

PROGRAM HNA Conference 2022

***Saturday 4 June 2022, Amsterdam, University Quarter and on location
Morning (09:30-11:00)***

THE ROLE OF MIGRATING ARTIST

Belonging in the Republic: Whose Amsterdam? I

SESSION ORGANIZERS

Ann Jensen Adams, University of California at Santa Barbara

Maarten Prak, Utrecht University

Amsterdam in the seventeenth century was a multi-cultural city and magnet for migrants seeking a better life. As the city grew, it witnessed the establishment of new professions and industries, the practice of a variety of religions, and a reorganization of guilds, of charitable institutions, of civic rituals. The changes in urban fabric responded to changing demographics, as families of many inhabitants were newly arrived from the countryside, other cities, or even other nations. As Maarten Prak has recently elaborated, the idea of citizenship was undergoing dramatic revision. This raises the question of who belongs and who does not and, in particular, to what does one belong? Allegiances to family, guild, religion, the city, the province, and an emerging republic were multiple, and in flux. Artists of the time were creating new types of images which responded to some of these changes, images which pictured a variety of peoples and classes, of urban neighborhoods, of activities and events. These images in turn created, in the words of Benedict Anderson, “imagined communities” that included some, and excluded others. From the perspective of our twenty-first century, the historical question of the role of images in creating belonging, and exclusion, has particular relevance.

SESSION 1

SPEAKERS

Suzanne van de Meerendonk, Agnes Etherington Art Centre, Queen’s University

Performing and Imag(in)ing the Ideal City during Maria de’ Medici’s Visit to Amsterdam in 1638

Urban ceremonial receptions featuring elaborate decoration schemes and pageantry formed a longstanding tradition in medieval and early modern Europe. For centuries, royal entries formed key ritual moments during which the relationship between ruler and city was negotiated, reconfirmed or contested—at times violently so. Following the Dutch Revolt, however, Amsterdam organized ceremonial entries for Stadtholders and foreign royalty in an increasingly overt republican, rather than monarchical, context. Due to the continued ceremonial and diplomatic weight of the tradition, however, these events and their representations were able to function as platforms that communicated and helped shape nascent power structures. This paper argues that one such reception, the remarkable entry

of Maria de' Medici (1575–1642) into the city in 1638, utilized tropes of civic progress and commercial superiority to bolster the credibility of Amsterdam's merchant regents both domestically and on the international diplomatic stage. First in the ephemeral decoration program, and subsequently via text and images included in its commemorative festival book *Medicea Hospes* (1638) authored by Caspar Barlaeus (1584–1648), the city's status as a mercantile city was presented as fundamental to Dutch Republican progress and state-making. Comparing the images and rhetoric involved in the construction of this ideal with the material facts of the event and the city that staged it—and in particular what or who were left out of this imagined body politic—this paper concludes with an exploration of the event's role in a contentious and often exclusionary process of cultural memory formation.

Joaneath Spicer, Walters Art Museum

“Afro-Amsterdammer Workmen Relaxing in an Inn”: An Evocation of Community?

Given that one of the signal characteristics of 17th-century Dutch art is the remarkable number of paintings and prints that evoke, reinforce, validate a sense of social belonging or community, even when highlighting foibles or failings, this paper probes circumstances of one outlier Amsterdam community, Afro-Amsterdammers, members of which were frequently drawn, painted or etched. Nevertheless, for all this rich corpus of images, imagery of community, the communal life of Afro-Amsterdammers, is almost entirely missing. The recent acquisition by the Walters of a small Dutch painting, really a sketch, with the subject given in the title of this talk is an exception, raising questions that I, for one, had not previously thought to ask. Recent research on images of Amsterdam's small African community has been very productive; witness the exciting body of artistic and documentary material assembled for the 2020 exhibition at the Rembrandthuis. The Walters' painting prompts a further, complementary inquiry as to the nature of the social narrative to which all these representations of Africans, as envisioned by the white gaze, contribute—that of the African community or in fact that of the dominant white majority. Narratives of inclusion and exclusion playing out here in Baltimore and in the US more generally render the queries embedded in this session remarkably current.

