

Information registration procedure fellowships at Het Scheepvaartmuseum 2016

Selection procedure

You can apply for a fellowship exclusively via the following official application forms:

1. A cover sheet with personal data and address;
 2. A curriculum vitae including a list of publications;
 3. A brief description of your research proposal;
 4. One or more letters of recommendation from academics who are familiar with your research.
- Send the original completed application forms AND three copies of all forms and appendices, stapled together. Please print on one side. Send forms before Friday 30 October 2015, 00.00h by mail to:

Fellowships Maritime Museum
Prof. Joost C.A. Schokkenbroek
PO Box 15443
1001 MK Amsterdam.

Schedule for the 2016 Fellowship Program

- | | |
|-------------------------------------------------------------------------------------------------------|---------------------------------|
| • October 30, 2015 | Closing enrollment |
| • November 13, 2015 | Evaluation and selection |
| • In mid-December 2015 | Final selection |
| • January 2, 2016 | Earliest starting date research |
| • June 1, 2016 | Latest starting date research |
| • Selected candidates may be invited to present their proposal at week 47 (week of November 16, 2015) | |

General Selection Criteria

1. Study of the collections of The National Maritime Museum is essential to the Fellowship Program. Candidates must indicate explicitly in their application which parts of the collection they will use as starting point for their research.
2. The candidate's project needs to fit in perfectly with the collection of the National Maritime Museum.
3. The candidate can convince us of the scientific importance of his / her research proposal.
4. The candidate has proven scientific capabilities.

The Dr. Ernst Crone fellowship provides a stipend of up to € 30,000 gross. The grant can be provided to you personally or to your employer. The Mr. Peter Rogaar fellowship provides a one-time grant of up to € 7,500 gross. This amount will only be issued to you personally. The Prof. J.C.M. Warnsinck fellowship provides a one-time grant of up to € 2,500 gross. This amount will only be issued to you personally. The duration of fellowships ranges from 3-12 months.

Additional information and requirements

The fellowships are made possible by contributions from the members of the Fellowshipskring, the Vaderlandsch Fonds ter Aanmoediging van 's Lands Zeedienst, the Admiraal van Kinsbergenfonds, the Fonds Directie der Oostersche Handel en Reederijen, the Prins Hendrik Fonds, and the Vereeniging Nederlandsch Historisch Scheepvaart Museum.

University graduates are eligible to apply for the Dr. Ernst Crone fellowship and the Mr. Peter Rogaar fellowship. BA-students can apply for the Prof. J.C.M. Warnsinck fellowship. Proposals will be submitted to a selection committee that advises the board of the Foundation Fellowships Scheepvaartmuseum.

Candidates are supposed to master the Dutch language sufficiently to the extent necessary for their research. Foreign applicants themselves take care of possible visas, housing and other practical matters, although the museum provides assistance where possible. Fellows are expected to be present in the museum part of their time, be temporarily members of the academic museum staff and be willing to actively participate in meetings with the museum curators. On completion of their fellowship at the museum candidates are requested to give a public lecture in which the research results are presented. This reading usually takes place in January or February of the year following the start of the fellowship. Moreover, candidates need to prepare and publish an article. They are supposed to have this article be published within two years after completion in a scientific journal. In

principle, the Scheepvaartmuseum holds the copyright.

Topics for further investigation under the aegis of the Fellowship program.

Proposals that have a clear relationship with the topics listed below are treated with priority. However, the Selection Committee also happily receives very original, groundbreaking proposals. In both cases, proposals should be based on the museum's collections.

Maritime art:

1. *Flags Research*; there is a need for an historical survey to enable identification of flags on paintings, watercolours, models or other objects. The context of the objects and images can be further clarified and the reliability of the source can be assessed.

The central question: what practical or symbolic role flags in the Dutch maritime history?

Sources: own sizeable flag collection, large collection of flag charts, maps, pictorialia.

Ideal candidate: mix of art historian, maritime historian and political flags.

Type fellowship: **Dr. Ernst Crone fellow.**

2. *Van Vollenhove-project*: the family portrait acquired in 2014 by Dirk Dirksz Zandvoort (1644) will be the key-element in the research the fellow is due to conduct.

