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The Netherland-America Foundation  
SPRING 2014 NEWS

naaf

# The Anatomy Lesson

A Novel by Nina Siegal



The Anatomy Lesson of Dr. Nicolaes Tulp, Rembrandt, 1632,  
Royal Picture Gallery Mauritshuis, The Hague.

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# THE NAF

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## OUR MISSION

Building on the enduring heritage and values shared between the peoples of the Netherlands and the United States, the Netherland-America Foundation seeks to further strengthen the bonds between our two countries through exchange in the arts, sciences, education, business and public affairs.

The NAF is a 501(c)(3) not-for-profit organization. All contributions are tax-deductible to the extent permitted by U.S. federal and state tax laws. The NAF welcomes membership by individuals and corporations.

Contributions to the NAF made by Dutch-resident individuals may be eligible for a full deduction against the individual's Dutch personal income tax, at a maximum Box 1 rate of 52%.

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## from the chairman



Jan J.H. Joosten

Dear Members,

I am pleased to report that following a highly successful year in 2013, the NAF entered 2014 with scarcely a break in the action—with quite a lot of work already under our belt, including:

- NAF Boston's [Mid-Winter Fundraising Dinner](#) on February 8, featuring world-renowned Dutch-born MIT Physics Professor Walter Lewin as the Keynote.
- Funding for the Dutch Studies Program at UCLA awarded during the [Johannes van Tilburg Lecture](#) on February 20, by the NAF Southern California.
- A sold-out networking event at [Philips Kinetic Colors](#), in Burlington, MA, on February 27, organized by the NAF Boston.
- [Cultural Competence: How It Improves Business Results](#), presented by NAF-Biz New York, NautaDutilh and the Consulate General of the Netherlands of New York on March 10, addressing diversity.
- A chapter tour by NAF-Fulbright alumna Nina Siegal, sharing her book [The Anatomy Lesson](#) to members in Boston, New York, Washington, DC and Los Angeles, beginning on March 11.
- Selection of eight Dutch students to receive the [NAF-Fulbright Fellowship](#) award for advanced study in the U.S. and six Americans for study in the Netherlands during the 2014-15 academic year.
- Selection of four Dutch students to participate in 2014 [summer institutes at George Mason University, with internships on Capitol Hill](#), funded by the proceeds of the Netherland-America Foundation Gala Awards Dinner, organized by the NAF Washington, DC chapter.
- [The NAF Connection](#) on March 14, introducing the Dutch Fulbright Fellows to over 70 guests at the Netherland Club of New York, and the [NAF Dinner](#), also on March 14, celebrating the American Fulbright Fellows at Restaurant Oude Waal in Amsterdam.
- Author Marty Brownstein on March 20 presenting his book [Two Among the Righteous Few](#) to a capacity crowd at the Dutch Consulate in San Francisco for the NAF Northern California.
- The [Netherland-America Foundation Gala Awards Dinner](#) on April 11, organized by the NAF Washington, DC chapter and honoring Doug and Henk Meijers, Co-Chairs of Meijers, Inc.; Peter F. Hartman, Vice Chair, Air France KLM; and Antoine W. van Agtmael, Founder and ex-CEO/CIO of Emerging Markets Management, LLC.
- [Princess Christina Concours](#) Laureates tuning up for the 10th annual concert tour, organized by the NAF Southern California and beginning on May 7. The tour travels to Los Angeles, San Francisco, Calgary and Vancouver.

These and many more activities are continuously underway in the NAF. Thank you for all of your support via your membership in the NAF, attendance at our events, and other donations. We could not do it without you.

Jan J.H. Joosten  
*Chairman*



# The Anatomy Lesson

An edited interview and discussion with Nina Siegal

By Mireille Mosler

**Rembrandt was only 26 when he painted *The Anatomy Lesson of Dr. Nicolaes Tulp*, a group portrait commissioned by the Amsterdam surgeons' guild. The surgeons are observing Dr. Tulp during a dissection. He uses forceps to lift up a bundle of muscles while making a demonstrative gesture with his other hand. The surgeons react to what they see: bending forward with interest, looking at the dissected arm or the anatomy book at the lower right, or gazing at the viewer. The whole scene is bathed in a dramatic light, imbuing the composition with a sense of action and suspense.**

The Anatomy Lesson of Dr. Nicolaes Tulp,  
Rembrandt, 1632,  
Royal Picture Gallery Mauritshuis, The Hague.



*Following is an edited interview and discussion with Nina Siegal, author of the novel *The Anatomy Lesson*, published in March, 2014 by Nan A. Talese/Doubleday and art dealer Mireille Mosler of Mireille Mosler Ltd.*

## Mireille Mosler:

I find it very interesting to speak to a 'reverse immigrant': I am an 'Amsterdammer' living in New York and you are a New Yorker living in Amsterdam. Initially, you moved to Amsterdam to work on *The Anatomy Lesson* but it sounds like you are now an 'Amsterdammer' like I am a New Yorker.

How important was it for you to live in Amsterdam to do research? Or was it more of a background experience that made it easier to understand what life could have been like in the 17th century?

## Nina Siegal:

For me, it was crucial to be here for a while, probably a year or two would have been enough to get the feeling for what it might have been like in the 17th century. The first year, I lived right in the center of the old city, which is the red light district. I was living in a building that was built in that period. Everything around me was some sort of landmark. The Athenaeum, which is the beginning of the University of Amsterdam, was built on the same street where I lived my first year. De Waag was around the corner, and it was very easy to imagine being in the 17th century—with the sounds and smells, the traffic and people and hustle and bustle



De Waag, Amsterdam

Photo credit: Nina Siegal

of that center. At first, I thought it would be a quick thing, but the longer I was here, the more I incorporated Dutch characteristics into my characters. The more I was here, the better it was for my book.

**I am sure your book will get translated into Dutch. In terms of language, how did you follow the language of 17th century people from very different walks of life? Did you just make it up?**

**NS:** Yes. I looked at a lot of documents from the 17th century, and had them translated. But there are so many different layers. Seventeenth century Dutch is very different from contemporary Dutch language.

