



**The Art of Contextualising Maritime Archaeological Collections:
Using 17th and 18th Century Paintings to Inform Dutch East India
Company (VOC) Clothing Accessories**

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Abstract

This dissertation documents a cross-institutional collections-based research project comparing an archaeological assemblage of buckle accessories from the Western Australian Museum (WAM) with broadly contemporaneous Dutch paintings from the Rijksmuseum's digital collections. This study, theoretically and methodologically informed by dress studies literature, employs an interdisciplinary and multi-modal approach to historically and socially contextualise the assemblage using a combination of material, documentary and visual sources. The results of the comparative analysis demonstrate the productivity and value of using multiple sources to inform archaeological materials, particularly historical paintings, which provide crucial contextual information absent in fragmentary archaeological records. This study integrates archaeological and art historical findings, augmented by historical research, to provide an interpretation of the archaeological assemblage. In doing so, this project demonstrates how discrete collections can be connected to each other in novel ways to generate new knowledge of existing materials, which may be used to guide future research projects and reshape WAM's VOC exhibitions for future audiences.

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List of Acronyms

Acronym	Definition
CE	Common era
ID	Identification
NL	Netherlands
UWA	University of Western Australia
VOC	Verenigde Oostindische Compagnie (Dutch East India Company)
WA	Western Australia
WAM	Western Australian Museum

Word Count: 15, 705

Chapter 1: Introduction

Research Context

Museum collections constitute valuable resources for the purposes of research, public engagement and international relations (Keene, 2005). However, museums often struggle to preserve, manage and utilise their collections as long-term resources, and extend their public outreach to broader audiences. Further, the research potential of existing collections, the knowledge and histories they harbour, and their prospects for building unique partnerships and collaborations, often remain untapped (Benden & Taft, 2019). This is particularly apparent for maritime museums, the significance and value of which is frequently overlooked by public and private stakeholders in favour of their terrestrial counterparts (Lindgren, 2019). This is largely due to maritime institutions' focus on local and regional collections and histories, which are frequently presented in isolation from global contexts and broader social narratives (Scholl, 2020). This disparity is also reflected in academia, as maritime archaeological research and theory has long lagged behind its terrestrial counterparts (Rich & Campbell, 2023). This trend is further exacerbated by a general lack of resources and investment in collections-based research for regional museums in comparison to larger national institutions (Scholl, 2020). As a result, there is considerable demand for collections-based research in maritime archaeology, especially projects that seek to incorporate broader theoretical dialogues and centre global connections (Scholl, 2020).

Project Overview

This project examines an archaeological assemblage of clothing accessories held in the WA Shipwrecks Museum's (hereafter WAM) VOC collections. Specifically, it seeks to inform an assemblage of buckles recovered from the four known Dutch shipwrecks in Western Australia and their associated terrestrial sites. The aims of this research are to (1) historically and socially contextualise the materials in the assemblage and (2) establish a sound historical archaeological approach for this task. To meet these aims, an interdisciplinary research framework is applied that is theoretically and methodologically informed by dress studies literature relevant to the fields of archaeology, history and art history. This approach integrates material, visual and documentary sources to inform the assemblage. Furthermore, this project explores

how diverse, discrete and distant collections of shared provenance can be connected to generate new knowledge of existing materials. This is demonstrated through a comparison of the buckle assemblage from the WAM archaeological collections with broadly contemporaneous Dutch paintings from the Rijksmuseum's (Amsterdam, NL) digital collections. This comparative analysis is enhanced by research about the accessories and their historical context.

This research is guided by the following question:

How do Dutch 17th and 18th century paintings inform our understanding of clothing accessories in the WAM's VOC collections?

In response to this question, the following objectives are set:

1. Develop a typology of the buckles from the four VOC shipwrecks in Western Australia to organise the materials and prepare them for identification in visual sources;
2. Determine whether any buckle accessories are depicted in 17th and 18th century Dutch paintings from the Rijksmuseum's digital collections or not and, if so, whether any reflect those documented in the typology;
3. Analyse how the presence or absence of buckles or buckle types in these paintings historically and socially inform the archaeological assemblage;
4. Conduct historical research on buckles and Dutch art to complement and strengthen the comparative analysis.

Presently, there are few sources on past clothing specific to Dutch 17th and 18th century attire. This clearly outlines a gap in existing research, within the broader field of dress studies. Furthermore, though the WAM's collections have been the focus of prior research, they have never been subject to analysis that seeks to contextualise archaeological materials using art historical sources. Moreover, the assemblage of buckles at the centre of this project have never previously been studied. This reveals additional gaps in past research specific to these collections. In an attempt to fill these

gaps, these local VOC collections are connected and compared to an international counterpart, under an interdisciplinary methodological framework. This cross-institutional research generates new information that may be utilised to guide future dress research projects and reshape WAM's VOC exhibitions for future audiences.

Collections Background

In 1602 the States-General of the Dutch Republic amalgamated six independent seaborne trade enterprises under a single organisation called the Vereenigde Oostindische Compagnie (Prakash, 2014). This measure was implemented to control skyrocketing prices of imported spices and luxury goods, driven by a highly competitive domestic market saturated with ephemeral trade enterprises (Foucheéa, 1936). However, this union also served the Republic's broader economic and political ambitions in overt competition with its European rivals, particularly the Portuguese (Balk et al., 2007). The company was granted unprecedented administrative and military powers, allowing the VOC to occupy foreign territories, negotiate treaties, enforce law and order in their colonies and wage war against their adversaries (Ames, 2008).

As global maritime trade networks were increasingly focussed on eastern markets, VOC traders targeted Asia, known then as the East Indies. Over the next two centuries the VOC engaged in aggressive competition with their rivals, establishing a monopoly over eastern trade routes (Parthesius, 2010). Their successes resulted in a period of enormous power and prosperity in the Netherlands (Schama, 1987). From 1610 the VOC had established an administrative outpost in the city of Jakarta. In 1619 the Dutch formerly annexed this settlement, changing its name to Batavia. This location served as the regional headquarters for their Asian operations and was the first port of call for VOC vessels in the East Indies (Parthesius, 2010).

To reach Batavia, Dutch seafarers had to successfully navigate the Indian Ocean, contending with challenging conditions in active competition with their European rivals (Prakash, 2014). Though the VOC initially favoured a route tracing the east coast of Africa, this course became untenable due to Portuguese dominance over the region. In 1611, a new path was chartered by Commander Hendrik Brouwer (Figure 1). The

Brouwer Route leveraged the strength of westerly winds known as the Roaring Forties, to expedite their journey east from the Cape of Good Hope, before abruptly turning north towards Batavia (Parthesius, 2010). Though this constituted a more favourable course, it required VOC mariners to navigate the then largely unfamiliar western coastline of Australia. This led to four catastrophic wreck events during the 17th and 18th centuries. These were the: *Batavia* (1629), *Vergulde Draeck* (1656), *Zuytdorp* (1712) and *Zeewijk* (1727) (Green & Paterson, 2020).

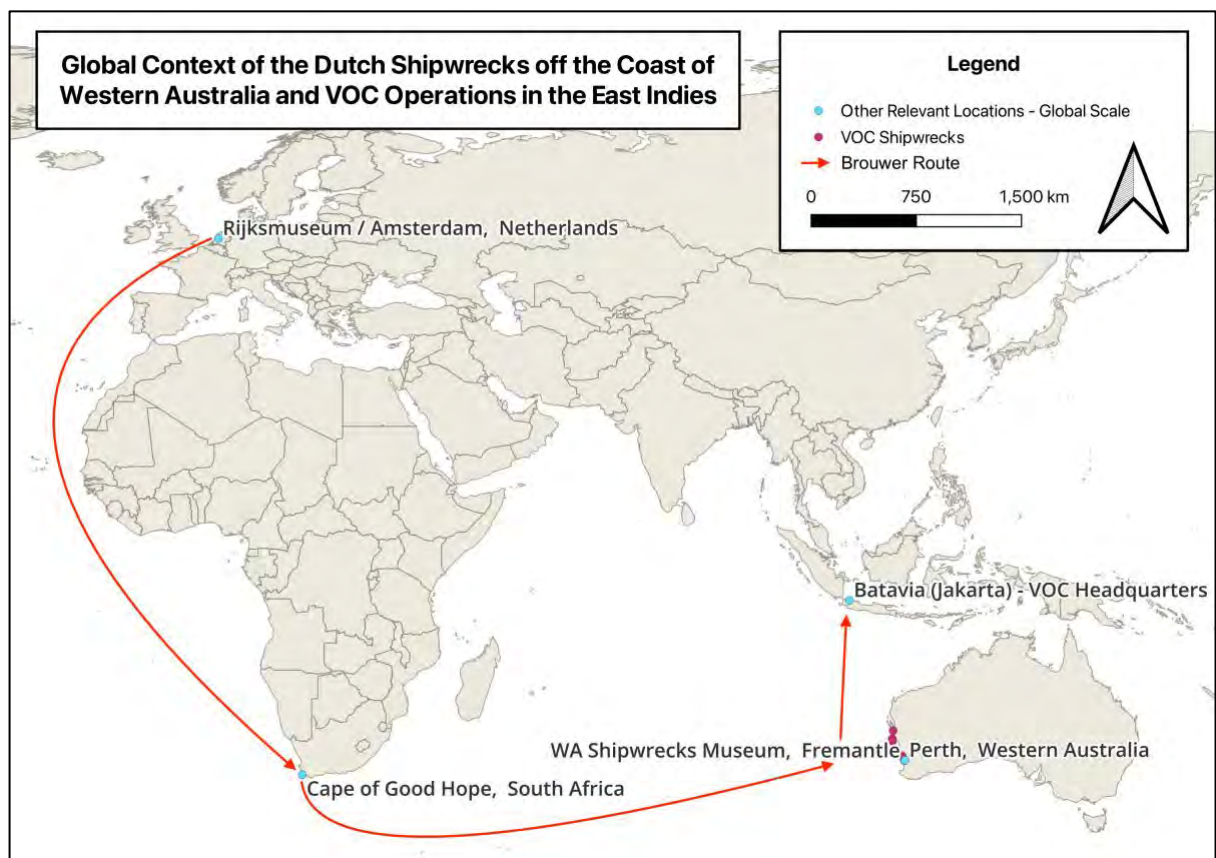


Figure 1: Map providing global context of the VOC shipwrecks and a general outline of the Brouwer route used to reach Batavia. Figure produced by Dana Abbott, 2024. Basemap: QGIS.org (2024).

Though all four vessels were of shared origin, each of the wreck events are distinguished by distinct and diverse histories. The *Batavia* and *Zeewijk* were both wrecked on shallow reefs in the Houtman Abrolhos Islands, located along WA's Midwest coast (Figure 2). On both occasions, survivors made it ashore to nearby islands and established makeshift camps. In the case of the *Batavia*, these camps became sites of desperation, depravity and extreme violence, as an existing mutiny attempt spiralled into the indiscriminate and systematic slaughter of wreck survivors

(Paterson et. al., 2023). These crimes continued for several months until a VOC rescue party arrived and quelled the violence (Byard, 2020). Conversely, in the case of the *Zeewijk*, these camps became sites of perseverance and innovation, as the crew worked to build a new vessel from both salvaged and locally sourced materials. Their efforts produced the first European-made boat in Australia, which was successfully utilised by *Zeewijk* survivors to rescue themselves (Green, 2020). Similarly, the *Zuytdorp* wrecked along the same stretch of coastline at the base of steep cliffs, with survivors setting up camps on the mainland. Unfortunately, the members of this group were never located by subsequent rescue parties (Playford, 1996). In contrast, the *Vergulde Draeck* met its demise earlier in its journey along the coast. Despite numerous attempts by the VOC to locate its wreckage and survivors, no traces of either were ever found (Hakluyt Society, 2010). With the exception of the *Batavia*, these events remained largely forgotten in following centuries.

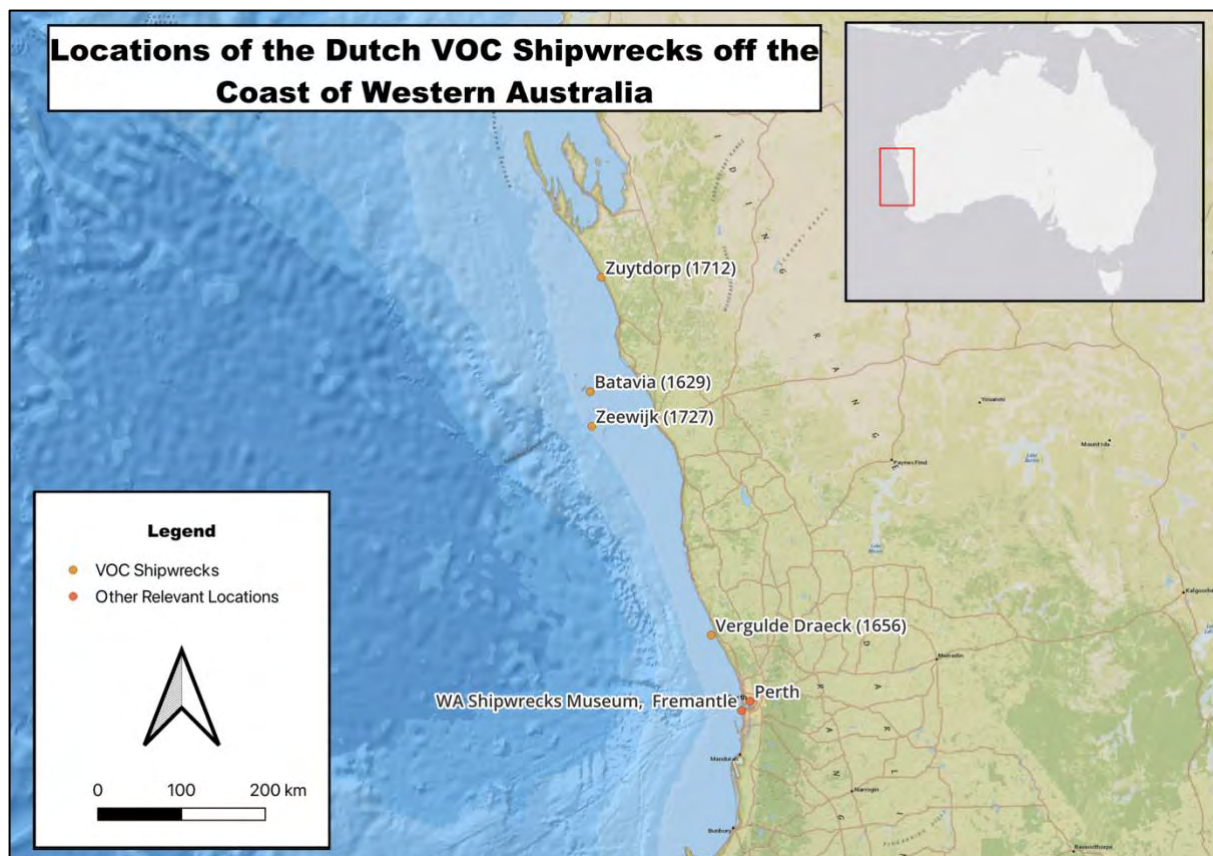


Figure 2: Map depicting the locations of the four known Dutch shipwrecks off the coast of Western Australia. Figure produced by Dana Abbott. Basemap: Esri (2014).

In the 19th and 20th centuries, a mixture of unexpected encounters, anecdotal information and local knowledge led to the discovery of each wreck and their associated terrestrial sites. Evidence of the *Zeewijk* was first encountered by Commander John Wickham and Lieutenant John Lort Stokes who located VOC materials on Gun Island in 1830. Further materials were identified on the island by guano miners in the 1880s with the main wreck site located by the WAM in 1968. The remains of *Zuytdorp* were first encountered by the stockman Tom Pepper at the foot of a coastal cliff face in 1927. It was not until geologist Phillip Playford's expedition in 1954 that the remains were confirmed to be that of the *Zuytdorp*. The wreckage of the *Batavia* and the *Vergulde Draeck* were both formally identified in 1963 by fishers and divers. Unfortunately, this led to looting activities by members of the public, which resulted in the loss of material culture and infliction of structural damage to the *Vergulde Draeck* site (Green & Paterson, 2020). In response to this, the Western Australian Government passed the *Museum Act Amendment Act 1963*, which was subsequently redrafted as the *Maritime Archaeology Act 1973*. This legislation placed all historic wrecks under the control and care of the state (Green, 1995). From this point forward the excavation and protection of these sites and their associated heritage values was delegated to the WAM (Green & Paterson, 2020).

Between the 1960s to 1990s, the WAM led excavations of all four wrecks and their terrestrial sites. These endeavours unearthed thousands of artefacts and a number of human remains of known dates of deposition and temporal context (Figure 3), which is a rare occurrence in archaeology. The materials underwent treatment in the Museum's Conservation Department before being sent to the WAM's Fremantle branch (WA Shipwrecks Museum), for storage and display as four separate collections (Green & Paterson, 2020). These collections have grown to incorporate additional materials and remains uncovered through successive research initiatives. Today these collections hold over 140,000 artefacts and 23 sets of human remains, constituting one of the largest accumulations of VOC material culture in the world (Paterson, 2022).

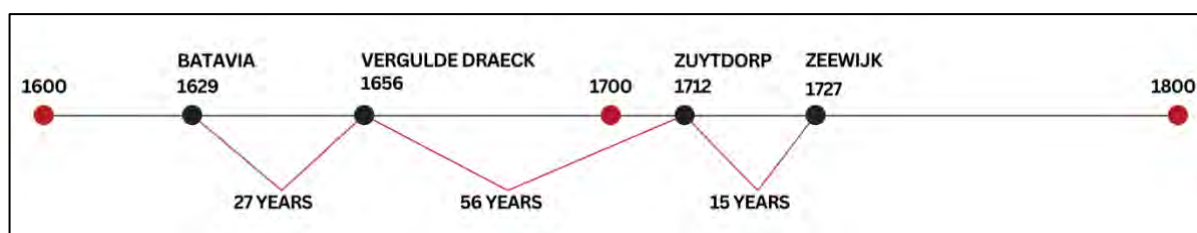


Figure 3: Timeline showing the known dates of deposition and temporal context of the shipwrecks. Figure produced by Dana Abbott, 2024.

These collections contain a vast array of material culture potentially representative of Dutch life and society during the height of VOC operations in the East Indies. This includes, but is not limited to, ship materials, construction supplies, armaments, coins, storage vessels, trade items and personal effects. The latter contains an assortment of clothing accessories including garment buckles, buttons, fastenings and pendants. The prevalence of these objects in the collections, and a general lack of understanding about their usage or historical and social background, presented an opportunity for conducting research on Dutch clothing accessories.

Dissertation Overview

This dissertation records the process and outcomes of this project, documenting how it addresses the research question and meets the objectives outlined above. Chapter 2 provides a theoretical background for this research. Specifically, it addresses both archaeological and historical approaches to the study of past dress. It also documents historical research on buckles and Dutch art, which is crucial to informing the assemblage. Chapter 3 details the methods employed to conduct this research. Chapter 4 provides the results of this research. Chapter 5 discusses the results and delivers key findings. This chapter also concludes the dissertation by addressing any limitations and constraints and discussing the significance of this study in relation to the WAM's VOC collections.

Chapter 2: Literature Review

In this chapter, I provide theoretical and historical backgrounds for dress studies, buckles and Dutch 17th and 18th century art.

Dress Studies: Archaeological and Historical Approaches

The study of dress is a truly interdisciplinary endeavour, informed by numerous fields of academia including archaeology, anthropology, ethnography, dress history, art history, material culture studies, fashion theory, sociology, psychology and economics, amongst many others (Lullo & Wallace, 2019; Pennick Morgan, 2018; Weetch & Martin, 2017). Dress can be understood in a broad sense as all forms of body ornamentation including but not limited to clothing, jewellery, hairstyles and tattoos. Our engagement with dress is considered a uniquely human trait that distinguishes us from other forms of life, constituting an integral part of the human corporeal and social experience (Loren, 2003). According to Turner (2012), dress practices hold a near universal significance to humans. They symbolise one's sense of self whilst also reflecting the social environment within which they are produced and performed. He argues "that the surface of the body seems everywhere to be treated, not only as the boundary of the individual as a biological and psychological entity but as the frontier of the social self as well" (Turner, 2012, p. 486). It is these multifaceted layers of meaning imbedded within dress as a social practice that has fascinated researchers since the mid-19th century. Over the past 170 years, the study of bodily adornment and all its social and cultural implications, has evolved into this extensive field of dress studies (Riello, 2011). Only the most relevant contributions of archaeological and historical approaches to dress studies are addressed here.

In the discipline of archaeology, dress can be defined as all objects designed to be worn or exhibited on the body. Dress artefacts are typically categorised under two primary classifications: clothing and jewellery (Loren, 2003). The former is often associated with textiles, including woven fibrous materials such as linen, wool, cotton or silk fabrics, as well as other manufactured materials such as leather, netting or cordage. As textiles are typically produced using perishable organic mediums, their preservation in the archaeological record is often limited and fragmentary (Good, 2001;

Rahmstorf et al., 2017). The latter encompasses items such as, “beads, pendants, necklaces, bracelets, armlets, anklets, and rings; ear, nose, lip, hair ornaments; and fasteners such as belts, buckles, buttons, brooches, and pins” (Mattson, 2021, p. 2). As these objects were often made from more robust materials such as stone, minerals, gems, bone, shell or metal, they are more frequently recovered from archaeological contexts (Mattson, 2021). All of these artefactual materials are integral to studies of bodily adornment and typically form the basis of archaeological dress enquiries. As a defining characteristic of human behaviour that holds both personalised and broader social meaning, dress is considered an ideal “point of access for archaeologists into the social world of the past” (White, 1992, p. 539). Recognition of the depths of its social complexity has gained traction over the past decade (see Cifarelli, 2019; Lee, 2015; Loren, 2003; Mattson, 2021; Pennick Morgan, 2018; Weetch & Martin, 2017) following half a century of slow but steady analytical development.

Archaeological dress research has evolved over time, influenced by shifting theoretical standpoints and methodologies. From the earliest days of archaeology’s antiquarian past, there has been a strong focus on the recovery, description and cataloguing of artefacts (Adams, 2008). Though items of dress and personal adornment were undoubtedly present amongst early collections, they were not considered a focal point of archaeological enquiries until the mid-20th century (Standley, 2018). Processual archaeology emphasised the importance of the functional and practical aspects of clothing and bodily adornment. From the 1970s archaeologists moved beyond functionalist perspectives to consider social and symbolic meanings (Mattson, 2021). Post-processualism developed more contextual and interpretive approaches that investigated the ideological and performative dimensions of dress (see Joyce, 1998; Morris, 1999). By the turn of the 21st century, this had transitioned into the interpretation of dress as an expression of gender, identity, status and power in past societies (see Harlow, 2012; Mann & Loren, 2001; Van Buren & Gensmer, 2017). Today, the study of dress in archaeology has a strong focus on global perspectives, with an emphasis on cross cultural studies of dress and its influence on long-distance trade networks (see Brandt et al., 2022; Lullo & Wallace, 2019).

Despite the progression of dress studies in archaeology some scholars, such as Weetch and Martin (2017), argue that its analysis has frequently been relegated to the peripheries and tightly constricted in scope. They suggest that archaeological approaches to dress have predominantly relied upon the classification, chronological ordering and reconstruction of apparel, rather than its social or cultural interpretation. Though they recognise that these methods remain invaluable to studies of past clothing, they argue that the concept of dress extends far beyond its inescapably material qualities, to encompass the “actions, thoughts and motivations behind the shaping of our bodies in the view of both others and ourselves” (Weetch & Martin, 2017, p. 2). Consequently, dress is a culturally loaded phenomenon whose interpretation is integral to understanding the more intangible aspects of past cultures and societies (Pennick Morgan, 2018). As argued by Weetch and Martin (2017), if dress is to become more relevant and widely recognised within the discipline of archaeology, researchers must imbed their inquiries with broader and more theoretically-informed examinations of society. One way in which archaeologists can mitigate this issue is through the integration of historical approaches to dress studies.

In the discipline of history, the study of clothing, including its personal, social and cultural aspects, is encompassed within the expansive field of dress history; a specialisation within the broader discipline of dress studies (Pennick Morgan, 2018). Under this umbrella, historical approaches to dress studies are numerous and diverse in their conceptual frameworks, methods and use of sources (Harvey, 2017). The main themes frequently addressed in dress historical discourse are that of identity, gender, power, agency, social change and cultural representations of past peoples, groups and societies (Pennick Morgan, 2018). Through these perspectives, clothing is considered a product which extends far beyond its practical benefits such as shelter, comfort and protection from the elements. Rather, it is viewed as a physical manifestation of the social, cultural and political identity of the wearer, as well as a reflection of the spatial, temporal and social context, within which, it was produced (Weetch & Martin, 2017). Consequently, dress history seeks to understand not only “the who, what, where and when of clothing” (Pennick Morgan, 2018, p. 8), but the interpretation of clothing and its change over time, and what this tells us about the peoples and society that shaped it. This interpretation is achieved through the integration and analysis of material, visual and documentary sources, and is frequently informed by theoretical traditions in the

fields of history, art history and material culture studies (Harvey, 2017; Pennick Morgan, 2018). This is due to their deep and enduring influence upon dress studies as a broader academic discipline, which has and continues to develop over time.

The origin of dress studies can be traced back 500 years to the first published books solely dedicated to documenting European dress customs from 1520 CE. However, its roots as an academic practice were established in the late 18th to early 19th century. At this time, an enduring enlightenment period fascination for collecting ‘curiosities’ and increasing access to a world outside of Europe led to an interest in ‘exotic’ dress customs (Taylor, 2004). This era birthed extensive private costume collections, which became a key focal point for early dress scholars, forging the discipline’s extensive and ongoing relationship with museums (see Canbakal Ataoğlu, 2023; Hertz, 2022; Petrov, 2019; Taylor, 2004; Wessie & Daan van, 2019). Consequently, the emerging practice of dress studies developed a strong focus on historical clothing and object-based approaches, which dominated the field until the late 20th century (Taylor, 2004). The first significant conceptual shift occurred in the 1980s with the emergence of fashion theory. This new approach turned away from object-based studies to highly theoretical enquiries interested in “how fashion takes shape, how it penetrates the world, reproduces itself and conditions the social and the power relations between individuals and society” (Riello, 2011, p. 2). Through this approach, dress studies adopted a deductive methodology in which theory took primacy over materiality through its frequent application to object-based case studies. The field saw another significant turn in the early 2000s with the introduction of material culture perspectives. Material culture approaches to dress studies investigate the meaning attributed to dress objects by those who manufacture, wear, buy, sell or collect such items. These enquiries emphasise the importance of the relationship between humans and physical objects and materiality as a form of human expression (Riello, 2011). Though the discipline of dress studies comprises these numerous fields of enquiry, they have traditionally formed discrete and isolated specialisations that operate independently of each other (Taylor, 2002).

Despite the highly compartmentalised structure of the discipline, today there is widespread recognition amongst scholars that effective dress research requires a combination of integrated approaches, methodologies and sources. The three leading

methodologies within dress studies include object-based, literary and visual analysis (Mida & Kim, 2015; Ribeiro, 1998; Taylor, 2002). Object-based approaches hold a strong focus on the materiality of clothing and frequently study dress artefacts held in museum collections. Such scholarship typically focuses on the material analysis of clothing, investigating its physical attributes such as fabric, dye, stitching or embellishments, and frequently seeks to reconstruct historical attire (Kawamura, 2020). Object-based studies also investigate the lifecycles of dress items through object biographies, situating them within broader chains of production and consumption (Pennick Morgan, 2018). Alternatively, literary approaches to dress studies investigate the historical, cultural and social context of dress through documentary sources. Such enquiries are often conducted through the lens of social stratification based on ethnicity, class or gender (Smith, 2006). Moreover, visual approaches to dress studies utilise graphic sources such as sketches, paintings, photographs, films or magazines to analyse clothing. This approach holds a strong focus on corporeal and social contextualisation, and the iconography, symbolism and visual semiotics imbedded within clothing and dress practices (Hollander, 1993). Though each of these approaches are highly effective in their own right, the integration of all three methodologies and their associated material, documentary and visual sources is now considered best practice in dress scholarship. As argued by renowned dress scholar Lou Taylor (2002, p. 272), “open-minded interdisciplinary approaches that are not skewed by personal prejudice, by obsessive reliance on one field of study or by over-reliance on the latest theoretical fad” constitute the future of dress studies.

A Brief History of Buckles

A buckle is a “device consisting of a frame, usually metal, covered or uncovered, and one or more teeth, chapes, or catches...used for fastening and decoration” (Picken, 2013, p. 37). Though the exact origin of buckles remains unknown, some of the earliest examples have been uncovered in archaeological contexts at early Bronze Age sites in Mesopotamia (see Prell, 2019). However, buckles did not appear in Europe until the Romans popularised their use as part of military uniforms and equipment. The adoption of this technology across the continent continued into the early medieval period when buckles became prestigious accessories owned by elites (Meredith & Meredith, 2011). It was not until the 13th century that these objects became more widely accessible to

other social classes. Throughout the medieval period, buckles served both functional and decorative purposes and were predominantly used for equipment-based fastening and adornment, such as armour, sword and spur buckles. Yet, their mechanical versatility allowed for frequent shifts in their usage, reflecting changing customs, technologies and fashions over time (Whitehead, 1996). The most significant of these shifts occurred at the turn of the 17th century. At this time, Europe underwent a fashion revolution, within which buckles became the primary method of fastening clothing. This further extended their accessibility to all economic classes, genders and age groups, with a wide variety of materials and designs available for all types and levels of consumer (White, 2009; Whitehead, 1996). Their popularity as clothing accessories continued until their eventual decline and replacement with other fastening mechanisms, including ribbons, ties and buttons, in the early 19th century (Hume, 2001; White, 2005). These shifts in buckle usage over time are further reflected in the evolution of their manufacturing processes.

According to Whitehead (1996), from the mid-13th century, advances in moulding technology allowed buckles to be produced in greater numbers, contributing to their widespread accessibility at this time. By the turn of the 14th century, craftsmen had developed stone and ceramic moulding trays that could cast up to 12 buckles at a time. These trays could then be fastened into larger units which could produce over 100 buckles per batch. This form of mass moulding frequently left manufacturing marks on the buckles, such as flat edges on the frame where it was separated from others after casting. Once removed from the moulds and separated they were finished using hand tooling techniques. These methods allowed for both the standardisation of buckle components through mass production as well as the addition of unique features and decorative embellishments on each object. Buckles were cast from a variety of materials over time. From the 14th century, the majority were made using non-ferrous materials, with copper-alloy the most common selection for clothing buckles. From the 15th century, pewter, iron and steel were also introduced. However, the latter two were predominantly used for equestrian equipment, until the 18th century when they were introduced for shoe buckles. Gold and silver were also used for finer specimens, though this remained relatively rare until the mid-17th century. Once cast, these metals often underwent surface treatment, including lacquer coating or tinning, to enhance

their durability or aesthetic. However, perhaps the greatest development in buckle manufacture occurred with the transition from one-piece to two-piece designs.

In the 1680s, one-piece buckles were revolutionised by the emergence of two-piece technology in Europe. Until this time, buckles held a relatively simple anatomical structure with three components; the frame, the pin and the tongue. In one-piece designs the frame and pin were combined into a single moulded structure with the tongue added separately during the finishing process (Whitehead, 1996). One-piece buckles (Figure 4) were typically fixed to a garment by splitting the end of a leather strap before enclosing and riveting it over the pin (strap-end buckles). In other cases, sheet metal was folded over one side of the buckle frame before encasing and being riveted upon a strap (plated buckles) (Goodall, 2011; Hume, 2001; Whitehead, 1996). The emergence of the two-piece buckle resulted in a more complex anatomy, consisting of a frame and a chape. The chape was further sub-categorised into three parts; the pin, roll and tongue (Figure 5) (White, 2005, 2009). In two-piece designs each of these components were manufactured separately and were assembled during the finishing process. The frame served as the primary structural element of the two-piece buckle, from which all other components were attached. The underside of the frame was modified to add pin terminals, which consisted of two drill holes on opposing sides to accommodate the pin (Figure 6). The roll and the tongue were hinged on the pin facing in opposite directions and rotating independently of each other (White, 2005, 2009; Whitehead, 1996). When worn, the frame was the visible and frequently decorated face of the buckle, whilst the chape was the functional component that fastened clothing or shoes and was hidden from view. The roll attached the buckle to a garment, while the tongue fixed it in place. This technological innovation allowed buckles to be removed, replaced and switched between garments, fuelling further developments in decorative aesthetics and designs (White, 2005).

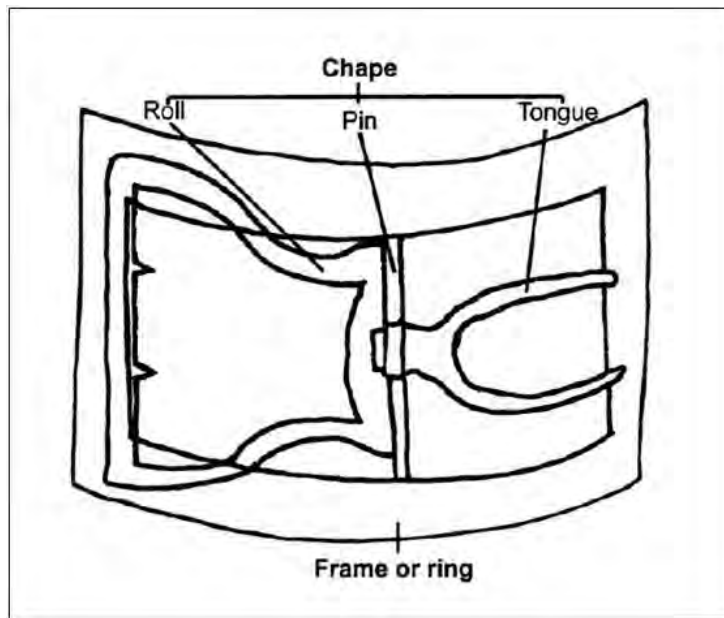
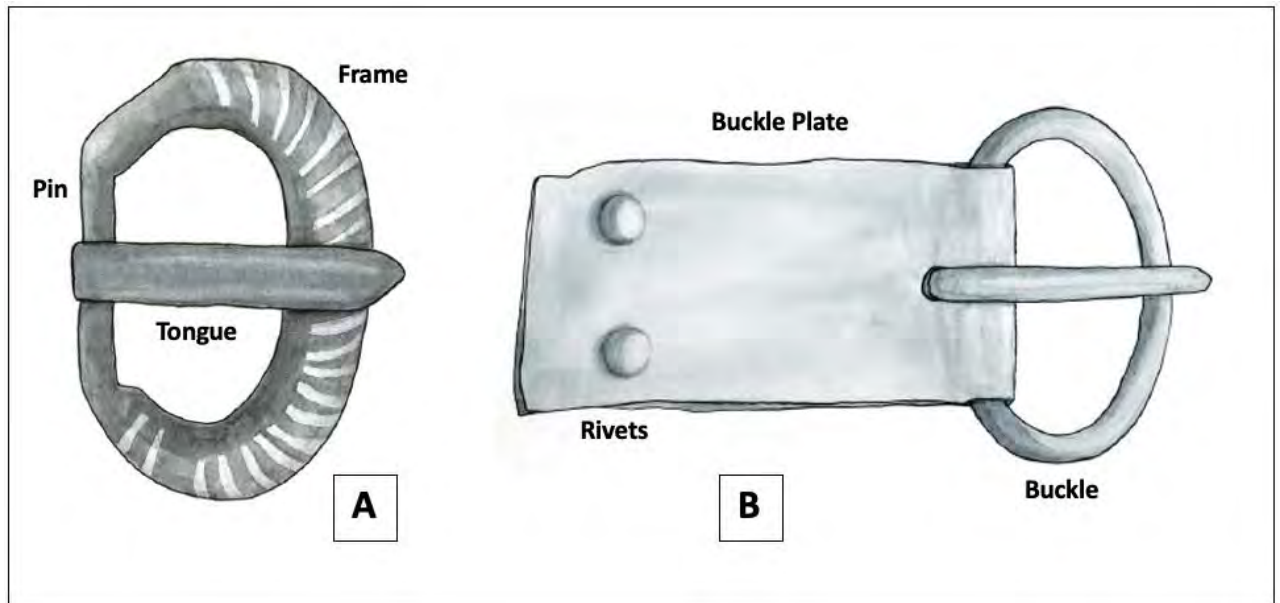
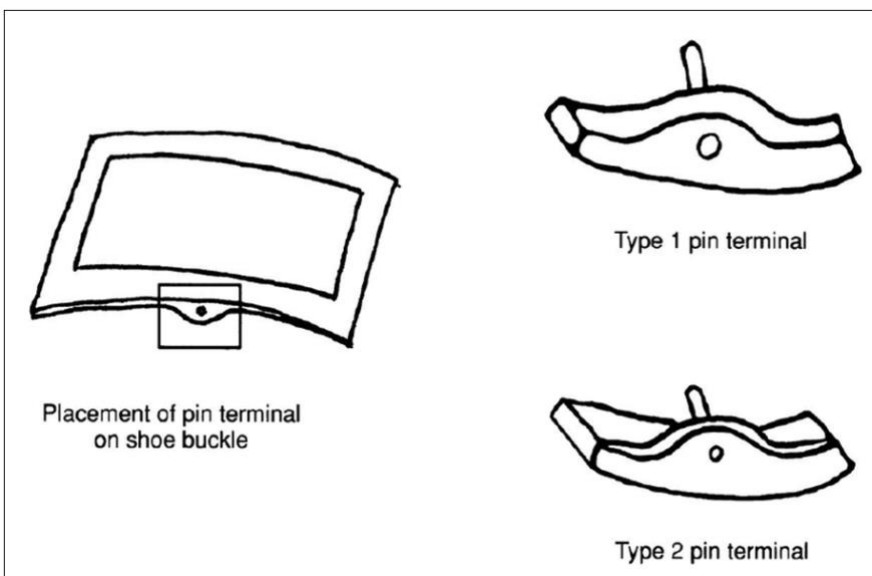


Figure 4: (Above) Diagram of one-piece buckles recovered from early medieval graves in the Netherlands. 'A' is an example of a strap-end buckle and 'B' is an example of a plated buckle. Image created by Dana Abbott using illustrations sourced from Tongeren (2023, p. 88 & 103).

