

Water, Wind, and Waves

MARINE PAINTINGS FROM THE DUTCH GOLDEN AGE

The Dutch launched their Golden Age of wealth and power by taking command of the water. In the seventeenth century, their military might and economic prosperity were intimately entwined with their ability to sail the high seas and navigate inland waterways. Their formidable navy led them to victory in a long war of independence against Spain, while their vast merchant fleet dominated global maritime trade. Smaller boats and barges distributed goods along the nation's extensive system of rivers and canals, which also proved efficient for ferrying passengers from one town to another. The Dutch took advantage of the sea's bounty, establishing a prosperous fishing industry that rivaled those of other coastal nations.

Water could be treacherous—stormy seas and tidal flooding often claimed

lives and livelihoods. Yet water was also the source of year-round pleasures, whether the gentle beauty of an estuary at sunset on a warm summer day or the joy of ice-skating on frozen canals in winter.



Joan Blaeu, Map of the Dutch Republic, 1662, Reproduced with the Permission of the National Library of Scotland

The Dutch fascination with their maritime culture is evident in the remarkable variety of images that capture their watery world, from tempestuous seascapes and thrilling portrayals of naval battles to quiet harbor vistas, atmospheric river landscapes, and lively scenes of villagers socializing on the ice. The paintings, drawings, and prints in this exhibition, joined by five models of ships, reflect the essential role that water played in the economic, political, and even artistic success of the Dutch during their Golden Age.

The exhibition is organized by the National Gallery of Art, Washington.

The exhibition is generously supported by the Hata Foundation.

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#WaterWindWaves

Since there is so much seafaring in Holland, the public began to take great pleasure in these little ships.

— Karel van Mander, on the popularity of seascapes, 1604

A Seafaring Nation



Seascape painting emerged as a distinct genre at the dawn of the seventeenth century, just as the Dutch began to establish themselves as the greatest sea power in the world. Their decades-long revolt against Spain, which had controlled the provinces of the Low Countries since the mid-sixteenth century, was largely fought on water. Until the formal recognition of an independent Dutch Republic in 1648, the Dutch claimed numerous victories against the Spanish fleet, cementing their formidable naval reputation. The navy also protected the nation's growing commercial interests, ensuring free and safe passage for the fleets of the Dutch East India Company (founded 1602) and the West India Company (founded 1621). Maritime trade fueled the economic boom at home as the Dutch sailed the seven seas in search of exotic spices, silk, porcelain, and other coveted commodities, in addition to essential goods such as lumber and grain.

Many artists accompanied ships on their missions, recording the elaborate ornamentation and riggings of vessels and chronicling the drama of naval hostilities. The significance of Dutch trade is evident in the frequent representation of cargo ships, although the scope of their operations is seldom reflected in these works (Dutch participation in the transatlantic slave trade, for example, was rarely, if ever, acknowledged in the fine arts). Beyond ships for war and commerce, an assortment of other vessels, from ferries to fishing boats, attracted the attention of painters. Some Dutch artists turned to the luminous beauty of coastal scenery or the captivating variety of maritime activity at port. Landscape painters such as Aelbert Cuyp often included water scenes in their repertoire, capturing atmospheric effects over a harbor or the rhythms of daily life along a river. Whether focused on the minute details of ships, major events in Dutch maritime history, or the liquid expanse of sea under an immense sky, the paintings in this room suggest a robust market for nautical subjects of all kinds.

The Power and Pleasures of the Water

The sea brought riches to the Netherlands and played a role in securing Dutch independence, but water also posed significant dangers. In a nation of sailors and fishermen, shipwrecks were a terrifying and common experience, with loss of life and property affecting every segment of society. Not surprisingly, the perils of a raging sea became a frequent theme in marine painting. For a people who viewed themselves as blessed by God, such turbulent seascapes may have had metaphorical meanings and suggested triumph over adversity. A ray of sun breaking through storm clouds, for example, might be seen as a harbinger of hope.