**But if you follow the true language spoken, nobody understands what you are writing.**

**NS:** Exactly. That's always the case when you are doing the language of a different time period. Contemporary readers will be put off. They want a contemporary take on something and in that way, it's also a translation. For different characters, I gave different levels of antiquated language. I decided to have Rembrandt speak in a very contemporary way. He was such a forward-thinking artist, we wouldn't be so far removed from

his way of thinking today. With other characters, I thought that they needed to have a slightly more period sounding voice.

**I am very curious, how much did Ernst van de Wetering, the leading Rembrandt expert (and my professor when I studied art history at the University of Amsterdam), help in guiding you to the right literature and secondary literature to get an idea of life at the 17th century?**

**NS:** Ernst was involved in the beginning of the book. I worked with him for about a year and a half when I first came to Holland. I didn't know very much about Rembrandt at that time, and I didn't really know much about the period either. I really came into it with a lot of ignorance. Ernst gave me reading lists of books he said I absolutely needed to read about Rembrandt. And he suggested experts to whom I should talk. About once a month, I would send Ernst a chapter and he would respond with notes explaining the culture of that time, and he also talked to me a lot about Rembrandt as a character. Ernst probably knows more about Rembrandt than anybody else in the world, but he is still imagining a person—a historical figure. He told me what his vision was of Rembrandt at age 26. We tend to think of age 26 as being

## COVER STORY

Red light district, current day  
Photo credit: Nina Siegal



## I find it very interesting to speak to a ‘reverse immigrant’...

– Mireille Mosler



Ernst van de Wetering, PhD, a Dutch art historian, is considered to be the world's foremost expert on Rembrandt and his work.

Photo credit: Ernst van de Wetering

quite young, but actually, Rembrandt was very far along in his career already. He had been painting since he was 13 and he had a bit of a reputation already when he first came to Amsterdam.

One of the things Ernst encouraged me to think about was a young Rembrandt who had a sense of his own power and his own promise, and how in command he was of that moment of his skills. At the same time, Ernst was adamant that I make my own Rembrandt—that I invent the right character. So I had to come to it to myself...

**So he functioned also by reading your chapters not as a proof reader, but a fact checker.**

**NS:** I wouldn't call him a fact checker, because that's too small a title for what he really did. Ernst is an authenticity expert. He's the one of the experts who determines what a Rembrandt is from a visual point of view, and in that way, gave me an authentic vision of Rembrandt for my book.

**It is interesting that he wanted you to find your own Rembrandt. I think that's generous.**

**NS:** He is a wonderful person. He is a great scholar and also a very creative person. I think he wants people to take enough interest in Rembrandt and to get into the discovery too.

**So how did you come up with the curio dealer?**

**NS:** That character was inspired by another scholar I met, named Tim Huijsman, who works at Museum Boerhaave in Leiden. He was doing his Ph.D. about the anatomy theater in Leiden. He had discovered there was an assistant in the anatomy theater around this time. In the off months, when the anatomy wasn't in session, the assistant would be allowed to use the chambers as a museum.

**As a museum or a dealership?**

**NS:** Well as a museum, and I extended that character into Amsterdam, because at that time there were a number of people who were dealers. I didn't find a lot of evidence that he would have used the Amsterdam anatomy theater as a curio shop, more as a museum of curiosities, where he might charge an entry fee. But it seems to be very logical that if he was collecting curios that he would also be operating in the private market as well.

**Because the Dutch feel such an ownership to everything...every painting...they really feel ownership to all the Dutch arts. I am very curious how they will respond to your book.**

## COVER STORY

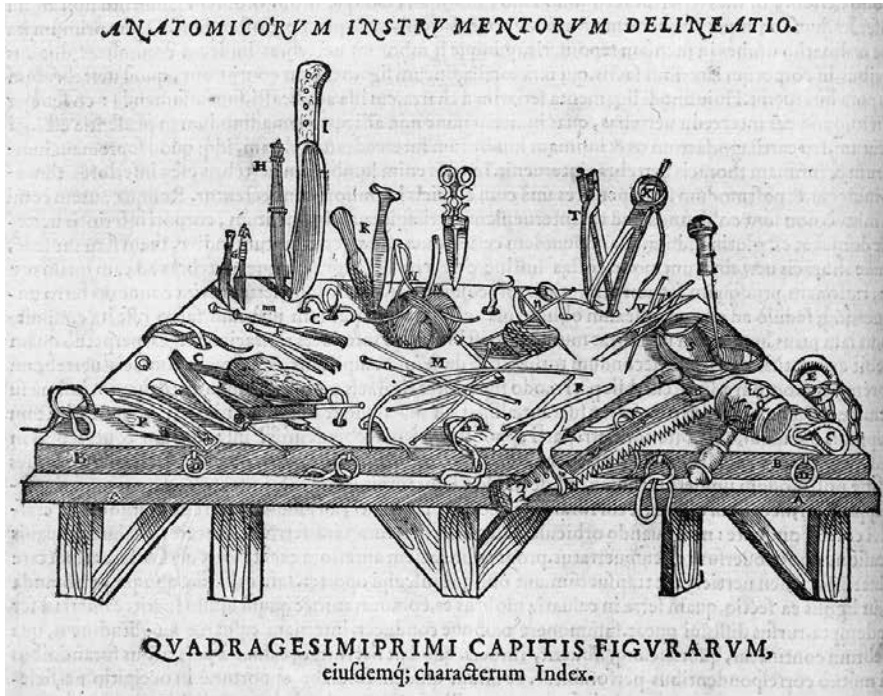


Illustration of a dissecting table

Image credit: De humani corporis fabrica libri septem, Andreas Vesalius, 1543

**NS:** I had a taste of it when I was trying to sell the novel, and all the Dutch publishers kept saying, “Well it’s too bad you are not Dutch”. It makes a big difference to them who wrote this book because Dutch people will only trust a Dutch person on a Dutch subject. I don’t think of it as a Dutch subject at all. I don’t think there is anybody outside of Holland who even knows that Rembrandt is Dutch, honestly.

**What nationality would they think he is?**

**NS:** I don’t know, but I don’t think people spend a lot of time thinking about the nationality of Rembrandt, I think they just think of Rembrandt as Rembrandt.

**I don’t know. I am too involved to know. But I find it so curious that your father has a reproduction of the painting. Is he a doctor?**

**NS:** Yes, my dad is a doctor. When he was a young man in 1961, he did the grand tour to visit the cultural highlights of Europe and he stopped in Den Haag. He saw some paintings and bought the print at that time. When I started writing this book, I found out that almost every doctor of a certain age has a print of that in their home. It’s a very famous picture among doctors obviously.