Figure 5: (Left) Diagram of the anatomy of a two-piece buckle (White, 2005, p. 82). Note that the pin is situated on the underside of the frame alongside the roll, while the tongue rests on its face.

Figure 6: (Below) Diagram depicting the placement of pin terminals on the underside of the frame, designed to fix the pin in place (White, 2005, p. 84). 'Type 1' and 'Type 2' (both common in the 18th century) exemplify how pin terminals were drilled into metal lobes or flanges, respectively, extending from the frame.



Between the 13th to the early 19th centuries, it was common practice for buckles to be decorated and embellished to enhance their aesthetic throughout continental Europe and its colonies. As part of this, both the size and embellishment of buckle frames increased over time, reaching peak form in the late 18th century. Frames were moulded into various shapes, including circular or oval looped, annular, rectangular, trapezoidal or asymmetrical profiles in either singular or double frames (Figure 7) (White, 2005; Whitehead, 1996). Frames were also manufactured in both flat or convex form depending on the intended usage of the buckle, the face of which served as an ideal surface for decoration. A broad range of embellishments were in circulation with ephemeral trends reflecting fashionable vogues that were popular at the point of manufacture (Meredith & Meredith, 2011). In the 16th and 17th centuries, scrolled, trefoil and floral patterns were in fashion. In the 18th century, this shifted to more elaborate rococo designs featuring moulded rosettes, scrolls, rope patterns, grooves, nailheads and beaded borders. Across the 16th to 18th centuries, stamped and punched motifs were also popular, predominantly featuring circular and rosette patterns. Additionally, silvering and gilding became common in the 17th and 18th centuries to project the image of a lavish accessory at more affordable prices. Moulding advances in this period also saw a decline in hand tooling embellishments in favour of frames set with precious gems, diamonds or paste stones (Cunnington & Cunnington, 1972; Meredith & Meredith, 2011; Whitehead, 1996). The wide range of variation among buckle designs catered for a broad consumer base, providing basic and inexpensive options for the lower classes as well as elaborate and highly fashionable pieces for the elite (White, 2005). Today, these features contribute significantly to buckle analysis and interpretation.

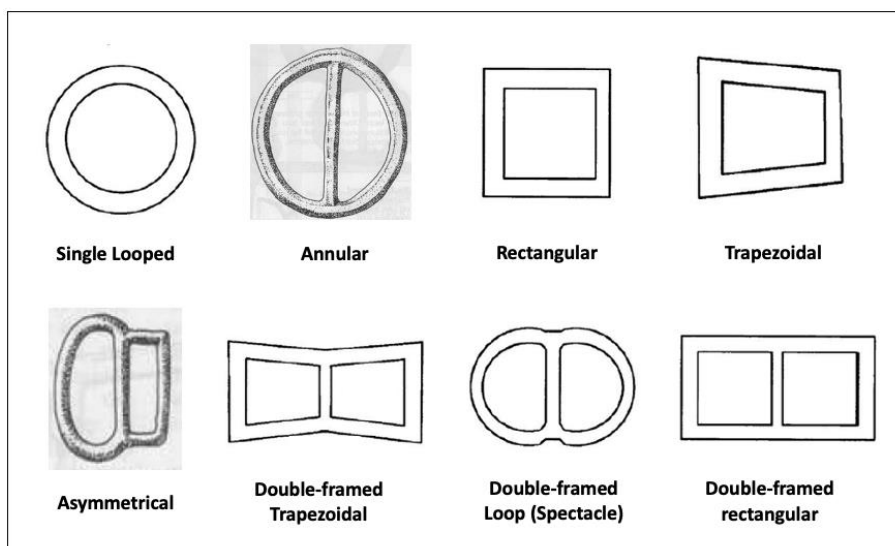


Figure 7: A selection of common frame shapes for buckles. Image created by Dana Abbott using illustrations from White (2005, p. 83) and Whitehead (1996, p. 43 & 85).

Buckles are well represented in both historical and archaeological records and provide significant insight into social contexts of the past. These devices were used to secure a wide array of clothing articles and equipment, including shoes, boots, breeches, trousers, stockings, garters, hats, stocks, spurs and swords, and were considered valuable possessions that wearers sought to repair rather than replace (Hume, 2001; White, 2005, 2009). Their intended usage as fasteners for such items was factored into their design at the time of manufacture. Subsequently, slight variations in their anatomy and embellishment serve as ideal diagnostic features, which allow researchers to identify the historical usage of the objects (Appendix A) (White, 2005, 2009; Whitehead, 1996). As buckles were worn by men, women and children of all classes they are ideal subjects for interpretations of demography and identity such as age, sex, class construction, social status and personal adornment. These themes can be investigated through object-based analyses of their physical qualities, relating to both materials and craftsmanship, and complexity of their decorative features (White & Beaudry, 2009; White, 2005, 2008; Whitehead, 1996). Furthermore, as buckles served a performative social role in addition to their functionality, they frequently featured in period portraiture as markers of fashion, wealth and status. Consequently, artefactual investigations of buckles can be enhanced through the integration of visual analysis (Bryant, 1988; White, 2005, 2008). Contemporary interpretations of buckles as historical dress accessories position them as highly significant items of personal adornment, that held functional, social and financial value to both the individuals who owned them and the society that produced them.

Dutch 17th and 18th Century Art

In the discipline of art history, methods for analysing visual sources, such as Dutch 17th and 18th century paintings, are seemingly infinite. However, for object-based studies, as is the focus of this research, contextualisation of an artwork is considered paramount to its interpretation. Though numerous definitions of context have been employed in the analysis of art over time, object-based approaches define this term as a work's 'original historical context' (Rose, 2022). To reconstruct this context, one must first identify the image's provenance and use this information to investigate the external factors that shaped its production. These factors include the historical, cultural, social, political and economic environment unfolding at the time of its creation. Furthermore,

the artist themselves, the creative movements and consumer preferences they were influenced by and their products' reception are all important factors, which may also be considered (Gordenker, 1999; Hermeren, 1975; Rose, 2022). Once the work has been contextualised within its original setting, deeper messages, morals and meanings can be extrapolated through semiotic and iconographic analysis. This process allows the viewer to investigate and interpret the representations depicted in visual sources on a deeper level as "such images have an historically and culturally specific meaning which can be corroborated by reference to contemporaneous texts, emblems and other images" (Protschky, 2011, p. 512). Symbolic features frequently communicate underlying themes such as gender, religion, power, status, sexuality, intellect or national identity, which frequently frame or are imbedded within the people, objects and scenes depicted by the artist (Vanhaelen, 2012). To begin this process, it is crucial to investigate the social, cultural and political landscape of the Netherlands in the early modern period.

At the turn of the 17th century, the Republic of the Seven United Netherlands arose as a powerful force, having recently been freed from decades of Spanish control. Turning away from monarchical systems of governance, the Republic was one led by civilian representation under seven distinct provinces (Rosenberg et al., 1995). Its population was spread out over rural agrarian landscapes with thriving urban centres scattered throughout. Though the Dutch community was predominantly Calvinist, the Netherlands maintained a reputation of considerable religious tolerance and freedom (Prak, 2023). Its social structure can be reduced to three basic categorisations; the working class (common labourers), the middle class (merchants) and the patricians (governing officials). The majority of the population comprised of the mercantile middle class, who generated their wealth through seafaring enterprise (Price, 2011; Rosenberg et al., 1995). The nation's predominantly maritime economy was a reflection of its global seaborne empire, which was rapidly forged over the course of two generations. The immense wealth, power and prestige generated from the successful spread of the empire, particularly in the East Indies, fuelled the economic, cultural, political and intellectual flourishing of the Republic back home (Schama, 1987). This birthed a transient, cosmopolitan and socially progressive atmosphere within Dutch urban centres, with Amsterdam serving as the nation's vibrant and bustling capital. The movement of people, ideas and culture through the Republic led

to a flourishing art scene, with promising artists flocking to city centres to secure apprenticeships through local guilds (Coutre, 2016).

Amongst this lively milieu, Dutch art underwent a period of significant transformation with its subsequent stylistic traditions enduring for over a century. As land was scarce in urban centres, middle class families opted to invest in artworks instead, adorning their homes with paintings of all varieties (Coutre, 2016). This broadened its traditional consumer base from the elite to those from a variety of social classes and backgrounds. This surge and diversity in demand allowed artisans to open larger workshops, provide works for a broader range of consumers and experiment with or even specialise in foreign artistic styles (Price, 2011). Though prior tradition held a strong focus on narrative paintings with literary, biblical or mythological themes, now a plethora of new styles dominated the market. Narrative painters, such as Pieter Lastman, introduced an Italian influence to their works, livening traditionally austere scenes with more energy and emotion (Coutre, 2016). An influx of Flemish migrants in the early 17th century brought with them their tradition of landscape painting. Though initially reflecting the Flemish countryside, this style quickly shifted towards Dutch scenes, emphasising and strengthening a uniquely Netherlandish national identity (Silver, 2012). As the mercantile class grew more prosperous, the demand for portraiture significantly increased, with their content becoming livelier and richer with symbolic meaning (Coutre, 2016). A continual stream of VOC commissions generated an influx of cartographic works for both decorative and operative purposes, adorning VOC headquarters and public atlases alike (Silver, 1999). Perhaps the most significant development was the proliferation of genre paintings, replacing fictional scenes with depictions of everyday life, at times imbedded with social or moral commentary (Aono, 2015). Though these shifts occurred during Europe's Baroque period, Dutch painters forged ahead under a different artistic movement known as Realism.

Dutch Realism was an artistic movement that took hold in the Netherlands following the 80 Years War, flourishing across the Republic from the 17th century onwards. As an artistic style it is defined by its meticulously detailed attempt to depict realistic and truthful representations of subject matter as observed by the artist (Vanhaelen, 2012). Dutch Realism, in opposition to narrative painting, held a more secular gaze that turned away from religious and mythological scenes, featuring compositions of everyday

objects, places and people (Freedberg & De Vries, 1991). Based on these traits, some scholars, such as Alpers (1983), argue that Realism is a largely descriptive style of representation that portrays faithful visual appearances of the real world. However, iconographers de Jongh (1971) and Smith (2009) dispute this limited characterisation, arguing that Dutch Realism is imbedded with hidden meaning and cultural significance beneath its descriptive surface. Schama (1987, p. 10) balances these notions surmising that “by illuminating an interior world as much as illustrating an exterior one, it [Dutch Realism] moves back and forth between morals and matter, between the durable and the ephemeral, the concrete and the imaginary, in a way that was peculiarly Netherlandish.” This movement continued to dominate the Dutch art scene until the turn of the 18th century, when an increasing French political presence began to influence and unsettle local artistic traditions. Amongst concerns of a declining art culture, driven by a gradual deterioration of resident art guilds and slowing production rates, some Dutch painters turned to neo-classicism and Italian traditions (Coutre, 2016; Prak & Webb, 2023). However, a faithful and patriotic contingent of artists sought to renew the Dutch artistic identity, instigating a revival of 17th century styles under the Realism movement extending well into the mid-18th century (Aono, 2008; Knolle, 2006). Over three hundred years later, their surviving artworks and their deeply descriptive depictions of everyday life provide a detailed account of Dutch lives, society and material culture of this period; including that of dress.

Today, art as a form of visual representation is widely recognised as being critically important to our understanding and interpretations of historical dress. In her seminal work *Seeing Through Clothes*, Hollander (1993) argues that visual representations of dress provide insights that cannot be obtained from physical artefacts alone. This includes both visual and contextual information such as how the object was worn, who it was worn by and for what occasion, how it integrated into broader clothing ensembles and the social settings it was accepted within. Consequently, art provides a record of not only a corporeal perspective of dress but its social context and the subjective responses to it at the time it was worn. However, there are several factors that may affect artistic representations of dress. These include the social and cultural context it was produced within, the training and background of the artist, the desired product of the consumer or the financial agreement between the two parties. For portraiture in particular, imagery was dictated by social decorum, which influenced its

representations considerably (Gordenker, 1999). Though there is a broad variety of relevant art to draw upon, Hollander (1993) suggests that paintings, particularly portraiture and those depicting figural, historical and genre scenes, are ideal subjects for interpreting past dress. In light of this, Dutch 17th and 18th century art appears well-suited for the analysis of dress in this period. Surviving Dutch works contain a plethora of applicable styles for such an exercise, with their pervasive Realism offering highly detailed depictions of dress materials, both in corporeal context of the body and social context of its surroundings (Gordenker, 1999). Subsequently, Dutch 17th and 18th century paintings offer a unique window into the history of contemporaneous dress artefacts, customs and practices.

Chapter 3: Methods

In this chapter, I provide a more in-depth description of my methodological approach to this project, which includes an overview of my research design and description of the research procedures applied to each dataset.

Research Design

This research was conducted under Creswell and Creswell's (2017) convergent mixed methods framework within which both quantitative and qualitative data were collected and analysed separately. The results of each were then compared to identify if correlations or inconsistencies were present. This framework was adopted as it recognises the strengths and weaknesses of both datasets, which were integrated to enhance analysis. Integration allowed for each dataset to mitigate the limitations of the other, aided in developing a more robust response to the research question and ultimately strengthened the validity of findings. Under this broader framework, Bernstein's (1983) cable model and Denzin's (1970, 2010, 2012) triangulation model were also implemented. Cable models interweave multiple strands of evidence to build more complex and credible arguments (Wylie, 1989). Similarly, triangulation models utilise a "combination of methodologies in the study of same phenomena" (Denzin, 1970, p. 297) to improve the accuracy of research findings. These research strategies were employed in this study through the adoption of an interdisciplinary approach that utilises multiple methods and sources to strengthen the credibility of findings. Consequently, this research used a combination of archaeological, historical and art historical methods and integrated material, documentary and visual sources to address the aims of this project, as outlined in Chapter 1. To action this, two datasets were collated, analysed and compared: an archaeological and art historical dataset. The details of this process are outlined below.

Ethical Considerations

This study was conducted under the ethics approval granted to the broader *Mobilising VOC Collections* project by the UWA Research Ethics and Compliance committees.

Methodological Procedures

This section outlines the end-to-end methodological procedures applied to both the archaeological and art historical datasets. This includes information about accessing, sampling, researching, recording and analysing each dataset.

Archaeological Dataset: The Buckles

Access and Permissions

The WAM granted access to their staff, storage and research facilities based at the WA Shipwrecks Museum in Fremantle to support this project. They consistently provided engagement and support throughout this process and made their professional knowledge, collection materials and library resources available. This included sessions to access, locate, handle and document the buckles in the archaeological sample.

Sampling

The archaeological dataset consists of an assemblage of buckles from WAM's VOC collections. A desktop survey of WAM's digital artefact catalogue (an Excel document freely available online), revealed approximately 105 artefacts matching this description. However, it did not indicate if they were located in the WAM's Shipwrecks Museum in Fremantle or in its sister facility The Geraldton Museum in WA's Midwest region. Therefore, it was not possible to verify the exact number of buckles available for this study based on the limited information available online. To resolve this issue, the WAM's collection staff prepared a catalogue (Appendix C) documenting all artefacts categorised as clothing accessories in their VOC collections. This document provided high resolution images of each object and basic descriptive information where available, such as identification (ID) numbers, numerical measurements and provenance. This catalogue provided a sample size of 64 buckles from the four Dutch shipwrecks. However, during the recording process two additional and previously undocumented buckles were located in storage, bringing the total sample size to 66 (Table 1). Together, these artefacts formed the assemblage at the centre of this research.

Table 1: Sampling results for the archaeological dataset.

Shipwreck	Buckles
Batavia (1629)	20
Vergulde Draeck (1656)	22
Zuytdorp (1712)	8
Zeewijk (1727)	16
Total	66

Research and Recording

The WAM's clothing accessory catalogue provided a greater physical and visual understanding of the buckles. However, it contained limited functional or historical information, demonstrating the need for further investigation of these materials. Therefore, the research and recording process began with research on buckles as historical artefacts. This process drew on both primary and secondary documentary sources which describe and illustrate their function, anatomy, decorative embellishments, historical usages and innovations over time. The information gathered from this research, which formed part of the literature review for this project, is outlined in Chapter 2. Upon the completion of documentary research, the recording phase commenced, where a detailed artefact catalogue was produced documenting each buckle in the sample. The catalogue contains recording data from each of the buckles in the assemblage, and is informed by historical research. The data categories in the dissertation artefact catalogue are outlined in Table 2 below.

Table 2: List of data categories from the dissertation artefact catalogue.

Category	Description	Data Source/s
ID	The unique registration number assigned to an object in the WAM's database. It usually consists of a site code (the object's provenance), a number and sometimes a letter combination at the end (for multiple objects under the same ID). E.g. 'BAT4583AB' - site code: BAT, number: 4583, letters: AB.	Clothing accessories catalogue Digital artefact catalogue
Shipwreck	The VOC shipwreck that the buckle is associated with: <i>Batavia</i> , <i>Vergulde Draeck</i> , <i>Zeewijk</i> or <i>Zuytdorp</i> .	Clothing accessories catalogue Digital artefact catalogue
Site Type	The environmental and/or taphonomic context that the object was recovered from: marine or terrestrial.	Clothing accessories catalogue Digital artefact catalogue
Site	The name of the site from which the object was recovered. E.g. Beacon Island Land Site.	Clothing accessories catalogue Digital artefact catalogue

Material	The type or description of the material used to manufacture the buckles. E.g. brass.	Clothing accessories catalogue Digital artefact catalogue
Size	The size category assigned to the buckles. E.g. small, medium, large.	Recording sessions
Manufacture	The anatomical structure of the buckles: one-piece or two-piece.	Historical research
Frame	This is the frame shape of each buckle. E.g. rectangular, spectacle.	Historical research
Complete specimen?	The determination of whether the object still has all of its components present or not. For one-piece buckles this includes the frame, pin and tongue. For two-piece buckles this includes the frame, pin, tongue and roll.	Historical research
No. of objects	The number of objects that are listed under the same ID. E.g. BAT4583AB consists of two buckles rather than one.	Clothing accessories catalogue Digital artefact catalogue
Attached to strap?	This indicates whether the buckle is an isolated object or whether it remains fastened to a strap.	Clothing accessories catalogue Recording sessions
Components	This lists all the anatomical components that are still present for each buckle. E.g. frame, pin, etc.	Clothing accessories catalogue Recording sessions Historical research
Fragmented?	This documents whether the object remains structurally intact or whether it has fragmented into pieces.	Clothing accessories catalogue Recording sessions
No. of fragments	The number of fragments present for each of the fragmented objects.	Clothing accessories catalogue Recording sessions
Design	The basic description of the aesthetic properties of the buckles. E.g. plain/utilitarian or decorative/ornate.	Clothing accessories catalogue Recording sessions Historical research
Length	The numerical measurement of the length of the buckle frame, taken of the maximum value of the object (the longest portion).	Clothing accessories catalogue Recording sessions
Width	The numerical measurement of the width of the buckle frame, taken of the maximum value of the object (the widest portion).	Clothing accessories catalogue Recording sessions
Depth	The numerical measurement of the depth of the buckle frame, taken of the maximum value of the object (the thickest portion).	Clothing accessories catalogue Recording sessions
Diameter	The numerical measurement of the diameter of the buckle frame, taken of the maximum value of the object (the widest portion). Diameter was only applicable to the single looped ring buckle.	Clothing accessories catalogue Recording sessions
Weight	The numerical measurement of the weight of the object. Weights could not be completed for buckles that were too fragile, as they were sewn into mounting bases and were not removable. These are marked 'F' for fragile.	Clothing accessories catalogue Recording sessions
Catalogue description	The basic description of each object documented by the museum.	Clothing accessories catalogue Digital artefact catalogue

New description	A new description of each object based on this research.	Clothing accessories catalogue Recording sessions Historical research
Likely usage	What each buckle was likely used for throughout the 17 th and/or 18 th centuries.	Historical research
Assigned type	The type assigned to each buckle based on the typology developed for the assemblage.	Clothing accessories catalogue Recording sessions Historical research

The information recorded in the dissertation artefact catalogue was compiled from a combination of sources. Firstly, all available information was extracted from the WAM's online digital catalogue and internal clothing accessories catalogue. This was complemented by information obtained through historical research about the buckles' anatomy, frame shape, components and design categories. Lastly, artefact recording sessions provided numerical measurement data including the dimensions and weight for each object. All measurements were taken using digital callipers and a digital scale.

Analysis

Upon completion of the recording process, the information documented in the dissertation artefact catalogue was used to develop a typology. According to Adams and Adams (1991), a typology classifies and orders material objects into mutually exclusive types based on shared characteristics, and is tailored to address a specific set of materials or research purposes. As one of the objectives of this study was to identify whether buckles in historical paintings are similar to those in the assemblage, typological classification offered a controlled and consistent mechanism for describing objects that may be identified. Consequently, typological classification was utilised in this project as a practical method for gaining a better understanding of the materials in the assemblage and preparing for their identification in visual sources. The shared characteristics used to develop a typology of the buckles included frame shape, anatomical structure, chape type and ornamentation. The resulting buckle typology was synthesised and compared with both the art historical results and historical research to inform the assemblage.

Art Historical Dataset: The Paintings

Access and Permissions

The paintings used in this study were freely accessible online through the Rijksmuseum's digital collections database *Rijksstudio*. The Rijksmuseum's *Open Data Policy* confirmed images of artworks in their digital collections were classified as public domain and did not require copyright permissions for public use (Rijksmuseum, 2024). Though permissions were not required, the Rijksmuseum is a research Partner Organisation in the *Mobilising VOC Collections* project and was aware of the usage of its imagery for this study.

Sampling

The art historical dataset consists of Dutch paintings from the Rijksmuseum's digital collections. An intentional sampling strategy was employed for this dataset, based on three criteria: temporal and cultural relevance, style and subject matter. To maintain temporal and cultural relevance, the sample was limited to paintings created by Dutch artists during the 17th and 18th centuries (between 1600-1800CE), which depict Dutch scenes or subject matter only. This ensured that the paintings selected for this study were reflective of Dutch culture in a period that was broadly contemporaneous with the buckles in the archaeological sample. The selection of paintings was further narrowed based on style. As this study focussed on dress accessories, sampling was limited to figure paintings (those that depict human beings) as they frequently feature highly detailed depictions of dress. This included portraiture, genre and landscape paintings with human subjects in close enough range for their clothing to be clearly visible. Of the images that met these criteria, those that depicted buckles as part of their subject matter were selected for further analysis. Other dress accessories, such as broaches and clasps, and any images that were not clear enough to definitively determine the accessory depicted, were excluded. Furthermore, paintings depicting foreign or mythical scenes or dress were also excluded.

At the time of sampling, *Rijksstudio* had 2,256 17th century and 626 18th century paintings available online. Therefore, a total of 2,882 paintings were available to draw upon for this study. To structure and limit the sampling process, so as to align with the broader scope and timeframe of the project, 200 images were

sampled in total (Table 3), with 100 from each century to ensure an equal coverage between the two.

Table 3: Sampling results for the art historical dataset.

Sampling Summary		
Period	Sample Size	Paintings Depicting Buckles
17 th century	100	17
18 th century	100	23
Total	200	40

Research and Recording

The research and recording phase for the art historical dataset began with historical research on Dutch 17th and 18th century art (Chapter 2). The aim of this process was to reconstruct the original historical context of the sampled works and develop an understanding of the value of paintings as historical sources. Fortunately, there was a considerable body of research available on Dutch art of the early modern period, as this era remains widely regarded as the peak of cultural and artistic grandeur in the nation's history. Sources on Dutch art provided information on the historical context in which it was produced, the external factors and movements it was influenced by and its domestic and global legacies which are still unfolding today.

Upon the completion of historical research, the recording phase commenced, where paintings were sampled and catalogued (Appendix B). To identify and record the images in the sample, the collection of available imagery on *Rijksstudio* was narrowed through the 'Advanced Search' and 'Refine' tools, which filtered the available images specifically to 17th or 18th century works. Beginning at the top of the results page and working downwards, figure paintings created by Dutch artists and depicting Dutch subject matter were downloaded, saved in sample folders and recorded in painting catalogues. The information recorded for each catalogue entry included the painting's title, artist, period of creation, material, technique, description and website link.

Once 100 paintings were identified and recorded from each century, they were carefully examined to determine if any buckles were depicted in the subject matter. To do so, each image was subject to a visual inspection using a large desktop screen to maximise visibility. The zoom feature was used to assess the finer details of the works. When buckles were identified, they were noted accordingly in the painting catalogues, with a zoomed in screenshot taken of each buckle and saved to the sample folder. These images were then used to create painting figures that identified the exact location of the buckles in the works (Chapter 4).

Analysis

Upon completion of the research and recording phase, the buckles identified in the paintings were compared to the buckle types developed for the typology. According to Vale, et al. (2017) comparative analysis is a tool for identifying similarities and differences between points of comparison, which allows for the exploration of relationships between data, evidence or ideas. The comparison of such sources allows archaeologists to reconstruct the past by connecting fragmentary information. Comparative analysis was applied to this project to determine if there are any correlations or inconsistencies between the archaeological and art historical datasets to aid in informing the assemblage.

Integration of Datasets

The final stage of this research integrated the findings from the analysis of each dataset to assess and discuss how they contributed to the historical and social contextualisation of the buckle assemblage. This phase is documented in Chapter 5 below, where the archaeological and art historical results are discussed separately before being integrated to provide an interpretation of the assemblage. This is where information obtained from material, documentary and visual sources, analysed using archaeological, historical and art historical methods, is critically synthesised to draw conclusions.

Chapter 4: Results

In this chapter I provide the results of my research. To align with my two datasets as outlined in the methods chapter, my results are organised in two sections: archaeological and art historical.

Archaeological Results

This section addresses the archaeological results, which consist of the typology developed for the buckles assemblage from the WAM's VOC collections.

Typology

Figure 8 provides a visual summary of the typology results for the buckle assemblage. Written descriptions and images of the artefacts by type are also provided.











Type 1	
Type 2	
Type 3	
Type 3A	
Type 3B	
Type 4	
Type 5	
Type 6	
Type 6A	
Type 7	

Figure 8: An overview of the typology organising and describing the buckles in the assemblage.

Type 1

Objects of this type (Figure 9) are small, flat and rectangular one-piece buckles that could either be fixed to the end of a strap (strap-end) or have a strap threaded through it and fixed with a tongue (removable). All specimens of this type are made of copper or brass and are plain with no visible decoration nor embellishments. Only one example has its tongue intact, which remains attached to the pin. The dimensions of objects in this type range from 23.75 – 45.17mm in length, 8.81 – 26.76mm in width and 0.87 – 2.65mm in depth.

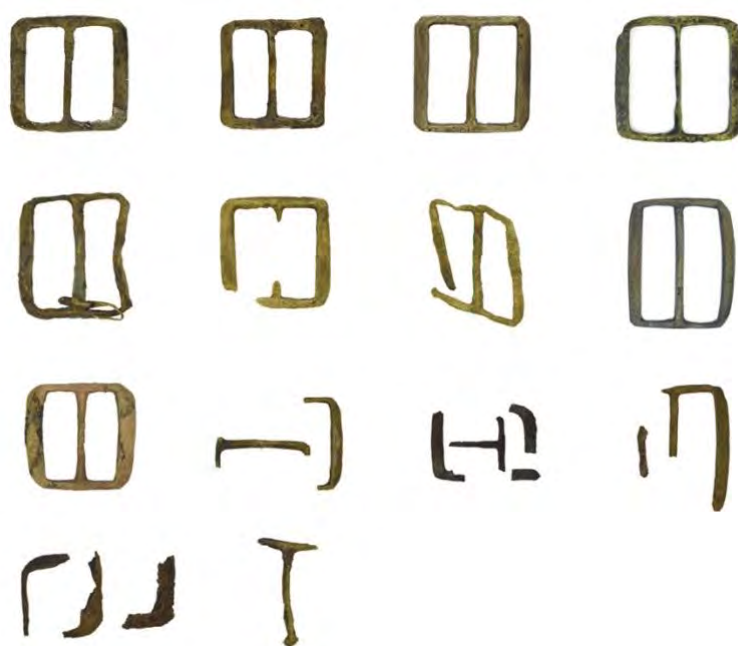


Figure 9: All Type 1 buckles present in the assemblage (BAT3321, BAT3198, BAT3624, BAT3619, BAT3498, BAT3476C, BAT3847, BAT3002, BAT340, BAT4583AB, BAT3566, BAT3346, BAT495).

Type 2

The object of this type (Figure 10) is a medium sized, flat and rectangular one-piece buckle that could either be fixed to the end of a strap (strap-end) or have a strap threaded through it and fixed with a tongue (removable). It is made of copper or brass and is plain with no visible decoration nor embellishments. This object is 37mm in length and 42mm in width (depth could not be measured, due to fragility).



Figure 10: *The only Type 2 buckle present in the assemblage (BAT361).*

Type 3

Objects of this type (Figure 11) are medium to large, flat and double looped (spectacle) one-piece buckles that could either be fixed to the end of a strap (strap-end) or have a strap threaded through it and fixed with a tongue (removable). All specimens of this type are made of copper or brass and are plain in design with no visible decoration nor embellishments. There are seven examples where the tongue has survived and eight examples where the buckles remain attached to straps. The dimensions of objects in this type range from 31.79 – 61.74mm in length, 20.34 – 44.65mm in width and 1.60 – 5mm in depth.



Figure 11: All Type 3 buckles present in the assemblage (BCI68, GT3147, GT1346, GT3107, GT3136, GT3102, GT3138, GT1347, GT1348, GT3104, GT3105, GT1351, GT3108, GT3084, GT3130, GT3042, GT1349, GT3193).

Type 3A

Objects of this type (Figure 12) are large, flat and double looped (spectacle) one-piece buckles that could either be fixed to the end of a strap (strap-end) or have a strap threaded through it and fixed with a tongue (removable). All specimens of this type are made of copper or brass and are ornate in design with decorative nodes protruding from their frames. There are two examples where the face of the nodes are embellished with moulded seashell patterns and one where the nodes are plain. The dimensions of objects in this type range from 44.75 – 60.44mm in length, 35.96 – 47.35mm in width and 2.20 – 4.19mm in depth.



Figure 12: All Type 3A buckles present in the assemblage (BAT3463, BAT3511, ZT3323).

Type 3B

Objects of this type (Figure 13) are medium to large, flat and double looped (spectacle) one-piece buckles. These buckles were fixed to the end of a strap using a buckle plate (plated). That is, sheet metal that was folded over the pin on either side of the tongue, which encased and was then riveted upon a strap. All specimens of this type are made of copper or brass and are plain in design with no visible decoration nor embellishments. There is one example of this type where the buckle remains threaded through a strap and one where the buckle plate remains attached to a strap. The dimensions of objects in this type range from 32.88 – 50.98mm in length, 32.33 – 41.55mm in width and 1.77 – 2.76mm in depth.



Figure 13: All Type 3B buckles in the assemblage (GT3103, GT848, GT887, BAT3902ABC).

Type 4

The object of this type (Figure 14) is a medium sized, flat and one-piece single looped ring buckle that could either be fixed to the end of a strap (strap-end) or have a strap threaded through it and fixed with a tongue (removable). It is made of copper or brass and is plain in design with no visible decoration nor embellishments. Its tongue remains intact and attached to the frame. This object is 39.60mm in diameter and 4.15mm in depth. This type of buckle was common in Europe during the 13th and 14th centuries and is rarely found in later contexts (Whitehead, 1996).



Figure 14: The only Type 4 buckle in the assemblage (GT3106).

Type 5

Objects of this type (Figure 15) are small to large, flat and asymmetrical one-piece buckles that could either be fixed to the end of a strap (strap-end) or have a strap threaded through it and fixed with a tongue (removable). They are made of copper or brass and are plain in design. One is a complete specimen with all components present and two are incomplete and fragmented. The complete object is unique in the assemblage as it features a double tongue. The dimensions of objects in this type range from 23.54 – 87.15mm in length, 28.86 – 46.52mm in width and 1.40 – 5.44mm in depth.



Figure 15: All Type 5 buckles in the assemblage (ZW195, ZT4245, ZT3366).

Type 6

Objects of this type (Figure 16) are small, slightly convex and rectangular two-piece buckles (removable). Almost all specimens of this type are made of copper or brass, with one identified as non-ferrous. All are plain in design with no visible decoration nor embellishments. There are three examples that remain intact with the frame and all chape components present, and one that is incomplete due to its missing pin and tongue. Frame shapes in this type include both those with sharp rectangular edges and gentle curved edges. The dimensions of objects in this type range from 31.42 – 45mm in length, 25.43 – 32.38mm in width and 2.21 – 5.89mm in depth.



Figure 16: All Type 6 buckles in the assemblage (ZW5672, ZW1017, ZW1020, ZT4132).

Type 6A

Objects of this type (Figure 17) are small, flat or slightly convex and rectangular two-piece buckles (removable). All specimens of this type are made of copper or brass and are ornate in design with complex moulded frames and a variety of decorative patterns present. Only one specimen remains complete with all chape components intact, whilst the remainder are incomplete and/or fragmented. Frame shapes in this type range from sharp rectangular edges to curved or pointed edges, with two featuring protruding metal flanges on their short sides. The dimensions of objects in this type range from 31.82 – 50.90mm in length, 22.22 – 34mm in width and 2.63 – 5.46mm in depth.



Figure 17: All Type 6A buckles in the assemblage (ZW248R, ZW1019, ZW4559, ZW1170, ZW1018, ZW2371, ZW5429, ZT3968A, ZT4321, ZT4323).

Type 7

Objects of this type (Figure 18) are medium to large, flat and rectangular two-piece buckles (removable). They are made of copper or brass, with one plain in design and the other ornate with floral engravings on the face of its frame. The dimensions of objects in this type range from 34.20 – 44.61mm in length, 24.90 – 40.5mm in width and 5.38 – 5.84mm in depth.



Figure 18: All Type 7 buckles in the assemblage (ZW248A, ZW199AR).