Contrasting with these dark, dramatic seascapes are the festive ice-skating scenes that were especially popular in the first half of the seventeenth century, a time that experienced some of the severest winters of the period known as the Little Ice Age. The Dutch were avid skaters, and artists such as Hendrick Avercamp relished capturing their lively interactions on the ice. A jovial spirit prevails in paintings of frozen waterways, where people gathered to skate, socialize, ride in sleighs, and play games of *kolf* (a precursor of hockey and golf).

Water, Wind, and Waves in Dutch Prints and Drawings

Artists also explored the Dutch relationship with water in drawings and prints. Ice-skating, for example, while a favorite subject on its own, often represented winter when draftsmen and printmakers formulated series of the four seasons. Prints memorializing great naval battles and heroic admirals, who were celebrities in their time, were also popular, as were those featuring various types of ships and harbor activities. From the start of the seventeenth century, Dutch artists frequently made excursions into the countryside to sketch after nature. Even an artist such as Rembrandt, who did not specialize in landscapes, walked the outskirts of Amsterdam and recorded the understated beauty of its watery views.

[DEX 1]

AELBERT CUYP

Dutch, 1620–1691

The Maas at Dordrecht

c. 1650

oil on canvas

National Gallery of Art, Washington,

Andrew W. Mellon Collection

In 1646, the Dutch fleet assembled on the Maas river at Dordrecht in a show of force at the onset of negotiations that ended the Dutch war of independence against Spain (1568–1648). Shortly after the Treaty of Münster was signed, resolving the conflict, Cuyp painted this scene commemorating the massive gathering of watercraft at his hometown. Spectators jam the quays as bugles and drums sound fanfares. Dignitaries can be spotted among the different vessels, including an officer wearing a white-and-red sash, the colors of Dordrecht, in the rowboat next to the single-mast ship in the right foreground. The artist matched the excitement of the historic event with extraordinary light effects that bring an early summer morning to life.

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JAN VAN GOYEN

Dutch, 1596–1656

View of Dordrecht from the Dordtse Kil

1644

oil on panel

National Gallery of Art, Washington,

Ailsa Mellon Bruce Fund

WILLEM VAN DE VELDE THE ELDER

Dutch, 1611–1693

Dutch Ships near the Coast

early 1650s

oil and ink on panel

National Gallery of Art, Washington,

Gift of Lloyd M. Rives

Willem van de Velde the Elder's reputation rested on his skill at representing sea battles and individual ships with great accuracy and clarity. The Dutch admiralty frequently hired him to sail with the fleet and record what he saw. Back in the studio, he specialized in the art of what the Dutch called "pen-painting," a pen-and-ink drawing technique executed on a panel or canvas primed with oil paint. In such works, Van de Velde's controlled organization of lines and cross-hatching create the illusion of an engraving. In this early example, large ships flying Dutch flags rest at anchor close to shore while awaiting travelers being ferried by rowboats.

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AELBERT CUYP

Dutch, 1620–1691

A Pier Overlooking Dordrecht

early 1640s

oil on panel

National Gallery of Art, Washington,

Gift of George M. and Linda H. Kaufman

The roofline of Dordrecht, the oldest town in Holland and one of the wealthiest, rises above its medieval walls in the distance. Sailboats and rowboats provided regular ferry transportation across the Maas river between Dordrecht and its neighboring villages. Cuyp's numerous views of river life demonstrate a remarkable sensitivity to the changing atmospheric conditions encountered on inland waterways.

CORNELIS VERBEECK

Dutch, 1590/1591–1637

*A Naval Encounter between
Dutch and Spanish Warships*

c. 1618/1620

oil on panel

National Gallery of Art, Washington,
Gift of Dorothea V. Hammond

This painting was cut in half at some point in its history, the two parts rejoined a decade ago after technical analysis revealed they belonged together. At left a Spanish galleon (a large, multidecked, square-rigged warship), with its red royal standard flying from its main mast, fires its cannons at the Dutch ship on the right. Though generally smaller than their Spanish counterparts, Dutch warships maneuvered more easily in the treacherous, shallow waters along the coast, and their skilled commanders and sailors were able to defeat their heavily armed adversaries. To help combat this Dutch advantage, the Spanish also sent smaller, Mediterranean-style galleys to the North Sea—but they proved ineffective. Here one sinks beneath the waves next to the Dutch ship that destroyed it.