Marisa Anne Bass, Yale University

Painting and Public Space in Early Modern Amsterdam

Bartholomeus van der Helst's *The Nieuwmarkt in Amsterdam* (1666) has always seemed like a misfit within the artist's oeuvre. Van der Helst was not a genre painter but a prominent portraitist, and despite the work's monumental scale, there is no evidence that it was a commission. Rather than adding to the speculation about why he created it, I argue that this remarkable and understudied painting offers an opportunity to think with van der Helst about the conception of public space in seventeenth-century Amsterdam, which was rapidly changing at the time. The 1660s saw a flood of new histories and poems that parallel van der Helst's interest in characterizing the monuments of the city and its diverse popul— from vegetable peddlers to wealthy children and foreign merchants. Analyzing *The Nieuwmarkt in Amsterdam* alongside this body of literature reveals that the painting is itself a kind of monument to the contradictory ideals of the Republic. More than a celebration of urban prosperity, the composition transforms the genre of the market scene into a study of

difference, implicitly asking the viewer to weigh the relative value and belonging of its subjects.

OPEN SESSIONS

Open Session: Fifteenth- and Sixteenth-Century Netherlandish Art

SESSION ORGANIZERS

Daantje Meuwissen, VU University, Amsterdam

Dan Ewing, Barry University, Miami Shores

This session welcomes papers on any aspect of Netherlandish art of the fifteenth and sixteenth centuries.

SPEAKERS

Rachel Wise, University of Pennsylvania

Unraveling Belgica: Rape, Textiles, and the 80 Years' War

The effects of the Dutch Revolt against Spain (1568–1648) on the textile industry were allegorized in a little-known 1597 embroidery by unidentified weavers, held in The Phoebus Foundation, Antwerp. The hanging draws its composition from Hans Collaert I's *Lament Over the Desolation of the Netherlands* (late 1570s), an engraving designed by Ambrosius Francken. Belgica, a personification of the Netherlands, is assaulted and robbed by four soldiers, who rip her clothes off, pull her hair, and tear her heart from her body. This paper analyzes the embroidery, arguing that it allegorizes and equates the process of weaving with the rape of the Netherlands by foreign nations.

In the embroidery, Belgica is portrayed as a tapestry, the most expensive and one of the most important artistic traditions of the Low Countries. Belgica's heart has been exchanged for a weaving implement: the shuttle, the device used to carry the weft thread between the warp. The soldiers' assault on her, then, is a retelling of the looting of the Antwerp Pand during the Spanish Fury and also a more generalized representation of assault on the Netherlands. Significantly, the inscription states that the Spanish, French, and English assault Belgica, making the image a generalized critique of all foreign nations interfering with the unity of the seventeen provinces: ESPAGNOL, LE FRANCHOIS, ET LANGLOIS, ET LES MIENS / PAVVRE PAIS BAS: ONT RAVI DE MES BIENS- / -SUPERBE, AMBICIEU, HERETICQUE ET AUARES / ET LES UAIMES [LAINES] RICHES, ET LES DESPAULES RARES -/ -Et de tout point gatte / ce qu'avole de beaute- / -CDA BIZE[M]E FECIT-/. The border inscription states that they have "ravished" her "rich wools." This rape, then, is not just of a general plundering of the Low Countries but specifically a rape of the tapestry industry, which is visualized by the unraveling of Belgica. In interpreting the Revolt through the lens of textiles, this embroidery brings the conflict to the materials of weaving. At the top of the hanging, the seventeen provinces are held together by Fidelity, implicitly referencing Belgica, who sits directly below using her shuttle to weave her provinces into one body. Distrust and Envy each pull opposite ends of a thick cord to break the provinces apart, just as the soldiers grab Belgica's hair and shuttle to unravel her.

Of course, the stitching together of the seventeen provinces was a forgone impossibility in 1597. Still, the “warp” and “weft” threads are endowed with meanings of peace and unity for the body politic of the Netherlands.

Erik Eising, Gemäldegalerie, Staatliche Museen zu Berlin

Hugo van der Goes: New Suggestions on his Artistic Sources, based on the Vienna Diptych

Although Hugo van der Goes (c. 1440-1482) was one of the most prominent fifteenth-century painters in the Low Countries, his artistic origins remain a mystery. Despite a clear familiarity with the work of Jan van Eyck, who died in 1441, he could not have been his pupil. Parallels to the work of Rogier van der Weyden and Dieric Bouts are evident as well, yet neither master appears to have had such an influence on van der Goes’s art as to suspect a training in either of their workshops.

