



DUTCH PICTURES

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THE SEVENTEENTH
CENTURY

Rembrandt f.
1655

WILLEM VAN AELST

Born probably at Delft in 1625/6; died probably at Amsterdam after 1683. He was a pupil of his uncle, Evaert van Aelst, and a follower of Willem Kalf and J.D. de Heem. From 1645 to 1649 he was in France, whence he travelled to Italy, staying there until 1656. For a time he was with Otto Marseus van Schrieck, a court painter to the Grand Duke of Tuscany. By 1657 he was living in Amsterdam, where he probably spent the remainder of his life. He was a still-life painter of flower and fruit pieces, dead birds and breakfast pieces.



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9. Dead Game with Trophies of the Chase

RCIN 403984
Oil on canvas, 105.7 × 90.2 cm
(41½ × 35½ in.)

Signed and dated lower left-hand corner:
W. V. aelst. 1657

On a partially draped table, supported by a sculpted relief, a jungle fowl (?) and a wader (ruff?) separated by a hunting horn, with a belt, a hunting knife with a rock-crystal handle and other instruments of the chase on the right; suspended from above, three finches, a kingfisher, a falcon's hood, and a partridge in front of a black grouse.

PROVENANCE:
Probably acquired by Charles II, but first recorded in the King's Closet in the Private Lodgings at Whitehall in the reign

of James II (BL, MS 1890, fol. 61v; Bathoe, *James II* (508)); at Kensington Palace by 1697 (BL, Harl. MS 7025, fol. 193), but at Windsor Castle in the reign of Queen Anne (Queen Anne, *Windsor* (136)); at Hampton Court by 1784 (Walpole 1928, p. 80).

EXHIBITED:
RA 1946–7, no. 354; QG 1971, no. 92; Hull 1981, no. 3; Houston and Washington 2012, no. 8.

LITERATURE:
Mrs Jameson 1842, p. 352, no. 331; Law 1881, 1898, no. 468.

CONDITION:
In 1871 Redgrave noted that the canvas was 'lined, sound' and the paint layers 'in good condition'. Restored by Drown in 1939, Freeman in 1961 and full treatment in 1979. Generally in good condition, but with pronounced weave interference. There are

quite substantial areas of loss and abrasion in the background corners and around the edges, which have been filled and toned. There is abrasion in the background and in the black detailing, particularly the feathers.

TECHNICAL NOTES:

Original tacking margins intact. A line of cusping is visible along the tacking edge in the lower light grey ground layer but not in the subsequent black background layer. There appear to be two ground layers: a lower, thin cream ground and a uniformly applied light greyish umber layer. An earlier blue layer for the hunting bag is still reflected in the handle of the hunting knife. It is visible along lines of abraded craquelure. Both ends of the hunting horn were added in over completed lower paint layers.

No. 9 was presumably painted in Amsterdam, immediately after the artist's return from Italy. As T. Paul (in Houston and Washington 2012, no. 8) has pointed out, it is the first of a number of paintings by Van Aelst (e.g. *Still Life with dead Game*, dated 1661, in the National Gallery of Art, Washington (1982.36.1; Wheelock 1995a, pp. 3–4) and the *Hunting Still Life with a velvet Bag*, c.1665, in the Sarah Blaffer Foundation (Houston and Washington 2012, no. 21) to include a relief of *Diana and Actaeon* as a support to the large table bearing the still life. The composition of this sculpture clearly recalls such a work as the gilt silver plaquette with the same subject by Paulus van Vianen, in the Centraal Museum, Utrecht (14745; see Wheelock 1995a, p. 4, fig. 1). Whether the inclusion of this relief imparts a moralising message to the painting is debatable (for further discussion, see Wheelock 1995a, p. 4).

A variant, lacking the four birds upper left, but otherwise identical, was in the H.I.A. Raedt van Oldenbarnevelt collection, The Hague (sale, Weinmüller, Munich, 7–9 May 1958, lot 718a, fig. 43).

10. Still Life with Fruit

RCIN 403563
Oil on canvas, 64.1 × 49.5 cm
(25¼ × 19½ in.)



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On a draped table, a bunch of grapes, several walnuts and three peaches, on one of which are a snail and a fly; behind, plants on which a butterfly is resting.

PROVENANCE:

Recorded in store at Kensington Palace in the reign of Queen Anne (Queen Anne, *Kensington*, Store (8): 'Van Alst. Grapes Peaches and Wallnuts'); later at St James's Palace and Buckingham House; removed to Hampton Court on 19 August 1833; subsequently at Kew Palace.

LITERATURE:

Mrs Jameson 1842, p. 383, no. 596; Law 1881, 1898, no. 538; Law 1924, p. 14, no. 16.

CONDITION:

In 1868 Redgrave noted that the canvas was 'striped ticking ... sound ... over wedged' and the paint layers 'in good condition'. Generally in sound condition.