Not Attributed

There are five objects (Figure 19) not attributed to any type in the typology. These include one buckle that could not be adequately described and four chape components that are not definitively linked to any buckle frame in the assemblage.



Figure 19: All objects that could not be attributed to any of the types in the typology (BILS245, ZW2626, ZW196B, ZW198, ZT4320).

Typology Summary

Table 4: A summary of key data points of the buckle typology.

Typology Summary			
Type	Number of Objects	ID Numbers	Shipwreck Representation
Type 1	14	BAT3321, BAT3198, BAT3624, BAT3619, BAT3498, BAT3476C, BAT3847, BAT3002, BAT340, BAT4583AB, BAT3566, BAT3346, BAT495	Batavia
Type 2	1	BAT361	Batavia
Type 3	19	BCI68, GT3147, GT1346, GT3107, GT3136, GT3102, GT3138, GT1347, GT1348, GT3104, GT3105, GT1351, GT3108, GT3084, GT3130, GT3042, GT1349, GT3193	Batavia, Vergulde Draeck
Type 3A	3	BAT3463, BAT3511, ZT3323	Batavia, Zuytdorp
Type 3B	4	GT3103, GT848, GT887, BAT3902ABC	Batavia, Vergulde Draeck
Type 4	1	GT3106	Vergulde Draeck
Type 5	3	ZW195, ZT4245, ZT3366	Zeewijk, Zuytdorp
Type 6	4	ZW5672, ZW1017, ZW1020, ZT4132	Zeewijk, Zuytdorp
Type 6A	10	ZW248R, ZW1019, ZW4559, ZW1170, ZW1018, ZW2371, ZW5429, ZT3968A, ZT4321, ZT4323	Zeewijk, Zuytdorp
Type 7	2	ZW248A, ZW199AR	Zeewijk
Not Attributed	5	BILS245, ZW2626, ZW196B, ZW198, ZT4320	Batavia, Zeewijk, Zuytdorp
Total	66	All of the above	All of the above

* ID numbers do not always match the number of objects, as some objects share the same ID.

Art Historical Results

This section addresses the art historical results. Though 200 paintings are sampled in total (Appendix B) with 100 collected from each century, only those found to depict buckles are considered here.

17th Century Paintings

In Venne's *Fishing for Souls* (Figure 20) one shoe buckle is depicted. The buckle shown here is not represented in the archaeological assemblage and does not fit the description of any types in the typology.



Figure 20: *Fishing for Souls*, Adriaen Pietersz van de Venne, 1614.

In Hals' *Merry Drinker* (Figure 21) one belt buckle is depicted. The buckle shown here is represented in the archaeological assemblage and fits the description for Type 1 in the typology.



Figure 21: A militiaman holding a berkemeyer, known as the 'Merry Drinker', Frans Hals, c. 1628 - c. 1630.

In Helst's *Crossbowman's Guild* (Figure 22) two baldric and one boot buckle are depicted. The baldric buckles shown here are represented in the archaeological assemblage and fit the description for Type 2 and 3 in the typology. However, the angle of the boot buckle displayed here does not allow the object to be definitively assigned to a type.



Figure 22: *Banquet at the Crossbowmen's Guild in Celebration of the Treaty of Münster*, Bartholomeus van der Helst, 1648.

In Cuyp's *River Landscape* (Figure 23) four equestrian buckles are depicted. The buckles shown here are represented in the archaeological assemblage and fit the description for Type 1 in the typology.



Figure 23: *River Landscape with Riders*, Aelbert Cuyp, c. 1653 – 1657.

In Gheyn's *Spanish Warhorse* (Figure 24) one equestrian buckle is depicted. The buckle shown here is not represented in the archaeological assemblage and does not fit the description of any types in the typology.



Figure 24: *Spanish Warhorse*, Jacques de Gheyn (II), 1603.

In Borch's *Memorial Portrait* (Figure 25) one baldric and one shoe buckle are depicted. The baldric buckle shown here is represented in the archaeological assemblage and fits the description for Type 3A in the typology. However, the shoe buckle displayed here is not represented in the assemblage and does not fit the description of any types in the typology.



Figure 25: *Memorial Portrait of Moses ter Borch (1645-1667), Gesina ter Borch, Gerard ter Borch (II), 1667 – 1669.*

In Keyser's *Civic Guardsman* (Figure 26) one baldric and four belt buckles are depicted. All buckles shown here are represented in the archaeological assemblage and fit the description for Type 1 and 3 in the typology.

Figure 26: *Officers and Other Civic Guardsmen of the Illrd District of Amsterdam, under the Command of Captain Allaert Cloeck and Lieutenant Lucas Jacobsz Rotgans, Thomas de Keyser, 1632.*



In Cnoll's family portrait (Figure 27) two shoe buckles are depicted. The buckles shown here are not represented in the assemblage and do not fit the description of any types in the typology.



Figure 27: *Pieter Cnoll, Cornelia van Nijenrode, their Daughters and Two Enslaved Servants, Jacob Coeman, 1665.*

In Lieven's *Portrait of Constantijn Huygens* (Figure 28) one belt buckle is depicted. The buckle shown here is represented in the archaeological assemblage and fits the description of Type 1 in the typology.

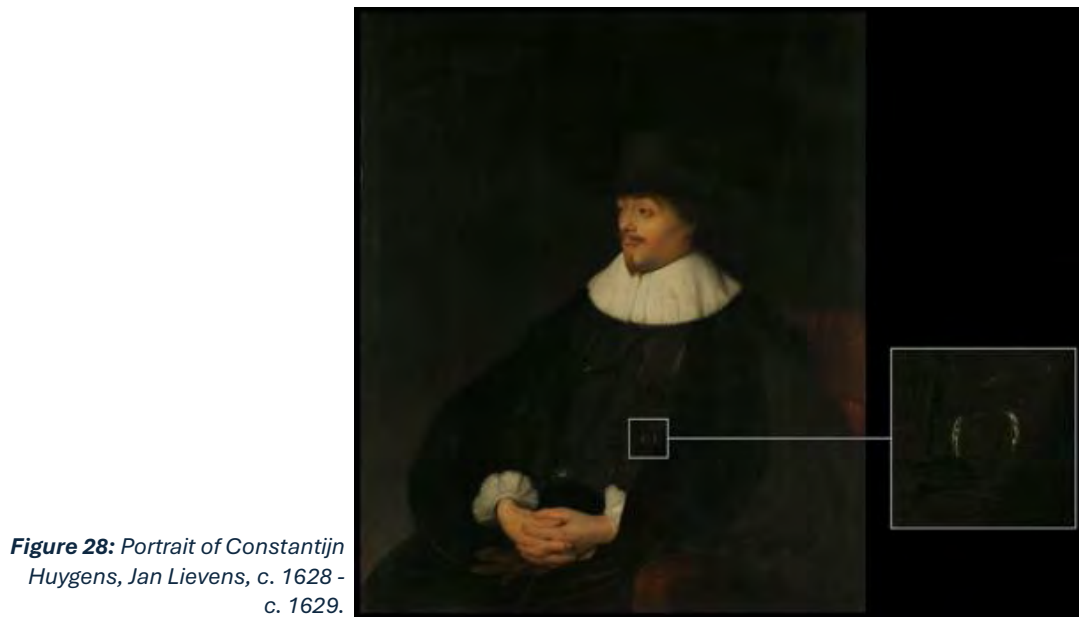


Figure 28: *Portrait of Constantijn Huygens*, Jan Lievens, c. 1628 - c. 1629.

In Mierevelt's *Prince of Orange* (Figure 29) one belt buckle is depicted. The buckle shown here is represented in the archaeological assemblage and fits the description of Type 1 in the typology.



Figure 29: *Portrait of Philips Willem (1554-1618), Prince of Orange*, Michiel Jansz van Mierevelt, c. 1608.

In Codde's *Militia Company* (Figure 30) one belt buckle and seven baldric buckles are depicted. All buckles shown here are represented in the archaeological assemblage and fit the description of Type 1 and 3 in the typology.



Figure 30: *Militia Company of District XI under the Command of Captain Reynier Reael, Known as 'The Meagre Company,'* Frans Hals, Pieter Codde, 1637.

In Honthorst's *Frederick Henry* (Figure 31) one belt buckle is depicted. The buckle shown here is represented in the archaeological assemblage and fits the description of Type 1 in the typology.



Figure 31: *Frederick Henry, his Consort Amalia of Solms, and their Three Youngest Daughters,* Gerard van Honthorst, c. 1647.

In this anonymous portrait of *Cornelis van der Lijn* (Figure 32) one baldric buckle is depicted. The buckle shown here is represented in the archaeological assemblage and fits the description of Type 3 in the typology.

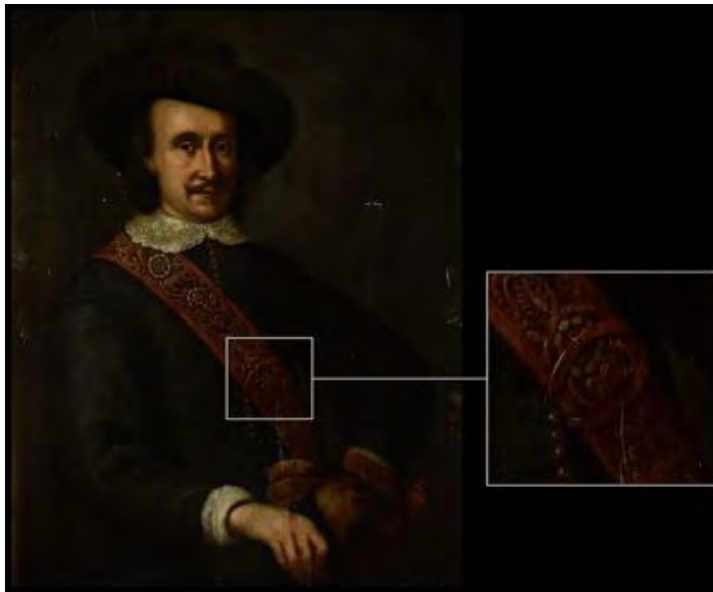


Figure 32: Portrait of Cornelis van der Lijn, Governor-General of the Dutch East Indies, Anonymous, 1645 – 1675.

In Netscher's *Prince of Orange* (Figure 33) two belt buckles are depicted. The buckles shown here are represented in the archaeological assemblage and fit the description of Type 1 in the typology.



Figure 33: Portrait of William III, Prince of Orange and Stadholder, Caspar Netscher, c. 1680 - c. 1684.

In Santvoort's *Portrait of Martinus Alewijn* (Figure 34) one belt buckle is depicted. The buckle shown here is not represented in the archaeological assemblage and does not fit the description of any types in the typology.



Figure 34: *Portrait of Martinus Alewijn*, Dirck Dircksz. van Santvoort, 1644.

In Borch's *Ratification of the Treaty* (Figure 35) one baldric buckle is depicted. The buckle shown here is represented in the archaeological assemblage and fits the description of Type 3 in the typology.



Figure 35: *The Ratification of the Treaty of Münster*, Gerard ter Borch (II), 1648.

In Mijtens' *Portrait of Johan van Beaumont* (Figure 36) one belt buckle is depicted. The buckle shown here is represented in the archaeological assemblage and fits the description of Type 1 in the typology.



Figure 36: *Portrait of Johan van Beaumont* (1609-95), Jan Mijtens, 1661.

18th Century Paintings

In Lelie's *Art Gallery* (Figure 37) eight shoe buckles and three knee buckles are depicted. The buckles shown here are not represented in the archaeological assemblage and do not fit the description of any types in the typology.

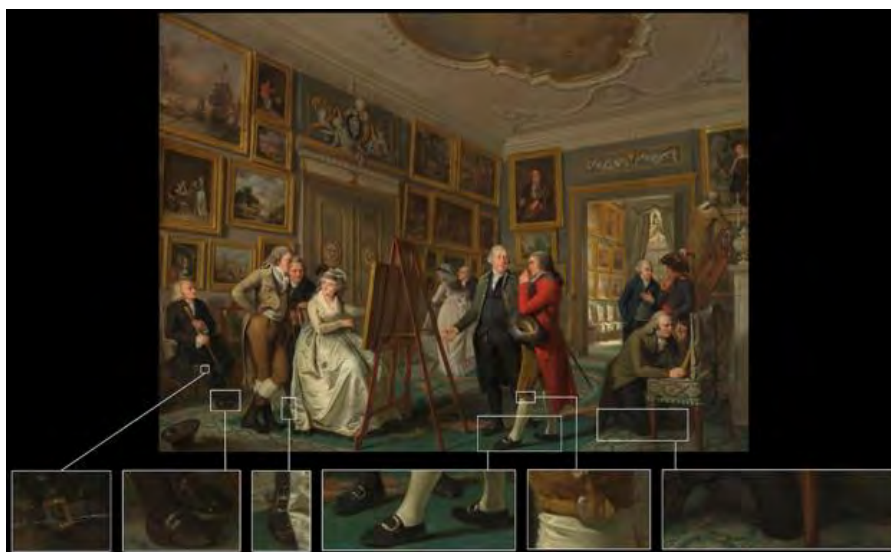


Figure 37: *The Art Gallery* of Jan Gildemeester Jansz, Adriaan de Lelie, 1794 – 1795.

In Troost's *Mersch Family* (Figure 38) two shoe buckles and one knee buckle are depicted. The shoe buckles shown here are represented in the archaeological assemblage and fit the description of Type 6A in the typology. However, the knee buckle displayed here is not represented in the assemblage and does not fit the description of any types in the typology.



Figure 38: Portrait of a Member of the Van der Mersch Family, Cornelis Troost, 1736.

In Mij's *Portrait of Jan Pranger* (Figure 39) four shoe buckles are depicted. The buckles shown here are not represented in the archaeological assemblage and do not fit the description of any types in the typology.



Figure 39: Portrait of Jan Pranger and an Enslaved Servant, Frans van der Mij, 1742.



In Troost's *Regents* (Figure 40) seven shoe buckles are depicted. The buckles shown here are represented in the archaeological assemblage and fit the description of Type 6 and 6A in the typology.

Figure 40: *Regents of the Aalmoezeniersweeshuis Orphanage in Amsterdam, 1729, Cornelis Troost, 1729.*

In Verkolje's *Portrait of David van Mollem* (Figure 41) five shoe buckles are depicted. The buckles shown here are represented in the archaeological assemblage and fit the description of Type 6A in the typology.



Figure 41: *Portrait of David van Mollem with his Family, Nicolaas Verkolje, 1740.*

In Strij's *Cattle Driver* (Figure 42) one belt buckle is depicted. The buckle shown here is not represented in the archaeological assemblage and does not fit the description of any types in the typology.



Figure 42: *Landscape with Cattle Driver and Shepherd*, Jacob van Strij, c. 1780 - c. 1785.

In Mieris' *Burgomaster of Leiden* (Figure 43) two shoe buckles are depicted. The buckles shown here are represented in the archaeological assemblage and fit the description of Type 6 in the typology.



Figure 43: *Diederik Baron van Leyden van Vlaardingen (1695-1764). Burgomaster of Leiden, with his Wife Sophia Dina de Rovere and their Sons Pieter, Jan en Adriaan Pompejus*, Willem van Mieris, 1728.

In Keun's *Garden and Coach House* (Figure 44) six shoe buckles are depicted. The buckles shown here are not represented in the archaeological assemblage and do not fit the description of any types in the typology.



Figure 44: *The Garden and Coach House of 524 Keizersgracht in Amsterdam, Hendrik Keun, 1772.*

In Quinkard's *Portrait of a Man* (Figure 45) two shoe buckles are depicted. The buckles shown here are represented in the archaeological assemblage and fit the description of Type 6A in the typology.



Figure 45: *Portrait of a Man, Jan Maurits Quinkhard, 1744.*



In Troost's *Couple Making Music* (Figure 46) two shoe and two bracelet buckles are depicted. The buckles shown here are not represented in the archaeological assemblage and do not fit the description of any types in the typology.

Figure 46: *A Couple Making Music*, Cornelis Troost, 1743.

In Favray's *Senior Merchant of the Dutch Factory* (Figure 47) two shoe, two knee and two bracelet buckles are depicted. One shoe buckle shown here is represented in the archaeological assemblage and fits the description of Type 6A in the typology. However, the remainder of the buckles displayed here are not represented in the assemblage and do not fit the description of any types in the typology.

Figure 47: David George van Lennep (1712-97), *Senior Merchant of the Dutch Factory at Smyrna, and his Wife and Children*, Antoine de Favray, 1769 – 1771.





In Stolker's *Portrait of Theodorus Bisdom Factory* (Figure 48) four shoe and one knee buckle are depicted. The buckles displayed here are not represented in the assemblage and do not fit the description of any types in the typology.

Figure 48: *Portrait of Theodorus Bisdom van Vliet and his Family*, Jan Stolker, 1757.

In Tischbein's *Portrait of Johannes Lublink II* (Figure 49) one knee buckle is depicted. The buckle displayed here is not represented in the assemblage and does not fit the description of any types in the typology.



Figure 49: *Portrait of Johannes Lublink II, Philosopher, Writer and Statesman*, Johann Friedrich August Tischbein, 1790 – 1795.



In Troost's *Unseemly Love* (Figure 50) one shoe and two bracelet buckles are depicted. The shoe buckle displayed here is represented in the assemblage and fits the description of Type 6A in the typology. However, the remainder of the buckles displayed here are not represented in the assemblage and do not fit the description of any types in the typology.

Figure 50: *Unseemly Love*, perhaps a scene of the *Widower Joost with Lucia*, 2nd scene from the play "*De wanhebbelijke liefde*" by CJ van der Lijn, Cornelis Troost, 1720 - 1750.

In Mij's *Adviser to the Dutch East India Company* (Figure 51) four shoe and two knee buckles are depicted. The buckles displayed here are not represented in the assemblage and do not fit the description of any types in the typology.

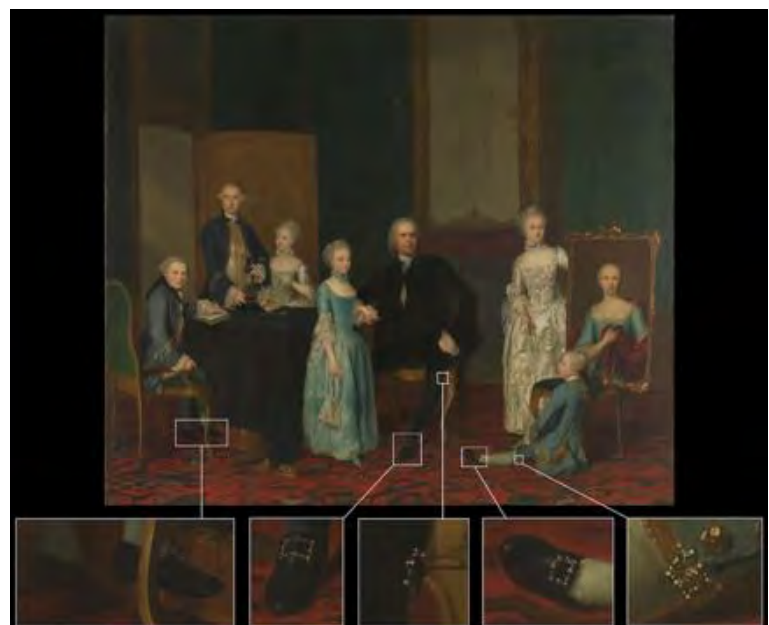


Figure 51: *Portrait of Pieter Cornelis Hasselaer, Adviser to the Dutch East India Company and Burgomaster of Amsterdam, with his Family, George van der Mij, 1763.*

In Hendrik's *Four Chief Commissioners* (Figure 52) four shoe and three knee buckles are depicted. The buckles displayed here are not represented in the assemblage and do not fit the description of any types in the typology.



Figure 52: *The Four Chief Commissioners of the Amsterdam Harbor Work*, Wybrand Hendriks, 1791 – 1795.

In Mij's *Family Group in an Interior* (Figure 53) two shoe and one bracelet buckle are depicted. The shoe buckle displayed here is represented in the assemblage and fits the description of Type 6A in the typology. However, the bracelet buckle displayed here is not represented in the assemblage and does not fit the description of any types in the typology.



Figure 53: *Family Group in an Interior*, Frans van der Mij, 1744.



In Troost's *Family Group near a Harpsichord* (Figure 54) one shoe and four bracelet buckles are depicted. The shoe buckle displayed here is represented in the assemblage and fits the description of Type 6A in the typology. However, the bracelet buckles displayed here are not represented in the assemblage and do not fit the description of any types in the typology.

Figure 54: *Family Group near a Harpsichord*, Cornelis Troost, 1739.

In Hendrik's *Notary of Haarlem* (Figure 55) three shoe buckles and one knee buckle are depicted. The buckles displayed here are not represented in the assemblage and do not fit the description of any types in the typology.

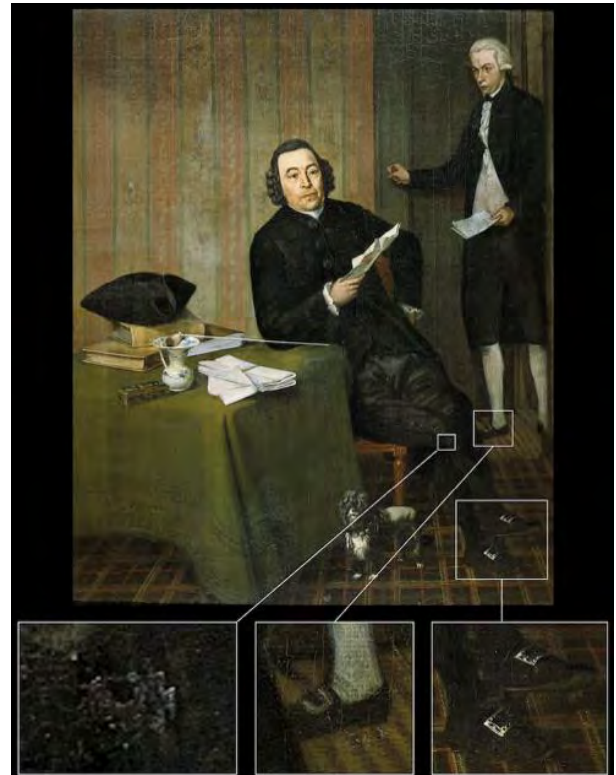


Figure 55: *Wernerus Köhne (1725/26-88), Notary of Haarlem, with his Clerk Jan Bosch*, Wybrand Hendriks, 1787.



In Lelie's *Morning Visit* (Figure 56) one shoe buckle is depicted. The buckle displayed here is represented in the assemblage and fits the description of Type 6 in the typology.

Figure 56: *Morning Visit*, Adriaan de Lelie, 1796.

In Oliphant's *Governor-General of the Dutch East India Company* (Figure 57) one belt buckle is depicted. The buckle displayed here is not represented in the assemblage and does not fit the description of any types in the typology.



Figure 57: *Portrait of Johannes Thedens, Governor-General of the Dutch East India Company*, Jacobus Oliphant, 1742.



In this anonymous portrait *Governor-General of the Dutch East Indies* (Figure 58) one belt buckle is depicted. The buckle displayed here is not represented in the assemblage and does not fit the description of any types in the typology.

Figure 58: Portrait of Jan Pietersz Coen, Governor-General of the Dutch East Indies, Anonymous, 1750 – 1800.

In Pothoven's *Remonstrant Minister in Amsterdam* (Figure 59) one shoe buckle is depicted. The buckle displayed here is represented in the assemblage and fits the description of Type 6A in the typology.



Figure 59: Portrait of Petrus Bliek, Remonstrant Minister in Amsterdam, with his Wife Cornelia Drost, Hendrik Pothoven, 1771.

Paintings Summary

Table 5: A summary of the key data points of the art historical sample.

Paintings Summary						
Figure No.	Century	Style	Subject Matter	No. of Buckles	Buckle Usage	Buckle Type/s
20	17 th	Allegory	Political and religious rivalry	1	Shoe	Other
21	17 th	Portrait	A militiaman	1	Belt	Type 1
22	17 th	Group portrait	Crossbowman's Guild	3	Baldric & boot	1 x Type 2 1 x Type 3 1 x Other
23	17 th	Landscape	Horse riders by a river	4	Equestrian	Type 1
24	17 th	Genre	Warhorse	1	Equestrian	Type 1
25	17 th	Portrait	Moses ter Borch	2	Baldric & shoe	1 x Type 3A 1 x Other
26	17 th	Group portrait	Militiamen	5	Baldric & belt	4 x Type 1 1 x Type 3
27	17 th	Group portrait	VOC merchant family	2	Shoe	Other
28	17 th	Portrait	Constantijn Huygens	1	Belt	Type 1
29	17 th	Portrait	Philips Willem	1	Belt	Type 1
30	17 th	Group portrait	Militiamen	9	Baldric & belt	1x Type 1 8 x Type 3
31	17 th	Group portrait	Royal family	1	Belt	Type 1
32	17 th	Portrait	VOC Governor-General	1	Baldric	Type 3
33	17 th	Portrait	William III	2	Belt	Type 1
34	17 th	Portrait	Martinus Alewijn	1	Belt	Other
35	17 th	Group portrait	Treaty ratification	1	Baldric	Type 3
36	17 th	Portrait	Johan van Beaumont	1	Belt	Type 1
37	18 th	Group portrait	Private art gallery	11	Shoe & knee	Other
38	18 th	Portrait	Van der Mersch family member	3	Shoe & knee	2 x Type 6A 1x Other
39	18 th	Portrait	Jan Pranger and his slave	4	Shoe	Other
40	18 th	Group portrait	Orphanage regents	7	Shoe	2 x Type 6

						5 x Type 6A
41	18 th	Group portrait	Merchant family	4	Shoe	Type 6A
42	18 th	Landscape	Livestock workers in a rural setting	1	Belt	Other
43	18 th	Group portrait	Political family	2	Shoe	Type 6
44	18 th	Genre	Coach house and staff	6	Shoe	Other
45	18 th	Portrait	Unknown male sitter	2	Shoe	Type 6A
46	18 th	Group portrait	Married couple	4	Shoe & bracelet	Other
47	18 th	Group portrait	Merchant family	6	Shoe, knee & bracelet	1 x Type 6A 5 x Other
48	18 th	Group portrait	Political family	5	Shoe & knee	Other
49	18 th	Portrait	Johannes Lublink II	1	Knee	Other
50	18 th	Group portrait	Courting scene from a play	3	Shoe & bracelet	1 x Type 6A 2 x Other
51	18 th	Group portrait	VOC political family	6	Shoe & knee	Other
52	18 th	Group portrait	Businessmen	7	Shoe & knee	Other
53	18 th	Group portrait	Unknown family	3	Shoe & bracelet	2 x Type 6A 1 x Other
54	18 th	Group portrait	Unknown family	5	Shoe & bracelet	1 x Type 6A 4 x Other
55	18 th	Group portrait	Wernerus Köhne his clerk	4	Shoe & knee	Other
56	18 th	Genre	Social visit	1	Shoe	Type 6
57	18 th	Portrait	VOC Governor- General	1	Belt	Other
58	18 th	Portrait	VOC Governor- General	1	Belt	Other
59	18 th	Group portrait	Protestant couple	1	Shoe	Type 6A

* Matching buckles in sets, such as pairs of shoe buckles, were counted individually.

Chapter 5: Discussion and Conclusion

In this chapter, I discuss the results of my research, offer an interpretation of the archaeological assemblage, consider any limitations and constraints and provide a reflection on my methodological approach.

Archaeological Findings

When studying the archaeological assemblage, the presence of two different fastening mechanisms is perhaps its most obvious and striking feature (Table 6). Historical records attribute this variation to the most significant anatomical development in buckle technology, which emerged from the 1680s. That is, the invention of the two-piece buckle, which eventually replaced the use of the original one-piece design (Hume, 2001; White, 2005; Whitehead, 1996). This shift is highly visible in the assemblage, as the buckles recovered from the two vessels wrecked prior to the 1680s (*Batavia* and *Vergulde Draeck*) consist of one-piece designs. However, those salvaged from the ships wrecked after this time (*Zuytdorp* and *Zeewijk*) contain mostly two-piece buckles with few one-piece mechanisms present. This is reflective of the ongoing transition in buckle technology recorded in documentary sources over this period.

Table 6: Presence-absence table demonstrating the clear shift in anatomical structure of the buckles in the assemblage.

Typology Presence–Absence Table					
Anatomical Structure	Buckle Type	17 th Century		18 th Century	
		Batavia (1629)	Vergulde Draeck (1656)	Zeewijk (1712)	Zuytdorp (1727)
One-Piece	Type 1	X			
	Type 2	X			
	Type 3	X	X		
	Type 3A	X			X
	Type 3B	X	X		
	Type 4		X		
	Type 5			X	X
Two-Piece	Type 6			X	X
	Type 6A			X	X
	Type 7			X	

Historical research further reveals that the intended usage of buckles can be inferred through the examination of the objects' diagnostic features. This includes

characteristics such as their anatomical structure, frame shape, chape components, curvature and size (Hume, 2001; White, 2005; Whitehead, 1996). Analysis of these variables throughout the recording process indicates the assemblage largely consists of baldric and shoe buckles with only three buckle types of undetermined utility (Type 1, Type 7 and one buckle from Type 5). This aligns with documentary sources that suggest these two buckle types were amongst the most commonly used throughout the 17th and 18th centuries, with shoe buckles the most frequent type recovered from contemporaneous archaeological contexts (Hume, 2001; White, 2005). However, not all buckles in the sample are consistent with historical accounts.

Throughout the recording process, it has become clear that several inconsistencies are present in the assemblage. Firstly, five objects cannot be attributed to any types in the typology. This includes one buckle from the *Batavia* collection (BILS245) that cannot be adequately described, and four fragmented chape components (ZW2626, ZW196B, ZW198, ZT4320) that cannot be linked to matching frames. Furthermore, there are three buckles in the assemblage (GT3106, ZW195 and ZT3366) that appear to be of significantly earlier provenance than their known dates of deposition. Lastly, there are four buckles (GT1347, GT3102, GT3138 and BAT3902ABC) that appear to be fastened to straps without the use of tongue components to secure the device in place—a functional feature distinctly absent from historical records.

BILS245 cannot be described due to its indeterminate anatomical structure, which is both inconsistent with historical information and obscured by the present condition of the object. Upon initial inspection the buckle appears to be a small, flat and rectangular two-piece mechanism with no roll but a double tongue—a structure consistent with a boot or garter buckle (White, 2005). However, as the object is significantly corroded with fabric remains imbedded in its chape, this initial visual assessment cannot be definitively verified. Furthermore, these initial observations do not align with historical sources, as the *Batavia* was wrecked decades prior to the invention of the two-piece buckle and the popular usage of boot and garter buckles, which was in vogue during the late 18th century (White, 2005, 2009). Consequently, BILS245 is not attributed to the typology, as it cannot be adequately described.

Additionally, there are four chape components (ZW2626, ZW196B, ZW198, ZT4320) recovered from the *Zuytdorp* (1712) and *Zeewijk* (1727) that are not directly associated with any buckle frames in the assemblage. This presents a challenge, as frames are the primary diagnostic feature of buckles and are the only visible component when worn or displayed in visual sources. All four objects are loop chapes associated with two-piece buckle mechanisms. ZW2626 and ZW196B comprise a pin, roll and tongue, whilst ZW198 and ZT4320 consist of a roll only. All four contain 'cooking pot' rolls and align with changing chape designs over time. The *Zuytdorp* roll (ZT4320) has a rounded cooking pot design, common between 1690 and 1720CE (Whitehead, 1996) and the *Zeewijk* examples (ZW2626, ZW196B, ZW198) have an angular cooking pot design, common between 1720 to 1770CE (White, 2005). Given their design and size, all four objects are likely remnants of shoe buckles. However, none are attributed to the typology, as they could not be associated with other necessary diagnostic components.

Another intriguing feature of the assemblage includes three buckles (GT3106, ZW195 and ZT3366) that appear to be from significantly earlier temporal periods than their depositional contexts (*Vergulde Draeck*, 1656 and *Zeewijk*, 1727, *Zuytdorp*, 1712, respectively). GT3106 is perhaps the most distinctive buckle in the assemblage as its single-looped ring design is entirely unique amongst its peers. Single-looped ring buckles have a one-piece anatomical structure with a circular frame and pin attached which moves freely around the ring. This style was the most common buckle design used in Europe between the 13th and 14th centuries, before being superseded by the double-looped spectacle frames in the 15th and 16th centuries (Whitehead, 1996). However, there have been examples of single-looped ring buckles identified in even earlier contexts, such as those found during excavations of the Oosterbeintum and Wijster cemeteries in the Netherlands, dating to the early medieval period between 400 to 750CE (Tongeren, 2023). Similarly, ZW195 and ZT3366 also appear to be of an earlier provenance. Both objects are one-piece double-looped asymmetrical buckles with decorative nodes protruding from the frame where it meets the pin. ZW195 is a whole object with two tongues that move independently of each other along the pin, whilst ZT3366 is a fragmented object with no tongue present. Their one-piece

asymmetrical design was popular between 1575 to 1700CE before being superseded by two-piece buckles (Whitehead, 1996).

Based on this information, the age of GT3106, ZW195 and ZT3366 could range anywhere from decades to centuries earlier than the dates of deposition associated with their respective wreck events. This observation may be explained by the social and economic values attributed to buckles as personal effects during their period of use. Historical records suggest that buckles were often considered expensive and prized possessions that one would seek to repair rather than replace. These accessories, carefully curated by their owners, were worn over extended periods of time and were sometimes passed down as intergenerational heirlooms (Hume, 2001; White, 2005; Whitehead, 1996). Such social practices may have contributed to these buckles' deposition amongst later materials.

The final and rather unexpected archaeological finding is the presence of four one-piece buckles that appear to be fastened to straps without tongues (GT1347, GT3102, GT3138 and BAT3902ABC). These objects are not entirely unique as there are several one-piece buckle frames without tongues in the assemblage. However, as none of the other examples remain fastened to their straps their missing tongues may be reasonably attributed to loss, resulting from damage or taphonomic processes. This conclusion appears to be supported by documentary sources where there is a distinct absence of information regarding the invention or use of tongueless buckle mechanisms. However, GT1347, GT3102, GT3138 and BAT3902ABC undermine this inference, as they remain attached to their straps with no tongue components present nor associated puncture marks in their strap materials. This suggests tongues may not be a necessary component of the anatomical structure of one-piece buckles and that frames alone may be considered whole and functional objects.

Art Historical Findings

When commencing this research, the prospect of identifying buckles in Dutch 17th and 18th century paintings and, more specifically, buckles similar to those in the archaeological assemblage remained unclear. However, this study shows that buckles constitute a relatively common feature in Dutch art of this period with 20% of the 200 paintings sampled depicting this form of accessory. Furthermore, of the 40 artworks featuring buckles, 25 display buckles resembling those described in the typology for the archaeological assemblage.

The relatively high frequency of buckle representations in the art historical sample may reasonably be attributed to historical and social factors influencing the production of Dutch 17th and 18th century art. Primarily, the nation's booming maritime economy fuelled a prolonged period of opulence amongst its largely middle-class population, increasing demand for luxury goods such as fine clothing and artwork. Consequently, paintings became common household items used to decorate the interiors of family homes or public establishments (Coutre, 2016; Price, 2011). Figural paintings, particularly individual and group portraiture works, were frequently commissioned to display personal or social identities, achievements or standing, and to memorialise deceased family members or those living abroad (Gordenker, 1999; Grootenboer, 2010; Oddens, 2021; Taylor, 2007). Due to the pervasiveness of Dutch Realism at this time, these works frequently depict everyday material culture and personal possessions to extreme levels of detail (Alpers, 1983; Vanhaelen, 2012), even small intricate objects such as buckles.

This is reflected in the art historical sample, 85% of which comprises individual or group portraiture. The remainder consists of genre, landscape and allegory paintings. Upon inspection, the images are clearly saturated by Realism technique, depicting highly detailed subject matter. The decision to limit sampling to only those that depict human figures has proven productive, as the sampled images display a wide range of historical clothing and accessories, including numerous and diverse types of buckles. Though most of the buckles represented are displayed as part of dress ensembles, some equestrian buckles are also present in paintings that depict horses.