The central question: what is the construction of this family portrait? What do we know about the artist and the people portrayed? What role does the warship in the background play?

Sources: secondary literature, archives, journals.

Ideal candidate: art historian with paleographical skills.

Type fellowship: **Prof J.C.M. Warnsinck fellow.**

3. *Tarakan tours*: during the thirties the SMN has organized almost weekly trips for boys to Norway aboard the *Tarakan*.

The central question: To what extent could the so-called Tarakan tours of the SMN be seen in a political and social context? Did moral, social, political factors play a role in the organization? If so, how were the relationships?

Sources: movies, photos, documents, minutes board meetings, newspaper articles, government documents.

Ideal candidate: sociologist, political scientist, anthropologist, historian.

Type fellowship: **Prof. J.C.M. Warnsinck fellow.**

4. *Colour and glory in our Tropics*: under this title the first Dutch color film was produced and shown in Dutch cinemas in 1938. In the file of recently digitized negatives of the SMN (> 4,000 units) are recordings that resemble images from the movie.

The central question: What do we know about the backgrounds of these negatives? Who shot these photos and why? How are images used and distributed? What kind of relationship(s) exists / existed between film and photos? To what extent is there a variety of angles?

Sources: film, many photos; secondary literature about author (s) of the film.

Ideal candidate: historian with a keensense for and knowledge of photography and photographs.

Type fellowship: **Prof. J.C.M. Warnsinck fellow.**

5. *Dutch artists and ship interiors, 1880-1940*: based on various sub-collections an inventory of artists and their relationships with Dutch shipping companies must be made.

The central question: What relationships existed between shipping companies (mostly passenger transport companies) and artists, engaged in the manufacture of interior pieces? To what extent was the layout of the ship part of the "image-building" by companies? How do the pieces in terms of artistry and presentation fit in societal trends? What was the iconographic program of the interior and did the companies have a say in this?

Sources: museum collections, company archives (including Horrix, Pander), archives of artists involved, photo collections, design drawings and other graphic works, magazines.

Ideal candidate: (Art) historian - classically trained.

Type fellowship: **Prof J.C.M. Warnsinck fellow.**

6. *Lesnoye considered art historically*: Research concerns a mysterious ship model of a suspected Russian warship from the second half of the 18th century. The lodgings are equipped with an extensive painting which seems to refer to Catherine the Great. The research should lead to a well-founded art historical interpretation of the model.

The central question: To what extent does an art historical analysis of the ship decorations on this model contribute to our capacity to date ornamental collections? Is there a relationship between the decorations and the history of the ship / ship model? What does the decoration reveal about the source, and perhaps about the owner of the model?

Sources: ship model, Sound Toll Registers, archives / collections Marine Museum St. Petersburg, collections ship decorations.

Ideal candidate: art historian and/or maritime historian - classically trained.

Type fellowship: **Mr. Peter Rogaar fellow.**

7. *Whaling on glass:* art historical research is carried out based on whaling glass from the museum's own collection and in other museums as well.

The central question: To what extent does clustering and comparison of glass lead to a deeper understanding regarding artist, the place of glass in his oeuvre, the reliability of his work? How widespread is the tradition of manufacturing whaling scenes on glass and which graphical examples are used by the artists?

Note: via an internship an art historian can collect data for an inventory.

Sources: graphics (especially printmaking), archives, own glass collection and collections of other museums in the Netherlands.

Ideal candidate: art historian and maritime historian with strong art historical sense.

Type fellowship: **Prof J.C.M. Warnsinck fellow.**

Exploration

8. *Annotated edition of the 'Eerste Schipvaart'* (First Shipping expedition to Asia): The museum holds the manuscript of De Eerste Schipvaart, a collection of several dozen pieces about all sorts of matters that have to do with the Dutch East Indies. Proposal is to commission a fellow to prepare an edition of the manuscript. Envisioned is a text edition with introduction, annotation and essays on aspects that are discussed in the manuscript.

Sources: manuscript collection components with relation to the matters dealt with in manuscript (material support text edition).

Ideal candidate: literary historian or historically embedded literature scholar.

