eerste eskader met de commandovlag aan de voortop en de onderscheidingswimpel aan de grote top. In 1664 deed Tromp als zodanig dienst op de rede van Goeree en de tekening is volgens M. S. Robinson waarschijnlijk in 1664 gemaakt, toen Van de Velde de Oude langdurig op deze rede verblijf.

In dezelfde reeks van 1664 vinden wij nog een andere tekening waarin Van de Velde uitstijgt boven zijn registrerende oogmerk. Dit laatste blad is op zee getekend, eveneens bij stil weer. We zien het admiraalschip de ‘Eendracht’, begroot door twee statenjachten; en rechts doet zich op de kim een duidelijk silhouet van een toren en een molen op. Nu is bekend dat Van de Velde op 6 september 1664 in de vloot kwam die toen op de Vlakte van Schooneveld lag, westelijk van Walcheren en dat de vloot vandaar naar Goeree is gezield. Slechts gedurende deze tocht kan Van de Velde het admiraalschip op zee gezien hebben en als hij dan een silhouet teent met een vrij rijzige toren en links een molen, dan moet dit Westkapelle zijn; een prent in Smallegange geeft trouwens een overeenkomstige toren weer. De tekening is een landverkenning van een zeldzame bekoring waarin zeeman en kunstenaar samengaan.

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R. E. J. WEBER

Willem van de Velde the Elder as Topographer of Dutch Narrows

A grisaille by Willem van de Velde the Elder in the Lakenhal in Leiden shows the Vlie entrances looking seaward with Vlieland on the left and Terschelling on the right. This was a scene with which the artist was very familiar. Among his drawings in the Boymans-Van Beuningen Museum in Rotterdam are two sheets with views of West- and Oost-Vlieland, which have been dated c. 1643 (Note 1), another of the same period showing the two beacons on the east end of Vlieland and the Brandaris lighthouse on Terschelling (Note 2) and a drawing which shows the narrows with a great fleet departing as in the Leiden grisaille (Note 4).

This last drawing bears inscriptions to the effect that it shows the departure of a fleet for Denmark under vice-admiral Witte Cornelisz. de With. This could refer to one of two occasions, viz. 7 July 1644 and 9 June 1645, but the presence in the grisaille of the Brederode, a flagship of the admiralty at Rotterdam, leaves no doubt that 9 June 1645 is the date in question. Witte de With was appointed Admiral that year over a fleet of 47 warships in seven squadrons, which were to escort about 300 merchantmen through the Sound without paying the toll. His journal gives details of this and in November 1645 he also wrote to the States General mentioning the Brederode (Note 5). It had always been thought previously that the Brederode was not completed until 1646 (Note 6) and this prevented the scene in the grisaille from being identified.

The ship in front of the Brederode on the port side can now be identified as Het Huis van Nassau under the vice-admiral of the fleet Joris van Cats of the Amsterdam Admiralty. The ship of the third flag officer, the rear-admiral, cannot, however, be made out and nor can those of the commanders of the other four squadrons. A ship in front of that of Van Cats bears a broad pennant which is clearly a distinguishing signal, although its exact significance on that occasion is not known. The squadrons were probably distinguished by vanes of different colours, as is known to have been the case in a fleet of seven squadrons in 1665 (Note 9). The flag at the ensign staff of the Brederode must be the blue flag giving the signal to weigh anchor (Note 10). The drawing also includes a flute, probably meant to characterize the merchantmen in the fleet, and in the centre of the foreground a flat-
bottomed inland waterways vessel to which no special significance need be attached, as the placing of a vessel in such a position is a typical compositional device of Van de Velde's. It is notable that Van de Velde has not made this scene into a sort of parade of flags as he sometimes did later on (Note 11), but he has built it up out of a number of separate elements at his disposal. These included a large number of ship portraits, among which was one of the Brederode (Note 12) that was doubtless also used for another grisaille featuring that vessel. In 1648 Van de Velde had a difference with a patron for whom he had done, among other things, 'the departure from the Vlie narrows' (Note 13). If this is a reference to the Leiden grisaille then the latter must be an early work of his, but even if he did not make it until later, it must be allowed that he has managed to preserve the eye-witness quality of the drawing made on the spot (for another instance of this see Note 14).

In the few records relating to him Van de Velde is repeatedly referred to as a draughtsman of ships. These include one of the orders issued by Admiral de Ruyter in 1666 shortly before the Four Days Battle, which placed a small vessel at Van de Velde's disposal so that he could make drawings of all the ships. These quick sketches made at sea, often in the middle of a battle, must be seen as notebook jottings which would later serve as aides memoire when he came to compose grisailles in his studio. On them he often included rapid indications of the shoreline, which are worth a separate study of their own, for although the landmarks may be summarily indicated, they are often more accurately set down than the ships themselves, of which he mostly had detailed portraits already. Identification is not always easy, however, as he seems only to have drawn what he could see, i.e. landmarks hidden behind ships or in haze may be omitted.

Among a series of sketches of this type in the Boymans-Van Beuningen Museum in Rotterdam is one made on the beach at Texel during the English blockade of August 1653. In the distance the opposite shore is sharply indicated, with the churches of Oud-Den Helder and Huissenau visibly recognizable, as well as the beacons on shore and the groynes projecting into the Marsdiep. Van de Velde has also drawn in a squadron of warships which apparently anchored just as he had finished the drawing (Note 15). Another drawing made from the Den Helder shore shows the beacons and groynes even more clearly, as well as the artist himself (Note 16).

At some unknown period Van de Velde chose the island of Vlieland as a subject, surprisingly making two landscapes there. One shows the village of West-Vlieland, identified by an inscription by Van de Velde himself, the other the village of Oost-Vlieland, identified by the beacon-light which also appears on a watercolour by Rietschoof (Note 17).

Another drawing that proved difficult to identify bears a slender spire which was eventually discovered to be that of Westend on Texel from its appearance on another drawing giving more detail, which likewise shows the Marsdiep (Note 18).

A drawing of the Vlie narrows with the two beacons on Vlieland and the Brandaris light-house on Terschelling virtually reproduces the setting in which 'Holmes's Bonfire' took place in 1666. It shows a fleet setting sail, but this cannot be identified (Note 19).

A whole series of drawings of the Goeree Roads dates from the autumn of 1664 when Van de Velde was there with Van Wassenaer van Obdam's fleet. A large drawing on two sheets bears an inscription to this effect (Note 20). It shows the whole reach full of warships with the town of Goedereede in the distance identifiable by the tower on the left and the mill on the right, which were the landmarks whereby seamen steered a course to Hellevoetsluis (Note 21). A clearer view of Goedereede is to be seen on another drawing made a little further along the roadstead (Note 22). A drawing made on another day from the harbour pier of Hellevoetsluis is a rare topographical document, showing a landmark often mentioned by seamen, the sandy point called De Quack on the shore of Voorne, which has still not completely disappeared (Note 23), while another view of Voorne shows in the distance Brielle, Oostvoorne and, possibly, Rockanje (Note 24). A further drawing was identified as showing Hellevoetsluis on the basis of a drawing by Van de Velde in the Ingram Collection, which is inscribed Elvoet slujs (Notes 25, 26).

A much more fully worked up drawing showing Goedereede and, in the distance, the tower