In total, 125 buckles are present in the sample: 55 resembling those described in the typology and 70 that are not present in the archaeological assemblage (categorised as 'other'). Though the majority of the buckles depicted do not fit into any of the typological classifications, six of the 10 types (Types 1, 2, 3, 3A, 6 and 6A) are represented in the sample (Figure 60).

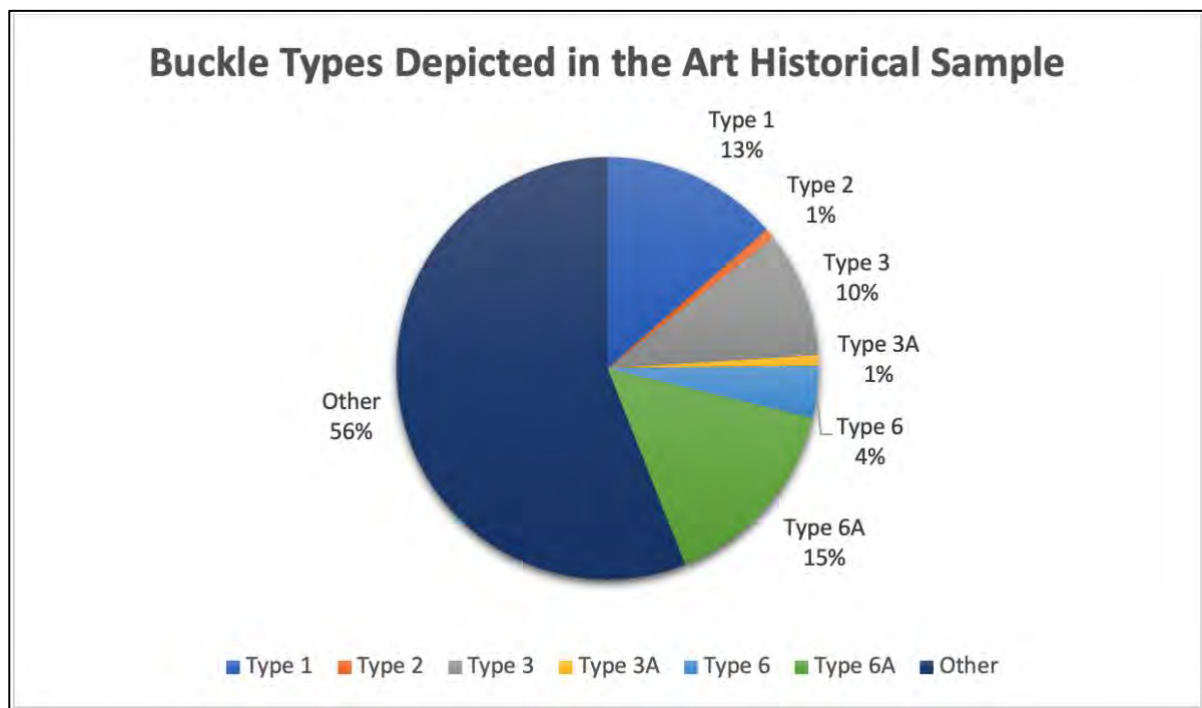


Figure 60: Pie chart representing the buckle types present in the painting sample.

In the paintings, representations of buckle types from the archaeological assemblage not only support their documented usage in historical sources, but also shed light into the seemingly undocumented usage of Type 1 buckles. The depictions of Type 1 buckles in the imagery demonstrate their usage as belt fasteners for clothing, armour or equestrian equipment, none of which are explicitly cited in documentary sources. Furthermore, the depictions of Types 2, 3 and 3A demonstrate their usage as fasteners for baldric sashes and Types 6 and 6A as shoe buckles, reinforcing historical accounts (White, 2005, 2009; Whitehead, 1996). The four remaining buckle types in the assemblage which are not visible in the sample are Types 3B, 4, 5 and 7. As Type 3B shares the same frame shape as 3 and 3A, it may well be present in the paintings. However, there is no definitive way of determining this as this type is defined by its plated chape, which is not visible when worn and is therefore not discernible in the

paintings. Types 4 and 5 consist of the single-looped ring and asymmetrical buckles that appear to be of earlier provenance. Their absence in the imagery may be attributed to their rarity as older objects or perhaps were not depicted due to being out of fashion when the paintings were created. Type 7 buckles are also absent. Due to their larger size, it is unlikely these objects would be hidden or obscured by other materials. However, as their usage remains unknown, their absence may indicate they were not associated with clothing or fashion, but perhaps served other purposes not captured in the works. It should also be noted the use of seemingly tongueless buckles amongst the materials in the assemblage is further reflected in the paintings, with numerous examples depicted appearing to support this notion.

The buckle types depicted in the imagery are also accompanied by many other buckles of diverse usage, shapes and styles not present in the assemblage (categorised as 'other'). This includes a wide range of shoe buckles of varying anatomical structures, sizes and designs. These range from small, intricate one-piece to excessively large, curved two-piece buckles sporting frames inset with diamonds or gemstones. Additionally, there are two oval or circular belt buckles and numerous knee buckles on display in the imagery, including those with square, rectangular, oval and inset gem designs. There is also a small baldric buckle worn by a child and an elongated rectangular buckle used to fasten the strap of a satchel. Though none of these objects are present in the archaeological sample, their depiction in the painting sample contextualises the assemblage amongst a broader selection of buckles, informing its overall representativeness.

Perhaps the most unusual buckles visible in the paintings are those that appear to be used for fastening women's bracelets. In the sample, there are five paintings that display 11 bracelet buckles. All are worn by either grown women or young girls, typically as part of a matching set of black bands or ribbons fastened around the wrist by a small rectangular or circular buckle. Decorative designs range from plain to ornate with several examples exhibiting inset diamonds or gems around the frame. Despite an exhaustive search, there is seemingly no historical information available on these objects, aside from a similar accessory listed online by a private auctioneer company.¹

¹ This lone example consists of a black fabric wristband with a decorative medallion on its face that features a small rectangular buckle on the band, serving as a tightening mechanism.

The lack of information available on these apparently female-oriented items in comparison to their more male-associated counterparts (predominantly, baldric buckles) may be reflective of gender bias, historically imbedded within academic research of past dress (Weetch & Martin, 2017). Gender representations, alongside other key social demographic factors such as age and class, are also imbedded within the artworks themselves.

Representations of age and sex are strongly communicated through the subject matter of the works, which contributes significantly to the social contextualisation of the assemblage. Historical sources support the widespread usage of buckles amongst all ages, sexes and social classes by the turn of the 17th century (White, 2009; Whitehead, 1996). However, the overwhelming majority of the buckles depicted in the paintings are worn by men (Figure 61), which include shoe, boot, knee, belt, baldric and satchel buckles. The second most frequent depictions are of shoe and baldric buckles worn by boys, followed by bracelet and shoe buckles worn by both women and girls. The buckles worn by males in the sample serve both fashionable and utilitarian purposes, with a strong focus on securing weaponry and armour. Whereas, buckles worn by girls and women, though serving functional purposes for the fastening of clothing, are seemingly limited to fashion items only. Whilst shoe buckles may have been accessible to all and bracelet buckles reserved for females only, buckles are clearly depicted in the sample as predominantly male accessories. Though this trend is likely overexaggerated due to the effects of collection bias over time, these findings allude to strong connection between buckles and masculine social performance in Dutch society in the early modern period (Oddens, 2021; Roberts, 2012; Rosenberg et al., 1995; Vogt et al., 2012).

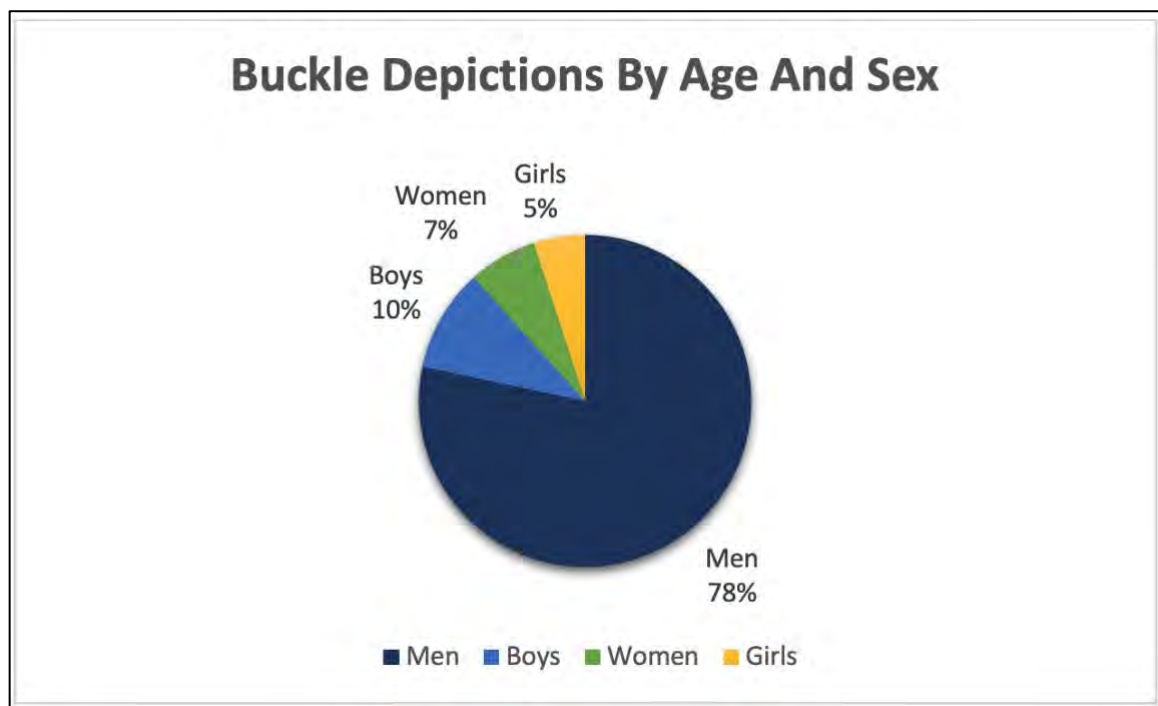


Figure 61: Pie chart illustrating the representation of age and sex in the painting sample. Equestrian buckles excluded.

Another informative demographic feature amongst these paintings is the class and social status of their subjects. Almost all images in the sample depict middle- or upper-class people seemingly of moderate to high social standing in Dutch society, which may also be an effect of collection bias over time (Rosenberg et al., 1995; Vogt et al., 2012). There are only two 18th century paintings that depict lower class individuals wearing buckles. This includes a greengrocer and an enslaved servant (Figures 39 and 56). The greengrocer is wearing a large, curved and rectangular shoe buckle with a plain, dull and heavily worn aesthetic. He is notably missing a set of knee buckles, with the straps of his breeches hanging freely aside his calf in a messy and careless manner. The enslaved servant, though undoubtedly of a lower social status than that of the greengrocer (Oostindie & Paasman, 1998), appears to be wearing large, curved and rectangular shoe buckles in much better condition. Though plain in design, they remain polished and presentable. The comparison of these two subjects provides intriguing insights into the performative aspects of social status in Dutch society in this period. The greengrocer, as a lower-class but free man, is comfortably flouting dress decorum (Gordenker, 1999), implying a sense of carelessness for his own public image. The enslaved servant, however, whilst wearing a buckle design appropriate for his station, is much more intentional towards his appearance, likely as a reflection of

the status of his master standing before him. This demonstrates the significance of buckles as objects of social display imbedded with deeper meaning.

Interpretation of the Maritime Archaeological Assemblage

The archaeological and art historical findings reveal the assemblage to be a highly representative sample of buckles from the early modern period. It is now clear the assemblage predominantly consists of the most common buckle types in use at this time, including baldric, belt and shoe buckles, with a clear military trend amongst the 17th century materials and a theme of a personal adornment amongst the 18th century materials. Furthermore, the collection clearly represents well-documented mechanical and aesthetic shifts in buckle manufacture over time. This includes the transition from a one-piece to two-piece anatomical structure and the evolution of 'cooking pot' rolls over specific periods (Hume, 2001; White, 2005; Whitehead, 1996). The buckles in the assemblage are also well-represented in contemporaneous artworks amongst a plethora of other buckle types and designs. Their contextualisation amongst other buckles in the paintings indicates the range of decorative designs present in the assemblage is rather limited. It is also evident the buckles depicted, whether they are represented in the archaeological typology or not, largely appear to be male-associated objects. This is reflected in the assemblage, which does not appear to contain any female-oriented objects. Furthermore, buckles are generally depicted as part of clothing ensembles for middle- and upper-class people, with few examples of those worn by lower status individuals. However, as documentary sources report a wide range of buckles available for all classes, this trend may be more closely related to art collection and curation practices over time (Rosenberg et al., 1995; Vogt et al., 2012). In spite of this, the two lower class examples within the painting sample demonstrate the complexity and nuance of social performance and decorum imbedded within the use and presentation of these accessories (Gordenker, 1999). Additionally, the assemblage also contains a number of inconsistencies that add to its interpretation. This includes the presence of apparently tongueless buckles (also visible in the paintings), which raise questions about the functional anatomy of one-piece buckles as documented in historical sources. Moreover, the presence of considerably earlier buckle designs amongst later materials may be indicative of social values and

practices associated with buckles as valuable or cherished personal effects (Hume, 2001; White, 2005; Whitehead, 1996).

When considering these findings and all other information acquired throughout this research, a clear rift between the 17th and 18th centuries emerges. Despite the archaeological materials' association with four known dates of deposition, the assemblage is seemingly well-suited for a two-century interpretation. This is reflected in every aspect of this study, present across the archaeological, historical and art historical data. Firstly, the four deposition events happen to be evenly split between the two centuries with the *Batavia* (1629) and *Vergulde Draeck* (1656), wrecked in the 17th, and the *Zuytdorp* (1712) and *Zeewijk* (1727) wrecked in the 18th century (Figure 62). This has contributed to a clear shift amongst the materials in the assemblage, which is evident in the objects' anatomical structures, decorative designs and common usage. Documentary sources further inform this trend through the exploration of significant historical and social transformations occurring around the turn of the 18th century. This includes considerable advancements in buckle manufacturing technology and a European fashion revolution, which transformed the availability, popularity, design and usage of buckles at this time (White, 2005; Whitehead, 1996). Furthermore, the fall of the Dutch Republic to French occupying forces from 1795 significantly impacted Dutch society and culture, including its prolific art industry. A once booming trade with a proud Netherlandish identity, the art sector rapidly declined and moved away from Dutch Realism towards more neo-classicist and Italian movements (Coutre, 2016; Prak & Webb, 2023). Whilst this trend is minimally represented in the art historical sample in terms of aesthetics, the crumbling of Dutch power appears to have contributed to a clear shift in the imagery in relation to its subjects. This is visible as the 17th century works primarily depict powerful male military or political figures, whereas the 18th century works expand to broader demographics including women, children and lower-class individuals. All of these observations, though almost indiscernible when assessing the materials from the perspective of four dates of deposition, are clearly evident through the lens of two centuries.

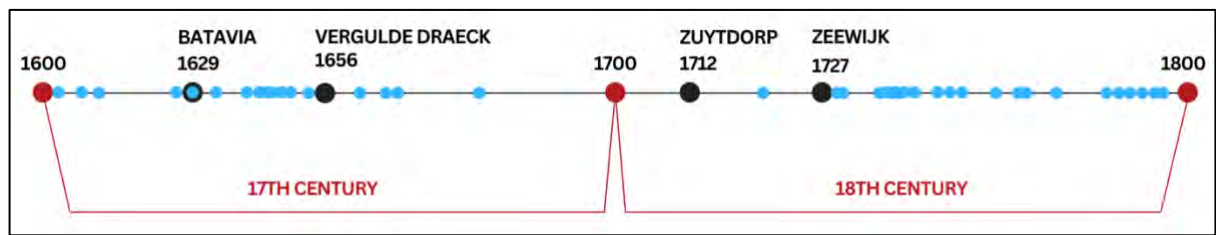


Figure 62: Timeline showing the two-century divide between each wreck event (black dots). The blue dots represent the dates attributed to each painting in the art historical sample, providing a temporal distribution of the works in relation to the shipwrecks.

Limitations and Constraints

Over the course of this study, it has become clear how the archaeological and art historical datasets are affected by preservation and collection bias, respectively. Preservation biases have influenced the archaeological dataset, due to several factors contributing to the incompleteness of the archaeological record (Lucas, 2012). These affect the buckle sample, as it is limited to only those materials that survived the wreck events, were preserved in their depositional contexts and were subsequently recovered. There were likely other buckles aboard the vessels at the time of their demise which were destroyed, have decayed, or are yet to be salvaged. Therefore, the assemblage and findings of this study should not be considered complete nor definitive, but a fragmentary reflection of the peoples and materials on board the ships. This reflection may be further expanded upon in future should new materials come to light. Similarly, the art historical sample is limited to only those 17th and 18th century paintings that survived to the present day, which is a direct result of collection and curation practices over an extended period of time (Alsop, 1981). The works' survival would have been largely dependent on the social value or cultural significance placed on them, their storage conditions and selective safeguarding over time (Breakell & Worsley, 2007; Vogt et al., 2012). The paintings available in *Rijksstudio* for sampling may have been accessioned and carefully curated by a series collecting agents over their lifespans. Over this time, the artworks were likely acquired by each custodian to align with specific institutional purposes, agendas or themes, ultimately influencing which paintings were available for sampling at the time of this research (Alsop, 1981; Brown, 2019). As noted in the discussion above, this appears to have influenced the painting sample in regards to both the sex and class of the individuals depicted. However, the recognition and exploration of this trend has only served to strengthen the findings of this study.

Methodological Reflections

As outlined in Chapter 2 of this dissertation, dress studies scholarship has historically been conducted from within discrete and isolated sub-disciplines fixated on highly specialised foci (Taylor, 2002). From the early 2000s, there has been a growing recognition of the limitations of this approach and a drive to remedy the situation through the use of interdisciplinary research drawing on numerous theoretical standpoints, methods and sources (Pennick Morgan, 2018). Weetch and Martin (2017) argue the importance of interdisciplinarity especially in regards to archaeological dress research, which has historically been extremely narrow in scope and largely quantitative in nature.

In recognition of and response to this perspective, this study sought to adopt a convergent mixed methods research design that collects, analyses and integrates both quantitative and qualitative data to inform the research question (Creswell & Creswell, 2022). Further inspired by Bernstein's (1983) cable model and Denzin's (1970, 2010, 2012) triangulation model, an interdisciplinary approach is employed to further strengthen the validity of subsequent research findings. This includes the integration of theoretical frameworks and methods from the disciplines of archaeology, history and art history as well as the use of three different types of sources, including material, documentary and visual records.

This critical synthetic approach has proven invaluable for the analysis and interpretation of the assemblage. The use of multiple sources has allowed for patterns of consistency to be identified across information streams, whilst also ensuring that any anomalies which may be silent in one source are identified in another. Consistencies across the documentary and visual data have revealed the historical narratives and social values imbedded within the assemblage not discernible from the archaeological materials alone. Whereas, inconsistencies across all information streams have revealed the distinctiveness of the materials in the collection both individually and collectively.

Whilst most of the crucial information gathered throughout this process has been procured from documentary sources, the use of paintings to inform the assemblage

has provided a highly valuable contribution to this study. The analysis of contemporaneous imagery provides unique insights into the objects that cannot be obtained through material or documentary sources alone. This is due to the fact that paintings represent buckles in use within their intended corporeal, social and functional context, visually demonstrating how they were worn, whom they were worn by, what purposes they may have served and what multifaceted meanings they carried. Their displayed usage sheds light on both the personality and identity of the wearer, and reflects the social world within which they operate, effectively humanising the objects (Hollander, 1993). In spite of their meaningful contribution, the use of paintings here is noticeably limited in relation to the specialist skills required to conduct a more in-depth analysis of their subject matter. In future, their analysis by an experienced art historian would be required to truly maximise their historically informative potential.

Conclusion

As outlined in Chapter 1, the WAM's VOC collections had never been subject to analysis that sought to contextualise archaeological materials using art historical sources. Furthermore, the assemblage of clothing accessories studied in this project had never previously been researched. This study makes a significant contribution to these gaps in the WAM's collections history by (1) historically and socially contextualising the materials in the assemblage; and (2) establishing a sound historical archaeological approach not only for this study, but for any future dress research projects. In doing so, this research not only attests the value of connecting discrete collections to inform existing materials but demonstrates that historical paintings can contribute crucial contextual information about archaeological materials, not discernible from material culture alone. For this study, this includes information about the past usage of buckles, the identity of their owners (age, sex, social standing), their corporeal context, functional and aesthetic qualities and the representativeness of the assemblage amongst other buckle types and designs. Moreover, the integration of historical research has strengthened these findings by providing crucial information about the materials otherwise not provided by archaeological or art historical sources. This includes the history of buckles, their anatomical structure, manufacturing processes and innovations over time, their social and economic value in their period of use, and how this influenced social practices surrounding their care and bequeathment.

Whilst the information obtained from each of these sources is valuable in its own right, it is their integration that has truly enhanced the value of this research and strengthened its findings. The use of multiple methods and sources has allowed for the identification of patterns or inconsistencies across datasets, produced results which may otherwise have been overlooked, and ultimately enriched the methodological contribution of this research. Inspired by Weetch and Martin's (2017) dress studies critique (Chapter 2), this study sought to expand what they consider a traditional archaeological approach to dress (classification) with broader and more theoretically-informed examinations of society focussed on historical and social interpretation. This approach has allowed for a more complex and nuanced understanding of the materials in the assemblage. However, it is not without limitations. Most significantly, the influence of preservation and collection bias across both datasets and the specialist expertise required to deliver a more in-depth analysis of the art. In future, this research could be expanded upon through further examination of the paintings' subject matter by an experienced art historian to maximise their informative potential. The project could also be expanded to encompass other clothing accessories in the WAM's VOC collections. Additionally, the use of art historical sources in this study may aid in reshaping the WAM's future exhibitions and inspire new ways of communicating with visitors through visual mediums.

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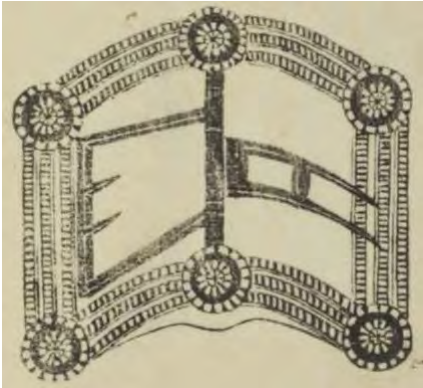
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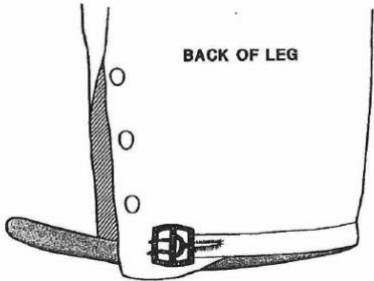
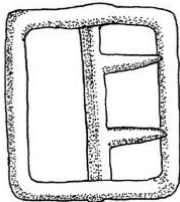

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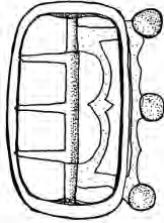
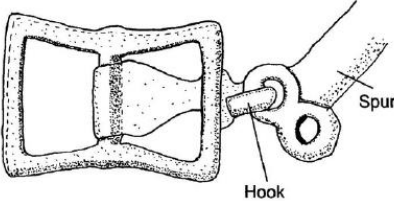
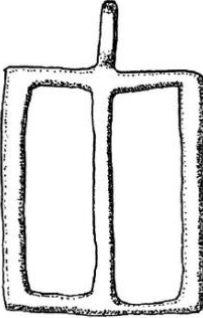
Appendices

Appendix A: Descriptions of Common Buckle Types

Table 7: Common buckle types in circulation during the early modern period.

Buckle	Example	Description
Shoe Buckles	 <p>(The British Museum, 2024)</p>	<p>These two-piece buckles were used to secure a shoe to the foot by fastening latchets on the shoe, and were worn by men, women and children of all classes. They were used sporadically from the 13th century, becoming widespread highly fashion accessories between the 17th to 18th centuries (Meredith & Meredith, 2011; Whitehead, 1996). Their design remained small, square and flat until the mid-17th century when the frames steadily increased in size, decoration and curvature. They reached their peak and most elaborate form between 1775 to 1790, when a second roll was added to the chape to support larger frames. Frames were traditionally rectangular, trapezoidal or asymmetrical, with oval and circular shapes introduced from 1750 (Whitehead, 1996). Inexpensive frames were plain or decorated with geometric engravings while more expensive pieces featured complex moulded motifs or inset gems, diamonds or paste stones (Hume, 2001; Meredith & Meredith, 2011; White, 2009). Initially, stud and anchor shaped rolls were common until they were replaced with loop rolls, which were popular between 1720 to 1770. Shoe buckles were social markers of personal fashion, wealth and status until their replacement with shoe strings in the early 19th century. They are the most common type of fastening found in archaeological contexts and are recognisable through distinctive traits evident in each component of the buckle. They were typically made of copper alloy with steel introduced in the 18th century and occasionally depict makers marks (Hume, 2001; White, 2008, 2009; Whitehead, 1996).</p>

<p>Knee Buckles</p>	 <p>Diagram showing a knee buckle on the back of a leg. The buckle is rectangular with a central slot and a tongue. The text 'BACK OF LEG' is visible above the buckle.</p> <p>(Bryant, 1988, p.32)</p>	<p>These two-piece buckles were used to secure breeches either just above or below (from 1780s) the knee by fastening the knee bands around the leg. They also secured stockings underneath breeches and were worn exclusively by men of the higher classes (Bryant, 1988; Cunnington & Cunnington, 1972). They were introduced from 1720 as a replacement for buttons on the breeches and were widespread by 1750. Frames were typically rectangular with oval shapes introduced from 1770. While frame size steadily increased over the 18th century their design remained flat and muted, so as not to detract attention from decorative shoe buckles. Though frequently mismatched some knee and shoe buckles came in matching sets. Knee buckles are distinguished by their unique chapes that have anchor shaped rolls with half-heart cut outs and their double or triple tongues. The location of their pin terminals, typically situated on the short axis (for vertical orientation), is also a significant diagnostic attribute (White, 2005, 2009).</p>
<p>Boot / Garter Buckles</p>	 <p>Diagram showing a boot/garter buckle. The buckle is rectangular with a central slot and a tongue. The text 'BACK OF LEG' is visible above the buckle.</p> <p>(White, 2005, p. 116)</p>	<p>These two-piece buckles were used to secure tall boots to the leg by fastening garters around the calf and were worn exclusively by men. For 'tall boots' garters were fixed on the exterior of the boot, while for 'top boots' (fashionable in the late 18th century) they were secured underneath the boot. They also aided in securing the stockings underneath. Frames were typically small, rectangular and plain. They are recognisable by their unique chape, which has two or three tongues but no roll (White, 2005, 2009).</p>
<p>Hat Buckles</p>	 <p>Illustration showing a hat with a buckle. The buckle is rectangular with a central slot and a tongue. The text 'BACK OF LEG' is visible above the buckle.</p> <p>(Cunnington & Cunnington, 1972, p. 238)</p>	<p>These two-piece buckles were introduced from 1770 and were worn by both men and women. They featured on round and tricornered hats and were purely ornamental pieces, serving no practical function. Hat buckles are distinguished by their rectangular or octagonal frames, vertical orientation (pin terminals on the short axis) and extremely lavish rococo designs. However, they were also crafted to suit a broad consumer base with more plain and inexpensive options available (White, 2005, 2009).</p>

<p>Stock Buckles</p>	 <p>(White, 2005, p. 111)</p>	<p>These two-piece buckles were used to secure a stock (an article of formal wear similar to a scarf) around the neck and were worn exclusively by men of the higher classes. Despite being frequently obscured by hair or clothing, stock buckles were typically made with precious metals such as gold and silver and were highly decorated. Stock buckles are distinguishable by their flat rectangular frames, vertical orientation (pin terminals on the short axis) and unique chape, which normally has three or four evenly spaced tongues that frame buttons on the stock (White, 2005, 2009).</p>
<p>Spur Buckles</p>	 <p>(White, 2005, p. 116)</p>	<p>These one-piece buckles were initially used to secure spurs to the heels of riding boots, but were later used as belt buckles in the 17th century. Though spur buckles were predominantly for equestrian use, they became stylish fashion accessories in the 18th century that were only worn by men. Frames were typically narrow and double looped or trapezoidal in shape. Some had decorative features such as pointed sides or moulded outer edges with floral or rosette patterns. Their chapes occasionally had small hook attachments for the spurs (Meredith & Meredith, 2011; White, 2005, 2009).</p>
<p>Sword Buckles</p>	 <p>(White, 2005, p. 117)</p>	<p>These one-piece buckles were used to secure sword scabbards around the waist by fastening them to belts. Sword buckle frames had elongated double looped designs. They are distinguishable by their vertical orientation and suspension loop that was sometimes cast with the frame (Hume, 2001; White, 2005, 2009).</p>

Appendix B: Complete Paintings Sample

Table 8: List of all 17th century paintings sampled.

<p>Fishing for Souls, Adriaen Pietersz van de Venne, 1614</p> <p>oil on panel, h 98.5cm × w 187.8cm</p> <p>In 1614 politics and religion are inextricably bound up with one another, as is very clear to see in this painting. At the left are Protestant ministers and leaders of the Republic (including Maurice), and at the right the archdukes who govern the South, with countless Catholic clergymen. The North, according to the painter, has a promising future: the sun shines there, the trees are full of leaves. Whosoever wants to be saved is better off swimming to a Protestant boat.</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-447</p> <p>Buckles: Shoe buckle</p>
<p>A Militiaman Holding a Berkemeyer, Known as the ‘Merry Drinker’, Frans Hals, c. 1628 - c. 1630</p> <p>oil on canvas, h 81cm × w 66.5cm</p> <p>This militiaman merrily raises his glass to toast us – who would not wish to join him? The execution is just as free and easy as the sitter himself: the swift, spontaneously applied brushstrokes enhance the portrait’s sense of liveliness and animation. The man actually seems to be moving. This bravura painting style ensured the continued success of Frans Hals.</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-135</p> <p>Buckles: Belt buckle</p>
<p>Banquet at the Crossbowmen’s Guild in Celebration of the Treaty of Münster, Bartholomeus van der Helst, 1648</p> <p>oil on canvas, h 232cm × w 547cm</p> <p>8 June 1648: a banquet is taking place at the Amsterdam crossbowmen’s guild. The occasion was the signing of the Treaty of Münster, which marked an end to the war with Spain. The captains of the civic guard company shake hands as a sign of peace, and the drinking horn is passed around. The poem on the drum proclaims the joy of Amsterdam’s armed militia that their weapons can henceforth be laid to rest.</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-C-2</p> <p>Buckles: Baldric buckles</p>

The Merry Fiddler, Gerard van Honthorst, 1623

oil on canvas, h 107.2cm × w 88.3cm

The man wearing extravagant Italian-looking clothing takes us by surprise. He appears from behind a tapestry and leans out of the window. He tries to engage with the viewer in order to clink glasses. So lifelike and convincing is Honthorst's rendering that the fiddler seems to have slipped out from the frame of the painting to join us.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-180>

Buckles: None

The Fête champêtre, Dirck Hals, 1627

oil on panel, h 77.6cm × w 135.7cm

The 17th-century public would have delighted in this amusing spectacle. At the same time, viewers would have been aware of its hidden message: there is more to life on earth than eating, drinking and merrymaking. A telling detail is the chained monkey: it stands for sinful man, who allows himself to be fettered by his base instincts.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1796>

Buckles: None

River Landscape with Riders, Aelbert Cuyp, c. 1653 - 1657

oil on canvas, h 128.7cm × w 227.8cm

This is a panoramic, sun-drenched river landscape – somewhat hazy in the distance – with sketchily drawn clouds. Two Dutch officers halt at the river, and water their horses next to a herder and his resting cattle. This idyllic scene does not unfold in Italy, but along the Waal between Nijmegen and Cleves, where Cuyp made landscape drawings that he took back to his workshop in Dordrecht.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4118>

Buckles: Equestrian buckles

Portrait of a Couple, Probably Isaac Abrahamsz Massa and Beatrix van der Laen, Frans Hals, c. 1622

oil on canvas, h 140cm × w 166.5cm

This happy, smiling pair sits comfortably close to each other. Posing a couple together in this way was highly unusual at the time. It may have been prompted by the sitters' friendship with the painter and the occasion for the commission – their marriage in April 1622. The painting thus contains references to love and devotion, such as the garden of love at right, and at left an eryngium thistle, known in Dutch as 'mannentrouw', or male fidelity.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-133>

Buckles: None

A Mother Delousing her Child's Hair, Known as 'A Mother's Duty', Pieter de Hooch, c. 1660 - c. 1661

oil on canvas, h 52.5cm × w 61cm

A mother thoroughly inspects her child's head for lice. She pursues her task in a sober Dutch interior, with Delft blue tiles and a box bed. In the right foreground is a 'kakstoel', or potty chair. Through the doorway is a glimpse of a sunny back room and a garden. De Hooch specialized in such 'through-views'.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-149>

Buckles: None

The Sick Child, Gabriël Metsu, c. 1664 - c. 1666

oil on canvas, h 32.2cm × w 27.2cm

In 1663, the plague ravaged Amsterdam, claiming one in ten lives. Around this time, Metsu painted this picture of a mother comforting her sick child. Their posture evokes a pieta: the Virgin Mary with the body of Jesus on her lap. The painting on the wall, depicting Christ on the cross, serves as a poignant reminder of that suffering.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3059>

Buckles: None

The Night Watch, Rembrandt van Rijn, 1642

oil on canvas, h 379.5cm × w 453.5cm × w 337kg

Rembrandt's largest and most famous painting was made for one of the three headquarters of Amsterdam's civic guard. These groups of civilian soldiers defended the city from attack. Rembrandt was the first to paint all of the figures in a civic guard piece in action. The captain, dressed in black, gives the order to march out. The guardsmen are getting into formation. Rembrandt used the light to focus on particular details, like the captain's gesturing hand and the young girl in the foreground. She was the company mascot. The nickname Night Watch originated much later, when the painting was thought to represent a nocturnal scene.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-5>

Buckles: Potentially hat and shoe buckles? Not super clear

Portrait of a Woman, Probably Maria Trip (1619-1683), Rembrandt van Rijn, 1639

oil on panel, h 107cm × w 82cm

The sitter is likely the 20-year-old Maria Trip. She hailed from an extremely wealthy family involved in the arms trade. Here, she displays her affluence in full regalia: she wears a collar of the finest lace, a brooch with matching earrings, and a fortune in pearls. The Chinese folding fan in her left hand was still a very rare and therefore precious accessory in 1639.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-597>

Buckles: None

Self-portrait as the Apostle Paul, Rembrandt van Rijn, 1661

oil on canvas, h 91cm × w 77cm

Rembrandt is 55 years old in this self-portrait, and he still looks at himself candidly. Here he assumes the guise of a personage from the Bible, the Apostle Paul. The sword protruding from his cloak and the manuscript in his hands are the apostle's customary attributes. By using his own face, Rembrandt encouraged the viewer to engage personally with the saint.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4050>

Buckles: None

Isaac and Rebecca, Known as 'The Jewish Bride', Rembrandt van Rijn, c. 1665 - c. 1669

oil on canvas, h 121.5cm × w 166.5cm

To prevent being killed and having his wife captured by King Abimelech, Isaac concealed his love for Rebecca by pretending they were brother and sister. However, their intimacy betrayed them when they thought they were not being spied on. Rembrandt depicts them in a tender moment. Furthermore, he works with exceptional freedom, applies the paint thickly, and scratches into it with the butt end of his paintbrush.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-216>

Buckles: None

The Sampling Officials of the Amsterdam Drapers' Guild, Known as 'The Syndics', Rembrandt van Rijn, 1662

oil on canvas, h 191.5cm × w 279cm

After suffering financial difficulties in the 1650s, Rembrandt moved to a rental house on the Rozengracht. The Amsterdam élite no longer knocked on his door as often as they had done before. He nevertheless remained popular: this important guild commissioned him to paint a group portrait. Rembrandt produced a lively scene by having the wardens look up from their work as if interrupted by our arrival.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-6>

Buckles: None

Self-portrait, Rembrandt van Rijn, c. 1628

oil on panel, h 22.6cm × w 18.7cm

Even as an inexperienced young artist, Rembrandt did not shy away from experimenting. Here the light glances along his right cheek, while the rest of his face is veiled in shadow. It takes a while to realize that the artist is gazing intently out at us. Using the butt end of his brush, Rembrandt made scratches in the still wet paint to accentuate the curls of his tousled hair.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4691>

Buckles: None

Gallant Conversation, Known as 'The Paternal Admonition', Gerard ter Borch (II), c. 1654

oil on canvas, h 71cm × w 73cm

The standing woman is receiving two guests. The man seems to have just arrived, as he still holds his hat in his hand. Ter Borch excelled in accurately rendering fabrics, such as the satin dress. Furthermore, he favoured ambiguous scenes, whereby the sentiments of his figures are difficult to determine. Here, too, the reason behind the gathering remains enigmatic.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-404>

Buckles: None

The Milkmaid, Johannes Vermeer, c. 1660

oil on canvas, h 45.5cm × w 41cm

A maidservant pours milk, entirely absorbed in her work. Except for the stream of milk, everything else is still. Vermeer took this simple everyday activity and made it the subject of an impressive painting – the woman stands like a statue in the brightly lit room. Vermeer also had an eye for how light by means of hundreds of colourful dots plays over the surface of objects.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2344>

Buckles: None

Portrait of a Girl Dressed in Blue, Johannes Cornelisz. Verspronck, 1641

oil on canvas, h 82cm × w 66.5cm

Why is this portrait so popular? Because it depicts an adorable child dressed in her Sunday best? As was the custom of the day, the young girl is portrayed as a small adult lady. That she is playing a role is betrayed only by her facial expression. Unfortunately, we know nothing about her identity or her family. Perhaps she resided in Haarlem, like the portraitist Verspronck.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3064>

Buckles: None

Portrait of Oopjen Coppit, Rembrandt van Rijn, 1634

oil on canvas, h 207.5cm × w 132cm × d 3.6cm

Oopjen was the eldest of three daughters of an old, affluent Amsterdam family. She sat to Rembrandt one year after her wedding with Marten. She was 23, and pregnant with her first child. The marriage represented an alliance between an established family and one of newcomers. This was celebrated with the commission of monumental likenesses from the city's leading portraitist, namely Rembrandt van Rijn.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-1768>

Buckles: None

Woman Reading a Letter, Johannes Vermeer, c. 1663

oil on canvas, h 46.5cm × w 39cm × d 6.5cm

Enjoying a quiet, private moment, this young woman is absorbed in reading a letter in the morning light. She is still wearing her blue night jacket. All of the colours in the composition are secondary to its radiant lapis lazuli blue. Vermeer recorded the effects of light with extraordinary precision. Particularly innovative is his rendering of the woman's skin with pale grey, and the shadows on the wall using light blue.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-251>

Buckles: None

The Merry Family, Jan Havicksz. Steen, 1668

oil on canvas, h 110.5cm × w 141cm

The entire family is in high spirits, creating a ruckus: father, mother, and grandmother sing loudly, the children join in, and they even puff on long pipes. The note on the mantelpiece hints that there is a lesson to be learned from this painting: 'As the old sing, so shall the young twitter.' What is to become of the children if their parents set the wrong example?