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SIMON DE VLIENER

Dutch, 1600/1601 – 1653

Estuary at Day's End

c. 1640/1645

oil on panel

National Gallery of Art, Washington,

Patrons' Permanent Fund and The Lee and Juliet Folger Fund

in memory of Kathrine Dulin Folger

De Vliener captured what must have been a common scene of boat maintenance. To make the vessel watertight, two workers apply pitch to the hull of a small cargo ship resting on a sandbar at low tide. The barrel atop the tall pole, at right, was a beacon that alerted sailors to the sandbar, which would not have been visible at high tide.

ABRAHAM DE VERWER

Dutch, 1585–1650

View of Hoorn

c. 1650

oil on panel

National Gallery of Art, Washington,

Fund given in honor of Derald Ruttenberg's Grandchildren

One of the busiest ports of the Dutch Republic, Hoorn was a major trading center where ships brought back goods from all over the world. The large vessel to the left and the one closer to port flying the Dutch flag are cargo ships. In this serene view of Hoorn from the Zuiderzee (the large inlet opening to the North Sea), a mere sliver of land separates the cloudbank of pinks and blues from the placid water reflecting the subtle gradations of the sky.

REINIER NOOMS, CALLED ZEEMAN

Dutch, 1623/1624–1664

Amsterdam Harbor Scene

c. 1658

oil on canvas

National Gallery of Art, Washington,

The Lee and Juliet Folger Fund

In the foreground a canopied boat takes a group on a tour around the bustling port as a guide gestures to a point of interest. The crest of Amsterdam on the boat's green-and-white flag indicates that the well-dressed passengers are guests of the municipal government. Among the sights are numerous vessels from the navy and the merchant fleets, some undergoing maintenance and repairs. Nooms signed the flag of the large admiralty ship at right with his nickname, Zeeman (seaman). Before becoming an artist, he had been a sailor, and his careful depiction of the riggings reveals an expert eye for nautical details.

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HENDRICK CORNELIS VROOM

Dutch, 1566–1640

A Fleet at Sea

c. 1614

oil on canvas

Private collection

Vroom was the first Dutch painter to specialize in seascapes. He traveled widely, frequently by boat, and even survived a shipwreck—experiences that gave him intimate knowledge of ships and sailing. Here, crewmembers clamber up the rigging of a twenty-four-gun warship as roiling waves and billowing sails convey the forcefulness of nature on a blustery day.

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JAN VAN GOYEN

Dutch, 1596–1656

View of Dordrecht from the North

c. 1651

oil on canvas

National Gallery of Art, Washington,
Corcoran Collection (William A. Clark Collection)

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WILLEM VAN DE VELDE THE YOUNGER

Dutch, 1633–1707

Before the Storm

c. 1700

oil on canvas

National Gallery of Art, Washington,
Corcoran Collection (William A. Clark Collection)

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SALOMON VAN RUYSDAEL

Dutch, 1600/1603–1670

River Landscape with Ferry

1649

oil on canvas

National Gallery of Art, Washington,
Patrons' Permanent Fund and The Lee and Juliet Folger Fund.
This acquisition was made possible through the generosity of
the family of Jacques Goudstikker, in his memory.

This imaginary landscape depicts the peaceful beauty of daily life along the banks of a Dutch river. The ferry system in the Netherlands was well developed, with timetables and schedules that allowed passengers to transfer easily from one boat to the next. Ferries carried people from all levels of society, and scenes such as this suggest the broad sense of community among the Dutch population during this period.

LUDOLF BACKHUYSEN

Dutch, 1630–1708

Ships in Distress off a Rocky Coast

1667

oil on canvas

National Gallery of Art, Washington,

Ailsa Mellon Bruce Fund

Buffeted by violent winds and raging seas, three Dutch cargo ships struggle desperately to stay clear of the coast. In the foreground are remnants of a shipwreck—a mast with flag aloft and cargo floating in the waves. In the ship at center left, sailors fight to bring their vessel under control, gesturing wildly as a huge wave crashes against it. At right, a vessel's rear mast has broken, and the crew has cut down the top portion of its middle mast to prevent further damage. In contrast to this ominous drama, clouds part in the upper left to reveal the golden light of a calm, clear sky, a sign that the storm will pass and man will prevail in this battle against the forces of nature.

