergen were rendered no longer practical.]



2001.100.4736

Abram van Salm (fl. circa 1675-1720).

Whaling in the Northern Ice Sea. [*Ship De Trin of Amsterdam Whaling in Company*].

Oil on canvas, signed *Abram Salm*. 169[]; circa 1695.

[One of the finest polychrome whaling pictures by the three Salms—Adiaen, Abram, and Roelef—and the only known work actually signed by Abram van Salm.]

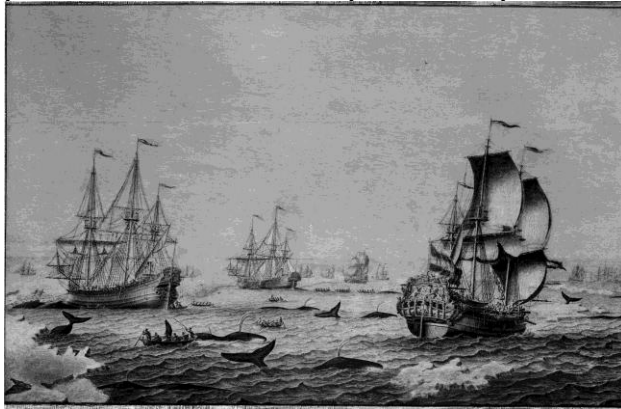


2001.100.4421

Adrian or Abram van Salm(fl. circa 1675-1720).

Dutch Whaling Fleet Near Greenland. [*Ship Hollandia Whaling in Company in the Arctic.*] Penschilderen or grisaille (gray painting) on panel. Signed A.V. Salm. Circa 1702.

[“Gray painting” was a uniquely Dutch specialty, perfected by Willem van de Velde the Elder and Heerman Witmont, utilized very effectively by the Salms for many Arctic open-sea whaling pictures, of which this is a prime example.]



2001.100.4474

Adrian van Salm(fl. circa 1670-1720).

Ship De Vogel Fenice Whaling in Company on the Arctic Grounds. Oil on canvas. Signed and dated A. Salm. 1702.

[Judged on aesthetic as well as technical criteria, this is arguably the greatest masterpiece among the many whaling pictures painted by Adriaen van Salm and his sons — larger, grander, more stylized, and with a deeply colored palette reminiscent of Ludolf Backhuysen.]



2001.100.4411

Sieuwart van der Meulen (fl. circa 1698-1730; died 1730).

Arctic Whaling Scene.

Oil on canvas. Signed and dated *S. V. Meulen. 1699.*

[Meulen effectively established a standard for whaling pictures that survived for over a century: a series of 17 prints, drawn by Meulen and engraved by Adolf van der Laan in 1721, were widely distributed and became the most influential and widely emulated of any in the whaling genre in 18th- and early 19th-century Europe, including copies on Delft blueware ceramics and German *veud'optique* scenes. This earlier picture is one of the most authoritative ever produced by a Dutch artist and is probably his only oil painting in the Western Hemisphere.]



2001.100.4488

Sieuwart van der Meulen (fl. circa 1698-1730; died 1730)

't Kookken van de Traen uyt Walvis Spek. [Boiling the Fat out of the Whale.]

Pencil and wash on paper, inscribed with the title in pencil holograph in Dutch. Circa 1720.

[This is the original drawing for print N° 16 in the landmark series of sixteen etchings variously entitled *Kleine Visscherij*, *Groenland Visscherij*, and *Greenland Whale Fishery*, drawn by Van der Meulen, engraved by Adolf van der Laan, published in Amsterdam circa 1720, and variously reissued thereafter in Holland, England, and Germany as series of 4, 12 or 16 prints, and which served as the basis for a set of twelve blueware plates produced at Delft in the 1760s.



1961.9.12

Ludolf Backhuysen (1631-1708).

Whaling in the Polar Sea.[*Ship De Vergulde Walvis Whaling in the Arctic.*]

Oil on canvas. Signed *Bakyz*, circa 1700.

[Backhuysen was widely regarded as the most accomplished marine painter working in Holland at the time, and this is one of his mature masterpieces, an open sea whaling scene at the height of the Dutch Arctic fishery, capturing a dramatic moment in the whaleboats with the balance of the fleet engaged in various stages of pursuit, capture, and cutting-in blubber.]



2001.100.4435

Adam Silo (1674-1762).

Whaling in Company in the Open Sea Near Greenland.

Oil on canvas, 16 3/8 x 23 1/2 inches (41.6 x 59.7 cm).

Attributed. Circa 1700.

[A beautifully composed, encyclopedic scene showing open sea whaling among the icebergs as prosecuted from the broad, arched-stern vessels called *bootschips*, introduced in the 18th century to replace the earlier *fluytschips*.]