A particularly intriguing work with regards to van der Goes’s artistic sources is the so-called *Vienna Diptych*. Its *Fall of Man* has been described as strongly “Eyckian”, while the *Lamentation of Christ* is distinctly “Rogierian” – a dichotomy so strong, that it has even been used as an argument for separating the creation dates of the two scenes. However, recent new analysis of the *Vienna Diptych*’s three remaining compositions has placed to the fore a different artistic influence on van der Goes: the Master of the Redemption Altarpiece, formerly identified as Vrancke van der Stockt. Comparisons of painted figures and other motifs show that a major visual source for Hugo’s Viennese panels was the so-called *Redemption Altarpiece*, now at the Prado, while multiple relevant parallels to other works attributed to the Master can be observed as well. Although probably a former assistant of van der Weyden, the Master was also a student of the work of van Eyck and closely familiar with the art of Bouts. Furthermore, a *Triptych of the Annunciation* attributed to the Master of the Legend of St. Barbara, possibly a former assistant of the Redemption Master, reveals distinct knowledge of the work of both this anonymous painter and van der Goes.

Pim Arts, Museum Catharijneconvent, Utrecht

Pompeius Occo and the Motives of a Mecenat

Around 1511 Pompeius Occo (1483-1537) arrived in Amsterdam from Augsburg; he was sent by the Fugger banking concern to be their local agent. Occo quickly rose to prominence amongst the local elite, but also moved around in international and royal circles: king Christian II of Denmark (1481-1559) was one of his clients. In the course of his life, Occo commissioned a large number of art works, both for his private home and for the churches for which he was warden. Occo is regularly described as a devout Catholic and humanist and has been called ‘mecenat’ (patron of the arts) in local histories ever since the early seventeenth century. At the core of my recent research is the question of the origin and the motives of Occo’s commissions and collection. As patron and art collector he seems to have been sensitive to what was happening artistically, politically and commercially, both in Amsterdam and across Europe.

Since no written sources are available that testify to Occo’s motives, I have answered this question by researching the art works that he commissioned. Art works included in my analysis are paintings, manuscripts and books by artists such as Jacob Cornelisz van

Oostsanen, Petrus Alamire, Joos van Cleve, Dirck Jacobsz and Allard of Amsterdam. By closely analyzing the composition and iconography of these works, the artists, and the political and religious contexts in which the art works were made, I was able to identify a trend in Occo's art patronage.

Two conclusions stand out: Occo's art commissions, personal wills, and public offices seem to perfectly align with the initially growing support (1520-1535) and later quick decline in support (following the 1535 Anabaptist riot) of the reformist tendencies in Amsterdam. From Occo's perspective, this means that he lay low in times of debate and vocally supported the majority standpoint when socially desired. This leads to the conclusion that Occo was more concerned with his public image than his private convictions. Occo also proved himself to be a seasoned diplomat and very able to combine personal, commercial, artistic and public interests. In copying some of the artistic practices at the Habsburg court in Mechelen, for example, Occo tried to position king Christian II (and himself) favorably in his attempts to attain the final withheld installments of the dowry of Isabella of Austria, Christian's wife and Holy Roman emperor Charles V's sister. These new insights indicate that Occo was very diplomatic and calculating in commissioning works of art and that he recognized the power of art and of his public image. In addition it becomes clear, that Occo's reputation as a devout Catholic, intellectual humanist and dedicated church warden needs amending.

Representing Islam

SESSION ORGANIZERS

Adam Sammut, University of York

Sim Hinman Wan, University of Hong Kong

CHAIR

Adam Sammut

The general basis of Orientalist thought is an imaginative geography dividing the world into two unequal parts, the larger and "different" one called the Orient.

Edward Said, "Islam Through Western Eyes".

The early modern period was an age of Islamic superpowers. As Suleiman the Magnificent blazed a trail of conquest from Buda to Baghdad, the Safavid and Mughal dynasties were establishing hegemony in Iran and India. Netherlandish artists responded in myriad ways. Rubens and Rembrandt copied Persian and Mughal miniatures. In the 1530s, Pieter Coecke van Aelst joined a diplomatic mission to Istanbul, while Jan Cornelisz Vermeyen accompanied Charles V on campaign to Tunis; both artists produced monumental tapestry designs based on first-hand observation. Turkish carpets in still life and portraits in oriental fancy-dress were signs of burgeoning trade with the East. Yet Muslims were enemies at the gates of Christendom, as emblematised by celebrations of victory at Lepanto in 1571. Black figures, a cipher of the slave trade in which Muslims were often mediators, make a regular appearance in Rubens' bacchanals and Adorations of the Magi, calling into question early modern

concepts of race. Such ambivalence and hostility are also reflected in Netherlandish art, as discussed by Larry Silver in his 2011 article on the “Turkish Menace”.