Craquelure pattern results in slight greyish surface.

TECHNICAL NOTES:

Warm light cream ground, which is visible around the leaves in the thinner areas of painting in the background. Much of the still life appears to have been painted over a thin cool background layer. The walnuts, fly and snail are added in over the completed composition.

No. 10 is a characteristic work, which shows an arrangement of grapes, peaches, foliage and snail similar to that in the picture, signed and dated 1670, formerly in the Widener collection, Philadelphia (sale, Muller, Amsterdam, 26 April 1910, lot 2, repr.), and to the *Grapes and Peaches*, signed and dated 1670, in the Louvre, Paris (Foucart 2009, p. 78, no. R.F. 666, repr.).

BARENT GRAAT

Born at Amsterdam 1628; died there in 1709. He was the pupil of his uncle, an animal painter, who is probably to be identified with Hans Bodt. He was a painter of genre, historical scenes and portraits. The last, which are very carefully executed on a small scale, are sometimes reminiscent of Gerard ter Borch.

55. A Family Group

RCIN 405341
Oil on canvas, 57.9 × 67.4 cm
(22¾ × 26½ in.)

Signed and dated lower right: *B.G. f. 1658*

The family, composed of father and mother, seated in the centre, and two sons on the left, is seated round a table on a terrace, with a third son and a daughter, holding a small dog, standing behind the parents (for their costume, see below); a servant approaches with a jug; to the left, a colonnade; behind, a landscape with farm buildings.

PROVENANCE:

Anon. sale, Amsterdam, 21 August 1799, lot 46, bt Teijs (information from M. van der Hut). Purchased by George IV from the Anon. sale at Christie's, 2 March 1811, lot 60, and received on 2 March 1811 at Carlton House (Jutsham, *R/D*, fol. 153), where it was recorded in 1816 (129) in the Ante-Room on the ground floor; later in the Picture Gallery at Buckingham Palace: 1841 (162), 1852 (95).

EXHIBITED:

BI 1826, no. 44; BI 1827, no. 146; QGE and QG 2004–5; QGE and QG 2009–10, no. 4; QG 2013.

LITERATURE:

Waagen 1838, II, p. 359; Mrs Jameson 1844, no. 44; Waagen 1854, II, p. 11; Bürger 1858b, no. 95; Lloyd 2004, pp. 66–7, repr.; Shawe-Taylor 2009, no. 4, repr.; A. Reynolds 2013, pp. 23, 220, fig. 199.

CONDITION:

In 1861 Redgrave noted that the canvas 'has been lined' and that the paint layers 'are sound and in good condition'. Fully treated in 1978. The painting is in sound condition. There is a general lumpy surface and weave interference, and the original canvas appears to have been slightly distorted out of alignment during lining. A fine craquelure pattern shows broader patches of cupping in more worked-up areas, such as the standing woman. Discoloured natural resin varnish with a matt appearance.

TECHNICAL NOTES:

Lined. Cusping is visible along both vertical edges. The ground is a warm grey colour. There is a loosely feathered reserve for the figures, which are painted in separately from the landscape. The standing man in brown is painted at a separate stage, over the completed landscape. Some of the hands are also painted over completed lower layers, e.g. the standing woman's right hand and the proper right arm of the seated man centre.

Waagen (1838): 'of great animation in the heads, and very bright and clear colouring'; Mrs Jameson: 'beautifully executed'.

No. 55 is a characteristic example of the artist's small-scale group portraits. At its appearance at Christie's in 1811, the sitters were described as 'Burgomaster Six and his Family'. There is, however, no reason for this identification, which was already discarded by the time the painting was exhibited at the British Institution; Jan Six, Burgomaster of Amsterdam in 1691, was only born in 1618 and married in 1655, and the date of execution and the ages and composition of the family fit no other branch of the Six family.

Reynolds has drawn attention to the different style of costume worn by the parents, characteristic of the first half of the century, with that worn by the children, which illustrates the change in taste, influenced by France, which took place in Holland c.1650. The father has an old-fashioned ruff, while the sons have collars and wear their hair longer. The son on the left wears a fashionable short doublet and ribbon-trimmed petticoat breeches. Whereas the mother sports a black *vlieger* gown and linen cap, her daughter is dressed in a low-necked bodice and skirt of blue silk, together with a white silk petticoat.



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WILLEM CLAESZ. HEDA

Born at Haarlem in 1593/4; died there 1680/2. A pupil of his father, Gerrit Willemsz. Heda, he became the leading still-life painter in Haarlem, with numerous followers.

58. Still Life on a Table

RCIN 404790

Oil on panel, 49.8 × 69.0 cm (1 7/8 × 27 1/2 in.)

Signed and dated on the knife: *HEDA. 1638*

On a table, which is partly covered by a white cloth, are a pewter dish, a roemer, a silver-gilt tazza on its side, a glass beaker, nuts and a half-peeled lemon on a pewter dish, a knife with a polished stone handle and silver mounts, and a half-eaten blackberry pie on a pewter dish; several walnuts lie on the left-hand corner of the table.