Does he still have it?

**NS:** I have it in my study here.

And did you look at the photograph from the 1950's by Ed van der Elsken of typical Dutch people looking in horror at the Anatomy Lesson at the Rijksmuseum? It's such a funny image because (it seems) the people are not looking at Rembrandt the great painter, but at what could have been a photograph of a corpse. Do you feel like that too?

**NS:** My response was that it was fascinating what a fresh response they had. They are responding to it as though it was painted that day. There is a contemporary element to it that is still shocking, even though it's a 400 year-old painting.

**I am curious about the corpse, Adriaen Adriaenszn. That's not fiction, that's actually based on historic facts. You actually found the information, or it's a guess?**

**NS:** I found a dossier in the Justitie Boek in the Amsterdam City Archives that enumerated his crimes. It was dated from when Adriaen was about 19 years old until the date of the dossier, so until he was about 28. It enumerated his crimes and punishments, starting with the first time he was arrested in Amsterdam in 1623. It forms the basis of the narrative. I filled in some of the emotional content of the character, based on a skeleton of facts that came out of the archives.

**You connected one unfortunate criminal to the painting, but you are not entirely sure that this is Adriaen Adriaenszn?**

**NS:** Everything from the 17th century is really a matter of speculation. You can never be absolutely positive about anything. In the Amsterdam's surgeon guild record, it states who was in attendance at the dissection and



*Reproduction of The Anatomy Lesson, in the author's study in Amsterdam*  
Photo credit: Nina Siegal

the name of the person being dissected. It states: Adriaen Adriaenszn, a criminal who was hung in Amsterdam.

There has been over the years speculation whether Rembrandt actually saw the dead person. Did he go to the anatomy lesson, did he actually use the real dead person as a model? We don't know that that's the face of the actual Adriaen Adriaenszn, we just know that he was the one who was dissected that day. You know from a novelist's perspective, it's far more interesting if he did see the dead man.

**Such a great painting, it's hard to believe that Rembrandt was not there. There is such immediacy you feel that he must have been there and painted the painting in 45 minutes, which we all know is not possible.**

**NS:** Yes exactly...in fact, even in my book, I collapse the time quite a lot. But in reality, the painting was painted over 6-7 months. Rembrandt probably finished it in August of 1632, by which time the body would have been long gone.

## COVER STORY



Ed van der Elsken, Amsterdam, Rijksmuseum, 1948, b/w photograph, 16,3 x 23,7 cm.  
 ©Ed van der Elsken/Nederlands Fotomuseum. Courtesy Annet Gelink Gallery, Amsterdam

### There were no drawings or sketches related to the painting right?

**NS:** No, but he probably did sketch each of the men who would be in the final painting. They probably came to sit for him in his studio. But Rembrandt also sketched on canvas, he worked on things as he went, so the image changed as he worked on it.

What's interesting to me is the sense of immediacy and drama in the portrait that feels very alive, and yet, for 400 years scholars have been pointing out that everything in it is a fiction. The lesson would not have been set up that way. Dr. Tulp probably would not have dissected the arms until the belly was already opened and dissected. There would have been a lot of blood. There is a lot that's untrue in the painting. This is a

beautiful thing for a novelist to think about. If this painting is a fiction, yet looks so real, can I make fiction that also has a feel about authenticity to it?

**And speaking about authenticity, did you read...when you first came to Amsterdam, did you start to read Simon Schama? And read about the smells? Did you read Huizenga? Or did you just use your own imagination? When I am in Amsterdam, it doesn't feel that old because it's so normal to me. How much did you read in order to get in that state of mind?**

**NS:** I read a lot. I spent about two years reading everything I could get my hands on about the period. Of course, I read Simon Schama. You can see my bookshelves here...maybe four shelves devoted to things



Amsterdam City Archives  
Photo credit: iamsterdam.com

related to 17th century criminal history... science...anatomy...theater. I have Dutch plays from the period and translations.

### So you are an expert?

**NS:** I had to become kind of an expert. I was actually very determined about it at the time, because I didn't want to get it wrong. I am also a journalist and my training is to be as accurate as possible. After a while, the burden of precision impeded my ability to fictionalize, so someone told me to put my research into boxes and sit down and write my story. At some point, I started to make things up and that was a very useful turning point. Otherwise, it would have been way too dry of a novel and not really much fun for anybody to read.

You credit Petria Noble, the head of the conservation department in the Mauritshuis. How much of the contemporary part of your book is completely fictionalized, or is it more or less based on Petria's thoughts and/or notes on the painting?

**NS:** 60-40%? I interviewed Petria three or four times. I sat with her in the conservation studio at the Mauritshuis and she showed me pictures of the restoration done in 1997. I fictionalized it by setting it more in the present, and then her character started to discover things that Petria didn't necessarily think about. She was really focused on doing the technical aspects of the restorations, which didn't really have any dramatic or narrative value for me.

## COVER STORY

**Do you have a very special relationship with the painting?**

**NS:** I think I do. Sometimes I wonder if the guard there thought I was crazy. I would go and sit there and scribble notes for an hour at a time and listen to the tours and school groups. When you stand in front of the painting, it feels like you are standing in a room with the surgeons. It's not just a picture.

**But I guess when you moved to Holland for your research that was the first time you saw the painting in person?**

**NS:** Yes.

**And how did you feel the first time? It must have been strange.**

**NS:** It was strange. The whole idea to come to Amsterdam was like a dream. I wrote a proposal for a Fulbright and was awarded a NAF-Fulbright Fellowship. It was a fantasy-come-true. Of course, there are so many issues about this particular painting...it's not *Girl with a Pearl Earring*, it's not a lovely romantic image, it's a dark, gruesome "memento mori" painting. It's very much about life and death and then there are a bunch of men there. I am a woman. What was I doing writing about this room full of men and a dead body?

**Scale is so important. It works so differently in the reproduction compared to the real thing.**

**NS:** I was very happy with it when I saw it, I was very inspired by it. In the reproduction it looks very dead and old and very antique and in person it's very colorful...you feel the life in the painting in the room.

