

ROYAL
NETHERLANDS
EMBASSY

PIONEERING WATER



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FOREWORD

The goal of this publication is to briefly describe the common threats and opportunities that the US and the Netherlands share in the areas of integrated water management, flood protection, disaster response and climate change. Hurricane Katrina reminded officials in both countries that absolute safety is not possible, and that a robust, multi-disciplinary approach to integrated water management and climate change is necessary. Living with water presents numerous challenges and incredible opportunities. With this booklet we hope to stimulate the reader to imagine how the Netherlands and the U.S.—two of the world's oldest friends, key allies and important trading partners—can further deepen their relationship and jointly solve key engineering, scientific and public policy questions.

The contents of the booklet were derived from various sources of public information. Any fault with the contents is attributable solely to the Embassy. No rights or obligations, explicit or implied, are afforded by or can be taken from this publication.

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Louisiana Department of Natural Resources
Louisiana Department of Transportation and Development
South Florida Water Management District

**“WHILE GOD
CREATED
THE EARTH,
THE DUTCH
CREATED THE
NETHERLANDS”**

INTRODUCTION

Water is a crucial feature of the American landscape. Development and expansion on and near the Mighty Mississippi, the Hudson, the Missouri, the Ohio, the Kissimmee rivers are milepost markers on the roadmap of American progress. New York, New Orleans, San Francisco, Chicago, Boston, Seattle, St. Louis and Miami are great cities because of their proximity to water.

Across the United States, public awareness of effective water management is growing. Hurricanes, floods, droughts, and water shortages, contamination, storage, and conveyance create unique challenges for American policymakers. One of America's oldest friends—the Netherlands—is also confronting these same challenges.

The Netherlands' struggle with water has defined its history. Water has been friend and foe alike—a source of vitality and a source of devastation. Democratic government first appeared in about 1300 AD when Dutch merchants and farmers created local water boards to “keep people's feet dry.” Eight hundred years later, Dutch water boards, in partnership with local and national government, have turned coastal swamps, huge inland lakes, and low-lying bogs into productive land used for farming, recreation, flood control, urban growth, commerce, housing, and more.

“While God Created the Earth, the Dutch created the Netherlands” is an old Dutch saying. Two-thirds of the country is at or below sea level, subject to river flooding and tidal inundation. Yet more than 11 million people—two-thirds of all Dutch citizens—live in, and 70 percent of Dutch gross-domestic product is produced in, these flood-prone areas. Our world-class water management practices and innovative flood protection infrastructure represent a multifaceted, integrated, and constantly evolving response to many near and real disasters. We like living with the water—it is a source of great prosperity—but we know we must remain

Crown Prince Willem Alexander
of the Netherlands



vigilant. While we inspect every meter of every dike, levee, gate, barrier, and sluice in the Netherlands, we understand that a zero percent risk of failure is an unattainable goal. We also know that imagination, innovation, constant maintenance, new technology, better risk assessment tools, and preparing for “what if” scenarios are crucial to our national survival.

Hurricane Katrina's devastation shocked and saddened the world. The Dutch were reminded of their own terrible flood in 1953 and the U.S. government's prompt dispatch of helicopters and aid. To help our friends in Louisiana and Mississippi, my government immediately dispatched mobile pumps, naval ships, food, medicine, and other supplies to the U.S. Gulf Coast. Since then, the Dutch have discussed with U.S. public and private sector officials how Dutch expertise and technology might strengthen U.S. hurricane and flood protection systems. Policymakers from California, Florida, New York and the Netherlands are sharing best practices on water system management, climate change, environmental restoration, disaster and emergency response, and sound waterfront development. Deep and lasting partnerships—government-to-government, university-to-university, business-to-business—and two-way, multi-disciplinary interaction are key.

The Netherlands was the first foreign country to salute the U.S. flag in 1776, and we have joined together many times since to confront common threats. Effective water management is not a new challenge, but as the world's climate changes and brings with it new problems and opportunities, close Dutch-American cooperation can yield economic efficiencies and safety benefits of great magnitude.

This small booklet provides a brief overview of this very fruitful and growing cooperation. I welcome you to contact our Embassy or any of the Dutch organizations mentioned herein for more information or guidance.

Crown Prince Willem Alexander of the Netherlands

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THE NETHERLANDS' EXPERIENCE



FLOOD CONTROL

The topography of the Netherlands has made the Dutch world-class experts in the planning, design, construction, and maintenance of dams, levees, surge barriers, and other flood control structures. Through research and experience, the Dutch have acquired specialized knowledge in levee failure mechanisms (piping, seepage, overtopping, unequal pressures, etc.); have designed unique software and assessment techniques to predict potential levee failure; and have developed innovative techniques—mixed in place, expanding columns, nails in levees, automated counterbalance—to strengthen weakened urban levees. Moreover, the Netherlands is unique in the world for its use of ‘soft’ measures to enhance wetlands and prevent erosion along its coast.

THE DELTA WORKS

The Netherlands’ Delta Works is the world’s largest flood protection project. Begun after the devastating 1953 floods in the province of Zeeland in the southwestern Netherlands, the Delta Works include:

- the Eastern Scheldt Barrier, a five-mile long storm surge barrier along the North Sea coast that rests in the open position to preserve the unique ecology of the estuary
- 1800 miles of primary levees and 8500 miles of secondary levees
- more than 300 secondary dams—some quite large—gates and sluices that have shortened the exposed Dutch coastline by two-thirds,
- the Maeslant Barrier, two large swinging gates—each the size of the Eiffel Tower—completed in 1997 to protect Rotterdam, its port and surrounding areas

These structures combine to provide the Netherlands with a very high level of flood protection. Areas that are most vulnerable to flooding with a high economic and human value have flood protection infrastructure designed to withstand a 1 in 10,000 year flood. The Netherlands, however, is continually refining and updating flood protection policy, most recently by incorporating risk management concepts into that policy. This new practice moves away from designing infrastructure to withstand a theoretical storm and toward designing, inspecting and maintaining flood protection to reduce the actual probability of flooding in any and all areas. The policy also helps officials set priorities and make more informed decisions about where to invest resources in any given year.

For more information, see www.deltawerken.nl/english.



The Maeslant and Eastern Scheldt barriers protect Dutch delta and cities from North Sea storm surge.



WATER MANAGEMENT EXPERTISE

Dutch expertise with water is not limited to flood control. It extends to several areas of water management, particularly the ones mentioned below.

INTEGRATED WATER MANAGEMENT

- **Integrated water management:** water governance and sustainable use of water resources
- **Partnerships:** building national and international partnerships and water networks
- **Institutional development:** institutional capacity building (administrative, legislative, and managerial), training and education, knowledge exchange

DELTA TECHNOLOGY

- **Water management:** monitoring of groundwater and surface water, irrigation, drainage, drinking water supply and sanitation
- **Flood protection/management of flood risks**
- **Hydraulic engineering:** dredging; land reclamation, port, dike, and dam construction, maintenance of soft sandy coasts
- **Spatial planning using water as a guiding principle for spatial development:** multifunctional land use in densely populated areas, combined urban development and water storage, the development of nature reserves and recreational areas, coastal zones and estuaries
- **Environmental conservation:** ecological restoration of rivers and coastal zones, wetland management, protection of biodiversity and waterfowl habitats, and the wise use of wetlands, mangroves, and coral reefs

WATER TECHNOLOGY

- **Water supply for domestic and industrial uses:** the Netherlands' public drinking water supplies reach almost 100 percent of the population, providing water of the highest quality without the use of disinfectants or chlorination. Many industries can use recycled water where quality is adjusted to meet the needs of key production processes
- **Wastewater treatment and sanitation**

To learn more about water management in the Netherlands, contact the Netherlands Water Partnership at info@nwp.nl www.nwp.nl www.waterinthenetherlands.org

RISK MANAGEMENT IN THE TWENTY-FIRST CENTURY

What Protection At What Cost?



Dutch history can be marked by repeated, and often overwhelming, floods. The aftermath of each flood saw a strengthening of flood defenses and improvements to supporting infrastructure. Indeed, the overall level of protection from flooding in the Netherlands is quite high. The highest level of protection—provided to cities and areas with a high-density of human and economic capital—in the Netherlands is designed to withstand a 1 in 10,000 year flood. The lowest level of protection—designed for inland, rural and sparsely populated areas—is designed to withstand a 1 in 1,250 year flood.

In recent years Dutch officials have begun to incorporate risk management concepts into flood policy. By doing so, the Dutch government is able to protect its citizens more effectively and efficiently. One aspect of risk management is the division of the land into dike ring compartments that have different risk levels of flooding. Another change has been to move away from designing infrastructure to withstand a theoretical storm and toward designing, inspecting and maintaining flood protection to reduce the actual probability of flooding in any and all areas. Good data provided by routine, mandatory inspections is crucial to this change. Risk management concepts also help establish priorities in any given year by targeting resources on the weakest links in the chain.

Good risk management also requires evolving best practices. Good water management is not a static process. Dutch water management policy constantly adapts to domestic, international, and atmospheric developments. For example, new procedures enable Dutch officials to better understand the cost-benefit aspects of flood protection decisions. The Dutch national government, provincial governments, and local water boards will jointly implement the new “Safe Netherlands Roadmap,” which requires:



Flooding in the Netherlands in 1953 and in 1993.

- mandatory inspections of all flood protection infrastructure no less than once every five years
- assessments of all possible failure mechanisms—whether caused by natural or human factors of the infrastructure—in the dike ring compartments
- calculations of the probability of flooding should failure occur
- GIS technology, demographic and insurance damage “curves” that help predict potential flood damage, both human and economic, from particular failures, and
- rigorous cost-benefit analyses that crystallize policy alternatives, guide decisions, and explain to the public the rationale behind decisions

Successful risk management begins with communicating to the public and key stakeholders what the well-defined, acceptable levels of risk are. Broadly speaking, acceptable risk is the scientifically established probability of loss of life and economic damage that will result from the failure of an engineered system, such as dams, levees, gates, weirs, or the water system’s ability to temporarily absorb or divert excess water. “How safe is safe?” and “How much money will a specific level of safety cost?” are important engineering and policy questions that guide acceptable risk determinations. In order to improve risk assessment practices and to refine levels of acceptable risk, the Dutch collaborate with their counterparts in countries around the world, including the United States, where they consult with experts in the Army Corps of Engineers, the Bureau of Reclamation, and in many state governments.

THE NETHERLANDS AND THE UNITED STATES

Working Together in Water Management



In May 2004, the U.S. Army Corps of Engineers (USACE) and the Dutch *Rijkswaterstaat* (RWS) signed a Memorandum of Agreement (MOA) to collaborate on policy and water resources planning and management. The *Rijkswaterstaat* is part of the Netherlands Ministry of Transport, Public Works and Water Management and is responsible for flood prevention and for the main road, water transport and traffic arteries. USACE is a counterpart of RWS in the United States in the field of water management.

Within the MOA, USACE and RWS have held recurring technical workshops on a variety of themes including water management, levees, evacuation, and damage mitigation. The MOA also facilitates many other activities. At the corporate level, a joint study is comparing and contrasting the water management history of both countries. At a strategic level, high-level management and top specialists from USACE and RWS regularly exchange and participate in each other's councils, conferences, and working groups.

The aftermath of Hurricanes Rita and Katrina has given particular focus and vitality to this partnership. Both parties are using the lessons that disasters of this magnitude teach to learn from one another on issues related to coastal zone protection and management. Their cooperative efforts began with the New Orleans area, but they have grown to include the area around Sacramento, California as well. Moreover, discussions are underway to determine whether cooperation with Florida would be fruitful.

The Maeslant Barrier, shown here in a closed position, protects the Port City of Rotterdam. Each of its massive arms are the size of the Eiffel Tower.

**“KEEP
PEOPLE’S
FEET DRY”**

NEW ORLEANS



The lower Mississippi River Delta and the lower Rhine River Delta in the Netherlands are quite alike. Both deltas drain large parts of their respective continents; both are key locations for commerce, shipping, fishing, and other economic activity; both serve as hubs for nearby oil and gas development; and both are beautiful, ecologically rich and environmentally sensitive areas. Both areas, moreover, are home to culturally rich communities that lie below sea level and are vulnerable to periodic, often catastrophic, flooding.

KATRINA RESPONSE

Within hours after Hurricane Katrina made landfall, the Dutch government dispatched mobile pumps, civil engineers, and a Royal Navy frigate, a quick response made possible by the Memorandum of Agreement between the U.S. Army Corps of Engineers and the Dutch *Rijkswaterstaat*.

Post-Katrina, the Memorandum has enabled further interaction between the Corps and Dutch experts in New Orleans and the surrounding area, including:

- inspection of the federal Hurricane Protection System levees protecting New Orleans by the Dutch firms Arcadis, Fugro, Haskoning, and DHV
- geotechnical analysis of subsoils and hydromorphic conditions along the lower Mississippi river by Fugro, DHV, and Haskoning
- design assistance on emergency repairs to damaged levees and flood control structures by Arcadis and Haskoning
- conceptual studies for two large storm surge barriers to protect New Orleans by Arcadis and WL Delft Hydraulics, and
- a Dutch perspective on the Louisiana Coastal Protection and Restoration plan

Dutch government, academic, and private sector experts are also in close contact with officials from the Louisiana Department of Transportation and Development, the Louisiana Department of Natural Resources, the Louisiana Coastal Protection and Restoration Authority, and the New Orleans City Council.

Days after Katrina, Jaap van Wissen of Dutch *Rijkswaterstaat* assembling Dutch pumps that help to dewater New Orleans.

LOUISIANA COASTAL PROTECTION AND RESTORATION (LACPR)

In late 2005, the U.S. Congress mandated that the U.S. Army Corps of Engineers submit to Congress a detailed, long-term plan to provide protection for New Orleans against a Category 5 hurricane. This protection would be over and above the already existing, but not yet fulfilled, requirement for the Corps to provide 1 in 100 year storm protection for New Orleans.

The Corps has engaged a team of Netherlands Water Partnership members—including the Rijkswaterstaat, Arcadis, Fugro, DHV, Infram, WL Delft Hydraulics, HKV and Haskoning—to deliver a conceptual study of how Dutch engineers would provide Category 5 protection for New Orleans. The Dutch team and various members of the Corps have held numerous interactive workshops, and both Corps and Dutch officials praise this interaction for deepening the understanding of challenges in New Orleans and the costs/benefits of various policy alternatives. The study—tentatively entitled “The Dutch Perspective on Louisiana Coastal Restoration and Protection”—will be included as an appendix to the Corps’ submission to Congress.

SPATIAL PLANNING

Protecting New Orleans from future flood disasters will require stronger, armored levees, restored coastal wetlands, and effective pump stations. Creating a safe and revitalized New Orleans means also incorporating concepts of safety, risk mitigation, and flood protection redundancy into public infrastructure and urban and economic redevelopment plans.

