

V.O.C. Tender *DUYFKEN*
1603 - 1606
An alternative approach to '*DUYFKEN* Replica'

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1603 - 1606**
An alternative approach to the ‘Replica’ of
Australia’s ‘Santa Maria’

By Karl Heinz Marquardt

An introduction

Every serious ship-maker knows that life size or creator’s research type, coupled with of ship-building an individual especially so if such and mostly based two people looking would come to two



building historian and model any ‘replica’ construction, miniature, is the result of its into the ship herself or her his own general knowledge history. It is therefore always approach to a project, is only sparsely documented on general evidence. Even independently into such task different conclusions.

The V.O.C. tender *DUYFKEN* replica on a visit to Melbourne in 2006.
She was built 1999 in Fremantle W.A. Photo by Author

During pictorial research for an article written in 2000 for the German journal DAS LOGBUCH about the replica of the V.O.C. tender *Duyfken*, just before designed and built at Fremantle W.A., looking through Dutch iconography of that period I found a 1603 engraving by Robert de Baudous¹ of which the original caption partly remarked in Latin that: *seamen trusts their ships / The ships with which the Batavians voyage to the Antipodes*. 1603 was also the year the less than one year old V.O.C. (founded in 1602) sent her first fleet of twelve ships under Steven van der Hagen off to the East India Archipelago. Combining these coinciding factors and his inscription, Baudous’ artwork could have been created to mark this important occasion. For unknown reasons has this not been fully accepted as such, but why would he have chosen the right number of fully rigged ships, his statement about *the Batavians voyage to the Antipodes* and the year 1603 on this etching? The various ships in his representation kindled the idea that *Duyfken*’s hull might have looked different to her modern interpretation.

Next to all larger square tacked ships, the smallest, half covered by a large ship, stood out as being round tacked in the engraving’s foreground. With *Duyfken* being the fleet’s tender, it triggered a search for more iconographic evidence before suggesting by the minimum we know about the vessel that she was not necessarily a square tacked pinas, but built round tacked like so many smaller Dutch vessels. This article, with several Dutch paintings and engravings provided, written mainly around this ‘round versus square tuck’ issue and raising a question-mark behind the replica’s stern construction², encountered resistance by the replica’s designer. Some years later visiting aboard ‘*Duyfken* replica’ and seeing the ship with my own eyes I realized that my earlier article scratched only the surface. What was then mainly a debate of square versus round tuck construction, this visit made it very obvious that more items of her design were not just disputable, but entirely wrong. With the Australian media publicizing this 1998/99 built vessel as a national icon, like Captain Cook’s *Endeavour*, the initial reaction to my ‘aboard’ impression was 2007 published in the Australian

Association for Maritime History Journal THE GREAT CIRCLE³. This was then followed up in the German journal of the Arbeitskreis Historischer Schiffbau E.V. DAS LOGBUCH⁴. As expected from their reaction some years earlier, the replica's two designers expressed themselves heatedly in two articles⁵, but not with undisputable facts which could have only contradicted their own words, rather by trying ridiculously to play the man and not the ball.

This exposé will ignore their outbursts and strictly stick to obvious facts; yet, certain designer responses must be cited for their thoughts in defending their work and why I have to provide an explanation of what is wrong with it.

Before looking into both design directions (square and round tuck) and follow this up with points where our current '*Duyfken* replica' collides with evidential historic data, here is first a short look into *Duyfken*'s historic accomplishment.

***Duyfken*'s claim to fame**

Duyfken's exploration voyage began when van der Hagen, before leaving with the rest of his fleet for Holland, ordered two small ships, *Delft* and *Duyfken*, to be fitted out at Bantam to discover new trading areas. *Duyfken* sailed on the 18th November 1505 to Banda and began her famous voyage of 1606 with orders to explore New Guinea waters. Falling in on Kei Island they headed then for Aru and by keeping the same east-south-easterly course reached De Jong Point on the New Guinea coast. Then going south along Frederik Hendrik Eiland around False Cape and falling back on to their former course; the next land sighted was the western side of Cape York Peninsula. Not realizing that this newly discovered land was a new continent, Captain Willem Jansz charted its coastline from Batavia River, now Albatross Bay with the town of Weipa in the north, to Cape Keer Weer (Cape Return) 100 miles to the south when, after a voyage of already four months, shortage of food and the loss of 10 men (half the ship's crew) to encounters with hostile natives forced him to return to Banda. Within weeks of Captain Jansz' unidentified discovery of Australia the strait between New Guinea and Australia was discovered by the Portuguese navigator Luis Vaes de Torres but kept secret for nearly 200 years. It was not until James Cook sailed 1770 through this strait that Torres' letters were published in 1792.