PROVENANCE:

Acquired by George IV before 31 December 1806; first recorded in store at Carlton House in 1816 (407) as by Kalf: 'Still-life, plate & c', measurements given as 19 1/2 × 27 in., and in 1819 (219), valued at £10.10s; later at Buckingham Palace: *VR inv.*, no. 421; 1909, p. 72 (44), 1920, p. 9 (43).

EXHIBITED:

QGE and QG 2004–5; Bath 2013, no. 20.

LITERATURE:

Ebbinge Wubben 1969, I, p. 145; Gaskell 1990, p. 54, fig. 1; Lloyd 2004, pp. 71–3, repr.

CONDITION:

In 1876 Redgrave reported that the panel and paint layers were 'sound'. Cleaned by Haines in 1903 and by Ellison in 1977. The panel is generally in excellent condition. As well as an overall fine-scale craquelure, there is also a pronounced granular surface, particularly in the area of the tablecloth and the knife. This relates to pitting across the surface, with very fine and displaced paint particles throughout, particularly around the edge of the pie. These could be mistaken for abrasion without magnification, and there are scattered retouchings throughout. Retouched vertical fissure in the extending 7 cm below the joint in the knife, and a mismatching retouching in the background above the pie. There is a well-saturating varnish.

TECHNICAL NOTES:

The oak panel is composed of two boards (top 25.35 cm, bottom 24.2 cm), with one central join and horizontal grain. There is a pale cream ground. There are no changes in the still-life elements. Fine black preparatory painted lines are visible around the lemon, plate and knife, with reserves left in these areas as well. Thinly painted grey and transparent lower modelling layers are incorporated into the shadows. The thick white applied highlight on the lemon is the only area where paint has obviously been applied at a second stage.

The composition of No. 58, signed and dated 1638, is a variant of that in the *Still Life*, signed and dated 1634, in the Thyssen-Bornemisza collection, Madrid (1958.1; Gaskell 1990, no. 3, repr.); although seen from a slightly different viewpoint, the roemer, silver tazza, lemon on a pewter plate and the half-eaten blackberry pie also on a pewter plate are common to both pictures. The repetition of a still-life subject with variations is common to the artist's oeuvre, and other related compositions, earlier in date than No. 58, occur in pictures such as that in the Gemäldegalerie Alte Meister, Dresden (1992 cat., p. 228, no. 1371, repr.), which is signed and dated 1631. Individual details recur in a number of other pictures by the artist: for example, the same partially filled roemer and lemon with hanging peeled rind in the *Still Life*, signed and dated 1629, in the Mauritshuis, The Hague (2004 cat., p. 144, no. 596, repr.); the roemer and blackberry pie on a pewter plate in the *Still Life*, signed and dated 1641, in the Muzeum Narodowe, Warsaw (Bialostocki and Walicki 1955, no. 326, repr.).

Moreover, as Gaskell noted, the same or similar objects are found in the work of Heda's Haarlem contemporary, Pieter Claesz.: the roemer and overturned tazza, the base resting on a pewter dish, recur in the latter's *Still Life*, in the Gemäldegalerie, Berlin (985A; 1986 cat., no. 628, repr.).



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prominent cupping and raised craquelure in the lower section, especially on the fan. The paint surface generally appears to be very secure, except around the fan, where there are a few obvious old losses. Additionally, there are a few small toned flake losses in the black arch frame, extreme bottom left. In the blacks and in the brown background there is slight evidence of abrasion. There are a few abrupt transitions in the sitter's left cheek and chin. A recent (2000) synthetic MS2A varnish is generally in excellent condition, with slight undersaturation of the lower edge of the fictive frame, the costume and spandrels.

TECHNICAL NOTES:

Original tacking edges removed. There are traces of cusping along the top edge, to the right of the centre, and indications of cusping along both vertical edges. The paint layers are thinner towards the edges of the painting; the fictive frame finishes before the picture edge and the lower dark green black paint layer extends beyond it, around all four sides. There is a thin double ground; the first lower ground layer is composed of red earth and umber and the second ground layer of lead white, a little bone black and umber. The appearance of the ground is of a warm ochre layer, and further transparent and quite colourful underlayers are particularly apparent in the thinner areas of the sitter's right hand and hair. Relatively wide brushstrokes are loose in application.