When you started your novel, the painting was still in Mauritshuis. Before it moves back to the museum, you have to go look at it...the painting looks amazing in the Gemeentemuseum. There is more space, a dark background and different lighting. I totally recommend that you go and see it there. You have to be fast because in June, they will move it back to the Mauritshuis for the reopening of the Museum. . . Do you have or your publisher, any film option? How does that work? Are you rooting for that? Because this is the trend, right?

**NS:** I hope so, then I can pay for my daughter's school and move back to NYC.

**But there is nothing in the works yet... that's too premature?**

**NS:** No, it's just been published...it's not even out yet. I would love it if someone wanted to make a movie, not only for of the money, but also because it's a wonderful subject. I am very convinced about this story. It took me so long to work on it. There's narrative in the subject matter that I felt needed to be told. I was just the person doing it. There is a lot of momentum in the painting behind me.

**But now that you have everything behind you and that the book is published, do you feel that you want to move on?**

**NS:** No, I am very excited to be able to talk about it. I had it all in my head for so long... nobody was so interested to hear about it, because everybody said, "Okay, okay write your book" and now that it's written, I have the chance to talk about it.

When you stand in front of the painting,  
it feels like you are standing in a room with  
the surgeons.

– Nina Siegal



The Anatomy Lesson of Dr. Nicolaes Tulp, hanging in the Gemeentemuseum, The Hague  
Photo credit: Royal Picture Gallery Mauritshuis, The Hague

Because of the use of the internet, the different disciplines (art history, history and science) will come together, it's just a matter of time. The historian in you discovered a document in an archive that art historians probably ignored or didn't publish because it was irrelevant to art history. But you give so much information, and I feel there is so much that can be done, needs to be done.

I wish that there were more people like you. You can actually teach about this period and create an enthusiasm for a wider research than just art historical research.

**NS:** That's a very nice compliment. I'd like to. I never formally studied art history, because I grew up in a house full of art history books. I didn't take any history courses until I was in a graduate school. For me, a big part of the pleasure of enjoying art is making up a story of what might have been happening...  
I think part of the trouble with the strict art historical approach is that it's a function

of the discipline that people can't write anything that is not proven and everybody is trying to say something new, but they are not allowed to conjecture. I am a novelist so I can just conjecture.

But you are also journalist.

**NS:** Yes, that's true.

And being a journalist has helped you to do the thorough research needed to do for your novel.

**NS:** Well that's the thing, you have to be accurate. You can't have things that are wrong, but you also have to be free enough to invent a story. I have a friend who is a 17th century historian who did my final fact checking. He said it's great that as a novelist you have freedom to make scenes, to imagine how people felt..what they smelled... what their relationships with their parents were, in a way that historians don't have the freedom to do...

## COVER STORY

Some of them do...I think that's the difficulty with Huizenga, he does it too much.

**NS:** And some people say that about Simon Schama too.

I think otherwise you can't write a bestselling historic book, nobody would read it, it would be too dry.

**NS:** I definitely have the passion for the subject matter, because I looked at it from different perspectives, medical, criminal, moral, philosophical, Rembrandt and Descartes and also the everyday man.

This brings us to your other question. For my next book, I'd like to work on a novel that would be inspired by the Goudstikker story. It's fascinating, and would be an art historical novel for the restitution of the Old Masters. It would give me an opportunity to connect to something personal because my mother was a Holocaust survivor, not here, but in Hungary, and our family also mostly perished in Auschwitz.

And an excuse to stay longer in Holland?

**NS:** Yes, an excuse, yes.

Nina Siegal's book *The Anatomy Lesson* was the subject of a multi-city book tour, organized by the Netherland-America Foundation, for NAF chapters in New York, Boston, Washington, DC and Los Angeles in March 2014.



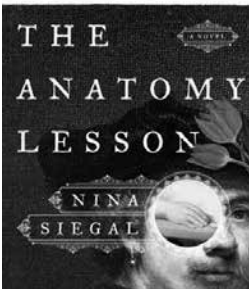
From left: Nina Siegal and Mireille Mosler  
Photo credit: Leigh Beckett

**Mireille Mosler** is Principal at Mireille Mosler Ltd., providing art advisory services to private collectors, corporations and museums in diverse areas of the art market, including Old Masters, French nineteenth-century paintings, Modern and Contemporary art. Mosler has served on the Board of the American Friends of the Mauritshuis (AFM) for over 15 years, and since 2009 as President, during which time she launched a new AFM website and helped organize major events surrounding the traveling exhibition from the Royal Picture Gallery Mauritshuis at the Frick Gallery in New York City, and at major institutions in the U.S. and Japan.

**Nina Siegal** is an author, editor, and journalist. Her writing has appeared in dozens of outlets, including *The International Herald Tribune*, the *Wall Street Journal*, *W. Magazine*, *Art in America*, *1stDibs*, *ArtNews* and *Bloomberg News*. Siegal has been contributing articles to *The New York Times* since 1997 and writes about art frequently for *The International New York Times*. In 2008, she was the launching editor for *Time Out Amsterdam* magazine, which she ran as editor-in-chief until 2012, and thereafter she became managing editor of *Flow Magazine International*, which launched in 2012. Nina Siegal is a 2006-07 NAF-Fulbright Fellow, receiving funding to conduct research for her novel, *The Anatomy Lesson*, in Amsterdam.

## books-of-interest

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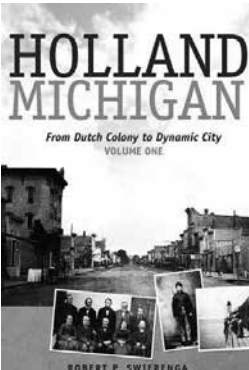


### **The Anatomy Lesson**

Nan A. Talese/Doubleday, New York, 2014  
By Nina Siegal

Commissioned by the Amsterdam Surgeons' Guild, *The Anatomy Lesson of Dr. Nicolaes Tulp* was the first major Rembrandt work to catapult the young painter to international fame. Taking this painting as its inspiration, Nina Siegal's novel *The Anatomy Lesson* opens on the morning of the medical dissection and follows several characters as they prepare for the evening's big event: we meet Aris the Kid, a one-handed coat thief who is awaiting his turn at the gallows; Flora, the woman who is pregnant with his child and who hopes to save him from the executioner; Jan Fetchet, a curio collector who also moonlights as an acquirer of medical cadavers; René Descartes, who will attend the dissection in the course of his quest to understand where the human soul resides; and the twenty-six-year-old Dutch master himself, who feels a shade uneasy about this assignment. And in the twenty-first century, there is Pia, a contemporary art historian who is examining the painting.