This is also being done in the Netherlands, where provincial and local governments and project developers must provide a water safety plan for every residential, commercial, industrial, and agricultural development project. Local water boards, public safety officials, city planners, landscape architects and project developers collaborate to ensure that all new development is integrated into, and does not subtract from, current flood protection levels.

In practice, this means that infrastructure additions—roads, rail, bridges, culverts, sewers, and even public transit stations—should enhance water diversion, storage and absorption capacities and provide redundancy to existing flood protection structures. Landscape architects can design, and even redesign, a development’s “water footprint,” mitigating its impact on local flood protection while enhancing aesthetic and economic values. Civil architects and developers can create safe residential communities where access to water is a key selling point. Safety, recreation, mixed land use and environmental goals can be mutually reinforcing when one adopts a Live-with-the-Water approach.

The American Planning Association, the New Orleans City Council, and the New Orleans Redevelopment Authority have turned to Dutch landscape architects, civil engineers, the Netherlands Institute for Housing and Spatial Planning, and Dutch government officials for advice and assistance on post-Katrina rebuilding and redevelopment.

STORM SURGE BARRIERS

Pursuant to a request from the US Army Corps of Engineers in New Orleans, WL Delft Hydraulics—a leading technical research and consulting institute based in the Netherlands—and Arcadis—a large Dutch-American engineering firm—provided a conceptual design study explaining how two moveable storm surge barriers in New Orleans’ Inner Navigation Canal and the Gulf Intracoastal Waterway could be used to substantially decrease storm surge and wave levels in and around New Orleans.

EMERGENCY PLANNING AND DISASTER RESPONSE

Are Katrina's Lessons and the United States' Experiences Relevant to Europe?



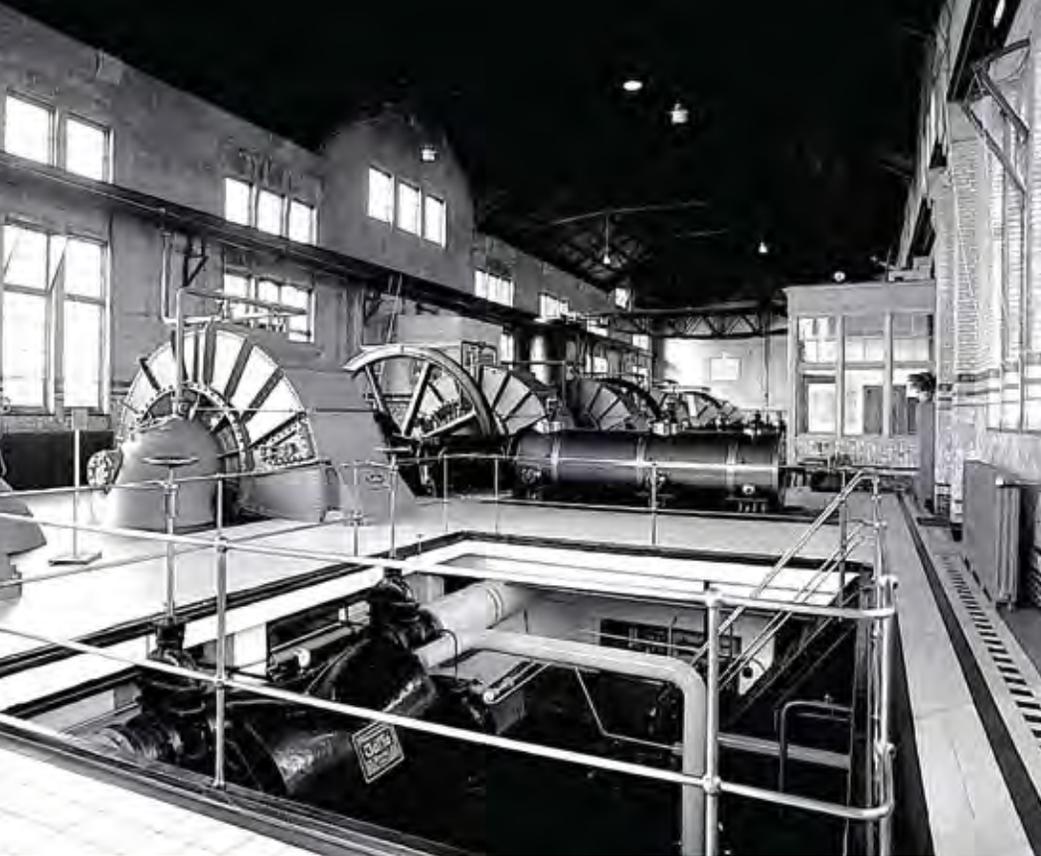
Hurricane Katrina was the United States' worst natural disaster. It overwhelmed protective infrastructure and exposed weaknesses in existing emergency response and disaster preparedness procedures. Many people in the Netherlands have asked how Dutch preparedness measures would perform during and after a storm like Katrina. After considering this question and observing Katrina's impact, the Netherlands' overwhelming focus on disaster prevention has evolved to also include more robust disaster response, evacuation and communications techniques to mitigate the harmful consequences of a disaster. In short, Katrina convinced the Dutch that planning primarily to prevent a disaster was no longer sufficient, and that planning for the aftermath of a disaster would also be required. Katrina has had a similar effect on emergency planning in other European capitals.

As part of its cooperative efforts with the United States, Dutch government officials and disaster response experts have asked their peers in Louisiana, California, and Washington, DC, the following questions:

- 1. What lessons might Europeans extract from the actual experience the United States has in planning, preparing, responding, and recovering from these kinds of super-storms?**
- 2. Does European remote sensing, earth observation, early warning, and public broadcasting technology hold any benefits for the United States and the international community-at-large?**
- 3. What is the current state of, and what are the future perspectives on, transatlantic cooperation in crisis management?**
- 4. Would perhaps a 'merger' of U.S. and European knowledge and experience in crisis management be beneficial to other low-lying parts of the world?**

Joint cooperation and the sharing of best practices in this area will pay huge dividends. Some projects underway include:

- **The International Katrina Book (IKB) project** seeks to mobilize focused feedback from different countries, professions, disciplines, and the private and public sectors on a concrete "war game" type scenario. The results will be published in a non-technical book entitled "*Storm over Europe—Katrina in the Netherlands*". For more information on this project, see www.stormovereurope.org.



Robust pump stations and dikes, sound water management and tested emergency response techniques are crucial to protecting the Netherlands.

- **A Dutch-American-International Centre for Water and Emergency Management (DAIC-WEM)** will start operations in early 2008. It is a clearinghouse for both existing and new research, knowledge, and experience between U.S. entities (Disaster Research Center at the University of Delaware; Natural Hazard Center at the University of Colorado at Boulder; Institute for Crisis, Disaster, and Risk Management at the George Washington University), Dutch entities (Netherlands Ministry of Transport, Public Works, Transportation and Water Management; COT Institute for Safety, Security and Crisis Management), and other international partners.

This information is courtesy of Eelco H. Dijkstra of the International Emergency Management Initiative at the Institute for Crisis, Disaster and Risk Management (ICDRM) at The George Washington University, www.gwu.edu/~icdrm.

CALIFORNIA

Whiskey is for Drinking,
Water is for Fighting Over



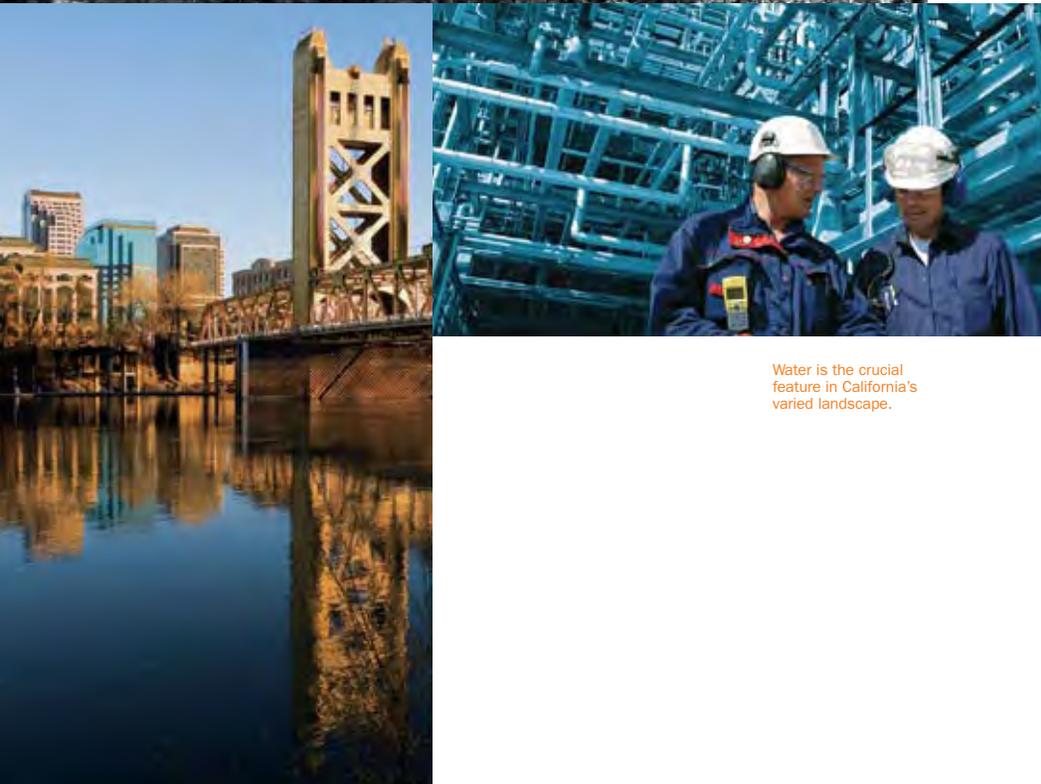
The 2004 Aceh Tsunami and Hurricanes Katrina and Rita eight months later caused so much destruction and dislocation that policymakers in the Netherlands, as well as in other parts of the world, were forced to rethink and confront their own water vulnerabilities. The disasters along the US Gulf Coast also stimulated California officials to renew their flood control efforts in California's Central Valley.

Two main rivers, the Sacramento and San Joaquin rivers, and their many tributaries drain the Central Valley of California. These rivers converge in the California Bay Delta before flowing out to sea via San Francisco Bay. The California Bay Delta is a crucial hub for the Californian economy and the Central Valley ecosystem. It is a pristine natural area rich in aquatic and other wildlife. It is also an important agriculture area, a key transit point for energy, people, and goods, and is becoming heavily urbanized at its margins. The Delta also provides drinking water for arid central and southern California. But the Delta is below sea level and sits atop active seismic faults, making it highly vulnerable to natural disasters.

The levees protecting Bay Delta "islands"—pockets of land surrounded by levees—are poorly designed and constructed. A major levee failure in the Delta, triggered by excess water inflows or by an earthquake, would cause massive human, environmental and economic damage. Salt water from the San Francisco Bay would intrude deeply into the low-lying Delta, harming agriculture, aquatic species, navigation and commerce, and forcing the water pumps supplying southern California to shut down.

Upstream from the Delta, the Sacramento River and its tributaries can turn from deceptively placid rivers into raging torrents of water. During the mid-1800s, the rivers were channeled to facilitate commerce and hydraulic (gold) mining in the Sierras. After winter storms in the Sierras, water volumes coursing downstream can grow by a factor of 20. Weak and damaged levees, increasing urbanization, and growing water flow volatility demand new policies, practices, and investments. Acknowledging these facts, and accepting that climate change will likely exacerbate problems along the rivers and in the Bay Delta, Governor Schwarzenegger, the California Assembly, and California voters have set aside billions of dollars to ensure the long-term health and viability of the Central Valley's unique water system.

Low-lying deltas are rich, diverse, productive but also vulnerable ecosystems.



Water is the crucial feature in California's varied landscape.

DELTA VISION AND DELTA PLAN II

The Dutch Delta and the California Bay Delta are quite alike, minus the seismic events. Modern Dutch flood control policy dates back to The Delta Act of 1958, which was a response to the devastating floods of 1953 in which 1800 people died and 50,000 homes were destroyed. The integrated flood control policy set forth in the Act continues to protect the Netherlands today, but climate change, sustainability, adaptation, and Hurricane Katrina's reminder of the necessity of eternal vigilance are motivating Dutch policy-makers to develop a Delta Act II. The new Act, assembled by a panel of experts and then translated into a series of policy actions, will guide Dutch water management policy in the 21st Century.

California is pursuing a similar strategy for similar reasons. The California Bay Delta and the Central Valley are key environmental and economic assets confronted by huge climate change and flood threats. California's Delta Vision project will guide Bay Delta multiple-use and sustainability policy for the next 50 years. Policy exchanges, workshops, engineering interaction, and political outreach are now underway to incorporate California's expertise into the Dutch Delta Act II process and Dutch expertise into California's Delta Vision process.

'ROOM FOR THE RIVER'

Throughout the centuries, both in California and in the Netherlands, river and flood plains have become more constricted. The rivers—whether the Feather, Bear, Yuba, American or Sacramento rivers in California or the Rhine, Maas, or Waal rivers in the Netherlands—are channeled between high levees, while land behind those levees is becoming more urbanized, or subsiding, or both. Flood events under these conditions would exact a huge economic and human cost.

To create more capacity for the rivers to absorb and safely discharge excess water, the new Dutch Spatial Planning policy entitled 'Room for the River' was recently adopted. Its main objectives are enhanced flood protection by 2015 and improved overall environmental quality in the river basin. 'Room for the River' will widen and deepen the flood plain in many areas, creating additional space for water "storage" during periods of high water levels, and facilitate quicker water discharge by removing man-made and natural obstacles from the flood plain. California federal, state, and local officials will evaluate 'Room for the River' projects and determine where and how they may be relevant for enhancements to the major Sacramento River (Yolo and Sutter) bypass systems.

**“PREPARING
FOR ‘WHAT IF’
SCENARIOS
ARE CRUCIAL
TO OUR
NATIONAL
SURVIVAL”**

DELTA MANAGEMENT CHALLENGES

in California, Louisiana,
and the Netherlands



Immense challenges to ensure safe, clean and sustainable use of the soil, subsoils, and water in deltas confront governments in California, Louisiana, and the Netherlands. Societal, economic, and infrastructure development in the deltas compete with the sustainable management and exploitation of a highly complex subsurface and its natural resources, including hydrocarbons and groundwater. Urban development in deltas often increases the risk of land subsidence and flooding. Industrial and agricultural activities may affect the subtle, natural balance in the delta subsurface, creating environmental problems and putting both people and property at increasing and, in the long term, unacceptable risk.

To reduce these problems in the **Geo-resources** area, the Dutch and Americans can cooperate on resource exploration, sustainable production technologies, environmental protection, geo-statistical resource analysis, and visualization of the subsurface to ensure an integrated approach to land-use planning and development.

In the **Geo-hazards** area, subsidence caused by hydrocarbon or groundwater extraction may trigger sea and/or river flooding, intrusion of saline groundwater, and foundation failures. Other geo-hazards include landslides and coastal erosion, both likely to be aggravated by climate change. Mapping tectonic structures and deformations and modeling subsurface behavior is necessary to properly estimate construction risks. The Dutch are leaders in land subsidence prediction, complex groundwater modeling and risk assessment, and predicting the stability of sub-urban soils.