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-229>

Buckles: None

Portrait of Gerard Andriesz Bicker, Bartholomeus van der Helst, c. 1642

oil on panel, h 94cm

Like his father, the twenty-year-old Gerard Bicker is portrayed as self-assured, his arm akimbo. The striking differences in the garments worn by father and son confirm that they are from different generations. While his father Andries is dressed in dignified black clothing with an old-fashioned ruff, Gerard wears a colourful and showy outfit with a flat collar and elegant gloves. Gerard was not awarded as many key administrative positions in Amsterdam.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-147>

Buckles: None

Portrait of Marten Soolmans, Rembrandt van Rijn, 1634

paint, h 207.5cm × w 132cm × d 3.7cm

Marten and Oopjen are the only couple that Rembrandt painted life-size, standing, and at full-length. Marten's father came to Amsterdam from Antwerp as a Protestant refugee. He made his fortune as the owner of a sugar refinery. Marten married Oopjen in 1633. He was 20 and a law student, ready for a career in politics. Sadly, he died a mere eight years later.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-5033>

Buckles: None

Woman in a Large Hat, Caesar van Everdingen, c. 1645 - c. 1650

oil on canvas, h 92.2cm × w 81.7cm

The plums in the basket and the woman's subtly exposed shoulder imbue the painting with an erotic undertone. The type of hat atop her head was mostly worn by Romani women at the time. Such hats were worn at the court in The Hague during costume parties and parades. Van Everdingen enjoyed recognition at court, having received several commissions from it.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-5005>

Buckles: None

Portrait of Jochem Hendricksz Swartenhont (1566-1627), Nicolaes Eliasz Pickenoy, 1627

oil on panel, h 118.3cm × w 90.4cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-705>

Buckles: None

Portrait of a Nobleman, possibly Adriaan van der Borch, Anthony van Dyck, 1634 - c. 1635

oil on canvas, h 201cm × w 138cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-101>

Buckles: None

Adolf and Catharina Croeser, Known as 'The Burgomaster of Delft and his Daughter', Jan Havicksz. Steen, 1655

oil on canvas, h 109cm × w 96cm × d 8cm

Legs wide apart and his right arm akimbo, Croeser sits on the stoop of his house on the Oude Delft canal in Delft. His thirteen-year-old daughter Catharina looks straight out at us. Jan Steen included a narrative element in this portrait: a poor woman and child beg for alms from the wealthy grain merchant. In 1657, just two years after this portrait was made, Croeser stood surety for Steen, who was seriously in debt.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4981>

Buckles: None

Portrait of Johan van Oldenbarnevelt, Michiel Jansz van Mierevelt (workshop of), in or after c. 1616

oil on panel, h 62.5cm × w 48.7cm

In this portrait Johan van Oldenbarnevelt is 67 years old. For close to thirty years he has held the highest governmental position in Holland and been the most powerful politician in the Republic. For a long time he is someone to contend with. Maurice is greatly indebted to him, yet after 1610 a conflict arises between them that gravely disrupts the country. Which of them will determine the future?

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-257>

Buckles: None

Portrait of the Governors of the Kloveniersdoelen, Govert Flinck, 1642

oil on canvas, h 203.7cm × w 275.4cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-370>

Buckles: None

Portrait of Jacob Cats (1577-1660), Michiel Jansz van Mierevelt, 1639

oil on panel, h 67.1cm × w 57cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-180>

Buckles: None

Allegory on the French Invasion of 1672, Johannes van Wijckersloot, 1672

oil on canvas, h 43cm × w 37.5cm × d 8.5cm

In 1672 the Netherlands was invaded by the French. That disaster is allegorically rendered in the drawing at which the seated man looks: the Dutch lion is defeated, its weapons in pieces, the gate to its enclosure broken; above, the French rooster crows triumphantly. Symbolizing the other side is the standing man with an orange feather in his cap: he is a supporter of William III of Orange, who would avert the French threat.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4910>

Buckles: None

A Young Woman Warming her Hands over a Brazier: Allegory of Winter, Caesar van Everdingen, c. 1644 - c. 1648

oil on canvas, h 97cm × w 81cm × d 8cm

The young woman warms her hands above a dish of glowing coals. She personifies Winter. This season was usually represented as a shabbily dressed old man or woman: old because the year is coming to an end, and poor because crops do not grow in the winter. Van Everdingen's choice of a young, richly attired woman is thus rather unusual.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4878>

Buckles: None

Spanish Warhorse, Jacques de Gheyn (II), 1603

oil on canvas, h 228cm × w 269cm × d 6.2cm

This Spanish stallion belonged to the Spanish military commander Albert of Austria in 1600. During the Battle of Nieuwpoort the horse was seized and subsequently presented to Prince Maurice. Three years later Maurice had the horse grandly portrayed as a war trophy and a sign of triumph. At some point the painting lost this meaning and was folded up; the resulting damage is still visible.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4255>

Buckles: Equestrian buckle

Portrait of a young man, possibly Simon van Alphen (1650-1730), Nicolaes Maes, 1675 - 1685

oil on canvas, h 71.5cm × w 57.2cm × d 4.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4881>

Buckles: None

Memorial Portrait of Moses ter Borch (1645-1667), Gerard ter Borch (II), Gesina ter Borch, 1667 - 1669

oil on canvas, h 76.2cm × w 56.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4908>

Buckles: Baldric/belt buckle, shoe buckles

Portrait of Ernest de Beveren, Lord of West-IJsselmonde and De Lindt, Aert de Gelder, 1685

oil on canvas, h 128cm × w 105cm

The 25-year-old Ernest de Beveren was the last scion of one of Dordrecht's most distinguished regent families. He is represented in a fanciful historicizing costume. Emulating Rembrandt, De Gelder painted with broad brushstrokes, used his brush handle to scratch into the paint layer, and introduced similar contrasts of light and dark.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3969>

Buckles: None

Portrait of a Man, Frans Hals, c. 1635

oil on canvas, h 79.5cm × w 66.5cm

This man makes a casual impression thanks to the loose brushstrokes, his tousled hair, and his twisted pose. He nevertheless conveys a sense of status by sitting broadly, his left hand on his hip and elbow extending outward. Moreover, he is dressed in the latest fashion. This painting forms a pair with the portrait of a woman on the right. They differ in style: the man is far more freely painted than his wife.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1246>

Buckles: None

Officers and Other Civic Guardsmen of the Illrd District of Amsterdam, under the Command of Captain Allaert Cloeck and Lieutenant Lucas Jacobsz Rotgans, Thomas de Keyser, 1632

oil on canvas, h 220cm × w 351cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-381>

Buckles: Baldric and belt buckles

A Maid with a Child in a Pantry, Pieter de Hooch, c. 1656 - c. 1660

oil on canvas, h 65cm × w 60.5cm

A maidservant shows a little boy the contents of her jug. At that time, all children wore dresses with walking reins to hold onto them while they learned to walk. De Hooch was renowned for his views through one space to another. He depicted two here: one to the cellar and another to the front room, where he painted the daylight streaming in pure white.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-182>

Buckles: None

Pieter Cnoll, Cornelia van Nijenrode, their Daughters and Two Enslaved Servants, Jacob Coeman, 1665

oil on canvas, h 132cm × w 190.5cm

Cnoll was a senior merchant of the Dutch East India Company (VOC) in Batavia. In that position, in addition to his official function, he could conduct private business and become wealthy in a short period of time. Cornelia was the daughter of a VOC merchant and a Japanese courtesan. This portrait illustrates the opulence of their lifestyle and surroundings. The clothing – the latest Dutch fashion – is adorned with the most precious jewels. In the background are two of their fifty enslaved servants.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4062>

Buckles: Shoe buckles

Man Smoking a Pipe, Gerard Dou, c. 1650

oil on panel, h 48cm × w 37cm

A young man leans on a window ledge, smoking a pipe and looking out at us. Dou was a master of illusionism. The open book on the sill seems to protrude from the window into our space, and the green curtain hanging from the copper rod is so realistically painted that we are tempted to draw it farther back. However, the painting's small size gives away the deception.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-86>

Buckles: None

Interior of the Oude Kerk in Delft, Gerard Houckgeest, 1654

oil on panel, h 48.7cm × w 40.2cm

Gerrit Houckgeest specialized in church interiors and the use of perspective. With great attention to detail, he has here captured how the sunlight, pouring through the stained-glass windows, casts coloured dots on the column in the middle. The painted green curtain is a witty illusionistic device, imitating the 17th-century custom of protecting paintings from light and dust with a curtain.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1584>

Buckles: None

Rembrandt as a Shepherd with a Staff and Flute, Govert Flinck, c. 1636

oil on canvas, h 75.1cm × w 64.4cm × t 4.1cm

Depictions of shepherds and shepherdesses were popular in the 17th century. They show an idyllic world, one full of simple pleasures. Busy city dwellers could dream away while looking at such paintings. Govert Flinck here portrayed his teacher Rembrandt in the guise of a shepherd. The companion to this picture, of Rembrandt's wife Saskia as a shepherdess, is in the museum in Braunschweig.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3451>

Buckles: None

Woman Eating, Known as 'The Cat's Breakfast', Gabriël Metsu, c. 1661 - c. 1664

oil on panel, h 34cm × w 27cm × d 6cm

A woman of humble origin shares her meal with a cat. In the 17th century it was not unusual to consume herring with bread (and beer!) for breakfast. Due to ageing, the yellow pigment in the stems of the flowers in the vase has disappeared, turning the original green colour blue.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-560>

Buckles: None

Portrait of Willem III (1650-1702), Prince of Orange, as a Child, Adriaen Hanneman, 1654

oil on canvas, h 133cm × w 94cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3889>

Buckles: None

Portrait of Joan Maetsuyker, Governor-General of the Dutch East Indies, Jacob Coeman, 1663 - 1676

oil on panel, h 97.5cm × w 78cm × d 8.6cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3765>

Buckles: None

The Dairy Cow: The Dutch Provinces, Revolting against the Spanish King Philip II, Are Led by Prince William of Orange, The States General Entreat Queen Elizabeth I for Aid, anonymous, c. 1633 - c. 1639

oil on panel, h 52cm × w 67cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2684>

Buckles: None

Figures in a Courtyard behind a House, Pieter de Hooch, c. 1663 - c. 1665

oil on canvas, h 60cm × w 45.7cm

In the shelter of the shade, a woman squeezes the juice of a lemon into her glass, while her companion attempts to draw her attention. Perhaps she wants to keep a cool head: in the 17th century it was believed that lemons could calm intense infatuation. Two maidservants bustle about: one is serving drinks, while the other is scrubbing a kettle.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-150>

Buckles: None

Old Woman Meditating, Gabriël Metsu, c. 1661 - c. 1663

oil on panel, h 27.3cm × w 23.2cm

An elderly woman sits with a book on her lap, having removed her pince-nez. Perhaps she is taking a momentary pause, or has she dozed off? Her pale, wrinkled face, hands, and the white pages stand out against the darkness. Thus Metsu emphasized the subject: the study of devotional texts, with a focus on the transience of life.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-672>

Buckles: None

Portrait of Constantijn Huygens, Jan Lievens, c. 1628 - c. 1629

oil on panel, h 99cm × w 84cm

Constantijn Huygens was secretary to Stadtholder Frederick Henry and a notable connoisseur. In his autobiography, he described how this painting was executed. Lievens painted the portrait in two stages, first the clothing and the hands, and then the face. This explains why the scale is a bit off: the head is too small in relation to the body.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-1467>

Buckles: Belt buckle

Officers and Other Civic Guardsmen of District XVIII in Amsterdam, under the Command of Captain Albert Dircksz Bas and Lieutenant Lucas Pietersz Conijn, Govert Flinck, 1645

oil on canvas, h 338.7cm × w 242.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-371>

Buckles: None

Elegant Couples Courting, Willem Pietersz Buytewech, c. 1616 - c. 1620

oil on canvas, h 56.3cm × w 70.5cm

The seated woman tries to entice the young man by offering him rosebuds. He turns away from her, resting his hand on the head of his dog, his wise mentor. No harm will come to this young man. The other couple, however, choose wanton love; they leave the glove – a symbol of marriage – lying on the ground.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3038>

Buckles: None

Portrait of Philips Willem (1554-1618), Prince of Orange, Michiel Jansz van Mierevelt, c. 1608

oil on canvas, h 122.3cm × w 108.3cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-256>

Buckles: Belt buckles

The Fishwife, Adriaen van Ostade, 1672

oil on canvas, h 35.9cm × w 40cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3246>

Buckles: None

Gallant Company, Pieter Codde, 1633

oil on panel, h 54.2cm × w 68.4cm

Why is this company so merry? This painting depicts several of life's pleasures. On the left, a singing woman plays the lute. The objects on the table and the pearl earring belonging to the woman in the middle both allude to luxury. The toiletries on the table, including a mirror, likely allude to vanity. The bed and the two gentlemen entering with a hare and a partridge are a nod to another kind of pleasure: 'chasing the hare' and 'birding' were euphemisms for making love.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4844>

Buckles: None

The Serenade, Judith Leyster, 1629

oil on panel, h 47cm × w 34.5cm

Judith Leyster was the first woman to become a master painter in the Netherlands in the 17th century. She received this title in 1633 after being admitted to the Haarlem Guild of St Luke. This high status allowed Leyster to open her own studio in Haarlem and take on pupils. Her talent is on display in the effects of light and dark and her use of colour in this painting of a singing lute player. The bright red of his breeches forms a fine contrast with the greenish background.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2326>

Buckles: None

Portrait of a Woman, Frans Hals, c. 1635

oil on canvas, h 81.5cm × w 68cm

This woman's pose may be formal, but her facial expression, subtle smile, and the loose brushwork make a spontaneous impression. Her attire reflects her affluence: the dress, millstone ruff, and slashed sleeves were entirely in keeping with the latest fashion and must have cost a pretty penny. The painting is a companion to the portrait of the man on the left.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1247>

Buckles: None

Mary Stuart and William II, Anthony van Dyck, 1641

oil on canvas, h 180cm × w 132.2cm

Mary and William were mere children when they married: she was nine, he fourteen. Quite unusually she stands on the left due to her higher status – Mary was a king's daughter, William the son of a stadholder and prince. Mary's wedding ring highlights the bond between Holland and England, which was cemented with this marriage. She also wears a diamond brooch, another gift from William.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-102>

Buckles: None

Militia Company of District XI under the Command of Captain Reynier Reael, Known as 'The Meagre Company', Frans Hals, Pieter Codde, 1637

oil on canvas, h 209cm × w 429cm

A commission for a civic guard portrait was rarely granted to a painter from outside the city. Quite exceptionally, Frans Hals – from Haarlem – was asked to paint this group portrait. However, he soon found himself at odds with the guardsmen, and the Amsterdam painter Pieter Codde had to step in to finish the seven figures on the right. Known for his small-scale, very smoothly and finely executed works, Codde nevertheless imitated Hals's loose style as best he could.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-374>

Buckles: Baldric and belt buckles

The Hunter's Present, Gabriël Metsu, c. 1658 - c. 1661

oil on canvas, h 51cm × w 48cm

This woman, engaged in handiwork, ponders a romantic proposition. She looks thoughtfully at the bird presented to her by a hopeful hunter. In the 17th century, 'birding' was a euphemism for making love. Hence, the statuette of Cupid, the god of love, graces the cupboard. Caught between faith and pleasure, she hesitates – her eyes on the fowl, yet reaches for the prayer book on the table.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-177>

Buckles: None

'The Anemic Lady', Samuel van Hoogstraten, 1660 - 1678

oil on canvas, h 69.5cm × w 55cm × d 7cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-152>

Buckles: None

Portrait of Abraham de Potter, Amsterdam Silk Merchant, Carel Fabritius, 1649

oil on canvas, h 68.5cm × w 57cm × d 9.5cm

At first sight, this portrait appears fairly conventional. The sitter is dressed in sober black, and the stiff pleated ruff was no longer particularly fashionable in 1649. However, the background is unusual: Potter stands before a weathered plastered wall. Above his signature, Fabritius painted a small, deceptively real nail, which seems to stick out of the canvas.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1591>

Buckles: None

Old Woman Saying Grace, Known as 'The Prayer without End', Nicolaes Maes, c. 1656

oil on canvas, h 134cm × w 113cm

An old woman prays devoutly before eating her meal. She does not let the begging cat tugging impatiently on the tablecloth distract her. The virtue of the old woman lies in her self-control and sense of duty to God. Just like his teacher Rembrandt, Maes focuses attention on the essence of the scene through restricted lighting.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-535>

Buckles: None

Frederick Henry, his Consort Amalia of Solms, and their Three Youngest Daughters, Gerard van Honthorst, c. 1647

oil on canvas, h 263.5cm × w 347.5cm

Amalia commissioned this painting for the palace of Huis ten Bosch. It hung next to portraits of her eldest, already married children, William II and his English bride, Mary, and Louise Henriette and Frederick William I of Brandenburg. Judicious marriages of state consolidated the position of the House of Orange among the other European royal families. Their three youngest daughters would marry German princes. Through them, Amalia's love of Asian luxury was disseminated throughout Europe.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-874>

Buckles: Belt buckle

The Old Drinker, Gabriël Metsu, c. 1661 - c. 1663

oil on panel, h 22cm × w 19.5cm

This old man holding a beer tankard looks out at us somewhat drowsily. The tally of the drinks he has consumed is chalked up on the slate behind him. The beer barrel at the left bears the mark of Het Rode Hert (The Red Hart), an Amsterdam brewery on the Prinsengracht. Metsu was living next door to it around 1650.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-250>

Buckles: None

Portrait of Cornelis van der Lijn, Governor-General of the Dutch East Indies, anonymous, 1645 – 1675

oil on panel, h 97.5cm × w 78.7cm × t 3.6cm × d 8cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3763>

Buckles: Baldric buckle

VOC Senior Merchant with his Wife and an Enslaved Servant, Aelbert Cuyp (circle of), c. 1650 - c. 1655

oil on canvas, h 137.3cm × w 206.5cm × t 4.2cm

The figure standing on the left is a Dutch East India Company (VOC) merchant, probably Jakob Martensen, beside his wife. Behind them is an enslaved man holding a parasol, a pajong, over their heads. This was a status symbol in Javanese culture. Batavia Castle is visible in the background. To the right, the Company fleet rides at anchor, ready to return to the Netherlands. The merchant points to the ships with his stick, indicating his involvement.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2350>

Buckles: None

Portrait of Maria Joachimsdr Swartenhont (1598-1631), Nicolaes Elias Pickenoy, 1627

oil on panel, h 98.3cm × w 73.1cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-699>

Buckles: None

Portrait of Hugo de Groot (1583-1645), Michiel Jansz van Mierevelt (workshop of), 1631

oil on panel, h 63cm × w 55cm

Constantijn Huygens was secretary to Stadtholder Frederick Henry and a notable connoisseur. In his autobiography, he described how this painting was executed. Lievens painted the portrait in two stages, first the clothing and the hands, and then the face. This explains why the scale is a bit off: the head is too small in relation to the body.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-581>

Buckles: None

Michiel Adriaenszoon de Ruyter and his Family, Juriaen Jacobsz., 1662

oil on canvas, h 269cm × w 406cm × t 5.5cm × w 71kg

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2696>

Buckles: None

Old Woman Reading, Gerard Dou, c. 1631 - c. 1632

oil on panel, h 71.2cm × w 55.2cm × d 1.1cm

The book is rendered in such detail that it is easy to see what the woman is reading: the beginning of chapter 19 of the Gospel of Luke. The passage states that those who wish to do good must give away half of all they own to the poor. The old woman's expensive clothing contrasts sharply with this message: she is still attached to worldly possessions.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2627>

Buckles: None

Interior with Women beside a Linen Cupboard, Pieter de Hooch, 1663

oil on canvas, h 70cm × w 75.5cm

The sun lights up the canal houses outside, while in the darker interior a girl plays 'kolf,' a kind of hockey. Two women stack freshly pressed linen in a closet. The linen cupboard had an important place in the home. The lady of the house carried its key with her and 'handed out the sheets': she called the shots and was in charge of the household.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-1191>

Buckles: None

Mary Stuart, Princess of Orange, as Widow of William II, Bartholomeus van der Helst, 1652

oil on canvas, h 199.5cm × w 170cm

Princess of Orange Mary Stuart I is dressed in white, the traditional colour of mourning for a noble. Her husband, Stadholder William II, had died two years earlier. Mary was keen to secure the succession of her very young son. This portrait alludes to that claim to stadtholdership: she holds an orange, symbolizing the House of Orange. At the left is depicted the Stadtholders' Gate of the Binnenhof (Inner Court) in The Hague.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-142>

Buckles: None

Portrait of William III, Prince of Orange and Stadholder, Caspar Netscher, c. 1680 - c. 1684

oil on canvas, h 80.5cm × w 63cm × t 5.5cm

At the time that this portrait was made, William III was stadholder of the Dutch Republic and commander of the army. This is how a ruler had himself immortalized, namely holding a commander's staff to underscore his actual might. The plumed helmet and orange sash also signify his status. Still the prince had not yet reached the height of his power: in 1689 he would also become the king of England.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-194>

Buckles: Belt buckles

Portrait of Haesje Jacobsdr van Cleyburg, Rembrandt van Rijn, 1634

oil on panel, h 68.6cm × w 53.4cm

Rembrandt travelled to Rotterdam to portray the brewing couple Haesje van Cleyburg and Dirck Pesser, who were part of the city's Remonstrant elite. While at first glance her attire may seem modest, in reality it was quite lavish. The millstone collar around her neck was a very expensive accessory, requiring as much as fifteen metres of fabric.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4833>

Buckles: None

Woman at her Toilet, Jan Havicksz. Steen, 1655 - 1660

oil on panel, h 37cm × w 27.5cm

Presented here is an intimate moment of a young woman undressing before going to bed. She is in the midst of pulling off a stocking, with the imprint of the garter still visible just below her knee. The raised skirt provides a glimpse along her legs. Such explicit nudity, however, was not always deemed acceptable; until a hundred years ago, an underskirt was painted over her thighs.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4052>

Buckles: None

The Merry Peasant, Adriaen van Ostade, c. 1646

oil on panel, h 16.4cm × w 13.9cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-302>

Buckles: None

Portrait of a Little Boy, Possibly Louis of Nassau, anonymous, 1604

oil on panel, h 90cm × w 69cm

This sitter is probably Louis of Nassau, an illegitimate son of Maurice. He is depicted wearing a gold medal bearing a portrait of his father. This medal was struck to celebrate the Capture of Grave in 1602. Louis was born at that time and is eighteen months old in this portrait. Did Maurice dedicate his victory to his youngest scion?

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-956>

Buckles: None

Children Teaching a Cat to Dance, Known as The Dancing Lesson, Jan Havicksz. Steen, 1660 - 1679

oil on panel, h 68.5cm × w 59cm

These children are up to mischief: they are teaching a cat to dance to the music of a small shawm. Widely used between the 15th and 17th centuries, the shawm was the predecessor of the oboe. Mostly played in dance and ceremonial music, shawms were appreciated for their loud tone.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-718>

Buckles: None

Officers and other Civic Guardsmen of the XIX District of Amsterdam, under the command of Captain Cornelis Bicker and Lieutenant Frederick van Banchem, waiting to welcome Marie de Médicis, 1 September 1638, Joachim von Sandrart (I), 1640

oil on canvas, h 343cm × w 258cm

Constantijn Huygens was secretary to Stadtholder Frederick Henry and a notable connoisseur. In his autobiography, he described how this painting was executed. Lievens painted the portrait in two stages, first the clothing and the hands, and then the face. This explains why the scale is a bit off: the head is too small in relation to the body.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-393>

Buckles: None

Dancing Couple, Adriaen van Ostade, c. 1635

oil on panel, h 38.3cm × w 52.2cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2568>

Buckles: None

Interior of an inn with an old man amusing himself with the landlady and two men playing backgammon, known as 'Two kinds of games', Jan Havicksz. Steen, 1660 - 1679

oil on canvas, h 63cm × w 69.5cm × d 7.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3347>

Buckles: None

The Sick Woman, Jan Havicksz. Steen, c. 1663 - c. 1666

oil on canvas, h 76cm × w 63.5cm

Faint from fever, the young woman rests her head on a pillow. Is she perhaps lovesick? Is she pregnant? To find out, a quack would put a strip of his patient's clothing in a brazier to smoulder – the scent would disclose her secret. Jan Steen here presents such a charlatan making a diagnosis. His old-fashioned attire characterizes him as a comic character.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-230>

Buckles: None

The Painter's Studio, Adriaen van Ostade, c. 1647 - c. 1650

oil on panel, h 36.5cm × w 34.5cm

This painter is hardly rich: his workshop is located in an old, dark building. His artistic ambitions are not high, for on the easel is a modest landscape. Nevertheless, he has two apprentices. Van Ostade is here poking gentle fun at his own specialization. He did not portray his own studio, but invented the workshop of an ordinary painter who could have painted all of his (Van Ostade's) peasant scenes.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-298>

Buckles: None

Peasants in an Interior, Adriaen van Ostade, 1661

oil on copper, h 36.5cm × w 46.5cm

Three men and a woman discuss daily matters, and a child eats soup or porridge while a dog looks on. Peasant life does not seem at all bad. In Van Ostade's early works, peasants regularly tumble over one another brawling, but in his later paintings, like this one, they are usually calmer and much more collected.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-200>

Buckles: None

Musical Company, Rembrandt van Rijn, 1626

oil on panel, h 63.5cm × w 48cm

The subject of this painting is a mystery: is it an exhortation to praise God through singing and string music, or a scene of seduction with the old woman as a procuress? In any case, in this early work Rembrandt used elements from his own surroundings: his mother modelled for the old woman, and Rembrandt's own features can be recognized in the young man.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4674>

Buckles: None

Tobit and Anna with the Kid, Rembrandt van Rijn, 1626

oil on panel, h 39.5cm × w 30cm

Tobit's blindness has cast him and his wife Anna into abject poverty. When Anna comes home with a kid, a reward for her hard work, Tobit suspects her of thievery. He subsequently acknowledges his mistake, and in desperation prays to God to let him die. Anna looks on in bewilderment. This early work demonstrates just how masterfully Rembrandt could render human emotions already at a young age.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4717>

Buckles: None

'The Skaters': Peasants in an Interior, Adriaen van Ostade, c. 1656

oil on panel, h 44cm × w 35.2cm

Compared with the often ill-natured-looking drunkards of his teacher Adriaen Brouwer, the country folk in the paintings by Adriaen van Ostade are more mildmannered. They drink and smoke, but the atmosphere is generally peaceful. The pair of skates lying on the ground inspired the painting's old, anecdotal title.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2332>

Buckles: None

Winter, Adriaen Pietersz van de Venne, 1625

oil on panel, h 14.6cm × w 37.1cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1774>

Buckles: None

Portrait of an Old Lady, possibly Elisabeth Bas, Ferdinand Bol (attributed to), c. 1640 - c. 1645

oil on canvas, h 118cm × w 91.5cm

This portrait may depict Elisabeth Bas. Like many seafarers' wives, Bas managed the provisioning of the fleet of her husband, Admiral Jochem Swartenhondt. Together with him, she also ran a distinguished inn, which she continued on her own after his demise. This painting was long attributed to Rembrandt, but it was painted in his style by one of his pupils, Ferdinand Bol.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-714>

Buckles: None

The Married Couple Abraham Casteleyn and Margarieta van Bancken, Jan de Bray, 1663

oil on canvas, h 83cm × w 106.5cm × d 7cm

The married couple Margarieta van Bancken and Abraham Casteleyn, founder of the Haerlemse Courant (Haarlem Newspaper), operated In de Blije Druck, the city's printing shop. The books, atlas, and globe refer to their profession and knowledge. After Abraham's death, Margarieta continued the printing house, taking on the administrative and financial responsibilities. The bust in the background represents the Haarlem townsman L.J. Coster, long credited with having invented book printing.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3280>

Buckles: None

The Grey Horse, Philips Wouwerman, c. 1646

oil on panel, h 43.9cm × w 37.6cm

A grey horse, whose reins are held by a boy, plays the leading role in this small panel. The horse stands out clearly against the dramatic cloudy sky. Wouwerman's rendering of the animal with its almost palpable coat is very lifelike. By choosing a low vantage point, the artist strengthened the painting's monumental effect.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1610>

Buckles: None

Self-Portrait, Ferdinand Bol, c. 1669

oil on canvas, h 127cm × w 102cm

Wearing an embroidered Japanese dressing gown, Bol poses as a man of the world here. He probably painted this self-portrait on the occasion of his marriage to the wealthy widow Anna van Erckel, one of his earliest patrons. The gilded, ornate frame was specially made for the painting. Its large carved sunflowers symbolize marriage: they trail the sun just like a person follows their beloved one.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-42>

Buckles: None

Portrait of Martinus Alewijn, Dirck Dircksz. van Santvoort, 1644

oil on canvas, h 124cm × w 91cm × d 8cm

Children were also portrayed in the Netherlands in the 17th century. This canvas presents Martinus Alewijn, the ten-year-old son of an Amsterdam merchant. He is not simply eternalized in paint as the wealthy city boy that he was, but rather in the guise of a shepherd holding a staff sitting beneath a tree, with a dog and some sheep. These motifs reference country life and hunting. They underscore the family's prominent social standing and affluence.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1310>

Buckles: Belt buckle

Portrait of Pieter van Son (c. 1590-1654), Nicolaes Elias Pickenoy (attributed to), c. 1622 - c. 1629

oil on panel, h 105.5cm × w 79.3cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4956>

Buckles: None

Portret van een man te paard, anonymous (possibly), c. 1610 - c. 1620

oil on canvas, h 306cm × w 196.5cm × d 10cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-311>

Buckles: None

Portrait of Pieter Groenendijk, Nicolaes Maes, 1677 - 1685

oil on canvas, h 69.2cm × w 57.8cm × d 8.5cm

Pieter Groenendijk was an official in the Leiden city government. When he married Petronella Dunois of Amsterdam, she moved into his home and brought her dolls' house with her. After the couple's death, the dolls' house went to their heirs and subsequently passed down the female line until it was acquired by the Rijksmuseum.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4888>

Buckles: None

The Ratification of the Treaty of Münster, Gerard ter Borch (II), 1648

oil on copper, h 45.4cm × w 58.5cm

This depicts an exceptionally important historical moment: when the Dutch and Spanish ratified a peace treaty ending a war that had lasted 80 years. The event took place on 15 May 1648 in the town hall of the German city of Münster. The Dutch delegates are at the left, the Spanish ones at the right. Before them on the table are two copies of the treaty, which were placed in the little chests and delivered to Madrid and The Hague.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-1683>

Buckles: Baldric buckle

Portrait of Johan van Beaumont (1609-95), Jan Mijtens, 1661

oil on canvas, h 110.2cm × w 90.3cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-746>

Buckles: Belt buckle

Portrait of Dina Lems, Daniel Vertangen, c. 1660

oil on canvas, l 128.3cm × w 102.0cm

Dina Lems gestures towards a grein plant, a variety of pepper cultivated on Africa's west coast. Her father and her first husband, Jan Valkenburgh (opposite), were employed by the Dutch West India Company. Their – and consequently her – prosperity derived from the trade in pepper, ivory, gold, and enslaved people. While Lems resided in Amsterdam, Valkenburgh spent most of their married life at Fort Elmina in Africa.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4970>

Buckles: None

Table 9: List of all 18th century paintings sampled.