As the story builds to its dramatic and inevitable conclusion, the events that transpire throughout the day sway Rembrandt to make fundamental changes to his initial composition. Bringing to life the vivid world of Amsterdam in 1632, *The Anatomy Lesson* offers a rich slice of history and a textured story by a young master.



### **Holland Michigan: From Dutch Colony to Dynamic City, Volumes 1-3**

Van Raalte Press, Holland, Michigan, 2014  
By Robert P. Swierenga

*Holland, Michigan: From Dutch Colony to Dynamic City* is a fresh and comprehensive history of the city of Holland from its beginnings to the increasingly diverse community it is today.

The three volumes that comprise this monumental work discuss such topics as the coming of the Dutch, the Americans who chose to live among them, schools, grassroots politics, the effects of the world wars and the Great Depression, city institutions, downtown renewal, and social and cultural life in Holland. Robert Swierenga also draws attention to founder Albertus Van Raalte's particular role in forming the city—everything from planning streets to establishing churches and schools, nurturing industry, and encouraging entrepreneurs.

Lavishly illustrated with nine hundred photographs and based on meticulous research, this book offers the most detailed history of Holland, Michigan, in print.


 national event

# Russell Shorto Book Tour

**Russell Shorto is the author, most recently, of *Descartes' Bones* and the *Island at the Center of the World* and a contributing editor writer at *The New York Times Magazine*. His books have been published in fourteen languages and have won numerous awards. From 2008 through 2013, he was the director of the John Adams Institute in Amsterdam.**

**Russell's new book *Amsterdam: A History of the World's Most Liberal City* was the subject of a recent multi-city book tour organized by the Netherland-America Foundation, for NAF chapters in New York, Boston, Washington, DC, Chicago, Holland, MI and San Francisco, in addition to several other cities throughout October and November 2013.**

The tour was kicked off with a special fundraising event at the Brooklyn home of NAF Chair Jan Joosten and Brunhilde Vergouwen where approximately 50 guests gathered to celebrate the author and his publication, make new acquaintances and support the work of the NAF. Special guests at the event included NAF Board Members Henk Guitjens, Theodore Prudon, Ottho Heldring and former U.S. Ambassador to the Netherlands K. Terry Dornbush as well as Maarten van Essen, representing the John Adams Institute in Amsterdam.

Building on the experience of three previous tours, the NAF has developed the "know-how" and the network for conducting book presentations for internationally recognized Dutch and American writers. Such events provide value and new program content to the NAF chapters, while consolidating the planning time and dollars needed to execute events locally.

The Foundation thanks His Excellency Rudolf Bekink, Ambassador of the Netherlands to the U.S.; the Honorable Consuls General of the Netherlands Rob de Vos (in New York) and Hugo von Meijenfeldt (in San Francisco); The Netherland Club of New York (Evert Vink and Addy Onstwedder), the Netherland Foreign Investment Agency (Katja Berkhout and Carla Suijkerbuijk) and the Van Raalte Institute at Hope College (Professor Jacob Nyenhuis) for their generous support of the Russell Shorto Book Tour.

Special thanks to NAF Directors Kurt Dykstra (Holland, MI), former Ambassador to the Netherlands Fay Hartog Levin (Chicago), and NAF Chair Jan Joosten, as well as chapter representatives Jos Scheffelaar (Boston), Les Hoogland (Holland, MI), Pauline Schrooyen and Edith de Jong (San Francisco) and Brunhilde Vergouwen (New York).

Very special thanks to Russell Shorto for giving graciously of his time and for sharing with the NAF his passion for history.



We gratefully acknowledge NAF Board member and former U.S. Ambassador to the Netherlands, K. Terry Dornbush, for his support of Russell Shorto's U.S. Book Tour.



Russell Shorto with Ruurd Weulen Kranenberg, CEO North America, Rabobank International NA



From left: Maarten van Essen, John Adams Institute, with Priscilla Bender and NAF Audit Committee member Andy Bender



Former NAF Chairman Loet Velmans with Cultural Committee Chair Theodore H.M. Prudon



From left: Allison Larocci and Marilyn Dornbush



From left: Katherina Ansink and Jeroen Ansink, Journalist, Nassau Media with Maarten van Essen

The author, Russell Shorto with Pamela Twigg

Photo credit: Leigh Beckett

# The NAF Connection

## New York & Amsterdam

### New York Committee Members

Renée Joosten, *Co-Chair*  
Erwin Maas, *Co-Chair*  
Lilian Kreutzberger  
Eulani Labay  
Bart-Jan Polman  
Philip Ugelow

### Amsterdam Committee Members

Margje Lafourcade-Haverkamp  
Sjaña Holloway  
Judith Krens  
Daniel Simons  
Roos Stallinga

**On March 14, 2014, the New York NAF Alumni Committee received over 70 guests at the NAF Connection, an annual networking event honoring the Dutch NAF-Fulbright Fellows currently studying in the United States. The program took place at the Netherland Club of New York. Joining the event was the Honorable Rob de Vos, Consul General of the Netherlands in New York. NAF-Fulbright alumni, current and former recipients of NAF study loans, Board members, members and friends enjoyed renewing acquaintances, making new friends and celebrating the many connections between the Netherlands and the United States, made possible by the NAF.**

The 2014 reunion carried on the NAF tradition of honoring fellows on both sides of the Atlantic. Current fellows in the U.S. and the Netherlands submitted photos of their experiences abroad which the Alumni Committee added to a slide presentation of Dutch and American fellows from the previous years. The compilation ran throughout the evening, giving evidence to the growing numbers of young people whose studies abroad, and whose future careers, have been enabled by the Foundation. Jan Joosten, Chairman of the NAF, opened the formal portion of the evening by welcoming special guests and highlighting the role of the NAF's Education Committee in promoting Dutch-American exchange via NAF-Fulbright grants, interest-free study loans and institutional grants. Alumni Committee Co-Chair Erwin Maas followed with an introduction of the evening's program. Current fellows addressed how the NAF-Fulbright awards had availed them of specialized courses of learning and opportunities in the United States. NAF-Fulbright Fellow Jet Vonk, City University of New York (2013/14) presented her research on the neurological processes that play a role in language. NAF-Fulbright Alumna Nina Siegal (2006/07) presented

her new book *The Anatomy Lesson*, for which she conducted extensive research in Amsterdam during her Fulbright year and beyond. Both presentations provided the audience insight into the value of the Fulbright experience, not only for the Fellows, but for their potentially wide circles of influence in years to come. Following the event, Fellows and friends caught some New York nightlife at a club downtown. The following morning, they reconvened for brunch at the B Bar, a popular East Village restaurant.