In the **Geo-environment** area, groundwater pollution and soil contamination are common features in densely populated and industrialized areas, like the California, Louisiana, and Dutch deltas. The Dutch have developed innovative (in situ) soil remediation technologies and hydraulic engineering procedures that are implemented with cost-effective techniques to monitor and predict impacts and outcomes.

FLORIDA



INTEGRATED WATER RESOURCES MANAGEMENT

Florida Water Management Districts, like their Dutch Water Board peers, are required to efficiently, and sustainably, manage competing water resource needs. Florida, like the Netherlands, is becoming more densely populated, and agriculture remains a key component of the economy. Storm water runoff, point and non-point pollution, saltwater intrusion, and the natural formation of dangerous chemicals, however, are threatening drinking and ground water supplies. Both the Netherlands and Florida need new water supply and storage capacity to meet increased demand while maintaining crucial flood protection and eco-system balance. Both must therefore develop cutting-edge technology, advanced research, new tools and adaptive approaches to system-wide water resources management to meet these future demands. Moreover, sustainability goals and climate change effects, such as extreme weather variations, add a new level of complexity to effective water management. There are at least three areas in which Dutch and Floridian expertise can be combined to yield substantial benefits.

THE CENTRAL AND SOUTH FLORIDA FLOOD CONTROL PROJECT

The Central and South Florida Flood Control Project (CSFFCP) is a massive plumbing operation designed to protect Floridians from hurricane and rainfall-driven flooding and from water shortages during periods of drought. CSFFCP encompasses 1800 miles of levees, canals, and flood control structures and provides drinking water, irrigation water, navigation channels, and recreation opportunities for millions of Floridians, as well as crucial water flows for the Florida Everglades. While flood control is a primary goal of CSFFCP, environmental restoration, water quality, and ecosystem balance are also high priorities for the project. CSFFCP stretches from the lakes around Walt Disney World near Orlando down to Miami and Florida Bay and from West Palm Beach on the Atlantic to Fort Myers on the Gulf of Mexico.

A US national treasure, the Florida Everglades and traditional water flows are being restored for both environmental and water management goals.

HERBERT HOOVER DIKE

In the Netherlands, the Zuiderzee north of Amsterdam was a large saltwater lake responsible for numerous floods throughout Dutch history. In the early 1930s, the Zuiderzee was closed off from the North Sea by a 20-mile long dike, creating a new inland freshwater lake—the IJsselmeer. Today, the IJsselmeer is a 450 square mile water storage, nature preserve, and recreation area, surrounded by high dikes and flood control structures that have substantially reduced flood risk in and around Amsterdam and the eastern Netherlands. The IJsselmeer's counterpart in Florida is Lake Okeechobee.

Lake Okeechobee is the second-largest lake in the United States, covering 730 square miles and providing water storage for south Florida. Lake Okeechobee was the source of repeated and devastating floods between the late 1880s and 1940s. To control this flooding, construction began on the 20 foot high Herbert Hoover Dike to enclose this “Big Lake” in 1948.

Lake Okeechobee suffers from a number of challenges. Its inflow capacity exceeds its outflow capacity. Hurricane-driven winds cause lake water to slosh and pile-up against the dike walls, and the increasingly erratic south Florida weather is accelerating subsidence around and desiccation of the dike's already weak surfaces. The Herbert Hoover Dike Restoration Project is a 20-year, \$900 million project designed to strengthen the dike's performance and provide long-term stability. Various levee construction, strengthening, maintenance, and “best practices” techniques used in the Netherlands are relevant to the dike restoration project. More cooperation between Dutch experts and their Army Corps of Engineers and South Florida Water Management District peers will likely produce increased efficiency and cost-benefit gains for this project and further cement Dutch-American flood protection cooperation.

COMPREHENSIVE EVERGLADES RESTORATION PROGRAM (CERP)

The Everglades is a large, 40-mile wide, 100-mile long wet “river of grass” in south Florida that begins at Lake Okeechobee and flows into the Gulf of Mexico at Florida Bay. As south Florida was settled in the late 1880s, large portions of the Everglades were drained and reclaimed for agricultural and land development. The CSFFCP further degraded the Everglades' ecosystem by substantially altering the flow of water through this complex system. Today, only 50 percent of the original Everglades remains protected by the Everglades National Park, wildlife refuges, and water conservations areas.

The Comprehensive Everglades Restoration Program (CERP) is a 35-year, \$11 billion joint federal and state undertaking to restore historic water flows back to the Everglades, revitalize native plant, aquatic, and wildlife species and habitats, and reverse declines in soil quality/quantity and soil oxidation. CERP has identified 68 projects, each falling within one of the six following categories:

- aquifer storage and recovery
- surface water storage
- stormwater treatment
- seepage management
- sheetflow barrier removal, and
- wastewater reuse

The Florida State Government has approved funding for a number of state-supported “Acceler8” projects that will jump-start CERP and these are already producing strong and measurable early benefits. The Netherlands views CERP as an innovative, sustainability-driven response to ecosystem and other needs, deploying adaptive management techniques to balance complex and competing water resource goals. Dutch experts are keen to participate in relevant CERP projects, firm in the belief that the knowledge gained from such joint cooperation will be relevant to future ecosystem challenges in the Netherlands and elsewhere across the globe.

THE NETHERLANDS,

Climate Change, and Climate Proofing



Policymakers in the Netherlands and elsewhere used to believe that climate change could be prevented or that it would occur slowly. Concrete actions and tough decisions were often delayed and postponed. Recent developments suggest that climate change is occurring more rapidly, bringing with it more variable, often extreme weather conditions and quite divergent, localized impacts. Because returns on investment decisions made now—in infrastructure, in urban, housing and commercial development, in spatial planning—will be partly contingent upon future climatic conditions, the Netherlands has adopted a number of policies to *adapt* to the changing climate as well as to *mitigate* the causes thereof. Moreover, we are starting to apply robust, forward-looking cost-benefit analysis to our public, planning and infrastructure investment decisions and are encouraging integrated, sector-wide responses.

As you might imagine, the Netherlands is extremely vulnerable to climate change impacts, but it is not alone in its vulnerability. Some of the predicted effects of climate change—such as sea-level rise, peak river discharges, more extreme weather events, and droughts—present major challenges to each of the world's delta regions, including the Mississippi River and California Bay deltas. And while some of these effects are clearly negative, it is important to remember that climate change also creates new opportunities for applied research, development, investment and deployment of sustainable technologies, processes and policies.

Both the Netherlands and the United States have much to gain by encouraging partnerships between their leading scientists, universities, and research institutes. Discussions are underway to form such partnerships between the University of California, the University of Louisiana, Louisiana State University, the University of Delaware, and the Delft, Wageningen and Rotterdam universities in the Netherlands. Facilitating interaction between the U.S. National Academy of Sciences and the Netherlands Institute for Applied Research is likewise taking shape.



The Netherlands government has developed two programs to stimulate cooperation between land-use planners, climate change scientists, policymakers, academia, and the private sector: the **Climate Changes Spatial Planning (CCSP)** program and the **National Program for the Adaptation of Space and Climate (ARK)**. Under CCSP and ARK, climate change and climate variability are designated as first principles for land-use planning in the Netherlands and elsewhere. Planners, developers and government officials must now incorporate climate change impacts into their projects and use adaptive management techniques to ensure that such projects do not jeopardize safety, sustainability or ecosystem needs. Moreover, by creating low-emission housing, commercial real estate and physical infrastructure, enhancing land-use planning with respect to sources and sinks of greenhouse gases, and increasing the adaptive capacity of agriculture, natural resources and water will all increase the safety of our peoples and our economies.

The Netherlands is also looking to make its economic and physical infrastructure *climate proof*. This is done by focusing on *hotspots*, which are areas that are highly vulnerable to the negative impacts of climate change—areas that have high human, social and economic activity. By wisely planning for and investing in a variety of infrastructure improvements, an area's safety level—for instance in regard to flooding – need not be jeopardized by climate change. In the Netherlands, Amsterdam, Rotterdam and the area around Schiphol Airport have been deemed to be *hotspots*. There are numerous *hotspots* in the U.S., including the southeast coast of Louisiana, south Florida, Chicago, New York, Seattle and the Puget Sound, and the California Bay Delta. By partnering with officials in those areas, the Dutch hope to improve everyone's appreciation for the Climate Proofing concept.



Dutch engineering: wind power for renewable energy and water management. Floating houses are a growing feature of Dutch urban development.

CONCLUSION



Essential for life, important to the economy, magnificent in its beauty—we cannot live without water. But as we live with it, we also must respect it. Water is a precious resource, but as both the Netherlands and the United States know, it can also be a deadly companion.

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The struggle with water has defined the history of the Netherlands and marked the history of the United States. This struggle continues today and will affect our futures as well. As the Netherlands and the United States cope with the challenges and threats that stem from geography and topography and face the new global threats posed by climate change, we both should be heartened that we no longer face these threats alone. As we share information about our separate experiences and effective policies, as we work together to create and perfect cutting-edge technologies and techniques, we are finding new, more effective ways to manage water in our countries, ways that could prevent future tragedies, ways that could better the lives of our citizens, ways that could even improve the health of the world.

CONTACT INFORMATION AND WEBSITES

For more information, please contact the Royal Netherlands Embassy in Washington, D.C. Assistance can be provided by the Transport, Public Works, and Water Management Divisions tel 202 274 2736 email was-vws@minbuza.nl or the Economic Division tel 202 274 2615 email was-ea@minbuza.nl.

A number of websites provide more detailed information.

The Royal Netherlands Embassy
Washington, DC
www.netherlands-embassy.org

The Netherlands Water Partnership
www.nwp.nl

The Netherlands Ministry for Transport,
Public Works and Water Management
www.minvenw.nl

The Netherlands Ministry for Housing,
Spatial Planning and Environment
www.minvrom.nl

The Netherlands Institute for Spatial
Planning and Housing
www.nirov.nl

The Netherlands Agency for International
Business and Cooperation
www.hollandtrade.com



Pioneers in international business

1.2 Dutch Cities

Artist (Life Dates), Genre/Specialty	Associated City	Features of City
8 Gerrit Berckheyde (1638–1698), city and townscapes	Haarlem	Brewing and textile businesses; home to Saint Bavo's cathedral, one of the largest churches in the Netherlands; prosperous regent class
9 Pieter de Hooch (1629–1684), courtyard and domestic interiors	Delft	Small city; stoneware and porcelain manufacture; artists shared a preoccupation with the effects of light, space, and optics in painting; domestic genre subjects popular
10 Adriaen van de Venne (1589–1662), landscapes, printmaking	Middelburg	Large port and site of Dutch East India Company; capital of the province of Zeeland; private botanical gardens popular among well-to-do; center of flower still-life painting; contested site during Eighty Years' War owing to southern location near Spanish-Catholic Netherlands
11 Jan van der Heyden (1637–1712), architectural	Amsterdam	Largest, most cosmopolitan city; many dealers of paintings from all over Europe; commercial and financial center of Holland and the Dutch Republic
12 Abraham de Verwer (c. 1585–1650), marine and topographical scenes	Hoorn	Important port and trading city for the Dutch East India Company on the Zuider Zee; herring fishing and market center

1.3 Plakkaat van Verlatinghe (Act of Abjuration)

26 July 1581

The States General of the United Provinces of the Low Countries, to all whom it may concern, do by these Presents send greeting:

As it is apparent to all that a prince is constituted by God to be ruler of a people, to defend them from oppression and violence as the shepherd his sheep; and whereas God did not create the people slaves to their prince, to obey his commands, whether right or wrong, but rather the prince for the sake of the subjects (without which he could be no prince), to govern them according to equity, to love and support them as a father his children or a shepherd his flock, and even at the hazard of life to defend and preserve them. And when he does not behave thus, but, on the contrary, oppresses them, seeking opportunities to infringe their ancient customs and privileges, exacting from them slavish compliance, then he is no longer a prince, but a tyrant, and the subjects are to consider him in no other view. And particularly when this is done deliberately, unauthorized by the states, they may not only disallow his authority, but legally proceed to the choice of another prince for their defense. This is the only method left for subjects whose humble petitions and remonstrances could never soften their prince or dissuade him from his tyrannical proceedings; and this is what the law of nature dictates for the defense of liberty, which we ought to transmit to posterity, even at the hazard of our lives. And this we have seen done frequently in several countries upon the like occasion, whereof there are notorious instances, and more justifiable in our land, which has been always governed according to their ancient privileges, which are expressed in the oath taken by the prince at his admission to the government; for most of the Provinces receive their prince upon certain

conditions, which he swears to maintain, which, if the prince violates, he is no longer sovereign.

Now thus it was that the king of Spain after the demise of the emperor, his father, Charles the Fifth, of the glorious memory (of whom he received all these provinces), forgetting the services done by the subjects of these countries, both to his father and himself, by whose valor he got so glorious and memorable victories over his enemies that his name and power became famous and dreaded over all the world, forgetting also the advice of his said imperial majesty, made to him before to the contrary, did rather hearken to the counsel of those Spaniards about him, who had conceived a secret hatred to this land and to its liberty, because they could not enjoy posts of honor and high employments here under the states as in Naples, Sicily, Milan and the Indies, and other countries under the king's dominion. Thus allured by the riches of the said provinces, wherewith many of them were well acquainted, the said counselors, we say, or the principal of them, frequently remonstrated to the king that it was more for his Majesty's reputation and grandeur to subdue the Low Countries a second time, and to make himself absolute (by which they mean to tyrannize at pleasure), than to govern according to the restrictions he had accepted, and at his admission sworn to observe. From that time forward the king of Spain, following these evil counselors, sought by all means possible to reduce this country (stripping them of their ancient privileges) to slavery, under the government of Spaniards having first, under the mask of religion, endeavored to settle new bishops in the largest and principal cities, endowing and incorporating them with the richest abbeys, assigning to each bishop nine canons to assist him as counselors, three whereof should superintend the inquisition.

By this incorporation the said bishops (who might be strangers as well as natives) would have had the first place and vote in the assembly of the states, and always the prince's creatures at devotion; and by the addition of the said canons he would have introduced the Spanish inquisition, which has been always as dreadful and detested in these provinces as the worst of slavery, as is well known, in so much that his imperial majesty, having once before proposed it to these states, and upon whose remonstrances did desist, and entirely gave it up, hereby giving proof of the great affection he had for his subjects. But, notwithstanding the many remonstrances made to the king both by the provinces and particular towns, in writing as well as by some principal lords by word of mouth; and, namely, by the Baron of Montigny and Earl of Egmont, who with the approbation of the Duchess of Parma, then governess of the Low Countries, by the advice of the council of state were sent several times to Spain upon this affair. And, although the king had by fair words given them grounds to hope that their request should be complied with, yet by his letters he ordered the contrary, soon after expressly commanding, upon pain of his displeasure, to admit the new bishops immediately, and put them in possession of their bishoprics and incorporated abbeys, to hold the court of the inquisition in the places where it had been before, to obey and follow the decrees and ordinances of the Council of Trent, which in many articles are destructive of the privileges of the country.