The positioning of Agatha Bas within the picture frame has led to the changes in the painting. An original reserve is visible left on the left side of her hair and slope of her left shoulder. In the repositioning of the figure, with the fictive frame, she is reduced in size, and there is an additional shift in the positioning of her hand, holding on to the frame. It is possible that the fictive frame was originally more modest, composed of simply the outer rectangle. The inner, more ornate areas of the frame are painted in a different paint mixture and cover clothing, e.g. her cuff at the right-hand edge, and over her skirt along the bottom edge. There are pentiments in the drawing of her left hand – originally it was not so close to the edge of the frame – and in the mass of her black dress, which has been constrained at the bottom right of the picture with a block

of maroon paint, now forming part of the curtain hanging down from above (see the X-ray, Fig. 40). The curtain was present in a loose transparent form from the start. Green opaque background paint applied over her outline, reduces her size, while a similar consistency of paint, in opaque pink, is used to clarify the shape of her chin. The end of the brush is used to create the strands of hair. There are carefully observed details, such as hatching on her left thumb nail and in her face.

Smith: 'This superlative portrait'; Waagen (1838): 'In a delicate full golden tone, fused with wonderful softness'; Mrs Jameson: 'A superlative picture in his delicate brown tone of colour'; Bürger: *C'est le plus délicieux portrait de femme qu'ait peint Rembrandt. Fin, terminé, point violent; d'une délicatesse aristocratique, d'un charme irrésistible, d'une profondeur si humaine, d'une exécution si sincèrement naturelle, si forte dans sa simplicité exquise.*

The companion portrait of Nicolaes van Bambeeck (Fig. 41), also signed and dated 1641 (108.8 × 83.3 cm), is in the Koninklijke Musea voor Schone Kunsten, Brussels (367; Van de Wetering 2014, no. 187a). The sitter's age is inscribed as *AE 44*.

Van de Wetering (*Corpus* 2005–10, IV, no. 3) has pointed out that the thread count and weave pattern in No. 162 and its pendant in Brussels are so close to those to be found in the *Self-Portrait* in a private collection, Germany, now attributed to Rembrandt's studio, that it can be supposed that all three came from the same bolt of linen. Cusping on No. 162, only visible at the bottom of the canvas, indicates that it has been cut at the top and sides. *Pace Corpus* 1982–9, III, Christiaan Andriessen's drawing (see Fig. 39; for details, see above under 'Provenance') cannot, however, be regarded as providing evidence of this reduction in size, since, in addition to top and sides, it shows an extension of the fictive frame within the picture at the bottom of the canvas, which existing cusping proves did not exist; probably drawn from memory, the drawing is not an accurate record. (In the pendant in Brussels, which is slightly higher, cusping can be seen at the bottom and very vaguely at the top.)

Much praised throughout its history,



Top: Fig. 40 Rembrandt: X-ray photograph of No. 162

Above: Fig. 41 Rembrandt, *Nicolaes van Bambeeck*, 1641, Koninklijke Musea voor Schone Kunsten, Brussels



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Vries 1977, pp. 43, 44; K. Braun 1983, no. 149, repr. (1661–2); Van Wagenburg-Ter Hoeven 1993–4, p. 86, fig. 34; A. Wheelock in Washington and Amsterdam 1996–7, pp. 157, 159, n. 6, fig. 1; Lloyd 2004, pp. 157–8, repr.; Buvelot and Shawe-Taylor 2015, no. 23.

CONDITION:

In 1876 Redgrave recorded its condition as 'sound'. In 1901 Haines noted that it 'requires surface cleaning'. Restored by Vallance in 1972. The panel, probably oak, is generally in good condition, although the top edge has been cut down at some point,

leaving an uneven and unfinished edge. There is a fine craquelure throughout, with vertical cracks the most dominant. Variety in surface texture relates to local patches of fine wrinkling, as well as to changes and corrections in the composition. An additional feature of the surface is the considerable amount of fine abrasion, revealing colour change or layers below. There are scattered retouchings over abrasion and small losses. The varnish is in good condition, with good saturation.

TECHNICAL NOTES:

Horizontal grain. There is a warm cream

ground, visible as a thick layer along the two vertical edges. Although preparatory drawing is not visible, much evidence of compositional change is observed in the raised texture of earlier paint layers. For example, the mantelshelf was originally 2 cm higher and the outlines of a bowl can be seen resting on it. The recessed ceiling with the pillar was initially placed higher towards the right, to fit in with the perspective of the fireplace. Fine abrasion in the paint layers appears to relate to local change, or to coarse pigment mixtures, the blues in particular.

Carlton House 1819: 'Of the finest quality'; Mrs Jameson: 'A picture of great but vulgar humour'.

Although De Vries dates No. 190 in the mid-1650s on the strength of its supposed Delft style, it is more likely that it was painted c. 1665, between the version of this subject in the Museum of Fine Arts, Boston, signed and dated 1662 (54.102; K. Braun 1983, no. 216, repr.), in which a similar small girl stands in the same position in reverse before three candles, and the version in the Gemäldegalerie Alte Meister, Kassel, signed and dated 1668 (GK 296; K. Braun 1983, no. 296, repr.). The artist returned to this theme on several occasions, invariably illustrating different incidents; see, for example, the picture at Woburn Abbey (K. Braun 1983, no. 330, repr.).