Now an important part of Australian history, *Duyfken* was for a long time a Cinderella of the nation's past and a grateful "Thank you" must be extended to the Fremantle group of shipbuilders for placing her into limelight as Australia's *Santa Maria*. With this however comes responsibility. As any creative person knows, the very moment their work enters the public domain it has to endure reviews of others. In such the recreation of a full-size historic ship is not different from a miniature-sized model, a painting or a book; it is the individual expression of a designer, artist or writer and as such open to critic 'good, bad or ugly'. Any person getting angry about his work being critically reviewed in public shall keep it private but not trying to blame an objective critic; constructive critic always adds to one's own knowledge base.

Square or round tuck?

The question whether *Duyfken* was square or round tuck can probably never be resolved. We don't know enough about the vessel to create more than a general picture of a three-masted small Dutch merchant vessel from the end of the 16th century which was termed: *Jacht*, to which in this article an alternative design will be presented. For everyone who may ask themselves: '*What does it mean, square tuck or round tuck; it is all Greek to me?*' here a short explanation:

The stern, so often considered the whole rear end section of a ship, is in more exact terms the part above the wing transom, with the 'tuck' (buttocks) being the part below. A square tuck is therefore a flat section, right angled to the sternpost, where some of the side planks are nailed to. This Spanish / French style construction was introduced into Dutch shipbuilding after the middle of the 16th century and stayed in use on warships and certain merchantmen (frigate and pinnace style built), V.O.C. ships, transom-jachts and speeljachts until about 1730. Rounded buttocks define round tuck construction where the planks ended either at the sternpost or in English fashion at the wing transom. This method, Dutch before introduction of the southern style, was still maintained in the building of many types of ships during the Dutch square tuck period and later.

Both design concepts are based on the eminent late Dutch marine historian G.C.E. Crone's statement that: *Omstreeks 1600 waren hier te lande eenige soorten schepen, die men jachten noemde. Daartoe behoorde de kleinste klasse zeegaande koopvaarders, zooals vooral bekend uit het begin van de vaart op Indië; zij kwamen in bouw en tuigage zeer de groote zeeschepen nabij, wij kennen daarvan de "Duyfke" van slechts 50 ton bij de eerste Oost-Indische vloot, Hudsons "Halve Maen" van 80 ton, een scheepje in wereldvermaardheid volgend op de "Santa Maria" en gelijkstaande met de "Mayflower".*⁶ (Author's translation: *Around 1600 were here in the country several sorts of ships being called jacht. To these belonged the smallest class of sea-going merchantmen, especially known from the begin of voyaging to the Indies, they came in construction and rigging close to the large sea-ships, of these we know of "Duyfke" of approximately 50 tons from the first East-India fleet, Hudson's Halve Maen of 80 tons, a small ship following Santa Maria in world renown and equal to Mayflower.*)

First thoughts shall be given to what constitutes a 'jacht' in the group of Dutch merchant vessels around 1600? With 'jacht' only a synonym for a speedy vessel to which some smaller seagoing ships were counted as the late G.C.E Crone, an eminent Dutch maritime historian wrote, he also specified that "Jacht" was not a ship-technical name, but a qualification for a special art of vessel which could have belonged to various types; therefore a name which did not express her type but her character.⁷

The question of what constituted a jacht troubled the replica designers as well and in their search for an answer found on the margin of the Dutch Jodocus Hondius chart of 1602, *Inferioris Germaniae*, a 70 to 100 last Pinas and an up to her wing transom loaded Iacht of 30 lasts, which they judged 'a pinas' even by not knowing how the tuck beneath her wing transom was shaped. An engraving by R. de Baudous of 1610, showing a pinas carrying approx. 10 guns, and a rough sketch in the *GELDERLANDT* journal from 1601 to 1603 by Jooris Joostensz (?) together with a mention of the very first *DUYFKEN* of 1595 to 1597 in their journals as "*ons klein pinasken*" warranted in the designers mind the notion that the famous *DUYFKEN* of 1606 actually was such a small pinas as well. Their preferred option therefore became a pinas-style jacht with a square tuck. In

Duyfken.



acknowledging this the leading designer wrote: *There is just one example where a vessel is explicitly captioned as a 'jacht' and only a few where we can identify particular vessels known to have been categorized as jachts.*