This being come to the knowledge of the people gave just occasion to great uneasiness and clamor among them, and lessened that good affection they had always borne toward the king and his predecessors. And, especially, seeing that he did not only seek to tyrannize over their persons and estates, but also over their consciences, for which they believed themselves account-

able to God only. Upon this occasion the chief of the nobility in compassion to the poor people, in the year 1566, exhibited a certain remonstrance in form of a petition, humbly praying, in order to appease them and prevent public disturbances, that it would please his majesty (by showing that clemency due from a good prince to his people) to soften the said points, and especially with regard to the rigorous inquisition, and capital punishments for matters of religion. And to inform the king of this affair in a more solemn manner, and to represent to him how necessary it was for the peace and prosperity of the public to remove the aforesaid innovations, and moderate the severity of his declarations published concerning divine worship, the Marquis de Berghen, and the aforesaid Baron of Montigny had been sent, at the request of the said lady regent, council of state, and of the states-general as ambassadors to Spain, where the king, instead of giving them audience, and redress the grievances they had complained of (which for want of a timely remedy did always appear in their evil consequences among the common people), did, by the advice of Spanish council, declare all those who were concerned in preparing the said remonstrance to be rebels, and guilty of high treason, and to be punished with death, and confiscation of their estates; and, what is more (thinking himself well assured of reducing these countries under absolute tyranny by the army of the Duke of Alva), did soon after imprison and put to death the said lords the ambassadors, and confiscated their estates, contrary to the law of nations, which has been always religiously observed even among the most tyrannic and barbarous princes.

And, although the said disturbances, which in the year 1566 happened on the aforementioned occasion, were now appeased by the governess and her ministers, and many friends to liberty were either banished or sub-

dued, in so much that the king had not any show of reason to use arms and violence, and further oppress this country, yet for these causes and reasons, long time before sought by the council of Spain (as appears by intercepted letters from the Spanish ambassador, Alana, then in France, writ to the Duchess of Parma), to annul all the privileges of this country, and govern it tyrannically at pleasure as in the Indies; and in their new conquests he has, at the instigation of the council of Spain (showing the little regard he had for his people, so contrary to the duty which a good prince owes to his subjects), sent the Duke of Alva with a powerful army to oppress this land, who for his inhuman cruelties is looked upon as one of its greatest enemies, accompanied with counselors too like himself. And, although he came in without the least opposition, and was received by the poor subjects with all marks of honor and clemency, which the king had often hypocritically promised in his letters, and that himself intended to come in person to give orders to their general satisfaction, having since the departure of the Duke of Alva equipped a fleet to carry him from Spain, and another in Zealand to come to meet him at the great expense of the country, the better to deceive his subjects, and allure them into the toils, nevertheless the said duke, immediately after his arrival (though a stranger, and no way related to the royal family), declared that he had a captain-general's commission, and soon after that of governor of these provinces, contrary to all its ancient customs and privileges; and, the more to manifest his designs, he immediately garrisoned the principal towns and castles, and caused fortresses and citadels to be built in the great cities to awe them into subjection, and very courteously sent for the chief nobility in the king's name, under pretense of taking their advice, and to employ them in the service of their country. And those who believed his letters were seized and carried out of Brabant, contrary

to law, where they were imprisoned and prosecuted as criminals before him who had no right, nor could be a competent judge; and at last he, without hearing their defense at large, sentenced them to death, which was publicly and ignominiously executed.

The others, better acquainted with Spanish hypocrisy, residing in foreign countries, were declared outlawed, and had their estates confiscated, so that the poor subjects could make no use of their fortresses nor be assisted by their princes in defense of their liberty against the violence of the pope; besides a great number of other gentlemen and substantial citizens, some of whom were executed, and others banished that their estates might be confiscated, plaguing the other honest inhabitants, not only by the injuries done to their wives, children and estates by the Spanish soldiers lodged in their houses, as likewise by diverse contributions, which they were forced to pay toward building citadels and new fortifications of towns even to their own ruin, besides the taxes of the hundredth, twentieth, and tenth penny, to pay both the foreign and those raised in the country, to be employed against their fellow-citizens and against those who at the hazard of their lives defended their liberties. In order to impoverish the subjects, and to incapacitate them to hinder his design, and that he might with more ease execute the instructions received in Spain, to treat these countries as new conquests, he began to alter the course of justice after the Spanish mode, directly contrary to our privileges; and, imagining at last he had nothing more to fear, he endeavored by main force to settle a tax called the tenth penny on merchandise and manufacture, to the total ruin of these countries, the prosperity of which depends upon a flourishing trade, notwithstanding frequent remonstrances, not by a single province only, but by all of them united, which he had effected, had it not been

for the Prince of Orange with diverse gentlemen and other inhabitants, who had followed this prince in his exile, most of whom were in his pay, and banished by the Duke of Alva with others who between him and the states of all the provinces, on the contrary sought, by all possible promises made to the colonels already at his devotion, to gain the German troops, who were then garrisoned in the principal fortresses and the cities, that by their assistance he might master them, as he had gained many of them already, and held them attached to his interest in order, by their assistance, to force those who would not join with him in making war against the Prince of Orange, and the provinces of Holland and Zealand, more cruel and bloody than any war before. But, as no disguises can long conceal our intentions, this project was discovered before it could be executed; and he, unable to perform his promises, and instead of that peace so much boasted of at his arrival a new war kindled, not yet extinguished.

All these considerations give us more than sufficient reason to renounce the King of Spain, and seek some other powerful and more gracious prince to take us under his protection; and, more especially, as these countries have been for these twenty years abandoned to disturbance and oppression by their king, during which time the inhabitants were not treated as subjects, but enemies, enslaved forcibly by their own governors.

Having also, after the decease of Don Juan, sufficiently declared by the Baron de Selles that he would not allow the pacification of Ghent, the which Don Juan had in his majesty's name sworn to maintain, but daily proposing new terms of agreement less advantageous. Notwithstanding these discouragements we used all possible means, by petitions in writing, and the good offices of the greatest princes in Christendom, to be reconciled

to our king, having lastly maintained for a long time our deputies at the Congress of Cologne, hoping that the intercession of his imperial majesty and of the electors would procure an honorable and lasting peace, and some degree of liberty, particularly relating to religion (which chiefly concerns God and our own consciences), at last we found by experience that nothing would be obtained of the king by prayers and treaties, which latter he made use of to divide and weaken the provinces, that he might the easier execute his plan rigorously, by subduing them one by one, which afterwards plainly appeared by certain proclamations and proscriptions published by the king's orders, by virtue of which we and all officers of the United Provinces with all our friends are declared rebels and as such to have forfeited our lives and estates. Thus, by rendering us odious to all, he might interrupt our commerce, likewise reducing us to despair, offering a great sum to any that would assassinate the Prince of Orange.

So, having no hope of reconciliation, and finding no other remedy, we have, agreeable to the law of nature in our own defense, and for maintaining the rights, privileges, and liberties of our countrymen, wives, and children, and latest posterity from being enslaved by the Spaniards, been constrained to renounce allegiance to the King of Spain, and pursue such methods as appear to us most likely to secure our ancient liberties and privileges. Know all men by these presents that being reduced to the last extremity, as above mentioned, we have unanimously and deliberately declared, and do by these presents declare, that the King of Spain has forfeited, ipso jure, all hereditary right to the sovereignty of those countries, and are determined from henceforward not to acknowledge his sovereignty or jurisdiction, nor any act of his relating to the domains of the Low Countries, nor make use of his name as prince, nor

suffer others to do it. In consequence whereof we also declare all officers, judges, lords, gentlemen, vassals, and all other the inhabitants of this country of what condition or quality soever, to be henceforth discharged from all oaths and obligations whatsoever made to the King of Spain as sovereign of those countries. And whereas, upon the motives already mentioned, the greater part of the United Provinces have, by common consent of their members, submitted to the government and sovereignty of the illustrious Prince and Duke of Anjou, upon certain conditions stipulated with his highness, and whereas the most serene Archduke Matthias has resigned the government of these countries with our approbation, we command and order all justiciaries, officers, and all whom it may concern, not to make use of the name, titles, great or privy seal of the King of Spain from henceforward; but in lieu of them, as long as his highness the Duke of Anjou is absent upon urgent affairs relating to the welfare of these countries, having so agreed with his highness or otherwise, they shall provisionally use the name and title of the President and Council of the Province.

And, until such a president and counselors shall be nominated, assembled, and act in that capacity, they shall act in our name, except that in Holland and Zealand where they shall use the name of the Prince of Orange, and of the states of the said provinces until the aforesaid council shall legally sit, and then shall conform to the directions of that council agreeable to the contract made with his highness. And, instead of the king's seal aforesaid, they shall make use of our great seal, center-seal, and signet, in affairs relating to the public, according as the said council shall from time to time be authorized. And in affairs concerning the administration of justice, and transactions peculiar to each province, the provincial council and other councils

of that country shall use respectively the name, title, and seal of the said province, where the case is to be tried, and no other, on pain of having all letters, documents, and despatches annulled. And, for the better and effectual performance hereof, we have ordered and commanded, and do hereby order and command, that all the seals of the King of Spain which are in these United Provinces shall immediately, upon the publication of these presents, be delivered to the estate of each province respectively, or to such persons as by the said estates shall be authorized and appointed, upon peril of discretionary punishment.

Moreover, we order and command that from henceforth no money coined shall be stamped with the name, title, or arms of the King of Spain in any of these United Provinces, but that all new gold and silver pieces, with their halves and quarters, shall only bear such impressions as the states shall direct. We order likewise and command the president and other lords of the privy council, and all other chancellors, presidents, accountants-general, and to others in all the chambers of accounts respectively in these said countries, and likewise to all other judges and officers, as we hold them discharged from henceforth of their oath made to the King of Spain, pursuant to the tenor of their commission, that they shall take a new oath to the states of that country on whose jurisdiction they depend, or to commissaries appointed by them, to be true to us against the King of Spain and all his adherents, according to the formula of words prepared by the states-general for that purpose. And we shall give to the said counselors, justiciaries, and officers employed in these provinces, who have contracted in our name with his highness the Duke of Anjou, an act to continue them in their respective offices, instead of new commissions, a clause annulling the former provisionally until the arrival of

his highness. Moreover, to all such counselors, accomp-
tants, justiciaries, and officers in these Provinces, who
have not contracted with his highness, aforesaid, we
shall grant new commissions under our hands and seals,
unless any of the said officers are accused and convicted
of having acted under their former commissions against
the liberties and privileges of this country or of other
the like maladministration.

From Oliver J. Thatcher, ed., *The Library of Original Sources*, vol. 5,
9th to 16th Centuries (Milwaukee, 1907), 189–197.

We farther command of the president and members
of the privy council, chancellor of the Duchy of Bra-
bant, also the chancellor of the Duchy of Guelders, and
county of Zutphen, to the president and members of the
council of Holland, to the receivers of great officers of
Beoostersheldt and Bewestersheldt in Zealand, to the
president and council of Friese, and to the Escoulet of
Mechelen, to the president and members of the coun-
cil of Utrecht, and to all other justiciaries and officers
whom it may concern, to the lieutenants all and every of
them, to cause this our ordinance to be published and
proclaimed throughout their respective jurisdictions, in
the usual places appointed for that purpose, that none
may plead ignorance. And to cause our said ordinance
to be observed inviolably, punishing the offenders
impartially and without delay; for so it is found expedi-
ent for the public good. And, for better maintaining all
and every article hereof, we give to all and every one
of you, by express command, full power and authority.
In witness whereof we have hereunto set our hands and
seals, dated in our assembly at The Hague, the six and
twentieth day of July, 1581, indorsed by the orders of the
states-general, and signed J. De Asseliers.

1.4 Declaration of Independence

In Congress, July 4, 1776.

The unanimous Declaration of the thirteen United States of America,

When in the Course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,—That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn that mankind are more disposed to suffer, while evils are sufferable than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards

for their future security.—Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

He has refused his Assent to Laws, the most wholesome and necessary for the public good.

He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their Public Records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time, after such dissolutions, to cause others to be elected, whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining

in the mean time exposed to all the dangers of invasion from without, and convulsions within.

He has endeavoured to prevent the population of these States; for that purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new Appropriations of Lands.

He has obstructed the Administration of Justice by refusing his Assent to Laws for establishing Judiciary Powers.

He has made Judges dependent on his Will alone for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our people and eat out their substance.

He has kept among us, in times of peace, Standing Armies without the Consent of our legislatures.

He has affected to render the Military independent of and superior to the Civil Power.

He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his Assent to their Acts of pretended Legislation:

For quartering large bodies of armed troops among us:

For protecting them, by a mock Trial from punishment for any Murders which they should commit on the Inhabitants of these States:

For cutting off our Trade with all parts of the world:

For imposing Taxes on us without our Consent:

For depriving us in many cases, of the benefit of Trial by Jury:

For transporting us beyond Seas to be tried for pretended offences:

For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:

For taking away our Charters, abolishing our most valuable Laws and altering fundamentally the Forms of our Governments:

For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.

He is at this time transporting large Armies of foreign Mercenaries to compleat the works of death, desolation, and tyranny, already begun with circumstances of Cruelty & Perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the Head of a civilized nation.

He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their friends and Brethren, or to fall themselves by their Hands.

He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages whose known rule of warfare, is an undistinguished destruction of all ages, sexes and conditions.

In every stage of these Oppressions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free people.

Nor have We been wanting in attentions to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which would inevitably interrupt our connections and correspon-

dence. They too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.

We, therefore, the Representatives of the united States of America, in General Congress, Assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly publish and declare, That these united Colonies are, and of Right ought to be Free and Independent States, that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do.—And for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor.