The scene records the moment during a Twelfth Night festivity when the 'king', accompanied by the 'fool' on his right, and 'gluttony' (?) on his left, drains his glass to the universal cry of 'the king drinks!'. (For a detailed discussion of the celebrations connected with the feast in the Netherlands, see Van Wagenburg-Ter Hoeven 1993–4.) The bellows under his left foot are probably intended to add to the noise made by the party and are, in addition, a well-worn allusion to the devil. In the same way the three candles set upon the floor symbolise the Three Kings; the inclusion of the little girl lifting her skirt before them illustrates the custom found in some places in which small children were made to jump over a line of lighted candles. The artist himself is seen on the other side of the table, flourishing three pipes. (For discussions of the artist's frequent appearance in his own paintings, see, for example, H. Chapman, E. De Jongh and M. Westerman in Washington and Amsterdam 1996–7, pp. 11–23, 42–4 and 61–2, respectively; K. Braun 1983, pp. 8–9, reproduces 33 examples.) In a slightly confused, and perhaps partly painted out, passage in the background, the *starreman* and friends, a traditional group of wandering minstrels, are singing carols, accompanied by the boy playing a *rommelpot*.

Attached to the fireplace above the head of the 'king' is a print of an owl, a symbol of wisdom or foolishness, with a monkey, which Wheelock (1981, p. 41) has



interpreted as an illustration of the Dutch proverb *Wat baten kaars en bril, als de uil niet zien wil?* ('What use is a candle and an eyeglass if the owl will not look?'). This is not entirely convincing, since although the monkey may arguably be holding a candle, there are no glasses, as can be seen, for example, in the *Schoolmaster*, in the collection of the Duke of Sutherland (K. Braun 1983, no. 335, repr.), which indubitably illustrates this proverb.



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191. Interior of a Tavern, with Cardplayers and a Violin Player

RCIN 405825
Oil on canvas, 81.9 × 70.6 cm
(32¼ × 27¾ in.)

Signed lower left corner: *JSteen*
(*JS* in monogram)

On the back is a damaged seal.

In a crowded room, a seated man playing the violin in the left foreground. He is in conversation over his shoulder with a girl leaning on a table that is partly covered with a cloth, at the other end of which two men and a woman are playing cards, watched over by a third man; behind them, a bed, and in the foreground a jug, a pot of coals and a dog. On the left an old woman cooks over the fire, while a couple sport on a chair; in the background, a man stands in front of

the window, while another, pot in hand, dances. An image of a man riding a horse performing a levade hangs on the back wall to the right of the window. A belkroon (a small chandelier with a bell in the centre), decorated with a leafy branch, is suspended from the ceiling.

PROVENANCE:

Possibly J.P. Wierman of Leiden sale, Amsterdam, 18 August 1762, lot 42; Mme Veuve Cliquet-Andrioli sale, Amsterdam, 18 July 1803, lot 45, bt Pruyssenaer; Anon. sale, Paris, 16 January 1809, lot 111; 'Tofield' sale, Christie's, 12 May 1810, lot 63, bt in for £173.5s, and again, Christie's, 25 May 1810, lot 107, bt in for £152.5s. (information for three previous sales kindly provided by B. Fredericksen). Acquired by George IV from Joseph Waring for £170 on 1 April 1818 (Jutsham, *PP*, fol. 40; WRA, Geo. 27089; *Carlton House* 1816, additional no. 534; *Carlton House* 1819 (73), valued at £262.10s); it was lent to the Leeds Institute by command of the King in 1824 (Jutsham, *Deliveries*, fol. 53); later in the Picture Gallery at Buckingham Palace: 1841 (83), 1852 (107); at Windsor Castle, 1972–9.

EXHIBITED:

BI 1826, no. 28, 108, 123 or 161;
BI 1827, no. 92, 114, 138 or 168;
RA 1946–7, no. 311; QG 1971, no. 25;
Philadelphia, Berlin and RA 1984, no. 108;
NG 1991, no. 55; Wellington, Canberra and Ottawa 1994, no. 16; QG, QGE and The Hague 2015–17, no. 24.

LITERATURE:

J. Smith 1829–42, IV, no. 88; Waagen 1838, II, pp. 356–7; Mrs Jameson 1844, no. 108; Waagen 1854, II, p. 10; Bürger 1858b, no. 107; HdG 1908–28, I, no. 532; W. Martin 1954, p. 54, pl. 55; L. de Vries 1977, p. 65; K. Braun 1983, no. 278, repr. (1666–70); Buvelot and Shawe-Taylor 2015, no. 24.

CONDITION:

In 1876 Redgrave reported its condition as 'sound'. Fully treated in 1984. The original canvas is in good condition. The paint layers are in very good condition. A very early and sympathetic lining has retained the original canvas texture. There is a very fine, small craquelure network, not prominent overall,

but most apparent in the green tablecloth. Some restoration is visible around the edges and there is an old repaired damage to the left of the feet. A recent synthetic varnish layer is in good condition.