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WILLEM VAN DE VELDE THE YOUNGER

Dutch, 1633–1707

Ships in a Gale

1660

oil on panel

National Gallery of Art, Washington,
Patrons' Permanent Fund

The crews of two sailing ships—the one at left flying a Dutch flag, the center one a flag of England—have furled their sails to ride out the storm. Human tragedy seems imminent: as the English ship struggles to avoid smashing against the menacing rocks, a sailor hangs precariously from a line attached to its bowsprit. In the foreground two victims of the storm scramble to safety upon the rocks. To their left a third man desperately tries to reach them as the crashing waves threaten to swallow both him and a nearby rowboat. Over on the right yet another sailor fights to survive, clinging to wreckage in the choppy waters. Van de Velde enhanced the physical and emotional drama with his fluid brushwork and a cool palette that evokes the chill of the seawater.

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WILLEM VAN DE VELDE THE YOUNGER

Dutch, 1633–1707

***An English Ship Running onto
a Rocky Coast in a Gale***

c. 1690

oil on canvas

Kaufman Americana Foundation
George M.* and Linda H. Kaufman

JAN VAN GOYEN

Dutch, 1596–1656

Ice Scene near a Wooden Observation Tower

1646

oil on panel

National Gallery of Art, Washington,

The Lee and Juliet Folger Fund

Frozen canals and rivers were ideal for winter recreation, but they also served as transportation arteries that enabled the movement of people and goods. Van Goyen suggests this aspect of winter with the horse-drawn sleigh at left and men pushing carts across the ice. The observation tower at right was used as a beacon to help mariners navigate the country's network of waterways. Sailors could see this towering structure during the day; then, at dusk or during foul weather, a caretaker could climb to the uppermost platform to light a fire.

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ADAM VAN BREEN

Dutch, c. 1585–1640

Skating on the Frozen Amstel River

1611

oil on panel

National Gallery of Art, Washington,

The Lee and Juliet Folger Fund, in honor of Arthur K. Wheelock, Jr.

People of all ages and social classes take to the ice near Amsterdam on a bright, wintry day. The stylish skaters gathered in the left foreground are balanced at right by three stately men in conversation. Skating nearby is a ward of the Amsterdam orphanage, recognizable by his half-red, half-black shirt. He carries a stick over his shoulder to play a game of *kolf*, which combined aspects of the modern games of golf and hockey.

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HENDRICK AVERCAMP

Dutch, 1585–1634

A Scene on the Ice

c. 1625

oil on panel

National Gallery of Art, Washington,

Ailsa Mellon Bruce Fund

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WILLEM VAN DE VELDE THE YOUNGER

Dutch, 1633–1707

***The Dutch Fleet Assembling Before the
Four Days' Battle of 11–14 June 1666***

1670

oil on canvas

On loan from Moveo Art Collection

Here two famed ships of the Amsterdam admiralty—at left, the *Liefde* (Love), a seventy-cannon man-of-war, and at right, the *Gouden Leeuwen* (Golden Lions)—set sail for battle against the English navy in the North Sea during the Second Anglo-Dutch War (1665–1667). Although the *Liefde* was sunk during the conflict, the Dutch claimed a triumphant victory in what became known as the Four Days' Battle, the largest and longest naval engagement between the two countries as they each sought to dominate maritime trade in the late 1600s.

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AERT VAN DER NEER

Dutch, 1603/1604–1677

Winter in Holland: Skating Scene

1645

oil on panel

National Gallery of Art, Washington,
Corcoran Collection (William A. Clark Collection)

WILLEM VAN DE VELDE THE YOUNGER

Dutch, 1633–1707

Ships in a Stormy Sea

1671–1672

oil on canvas

Toledo Museum of Art, Purchased with funds from the
Libbey Endowment, Gift of Edward Drummond Libbey, 1977.62

By the eighteenth century this work was in a collection in England, where its vivid evocation of the challenges and exhilaration of sailing the choppy waters of the North Sea later inspired the British artist J.M.W. Turner (1775–1851).