From The National Archives ([archives.gov](https://www.archives.gov))

1.5 Compare the Founding of the United Provinces of the Netherlands and of the United States of America

	United Provinces of the Netherlands (later Dutch Republic)	United States of America
Date established	1579	1776
Independence document	Act of Abjuration (1581)	Declaration of Independence (1776)
Defining conflict	Eighty Years' War (1568–1648) Opponent: Spanish Catholic Empire/Philip II Allies: France	Revolutionary War (1775–1783) Opponent: England/King George III Allies: Spain, France, the Netherlands
Peace treaty/document	Treaty of Münster (1648)	Peace of Paris (1783)
Reasons for rebellion	Rejection of religious persecution, oppression, taxation	Revolt from monarchical oppression/ taxation
Organization of regional units within nation	Confederation of existing provinces in an ancient land ruled by various monarchs over centuries	Confederation of colonies/states in a “new” land
Executive officers	Office of stadholder traditionally granted to a descendent of the Orange family; provincial executive officer and commander of provincial armies; subordinate to States-General	Office of president, chief executive and commander-in-chief of the military; chosen by a designated electorate; powers balanced by Congress, judiciary
Regional representative body in government	States-General: assembly of provincial representatives	Congress: assembly of state representatives
Political capital of country/economic center	The Hague/Amsterdam	Washington, DC/New York City

2.1 Théophile Thoré, “Van der Meer de Delft”

Gazette des Beaux-Arts, 1866

Translation and introduction by Emma Barker for

Art and Its Histories: A Reader

(New Haven, 1999)

This text, in which the nineteenth century French art critic and historian Théophile Thoré (1807–1869), writing here under his pseudonym of William Bürger, announces his “rediscovery” of the Dutch artist Johannes Vermeer (1632–1675) was first published in the *Gazette des Beaux-Arts*, the leading French art journal of the period. It opens with a dedication to the critic Champfleury [pseudonym of Jules Husson (1828–1889)], who had himself become celebrated for bringing to light three seventeenth-century painters, the Le Nain brothers. The nomenclature used here is inconsistent with the artist appearing initially as “van der Meer” but subsequently being given the correct form of his name. This inconsistency demonstrates vividly the lack of an established reputation for Vermeer. The article seeks, on the one hand, to demonstrate that Vermeer must have studied under Rembrandt in Amsterdam, and on the other, to disentangle his work from that of other seventeenth-century Dutch painters with which it had been confused. While much of Thoré’s scholarship has since been discredited, this text nevertheless represents an important step in the canonization of Vermeer as a great artist. . . .

To Champfleury

You are one of those who are attracted by the Unknown and Unrecognized. You are curious about mystery and reality, about shadow and light—the two extremes of art and of life . . .

Given that you have yourself rescued three men who were all but dead, the Le Nain brothers, you will be interested in an original who had fallen into neglect and

whom I am trying to bring to light. Reparation of an injustice which has often been committed out of ignorance in the history of our beloved Dutch school.

Van der Meer was not dead, what he had created still existed, but his name had been obliterated from his resplendent works. Van der Meer had disappeared behind Pieter de Hooch, just as Hobbema had behind Ruisdael.

Today, Hobbema has regained his individuality and taken his place alongside his friend and companion Ruisdael. It is just as fitting that van der Meer be put back alongside Pieter de Hooch and Metsu, in the circle of Rembrandt.

To you, I in turn dedicate my *sphinx* whom you will recognize as an ancestor of our artists in love with Nature, those who understand it and express it in all its appealing sincerity . . .

At the museum in The Hague, a superb and utterly unique painting stops all the visitors in their tracks and makes a strong impression on artists and connoisseurs. It is a view of a town, with a quay, an old arched gate, buildings in very different architectural styles, garden walls, trees and, in the foreground, a canal, a stretch of ground and several tiny figures. The silvery grey sky and the tone of the water recall Philip[s] Koninck a little. The dazzling light, the intense colour, the thick impasto in certain areas, the utterly real and yet utterly original effect, are also somewhat reminiscent of Rembrandt.

When I visited Dutch museums for the first time, around 1842, this strange painting surprised me as much as the *Anatomy Lesson* and other Rembrandts,

all of them highly distinctive, in the museum in The Hague. Not knowing to whom to attribute it, I consulted the catalogue: *View of the town of Delft*, from the canal by Jan van der Meer of Delft.¹ “Heavens! Here’s one whom we don’t know in France, and who certainly ought to be known . . .”

Most of van der Meer’s paintings reveal in some way the teaching of Rembrandt to such an extent that it could not have been communicated at second hand and with Fabritius as intermediary.² His pale blues, his bronze greens, like his lemon yellows and camellia reds, van der Meer derived them from Rembrandt. From Rembrandt, he took his passion for windows, through which his interiors are lit with such a precise vivid light—and his fine Oriental carpets painted in rough layers of pigment, and his physiognomies that are so expressive and his profoundly human naivety. . . .

We must, if you please, accept van der Meer of Delft as one of the constellation of Dutch “little masters” and as their equal. Like them, he is naturally original and what he does is perfect.

What does his oeuvre consist of? Firstly, domestic scenes, representing the customs of his time and his country; next, view taken from within a town, mere fragments of a street, occasionally a depiction of a house; finally, landscapes in which air and light circulate as they do in nature.

We are now able to identify some twenty of his figure paintings, which can be classified alongside those of Metsu, Terburg [Ter Borch], de Hooch and Jan Steen. But van der Meer has more emphasis than Metsu, more expression than Terburg, more distinction than Jan Steen, more strangeness than Pieter de Hooch . . .

His figures are completely absorbed in what they are doing. How attentive his reading women are to what they read! How deft his lacemaker is with her little skeins of thread! How his woman with a guitar plays and sings! And look at the young girl tying her necklace in front of a mirror; how charming she appears, with her turned-up little nose and half-open mouth! And that young girl who laughs with her solidier, and the “Coquette” of Brunswick who laughs with her gallant.³ Here is life itself; one immediately works out the little drama that is expressed on their physiognomies. The reading woman in the van der Hoop museum has been put out by a piece of bad news; could it be that her lover writes that he is leaving for the East Indies? In the painting in the Dufour collection, one seems to hear the lady saying to her servant as she gives her the letter: “You know . . . it’s for the young man . . . the blond one . . . Don’t get the address wrong.”⁴

Often, in Vermeer, as in Jan Steen, the accessories, and especially the paintings hung on the wall, are highly revealing. . . . In the *Woman Weighing Pearls*, the picture in the background represents the Last Judgement: “Ah! You are weighing jewels? You will be weighed and judged in your turn!” In the *Young Woman at the Virginal*, what she is thinking about is indicated by a painting depicting Cupid running with a letter in his hand. Love is running through her mind.—Of course, he is coming to bring her some love letter. Naively anxious, she hopes, she strums her piano—waiting for love to come to her.⁵

All this, without any emblematic pretension. However, the trap presented by the pompous mythological paintings of Gérard de Lairese is only just avoided! This entirely naked Cupid, leaning on his bow, could easily be by Lairese. Fortunately, with Vermeer, one only

discovers these little allegorical subtleties after having understood everything from the actual expressions of the figures. Isn't it perfectly clear why there would be proud portraits of men in the boudoir where the Brunswick "Coquette", elegantly attired in gold brocaded silk, drinks with her rich lovers?

As for the passion for maps, I have no idea how to explain it. It could quite simply be that Vermeer found that these large brightly-coloured charts looked good against the pale, sunlit walls. In any case, maps are very common in Dutch houses, the reason being that Holland is a kind of universal nation. There is scarcely a Dutchman, regardless of the class he comes from, who has not travelled in his colonies and is not familiar with the geography of the world . . . Could it be that van der Meer was possessed by a longing to go and see the brilliant skies of Japan and Java? Perhaps he was thinking of those sunlit lands when he painted his geographers with their hand on the globe or measuring the distance with a compass.

The most prodigious quality of Vermeer, taking precedence over his physiognomic instinct, is the quality of the light . . .

With Vermeer, there is no black. Nor daubing, nor equivocation. Everywhere in his paintings is clear, behind a chair, a table or a virginal no less than by the window. The only variation is that each object casts just the right amount of half-shadow which mixes with the ambient light. This precision about light also accounts for the harmony of his colour. In Vermeer's painting as in nature, contrary colours such as yellow and blue (a combination he particularly likes) do not clash with each other. A painting by Vermeer may include very different colours, ranging from the softest modulation to

the most intense power. Brightness, energy, refinement, variety, surprise, strangeness, an indefinably rare and attractive quality, he has all the fits of the great colourists, with whom light never loses its magic.

As a painter of domestic scenes, Vermeer has his equals. As a painter of town views, he is unique . . . The most extraordinary work in the genre is the *Façade of a House* (Six Collection): a working-class house in Delft, seen from the front, the roof cut off by the frame; scarcely a patch of sky over a courtyard; in the foreground, a sort of pavement in front of the door where a seated woman can be seen. Nothing but a wall, and a few openings without the least ornamentation. But what a colour!⁶

Notes

- 1 *View of Delft* (Mauritshuis, The Royal Picture Gallery, The Hague).
- 2 Carel Fabritius (1622 – 1654), a Delft artist thought to have been Vermeer's master.
- 3 *The Lacemaker* (Louvre Museum, Paris); *The Guitar Player* (The Iveagh Bequest, Kenwood House, London); *Woman with a Pearl Necklace* (Staatliche Museen Preußischer Kulturbesitz, Gemäldegalerie, Berlin); *Officer and Laughing Girl* (The Frick Collection, New York); *Girl with a Wineglass* (Herzog Anton Ulrich-Museum, Brunswick).
- 4 *Woman in Blue Reading a Letter* (Rijksmuseum, Amsterdam).
- 5 *Woman Holding a Balance* (National Gallery of Art, Washington).
- 6 *The Little Street* (Rijksmuseum, Amsterdam).

Study questions

- Why do you think Thoré refers to so many other artists?
- What qualities does he praise highly in Vermeer's work?
- Scan the article for phrases or descriptions that you feel relate to one of the three Vermeer works in the National Gallery of Art collection. Discuss how you think the phrase or description relates to the actual painting.
- Thoré especially likes Vermeer's cityscape paintings: *View of Delft* is in the Mauritshuis, The Hague (the same place where Thoré viewed it), and *The Little Street* (which Thoré called *Façade of a House*) is in the Rijksmuseum, Amsterdam. Look up images of these works on the Internet. What qualities do they share with the paintings of people in interiors?

2.2 David Anderson, “Old Master to Order: Forgery as a Fine Art

The strange case of Han van Meegeren, who painted ‘Vermeers’ and hoodwinked the critics”

New York Times, magazine section,
December 23, 1945

The following article discusses the initial discovery, in the 1940s, of Han van Meegeren’s forgeries that he passed off as an undiscovered series of Vermeer biblical paintings. Other forgeries by van Meegeren have come to light over time. Questions follow at the end.

Amsterdam (by wireless).

The time was 1937, the place the Boymans Museum in Rotterdam. A select group of the greatest art experts in the Netherlands stood rapt in concentration before a canvas just purchased for half a million guilders. It was an exceedingly beautiful portrayal of Christ breaking bread with his disciples at Emmaus, attributed to the Dutch master Jan Vermeer (1632–75) and hailed on all sides as a painting of rare technical and spiritual value—“from the point of view of psychological penetration it exceeds any of Vermeer’s known paintings,” one critic said.

Watching them from the corner of the room was a slight man of medium height with delicate features and a broad forehead from which swept thick graying hair. He slowly moved toward the painting and touched it lightly. An attendant rudely brushed him aside. The gray-haired man was Han van Meegeren. Eight years later he was to astonish the world of art with the disclosure that he and not Vermeer had painted this “greatest” picture of the old Dutch master.

Today van Meegeren is the center of the biggest art controversy since the Mona Lisa theft and subsequent forgery tales rocked the art world. Bankrupt (after sales of his “originals” amounting to some \$3,000,000), charged with collaboration with the enemy (he sold Goering an

“original” Vermeer for \$256,000, whereupon the No. 2 Nazi called him his personal “painter laureate”), and with committing fraud (six “Vermeers,” one “Terborgh,” two “de Hoochs”), he now awaits trial.

In the studio provided him by the Government last fall to paint his seventh “Vermeer”—to show that he was not just another collaborator—he sat staring at the great canvas of the Child Christ in the Temple of the Elders. During its execution, it was said that he was “painting for his life”: unable to produce this seventh “Vermeer,” immediate sentence, perhaps death, would have been his fate.

In the painting are the famous blues and yellows of Vermeer. Some maintain it is a great painting, though the consensus is that the test was unfair: no man could be expected to work well with the police perched behind him.

“I enjoyed painting this seventh ‘Vermeer’ to disprove my guilt,” he said. “I lived here with my thoughts of that one.” When he speaks the artist gesticulates as if he held a brush to his fingers. “All the same I have had a rotten time.”

The decision in this case—whether for or against van Meegeren—will not be as important as its implications. How good are art critics—especially those who look at signatures first, paintings second? If a forgery is as good as an original in the eyes of competent critics, is the artist who did it as good as the man who painted the original? Van Meegeren received money from the Nazis for his forgeries and this money, or most of it, remained in the Netherlands—is that collaborating with the Nazis or is it actually fooling them? In 1939 thirty-seven Vermeers were listed in private and public col-

lections, including Germany, England and the United States—are they Vermeers or are they “Vermeers”?

The story of his art career is a strange mixture of frustration, envy of a school of art long past, damning condemnation by critics toward a young artists, vanity, and finally financial success through a unique scheme which gave him riches but not recognition.

He began painting at the age of 7, in due time becoming a student of architecture at Delft, where he fell under the spell of Vermeer. Van Meegeren didn't take his examinations at the university, but turned rather to painting as a career. It appears certain he met with at least moderate financial success, doing portraits in England and The Hague, a success carried on later in South France, where a number of Americans sat for him. Apart from the artistic merit of his canvases, it seems they did sell well enough to justify his claim that he never turned to forgery to make money.

Somewhere between 1928 and 1932 van Meegeren became involved in a bitter dispute with fellow-artists in The Hague. Their persistent claim that he was second-rate drove him to Nice in France, where amid peace and comfort he thought over a daring plan to prove beyond all question that he merited a place among the best of them. “I never intended to fool the experts,” van Meegeren says. “But I was furious and wanted to make the critics look ridiculous.”

He pondered over the problem of selecting Leonardo da Vinci, Michelangelo, Rembrandt or Vermeer as pre-eminently suitable for his purpose. Vermeer was the natural choice because the style of the master favored Meegeren, and furthermore a neat story could be devised to cloak the operation. Most accounts of the

history of Vermeer's Emmaus trace it to a family living in Paris. However, that is only the epilogue. Van Meegeren conceived the idea of having Vermeer visit Italy, which indeed he may have done.

For years van Meegeren had studied the life and work of Vermeer and knew perfectly that the latter had been identified with the Utrecht School of Caravaggione and that an Italian had painted Christ at Emmaus.

It stood to reason, van Meegeren argued, that Vermeer might have done likewise and in the period of some twelve years in Vermeer's life about which little is known there might have been a series of works. Thus van Meegeren felt safe in inventing an Italian collection containing half a dozen Vermeers and proceeded to create them.

First, he considered five modern tests for authenticity: style, chemical content of paint and canvas, x-ray, effect of alcohol on colors and employment of a lamp to detect overlays.

He made his paintings foolproof, so much so that he never was discovered and in the end confessed under duress that the collection in Italy was a fake. The origin of the painting was in question—not the painting itself.

Van Meegeren worked in absolute seclusion for seven months on the Disciples at Emmaus, even sending his wife on errands to assure his being undisturbed.

“It was awfully hard work,” he explained. “It had to be very exact, very good. Drawing is the art of selection based on knowledge, and I had studied Vermeer analytically. You know what modernists leave out of the work most of them could not put in anyway.”