Type fellowship: **Dr. Ernst Crone fellow.**

9. *Edition of manuscript Reinier Adriaansz:* this project concerns the delivery of an edition of a 17th-century manuscript about a VOC soldier. Envisioned is a text edition with introduction, annotation and essays on aspects that are discussed in the manuscript

Sources: manuscript, collection components with relation to the matters dealt with in manuscript; reports seminar lead by Bert Paasman.

Ideal candidate: literary historian or historically embedded literature scholar.

Type fellowship: **Dr. Ernst Crone fellow.**

10. *Schatkamers (Treasures), second half of 17th century-19th century:* aim is to complete identification and content analysis of these textbooks for navigation. They are manuscripts. "Treasures" are among the few sources that reveal what navigational knowledge a sailor acquired.

The central question: what was practically transferred through the circulation of navigational knowledge in the Netherlands from the 17th to the early 19th century? In other words, what was learned by a first or second mate and what can we, subsequently, assume to be known? Do Schatkamers present a different picture of the knowledge of navigation than printed textbooks? To what extent are these manuscripts advanced compared to the regular manuals? What information do the 'treasures' offer regarding the level of education? Is a 'treasure chest' just a good preparation for the European navigation or even for ocean navigation? Is there a noticeable impact from foreign sources? What do these manuscripts tell us about the circulation of knowledge in navigation Netherlands as well as on external influences? Is there a parallel with the arithmetic and land surveying, and what are the differences / similarities?

Sources: manuscripts and published editions (comparative).

Ideal candidate: nautical educated historian or historically embedded literature scholar.

Type fellowship: **Dr. Ernst Crone fellow.**

Water sports and leisure

11. *Journals of yachtsmen kept of journeys and trips.* These are not like logs in the merchant navy, but it is often a combination of log and journal. In the collection there are several available from the period

ca 1930-2000.

The central question: what characterizes this method of reporting? Can we see the increase of water sports in this period mirrored in the logs? If so, how? Is there a (literary) genre?

Sources: logs (HSM), published travel accounts (books in library HSM) blogs.

Ideal candidate: historian or historically embedded literature scholar.

Type fellowship: **Prof Warnsinck fellow.**

12. *Books about and by the first wereldomzeilers (circumnavigating yachtsmen):* the museum has a large collection of resources related to Dutch wereldomzeilers, from about 1950 to the present.

The central question: What profile do these Dutch wereldomzeilers have? What floats their boats, what was their social status? What about finances? The organisation on board? Ship Types? What distinguishes them from foreign wereldomzeilers? And what is its cause? What themes are discussed in these journals? What is written about their experiences and for what audiences?

Hypothesis: wereldomzeilers will show many similarities in terms of social background or social status.

Sources: books, newspaper articles, blogs, journals, collection Maurenbrecher.

Ideal candidate: Historian and / or historically embedded literature scholar.

Type fellowship: **Prof Warnsinck fellow.**

13. *Collection of technical drawings of boat yards and yacht designers, ca. 1850 to the present.*

The central question: was the Dutch yacht designer, seen in an international perspective, in the second half of the 19th and throughout the 20th century trend setter or trend follower?

Sources: collection of technical drawings, magazines (also from the UK, US and Germany), secondary literature.

Ideal candidate: technical scholar interested in history.

Type fellowship: **Prof J.C.M. Warnsinck fellow.**

Whaling

14. *Whaling ship and biographies:* the museum collection holds paintings from the seventeenth, eighteenth and nineteenth centuries depicting whaling ships.

The central question: can we use the names of whaling ships to retrieve information regarding the names and backgrounds of the persons who commissioned the artists? Which ship names can be traced? What do we know about the artists?

Sources: paintings, collections of other (maritime) museums, archives, ships lists, archive of the Society of Friends of the museum.

Type fellowship: **Prof J.C.M. Warnsinck fellow.**

15. *Model of whale ship William Prince of Orange, around 1690.* There is uncertainty regarding the authenticity of this model.

The central question: To what extent is this model a true, trustworthy representation of whaling ships used at the end of the seventeenth century?

Sources: model, drawings, paintings, models of whaling ships in other collections, archives.

Ideal candidate: technically trained (maritime) historian with background or interest in shipbuilding.

Type fellowship: **Prof J.C.M. Warnsinck fellow.**