[DEX 60]

PIETER VAN DER WERFF

Dutch, 1665–1722

Portrait of a Boy with a Miniature Three-Master

1696

oil on canvas

The Leiden Collection, New York

This portrait of an elegantly dressed child is unusual for its inclusion of a ship model floating in a basin in a parklike setting. The ornate miniature ship flies a Dutch flag; among its carved decorations is a golden lion, symbol of the Dutch Republic. *Golden Lion* was a popular name for admiralty ships, and the lion carving may be a reference to a famed vessel, the *Golden Lions*, which fought in the biggest naval battle of the century (and is portrayed in a painting in this room by Willem van de Velde the Younger).

[DEX 40]

REINIER NOOMS, CALLED ZEEMAN

Dutch, 1623/1624–1664

Various Ships and Views of Amsterdam: Part III

c. 1652/1654

complete set of twelve etchings with drypoint on laid paper

National Gallery of Art, Washington,

The J. and H. Weldon Foundation and

Pepita Milmore Memorial Fund

(upper row, left to right)

A Seaport

The Rokin Canal and the Bourse

An Amsterdam Lighter and a Wieringer Lighter

A “Vlotschuit” and a “Schietschuit” (barges)

(middle row, left to right)

The Night-Ferries to The Hague, Delft, and Amsterdam

The “Overtoom” (boat lift)

The Haarlem “Trekschuiten” (passenger ferries)

The Blockhouses on the Amstel River

(lower row, left to right)

“Scholschuiten” or Pinks

(square-rigged, flat-bottomed cargo ships)

A Dredger and Mudhoppers

A Raft and an “Onderlegger”

(barges used during ship maintenance)

Two “Overlanders” or Houseboats

REINIER NOOMS, CALLED ZEEMAN

Dutch, 1623 or 1624–1664

Various Ships and Views of Amsterdam: Part I

c. 1652/1654

complete set of twelve etchings

with drypoint

National Gallery of Art, Washington,

The J. and H. Weldon Foundation and

Pepita Milmore Memorial Fund

(upper row, left to right)

**View of the Port of Amsterdam with
the Office of the Water Authority**

**The *Gilded Dolphin*, Merchant Ship Bound for the Straits of
Gibraltar, and the *Cat*, Merchant Ship Bound for France**

**Two New Frigates Equipped for War
against the Parliament of England**

**The *Yellow Fortune*, Merchant Ship Bound for the Baltic,
and the *Love*, Merchant Ship Bound for Norway**

(middle row, left to right)

The Herring Packers Tower

A “Boeier” and a Galliot (inland cargo vessels)

Herring Boats

Fishing Boats in Spaarndam

(lower row, left to right)

Bicker's Island

The *Salamander*, Merchant Ship Bound for the East Indies

A "Damschuit" and a "Smalschip" (domestic cargo vessels)

**An "Iron Pig" (a small flat-bottomed boat) and
a Water Ship or Zuiderzee Fishing-Boat**

This print series provides a wealth of information about Amsterdam, its busy port and waterways, and the types of boats plying its waters. Dutch vessels were so specialized that the terms used to designate various ships and boats are often difficult to translate because there are no English equivalents.

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REMBRANDT VAN RIJN

Dutch, 1606–1669

View of Amsterdam from the Northwest

c. 1640

etching

National Gallery of Art, Washington,
Rosenwald Collection

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REMBRANDT VAN RIJN

Dutch, 1606–1669

Six's Bridge

1645

etching

National Gallery of Art, Washington,
Rosenwald Collection

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REMBRANDT VAN RIJN

Dutch, 1606–1669

Canal with a Large Boat and Bridge

1650

etching and drypoint

National Gallery of Art, Washington,
Rosenwald Collection

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REMBRANDT VAN RIJN

Dutch, 1606–1669

The Bathers

1651

etching

National Gallery of Art, Washington,
Rosenwald Collection

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ESAIAS VAN DE VELDE

Dutch, 1587–1630

Villagers Skating on a Frozen Pond

1625

chalk with wash

National Gallery of Art, Washington,
Ailsa Mellon Bruce Fund

[DEX 47]