“When they learned about my Vermeers last summer they wanted to know who my models were. I never had one. If you have painted two or three thousand heads in all lights it is not necessary to have models. They also wanted to know why I signed Vermeer’s name to my work. Well, it’s true, isn’t it, that a critic looks first for the signature and if that is all right he says he doesn’t need one, and then examines the picture with an easier mind. Am I sorry I did it? Of course I am sorry.”

Soon after the confusion of the liberation of Holland his numerous enemies saw to it, rightly or wrongly, that van Meegeren was imprisoned for suspicious dealings with the Germans. It was amid this uproar that his last chicken came home to roost. Goering bought a Vermeer for one and a half million guilders in 1943, “Christ with Mary Magdalene,” and demanded of the Dutch from whom it originally came.

It was traced to Houdstikker, an Amsterdam dealer, thence to a man named Rienstra, who hastily explained he had acquired it from van Meegeren. That was the first time his name was mentioned in connection with Vermeer. Under stiff cross-examination the artist did not take long to abandon his mythical Italian collection, because that too, they told him, was enemy territory.

Van Meegeren as van Meegeren has nothing in any museum, nor could he aspire to have, since his earlier achievements are dismissed as humdrum.

“Rembrandt painted masterly religious pictures because he lived with his Bible, Christ was God to him and he was a sincere believer,” an authority who expressed the wish to remain anonymous explained. “Van Meegeren lives in the world, and I don’t blame him a bit for that. We failed to see the lack of real religious sense in his work because we no more than he live with our Bible daily in our hands. Van Meegeren could have been a highly successful commercial artist—that’s all.”

He is also accepted as a highly successful forger, if that is the correct usage of the word. He never duplicated masters, he contends—he created them. Van Meegeren stands today as the greatest exponent of this art Holland has ever known. Not once in three hundred years will equal skill be lavished on such a project, it is said here.

Opinion is divided as to the fate of the man. A large number assume he will be set free, but as to his “Vermeers” it seems assured they will be treasures in museums vaults—as both a warning and a lesson for experts the world over.

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Study questions

- Why did Han van Meegeren start making paintings that he passed off as Vermeers?
- Were the works Han van Meegeren made forgeries or copies? What is the difference?
- How did the position of the art experts change from the time they thought the van Meegeren works were really Vermeers to when it was discovered they were not?
- Was van Meegeren proud of his achievements?

Extension

- Research the circumstances of Han van Meegeren's trial in Amsterdam. What was he on trial for?
- Why did the Dutch government force van Meegeren to paint another work in the style of Vermeer? How would that, as the article states, "show that he was not just another collaborator"?

4.1 Compare Savery and Ruysdael Landscape Paintings

	Savery painting	Ruysdael painting
Realistic features		
Unrealistic features		
Activities depicted		
Relative importance of figures and animals in landscape		
Relationship of landscape to activities		
Viewpoint (If you were in the scene, where would you be situated in order to see it the way the artist has depicted it?)		
Atmosphere/mood		
Topography (natural and built features of the landscape)		
“Dutch-ness” of scene (Does it appear to be specific to the Dutch experience in any way?)		
Other points of comparison (fill in)		

4.2 Roelandt Savery Biography

(1576 Kortrijk – 1639 Utrecht)

Roelandt Savery is known today for his minutely detailed fantastical landscapes, as a draftsman who created albums of drawings of animals and natural wonders, and also for flower still-life paintings in the *vanitas* tradition, which generally incorporate symbolic elements referring to the transience of life.

Born in the Flemish south of the Netherlands prior to the secession of the northern provinces, he moved to Amsterdam before he was twenty and trained as an artist with his brother, Jacob Savery, and Hans Bol. He was likely influenced by the work of Pieter Bruegel the Elder, who was a well-known painter of landscapes and peasant genre scenes.

Around 1603, Savery was recruited as a promising young artist for the Prague-based court of Holy Roman Emperor Rudolf II, where he spent about ten years. Rudolf II was a great appreciator of art and nature and a major patron to numerous artists. Savery began working in a style after Pieter Bruegel, whose work Rudolf II owned and admired, and created peasant scenes sometimes indistinguishable from those of the earlier artist. Rudolf's interests and curiosity, however, sent Savery in a new artistic direction.

In 1607–1608, Rudolf sent Savery on a mission to the Tyrolean and Swiss Alps to record the “wonders” of nature that might be found there. The artist created numerous drawings of waterfalls, gnarled trees, and alpine landscapes that are among the earliest known examples of work inspired by observation of natural phenomena. Rudolf was also to influence Savery's work in another way—he commissioned the artist to make a comprehensive visual catalogue of the animals in the royal menagerie, which Savery captured in closely observed drawings. Savery would draw upon the material obtained during his Prague sojourn for the rest of his career.

Savery returned to Amsterdam in 1613 and moved to Utrecht in 1619. His paintings made there recombined elements from his visual catalogue of nature and animals, however realistically drawn, into colorful and exotic landscapes inspired by biblical and mythological scenes in the tradition of history painting. Savery's true inspiration—landscape—always comes through in his works, no matter their narrative content or source. Savery came to focus on flower paintings in his later career during the 1620s, but declining health began to affect the quality and tone of his work. He died in poverty and apparent mental confusion.

Savery's work influenced landscape painters who came after him, such as Jacob van Ruisdael, whose twisted trees and occasional waterfalls echo Savery's explorations of those subjects. Rembrandt was also an admirer and owned an album of Savery's Tyrolean views.

4.3 Salomon van Ruysdael Biography

(1600/1603 Naarden – 1670 Haarlem)

Salomon van Ruysdael was born in Gooiland, an area east of Amsterdam, from which he derived his original name, recorded in 1623 when he joined the Haarlem artists guild: Salomon de Gooyer, “from the Gooi.” Salomon and his brother, Isaack, also a painter, likely adopted “Ruysdael” from the name of an ancestral castle near their father’s hometown of Blaricum, also in Gooiland. Although there are few details recorded about Salomon’s life, it is known that his father Jacob de Goyer was a successful carpenter. Both Salomon and Isaack had sons whom they named Jacob in honor of their father. Salomon’s nephew Jacob van Ruysdael (it is not known why he chose to deviate in the spelling of the name) became one of the preeminent landscape painters of the Dutch Golden Age.

Salomon’s earliest known painting is a landscape dated 1626. By 1628, he was recorded by a Haarlem historian as “good at landscapes with small figures in them.” Ruysdael was part of a circle of Haarlem landscape painters that included Esaias van de Velde, Pieter Molijn, and Jan van Goyen, who exercised influence upon one another and invented the tonal style of landscape painting (see p. 74, *PDGA*). Together the painters organized a public sale of their works in 1636 that netted each several sales. Salomon and his brother Isaack organized another similar event many years later.

Although Ruysdael seemed to have remained in or close to Haarlem for most of his life, his paintings record specific buildings and features of Leiden, Utrecht, Dordrecht, and other places around the Netherlands. He likely visited them to record his experiences or to obtain new subject matter. Like other landscape painters of the period, the artist fictionalized many of his views, no matter how authentic or true to life they appear, reusing and recombining features and elements. He came to focus on several specific themes, including river, ice-skating, “halt at the inn,” and ferry scenes. His images are calm, with atmospheric skies, and contain anecdotal events of everyday life rendered with small figures and animals, or staffage, so that the landscape always dominates and remains the main subject of the work.

Ruysdael was successful in his career and held leadership positions in the association of artists, the Guild of Saint Luke, in Haarlem, eventually becoming *booftman* (dean) in 1648. But like many artists of the day, Ruysdael also engaged in other work to make ends meet and was a dealer in bluing, integral to Haarlem’s bleaching industry. His success led to prestigious positions in the community, and Ruysdael served as *wijkmeester* (neighborhood warden) between 1659 and 1666.

5.1 Compare Steen and De Hooch Compositions

Steen painting

Active/festive (numerous figures moving, dancing, drinking; groups and individuals form multiple focal points)

Dramatic (something about to happen between the central woman and the man who wishes to dance with her; woman's/man's expression)

Loud (music playing; feet stomping on the floor)

Public (an open space or tavern where people walking by can see the action and participate, as does the child outside the railing)

Dynamic (strong diagonals activate space with central action framed within a rectangle)

De Hooch painting

Tranquil/still (few figures within an enclosed interior space; restrained movement; one group forms a central focal point)

Ordinary (everyday circumstances; nothing unusual)

Quiet (low voices of three adults; child is not talking or participating in the conversation; courtyard is otherwise empty)

Private (wall blocks the view and access of passersby, although a door leading outside is open)

Stable (rectangular forms and clearly delineated perspective lines ground the space)

6.1 Compare Seventeenth-Century and Contemporary Still Lives

	Still-life painting(s) (choose one or use both)	Glass sculpture
Luminous	The still life is <i>luminous</i> because . . .	The glass sculpture is <i>luminous</i> because . . .
Theatrical		
Luxurious		
Abundant		
Lifelike		

6.2 Beth Lipman Biography

(born 1971 Philadelphia)

Beth Lipman's shimmering glass creations draw inspiration from seventeenth-century Dutch still-life painters as well as from American still-life painters such as the nineteenth-century Philadelphians John Francis and Raphael Peale. Many of her works give the appearance of an abandoned dinner party crystallized into glass. Food, serving ware, dining accoutrements, and sometimes a scavenging animal all melt together in a glossy mass. These relics of events and, perhaps, lives past suggest plenitude and grandeur while they allude to the foreboding messages about prudence, restraint, and the moral dangers posed by any kind of excess that were embedded in many still-life paintings of the Dutch Golden Age. The precarious appearance of the glass arrangements shows the frailty not only of the material but also of human existence, a message underscored by the pieces of broken glass around the bases of many of her works.

Initially, Lipman intended to sculpt *Bancketje* independently, but as the project grew in scope she solicited assistance from other glass professionals, who helped her complete the four hundred individually worked pieces that make up the sculpture. While the art historical references in her work are clear, Lipman remains focused on exploring the special properties of glass itself, rather than precisely rendering historic forms. At the same time, she strives to be recognized as an artist who employs glass as her medium, rather than as a "glass artist," a term traditionally used to connote a maker of crafts or functional objects.

Lipman's interest in glassmaking began with trips to craft fairs with her mother and a summer camp course where she first learned the art of glass blowing. Although her initial experience proved challenging, Lipman says she became "hooked" and continued

to work in the medium. She graduated with a BFA in glass and fibers from the Tyler School of Art at Temple University, Philadelphia, in 1994. Since then, she has received numerous grants and awards, including the 2006 UrbanGlass Award for New Talent, a Louis Comfort Tiffany Foundation grant, and a National Endowment for the Arts grant. She has participated in several artist residency programs, held teaching and fellowship positions, and since 2005 has acted as the arts/industry coordinator of the artist-in-residence program at the Kohler company, a manufacturer of plumbing products, in Sheboygan, Wisconsin, where she lives and works. Alongside these ventures, she continues to exhibit large glass sculptures and assemblages that challenge historical conceptions of still life and craft.

6.3 Alix Browne, “Going for Broke: Alix Browne Meets with an Artist with a Heart of Glass”

T: Design, a *New York Times* special supplement,
Fall 2008

A slab of cheese, a mound of pigs’ feet, wedges of watermelon, a bowl of eggs and a platter of oysters have all been left to ruin on the massive wooden dining room table. A towering centerpiece, pregnant with fruit, has keeled over, taking out goblets and candlesticks in its wake. Already, snails are arriving in droves. A squirrel, eyeing the situation from its perch on the wall nearby, prepares to fling itself into the tableau. This scene of out-and-out gluttony, teetering on the brink of chaos, is all the more precarious because it is made entirely of glass.

“Still Life With Metal Pitcher” (2007) is the focal point of the artist Beth Lipman’s installation “After You’re Gone,” on view at the RISD Museum of Art in Providence, R.I., through January 2009. Lipman describes the work as a distorted interpretation of Dutch still-life painting, drawing parallels between the golden era of that genre and today’s consumerism, and she does it all through the medium of glass. Inspired by a visit to the Pendleton House, the RISD Museum’s 1906 neo-Georgian wing, she brought even more to the already loaded table, adding glass topiaries, a pair of convex glass portraits and an alarmingly ornate glass claw-foot settee, to create her own version of a period room.

And then there is the wallpaper. “I wanted to anchor the room and tie it all together,” explains Lipman, who based the blotchy, impressionistic pattern on a floral design from the museum’s archives. What from a distance looks like disintegrating flocked velvet, on closer inspection, reveals itself to be composed of hundreds of pieces of handmade glass, each of which is individually

attached to the gallery walls. To meet the deadline for the exhibition’s opening, Lipman and her husband, Ken Sager, kept the fires going in their Wisconsin studio throughout the winter, sifting crushed glass into templates and then fusing it in the kilns. When I ask Sager how many pieces there are, he just shakes his head. This is Lipman’s most elaborate installation—so far, anyway.

Lipman discovered glass blowing as a teenager at a summer camp specializing in crafts. “It was difficult, and I didn’t really like it,” she recalls. “I honestly don’t know why I stuck with it.” Her mother made painted folk art, and Lipman claims that she is still in therapy over having been dragged to crafts fairs as a child. So even while she became increasingly enamored with glass, “making functional objects to sell in that context was never an option for me,” she says. She went on to study glass and textiles at Massachusetts College of Art and Design and then at the Tyler School of Art at Temple University, where she was regularly confronted with the divide in academic programs—and in the culture at large—between art and craft. At best, objects made of glass could be classified as “decorative art.” Then, while at Tyler, she took her first glass sculpturing class. “It was enormously freeing,” she says. “For the first time, I didn’t have to make a vessel.”

Originally, Lipman was adamant about making every piece of glass with her own two hands, but as she has evolved from single-piece works to increasingly elaborate installations that involve 400 or more individual pieces and countless production techniques, she has learned to embrace the collaborative nature of her medium. Glass blowing is not a solitary pursuit (according to Lipman, it’s not uncommon to find yourself dependent upon the technical expertise of half a dozen people). And even the glass seems to have its own

agenda. “Making sculpture can be a humiliating experience for me because you are always confronted with the fact that you are human,” she says.

And while she is the first to admit that she is not a master craftsman, this, she believes, is what ultimately sets her apart as an artist. The tension in her work, she is quick to point out, doesn’t come from its technical virtuosity but from the feeling of “Oh my God, it’s broken and it’s on the table.” Lipman doesn’t reject anything that she makes. “Basically, I’m a hack,” she says. “But I’m setting deliberate parameters so I don’t become too invested in the crafts process. I want it to be about the fragility of life and the inability to achieve perfection.”

Recently, however, Lipman had a brush with perfection when she was given the opportunity to work with Steuben Glass, the venerable American glass company based in Corning, N.Y. Her “Grand Sculpture,” an assortment of historically exotic fruits (including a pineapple, a pear, various lemons, a pomegranate and so on), can be formally displayed according to an accompanying diagram—or not. “It taps into every person’s need to nest and decorate,” she says of the piece, which will be available next month in a limited edition for \$38,000. “And it allows the client to indulge in endless compulsive rearranging.”