2001.100.4356

Anonymous, Dutch, 18th century.

Dutch Open-Sea Whaling in the Arctic.

Oil on canvas, signed *i.i.* or *j.j.*, dated 1731 or 1752.

Oil on canvas, 21 x 26 inches (53.3 x 66 cm).

[Despite its obscure origins, this painting is significant for showing the method of lowering and manning the boats in the mature Dutch Arctic whale fishery of the mid 18th century, when the fleet was obligated to hunt whales farther and farther offshore.]



2001.100.4403

Monogrammist A.K. Dutch or Flemish, 18th century.

Ship Hoorn Whaling in Company in the Arctic.

Signed in monogram *AK*, circa 1725.

[Typifies the Dutch Arctic whale-hunt of the early 18th century, when whales were hunted in the open sea on both the Greenland and Davis Strait grounds. The principal vessel is the ship *Hoorn*, named for the same seaport town in North Holland after which Cape Horn is named.]



2001.100.4582

Monogrammist A. K. Dutch or Flemish, 18th century.

Arctic Open Sea Whaling.

Oil on panel, circa 2nd Quarter 18th Century.

[A generic contemporaneous rendering of the methods practiced on the Greenland and Davis Strait grounds in the middle decades of the 18th century, when whales were hunted in the open sea and the blubber was flensed alongside and packed into casks for shipment back to Holland at the end of the season. Companion painting of the following.]



2001.100.4369

Monogrammist A. K. Dutch or Flemish, 18th century.

Arctic Whaling Fleet in Port, with Oil Cookery.

Oil on panel, circa 2nd Quarter 18th Century. Signed in monogram *AK*.

[Rare view of the processing factories, called *cookeries*, that were built in the outskirts of Dutch whaling ports to accommodate the inflow of raw blubber that had to be rendered into oil. Companion painting of the preceding.]



2001.100.4370

Johanes de Blaauw (1712-1778).

Whaleship D'Vergulde Walvis ("The Golden Whale") passing the tollhouse at Buiksloot on the IJ River, north of Amsterdam, 1759.

Oil on canvas, signed *I d Blaauw* and dated 1759

[The Buiksloot tollhouse, visible in the background, indicates that Greenland whaler of Amsterdam is outward bound for a seasonal whaling voyage in the Arctic, passing not only the light-house but also another typical *bootschip* bound in the other direction.]



2001.100.4604

Jan Cornelisz. Buijs(1698-1765).

Large sea-chest, painted wood, depicting scenes of the Dutch herring fishery and Arctic whaling, with the Amsterdam coat of arms; signed and dated 1759.

[Superbly detailed by a Dutch whaling master, with a counterfeit-grained interior and “primitive” but authoritative nautical scenes identified by the artist as to time, place, and authorship. The ornaments are in three parts: the captain’s name and Amsterdam coat-of-arms on the outside front panel; a herring-fishing scene on the North Sea; and a whaling scene, labeled “*De Cwaehoek af Amsterdammer Eijlant*,” which places it unequivocally on Amsterdam Island in the northwestern corner of the Spitsbergen archipelago, in 1758.]



2001.100.3636

Anonymous, Dutch whaleman-painter, 18th century.

Zaandam Whaleships Anna, De Jacob, and William on the Greenland Grounds.

Oil on a wooden panel, circa 1772-73.

[Relic of whalemen’s art from the latter-day whaling ports of Zaandam and Zaandijk, important centers of whaling and grain-milling in the 18th century. It is reported that there were some 300 windmills there, producing most of Holland’s hardtack sea-biscuits for the maritime trades.]



2001.100.4391

Monogrammist E. A. Dutch, 18th century.

Whaleship De Visser of Zaandam in Company, Hunting Walrus in the Arctic.

Oil on canvas, circa mid 18th Century.

[Walrus were often hunted for meat, oil, and ivory. While the ship *De Visser* in the background here is a standard 18th-century *bootschip* type, the central vignette is actually copied after an otherwise unrelated etching by Jan Luyken (1649-1712), illustrating an episode from the Willem Barents Arctic expedition of 1596-97.]



2001.100.4496

Jan Stam (fl. circa 1750-1775).

Arctic Whaling Fleet of Zaandam.

Engraved glass panel, 9 1/2 x 14 1/2 inches (24 x 36.9 cm). Circa 1750-75.

[Working as an engraver in Zaandam at the height of its ascendancy, Jan Stam produced several whaling scenes in conventional media (copper engravings printed on paper). He was an accomplished graver of glass, in which medium only a few of his signed and attributed ship-portraits and whaling scenes survive.]



2001.100.4712

Joghem de Vries (fl. circa 1750-88).

Zaandam Whaling Fleet on the Arctic Grounds.

Oil on canvas. Attributed. Circa 1772.