Islamic themes are gaining traction in the field. Two recent exhibitions in London and Los Angeles showcased drawings by Rubens, Van Dyck and Rembrandt of Ottoman, Persian and Mughal costumes. Topographical imagery such as De Bry’s *Collection of Voyages* has received significant scholarly treatment, as have Rubens’ African figures. This panel intends to further the global history agenda by highlighting the artistic exchange between Muslim-ruled territories and the Low Countries. While extant studies tend to focus on specific regions, artists or periods, this panel seeks continuity and common ground across the Netherlandish spectrum. In sketching a longer history of Orientalism before the nineteenth century, the panel will engage with associated hot-button issues such as colonialism, cultural appropriation and religious conflict.

SPEAKERS

Sim Hinman Wan, University of Hong Kong

Savage and Opulent: Dutch Visions of Seventeenth-Century Indonesia’s Sultanate Cities

In the seventeenth century, the Dutch became the Indonesian Archipelago’s leading European imperial power upon securing a monopoly on exporting spices from this region. While they continued to capture trade ports and build up colonial settlements for the next three hundred years, most territories within the Archipelago remained under various Islamic sultanates’ control until the twentieth century. Compared to the fishing villages of native Indonesians and the fortified outposts of Portugal and Spain, sultanate cities did not only exhibit a more sophisticated degree of architectural development. For the Dutch, the monumentally scaled mosques and palaces also marked the presence of an intimidating culture that undermined European hegemony. Dutch travellers had produced a substantial volume of panoramas, maps, and other drawings to document their observation of these urban landscapes as potential sites for colonisation. Such a collection of visual artefacts is the focus of this paper. Rather than understanding these images as portraits of Indonesia’s Muslim spaces through an inquisitive Western lens, the analysis explores how this graphical information reflects the Dutch commitment to the early modern notion of a knowable and surmountable world. By identifying a shift in the manner of representation, I argue that the Dutch construction of the Muslim ‘Other’, specifically in Indonesia, was a process of conflating various Asian societies to derive a fantastically alien identity of paradoxical savagery and opulence. When the Dutch reached this part of Southeast Asia, neither the architecture nor the culture of Islamic states was entirely foreign to these globe-trotters. They traded at the ports of Ottoman Arabia, Safavid Persia, and Mughal India as their peripheral network on the Indian Ocean. Yet, unlike West and South Asia, the Indonesian Archipelago was a land of numerous small sultanates with more regional particularities that interested the Dutch. Examples covered in this paper include North Sumatra’s Aceh, West Java’s Banten, and North Maluku’s Ternate. In a 1599 engraving of the sultan’s visit at the Ternate Mosque, possibly based on Spanish or Portuguese records, the distinctively tiered pyramidal building that still stands today is drawn with considerable accuracy. However, in a later engraving from 1676 that also features the sultan, the architectural scenery appears more like contemporary Europe’s imaginative renderings of East Asian houses. Why did the

Dutch revert to the fiction of an enigmatic Orient after decades of interactions with Ternate? Were these images an opportunity to trumpet their knowledge of the entire Asia, attained from contacts with China, the Indochinese domains, and the Chinese settled ports of Indonesia? As the globalisation theorists Michael Hardt and Antonio Negri recognise, the capitalist 'Empire' achieved momentum worldwide by suspending the historicity of conquest, exploitation, and oppression. Departing from the Eurocentric narrative of victorious explorers advancing to new horizons, this analysis of Muslim cities, building, and spaces in seventeenth-century Dutch prints seeks to foreground the vulnerable position from which the nascent Dutch Republic encountered the extent of Islam as an established global power.