The Art Gallery of Jan Gildemeester Jansz, Adriaan de Lelie, 1794 - 1795

oil on panel, h 63.7cm × w 85.7cm

In 1792, the merchant Gildemeester converted two large rooms in his house on Amsterdam's Herengracht into a picture gallery. Here we see that the walls are densely hung with paintings in gilded frames. Gildemeester stands in the middle of the front room, conversing with one of his guests. The visitors are studying the famous works, including a Rembrandt, visible above Gildemeester's head.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4100>

Buckles: Shoe buckles, knee buckles

Portrait of a Member of the Van der Mersch Family, Cornelis Troost, 1736

oil on panel, h 72cm × w 57cm

This portrait invites us to enter the room and enjoy art and music with this gentleman. Typical of the 18th century is the lack of distance between sitter and viewer: the likeness is not intimidating. We stand face to face with a cheerful young man, member of a wealthy Mennonite family from Amsterdam. The visit has caught him unawares: on his shoulder are traces of powder spilled while he powdered his wig.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3948>

Buckles: Shoe buckles, knee buckles

The Raree-show ('t Fraay Curieus), Willem van Mieris, 1718

oil on panel, h 58cm × w 49cm

The old Dutch title (in parentheses) refers to the cries 'beautiful!' (fraai) and 'extraordinary!' (curieus) with which itinerant performers announced themselves. Here a performer shows a wooden triptych with characters from a chivalric romance, while undoubtedly recounting the tale to those gathered around. Willem van Mieris was a 'fine painter', meaning that he rendered the scene in a highly detailed and refined manner. The painting is actually also a kind of peepshow.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4941>

Buckles: None

Portrait of Jan Pranger and an Enslaved Servant, Frans van der Mij, 1742

oil on canvas, h 210cm × w 154.5cm

Jan Pranger was director-general of the Dutch West India Company on the Gold Coast (now Ghana) in West Africa from 1730 to 1734. Here he is seen standing in his office in the Dutch trading post Fort Elmina. All the details underscore the importance of his position: the enslaved man with a parasol, the commander's baton, and the monogram GWC (of the Chartered West India Company) on the tablecloth.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2248>

Buckles: Shoe buckles

Hermanus Boerhaave (1668-1738), Professor of Medicine at the University of Leiden, with his Wife Maria Drolenvaux (1686-1746) and their Daughter Johanna Maria (1712-91), Aert de Gelder, 1720 - 1725
oil on canvas, h 104.5cm × w 173cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4034>

Buckles: None

Portrait of Magtilda Muilman, Frans van der Mij, c. 1745 - c. 1747

oil on canvas, h 210cm × w 154.5cm

Wearing a satin skirt and jacket trimmed with ermine tails, Magtilda Muilman gazes out confidently at the viewer. While her husband, Jan Pranger, is portrayed in the adjacent painting in his study overlooking the Elmina slave fort, Muilman finds herself in a more domestic setting, probably in their home on Amsterdam's Singel Canal. The picture cabinet in the background features a portrait, possibly of one of Muilman's ancestors.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2249>

Buckles: None

Regents of the Aalmoezeniersweeshuis Orphanage in Amsterdam, 1729, Cornelis Troost, 1729

oil on canvas, h 414cm × w 417cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-87>

Buckles: Shoe buckles

Self-portrait, Cornelis Troost, 1739

oil on canvas, h 103cm × w 83cm

As a former actor and scene painter, Troost understood illusion. In this self-portrait he gazes from a mirror at himself and at us. The curtain, pedestal, palette and drawing on blue paper create a sense of depth. Every detail testifies to his technical skill. Notice how he conveyed the fine batiste cloth of his fashionable jabot – the frill of ruffles attached to his shirt – with a single stroke of white paint.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4225>

Buckles: None

A Writer Trimming his Pen, Jan Ekels (II), 1784

oil on panel, h 27.5cm × w 23.5cm

While studying in Paris as a young man, Ekels came to appreciate 17th-century Dutch masters – such as Metsu and Ter Borch – who specialized in interior scenes with one or more figures. He made this painting, an example of this genre, upon returning to his native Amsterdam. Ekels probably never saw any work by Vermeer, but his use of light recalls the master's style.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-690>

Buckles: None

Boy with a Drawing Book, Nicolas Bernard Lépicier, c. 1772

oil on canvas, h 40cm × w 32cm

This is typical of the 'sentimental' studies of children that found such favour in France during the second half of the 18th century. It may be a portrait of a pupil or child of the artist. The painting is still in its original 18th-century frame.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-1685>

Buckles: None

Portrait of David van Mollem with his Family, Nicolaas Verkolje, 1740

oil on panel, h 63.5cm × w 79cm

The wealthy Amsterdam silk merchant David van Mollem sits with his descendants in the garden of his country house, Zijdebalen ('Silk Reams'), along the River Vecht near Utrecht. The portraitist, Verkolje, also designed the garden, which featured two large marble vases by the sculptor Jacob Cressant. Van Mollem was an authority on nature and is portrayed passing on his love of plants and science to his grandchildren.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-1658>

Buckles: Shoe buckles

Portrait of Barend Goudriaan Ariesz., Cornelis van Cuylenburgh (II), 1776

oil on canvas, h 77cm × w 61.5cm × d 6cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4932>

Buckles: None

Portrait of Eva Goudriaan-de Veer, Cornelis van Cuylenburgh (II), 1776

oil on canvas, h 76.5cm × w 60.5cm × d 6cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4933>

Buckles: None

Portrait of the Children of Barend Goudriaan, Cornelis van Cuylenburgh (II), 1776

canvas, h 74.3cm × w 58.9cm × t 1cm × d 5.6cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4930>

Buckles: None

Portrait of Hendrick de Hartog, Adriaan de Lelie, 1790

canvas, h 79cm × w 64cm

Hendrick de Hartog taught mathematics at the Felix Meritis Society on Monday evenings. He had this portrait made when the Dutch East India Company (VOC) appointed him a navigation examiner. On the table are a telescope and a sextant. De Hartog had devised a new, viable arithmetic method for calculating lunar distance while at sea.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4929>

Buckles: None

Portrait of Josnia Parduyn (1642-1718), second wife of Aernout van Citters, Godfried Schalcken, 1705

oil on canvas on panel, h 44cm × w 35cm × d 7.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2061>

Buckles: None

Portrait of Louis Métayer Phz., Goldsmith and Art Collector, George van der Mijn, 1759

oil on canvas, h 63.5cm × w 49cm

Link:

Buckles: None

Portrait of Jacobus Schotte, Burgomaster of Middelburg, Jan Maurits Quinkhard, 1732 - 1771

copper (metal), h 11cm × w 9.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4564>

Buckles: None

Portrait of a Lady from the van de Poll Family, possibly Anna Maria Dedel, Wife of Jan van de Poll, Guillaume de Spinny, 1762

oil on canvas, h 49cm × w 39cm × d 7.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1271>

Buckles: None

Portrait of a Woman, Balthasar Denner, 1731

oil on canvas, h 41.6cm × w 34cm × t 3.5cm × d 6.7cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1442>

Buckles: None

<p>A Musical Party by Candlelight, Michiel Versteegh, 1786 - 1820</p> <p>oil on panel, h 88.4cm × w 73.9cm × t 1.5cm × d 12.0cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-C-255</p> <p>Buckles: None</p>
<p>Landscape with Cattle Driver and Shepherd, Jacob van Strij, c. 1780 - c. 1785</p> <p>oil on panel, h 57cm × w 83.5cm</p> <p>Few painters were as popular at the end of the 18th century as the 17th-century landscapist Aelbert Cuyp. The English aristocracy in particular collected his work. Jacob van Strij, who, like Cuyp, came from Dordrecht, based his landscapes on those of his famous predecessor, but he used more colourful accents and infused the sky with a lovely golden glow.</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-1142</p> <p>Buckles: Belt buckle</p>
<p>Portrait of Jan van de Poll, Burgomaster of Amsterdam, Johann Friedrich August Tischbein, 1791</p> <p>oil on canvas, h 73cm × w 55cm × d 7.5cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-1275</p> <p>Buckles: None</p>
<p>Willem IV (1711-1751), Prince of Orange-Nassau, Jacques-André-Joseph Aved, 1750 - 1751</p> <p>oil on canvas, h 84cm × w 70.5cm × d 7.5cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-880</p> <p>Buckles: None</p>
<p>Portrait of Salomon Rendorp, Brewer in Amsterdam, Johann Friedrich August Tischbein, 1793</p> <p>oil on canvas, h 68cm × w 53cm × d 7.7cm</p>

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2414>

Buckles: None

A Man Writing at his Desk, Jan Ekels (II), 1784

oil on panel, h 51.5cm × w 39.5cm × d 7.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4130>

Buckles: None

Cornelia van Schuylenburgh (1703-84), Wife of Diederik van Bleyswijk, Conrad Kuster, 1761

oil on canvas, h 87.5cm × w 67cm × d 5.5cm

Link: <https://rijksmuseum.nl/en/collection/SK-A-3860>

Buckles: None

The Grocer's Shop, Frans van Mieris (II), 1715

oil on panel, h 39cm × w 33.5cm

The painter of this scene, Frans II, was the youngest member of the artistic Van Mieris family. He followed firmly in the footsteps of his grandfather Frans I and his father, Willem. Hence, this painting can serve as a pendant to The Poultry Seller painted by his father (on view elsewhere on this wall). The egg basket at the upper right appears to have descended through the generations.

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-185>

Buckles: None

Portrait of Jeremias van Riemsdijk, Governor-General of the Dutch East India Company, Franciscus Josephus Fricot (attributed to), 1775 - 1777

brass (alloy), h 109.5cm × w 93cm × d 9.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3783>

Buckles: None

Diederik Baron van Leyden van Vlaardingen (1695-1764). Burgomaster of Leiden, with his Wife Sophia Dina de Rovere and their Sons Pieter, Jan en Adriaan Pompejus, Willem van Mieris, 1728

oil on canvas, h 88cm × w 95cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4824>

Buckles: Shoe buckles

The Garden and Coach House of 524 Keizersgracht in Amsterdam, Hendrik Keun, 1772

oil on panel, h 53cm × w 63.5cm

Nicolaas Doekscheer, who lived at 524 Keizersgracht, built a grand, Rococo coach house on the Kerkstraat, which adjoined the back of his garden. He is here depicted conversing with the gardener, while his wife speaks to a maidservant. The two young men are Doekscheer's nephews and heirs. The painting is still in its original Rococo frame.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3831>

Buckles: Shoe buckles

Gerrit Sichterman (1688-1730). Quartermaster-General of the Cavalry, Colonel of the Oranje-Groningen Infantry Regiment, Commandant of Grave, Cornelis Troost, c. 1725

paper, h 39.5cm × w 31cm × d 3.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3933>

Buckles: None

Portrait of Rear-Admiral Arent van Buren, Christoffel Lubienitzki, 1721

oil on canvas, h 102cm × w 84.5cm × d 9cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1550>

Buckles: None

Justina Johanna Ramskrammer (1702-98), Wife of Isaac Parker, Philip van Dijk, 1734

oil on canvas, h 50cm × w 42cm × d 7.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1648>

Buckles: None

Portrait of Johannes Siberg, Governor-General of the Dutch East Indies, anonymous, c. 1800

copper (metal), h 107cm × w 90cm × d 8.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3788>

Buckles: None

Mattheus de Haan (1725-1729), anonymous, 1726

oil on panel, h 101.5cm × w 83.5cm

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Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3774>

Buckles: None

Portrait of a Woman, anonymous, 1740 - 1760

oil on canvas, h 84cm × w 63.5cm × d 9.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3279>

Buckles: None

Portrait of Gerrit van der Pot, Lord of Groeneveld, Art Collector in Rotterdam, Johan Bernard Scheffer, 1800 - 1807

oil on canvas, h 108cm × w 83.7cm × t 3.3cm × d 7.8cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4151>

Buckles: None

Johannes Thedens (1741-1743), anonymous, c. 1742

oil on canvas, h 107.5cm × w 91cm

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Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3779>

Buckles: None

Portrait of a Man, Jan Maurits Quinkhard, 1744

copper (metal), h 34cm × w 26.5cm × d 2.9cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3954>

Buckles: Shoe buckles

A Couple Making Music, Cornelis Troost, 1743

oil on panel, h 49cm × w 68cm × d 8.5cm

Music-making flourished within families during the 18th century. The man here evidently plays the recorder; his wife turns the corner of a page of a music book. Behind them a full bookcase can be seen behind a slightly open curtain. Besides being a sign of refinement, the making of music together can serve as an allusion to a harmonious marriage.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4115>

Buckles: Shoe buckles, bracelet buckles

Portrait of a Woman, Frans van der Mij, 1748

oil on canvas, h 85cm × w 69cm × d 9.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-1527>

Buckles: None

Gerrit Sichterman (1688-1730). Quartermaster-General of the Cavalry, Colonel of the Oranje-Groningen Infantry Regiment, Commandant of Grave, Cornelis Troost, 1725

oil on canvas, h 69.5cm × w 56.5cm × d 8cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4200>

Buckles: None

Abraham van Riebeeck (1709-1713), anonymous, c. 1710

oil on canvas on cardboard, h 89cm × w 80.5cm

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Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3771>

Buckles: None

Diederik van Bleyswijk (1711-63), Baron of Eethen and Meeuwen, Lord of Babiloniënbroek, Burgomaster of Gorkum, Conrad Kuster, 1761

oil on canvas, h 87.5cm × w 67cm × d 5.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3859>

Buckles: None

Antoni Warin (1712-64). Schepen van Amsterdam, Jean Baptiste Perroneau (copy after), 1763 - 1850

oil on panel, h 62.2cm × w 46.5cm × t 1.5cm × d 6.2cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3476>

Buckles: None

Dirk van Cloon (1730-1735), Hendrik van den Bosch, 1733

oil on panel, h 99cm × w 81.5cm

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Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3776>

Buckles: None

A Man with a Drawing of Flowers, so-called Portrait of Jacob Feitama Jr, Merchant in Amsterdam, anonymous, c. 1730

oil on canvas, h 80.5cm × w 66cm × d 10cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3219>

Buckles: None

Portrait of William IV, Prince of Orange, anonymous, c. 1750

oil on canvas, h 82.5cm × w 70.5cm × d 13cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-887>

Buckles: None

Christoffel van Swoll (1713-1718), Hendrik van den Bosch, 1713 - 1718

oil on panel, h 99cm × w 77cm

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Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3772>

Buckles: None

<p>Portrait of Louise Christina Trip, wife of Gerrit Sichterman, Cornelis Troost, 1725</p> <p>oil on canvas, h 69.5cm × w 56.5cm × d 8cm</p> <p>Link: https://rijksmuseum.nl/en/collection/SK-A-4201</p> <p>Buckles: None</p>
<p>David George van Lennep (1712-97), Senior Merchant of the Dutch Factory at Smyrna, and his Wife and Children, Antoine de Favray (attributed to), 1769 - 1771</p> <p>oil on canvas, h 172cm × w 248cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-4127</p> <p>Buckles: Shoe, knee and bracelet buckles</p>
<p>Portrait of Theodorus Bisdome van Vliet and his Family, Jan Stolker, 1757</p> <p>oil on canvas, h 185cm × w 150cm</p> <p>For generations the Bisdome van Vliet family held important positions in and around Haastrecht. Theodorus was mayor of the town and an official of the Krimpenerwaard district water board. He and his wife Maria are in their garden, surrounded by their ten elegantly dressed children. The arms of both parents feature on the sides of the Rococo frame.</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-3830</p> <p>Buckles: Shoe and knee buckles</p>
<p>Portrait of Johannes Lublink II, Philosopher, Writer and Statesman, Johann Friedrich August Tischbein, 1790 - 1795</p> <p>oil on canvas, h 101cm × w 72cm × d 7cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-2827</p> <p>Buckles: Knee buckle</p>

"Unseemly Love, perhaps a scene of the Widower Joost with Lucia, 2nd scene from the play ""De wanhebbelijke liefde"" by CJ van der Lijn ", Cornelis Troost, 1720 - 1750

oil on panel, h 45.4cm × w 33.6cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4099>

Buckles: Shoe buckle and bracelet buckle

Portrait of Claudine van Royen (born 1712), Wife of Pieter Teding van Berkhout, Hieronymus van der Mij, 1757

oil on panel, h 38cm × w 30.5cm × d 2.8cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-1526>

Buckles: None

Portrait of Pieter Cornelis Hasselaer, Adviser to the Dutch East India Company and Burgomaster of Amsterdam, with his Family, George van der Mijn, 1763

oil on canvas, h 248cm × w 285cm × t 4cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1360>

Buckles: Shoe and knee buckles

'Good Neighbors', Johannes Christiaan Janson, 1780 - 1810

oil on panel, h 62cm × w 47cm × d 5.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1052>

Buckles: None

Portrait of Gerard Reynst, Governor-General of the Dutch East Indies, anonymous (copy after), 1750 - 1800

oil on panel, h 33cm × w 25cm × d 3.7cm

Link:

Buckles: None

The Four Chief Commissioners of the Amsterdam Harbor Works, Wybrand Hendriks, 1791 - 1795

oil on canvas, h 198.5cm × w 213.1cm × t 3.9cm × d 9cm × w 39kg

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-422>

Buckles: Shoe and knee buckles

Shepherdess Reading, Simon van der Does, 1706

oil on canvas, h 53.5cm × w 44.5cm × d 7.4cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-82>

Buckles: None

Interior with Woman Sewing, Wybrand Hendriks, c. 1800 - c. 1810

oil on panel, h 34.4cm × w 29.3cm

'The devil finds work for idle hands' is the essence of the Dutch ethic of piety and hard work. As epitomised in this scene: a sober interior with a woman sewing a hem and at the same time reading a book. A thick volume of the Dutch authorised translation of the Bible lies on a folded tablecloth, ready to be opened. Meanwhile, a dog with a ball of wool is about to break her silent concentration.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3854>

Buckles: None

Egbert van Drielst (1745-1818), Painter, Jan Ekels (II), 1785 - 1793

oil on canvas, h 32cm × w 26.5cm × d 7.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1846>

Buckles: None

<p>A Mother and her Child, Louis Bernard Coclers, 1794</p> <p>oil on panel, h 36.5cm × w 30cm × d 5cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-642</p> <p>Buckles: None</p>
<p>Adriana Johanna van Heusden, Wife of Johan Arnold Zoutman, August Christian Hauck, 1770</p> <p>oil on canvas, h 84.5cm × w 68.5cm × d 10.5cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-633</p> <p>Buckles: None</p>
<p>Merry Company, Jan Josef Horemans (II), 1740 - 1760</p> <p>oil on canvas, h 39.5cm × w 31.8cm × t 2.7cm × d 7.9cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-1851</p> <p>Buckles: None</p>
<p>Portrait of Willem Arnold Alting, Governor-General of the Dutch East India Company, Johann Friedrich August Tischbein, 1788</p> <p>brass (alloy), h 108cm × w 91.5cm × d 8cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-3785</p> <p>Buckles: None</p>
<p>Zelfportret van Wybrand Hendriks (1744-1831), met zijn vrouw Agatha Ketel (1736-1802), Wybrand Hendriks, 1791</p> <p>oil on canvas, h 52cm × w 47cm × d 6.5cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-1989</p> <p>Buckles: None</p>

<p>Portrait of an Old Lady, Vittore Ghislandi (circle of), 1720 - 1750</p> <p>oil on canvas, h c.73cm × w c.59cm × d 6.2cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-3406</p> <p>Buckles: None</p>
<p>Portrait of George van der Myn, Painter, Frans van der Mijn, 1750 - 1763</p> <p>oil on canvas, h 34.5cm × w 29cm × d 5.5cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-2376</p> <p>Buckles: None</p>
<p>Portrait of Petrus Albertus van der Parra, Governor-General of the Dutch East India Company, anonymous, c. 1762</p> <p>brass (alloy), h 108.5cm × w 93cm × d 9.5cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-3782</p> <p>Buckles: None</p>
<p>The Reception of Cornelis Hop (1685-1762) as Legate of the States-General at the Court of Louis XV, 24 July 1719, Louis-Michel Dumesnil, 1720 - 1729</p> <p>oil on canvas, h 104.5cm × w 163cm × d 7.7cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-C-512</p> <p>Buckles: Shoe buckles – too small / fuzzy</p>
<p>Portrait of the Engraver Jan Caspar Philips, Tibout Regters, 1747</p> <p>oil on panel, h 35cm × w 30cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-2671</p>

<p>Buckles: None</p>
<p>A Woman Slicing Bread, Johannes Christiaan Janson, c. 1800 - c. 1823</p> <p>oil on panel, h 48.2cm × w 38.5cm × t 1.3cm × d 5.5cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-C-156</p> <p>Buckles: None</p>
<p>Portrait of Mrs. Brust-Batailhy, Pieter van der Werff, 1710</p> <p>oil on canvas, h 80cm × w 68cm × d 6.3cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-2658</p> <p>Buckles: None</p>
<p>Jacob Mossel (1750-1761), anonymous, c. 1755</p> <p>oil on canvas on cardboard, h 112.5cm × w 96cm</p> <p>The highest-ranking Dutch East India Company (VOC) official in Asia was the governor-general. He presided in the Castle of Batavia (now Jakarta, Indonesia), a fort built by the Dutch. The assembly hall in the Castle of Batavia was the centre of Dutch power in Asia. The walls were hung with portraits of all of the governors-general. Most of the 18th-century examples shown here were painted in Asia, often by anonymous artists.</p> <p>Link: https://www.rijksmuseum.nl/nl/collectie/SK-A-3781</p> <p>Buckles: None</p>
<p>Family Group in an Interior, Frans van der Mijn, 1744</p> <p>oil on canvas, h 86cm × w 68cm × d 7.5cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-4064</p> <p>Buckles: Shoe buckles, possibly a bracelet buckle?</p>

Family Group near a Harpsichord, Cornelis Troost, 1739

oil on canvas, h 94cm × w 82.5cm

Troost was a master of the informal group portrait. It is as if everyone had momentarily stopped what he or she was doing to look up as the artist entered. The house is decorated in the style of the time: the stuccowork above the door has a scene from Classical antiquity and ancient statues fill the marble niches behind the harpsichord.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3453>

Buckles: Shoe and bracelet buckles

Head of a Young Woman, Frans van der Mij, 1756

oil on canvas, h 53.5cm × w 42.2cm

Frans van der Mij was just a child when he moved with his father Herman to London, where he would make a career for himself. This painting is not a portrait, but an idealized, imaginary rendering of a young woman. The use of brown, grey and white tones imitates graphic art. With this painterly device, Van der Mij showed off his artistic skills.

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3956>

Buckles: None

Old Woman Reading, Adriaan Meulemans, 1800 - 1833

oil on panel, h 25cm × w 20.4cm × d 6.4cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-179>

Buckles: None

Portrait of Reinier de Klerk, Governor-General of the Dutch East India Company, Franciscus Josephus Fricot (attributed to), 1777

bronze (metal), h 105cm × w 90cm × d 8.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3784>

Buckles: None

Hendrik Swardecroon (1718-1725), Hendrik van den Bosch, 1723

oil on panel, h 98.5cm × w 80.5cm

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Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3773>

Buckles: None

Wernerus Köhne (1725/26-88), Notary of Haarlem, with his Clerk Jan Bosch, Wybrand Hendriks, 1787

oil on canvas, h 63cm × w 51cm × d 7.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-532>

Buckles: Shoe buckles

Portrait of Johan Arnold Zoutman, Husband of Anna Margaretha van Petcum, anonymous, c. 1725

oil on canvas, h 72cm × w 59.5cm × d 4cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-2803>

Buckles: None

Portrait of a Painter, perhaps the Artist Himself, Aert Schouman (attributed to), 1730

oil on panel, h 35.5cm × w 27cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4157>

Buckles: None

Abraham Patras (1735-1737), Theodorus Justinus Rheen, 1737 - 1745

oil on copper, h 102cm × w 84.5cm

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Link: <https://www.rijksmuseum.nl/en/collection/SK-A-3777>

Buckles: None

Portrait of Maria Henriëtte van de Pol, Wife of Willem Sautijn, Frans van der Mijn, 1750 - 1760

oil on canvas, h 82cm × w 65cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-1274>

Buckles: None

Portrait of Theodorus Velius, Writer of the Chronicle of Horn, Jan Maurits Quinkhard, c. 1732 - c. 1771

copper (metal), h 11cm × w 9cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4559>

Buckles: None

Portrait of Petrus Albertus van der Parra, Governor-General of the Dutch East India Company, anonymous (copy after), 1762 - 1800

copper (metal), h 35cm × w 27cm × d 3.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4551>

Buckles: None

Portrait of Adriaan du Bois, Director of the Rotterdam Chamber of the Dutch East India Company, elected 1742, Jean Humbert, 1760

oil on canvas, h 82cm × w 68cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4524>

Buckles: None

<p>Morning Visit, Adriaan de Lelie, 1796</p> <p>oil on panel, h 53cm × w 43cm</p> <p>De Lelie painted this typically Dutch kitchen scene in the tradition of 17th-century genre painting. It probably served as the pendant to the Woman Baking Pancakes in this gallery. Just as in the Golden Age, this painter was interested in rendering the various details with the utmost realism: the basket of vegetables, the earthenware jug, the pewter on the mantelpiece, and the brassware hanging on the white tiled wall.</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-1075</p> <p>Buckles: Shoe buckle</p>
<p>Portrait of Abraham van Riebeeck, Governor-General of the Dutch East Indies, anonymous (copy after), 1750 - 1800</p> <p>copper (metal), h 34.5cm × w 27cm × d 3.7cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-4540</p> <p>Buckles: None</p>
<p>Portrait of Cornelis Speelman, Governor-General of the Dutch East Indies, Martin Palin (copy after), 1750 - 1800</p> <p>oil on panel, h 33cm × w 25cm × d 3.7cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-4537</p> <p>Buckles: None</p>
<p>Portrait of Hendrik Brouwer, Governor-General of the Dutch East Indies, anonymous (copy after), 1750 - 1800</p> <p>oil on panel, h 33cm × w 25cm × d 3.5cm</p> <p>Link: https://www.rijksmuseum.nl/en/collection/SK-A-4531</p> <p>Buckles: None</p>
<p>Portrait of Cornelis Ploos van Amstel, Jacobus Buys, 1766</p>

oil on panel, h 25.5cm × w 23cm × d 4.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-515>

Buckles: None

Portrait of Johannes Thedens, Governor-General of the Dutch East India Company, Jacobus Oliphant, 1742

copper (metal), h 35cm × w 24cm × d 3.6cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4548>

Buckles: Belt buckle

Portrait of Jan Pietersz Coen, Governor-General of the Dutch East Indies, anonymous (copy after), 1750 - 1800

oil on panel, h 33cm × w 25cm × d 3.5cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4528>

Buckles: Belt buckle

Portrait of Petrus Bliet, Remonstrant Minister in Amsterdam, with his Wife Cornelia Drost, Hendrik Pothoven, 1771

oil on canvas, h 89cm × w 74cm × d 6cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-C-1475>

Buckles: Shoe buckle

Portrait of Mattheus de Haan, Governor-General of the Dutch East Indies, anonymous (copy after), 1750 - 1800

copper (metal), h 33cm × w 25cm × d 3.7cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4543>

Buckles: None

Portrait of Karel Reyniersz, Governor-General of the Dutch East Indies, anonymous (copy after), 1750 - 1800

oil on panel, h 33cm × w 25cm × d 3.7cm

Link: <https://www.rijksmuseum.nl/en/collection/SK-A-4534>

Buckles: None

Clothing fasteners and adornments from the VOC wrecks *Batavia*, *Vergulde Draeck*, *Zeewijk* and *Zuytdorp*.



ACKNOWLEDGEMENTS

I would like to thank the people who made it possible for me to participate in a curatorial internship with the Western Australian Museum and complete this special project. I wish to thank the team at the WA Shipwrecks Museum for welcoming me into their space, and without whom this project would not have been completed. I am particularly indebted to Dr Deb Shefi and Theresa Archer for their continued support, wisdom, and understanding while supervising me during this placement, and would like to thank them for taking the time to share their knowledge with me.

I also extend my thanks to Dr Clarissa Ball and Arvi Wattel at the University of Western Australia, who facilitated my work placement with the museum through the Curatorial Studies Internship program. Lastly, thank you to Lohrrin Foley; without you it wouldn't have happened.

Cover page image: Pelsaert silver, pendant from scabbard shoulder belt. Reg number BAT3594.

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INTRODUCTION

Over the course of three months, this project was undertaken with the aim to audit, organize and make accessible artefacts from the four Dutch East India Company (VOC) shipwrecks managed by the Western Australian Museum. The project focused on clothing-related items, such as buckles, buttons and other fastening objects.

Four Dutch ships have been wrecked off the Western Australian coast while making the journey to the Dutch East Indies for trade: *Batavia* (1629), *Vergulde Draeck* (1656), *Zuytdorp* (1712), and *Zeewijk* (1727). Formal expeditions at the wreck sites were carried out by the WA Museum from as early as the 1970's, producing a plethora of archaeological material. For *Zuytdorp*, whose crew was lost and never heard from again, these personal clothing items may represent the only surviving physical evidence of the individuals who boarded the ill-fated ship. For all of the VOC wrecks, these objects provide invaluable information about what these passengers wore during their voyages, and in the broader scheme, provides insight into the mechanics and aesthetics of clothing from the 17th and 18th century. Analyzing this assemblage of items allows us to discover very personal details about the people who were lost to the sea and contribute to the piecing together of their stories.

Since being excavated decades ago, many of these artefacts have had minimal investigative work done due to a shortage of potential researchers, and a lack of groundwork done to compile and organize the relevant collections. Thus, this project aimed to complete an audit of relevant artefacts within the Dutch collections so that researchers can easily access the collections and accompanying data, such as measurements and photographs.

This project will also support the ARC Linkage Project 'Mobilising Dutch East India Company collections for New Global Stories' (LP210300960), led by University of Western Australia. This scheme aims to kindle international research partnerships and developments in Australian industry-backed research, with the goal of creating a deeper shared understanding of VOC shipwreck material globally. Ensuring that collections are organized, up to date, and readily available to academics creates the fundamental groundwork for these larger research proposals. Providing the foundations for future analysis and study of these collections will help bring these objects out of storage and into the light, where the stories of those aboard the VOC ships can be shared and appreciated by many.

This catalogue is a product of the work done during a UWA Work Integrated Learning Placement (WILP), which provides students with the opportunity to gain degree credits through internships with various companies, institutions and programs. The opportunity to learn from experts and work alongside them in the museum field is an invaluable experience that allows students to gain hands-on experience in collections management, while also fostering the sharing of knowledge between the current and future generations of industry professionals.

CATALOGUE NOTES

Database overview

The contents of this catalogue has been retrieved from the artefact database containing collections managed by the Maritime Heritage Department at the WA Museum. Objects in this catalogue are listed under the ‘Clothing’ category within the database, and exclude wholly textile items including fabric, leather, lace and wool. Included are objects that have been interpreted as personal clothing items and accessories recovered from the four VOC ships and their associated sites. While the database includes clothing-related objects currently housed at other museums, the scope of this catalogue only covers objects housed at the WA Shipwrecks Museum, both in storage and on display, at the time of publication. Collections housed at the Shipwrecks Museum are indicted in the database by the museum code ‘MA’ for those in storage, and ‘MMU’/ ‘MMV’ for those displayed in the upper gallery. Each entry in this catalogue includes:

- Registration number
- Material
- Site type (Terrestrial or Marine)
- Description
- Dimensions
- Photographs

The following glossary will supplement the catalogue by providing information about the sites, object types, and materials while acting as a key to interpret abbreviations and codes used in the database.

Registration numbers and site codes

Artefacts are searchable in the database by their unique registration number which includes the site code, number, and occasionally additional alphabetical denotations such as A,B,C, etc.

Site codes included in this catalogue are as follows:

- I. BILS – Beacon Island Land Site
- II. BAT – Batavia
- III. BCI – Beacon Island
- IV. LI – Long Island
- V. GT – Vergulde Draeck
- VI. ZT – Zuytdorp

BILS, BAT, BCI and LI represent sites that are associated with *Batavia* and its survivors and are therefore all included under the ‘*Batavia*’ section of the catalogue.

Materials

The material makeup of an object in the database is indicated by a specific code to categorize it. The materials that appear in this catalogue include:

Code	Material	Count
0	Unknown	8
3	Non-ferrous	2
4	Miscellaneous	2
8	Ferrous	5
32	Copper/brass	155
34	Lead	1
41	Animal	10
44	Glass	3
46	Rope/leather/etc.	1
51/35	Silver	3
-	Unspecified	2

Objects for which the material is marked as ‘Unknown’ are often those that are still encased in mineral concretions.

Objects with ‘Unspecified’ materials have not been assigned a material code in the database.

Site type

The type of site at which an object was found is indicated as being either marine or terrestrial. This information is usually specified in the ‘Site location’ section of the database, and occasionally in the ‘Notes Finding’ section.

In some cases, the site type is not specified but can be inferred from the site registration code. Objects registered under Beacon Island Land Site (BILS), Beacon Island (BCI), and Long Island (LI) are all identified as terrestrial finds by default. Those objects where the site type is not stipulated are denoted as ‘Unconfirmed’.

Description

Descriptions for each object are transcribed directly from the database. Some descriptions include supplementary information about materials. This may include specifying the exact material used (for example ‘bone’ within the broader ‘Animal’ category) or identifying the smaller components of an object which are composed from varying materials.

Dimensions

Object dimensions were measured using electronic calipers and are recorded in millimeters. The abbreviations used to denote measurements are read as follows:

- Ht: Height
- Lg: Length
- Wd: Width
- Wt: Weight
- DIA: Diameter
- HO: Hole diameter
- HD: Head diameter

For some broken objects whose pieces can be placed together in the likeness of its original form, approximate measurements are taken to give an indication of the size of the whole object. Measurements are always maximum values for the whole object.

Photographs

Each object has been photographed to ensure that as

many details and angles as possible are captured. For some objects, only one photo is possible as the artefact is attached to a backboard and fixed in place. This can mostly be seen for fragile objects such as belts with leather fragments, and items which have been fixed in place for the purpose of display.

This catalogue does not include all the photos that exist for each object, rather only two views are attached. More photos can be accessed by request.

STRUCTURE

The following catalogue is organized firstly by wreck, and secondly by type of object:

- I. Batavia
 - I. Buckles, belts and riders
 - II. Buttons
 - III. Fasteners
 - IV. Hooks and eyelets
 - V. Hasps and clasps
 - VI. Pendant (Pelsaert silver)
- II. Vergulde Draeck
 - I. Buckles, belts and riders
 - II. Buttons
 - III. Hooks and eyelets
 - IV. Hasps
- III. Zeewijk
 - I. Buckles
 - II. Buttons
 - III. Fasteners
- IV. Zuytdorp
 - I. Buckles
 - II. Buttons
 - III. Clasps

Batavia

1629

Belts, buckles and riders

BILS 245



Material: Non-ferrous

Site type: Terrestrial

Description: Buckle, : 21.5 x 27 mm w/sliding chape. Coarse weave fabric/webbing attached.



Dimensions: Lg: 27.2mm, Wd: 22mm.

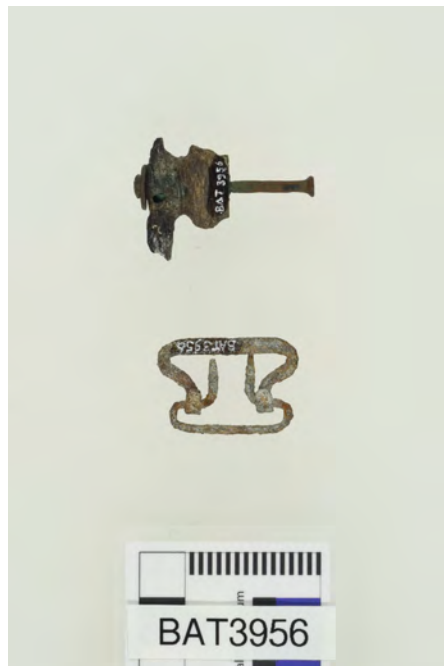
BAT 3956



Material: Copper/brass

Site type: Terrestrial

Description: 1 x copper alloy buckle, c. 1844, see Cunnington & Cunnington, p.42.
1 x .copper alloy nail w timber attached, probably from a c. 19th C clinker-built boat.



Dimensions: Buckle - Lg: 31.09mm, Wd: 21.44mm, Th: 3.55mm

Nail - Lg: 39.46mm, Wd: 26.67mm, Th: 7.44mm.

BAT 3321



Material: Copper/brass

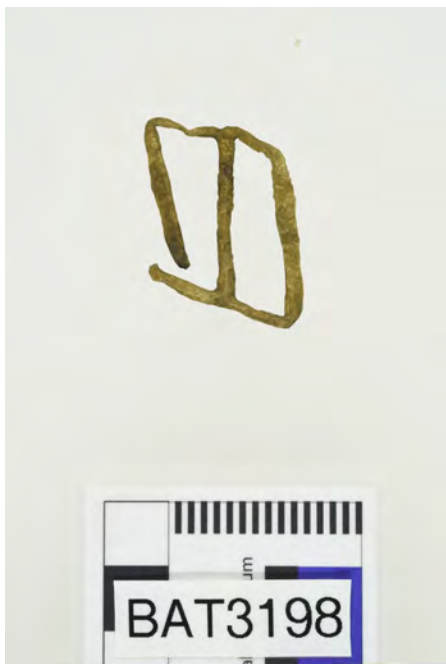
Site type: Terrestrial

Description: Buckle, brass, square.