Also on March 14, 2014, the Amsterdam NAF Alumni Committee hosted 12 guests at the NAF Dinner 2014. The dinner is the counterpart to the NAF Connection in New York, and is the annual networking event in Amsterdam honoring the current American NAF-Fulbright Fellows. The program took place at the restaurant Restaurant Hemelse Modder in Amsterdam.

Guests at the NAF Connection event  
Photo credit: Leigh Beckett



From left, first row: Alumni Committee members Philip Ugelow and Eulani Labay; second row: Fellows Azadeh Achbari and Maria Hengeveld; third row: Fellows Nienke Moret, Jet Vonk and Elsie van Pinxteren; fourth row: Committee members Lilian Kreutzberger and Erwin Maas; top row: Fellows Jos Mellema and Sarah de Mol, Committee member Renée Joosten, Fellow Bram Maasakkers  
Photo credit: Leigh Beckett



## Dutch-American trade relations

# A Ship, A Map, A Fort, and A Deal: The Origins of the Dutch-American Trade Relationship

by Hubert de Leeuw and Timothy Paulson

*The year 2014 marks a critical milestone in the history of trade relations between the Netherlands and the United States.*

**Starting in 1610, Dutch fur traders Hendrick Christiaensen and Adriaen Block made a series of voyages to the Hudson Valley. They were after furs, of course, but their deeper objective was to create a business deal—an agreement strong enough to win their employers, the Vogels/Van Tweenhuysen Company, a charter from Prince Maurits of Nassau, the United Provinces' stadtholder, that would grant them exclusive trade rights in the region.**

To achieve their mission they would need to map the entire region, forge a trade agreement strong enough to bring together conflicting native groups, and build a trading post on the doorstep of these potential enemies. Within a year they accomplished all of this, creating the first center for free world trade in the Americas in 1614—Fort Nassau, located in what is today the port of Albany, New York.

Defying the odds, they accomplished all these things and more. In the fall 1614 Holland's States-General drew up a charter uniting Holland's small, competing fur trading companies into what would become the first Dutch-American corporation—the New Netherland Company.

In the 400 years that followed, this business relationship has gone from swapping trade goods and furs with America's Native American communities to creating tens of billions in annual trade and generating hundreds of thousand jobs—all the while strengthening the unique friendship between the Kingdom of the Netherlands and the United States. (For more info see:

**[economicties.org](http://economicties.org))**

Last summer, in the Two Row Wampum Belt commemoration, hundreds of people of the First Nations paddled canoes down the Mohawk and Hudson Rivers, side-by-side with non-native "allies." On a pier in the Hudson River, before the group marched across the city to the United Nations, the Consul General of the Netherlands in New York Rob de Vos greeted the paddlers to acknowledge both the treaty and Holland's debt to the Native American communities, without whom the early traders would not have survived. (For more info see short video clip: **[youtube.com/user/TworowDutchview](https://www.youtube.com/user/TworowDutchview)**)

The bargain the Dutch struck four centuries ago over beaver pelts has grown in a quantum leap to US-NL exports of 47.5 billion dollars in 2011 alone, balanced against Dutch exports of \$33 billion—making the Netherlands a top ten trading partner of the US.

## Today, this heritage is embodied in the North American-European Free Trade Agreement, the biggest such agreement in history.

– Hubert de Leeuw and Timothy Paulson

In 1614, Dutch traders overcame every obstacle, working with Native American communities to lay the foundation for a center of trade used by every nation on earth, a single spot where even old rivalries are laid aside for the sake of mutual and sustained prosperity. Today, this heritage is embodied in the North American-European Free Trade Agreement, the biggest such agreement in history.

This agreement didn't just appear out of a blue sky, but rather has its roots in 1613-14 and the creation of the trading post at Fort Nassau, which also laid the foundation for New York City, and in many ways shaped the development of the United States.

For more about the origins of the Dutch-American relationship, visit: [newnetherlandbeginnings.info](http://newnetherlandbeginnings.info)

Consul General of the Netherlands Rob de Vos with leaders of the Two Row Wampum Belt Campaign, August 9, 2013, New York City.

Photo credit: NNC Inc./Videos For Change

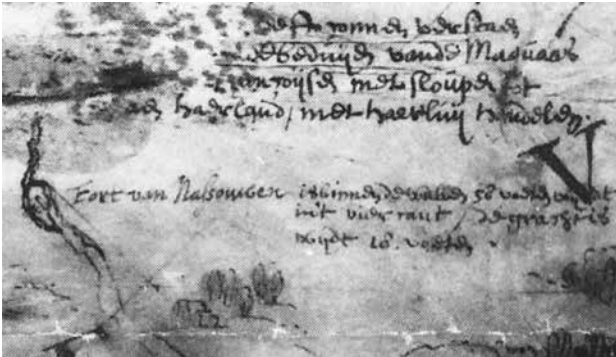


Fort Nassau, 1614, courtesy of Len Tantillo, [ltfantillo.com](http://ltfantillo.com)



In the winter of 1613-14, Adriaen Block's Onrust became the first ship built in North America.

Photo credit: NNC Inc./Videos For Change



Enlargement of the location (Today's Port of Albany, NY) and description of Fort Nassau on the first detailed map of New York region called "the 1614 Map on Vellum" or sometimes referred to as the "1614 Adriaen Block map". Photo credit:

National Dutch Archives

## cultural grants

The following upcoming events and projects are made possible, in part, through grants awarded by the NAF's Cultural Committee.

For more information, visit: [thenaf.org](http://thenaf.org)



Photo credit: [thisisish.com](http://thisisish.com)

## Conferences

### Historians of Netherlandish Art

Boston University and  
Museum of Fine Arts  
Boston, MA  
June 5-7, 2014  
hnanews.org

To support the three-day conference organized by the Historians of Netherlandish Art and the American Association of Netherlandic Studies. The goal of the conference is to study and promote the art and culture of Dutch-speaking countries. Professor Dr. Maarten Prak of the University of Utrecht is one of the presenters.