Sanne Steen, Erasmus University, Rotterdam

Early Dutch Orientalism and Radical Enlightenment in Mahomets Alkoran (1696)

Only a single illustrated edition of the Qur'an has ever been published. It is not surprising that this unique edition was published outside the Islamic world because of the restrictions on religious visual imagery in Islam. *Mahomets Alkoran*, a Dutch publication of 1696, is adorned with six illustrations engraved by the Amsterdam artist Caspar Luyken. Four of these illustrations depict praying Muslims in an Islamic environment while the other two depict alleged miraculous scenes from the life of Muhammad. The illustrations seem intended to accurately render Ottoman clothing and topography, but they also criticize the Islamic faith and ridicule Muslims. Like the illustrations, the text of *Mahomets Alkoran* is ambivalent. Apart from republishing the 1657 translation of the Qur'an by Jan Hendricksz Glazemaker, the publication included two biographies of Muhammad and a dialogue between him and Abdias, an obscure figure from the Old Testament. *Mahomets Alkoran* can thus be seen as an assemblage of texts with different origins and purposes, because they not only engage with Islam, but also encourage a comparative reading with the Bible. By comparing text and image, I argue that these contradictory sentiments originate from a concurrence of Orientalism on the one hand – the study and stereotyping of an assumed peripheral and primitive culture – and Radical Enlightenment on the other, the process of radicalization and secularization that Jonathan Israel (2001) observed in the second half of the seventeenth century. Orientalism is evident in *Mahomets Alkoran* from the stereotyping and "othering" of the Islamic world and the treatment of the Ottoman Empire as *pars pro toto* for the Islamic world. While supposedly objective, Radical Enlightenment here emphasized Spinozist themes like cultural relativism, iconoclasm and the oneness of God and nature through illustrations placed strategically within the translated text of the Qur'an. While *Mahomets Alkoran* might possess visual, epistemic, and philosophical food for thought, the combination of Orientalism and Radical Enlightenment also gave it some dichotomies. In the context of the Radical Enlightenment study of Islam, I will explore how these sentiments are expressed through the combination of text and image. The second part of this paper explores the function of images as bookmarks in early modern books, situating *Mahomets Alkoran* as a microhistory for Islamic studies in the pre-modern era.

Emily Hannam, British Museum

Shah-Jahan in Amsterdam: Exploring Willem Schellink's Fascination with Mughal Art and Politics

Rembrandt's 23 pen-and-ink sketches after imperial Mughal portraits have been the subject of numerous scholarly studies and exhibitions in recent years. Less well known, yet no less significant, are the Mughal inspired paintings of his contemporary, the Dutch artist and poet Willem Schellinks (1627-78). Following the recent attribution of a painting in the British Royal Collection to Schellinks, this paper will explore his works depicting Emperor Shah- Jahan and their possible sources, and argue that Schellinks was the most compelling artist of 17th-century Europe to engage with India. Examining paintings and drawings now in the Royal Collection, the Museum of Islamic Art in Doha, the British Museum, the Victoria and Albert Museum, the Musée Guimet and the Metropolitan Museum of Art, this paper will provide evidence as to how Schellinks may have got hold of contemporary Mughal pictures, exactly when he was looking at them, and why he may have made this intriguing series.

Boat Tour (min. 40-max. 70 participants): *Disputed Heritage: Amsterdam Canal Houses*, with Rosemarie van der Tol

Extra fee: €10

Between 1600 and 1800, Amsterdam's richest citizens had an undeniable influence on the city – and its art. Deep pockets funded the blooming art scene, but with what money? During a boat tour on the canals of Amsterdam, we will discuss the visible heritage of the city and its disputed origins. While passing the old houses of influential persons from the seventeenth and eighteenth century, questions arise about the interconnectivity of art, money and slavery in Amsterdam during this time, and the traces it leaves today.

Presenting Early Modern Portraits: What Now, What Next?

SESSION ORGANIZERS

Stephanie S. Dickey, Queen's University, Kingston, Canada

David De Witt, The Rembrandt House Museum, Amsterdam

LOCATION

The Rembrandt House Museum, Amsterdam

Current cultural trends are bringing new tensions to the study of portraiture. In the US, the UK, and elsewhere, portraits of public figures are being scrutinized and sometimes condemned because of their implicit valorization of individuals whose life histories are seldom entirely admirable. While the most newsworthy cases have involved public statues of 19th and 20th-century political leaders, the concerns being raised inspire a reappraisal of approaches to early modern portraiture as well. For the Netherlands, this trend coincides with recent attention to colonial exploitation of Black and indigenous populations by organizations such as the VOC, and by extension the individual investors who profited from them. In the midst of this reckoning, several recent exhibitions have presented early modern portraiture in monographic surveys (Holbein, Hals) or in aggregate (*Vergeet mij niet, Icons*), as markers of community (*Rembrandt's Social Network, Here: Black in Rembrandt's Time, Rembrandt and Amsterdam Portraiture*) or with a focus on the person(s) portrayed (*Historische Vrouwen, Johan Maurits*). This workshop aims to promote cross- disciplinary

conversation about productive and insightful ways to study and present early modern portraits for current and future audiences, with a particular interest in recent and forthcoming museum exhibitions and interpretation. How can museums best achieve a balance between aesthetics and identity, between present concerns and historical realities, between appreciation for portraits as works of art and attention to issues of politics, gender, race, and class?