Dimensions: Lg: 24.16mm, Wd: 24.31mm.

BAT 3198



Material: Copper/brass

Site type: Marine

Description: Buckle, brass, square, misshapen.



Dimensions: Lg: 27.81mm, Wd: 20.61mm.

BAT 3624



Material: Copper/brass

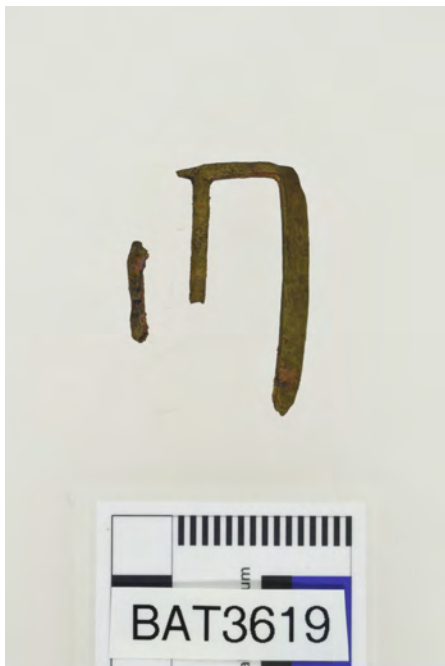
Site type: Unconfirmed

Description: Buckle, brass, square.



Dimensions: Lg. 23mm, Wd. 25mm.

BAT 3619



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, brass. eroded, fragment, square.



Dimensions: Lg: 41.81mm, Wd: 21.44mm, Th: 1.89mm.

BAT 3498



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, fragment, brass.



Dimensions: Prong frag - Lg: 26.94mm, Wd: 8.81mm
Frame frag - Lg: 26.33, Wd: 10.48mm.

BAT 3463



Material: Copper/brass

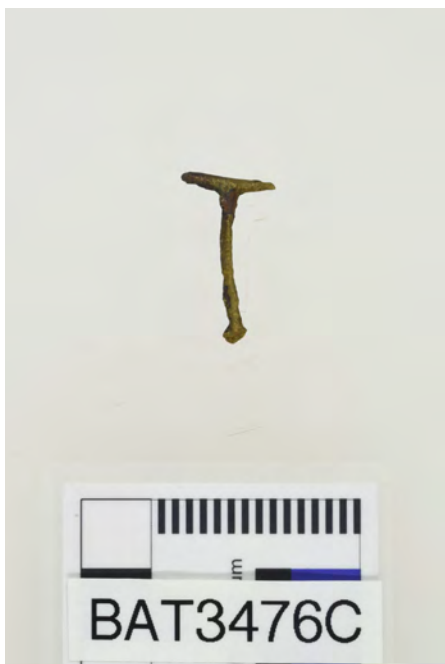
Site type: Unconfirmed

Description: Buckle, ornate, part only, 1/2.



Dimensions: Lg: 44.75mm, Wd: 35.96mm, Th: 4.19mm.

BAT 3476C



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, prong only.



Dimensions: Lg: 23.75mm, Wd: 13.51mm.

BCI 68



Material: Copper/brass

Site type: Terrestrial

Description: Buckle.



Dimensions: Lg: 33.55mm, Wd: 30.15mm, Th: 1.95mm.

BAT 3511



Material: Copper/brass

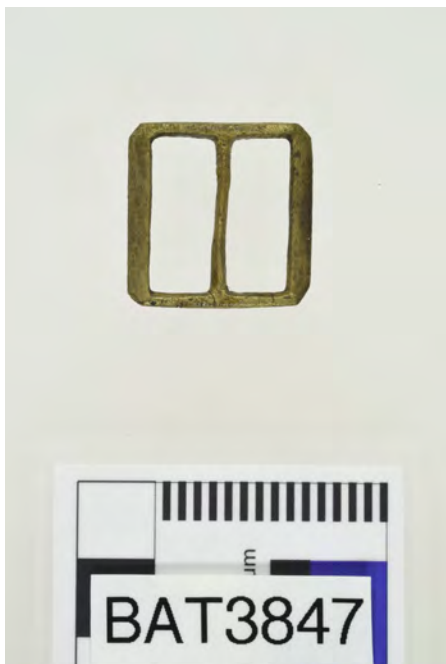
Site type: Marine

Description: Buckle, brass.



Dimensions: Lg: 60.44mm, Wd: 47.35mm, Th: 2.20mm.

BAT 3847



Material: Copper/brass

Site type: Terrestrial

Description: Buckle, square, brass.



Dimensions: Lg: 24.06mm, Wd: 23.47mm.

BAT 3002



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, square, broken, brass.



Dimensions: Lg: 25mm, Wd: 25mm.

BAT 340



Material: Copper/brass

Site type: Terrestrial

Description: Buckle, square, brass.

Dimensions: Lg: 45mm.



BAT 4583AB



Material: Copper/brass

Site type: Unconfirmed

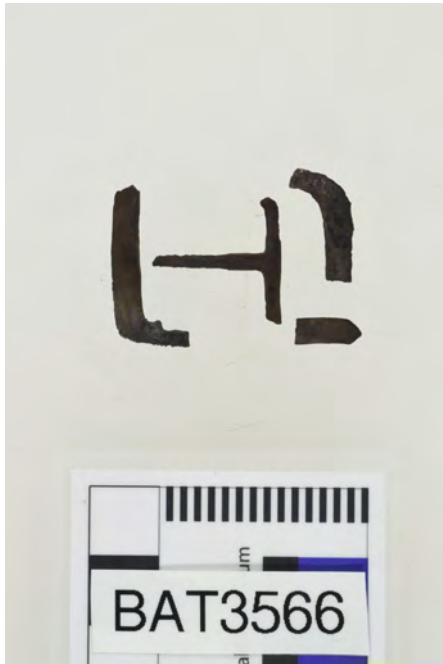
Description: Buckles, brass, with shoe leather BAT 4583.



Dimensions: A: Lg: 24.47mm,
Wd: 25.37mm.

B: Lg: 24.99mm, Wd: 25.15mm.

BAT 3566



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, square, broken, brass.



Dimensions: Lg: 31.32mm, Wd:
22.85mm, Th: 2.06mm

BAT 361



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, brass.



Dimensions: Lg: 37 mm, Wd:
42mm.

BAT 3346



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, square with pin, brass.
Eroded and thin in places.



Dimensions: Lg: 28mm, Wd:
25mm, Wt: 3.4g.

BAT 495



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, brass.



Dimensions: Wt. 3g, Lg. 25mm,
Wd. 26mm, Th. 2mm.

BAT 3511A



Material: Copper/brass

Site type: Marine

Description: Belt rider, brass.



Dimensions: Total Wt: 16.5 g,
Lg: 45.58mm, Wd: 13.37mm, Th:
2.43mm.

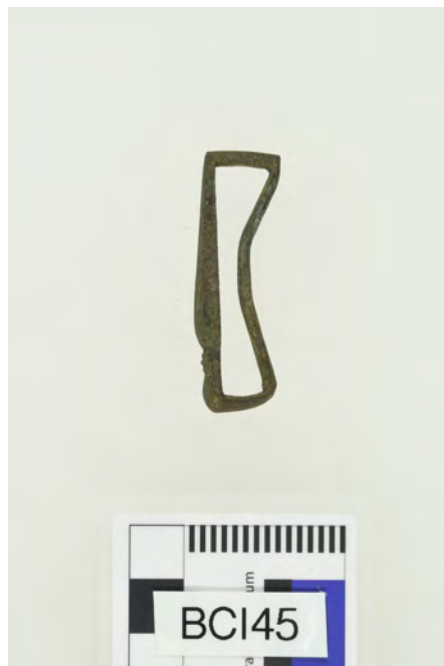
BCI 45



Material: Copper/brass

Site type: Terrestrial

Description: Brass/Copper
buckle.



Dimensions: Lg: 48.35mm, Wd:
15.20mm, Th: 3.75mm.

BAT 3747



Material: Copper/brass

Site type: Unconfirmed

Description: Belt rider, brass.



Dimensions: Lg: 26.46mm, Wd: 6.14mm.

BCI 3043



Material: Copper/brass

Site type: Terrestrial

Description: Belt rider, brass, fragmented (2 pieces).



Dimensions: Lg: 42.26mm, Wd: 8.66mm.

BAT 3504B



Material: Copper/brass

Site type: Marine

Description: Belt rider; brass. 1 of 2.



Dimensions: Lg: 28.18mm, Wd: 6.18mm.

BAT 3845



Material: Copper/brass

Site type: Terrestrial

Description: Belt ornament, brass.



Dimensions: Lg: 48mm, Wd: 13.75mm, Th: 8.70mm.

BAT 3902ABC



Material: Rope/leather/etc.

Site type: Unconfirmed

Description: Strap w. brass buckle + carrier (B). C = 3 leather fragments from strap.

Dimensions: Buckle (A): Lg: 60.41mm, Wd: 47.77mm, Th: 4.71mm

Carrier (B): Lg: 46.58mm, Wd: 8.59mm, Th: 2.88mm

Largest leather frag (C): Lg: 65.58mm, Wd: 34.26mm, Th: 4.01mm.



Buttons.

BILS 383



Material: Copper/brass

Site type: Terrestrial

Description: Brass button, dome-shaped w/ loop shank. Diam. 8 mm; Ht. 13 mm (Shank broken, temporarily repaired w/UHU).



Dimensions: DIA: 7.41 mm; Th: 4.42mm, Ht: 13 mm.

BILS 230



Material: Copper/brass

Site type: Terrestrial

Description: Copper alloy button, hollow cast, dome-shaped w/ line decoration. Possible Fe shank.



Dimensions: DIA: 11.42mm, Th: 6.7mm.

BILS 6507



Material: Miscellaneous

Site type: Terrestrial

Description: 4-hole sew-through button, possible modern plastic.



Dimensions: DIA: 12.85mm, Th: 2.45mm.

BAT 3623



Material: Copper/brass

Site type: Unconfirmed

Description: Armor rivet, brass and black button.



Dimensions: Large brass button - DIA: 9.53mm, Ht: 5.77mm. Small brass button - DIA: 7.62mm, Ht: 6.33mm. Shiny black button - DIA: 8.51mm, Th: 6.25mm. Matte black button - DIA: 8.90mm, Th: 7.77mm.

BILS 382



Material: Brass

Site type: Terrestrial

Description: Brass button. Dome-shaped w/ loop shank (broken).



Dimensions: DIA: 7.45mm, Th: 4.81mm, Ht: 9.56mm.

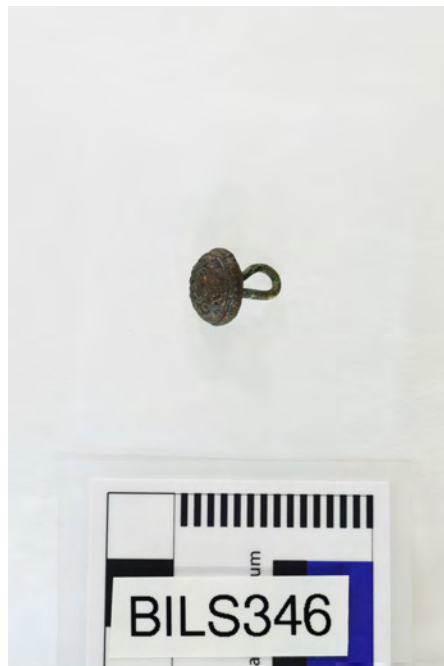
BILS 346



Material: Copper/brass

Site type: Terrestrial

Description: Brass circular hollow-moulded button w/ loop shank. Decorated.



Dimensions: DIA: 12mm, Ht: 14mm.

BAT 3476A



Material: Copper/brass

Site type: Marine

Description: Button.

Dimensions: DIA: 4.22mm, Lg: 8.01mm.

BILS 1019



Material: Ferrous
Site type: Terrestrial
Description: Button.



Dimensions: Lg: 23.82mm, Th:
11.62mm.

BILS 1020

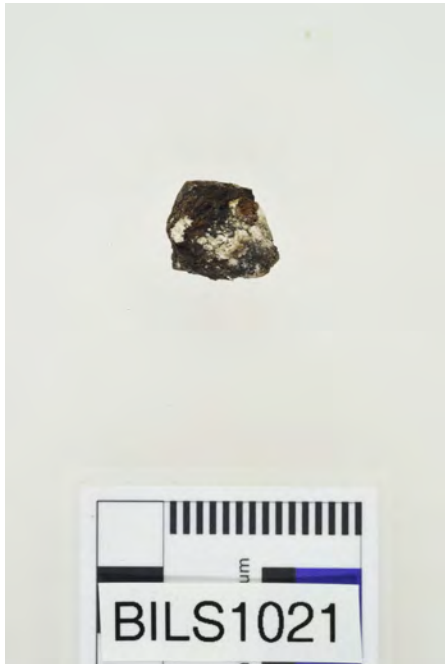


Material: Ferrous
Site type: Terrestrial
Description: Button.

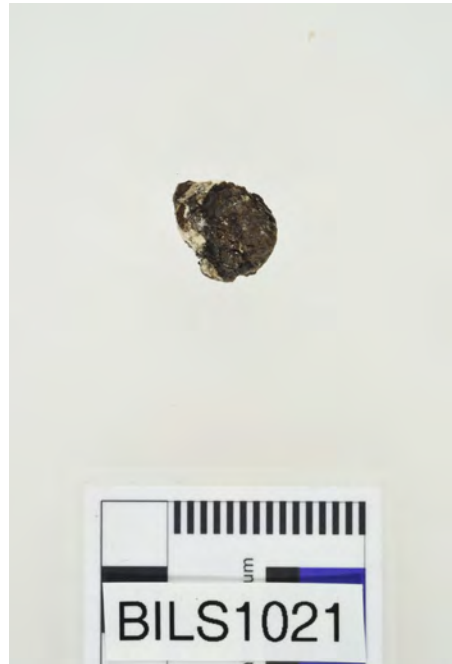


Dimensions: DIA: 17.02mm, Th:
11.44mm.

BILS 1021



Material: Ferrous
Site type: Terrestrial
Description: Button.

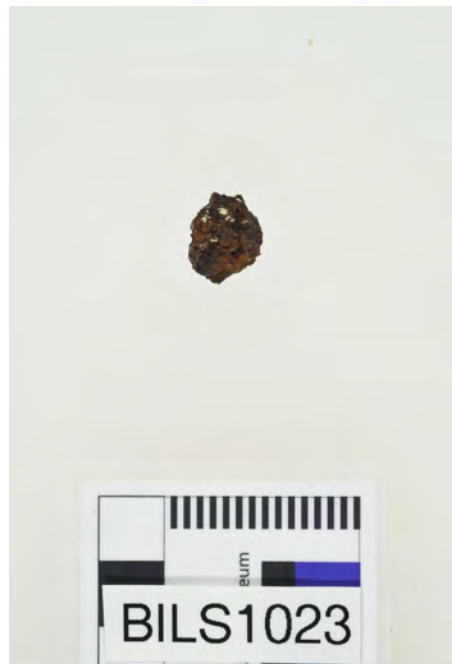


Dimensions: DIA: 18.27mm, Th: 13.42mm.

BILS 1023



Material: Ferrous
Site type: Terrestrial
Description: Button.



Dimensions: DIA: 13.60mm, Th: 10.01mm.

BILS 1031



Material: Unknown
Site type: Terrestrial
Description: Button.



Dimensions: DIA: 12.00mm, Th: 10.55mm.

BILS 1037



Material: Unknown
Site type: Terrestrial
Description: Button.



Dimensions: DIA: 15.89mm, Th: 12.16mm.

BILS 1046



Material: Unknown
Site type: Terrestrial
Description: Button.



Dimensions: DIA: 12.79mm, Th: 12.09mm.

BILS 547



Material: Non-ferrous
Site type: Terrestrial
Description: Button.



Dimensions: DIA: 10.59mm, Th: 6.54mm.

BILS 548



Material: Non-ferrous

Site type: Terrestrial

Description: Button.



Dimensions: DIA: 10.84mm, Th:
5.89mm.

BILS 553



Material: Non-ferrous

Site type: Terrestrial

Description: Button.



Dimensions: DIA: 10.83mm, Th:
5.90mm.

BILS 554



Material: Non-ferrous

Site type: Terrestrial

Description: Button. Still in concretion.



Dimensions: Concretion: Lg: 24.45mm, Th: 9.50mm.

BILS 665



Material: Non-ferrous

Site type: Terrestrial

Description: Button.



Dimensions: DIA: 10.30mm, Th: 7.06mm.

BAT 4501



Material: Glass

Site type: Unconfirmed

Description: Button – obsidian.



Dimensions: DIA: 12.78mm, Th: 9mm.

BAT 3922



Material: Copper/brass

Site type: Terrestrial

Description: Button?



Dimensions: DIA: 17.49mm, Ht: 7.35mm.

BILS 386



Material: Non-ferrous

Site type: Terrestrial

Description: Button (?) in situ. Fine weave fabric remains.



Dimensions: DIA: 10.7mm, Th: 5.46mm.

BILS 1032



Material: Unknown

Site type: Terrestrial

Description: Button (?)



Dimensions: DIA: 11.85mm, Th: 8.87mm.

BILS 1033



Material: Unknown

Site type: Terrestrial

Description: Button (?)



Dimensions: DIA: 14.69mm, Th: 9.66mm.

BILS 1038



Material: Unknown

Site type: Terrestrial

Description: Button (?)



Dimensions: DIA: 20.05mm, Th: 14.854mm.

BILS 1039



Material: Unknown

Site type: Terrestrial

Description: Button (?)



Dimensions: DIA: 18.86mm, Th: 13.32mm.

BILS 666



Material: Unspecified

Site type: Terrestrial

Description: Button 2. Still in concretion.



Dimensions: Concretion - DIA: 15.02mm, Th: 10.45mm.

BILS 384



Material: Non-ferrous

Site type: Terrestrial

Description: Button found in situ.



Dimensions: DIA: 10.71mm, Th: 5.67mm.

BILS 387



Material: Non-ferrous

Site type: Terrestrial

Description: Button in situ. Fabric remains.

(?) Covered metal button.



Dimensions: DIA: 11mm, Th: 5.12mm.

BILS 385



BILS385; BUTTON:
Job No 22/90 (AT)

Material: Non-ferrous

Site type: Terrestrial

Description: Button in situ. Fragments of coarse weave fabric present.



BILS385; BUTTON:
Job No 22/90 (AT)

Dimensions: DIA: 10.7mm, Th: 5.14mm.

BILS 1045



Material: Unknown

Site type: Terrestrial

Description: Button or coral.



Dimensions: DIA: 12.75mm, Th: 10.55mm.

BILS 588



Material: Non-ferrous

Site type: Terrestrial

Description: Button SK8.



Dimensions: DIA: 10.40mm, Th:
6.93mm.

BILS 389



Material: Non-ferrous

Site type: Terrestrial

Description: Button w/ fabric covering.
Broken shank end.



Dimensions: DIA: 10.6mm, Th:
5.67mm.

BAT 4219



Material: Glass

Site type: Unconfirmed

Description: Button, black (obsidian).



Dimensions: DIA: 13.05mm, Th: 7.78mm.

BILS 5831



Material: Glass

Site type: Terrestrial

Description: Button, black glass dome/spherical shape with wire loop.



Dimensions: DIA: 10.53mm, Th: 6.97mm, Ht: 12.66mm.

BAT 4219



Material: Glass

Site type: Unconfirmed

Description: Button, black (obsidian).



Dimensions: DIA: 13.05mm, Th: 7.78mm.

BAT 3467



Material: Copper/brass

Site type: Marine

Description: Button, brass.



Dimensions: DIA: 16.10mm, Ht: 9.96mm.

BAT 3703



Material: Copper/brass

Site type: Unconfirmed

Description: Button, brass.



Dimensions: DIA: 17.89mm, Th: 12.09mm, Ht: 15.45mm.

BAT 496A



Material: Copper/brass

Site type: Marine

Description: Button, brass.



Dimensions: DIA: 14.84mm, Ht: 15.28mm, HO: 3.97mm.

BAT 3596



Material: Copper/brass

Site type: Unconfirmed

Description: Button, brass – patterned.



Dimensions: DIA: 14.92mm, Ht: 8.67mm.

BAT 3702



Material: Copper/brass

Site type: Marine

Description: Button, brass.



Dimensions: DIA: 14.84mm, Ht: 15.28mm, HO: 3.97mm.

BAT 3772



Material: Copper/brass

Site type: Unconfirmed

Description: Button, brass/copper.



Dimensions: DIA: 11.04mm, Th: 6.05mm.

BILS 5836



Material: Copper/brass

Site type: Terrestrial

Description: Button, copper alloy domed shape with wire loop.



Dimensions: DIA: 10.74mm, Ht: 12.84mm, HO: 3.37mm.

BILS 5820



Material: Copper/brass

Site type: Terrestrial

Description: Button, copper alloy, domed shape, decorated with loop. SK18.



Dimensions: DIA: 10.55mm, Ht: 15.58mm, HO: 3.76mm.

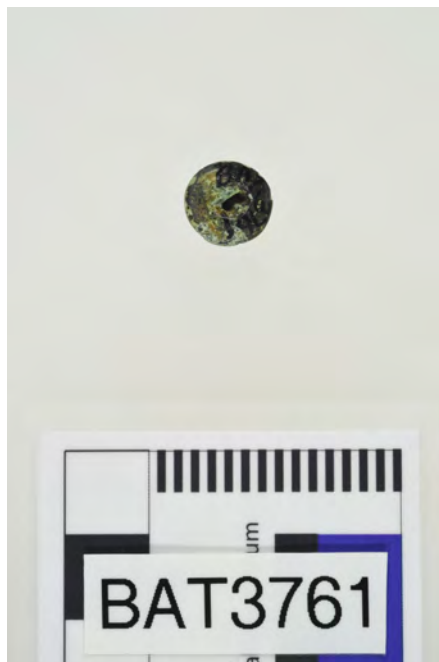
BAT 3761



Material: Copper/brass

Site type: Unconfirmed

Description: Button, decorated, brass.



Dimensions: DIA: 9.65mm, Th: 5.89mm.

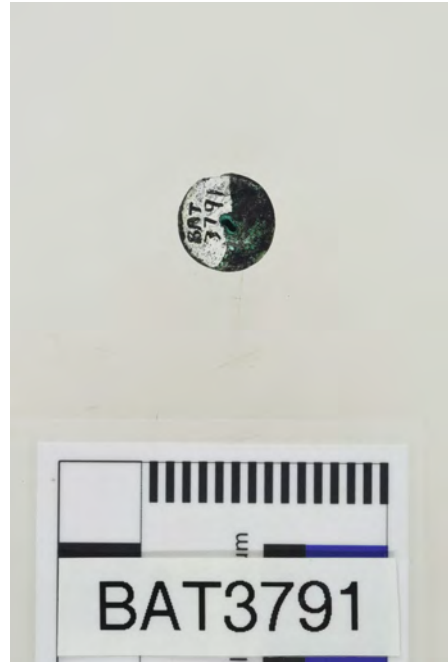
BAT 3791



Material: Copper/brass

Site type: Unconfirmed

Description: Button, decorated, brass



Dimensions: DIA: 11.60mm, Th: 5.20mm.

BAT 4032



Material: Miscellaneous

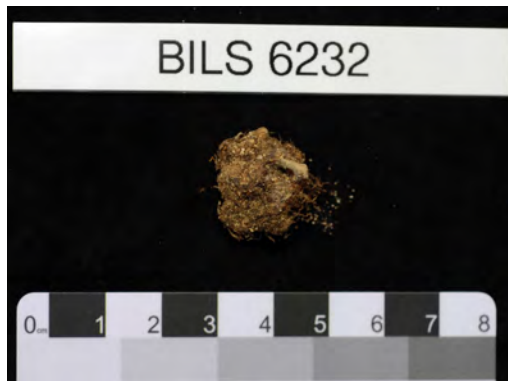
Site type: Unconfirmed

Description: Button, w. wire threads.



Dimensions: DIA: 13.19mm, Th: 3.71mm.

BILS 6232



Material: Copper/brass

Site type: Terrestrial

Description: Button. Copper.

Dimensions: Lg: 15mm, Wd: 11mm.



BILS 6234

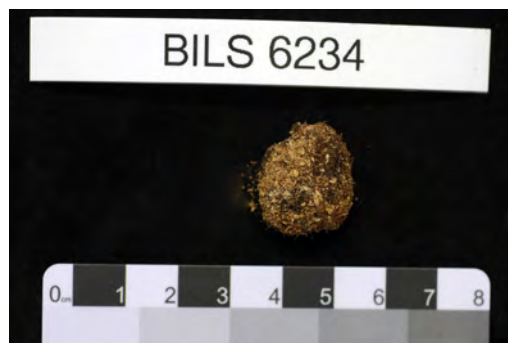


Material: Copper/brass

Site type: Terrestrial

Description: Button. Copper.

Dimensions: Lg: 15mm, Wd: 15mm.



BILS 388AB



Material: Non-ferrous

Site type: Terrestrial

Description: Buttons (2) w/ fabric cover. In situ.



Dimensions: A - DIA: 10.72mm, Th: 6.23mm.

B - DIA: 10.46mm, Th: 5.80mm.

BAT 3651



Material: Copper/brass

Site type: Unconfirmed

Description: Buttons (armor rivet), + 1 lead filled.



Dimensions: B1 - DIA: 7.29mm, Th: 4.25mm, B2 - DIA: 7.64mm, Ht: 5.73mm.

BAT 3629C



Material: Copper/brass

Site type: Unconfirmed

Description: Buttons, dome shaped with shank (Total 12).



Dimensions: Wt: 2.1 - 2.5g.

Total Wt of 12: 11 g.

Avg. DIA: 10 mm.

BAT 3620



Material: Copper/brass

Site type: Unconfirmed

Description: Buttons, lead filled.



Dimensions: B1 - DIA: 8.04mm,
Th: 5.03mm. B2 with loop - DIA:
10.01mm, Ht: 11.89mm, HO:
3.66mm.

BAT 3633



Material: Copper/brass

Site type: Unconfirmed

Description: Buttons, lead filled.



Dimensions: Whole button - DIA: 16.08mm, Th: 14.30mm.

BAT 3589C



Material: Copper/brass

Site type: Unconfirmed

Description: Buttons, small domed shaped w/ brass loop shank.



Dimensions: B1 - DIA: 8.17mm, Th: 5.36mm. B2 - DIA: 7.23mm, Th: 4.05mm.

BAT 3589B



Material: Copper/brass

Site type: Unconfirmed

Description: Buttons, small, dome-shaped with loop shanks, brass.



Dimensions: DIA: 75mm, 80mm.

Wt: 1.1g, 1.3 g.

BAT 3629B



Material: Copper/brass

Site type: Unconfirmed

Description: Buttons, small, dome-shaped with loop shanks, brass; one with pattern, is slightly eroded, pattern not clear.



Dimensions: Av. DIA: 10 mm,

Wt: 2.1 g; 2.3 g; 2.3 g; 2.5g.

BAT 3476B



Material: Copper/brass

Site type: Marine

Description: Head.



Dimensions: DIA: 7.99mm, Th: 4.97mm.

BAT 3790



Material: Copper/brass

Site type: Unconfirmed

Description: Knob, brass, button like.



Dimensions: DIA: 6.72mm, Ht: 11.13mm.

LI 1000B



Material: Copper/brass

Site type: Terrestrial

Description: Possible button, copper.

Dimensions: DIA: 17mm, Th: 2mm.



LI 1001



Material: Copper/brass

Site type: Terrestrial

Description: Possible button, copper.

Marked with an axe and the word
“GRADE”. Another word can not be read.

Dimensions: DIA: 17mm, Th: 2mm.



LI 10002



Material: Copper/brass

Site type: Terrestrial

Description: Possible button, copper.

Marked with an axe and the word
“GRADE”. Another word can not be read.

Dimensions: DIA: 17mm, Th: 4mm.



BILS 728

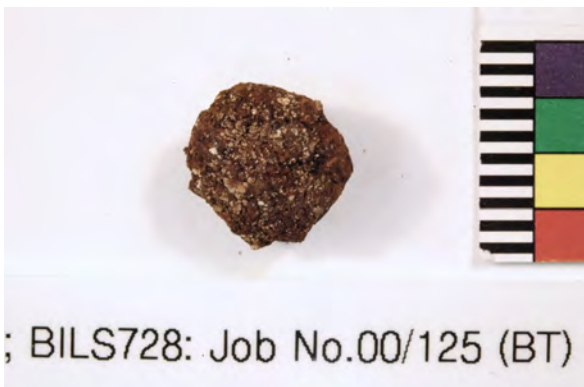


Material: Copper/brass

Site type: Terrestrial

Description: Phalanges (2). SK 8 Button (1)
directly underneath northern end of ulna &
radius. Still in concretion.

Dimensions: Concretion - DIA: 13.79mm,
Th: 9.30mm.



Fasteners.

BILS 43



Material: Unspecified

Site type: Terrestrial

Description: Metal stud-type fastening.



Dimensions: HD: 10.81mm,
DIA: 7.69mm, Ht: 9.34mm.

Hooks and eyelets.

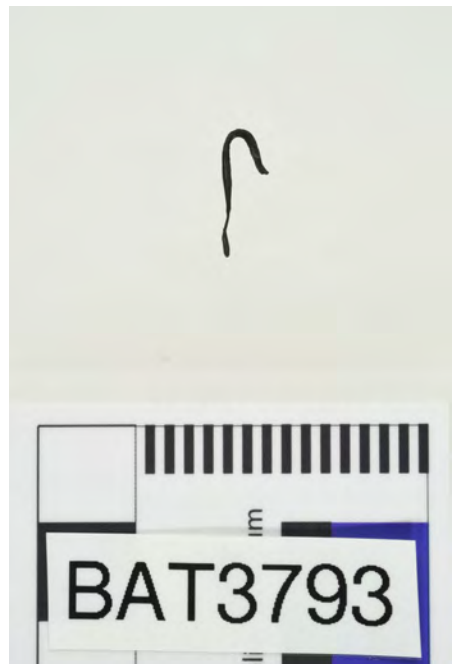
BAT 3793



Material: Copper/brass

Site type: Unconfirmed

Description: Hook, brass, dress type.



Dimensions: Lg: 13.16mm, Wd: 4.85mm.

BILS 6063



Material: Non-ferrous

Site type: Terrestrial

Description: Metal. Eyelet.

Dimensions: DIA: 0.9cm, HO: 0.3cm.



Hasps and clasps.

BAT 3240



Material: Copper/brass

Site type: Terrestrial

Description: Hasp, brass, heart-shaped w/ hole at top.

Dimensions: Lg: 36.86mm, Wd: 26.31mm, Th: 2.37mm, Wt: 4.6g.

BAT 3848



Material: Copper/brass

Site type: Terrestrial

Description: Hasp, heart-shaped ornate fitting, brass.



Dimensions: Lg: 25.2mm, Wd: 17.6 mm, Th: 2.3mm, Wt: 3.4 g.

BAT 3711



Material: Copper/brass

Site type: Unconfirmed

Description: Hasp, heart-shaped, brass.



Dimensions: Lg: 32.66mm, Wd: 28.78mm, HO: 3.24mm.

BILS 5784



Material: Ferrous

Site type: Terrestrial

Description: Clasp, clothing, iron



Dimensions: DIA: 16.58mm,
HO: 7.80mm, Lg: 22.27mm, Th:
4.64mm.

BAT 3711



Material: Copper/brass

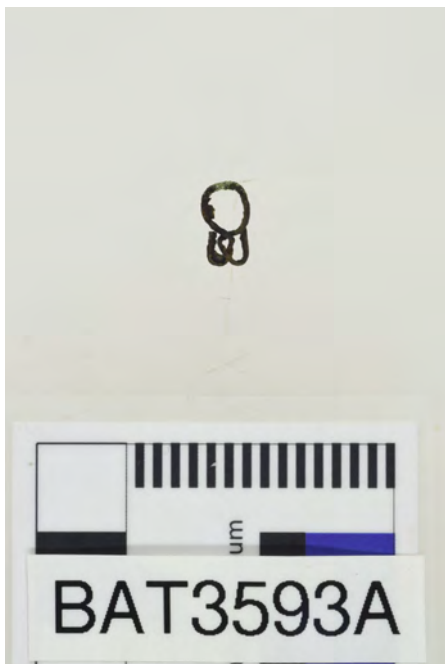
Site type: Unconfirmed

Description: Hasp, heart-shaped, brass.



Dimensions: Lg: 32.66mm, Wd:
28.78mm, HO: 3.24mm.

BAT 3593A



Material: Copper/brass

Site type: Unconfirmed

Description: Wire clasp, brass.



Dimensions: Loop DIA:

5.55mm, Lg: 9.58mm.

BAT 3587



Material: Copper/brass

Site type: Unconfirmed

Description: Wire, clasp like, brass, coiled.



Dimensions: Loops DIA:

4.74mm, 3.82mm, Lg: 14.74mm,

Th: 1.72mm.

Pendants.

BAT 3594



Material: Silver

Site type: Marine

Description: Pendant from scabbard shoulder belt (for attaching small objects or as an ornament — bandeliersluiting).



Dimensions: Lg: 60mm, Wd: 17mm, Ht: 97mm

Vergulde Draeck
(Gilt Dragon)
1656

Belts, buckles and riders.

GT 3147



Material: Copper/brass

Site type: Unconfirmed

Description: Baldric Buckle w/
leather fragments.

Dimensions: Buckle - Lg:

58.30mm, Wd: 36.69mm, Th:

2.85mm

Belt (largest frag) - Lg: 49.69mm,

Wd: 25.97mm.

GT 1346



Material: Copper/brass

Site type: Unconfirmed

Description: Baldric Buckle, brass, small w/ leather.



Dimensions: Buckle - Lg: 33.44mm, Wd: 33.14mm, Th: 2.14mm. Leather (largest piece) - Lg: 53.15mm, Wd: 41.45mm.

GT 3107



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle (baldric type) w/leather, and heart-shaped hasp.

Small frag: MAC-076 T07

Dimensions: Length: 50 mm

Leather strap Wd. 41.12mm

Buckle: Lg. 50.57mm, Wd. 45.10mm, Th. 3.52mm

Hasp: Lg. 36.15mm, Wd. 24.37mm, Th. 2.88mm.

GT 3103



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle w/ leather,
Baldric

Dimensions: Buckle - Lg:
34.49mm, Wd: 34.31mm, Th:
2.76mm.

GT 3136



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle w/leather
strap, Baldric.

Dimensions: Buckle Lg:
50.53mm, buckle Wd: 44.26mm,
leather strap Wd: 33.27mm.

GT 3102



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle w/leather,
Baldric.

Dimensions: Buckle - Lg:
60.06mm, Wd: 36.38mm, Th:
3.41mm
Belt (largest frag) - Lg: 83.37mm.

GT 3138A



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle w/leather, Baldric.



Dimensions: Buckle - Lg:

57.23mm, 32.78mm

Belt (largest frag) - Lg: 50.64mm,

Wd: 27.32mm.

GT 1347



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, Baldric w/leather.



Dimensions: Buckle - Lg:

58.30mm, Wd: 25.50mm, Th:

2.26mm

GT 1348



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, brass,
w/leather strap.

Dimensions: Buckle – Lg:
49.59mm, Wd: 44.65mm,
Leather strap – Wd: 33.64mm.

GT 3104



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle w/leather,
Baldric.

Dimensions: Buckle - Lg:
33.30mm, Wd: 33.21mm. Th:
3.07mm

Belt - Lg: 116.74mm, Wd:
52.08mm.

GT 3105



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, Baldric
w/leather.

Dimensions: DIA: 39.11mm, Th:
4.15mm, Wt: 13.5g



GT 1351



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, baldric,
brass.

Dimensions: Lg: 59.53mm, Wd:
37.64mm, Th: 2.54mm, Wt: 12.0g



GT 3108



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, Baldric, brass.



Dimensions: Lg: 61.74 mm, Wd: 38.24mm, Th: 2.43mm.

GT 848



Material: Copper/brass

Site type: Marine

Description: Buckle, brass, w/ pin.