TECHNICAL NOTES:

Lined. There is visible cusping. There is a grey ground layer and a pink layer, most apparent underneath the white tablecloth and in the back right-hand wall in the vicinity of the lute. There is much preparatory work. The use of finely painted black lines is evident and the use of local coloured transparent undermodelling layers. The painting of layer over layer moving forwards is part of Steen's technique, as is the detail with which the foreground elements are picked out in sharp white highlights, including the fiddle player's hands. There are numerous pentiments: a change in the legs of a chair which are showing through at the end of the table, where the white tablecloth now is; the musician was possibly further over to the right; the old lady cooking at the left had an extended right hand toward the pot; the lady in blue leaning forward had a much more angularly drawn headscarf, although this may be a preparatory line showing through; her right sleeve was raised higher, entering into the space where there is now a jug.

Carlton House 1819: 'Very Capital'; Smith: 'Various objects contribute to the picturesque effect of the piece'; Waagen (1838): 'Very humorous in the composition, careful in treatment, but in the tone of the colour, with the exception of a woman, brownish'; Mrs Jameson: 'Very harmonious in the composition, and beautifully and carefully executed'; Bürger: *Bon*.

No. 191 was probably painted c. 1665 or shortly after. The laughing man on the left near the fire may, as suggested by Mrs Jameson and subsequently Hofstede de Groot, be a self-portrait. (The image is very similar to that in his *Self-Portrait as a Lutenist*, executed about the same time, in the Fundación Colección Thyssen-Bornemisza, Madrid (1930.110; K. Braun 1983, no. 136, repr.); for self-portraits see also under No. 190.) But it is hardly possible to recognise the female companion as his

first wife, who could be more plausibly identified with the woman on the right. (For a probable image of his first wife, Margriet van Goyen, who died in 1669, see the painting of *The Revelers*, in the Hermitage, St Petersburg (298; Washington and Amsterdam 1996–7, p. 12, fig. 3). She holds up the ace of diamonds and demonstrates her power over her two elderly male opponents. The dog, often a symbol of prostitutes, in the right foreground may provide a reference to her profession. Both Smith and Waagen believed, unconvincingly, that the man playing a violin was a self-portrait.

192. Merrymaking in a Tavern with a Couple dancing

RCIN 404813
Oil on canvas, 61.7 × 75.1 cm
(24¾ × 29½ in.)

Signed lower right corner:
JSteen (*JS* in monogram)

In the centre of a large hall, decorated with branches and a birdcage, a couple are dancing. On the left various men and women are talking and drinking around a table, which bears a large ham on a dish; in the foreground, a bearded man is seated on the ground with a pipe and a beer mug, and a barking dog. On the right, another table laden with food, with various men, women and children; behind, a couple on the staircase and a man on a barrel playing a hurdy-gurdy; beyond, a man emerging from the cellar. Numerous items of still life litter the foreground.

PROVENANCE:

Acquired by George IV in 1814 with the Baring collection (17); recorded in the Ante-Room on the ground floor at Carlton House in 1816 (130) (Pyne 1819, III, *Carlton House*, p. 54), and in 1819 (140), valued at £168; later in the Picture Gallery at Buckingham Palace: 1841 (165), 1852 (83); at Windsor Castle, 1972–9.

EXHIBITED:

BI 1826, no. 28, 108, 123 or 161; BI 1827,

WILLEM VAN DE VELDE THE YOUNGER

Born at Leiden in 1633; died at London in 1707. He was probably a pupil of his father, Willem van de Velde the Elder, and of Simon de Vlieger. Throughout his life he worked closely with his father, accompanying him to England in 1672–3 (see introduction). In 1694 he was described as 'Draughtsman to the British Fleet'. He was a painter and draughtsman of seascapes, naval events and ships.

In addition to No. 216, Charles II owned 'A Sea piece', recorded at Whitehall at the time of James II (BL, Harl. MS 1890, fol. 57; Bathoe, *James II* (351). As well as Nos 218–229, 'A Sea peice drawne with the pen' (possibly by the Elder; cf. Nos 210–211) and 'Two Sea peices' were in the Collection of James II, in store at Whitehall, in that part of the collection that had not belonged to Charles II (BL, Harl. MS 1890, fols 83v, 84; Bathoe, *James II* (1145, 1162–3)).

212. A Calm: a States Yacht under Sail close to the Shore, with many other Vessels

RCIN 405328
Oil on panel, 59.8 × 71.5 cm
(23½ × 28¼ in.)

On the left, viewed from aft the starboard beam, a States yacht under sail, with lion supporters to the Orange arms on the stern. In the right foreground, stumps on the shore, two men standing in the water and a third sitting in a boat. On the left, the after part of a *pont* loaded with hay or straw. In the centre middle distance, a *kaag* and two *smalschips* close alongside each other with a *hoecker* and a *pont* further to the right. In the background many other vessels.