Panelists will discuss approaches to portraiture in recent exhibitions and other projects, including:

Norbert Middelkoop, Frans Halsmuseum | Amsterdam Museum: *Amsterdam Portraiture*
Lelia Packer, Wallace Collection: *Frans Hals – The Male Portrait*

Leonore van Sloten, The Rembrandt House Museum: *Identifying Rembrandt's "Swalmius" Portrait*

Jørgen Wadum, Wadum Art Technological Studies: *The Eyes by Rembrandt (technical examination)*

David de Witt, The Rembrandt House Museum: *Portraying Rembrandt's Social Network*
Materials may be circulated in advance.

Due to space limitations, attendance is limited to 20 participants.

Mapping and planning early modern Amsterdam

SESSION ORGANIZERS

Jaap Evert Abrahamse, Cultural Heritage Agency of the Netherlands, Amersfoort

Erik Schmitz, Amsterdam City Archives

LOCATION

Amsterdam City Archives

Metropolis in the Making

During the late 16th and the 17th centuries, Amsterdam grew from a moderate Dutch port town into the third-largest metropolis of Western Europe. The dynamics and lay-out of its city extensions have been studied for generations. The Amsterdam City Archives keeps in its depots a world-renowned collection of Amsterdam city maps, including manuscripts showing draft plans for the third (1613) and fourth (1663) extensions. These can be supplemented with plot maps per building block and corresponding auction books from the city's treasurer's archives, in which the planned approach can be followed from the outlines of plans down to the smallest level, the building plot. Maps on view range from surveys, outline maps, extension plans, plot maps, presentation maps, working maps and commercial city maps, all of which can be linked to documents from the archives of the city's council, the mayors and treasurers.

This workshop aims at providing a state-of-the-art overview of Amsterdam's extensions in the late 16th and the 17th century, as well as outlining approaches for future research. Participants get the unique opportunity to take a close look at the original documents, and follow the track of the city's planners and developers in the pre-modern era.

Attendance is limited to 15 participants.

Research in the Amsterdam City Archives (for Beginners) – Early Modern Art

SESSION ORGANIZERS

Angela Jager, RKD – Netherlands Institute for Art History, The Hague

Jirsi Reinders, Huygens Institute (Golden Agents project)

Pauline van den Heuvel, Amsterdam City Archives

LOCATION

Italiaanse Zaal, Amsterdam City Archives

The collection of the Stadsarchief Amsterdam (Amsterdam City Archives) includes an abundance of sources for research on early modern art. We organize a hands-on workshop for art historians to explore relevant primary sources in connection to their own research. Many early modern artists and collectors left traces in city registers, church records and notarial volumes. Probate inventories and Weeskamer auction lists often include descriptions and prices of paintings, prints, drawings and sculptures. In recent years, many documents have been digitized. Currently, millions of notary deeds are being disclosed with advanced computer techniques and crowdsourcing, in a collaboration between the Stadsarchief Amsterdam and a large consortium of Dutch academic and cultural heritage institutions, in three projects: *All Amsterdam Deeds*, *Crowd teaches Computer how to Read* and *Golden Agents: Creative Industries and the Making of the Dutch Golden Age*.

This practical workshop hosted by the Stadsarchief Amsterdam offers an introduction to the above mentioned sources and digital research tools, and demonstrates their use in art historical research of the early modern period. Participants are invited to apply with one or more specific research questions, and will be assisted in using the resources available at the Stadsarchief Amsterdam to answer these. Experience with the Dutch language and Dutch paleography is recommended, but not required. Please include in the application your level of experience with both, to help us assess for how many participants we need to assist with the transcription of historical documents.