HANS BOL

Netherlandish, 1534–1593

Winter Landscape with Skaters

c. 1584/1586

pen and ink and wash

National Gallery of Art, Washington,
Gift of Robert H. and Clarice Smith, in Honor of
the 50th Anniversary of the National Gallery of Art

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PIETER VAN DER HEYDEN

Flemish, active c. 1551/1572

Winter

(after Hans Bol)

engraving

National Gallery of Art, Washington,

Rosenwald Collection

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HENDRICK AVERCAMP

Dutch, 1585–1634

Winter Games on the Frozen River Ijssel

c. 1626

pen and ink with watercolor,

gouache, and graphite

National Gallery of Art, Washington,

Woodner Collection, Gift of Andrea Woodner

(on wall, left to right)

ABRAHAM BLOOTELING

Dutch, 1640–1690

Admiral Aert van Nes

(after Ludolf de Jongh)

late 1600s

engraving

Admiral Van Nes distinguished himself as a naval officer during the First Anglo-Dutch War (1652–1654). He eventually became the second in command of the fleet and helped lead the Dutch to victory over the English in the Four Days' Battle of 1666, the subject of a painting by Van de Velde the Younger in the previous room.

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ABRAHAM BLOOTELING

Dutch, 1640–1690

Admiral Egbert Meesz Kortenaer

(after Bartholomeus van der Helst)

c. 1665

engraving

Admiral Kortenaer lost his lower right arm and left eye in the First Anglo-Dutch war in 1652. He continued to serve heroically over the next decade until being fatally wounded in 1665 at the Battle of Lowestoft, a major Dutch defeat off the coast of Suffolk, England.

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HENDRICK BARY

Dutch, c. 1640–1707

David Vlugh

(after Jan de Bisschop)

after 1667

engraving and etching

A rear admiral who had also served for a time in the merchant marines, David Vlugh was killed in battle against the English in 1673.

National Gallery of Art Library, Washington,
Department of Image Collections,
Gift of Peter and Evelyn Kraus

[DEX 58]

REMBRANDT VAN RIJN

Dutch, 1606–1669

View over the Amstel from the Rampart

c. 1646/1650

pen and ink with wash

National Gallery of Art, Washington,
Rosenwald Collection

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REMBRANDT VAN RIJN

Dutch, 1606–1669

*View of Houtewael near
the Sint Anthoniespoort*

c. 1650

reed pen and ink with wash
and touches of white

National Gallery of Art, Washington,
Woodner Collection

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(in case, left to right)

JOAN BLAEU

Dutch, 1596–1673

Map of Amsterdam in

Novum ac magnum theatrum urbium Belgicae regiae
(*New and grand atlas of the towns of the Netherlands*)

1649

engraving

National Gallery of Art Library, Washington,
J. Paul Getty Fund in honor of Franklin Murphy

[DEX 53]

HERMAN PADTBRUGGE

Dutch, 1656–1686

The Battle of the Downs, 1639

in Lambert van den Bos,

Leeven en daaden der doorluchtigste zee-helden
(*Lives and deeds of the most glorious sea heroes*)

1683

engraving

National Gallery of Art Library, Washington,
David K. E. Bruce Fund

The Battle of the Downs took place in 1639 in neutral waters of the English Channel northeast of Dover. As suggested by the ships ablaze in this print, the Dutch destroyed the Spanish fleet. The crushing defeat proved to be one of the most decisive battles in the Dutch war of independence against the Spanish crown, the so-called Eighty Years' War, which lasted from 1568 to 1648.

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MATTHYS BALEN

Dutch, 1611–1691

View of Dordrecht in
Beschryvinge der stad Dordrecht
(Description of the city Dordrecht)

1677

engraving

National Gallery of Art Library, Washington,
David K. E. Bruce Fund

[DEX 38]

ANONYMOUS DUTCH 18TH CENTURY

D'Jonge Tjeerd (The Young Tjeerd)

1781

wood, cordage, and canvas

On loan from the

Peabody Essex Museum, Salem, Massachusetts,
Gift of Mrs. Henry Goodwin Vaughan, 1944

Tjeerd, inscribed on the model's stern, is a common Dutch first name for men. Names painted on models did not always refer to the ship but sometimes honored the owners. The ship's ornamentation and design — leeboards and a small hull, both useful for maneuvering in shallow coastal waters — indicate that it is a States yacht. (States refers to the central governing body of the Dutch Republic, the States General.)