[De Vries, a local painter in the whaling port of Zaandam, specialized in whaling scenes of this type, usually organized according to this same formula. His composition, style, and palette seem to have been influenced by Englishman Charles Brooking's print *Northern Whale Fishery*.



2001.100.4433

Pieter Lofvers (1710-1788).

Four Scenes of the Arctic Whaling Industry.

Variously signed and dated “P. Lofvers Pinxit 1775.

[Lofvers lived in the inland town of Groningen, the provincial agricultural marketplace of Friesland, connected to the sea by canals and by long-standing commercial traditions as a Hanseatic port since 1284. But Lofvers himself is not known ever to have been to sea, or ever even to have seen salt water — as three of these paintings reveal through a surfeit of imaginative speculation. However, his depiction on a shoreside tryworks was likely painted from firsthand observation.]

Ship Groningen Whaling in Company on the Arctic Grounds



2001.100.4490

Ship Wilhelm Whaling in Company on the Arctic Grounds.



2001.100.4491

Ship Europa Whaling in Company on the Arctic Grounds.



2001.100.4492

Ship het Lam at the Wharf of a Dutch Oil Refinery (Tryworks).



2001.100.4493

Hendrik Kobell (1751-1779).

De Walvischvangst. [*The Whale Fishery.*]

Watercolor. Signed *H. Kobell*. 1778.

[This is the original rendering for an influential print of the same size that was expertly engraved by Matthew de Sallie (1749-1791) and published in Amsterdam in 1781, notable for its clarity, widely regarded as definitive, and widely reprinted as a nautical and natural history illustration.]



2001.100.4315

Jan Mooy (1776-1847).

[*Greenland Whale Fishery. Whaleships Frankendaal, Groenlandia, De Jaeger, and Others on the Greenland Whaling Grounds.*]

Watercolor. Signed and dated *Door J. Mooy. 1843.*

[One of several watercolors that Mooy did in the 1840s, each slightly different, to commemorate a famous whaling voyage that his father Maarten Mooy commanded in 1786, inspired by Captain Mooy's narrative, *Journal of a Voyage to Greenland Made by Maarten Mooy, in the Ship Frankendaal in 1786* (Amsterdam, 1787).]



2001.100.4314

Delftware Tile Panoramas

Groenlandsche Visscherij [*Greenland Whale Fishery*].

Ensemble of 80 monochrome manganese (purpleware) tiles after Sieuwart van der Meulen and Adolf van der Laan.

Circa 3rd Quarter of the 18th Century,

[Hand-painted ceramic mural, a faithful adaptation of a spectacular double-folio etching widely considered to be the finest ever produced of a Dutch whaling scene: drawn by Sieuwart van der Meulen (died 1730), engraved by Adolf van der Laan (1684-1742), and published at Amsterdam by Petrus Schenck circa 1720.]



2001.100.4601

A Whaleship of Amsterdam on the Arctic Grounds.

Ensemble of 16 monochrome blueware tiles.

Anonymous, Dutch, circa 3rd Quarter of the 18th Century.

[Elements of this hand-painted mural are based on the *Greenland Whale Fishery* series drawn by Sieuwart van der Meulen and engraved by Adolf van der Laan circa 1720-25.]



2001.100.4590

SUPPLEMENTARY MATERIALS

Jan Lutma the Elder (circa 1584-1669) and **Jan Osborn** (circa 1581-circa 1643).

[*Bacchanalian frolic.*]

Baleen panel, pressed and carved with a *bas relief* image of putti figures.

Amsterdam, circa 1618-31.

[Extremely rare collaborative work by a goldsmith and fabricator in Amsterdam: failed attempt by the Noordse Company of whaling merchants to discover viable uses for a baleen surplus.]



2001.100.1352

An anonymous whaling commander, 1631.

Kapdoos (“cap box”).

Oval box with wooden top and bottom, and engraved baleen sides and skirt.

Rotterdam, 1631.

[Earliest known example of whalemens’ scrimshaw, anticipates the best-baleen ditty boxes made by Yankee whalemens in the 19th century.]



2001.100.862

Frederick de Wit (1610-1695)

after Willem Blaeu (1571-1638) and Hendrick Hondius (1597-1651).

Poli Arctici. Amsterdam, circa 1675.

[Using engraved plates acquired from two earlier Amsterdam cartographers, Frederick de Wit edited and reissued this polar projection map of the Arctic, illustrated with whaling vignettes and showing the whaling grounds around Spitsbergen, Jan Mayen, and Greenland.]



2001.100.5987

Hadley quadrant.

Wood and brass, circa 1760.

[Navigation instrument made by Cornelis Willemsz, Jr., a mariner from the Island of Fohr, North Friesland (Germany), who like many of his fellow islanders served in the Dutch whale fishery.]



2001.100.3772