Jacob Lawrence, *Flotilla*, 1996

Photo credit: The Amistad Research Center, New Orleans

## Dance

### HYPERISH

The New Victory Theater  
New York, NY  
May 9-18, 2014  
newvictory.org

To support the cross-disciplinary show *HYPERISH*. In the show, street-culture, break-dancing and skating are blended together with contemporary dance and ballet. The show has toured for over 12 years in the Netherlands, Belgium, Germany and Philadelphia and was invited by The New Victory Theater, near Times Square, to perform 15 shows in Spring 2014.

## Exhibitions

### Caribbean: Crossroads of the World

Perez Art Museum Miami  
Miami, FL  
April 18-August 17, 2014  
pamm.org

To support the exhibition *Caribbean: Crossroads of the World* in a city that is the gateway to the Caribbean. The exhibition will highlight more than two centuries of rarely seen works—from paintings and sculptures to prints, photographs, films, videos and historical artifacts dating from the Haitian Revolution (c. 1804) and includes work by artists from the Dutch speaking Caribbean and Latin American countries and the United States.

### 9 Artists

MIT List Visual Arts Center  
Boston, MA  
May 9-July 13, 2014  
Opening:  
Thursday, May 15, 5-8 pm  
listart.mit.edu

To support the cost of an exhibition entitled *9 Artists* featuring an international group of artists, one of whom is the Dutch artist Renzo Martens. The exhibition is organized by the Walker Art Center in Minneapolis. This exhibition addresses the role of the artist in an ever more complex and networked world. Martens will present a video that was shot in Africa with the Institute for Human Activities (an organization focused on the transformation through gentrification of a former Unilever plantation 90 miles north of Kinshasa on the Congo River).

## CULTURAL GRANTS

### **Northern Baroque Splendor**

Bruce Museum  
Greenwich, CT  
brucemuseum.org

To support the exhibition *Northern Baroque Splendor: The Hohenbuchau Collection from the Liechtenstein Museum, Vienna*, in September 2014. The collection is admirable for offering examples of virtually all the genres produced by Lowland artists, including: history painting, portraiture, genre, landscapes, seascapes, still lifes, animal paintings and hunting scenes.

### **Zero: Countdown to Tomorrow, 1950s-1960s**

Solomon R. Guggenheim Museum  
New York, NY  
October 2014  
guggenheim.org

To support the exhibition *Zero: Countdown to Tomorrow, 1950s-1960s*, on view October 2014. The exhibition will feature a chapter focused on the intersecting histories of Group Zero and the Dutch Nul group (1061-66) including artists: Armando, Jan Hendrikse, Henk Peeters, Jan Schoonhoven and Herman de Vries. The show will also highlight efforts made by the Dutch Nul group to connect with colleagues in other countries through landmark exhibitions that bring together artists with a shared vision.



Jaap van Zweden  
Photo credit Hans van der Woerd

## Performances

### **Oerknal!**

The Hague, Netherlands  
June 2014  
oerknal.org

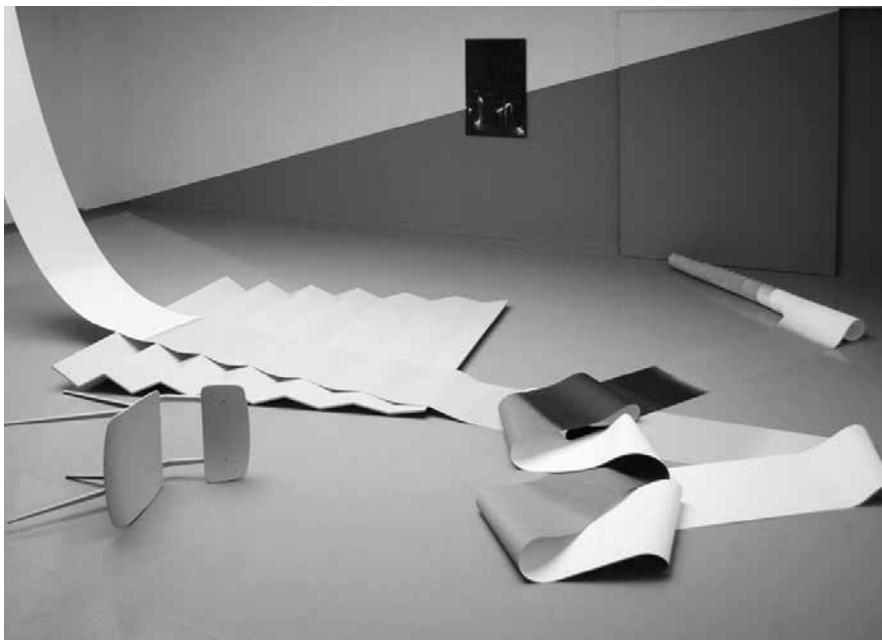
To support the concert by American composer Nathan Heidelberg in June 2014 at Studio Loos, a venue for experimental music in The Hague. Heidelberg will perform pieces by Helmut Lachenmann and Lewis Nielson. For his performance, Nathan will also compose a new piece with the members of Oerknal!. Oerknal! Is a new music collective based in The Hague comprised of American and Dutch musicians dedicated to fostering musical ties between the U.S. and the Netherlands.

### **New York Philharmonic**

New York, New York  
November 2014  
nyphil.org

To support a series of seven concerts in November 2014 conducted by Jaap van Zweden, featuring the accomplished violinist Hilary Hahn. The repertoire includes the *Cyrano de Bergerac Overture* by Johan Wagenaar. Jaap van Zweden is Music Director of the Dallas Symphony Orchestra and the Hong Kong Philharmonic. In the Netherlands, he has worked at several other orchestras including the Residentie Orchestra of The Hague.





Soda Palm Suite  
Installation by Lotte Geeven, 2011  
Photo credit: geeven.nl

## Residences

### Lotte Geeven (NL)

May Gallery  
New Orleans, LA  
Through April 17, 2014  
[themayspace.com/  
artist/lotte-geeven/](http://themayspace.com/artist/lotte-geeven/)

To support the production of *VIGOR*, a cinematic script in two parts exploring the vim of sovereignty in New Orleans, opening on April 11, 2014. Lotte Geeven is a Dutch artist who makes site-specific installations in which she explores the dynamics of urban environments through observing city communities. The installation challenges the viewer to interact with the city by which a constant dialogue will be established between the work and the public.