Shipbuilding and Ship Models

With a substantial coastline and countless lakes, rivers, and canals, the Netherlands has always had to reckon with the water. In the seventeenth century, the Dutch had a flourishing—and modern—shipbuilding industry that was the envy of the world. Dutch ships could sail faster and maneuver more easily than those of the country's prime competitors at sea, Spain and England. Different types of boats were built to fish the shallow waters near the coast, survive the rough storms of the Baltic and North Seas, and travel thousands of miles to the Far East and the West Indies. Dutch merchant ships were particularly efficient vessels, in that that they could carry large amounts of cargo yet required smaller crews compared to those built in other countries.

The Dutch were enormously proud of their vessels both large and small, and often decorated them extravagantly. Ship models are a vestige of this pride. Meticulously crafted, with elegant carvings and gilding, they sometimes replicated famous merchant vessels or warships. Constructed in the shipyards by the same men who built the Dutch fleet, models often ended up on display in the offices of shipping companies or the headquarters

of one of the regional admiralty boards that administered the Dutch navy. In addition to being objects of aesthetic appeal, they reproduce ship architecture, equipment, and rigging in painstaking detail, making them important sources of information about seventeenth-century watercraft.



Joseph Mulder, *The East India Shipyard in Ostenburg*, 1693,
City Archive, Amsterdam

[DEX 36] Ship model 1 Lobby C

SIR ANTHONY DEAN

English, 1638–1721

***The Royal James,
1st Rate of 1671***

1671

fruitwood, silk, brass,
and mica

Kriegstein Collection

This splendid model is the design for an English warship that fought against the Dutch at the Battle of Solebay off the coast of England in 1672, the year after it launched. The largest ship of the line (hence the designation *1st Rate*), the Royal James was set on fire and sank during that encounter. The ongoing hostilities between the Dutch Republic and England in the second half of the seventeenth century stemmed from their intense trade and shipping rivalry.

[DEX 22] SHIP MODEL 2 M72 ROOM 1

ANONYMOUS DUTCH

17TH CENTURY

The Dromedaris

c. 1652

hardwood (?), linen,
and hemp

Alan Kriegstein

The merchant ship *Dromedaris* sailed for the Cape of Good Hope, located on the most southwestern point of Africa, in 1652. The East India Company tasked its captain with setting up a trading post there for ships to stop for maintenance and fresh supplies on their way to and from Asia. The fort he established eventually became the settlement of Cape Town.

**ANONYMOUS DUTCH
17TH CENTURY**

Dutch States yacht

c. 1690

hardwood, linen, brass,
iron, mica, and hemp
Kriegstein Collection

The term yacht comes from the Dutch word *jacht*, or hunt, and originally referred to vessels whose swiftness in shallow waters made them useful for chasing down pirates along the coast of the Netherlands. States yachts, highly decorated with carvings and other ornamentation, were used to transport government officials and dignitaries. The carvings on this grand model include a red castle, which was the emblem of the southern Dutch coastal town of Aardenburg and perhaps a reference to the residence of the yacht's owner.

ANONYMOUS DUTCH 17TH CENTURY

Dutch States yacht

17th century

cordage, metal, oak wood, mahogany wood, cotton, and linen

On loan from the Peabody Essex Museum, Salem, Massachusetts,
Gift of Mrs. Henry Goodwin Vaughan, 1945

The leeboards attached to the sides of this ship were used to help stabilize its course. They were particularly advantageous in the shallow waters of the Dutch coast and indicate that this yacht was meant to stay closer to shore rather than sail the high seas.

[DEX 36] Ship model 1 Lobby C

SIR ANTHONY DEAN

English, 1638–1721

***The Royal James,
1st Rate of 1671***

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