PROVENANCE:

According to Smith, P. de Smeth van Alphen sale, Amsterdam, 1–2 August 1810, lot 108, but this had different measurements, and the description could apply to other pictures. Acquired by George IV in 1814 with the Baring collection (51), and recorded in the Dining Room at Carlton House in 1816 (71), and in 1819 (75), valued at £400; later in the Picture Gallery at Buckingham Palace: 1841 (56), 1852 (138); taken to Windsor Castle in 1972.

EXHIBITED:

BI 1819, no. 10; BI 1826, no. 46 or 119; BI 1827, no. 126; RA 1946–7, no. 312; QG 1971, no. 21; Greenwich 1982, no. 25; QG 1988–9, no. 34; QGE and QG 2004–5; QGE and QG 2011, no. 23; Bath 2013, no. 17.

LITERATURE:

J. Smith 1829–42, vi, no. 82; Waagen 1838, II, pp. 373–4; Mrs Jameson 1844, no. 158; Waagen 1854, II, p. 22; Bürger 1858b, no. 138; HdG 1908–28, VII, no. 198; M. Robinson 1990, I, pp. 338–40, no. 32, repr.; Lloyd 2004, pp. 165–6, repr.; Shawe-Taylor 2010, no. 23, repr.

CONDITION:

Treated by Segulier in 1841. Redgrave reported that the top joint of the panel was 'not safe' but the paint layers 'sound'.

Haines noted in 1901: 'Stained varnish. Remove and revarnish.' Treated by Buttery. The painting is in excellent condition. Traces of old woodworm damage are visible 6 cm up from the bottom. There has been minor retouching around the edges and an old retouching is visible below the join in the top panel. A recent thin application of a synthetic varnish has good saturation.

TECHNICAL NOTES:

Composed of three horizontal panels of oak, bevelled around all four edges; the joins are located 18.8 cm from the bottom and 11.9 cm from the top. Cream ground, smooth and even in application, but thin enough to allow the wood grain to show through. Very little underdrawing or painted lines are visible as the paint layers conform very closely to any preparatory work.

A transparent preparatory wash layer is visible in the boat at the right, the barrel and the shadows in the water. The rigging is painted with the same fine brush line as the traces of underpainting.

Carlton House 1819: 'Very capital'; Smith: 'An excellent example'; Mrs Jameson: 'One of the most perfect pictures of the kind existing'; Bürger: *Très-riche et très-bon*.

Robinson believes that No. 212 was largely painted by the Younger, but that the foreground figures may have been added by Hendrick Dubbels.

Though Waagen stated that No. 212 was dated 1669, it is clearly an early work painted probably c.1655, and certainly before 1659, since the yacht, which recurs in a number of pictures (e.g. No. 213, signed and dated 1659; *A Calm*, signed, in the S.A. Morrison collection (M. Robinson 1990, I, pp. 340–1, no. 751); and *A States Yacht under Sail with many other Vessels and Boats*, signed, in the Mauritshuis, The Hague (201; M. Robinson 1990, I, pp. 325–7, no. 2, repr., c.1658), is here depicted with the earlier rig with the short mast without the topmast.

When No. 212 was exhibited at the British Institution in 1819, John Constable made a copy in graphite, which is now in a private collection (G. Reynolds 1996, pp. 240–1, no. 19.18B, pl. 1378).



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CONDITION:

In 1870 Redgrave reported: 'Lined. Sound. Wire-cracked.' Cleaned and restored in 1995. In good and stable condition. General craquelure network throughout, more pronounced in the sky. Some areas of thin and abraded paint visible. Synthetic varnish applied in 1995.

TECHNICAL NOTES:

Lined. Original tacking edges removed at top and left, the other two incorporated into the painting format. Possible primary cusping along the vertical right-hand edge. There is a warm pink ground layer and pale grey underpainting layer in the sky, extending below the top of the hills. The painting is executed on a broad and surprisingly loose scale. Clearly planned, with reserves, thin transparent layers are visible and puffs of smoke from the battle are applied last.

No. 219 was painted substantially by Van de Velde the Younger.

Towards the end of the second Anglo-Dutch War, Sir John Harman was sent out to the West Indies as commander-in-chief. At Martinique on 29 June 1667, Harman in the *Lion*, with eight other ships, a fireship and a ketch, found a force of 19 French ships of the West India Company and 14 smaller vessels in the roads of Fort Saint-Pierre under the protection of three forts. After attacks spread over several days, the English fireship was sent in on 6 July to grapple the French flagship, the *Lys Couronné*, and the fire spread so that most of the French ships, probably about 20 in all, were burnt or sunk. The artist only shows about 20 French ships, but if he was following the French accounts he may have omitted the 14 smaller vessels, which would have been sheltering behind the larger ships.