Fig. 1) *DUYFKEN* sketch in *GELDERLANDT* journal

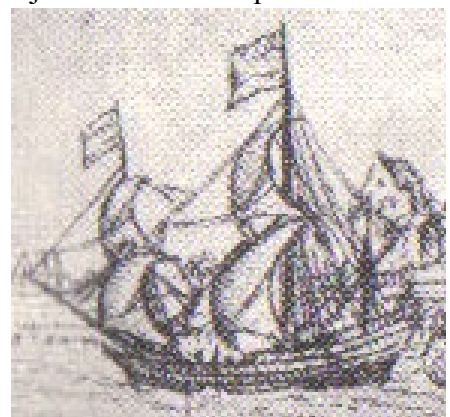


Fig. 2) *DUYFKEN* excerpt from first voyage report

Replica design base

As stated by her designers, *Duyfken* replica's design direction received impetus from following iconography:

- 1.) The Jooris Joostensz sketches in the *Gelderlandt* journals from 1601 – 1603,
- 2.) The '30 Last Iacht' on the margins of the 1602 Hondius-Kaerius map and
- 3.) A 1610 engraving by R. de Baudous showing a pinas-ship which was probably a jacht.

Their first hint came from a statement in which the *DUYFKEN* of the very first East-India fleet of 1595 was mentioned as '*ons klein pinasken*' and further hints were offered in Jooris Joostensz *Gelderlandt* journal sketches where one is captioned *Duyfken* (Fig.1). A stout looking fully rigged ship with lower courses, mizzen and topsails set. She has a very rounded sheer, two or three gun ports and a balcony indicated. Both, the fore and main-mast carry flags, on the fore mast the Amsterdam flag; while on main mast and ensign staffs fly tripartite Dutch flags. The waterline to waist height versus length over all decks is 1:7 on this sketch. It has been mentioned by the designers that she may not be our *Duyfken* of 1606. The picture next to it, (Fig. 2), is an excerpt from the title page of the oldest printed journal of the first Dutch East-India voyage (not the V.O.C. voyage), printed in 1597 at Middelborgh⁸. The similarity between these two, except for a different sail position, is strikingly obvious and suggests that the *Gelderlandt* journal sketch of 1601/03 was drawn from the 1597 published book; considering that this knowledge base was important and necessary reading for ship officers on their voyage to East India. How far the ships on that title page identify with the ships nobody can tell. With the four ships of this first voyage shown, their identification becomes very questionable since *Amsterdam* was burned off Java during the voyage and could therefore not be sketched. It is just an opinion, however with a high degree of probability would the artist has drawn ships from his closer environs and nobody would have been the wiser. Can therefore much value be put into the authenticity of these ships?

Fig. 3)

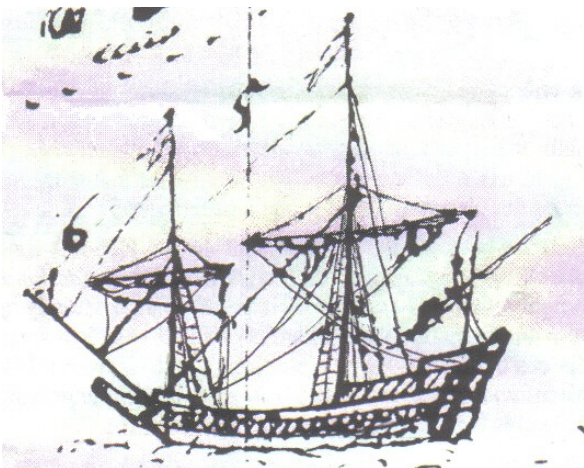
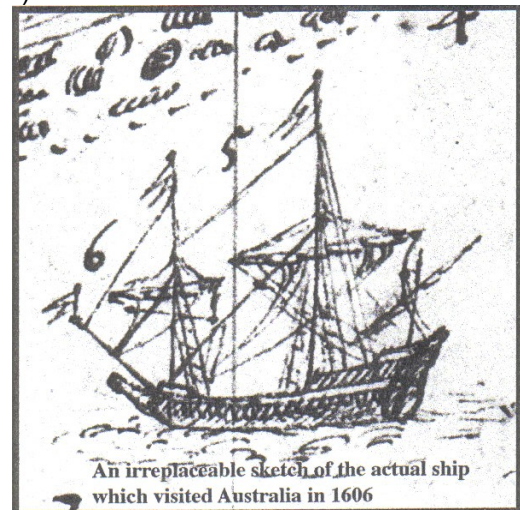


Fig. 4)



The following sketches, (Fig. 3 & 4), are of a completely different looking vessel. She is sleek with a stretched sheer, the forecastle only half the height of the half-deck sheer with an extra step at the quarterdeck, indicating a hut or round house. Also apparent is a longer beak, no gun ports, only the lower yards are rigged and a sailor (?) is riding the mizzen yard. No jack staff is shown. The flagstaff-stay between the fore flagstaff's head and bowsprit is set on Fig.3) and a triangular running