This was the first time Lipman had worked solely as a designer, leaving the glass making in someone else’s hands. “These are people who have been blowing glass for 30 years,” she says of the Steuben craftsmen. “I say, ‘Let’s make a persimmon,’ and they nail it. But their tendency is toward perfection. I am thinking, What would my work look like if it were more perfect? And here

they are thinking, What would our work look like if it were more organic?”

But some aspects of the process will inevitably remain beyond human control. “Part of the work is taking risks with the installation,” Lipman says as she prepares herself mentally to remove the wooden braces from the glass settee. “Hopefully it will stand.” The bench in fact holds its weight, but either way she would have been fine. “It’s all a continuation of the life cycle,” says Lipman, who has been known to add one last grace note to her installations by sprinkling broken glass on the floor underneath the table. “I’m just a caretaker of objects that may or may not survive with or without me.”

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7.1 Compare Verspronck and Wiley Portraits

**Johannes Verspronck,
Andries Stilte portraits**

**Kehinde Wiley,
Andries Stilte II portrait**

Fashion

- Clothing
- Accessories
- Impression of style

Attitude of subject

Environment/setting of portrait

- Description
 - Contribution to overall effect of painting
-

7.2 Kehinde Wiley Biography

(born 1977 Los Angeles)

Kehinde Wiley's vibrant contemporary portraits mingle the style and fashions favored by the denizens of his Harlem, New York, neighborhood with the history of portraiture from the last four centuries. Through his portraits, Wiley explores the projection and creation of identity. One of his methods for beginning a work involves selecting a subject—he often approaches strangers on the street—whom he invites to peruse his collection of books on Western art and select an image that best reflects the subject's self-perception. Wiley's paintings—which echo their chosen historical counterparts—transport his subjects from daily life, wearing their everyday street clothing, into ambassadors and dukes who clutch swords or ride horses. These heroic, large-scale works are set against vivid patterned backgrounds with scrolling vines and repeated motifs reminiscent of wallpaper, whose stylized tendrils enclose or wrap around Wiley's subject.

Choosing to create mainly portraits of men of color, Wiley investigates the symbols and portrayal of masculinity, wealth, power, and prestige. He replaces the images of mostly white, European men who were kings, merchants, and aristocrats with people of mostly African American or African heritage, who may have been

portrayed in the background of old master paintings as servants. While armor, brocade, and boots are replaced with track suits, golden chains, and sneakers, their wearers strike similarly theatrical poses. Wiley's chosen subjects have been both anonymous people he meets on the street as well as celebrities from the hip-hop and music worlds, such as Grandmaster Flash and the Furious Five, Ice-T, and LL Cool J. Tending to work in series, Wiley has embarked on a body of work he calls "The World Stage," in which he creates portraits of urban people (in locations including India, Senegal, and Brazil) that explore the particularities of identity and appearance.

Receiving his BFA in 1999 from the San Francisco Art Institute and his MFA in 2001 from Yale University, Wiley is represented in galleries in New York, Chicago, and Los Angeles, and his works are housed in museum and private collections across the United States.

7.3 Mia Fineman, “The History of Art, in Baggy Jeans and Bomber Jackets”

New York Times,
December 19, 2004

On a recent Wednesday afternoon, the studio on West 23rd Street where Kehinde Wiley lives and works was a maelstrom of activity. Near the door, three art handlers were packing five of his large canvases for shipment, hammering supports and loudly tearing through fat rolls of cellophane tape. The paintings, which were barely dry, were to be shipped that night to the contemporary-art fair Art Basel Miami Beach, where they would be installed in the booth of Mr. Wiley’s New York dealer, Jeffrey Deitch.

Several young assistants breezed in and out of the studio, talking on cellphones about travel arrangements and trying not to collide with the packers. A couple of cleaning women in white uniforms stepped gingerly around the large potted palms and the half-finished canvases leaned against the walls, collecting abandoned coffee cups and emptying trash cans. The artist’s two Italian greyhounds—a breed he first noticed in late-Renaissance portraits of Italian noblemen—scurried across the hardwood floor on toothpicklike legs, vying for attention.

At the center of the commotion sat Mr. Wiley, an amiable man with a round face and a sturdy, compact frame. Leaning forward in his chair, elbows on his knees, he tried to focus on his interview. “Sorry things are so crazy today,” he said, then laughed. “Actually, it’s like this pretty much every day.”

Just three years out of art school, Mr. Wiley has achieved the kind of meteoric success that most young artists only dream about. He is represented by major

galleries in New York, Los Angeles and Chicago. His shows have been covered by the art press, as well as by mass-circulation magazines like *Vibe*, *Vogue* and *Essence*. His work has already found its way into several museum collections, as well as into the mansions of celebrities like Russell Simmons, Elton John and Denzel Washington. If you want to buy one of his newest paintings, which sell for up to \$20,000, you’ll have to put your name on a waiting list.

Now, at 27, he’s having his first solo museum show, “*Passing/Posing*,” at the Brooklyn Museum through Feb. 5. The exhibition features 18 large-scale paintings, all depicting young black men in urban street clothes—sports-team jerseys, hoodies, baseball caps, baggy jeans, puffy jackets—floating in front of lushly colored decorative backgrounds. In the back room is a chapel-like installation, first shown at last year’s Miami Beach Basel art fair, which includes four cupola-shaped paintings and an enormous ceiling panel that the Brooklyn Museum recently bought for its permanent collection.

Still dressed in his work clothes—a paint-encrusted “wife-beater” tank top and cotton shorts, which serve as wearable rags for wiping off his brushes—Mr. Wiley described his process. His models are young men whom he approaches on the streets of Harlem, Los Angeles and Detroit, inviting them back to his studio. “Having an attractive woman with me helps,” he added with a laugh. (He also pays them for their time: \$100 an hour.)

Together, they leaf through art history books—usually monographs on old masters like Tiepolo, Titian, Ingres or Raphael. The subject selects a pose from one of the paintings, which he imitates while Mr. Wiley photo-

graphs him. “I’ve seen people choose small figures in large paintings, not even the stars of the show,” he said, “and I’ve seen people who directly want to see themselves as Christ in heaven.”

Later, using his photographs for reference, the artist paints the figure, adding background threaded with ornamental patterns derived from a variety of sources, including Celtic manuscript illumination, Islamic metalwork, and Baroque and Rococo architectural designs. Sometimes he transforms the ornate filigree patterns into a sea of stylized spermatazoa, which he renders in gold or platinum—a sly reference to the hyper-masculine posturing of hip-hop culture.

Mr. Wiley was born and raised in south central Los Angeles. When he was 11, his mother, a linguist, enrolled him in an art program that supplemented weekly studio classes with visits to local museums. At the Huntington Library galleries, he was particularly drawn to portraits by the 18th-century British painters Thomas Gainsborough and Joshua Reynolds.

“They were so artificial and opulent,” he said. “There was this strange otherworldliness that, as a black kid from Los Angeles, I had no manageable way of digesting. But at the same time, there was this desire to somehow possess that or belong to that.”

After getting his bachelor’s degree at the San Francisco Art Institute, he went on to the graduate program at the Yale University School of Art. There, he came up against his instructors’ expectations that his work would deal explicitly with the politics of black identity. “There was this overwhelming sense of, ‘O.K., Kehinde, where’s your Negro statement?’” he recalled.

His response was to paint a series of ironic images of watermelons in the style of Magritte or de Chirico. These works are now installed in the back of Mr. Wiley’s closet. “While they’re not some of the most sophisticated or beautiful paintings I’ve made,” he said, “they’re some of my favorites because they remind me of a point in my life that felt absolutely desperate and lost and powerless. I don’t want to romanticize that too much, but it’s interesting to look at.”

It was in 2001, when he was an artist in residence at the Studio Museum in Harlem, that Mr. Wiley hit upon his current melding of late-Renaissance prototypes and hip-hop street style. “With the work I’m doing now, I’m interested in history as it relates to bling-bling,” he said in an interview with Christine Y. Kim, a curator at the Studio Museum. “In places like Harlem, people ornament their bodies, love Gucci and Versace. I’m interested in certain types of French Rococo ornament that end up as faux décor in shopping malls or in Michael Graves’s faux neo-classicism, for that matter.”

Ms. Kim sees Mr. Wiley’s style in relation to the work of his contemporaries, like Yinka Shonibare, a British artist of Nigerian descent who reinterpreted Fragonard’s “Swing” (1767) using African textiles. “They’re taking elements from two very distinct, divergent histories and cross-referencing the image and iconography to create an explosive and compelling collusion of histories and ideas,” she said in a telephone interview.

It’s not difficult to understand why Mr. Wiley’s work would appeal to curators and collectors of contemporary art. His paintings are big and bold, and the colors are exquisitely rich; their iconography is hip, savvy and spiked with references to the European high-art tradition.

But this artist is also eager to reach a more general audience. “I want my work to look as familiar to young kids as it is to seasoned art historians who know all the references,” he said. “What appeals to me about painting is something that has cultural fluency.”

Another undeniable aspect of Mr. Wiley’s appeal has to do with his penchant for showmanship. For the opening of his show in Brooklyn, he hired a drag queen trained in Italian opera, sporting a wig and Venetian-style ball gown and backed by a string quartet in black tie, to perform a version of the Kelis song “Milkshake.” This was followed by an extravagant banquet at Grand Prospect Hall, a Victorian-era ballroom in Park Slope.

“He knows how to make life big,” said Mr. Deitch, known for his high-octane, youth-oriented gallery program. For his next show at Deitch Projects, “Rumors of War,” Mr. Wiley plans to create a series of large-scale equestrian portraits, using live horses as models.

“We’ll probably have to hire stunt doubles for some of the poses,” he mused. He has also commissioned a composer to transpose hip-hop songs to be played by an all-black military brass band and has applied for a permit to hold an opening-night parade somewhere in Manhattan.

Mr. Wiley’s new paintings made it safely to the Miami Beach Basel art fair, and after a brief detour to go fishing in the Gulf of Mexico, so did Mr. Wiley—with 100 pounds of fish in tow. “He found the hottest restaurateur in town to cook up all the fish and threw a huge banquet for all his friends,” Mr. Deitch said. “It was the most fun thing going on in Miami Beach on Sunday night.”

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8.1 Compare Visual Storytelling in Rembrandt and Wtewael

	Rembrandt, <i>Lucretia</i>	Wtewael, <i>Moses Striking the Rock</i>
Action taking place (based upon what you can observe directly in the painting)		
Focal point of painting		
Number of people depicted		
Portion of story artist chose to depict (based on knowing the story)		
Artist's use of light		
Background/setting		
Colors used		
Facial expression(s)		
Possible connection to Dutch seventeenth-century historical events		

8.2 William, Prince of Orange, Biography

(1533 Dillenberg, Nassau–1584 Delft, Holland)

William I is considered the founding father of the modern-day Netherlands. The country's national anthem is "Het Wilhelmus" (the oldest in the world) and tells of his life and the battle for Dutch independence that he waged against the king of Spain.

William (or Willem in Dutch) was born a count in the noble Nassau family in Dillenberg, a town in present-day central Germany. At a young age, he inherited vast ancestral lands from his cousin, the prince of Orange. The domain included areas in current-day France, Germany, and the Netherlands—all of which were then part of the Holy Roman Empire under Charles V. Thereafter, William became known as the prince of Nassau-Orange, a name that reflected the extent of his landholdings.

Born a Lutheran, Prince William was required by Charles V to adopt and be educated in the Roman Catholic faith upon receiving his inheritance since his property was within the Catholic Holy Roman Empire. From his native Germany, William moved to the imperial court at Brussels, then capital of the Netherlands, and grew up to become a loyal subject, diplomat, and military commander of Charles V.

Rule of the Netherlands passed to Charles' son, Philip II of Spain, upon Charles' abdication as emperor in 1555. Philip, in turn, appointed William stadholder, or governor, of the Netherlands, then comprising seventeen provinces that cover the present-day Netherlands, Belgium, Luxembourg, and parts of France. Philip, based in Spain, ruled the Netherlands through his regent, Margaret of Parma, who was based in Brussels.

Not many years after William was appointed stadholder, his loyalty to his homeland and its people began to conflict with Spanish interests. He wanted more say in governing the Netherlands and disagreed with Philip's refusal to recognize the burgeoning Protestant faiths—his own Lutheranism and later variant, Calvinism—that were winning converts in northern Europe among those opposed to corruption in the Catholic church and the untrammled power of the king. Philip sought to crush the new religion, which threatened his authority, by declaring its practitioners heretics and supporting violence against them. In response, Calvinists raged through the Netherlands in 1566, destroying Catholic imagery and appointments in churches and cathedrals throughout the land. Although William was moderate in his faith and sought equality between Catholics and Protestants, the divisions ran too deep, and he eventually chose to side with the Calvinists and abandon reconciliation.

By 1581, the seven northern provinces of the Netherlands—Holland, Utrecht, Friesland, Gelderland, Groningen, Overijssel, and Zeeland—formally renounced their loyalty to Philip II and Margaret of Parma and declared themselves the United Provinces of the Netherlands, an independent nation. (The ten southern provinces remained Catholic and under Spanish rule.) Philip declared William's act of secession treason and offered a reward for his assassination. In 1584, a fanatic murdered William in Delft. He is memorialized there in the Nieuwe Kerk (New Church) with an elaborate monument built in 1614. It may still be visited today.

8.3 Moses as Leader/Savior Figure in Exodus

As recounted in the book of Exodus, in the Old Testament of the Christian Bible, Moses led the Israelites to freedom from enslavement in Egypt during the time of Pharaoh Rameses II, who ruled during the thirteenth century BC. Rameses was considered by himself and his subjects to be both a king and a god. He oppressed the Israelites—forcing them into hard labor (building monuments to glorify his reign).

Moses grew up in the pharaonic court of Seti I alongside Seti's son, Rameses II. Moses' identity as a Hebrew remained unknown to him until adulthood. Around the time of Moses' birth, Pharaoh had ordered all firstborn sons of Israel killed (the Israelites were flourishing even under his harsh regime, and he considered them a threat to his power). To save Moses' life, his parents abandoned him in a basket, which they set floating down the Nile River. The infant Moses was found and adopted by one of Pharaoh's own daughters (Rameses II's sister) and brought to court. Eventually Moses discovered his own identity as a Hebrew; his consciousness was awakened upon witnessing the harsh treatment of his people. God then revealed himself to Moses and instructed the prophet to lead his people from oppression to safety in the promised land, which was described as "flowing with milk and honey" and has been identified as the ancient land of Canaan, west of the Jordan River.