220. The 'Mary Rose' Action, 28 December 1669

RCIN 405223

Oil on canvas, 126.1 × 182.2 cm (49½ × 71¾ in.)

Signed and dated bottom right:

W.V.Velde 167[6?]; and on the back, copied on to the relining: *W.V.Velde 1676*

The action probably on the first day. In the middle distance, to the right, the *Mary Rose* viewed from a little abaft the port beam. Close on her port bow is the English merchant ship *Hamborough Frigate*, firing her starboard guns. Both ships are engaged with six Barbary ships, the *Half Moon*, *Orange Tree* (vice-admiral), *Seven Stars*, *White Horse*, *Hart* and *Golden Lion* (admiral). The six ships are roughly in line ahead in the background to windward. In the centre foreground, viewed from before the port beam, a Scottish merchant ship, a flute, having the blue ensign with St Andrew's saltire and a St Andrew's saltire as a jack. Astern of her is the *Roe* ketch firing her starboard guns. To the left, on the Scottish merchant ship's starboard bow, an English pink, port-quarter view, also not engaged. In the left foreground, port-bow view, a French merchant ship escaping. In the right distance, the Barbary ship *Roseleaf*, in chase of the prize, *King David*, when she was cast adrift with her sails set at the first approach of the Barbary ships.

PROVENANCE:

See No. 218.

EXHIBITED:

Richmond 2007, no. 23.

LITERATURE:

M. Robinson 1990, I, pp. 158–9, no. 37[1], repr.

CONDITION:

In 1869 Redgrave described it as 'sound' but 'much hair-cracked'. Strip lining, cleaning and restoration in 1998. Generally in good condition. General craquelure network throughout, with local pronounced cracks in the thicker areas. Displaced paint fragments

are flattened into the paint surface. Some areas of texture remain, namely yellow painted detail on foreground boats. The thinner areas of paint are more vulnerable to abrasion between paint layers and down to the ground layer, particularly in the grey clouds and foreground sea. There is toning of abraded areas and a well-saturating synthetic varnish.

TECHNICAL NOTES:

There is a pale pinkish-buff ground. Outlines appear to have been undertaken in a fine black brush, subsequently strengthened. The use of reserves and a thin transparent wash to block in boats is visible. Wider brushwork also seen in less finished areas of the boats and shadows in the water. There are more finely worked-up areas in sails, ornament and figures on boats.

No. 220 was painted by Van de Velde the Younger.

After leaving Tangier, where she had taken Lord Henry Howard, the ambassador, to Morocco, the *Mary Rose*, a ship of 48 guns under Captain John Kempthorne, was making for Sallee (Salé) and Cadiz with several merchant ships. Well out to sea off Cadiz on 28 December 1669, seven Barbary ships from Algiers were sighted; they attacked the English convoy about three o'clock in the afternoon. After a sharp action, they drew off for the night and renewed their attack early the next morning. After their admiral was disabled, they made off, and the *Mary Rose*, having lost the French and Scottish merchant ships and the pink during the night, reached Cadiz on 30 December (*Mariner's Mirror* 1926, XII, pp. 97–100, 299–302).

Van de Velde took the general position of the ships from the fully inscribed bird's-eye-view etching (Pennington 1982, no. 1247), published in Ogilby's *Africa* (1670), by Wenceslaus Hollar, who had accompanied Lord Henry Howard to Tangier as draughtsman, and was on board the *Mary Rose* during the action. Probably on the advice of Kempthorne, who was by then a flag officer, Van de Velde made a number of corrections in his drawings and subsequent picture; for example, in the etching the *Hamborough Frigate* is well to the leeward



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of the *Mary Rose* and out of action, and the English pink, drawn as a ship, is shown directly ahead of the *Mary Rose*.

The earliest drawing, which has a high horizon as in the etching and No. 220, is probably that in the National Maritime Museum, Greenwich (M. Robinson 1958–74, I, no. 462, pl. 106) by Van de Velde the Younger, which follows the etching, except that the *Hamborough Frigate*, but not the pink, is shown in action. A rather later, long drawing, with a low horizon, probably by the Elder, was in the Dirk Bolderheij sale, Sotheby's, 16 November 1972, lot 59, repr., and shows the *Hamborough Frigate* in the same position as she is in No. 220, but there are differences in the position of the pink and the detail of the *Roe* ketch. There is a detailed drawing of the *Mary Rose*, probably by Van de Velde the Younger, in the National Maritime Museum, Greenwich

(M. Robinson 1958–74, I, no. 491, pl. 110), which may have been used for No. 220.

A good studio version of No. 220, supposedly with the monogram of Adriaen van Diest, was in the Dirk Bolderheij sale, Sotheby's, 21 July 1971, lot 21, later with the Leger Galleries, London (M. Robinson 1990, I, p. 160, no. 37[2]). Another is at Castle Howard (M. Robinson 1990, I, no. 37[3]).



THE EIGHTEENTH
CENTURY