### Anouk Kruithof (NL)

International Studio & Curatorial Program  
Brooklyn, NY  
[iscp-nyc.org](http://iscp-nyc.org)

To support material and photographic cost of the project *Interpretations of a wall*, a photographic sculpture reflecting on New York as a universe of contradiction. This project will also be shown or combined with a solo show by Kruithof in Het Stedelijk Museum in Amsterdam in 2014.

### Corner Stone

Pieter Paul Pothoven  
Provincetown, MA

To support the project *Cornerstone*, a permanent sculpture in the public space made from a 4,800 lb. piece of white granite from the Mount Airy Quarry in North Carolina. The sculpture is an alterna-

tive to the existing Pilgrim Monument in Provincetown which commemorates the Mayflower ship's first landing in 1620. Cornerstone is a celebration of this landing and also creates awareness of the non-white histories, in particular, the Native American population.

### Darryl Lauster

Arlington, TX  
Summer 2014

To support the residency at *Foundation id11.nl* in Delft, Netherlands, of American Intermedia artist Darryl Lauster. The residency comprises a one month site-specific research in the Noorddoostpolder and a public lecture and video screening addressing American xenophobia, historic Dutch-American relations and the history of colonization.

## member news

NAF WESTERN MICHIGAN

### **Tulip Time Festival**

May 3-10, 2014

Holland, MI

NAF NORTHERN CALIFORNIA

NAF SOUTHERN CALIFORNIA

### **Princess Christina Concours Concert Tour**

May 7

First Presbyterian Church, Santa Monica,

7:00 pm

May 10

Gould Hall, Legion of Honor,

San Francisco, 12:00 pm

May 13

Lougheed House, Calgary, 7:00 pm

May 14

Vancouver School of Music, 7:00 pm

THE NETHERLAND-AMERICA  
FOUNDATION

### **4th Annual Heritage Society Luncheon**

Tuesday, May 13, 2014

The Netherland Club of New York

New York, NY

### **Annual Meeting of Members**

Thursday, June 5, 2014

Hughes Hubbard & Reed LLP

New York, NY

12:00 pm

### **Board of Directors Meeting**

1:30 pm

All members are encouraged to attend.

NAF SOUTHERN CALIFORNIA

### **Dutch American Heritage Day Gala**

November (date tba) 2014

The California Club

Los Angeles, CA

NAF NEW YORK

### **33rd Annual Peter Stuyvesant Ball**

Friday, November 21, 2014

Venue tba

New York, NY

NAF BOSTON

### **Traditional Sinterklaas Party**

Sunday, December 7, 2014

Venue tba

Belmont, MA

### **The NAF Booklist**

Looking for a good weekend read?

Go to the NAF website, [thenaf.org](http://thenaf.org), click on the tab Books/Links and then click on any title. In just one click, you're on the NAF-link to Amazon.

Through your purchase, the NAF will earn a small royalty!

The NAF Booklist is a compilation of books (all in English) that covers much of the Dutch-American experience—from the early 1600s to 2012—including history, art, commerce/economics, historical fiction and books written by NAF members.

Many thanks to NAF members who suggested subjects, titles, and authors. And thanks to all who support the NAF through their NAF-Amazon purchases.

## membership

# Join Us!

Please join us as a member by detaching and returning the 2014 Membership Form today. Your support is both an investment in the mission of the NAF and a vote of confidence in the organization. Through membership, you join a network of individuals and organizations that share your interest in U.S.-Dutch interaction and

heritage. Thank you for your support, and welcome to the NAF! Charity Navigator, America's premier charity evaluator, gave the NAF a second consecutive 4-star rating—their highest—for "its ability to efficiently manage and grow its finances, demonstrating to the public it is worthy of their trust."

### 2014 Membership Form

name \_\_\_\_\_  
company \_\_\_\_\_  
address \_\_\_\_\_  
\_\_\_\_\_ \_\_\_\_\_  
city \_\_\_\_\_

state \_\_\_\_\_  
zip/postal code \_\_\_\_\_  
country \_\_\_\_\_  
phone \_\_\_\_\_  
fax \_\_\_\_\_  
e-mail \_\_\_\_\_

Membership Category	Your Contribution
Benefactor (\$10,000 or up)	\$ _____
Patron (\$5,000 - \$9,999)	\$ _____
Sponsor (\$2,500 - \$4,999)	\$ _____
Supporter (\$1,000 - \$2,499)	\$ _____
Sustainer (\$500 - \$999)	\$ _____
Friend (\$250 - \$499)	\$ _____
Associate (\$100 - \$249)	\$ _____

### Voluntary Contributions

I would like to donate a special gift to the NAF Annual Appeal:

\$500  \$250  \$100  \$50 Other \$ \_\_\_\_\_

### Company Affiliation \_\_\_\_\_

Matching Gift Form enclosed?

I have enclosed a check (payable to the Netherland-America Foundation) in the amount of \$ \_\_\_\_\_

Please charge my credit card in the amount of \$ \_\_\_\_\_

Amex  MasterCard  Visa

card number \_\_\_\_\_

name \_\_\_\_\_

exp. date \_\_\_\_\_

signature \_\_\_\_\_

Please contact me about donating appreciated securities.

Please contact me about planned giving.

Please detach and mail or fax completed application to:

### The Netherland-America Foundation

82 Wall Street, Suite 709  
New York NY 10005-3643  
212. 825. 9105 fax

Alternatively, you can join the NAF or renew your membership online at [thenaf.org](http://thenaf.org)

The Netherland-America Foundation is a 501(c)(3) not-for-profit organization. Contributions are tax-deductible to the extent permitted by state and federal law. As the NAF is also recognized by the Dutch tax authorities as *algemeen nut beogende instelling* (ANBI), contributions to the NAF made by Dutch residents may be eligible for a full deduction against the individual's Dutch personal income tax, at a maximum Box 1 rate of 52%.

For more information, please see [thenaf.org](http://thenaf.org) or contact [development@thenaf.org](mailto:development@thenaf.org).

**The Netherland-America Foundation**  
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