Having received his direction, Moses at first implored Rameses II, who ascended the throne as Pharaoh at age twenty, to let his people go. When this failed, God inflicted various plagues upon the Egyptians to demonstrate his omnipotence. After the tenth plague, which

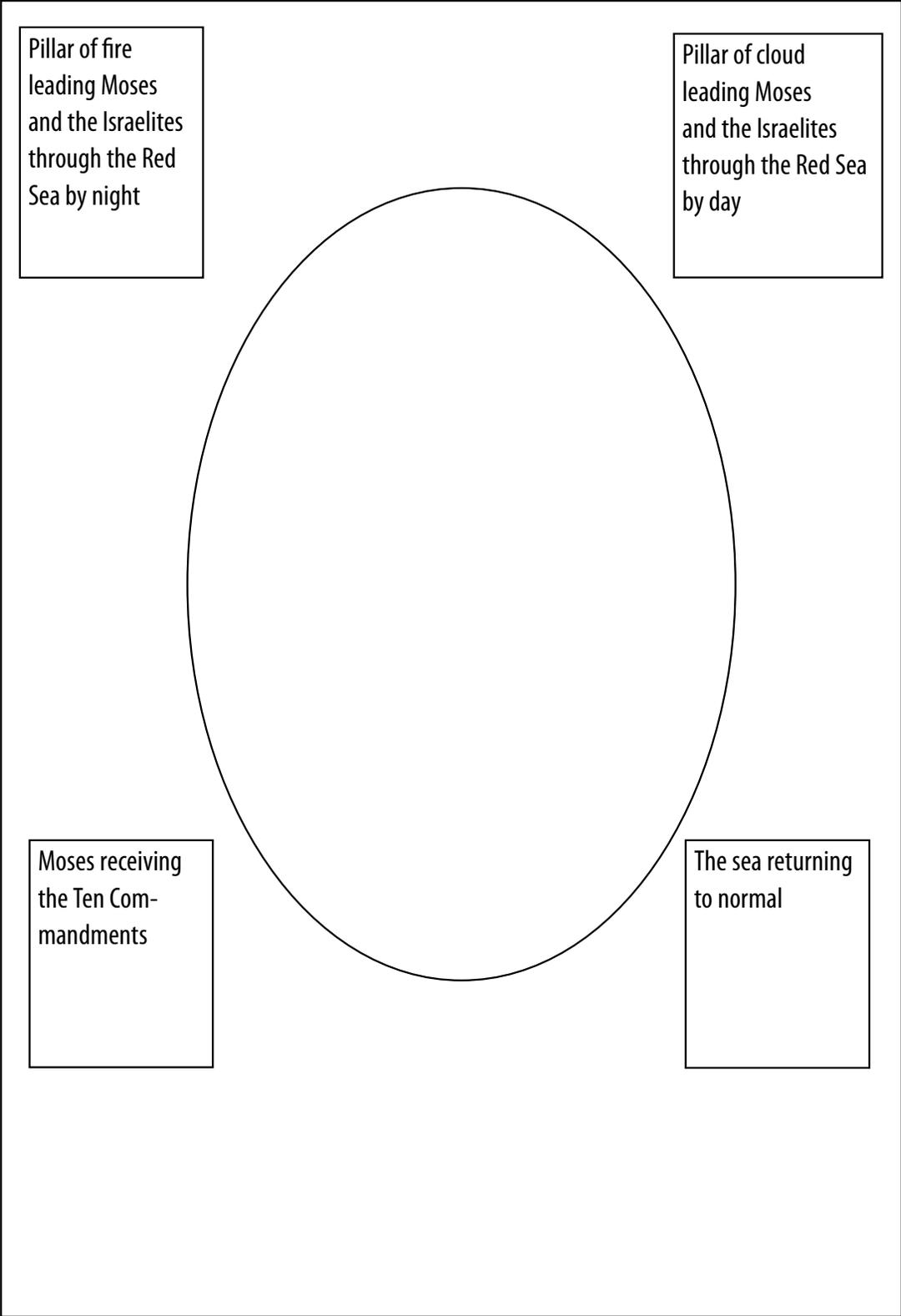
took the lives of firstborn Egyptian sons, Pharaoh granted the Hebrews permission to travel into Canaan.

Scholars estimate that six hundred families, or at least several thousand people, began their journey with Moses to the promised land. Soon after they left, Rameses II realized that the Israelites viewed their departure as permanent, and he set his troops after them, hoping to reclaim his valuable slave force.

The Egyptians pursued the Israelites to the banks of the Red Sea. There, the Egyptians witnessed the full force of God's will to protect the Israelites, his chosen people. The Old Testament describes "pillars of cloud and fire," which alternately protected the Israelites and repelled the advancing Egyptians. Commanded by God, Moses used his staff to open a path through the water that would allow the Israelites to pass to the other side. After they had successfully made it across the seabed, the water rushed back and engulfed the Egyptians who pursued them in chariots.

Safely on the other side, in the Sinai Peninsula, Moses led his people on a forty-year epic journey through the desert wilderness, under divine protection, toward their promised land.

8.4 Key to Corner Images in the Portrait *William, Prince of Nassau-Orange*



9.1 Compare Hoogstraten and Lozano-Hemmer Projects

	Hoogstraten project	Lozano-Hemmer project
Audience	Seated, in a theatre; distinct from performers	Random passersby; no distinction between audience and actors
Actors	Performers chosen for each role	Audience became performers, inhabiting a public “set” created for them
Duration	Set story told within a specific time frame	Any length of time chosen by the artist
Location	Theatrical setting (stage/audience separated)	Public space
Narrative	Linear performance; mythological story	Open-ended, no beginning or end; participants made up their own stories
Technology	Fabric scrim, light of candle or lantern	Xenon searchlights, video and projector, still-image projector, software to run the project automatically in response to human input

9.2 Samuel van Hoogstraten Biography

(Dordrecht 1627 – 1678 Dordrecht)

From the very beginning of his career, Samuel van Hoogstraten was ambitious and sought to achieve mastery across a range of fields including painting, print-making, poetry, theatre, and theoretical writing. He also was a skilled self-promoter and self-styled courtier who launched himself into royal circles, where he received acclaim for his artistic endeavors.

Hoogstraten's father, Dirck, was a gold- and silversmith who parlayed his fine artisanal skills into the art of painting. He married Maiken de Coninck, also from a silversmithing family, and the Mennonite couple had seven children—Samuel being the eldest. Their union also provided Samuel and his younger brother hereditary appointments at the Mint at Dordrecht, positions that elevated the sons' social standing and provided financial stability later in life.

Samuel's early artistic training was with his father, who taught him drawing and engraving. By age fifteen, Hoogstraten was a pupil in Rembrandt's studio in Amsterdam. His early works resemble his mentor's so closely that they have sometimes been misattributed. After Hoogstraten left the studio to strike out on his own, he developed his own distinctive interests, particularly in illusionism and trompe l'oeil. He studied perspective and optics and even painted in a somewhat scientific manner in his quest to understand vision and the workings of the human eye. He is noted for his unique perspective boxes (one in the Detroit Institute of Arts and another in the National Gallery, London). These two-dimensional renderings of scenes displayed on four sides of the interior of a box give the illusion of looking into a miniature three-dimensional scene.

Although he was baptized into the Mennonite community upon reaching adulthood, Hoogstraten sought wealth and fashionable social circles, which put him at odds with his upbringing. His affectations eventually earned him a public reprimand from the Mennonite congregation and, later, expulsion from it. The initial reprimand sent Hoogstraten traveling for several years in Germany, Italy, and Vienna, the court city of the Hapsburgs, rulers of the Holy Roman Empire. He found special favor with Emperor Ferdinand III, who honored him with a medallion for his trompe l'oeil pictures.

After four years, Hoogstraten returned to Dordrecht and assumed the post of master of the mint of Holland. Thus settled financially, he married Sara Balen. She was from a prominent Dutch Reformed local family, and their union consolidated his connections (he also converted to the Dutch Reformed religion). His international reputation as an artist earned him commissions for portraits and trompe l'oeil works. Eventually, he opened a studio where he trained young artists and conducted demonstrations and experiments to explore illusionistic effects and perspective. He and Sara also moved for a period to England, where he received numerous commissions from the aristocracy there.

In his later years, upon returning to Dordrecht, Hoogstraten attended more to civic affairs and writing and less to painting. In 1678, just prior to his death, he published his treatise on painting, *Inleyding tot de Hooge Schoole der Schilderkonst, anders de Zichtbaere Werelt* (*Introduction to the Noble School of Painting, or The Visible World*). Hoogstraten described it as a source from

which “one might learn everything pertaining to [painting] and through practice become a master in it.” The structure of the work was based upon a tradition of descriptive art writing chronicling the artists and great paintings of a period. Hoogstraten’s work is an important update to the tradition: it includes the first written biography of Rembrandt van Rijn and account of the workings of Rembrandt’s studio as well as an extended explication of Hoogstraten’s own preoccupations with perspective and illusion in art that reflect the pictorial concerns of many artists of the Dutch Golden Age. Hoogstraten died at age fifty-one.

9.3 Rafael Lozano-Hemmer Biography

(born 1967 Mexico City)

Rafael Lozano-Hemmer's art consists of staging large-scale, spectacular public events that are enhanced by technology. His projects invite passersby to become both audience and participant, playing, acting, and interacting with one another while using public space in a new way. Light, shadow, robotics, Internet links, cell phones, video and photographic projections, real-time computer graphics, sound, and surveillance systems are deployed as artistic mediums to create multisensory experiences. Lozano-Hemmer's philosophy is that while he and his team initiate the concept and coordination of his public art projects, they are completed with the participation of the audience, whose responses and reactions can be surprising and unexpected.

Lozano-Hemmer's first introduction to art and artists took place in Mexico City at the discotheques and nightclubs his family operated. There he met performers and musicians. From Mexico City, he moved with his family to Madrid at age twelve and then returned to the Americas at seventeen to attend Concordia University in Montreal, Canada, where he studied chemistry and art history. At Concordia, he founded a collaborative performance group, PoMo Como (Post Modern Commotion), which joined the talents of artists and scientists in producing an experimental FM radio program, then live theatrical performances incorporating technology. Collaboration continues to be central to Lozano-Hemmer's projects, and he calls upon the skills of writers, photographers, choreographers, architects, composers, programmers, linguists, and actors to realize them.

Lozano-Hemmer is today based in Montreal. He travels extensively to stage his projects, often for major city-wide celebrations, such as the millennial celebrations in Mexico City (1999); in Rotterdam, named the Cultural Capital of Europe (2001); and for the United Nations World Summit of Cities in Lyon, France (2003). He also creates works commissioned by city governments and museums. He states that he identifies more closely with performance-based arts than with visual art, preferring to undertake temporary events that leave no permanent trace after they are completed. Although Lozano-Hemmer is influenced largely by modern technologies and life, he is also inspired by history—from Plato to seventeenth-century Dutch artists such as Rembrandt and Hoogstraten. Lozano-Hemmer has written articles and lectured on topics concerning architecture, art, interaction, and technology. He is the recipient of numerous awards and is recognized in the fields of technology, design, and art.

9.4 Joyce Hor-Chung Lau, “Interactive Art That’s Larger than Life”

International Herald Tribune, Paris,
November 16, 2006

Patra Li, 17, was out on the city’s neon-ringed boardwalk at 10:30 last Friday night, waving her arms in front of a large, illuminated cube. Her 4-year-old brother danced in front of her, and the two watched as they cast 30-meter-high shadows onto the outer walls of the Hong Kong Museum of Art.

Their silhouettes mingled with those of other passersby. And these, in turn, were superimposed onto flashing images of people in Hong Kong taken by eight local photographers. The spectacle of light and shadow made possible by high-powered projectors and floodlights lit up the harborside. “It’s very creative,” Patra said of the large-scale installation. “Hopefully, events like this will help raise the standard of Hong Kong’s cultural scene.”

Patra’s father, Alex, said that it was good to have art on the outside of the museum, as well as on its inside. “Things like the arts festival or the museum can be seen as a bit upper class,” he said. “This is for the general public. It’s a good thing here, because it can be hard to get the whole family to go to an art event together.”

The Li family, along with many others, were participating in “Body Movies,” a work by the Mexico-born artist Rafael Lozano-Hemmer, who is best known for building what he calls “anti-monuments”: enormous, high-tech, interactive works that take over public spaces, sometimes for weeks at a time.

“A lot of my work is not so much about people communicating with machines, as through machines,” he said in a video conference. (It was only fitting that Lozano-Hemmer would show up for his interview on a projec-

tion screen, through a video feed from his home in Montreal, via a MacBook Pro operated by a cigarette-puffing assistant.) He explained that most people relate to technology in a solitary way, for example, working on a computer in a cubicle, and that he wanted his art to challenge that.

“I want to use technology to create something intimate,” he said. “In this work, people are having an instant relationship with an image. The people are taking over, amplifying their personalities. ‘Body Movies’ is a new way of connecting hundreds of people.”

Videos of past “Body Movies” exhibitions in Europe in Duisburg, Germany; Linz, Austria; Liverpool; Lisbon; and Rotterdam show pedestrians interacting with a playfulness rarely seen in museums or galleries. In Rotterdam, one girl skipped away from the floodlights toward the screen, watching her shadow get smaller and smaller. Another woman created a giant shadow by standing right next to the projector, and then proceeded to kick her boyfriend’s much smaller shadow. One spiky-haired teenager cast his shadow in front of an image of an elderly woman carrying groceries, creating a sort of hybrid image that was both male and female, young and old.

“We also had a man in a wheelchair rolling over and crushing everyone, and deriving a lot of pleasure from that,” the artist said. “We need a little perversity for people to feel they can relate.”

In his art, Lozano-Hemmer tends to refrain from being didactic or delving into sociology. Still, “Body Movies” has an undeniably democratic feel, and its beauty is that it changes each time it is shown in a different country, in a different culture, with different people.

“We traveled to five cities in Europe, and each has had a different flavor, and it challenges stereotypes,” he said. “There’s a stereotype that Latin people are always touching each other. But in Madrid, people were like ‘That’s your shadow. Don’t touch my shadow.’ In England, I thought it would all be about propriety and class, but people were taking off their clothes and there was this crazy party atmosphere.”

To prepare for the work’s first Asian appearance, Lozano-Hemmer flew to Hong Kong in June to work closely with the Hong Kong Arts Center, meet local photographers, hold workshops and start doing research.

He directed local photographers to capture the day-to-day, and they came back with myriad, Hong Kong images: crowds in the subway system, uniformed police officers, a child dressed in a superhero costume, an elderly Chinese woman carrying her groceries from the covered market.

Lozano-Hemmer is something of a darling in the contemporary art world, with works in the collection of New York’s Museum of Modern Art and shows in dozens of countries. He is at work on five interactive installations for the 2007 Venice Biennale, but is largely focused on touring “Body Movies” around the world.

Each time it is shown, hundreds of photos are kept on file, and some of the old are added to the new. So there will be a few Spaniards and Britons projected onto the Hong Kong museum’s walls before the exhibition ends Sunday. And when the installation moves to the Sydney Opera House in January 2008, Hong Kong images will be added to that.

He goes back to the idea of creating the anti-monument, something that is fluid, unlike a statue or fountain. “Monuments usually remember history or wars. I’m more interested in the minor histories of people, the history of some old lady interacting with some punk rock kid.”

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