The workshop consists of two parts:

1. Introduction: sources and interpretation

The first part of this workshop will present primary sources for research in artists and art works of the early modern period. We will demonstrate how to initiate research in

the Stadsarchief Amsterdam by using the digital research tools, including the indexes on the DTB-registers (baptism, marriage and burial records), transport acts and the Notarial Archives. We will explain what kind of information can be found in these sources, and how to interpret the included data. Finally, we will show a variety of implementations of archival findings with the presentation of some recent and ongoing projects using data from the Stadsarchief Amsterdam, such as Golden Agents.

2. Practical research

In the second part, participants will be assisted while hands-on working on their own research questions. We will offer assistance in finding relevant sources and interpreting these documents. If possible, we will prepare the necessary digital and/or original sources to optimize research time. Research topics include, but are not limited to the artist's life (biographical data, personal and/or professional networks, social and financial status, location of the workshop) and contemporary ownership of art works (collections, the art trade, valuations of works by a specific artist).

If relevant for the research question, participants will be asked prior to the workshop to consult external sources, such as Bredius' notes at the RKD (currently being digitized; will be included in the Golden Agents infrastructure), the Getty Provenance Index and/or the Montias Database.

Attendance is limited to 15 participants.

An Introduction to Identifying Early Modern Print Processes

SESSION ORGANIZER

Jun Nakamura, University of Michigan

LOCATION

Rijksprentenkabinet, Rijksmuseum, Amsterdam

The 'material turn' of the past few decades of art history has pushed scholars to engage with the material facts of the images they study. And while for a long time the study of prints was marginalized by that of paintings, prints have now become a central part of art historical inquiry. In the Netherlandish context, the primacy in Europe of the print trade in the Southern Netherlands in the sixteenth- and the Northern in the seventeenth centuries has now been firmly established and explored. But despite these emphases on the materiality of prints and their importance in the early modern Netherlands, specifics of print processes and their identification remain elusive to many art historians. The aim of this workshop is to equip scholars with basic tools for understanding and identifying print processes used in the sixteenth and seventeenth centuries.

As time is limited, the workshop will provide only a basic introduction to print processes. Participants will get an overview of the basic relief (woodcut) and intaglio (engraving,

etching, drypoint, mezzotint) processes. The exact format of the workshop will be dependent on the venue and available resources, but it will begin with a PowerPoint presentation on various print processes—how they work and what they look like—followed by an informal quiz using a number of detail slides. Through this, participants will learn the basic indications of each printing process, but will also be exposed to cases that make identification difficult.

Another component of this workshop will be firsthand exposure to and experience with the materials of print. I will provide a few pieces of wood, copper plates, and a handful of tools so that participants can experiment with cutting wood and gouging, incising, engraving, scraping, and burnishing plates, although materials will need to be shared amongst participants. I will additionally have examples of already cut plates and blocks to handle. Although there is not enough time for participants to make their own matrices, this will at least offer some exposure to the physical qualities of cutting through and otherwise altering wood and metal. There will also be a printing demo on a small table-top etching press. I will ink and print one woodcut and at least one copperplate. Hopefully we will also be able to look at historical examples in person, though this might not be possible. Some activities may be altered depending on time constraints.

Through a combination of presentation, demonstration, and firsthand exposure to experimentation with materials, this workshop aims to train scholars to see and identify print processes prevalent in the early modern Netherlands.

Attendance is limited to 15 participants.

Workshop at the Amsterdam Royal Palace (max. 15 participants):

The Sculpted Universe of Amsterdam Town Hall, with Arjan de Koomen, University of Amsterdam

The (formerly) Amsterdam town hall at Dam square was held to be the greatest artistic accomplishment of the seventeenth century, an unequalled ensemble of architecture, painting and -less typically Dutch- sculpture. For the latter Artus Quellinus from Antwerp was hired and lived here for fifteen years. He was to translate the iconographic program of architect Jacob van Campen in marble, bronze and sandstone. He did so superbly, with a liveliness given to abstract personifications that equals Rubens's capacities in this respect. This visit focuses on the sculpture. In the first place to examine their visual qualities, but also to understand their role in the iconographic program. It was sculpture's task to embody the universal foundations of good governance, while paintings illustrated the *exempla* and historical events. This tour starts with the exterior facades; inside follow the majestic *Burgerzaal*, the galleries with the planets, some of the offices and the gruesome *Vierschaar*. It offers another view of the art of the seventeenth century and make us realize the intellectual-political *tour the force* of putting together the iconographical program for this city palace.