Dimensions: Lg: 33.15mm, Wd: 33.52mm, Th: 2.22mm.

GT 887



Material: Copper/brass

Site type: Marine

Description: Buckle, brass.

Dimensions: Lg: 50.98mm, Wd: 41.55mm, Th: 2.34mm, Wt: 12.9g.



GT 3106



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, brass, round w/ pin.

Dimensions: DIA: 39.60mm, Th: 4.15mm.



GT 3084



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, broken,
brass.

Dimensions: Large – Lg:
31.79mm, Wd: 20.34mm, Wt.1.8g



GT 3130



Material: Copper/brass

Site type: Unconfirmed

Description: Buckles, brass, no
pins.

Dimensions: Av. Lg: 32.59mm,
Av. Wd: 34.23mm, Total Wt: 6.4g.



GT 3042



Material: Copper/brass

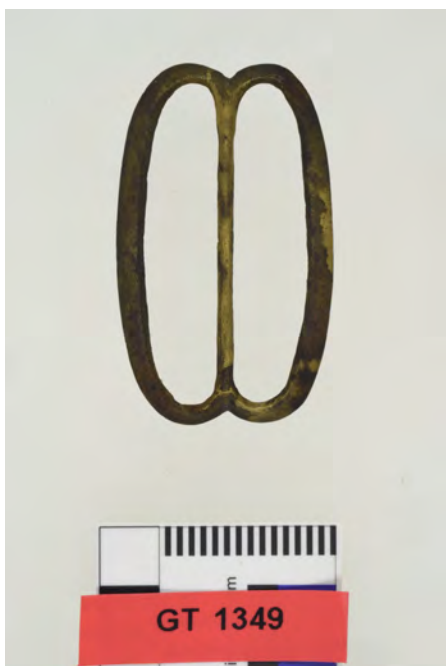
Site type: Unconfirmed

Description: Buckle, pieces.



Dimensions: Whole buckle Lg: 32.25mm, Wd: 30.29mm, Th: 1.74mm.

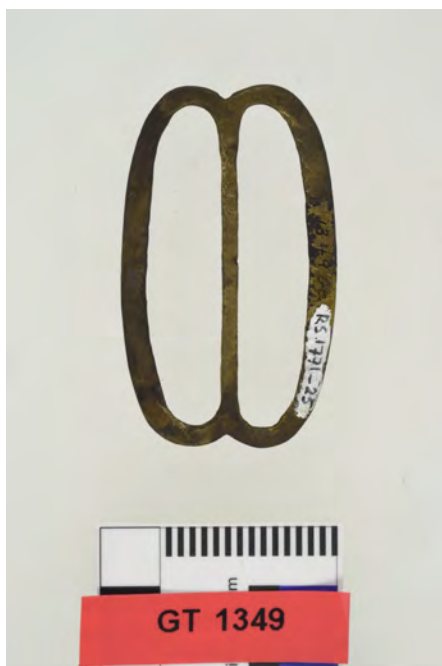
GT 1349



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle, with chape.



Dimensions: Wt: 13g, Ht: 3m, Wd: 36mm, Lg: 60mm, Th: 5mm.

GT 3197



Material: Lead

Site type: Terrestrial

Description: Belt rider (?), rectangular. Lead or pewter.



Dimensions: Lg: 22mm, Wd: 12mm.

GT 3193



Material: Copper/brass

Site type: Terrestrial

Description: Buckle, double frame, semicircular, undecorated, crudely finished, ? forged. Remains of iron pin on central bar. Copper alloy.



Dimensions: : Lg: 40mm, Wd: 36mm.

GT 3203



Material: Copper/brass

Site type: Marine

Description: Belt rider, brass, ornate.



Dimensions: Lg: 47.40mm, Wd: 10.32mm, Ht: 13.65mm, Th: 2.31mm.

GT 3133



Material: Copper/brass

Site type: Unconfirmed

Description: Belt rider, brass, ornate.



Dimensions: Lg: 48.24mm, Wd: 10.36mm, Ht: 14.24mm, Th: 2.24mm.

Buttons.

GT 3195



Material: Copper/brass

Site type: Terrestrial

Description: Button, flat w/ ring shank. Copper alloy.



Dimensions: DIA: 23.5 mm, Th: 1.5 mm, HO: 7.4 mm.

GT 888



Material: Copper/brass

Site type: Marine

Description: Button, brass.

Dimensions: DIA: 10.50mm,
button Th: 6.77mm, loop Lg:
6.19mm, Wt: 1.8g.



GT 3035



Material: Copper/brass

Site type:

Description: Button, brass, w/
shank.

Dimensions: Button DIA:
10.50mm, button Th: 6.77mm,
loop Lg: 6.19mm, Wt: 1.8g.



Hooks and eyelets.

GT 3116



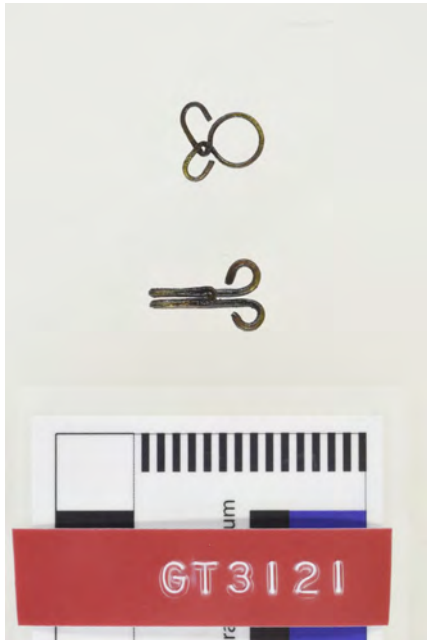
Material: Copper/brass

Site type: Unconfirmed

Description: Hook, large, brass.

Dimensions: Lg: 41.48mm, Wd: 15.5mm.

GT 3121B



Material: Copper/brass

Site type: Unconfirmed

Description: Hooks and eyes,
(dress) brass.



Dimensions: Hook Lg:

14.12mm, Wd: 8.74mm,

Eye Lg: 10.98mm, Wd: 10.29mm,

DIA: 6.63mm.

GT 3121C



Material: Copper/brass

Site type: Unconfirmed

Description: Hooks and eyes,
(dress) brass.

Dimensions: Total Wt: 2.9g,

Hook Av Lg: 13.56mm, Hook

Av Wd: 9.47mm, Eye Av Lg:

10.86mm, Eye Av Wd:

8.67mm.

GT 3131 (hook), GT 3162 (eyelet)



Material: Copper/brass

Site type: Unconfirmed

Description: Eyelet - brass, ends are turned. Hook - large, brass, bandolier.

Dimensions: Eyelet DIA:

14.44mm, Hook Lg: 47.32mm,

Wd: 10.14mm.

Hasps.

GT 3184



Material: Copper/brass

Site type: Unconfirmed

Description: Hasp from officer's shoulder belt. Decorative, cast copper alloy (bronze or brass).

Dimensions: Lg: 42 mm, Wd: 28.72mm, Th: 5.83mm.

GT 3153



Material: Copper/brass

Site type: Marine

Description: Heart-shaped hasp
(2 pieces) + leather belt frags.



Dimensions: Lg: 23.82mm, Wd:
16.66mm, Th: 1.93mm, HO:
3.49mm

Zeewijk
1727

Buckles.

ZW 5672



Material: Non-ferrous

Site type: Terrestrial

Description: Buckle.



Dimensions: Lg: 45mm, Wd: 32.28mm, Th: 5.89mm.

ZW 248R



Material: Copper/brass

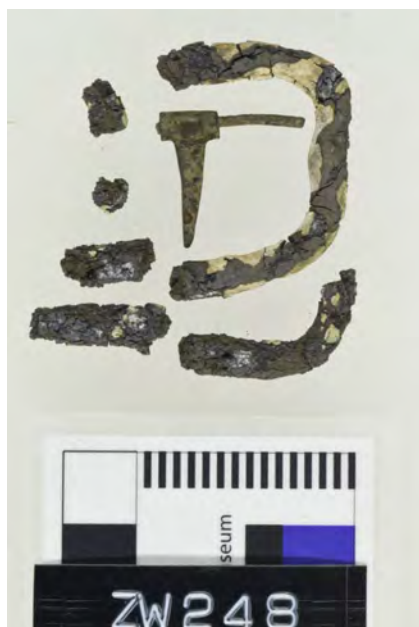
Site type: Terrestrial

Description: Buckle - brass, replica.

Dimensions: Lg: 31.82mm, Wd: 22.22mm, Th: 2.63mm.



ZW 248A



Material: Copper/brass

Site type: Terrestrial

Description: Buckle frame brass, buckle pin, small piece of wood.



Dimensions: Buckle (largest fragment) - Lg: 34.20mm, Wd: 24.90mm, Th: 4.37mm
Pin - Lg: 19.78mm, Wd: 18.88mm.

ZW 1017



Material: Copper/brass

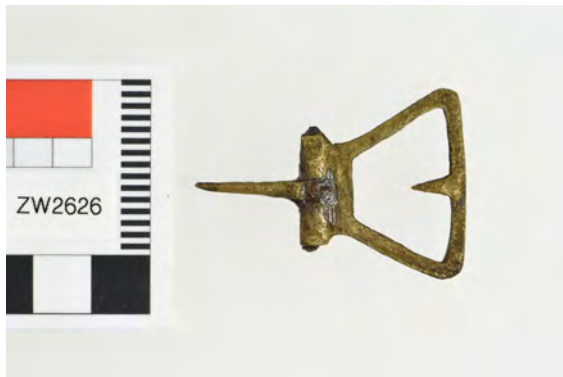
Site type: Unconfirmed

Description: Buckle brass.

Dimensions: Lg: 43.06mm, Wd: 32.06mm, Th: 5.41mm.



ZW 2626



Material: Copper/brass

Site type: Terrestrial

Description: Buckle chape brass.

Dimensions: Lg: 46.34mm, Wd: 32.66mm, Th: 4.64mm.



ZW 196B



Material: Copper/brass

Site type: Terrestrial

Description: Buckle chape
section: brass.

Dimensions: Lg: 75.04mm, Wd:
44.14mm, Th: 4.99mm.



ZW 1019



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle frame brass.

Dimensions: Lg: 50.77mm, Wd:
31.78mm, Th: 4.60mm.



ZW 199AR



Material: Copper/brass

Site type: Terrestrial

Description: Buckle - copper + replica.



Dimensions: Lg: 45.5mm, Lg: 41.7 mm, Th: 5.38mm, Wt: 20.3g.

ZW 4559



Material: Copper/brass

Site type: Terrestrial

Description: Buckle with chape, brass.



Dimensions: Lg: 48mm, Wd: 34mm, Th: 3.37mm, Wt: 20g.

ZW 1170



Material: Copper/brass

Site type: Terrestrial

Description: Buckle, brass frame tinned, 2 parts.

Dimensions: Square - Lg: 47.08mm, Wd: 33.20mm, Th: 4.96mm. Pronged - Lg: 38.99mm, 33.97mm, Th: 3.49mm.



ZW 195



Material: Copper/brass

Site type: Terrestrial

Description: Buckle, brass.

Dimensions: Lg: 87.15mm, Wd: 46.52mm, Th: 5.02mm.



ZW 1020



Material: Copper/brass

Site type: Terrestrial

Description: Buckle, shoe: brass.
Rectangular w/chape.

Dimensions: Lg: 44.64mm, Wd:
34.89mm, Th: 5.67mm.



ZW 1018



Material: Copper/brass

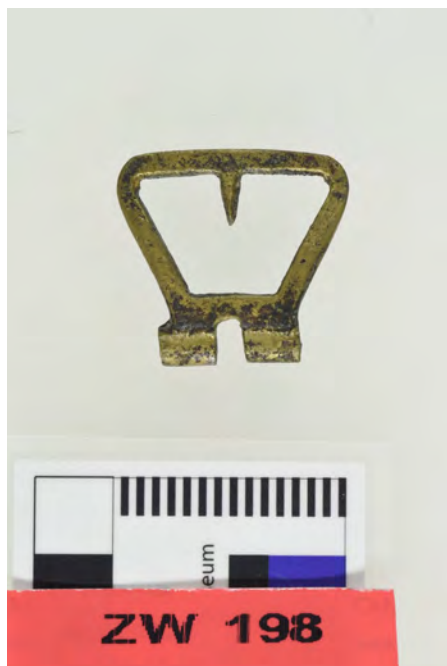
Site type: Unconfirmed

Description: Buckle, no chape,
brass.

Dimensions: Lg: 50.90mm, Wd:
33.35mm, Th: 4.36mm.



ZW 198



Material: Copper/brass
Site type: Terrestrial
Description: Buckle, brass.



Dimensions: Wd: 29.77mm, Wd: 18.43mm, Lg: 27.76mm, Th: 4.09mm.

ZW 2371



Material: Copper/brass
Site type: Terrestrial
Description: Shoe buckle with Fe pivot, copper.



Dimensions: Shoe buckle - Lg: 37.17mm, Wd: 26.52mm, Th: 4.62mm.
 Pivot - Lg: 19.23mm, Wd: 14.53mm.

ZW 5429



Material: Copper/brass

Site type: Terrestrial

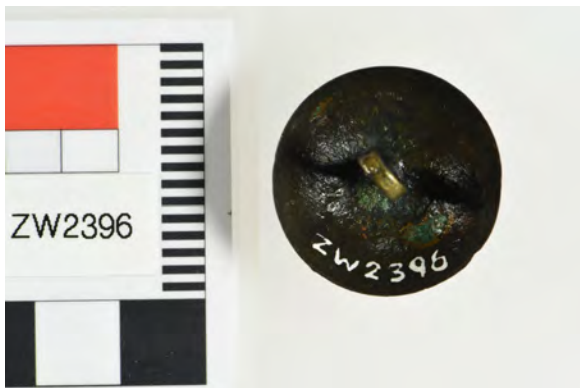
Description: Buckle frame brass.

Dimensions: Lg: 42.80mm, Wd: 33.68mm, Th: 5.46mm.



Buttons.

ZW 2396



Material: Copper/brass

Site type: Terrestrial

Description: Button fragment
brass.

Dimensions: DIA: 25mm.

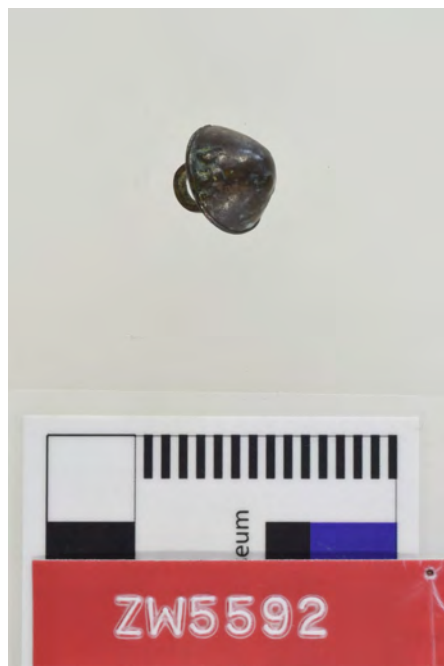
ZW 5592



Material: Copper/brass

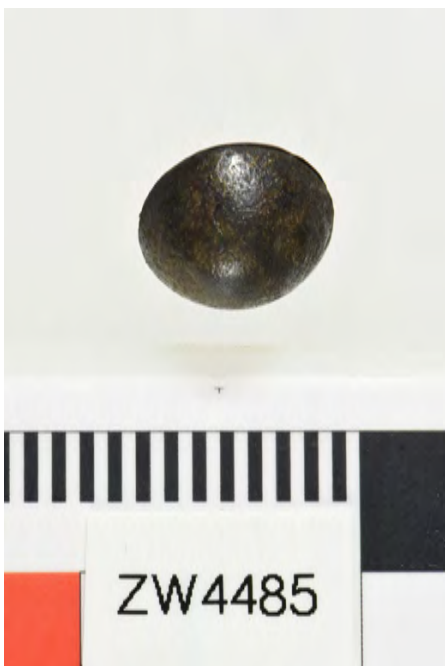
Site type: Terrestrial

Description: Button - brass, conical with back.



Dimensions: Lg: 13.75mm, DIA: 12.69mm, HO: 4.04mm.

ZW 4485



Material: Copper/brass

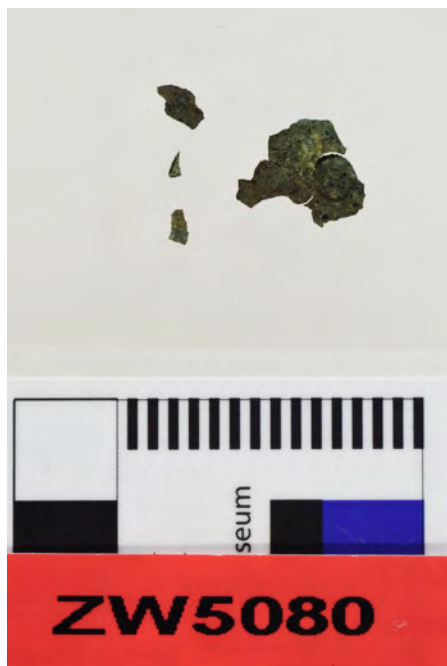
Site type: Terrestrial

Description: Button brass.



Dimensions: DIA 15mm.

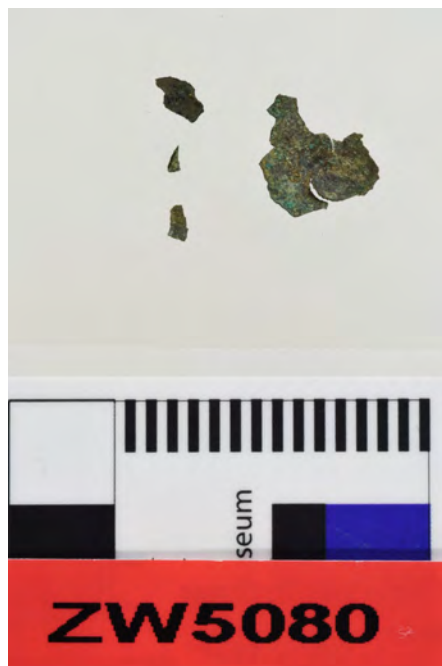
ZW 5080



Material: Copper/brass

Site type: Terrestrial

Description: Button fragment, copper.



Dimensions: Largest fragment -
Lg: 11mm, Wd: 11.67mm.

ZW 1369



Material: Copper/brass

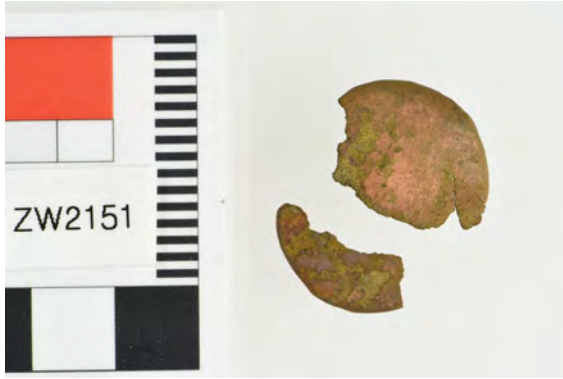
Site type: Terrestrial

Description: Button fragments, lead with brass loop.



Dimensions: Loop labelled 1369
- Ht: 9.92mm, Wd: 9.12mm, HO:
3.85mm.

ZW 2151



Material: Copper/brass

Site type: Marine

Description: Button frags brass.

Dimensions: Large frag - DIA:

20.22mm, Ht: 6.00mm

Small frag - Lg: 19.19mm, Wd:

7.30mm.



ZW 2321



Material: Animal

Site type: Terrestrial

Description: Button, bone.

Dimensions: DIA: 19.25mm, Ht:

11.32mm, HO: 2.94mm.



ZW 2862



Material: Silver

Site type: Terrestrial

Description: Button, silver.



Dimensions: DIA: 10.12mm, Ht: 12.37mm, HO: 2.39mm.

ZW 1361



Material: Animal

Site type: Terrestrial

Description: Button: bone, half only.



Dimensions: Largest fragment - Lg: 14.41, Wd: 7.70mm, Th: 7.04mm.

ZW 4218



Material: Animal

Site type: Terrestrial

Description: Button, bone.

Dimensions: DIA: 15.99mm, Ht: 6.87mm, HO: 2.89mm.



ZW 417



Material: Animal

Site type: Terrestrial

Description: Buttons, bone.

Dimensions: 1 DIA: 15.77mm, Ht: 8.91mm, HO: 2.69mm.

2 DIA: 17.91mm, Ht: 5.74mm, HO: 2.64mm.

3 DIA: 14.52mm, Ht: 9.67mm, HO: 2.08mm.

4 DIA: 17.94mm, Ht: 7.33mm, HO: 2.88mm.



ZW 204G



Material: Animal

Site type: Terrestrial

Description: Buttons, bone. 1 whole plus 3 sections.

Dimensions: Whole button - DIA: 19.57mm, Ht: 7.52mm, HO: 2.77mm.



ZW 5072



Material: Animal

Site type: Terrestrial

Description: Buttons, material?



Dimensions: Large button - DIA: 23.07mm, Ht: 7.72mm, DO: 3.74mm.

Small button - DIA: 14.95mm, Ht: 4.47mm.

ZW 205AB



Material: Copper/brass

Site type: Terrestrial

Description: Buttons, brass. Small flat (A), Small round (B) (Nos. 7 & 8).



Dimensions: A - DIA: 13.9 mm, Ht: 12.12mm, HO: 4.40mm, Wt: 1.4g.

B - DIA: 17mm, Ht: 12.79mm, HO: 3.74mm, Wt: 3.9g.

ZW 205E



Material: Copper/brass

Site type: Terrestrial

Description: Button, large round: brass. Slightly domed front and back. No decoration. Two 'air holes' on back, either side of loop shank. Diam 28 mm. (No. 11). [Original allocated to WA.]



Dimensions: DIA: 28 mm, Ht: 17.28mm, HO: 5.20mm, Wt: 6.9g

ZW 205F



Material: Copper/brass

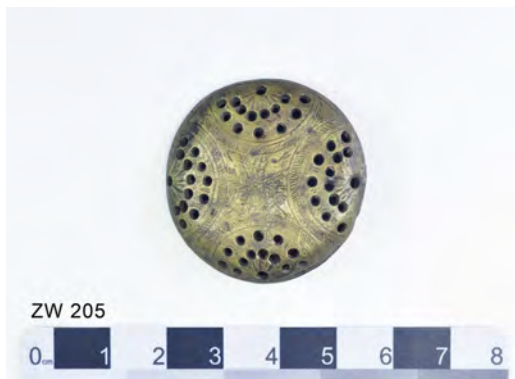
Site type: Terrestrial

Description: Large round plain button: brass. Flattish front and sunken back with flat or 'key' shank. Diam 26 mm. (No. 12) [Original allocated to WA Suffix 'F' correct.]



Dimensions: DIA: 26 mm, Ht: 11.14mm, HO: 4.64mm, Wt: 6.6g.

ZW 205X12



Material: Copper/brass

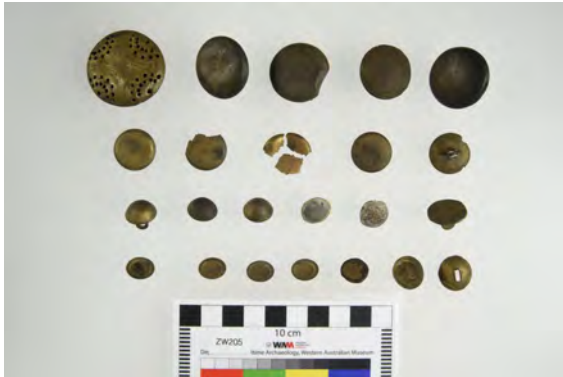
Site type: Terrestrial

Description: Button, large, ornamental, design includes perforations 36 mm. (No. 6)

Dimensions: DIA: 35.06mm, Th: 8.48mm.



ZW 205X13



Material: Copper/brass

Site type: Terrestrial

Description: Buttons brass. Buttons numbered 1-23 (left to right, top to bottom) in reference to group photo ZW00205-GROUP-003. Dimensions recorded for each button using this numbering system.

Dimensions: 1 (DIA: 35.06mm, Th: 8.48mm), 2 (DIA: 27.98mm, Ht: 12.86mm, HO: 4.82mm), 3 (DIA: 27.14mm, Th: 6.52mm), 4 (DIA: 24.85mm, Ht: 13.42mm, HO: 3.84mm), 5 (DIA: 27.12mm, Ht: 16.23mm, HO: 4.44mm), 6 (DIA: 19.41mm, Th: 3.14mm), 7 (DIA: 18.94mm, Th: 3.37mm), 8 (Avg. frag. Lg: 13mm), 9 (DIA: 19.18mm, Th: 2.33mm), 10 (DIA: 19.27mm, Ht: 11.28mm, HO: 4.70mm), 11 (DIA: 14.22mm, Ht: 15.15mm, HO: 3.58mm), 12 (DIA: 13.70mm, Ht: 13.25mm, HO: 3.96mm), 13 (DIA: 13.59, Ht: 13.44mm, HO: 3.65mm), 14 (DIA: 14.17mm, Ht: 7.95mm, HO: 3.45mm), 15 (DIA: 14.11mm, Ht: 7.11mm, HO: 3.37mm), 16 (DIA: 17.50mm, Ht: 12.30mm, HO: 4.42mm), 17 (DIA: 12.58mm, Ht: 7.29mm), 18 (DIA: 12.80mm, Ht: 7.19mm, HO: 4.23mm), 19 (DIA: 12.90mm, Ht: 7.05mm, HO: 4.14mm), 20 (DIA: 12.81, Ht: 7.06mm, HO: 4.23mm), 21 (DIA: 13.10mm, Ht: 7.51mm), 22 (DIA: 15.21mm, Ht: 9.06mm, HO: 3.82mm), 23 (DIA: 15.97mm, Th: 5.22mm).

Fasteners.

ZW 230C



Material: Copper/brass

Site type: Terrestrial

Description: Fitting: ornamental
brass. Heraldic emblem.



Dimensions: Lg: 35.52mm, Wd:
23mm, Th: 3.79mm.

Zuytdorp
1712

Buckles.

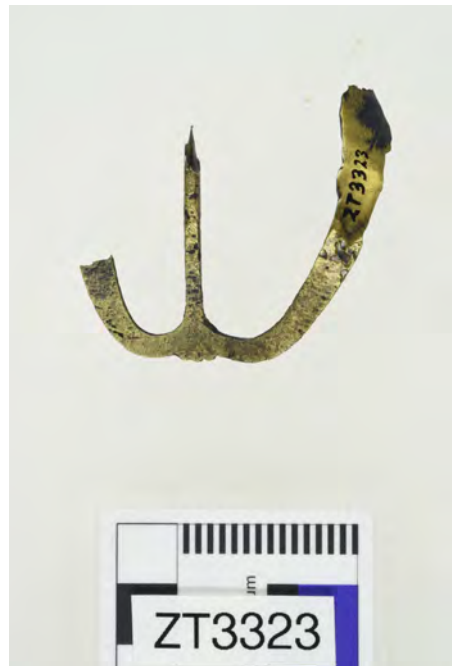
ZT 3323



Material: Copper/brass

Site type: Marine

Description: Buckle fragment, baldric. Copper alloy.



Dimensions: Lg: 45.47mm, Wd: 43.36mm, Th: 3.07mm.

ZT 4245



Material: Copper/brass

Site type: Marine

Description: Buckle fragment, copper.



Dimensions: Wd 1: 28.86mm,
Wd 2: 24.68mm, Lg: 23.54mm,
Th: 1.75mm.

ZT 3968A



Material: Copper/brass

Site type: Unconfirmed

Description: Buckle frame from shoe, brass.



Dimensions: Lg: 39.20mm, Wd: 26.34mm, Th: 4.26mm

ZT 4132



Material: Copper/brass

Site type: Marine

Description: Buckle w/chape:
brass.

Dimensions: Lg: 40.95mm, Wd:
32.71mm, min. Wd: 31.02mm,
total Wt: 19.9g.



ZT 4320



Material: Copper/brass

Site type: Marine

Description: Buckle chape, brass. Oval with
single-prong. cf Gawronski et al., Hollandia
Compendium, 1992: 332, H1338.



Dimensions: Lg: 28mm, Th: 2mm,
Th: 3mm, DIA: 30mm.

ZT 4321



Material: Copper/brass

Site type: Marine

Description: Buckle frame, brass. Rectangular with molded scallop decoration on both sides. Slightly convex.



Dimensions: Lg: 42mm, Wd: 26.5mm, Th: 4.5mm.

ZT 4323



Material: Copper/brass

Site type: Marine

Description: Buckle, broken into 3 pieces. Rectangular frame with rounded ends and slightly concave sides. No chape.



Dimensions: Lg: 45mm, Wd: 30mm, Th: 2.9mm.

Buttons.

ZT 4102



Material: Animal

Site type: Unconfirmed

Description: Button, bone.

Dimensions: DIA: 18mm, Th:
8.5mm, Wt: 2g.

ZT 4115



Material: Animal

Site type: Unconfirmed

Description: Button, bone with shank.



Dimensions: DIA: 18.00 mm,
Th: 2.60mm, HO: 3.49mm.

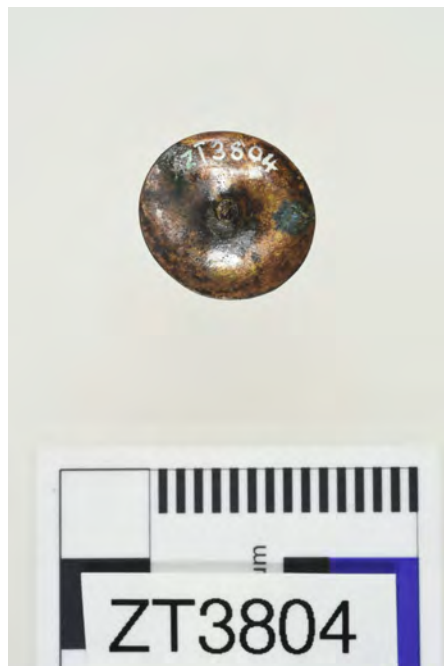
ZT 3804



Material: Copper/brass

Site type: Terrestrial

Description: Button, floral shank missing. Brass.



Dimensions: DIA: 19.06mm, Th:
9.24mm

ZT 3270



Material: Copper/brass

Site type: Unconfirmed

Description: Button: round w/
shank. Two small holes on reverse. (In
2 pieces??)



Dimensions: DIA: 11.94mm, Ht:
12.47mm, HO: 3.31mm.

ZT 3106



Material: Silver

Site type: Unconfirmed

Description: Button: w/ piece at
back. Silver.



Dimensions: Front - DIA:
21.03mm, Th: 15.51mm
Back - DIA: 21.92mm, Th:
1.41mm.

ZT 4223



Material: Animal

Site type: Marine

Description: Button:
wood/bone/ivory- concretion.



Dimensions: DIA: 23.30mm, Ht:
6.85mm, HO: 3.08mm, Wt: 2g.

ZT 4116



Material: Animal

Site type: Marine

Description: Button/washer with
single hole: bone.



Dimensions: Wt: 1g, DIA:
11.78mm, Ht: 8.86mm, HO:
3.34mm.

ZT 4002



Material: Animal

Site type: Marine

Description: Buttons, bone.



Dimensions: Large - DIA:
17.89mm, Ht: 7.76mm, HO:
2.99mm.

Small - DIA: 15.94mm, Ht:
7.92mm, HO: 2.99mm.

Clasps.

ZT 4298A



Material: Copper/brass

Site type: Marine (unconfirmed)

Description: Clasp, copper/zinc alloy.



Dimensions: Lg: 50.09mm, Wd: 39mm, Th: 6.92mm.

APPENDIX*

*Accurate at time of publication (5/2024)

Registration Number	Material Code	Site Type	Museum Location	Artefact Location Secondary	Artefact Tray No.
BAT3002	32	Unconfirmed	MA	MAC-064	02
BAT3043	32	Unconfirmed	MMU	-	-
BAT3198	32	Unconfirmed	MMU	-	-
BAT3240	32	Unconfirmed	MA	Numismatics Room	04
BAT3321	32	Unconfirmed	MMU	-	-
BAT3346	32	Unconfirmed	MA	MAC-064	06
BAT340	32	Terrestrial	MMV	4	-
BAT3463	32	Unconfirmed	MA	MAC-064	09
BAT3467	32	Unconfirmed	MMU	TD2	-
BAT3476A	32	Unconfirmed	MA	MAC-064	03
BAT3476B	32	Unconfirmed	MA	MAC-064	03
BAT3476C	32	Unconfirmed	MA	MAC-064	03
BAT3498	32	Unconfirmed	MA	MAC-064	04
BAT3504B	32	Marine	MMU	TD2	05
BAT3511	32	Marine	MA	MAC-056	05
BAT3511A	32	Marine	MA	MAC-064	04
BAT3566	32	Unconfirmed	MA	MAC-064	07
BAT3587	32	Unconfirmed	MA	MAC-064	07
BAT3589B	32	Unconfirmed	MA	MAC-056	06
BAT3589C	32	Unconfirmed	MA	MAC-064	02
BAT3593A	32	Unconfirmed	MA	MAC-064	02
BAT3594	35	Unconfirmed	MMU	55	-
BAT3596	32	Unconfirmed	MMU	TD2	-
BAT361	32	Unconfirmed	MA	MAC-063	02
BAT3619	32	Unconfirmed	MA	MAC-064	02
BAT3620	32	Unconfirmed	MMU	TD2	-
BAT3623	32	Unconfirmed	MA	MAC-064	02
BAT3624	32	Unconfirmed	MMV	4	-
BAT3629B	32	Unconfirmed	MA	MAC-056	06

Registration Number	Material Code	Site Type	Museum Location	Artefact Location Secondary	Artefact Tray No.
BAT3629C	32	Unconfirmed	MMU	TD2	
BAT3633	32	Unconfirmed	MA	MAC-064	02
BAT3651	32	Unconfirmed	MA	MAC-064	02
BAT3702	32	Unconfirmed	MA	MAC-064	02
BAT3703	32	Unconfirmed	MMU		
BAT3711	32	Unconfirmed	MMU		
BAT3747	32	Unconfirmed	MMU	TD2	
BAT3761	32	Unconfirmed	MMU	TD2	
BAT3772	32	Unconfirmed	MA	MAC-064	07
BAT3790	32	Unconfirmed	MA	MAC-064	07
BAT3791	32	Unconfirmed	MA	MAC-064	02
BAT3793	32	Unconfirmed	MMV		
BAT3845	32	Unconfirmed	MA	MAC-064	09
BAT3847	32	Unconfirmed	MMU		
BAT3848	32	Unconfirmed	MA	MAC-064	09
BAT3902ABC	46	Unconfirmed	MA	MAC-069	14
BAT3922	32	Terrestrial	MA	MAC-060	on top of - Nally Tub 36
BAT3956	32	Terrestrial	MA	MAC-63	01
BAT4032	67	Unconfirmed	MA	MAC-068	11
BAT4219	44	Unconfirmed	MA	MAC-069	05
BAT4501	44	Unconfirmed	MA	MAC-069	05
BAT4583AB	32	Unconfirmed	MA	MAC-058	01
BAT495	32	Unconfirmed	MA	MAC-064	03
BAT496A	32	Unconfirmed	MMU	TD2	
BCI45	32	Terrestrial	MA	MAC-064	09
BCI68	32	Terrestrial	MA	MAC-064	09
BILS1019	8	Terrestrial	MA	MAC-071	06
BILS1020	8	Terrestrial	MA	MAC-071	06
BILS1021	8	Terrestrial	MA	MAC-071	06

Registration Number	Material Code	Site Type	Museum Location	Artefact Location Secondary	Artefact Tray No.
BILS1023	8	Terrestrial	MA	MAC-071	06
BILS1031	0	Terrestrial	MA	MAC-071	06
BILS1032	0	Terrestrial	MA	MAC-071	06
BILS1033	0	Terrestrial	MA	MAC-071	06
BILS1037	0	Terrestrial	MA	MAC-071	06
BILS1038	0	Terrestrial	MA	MAC-071	06
BILS1039	0	Terrestrial	MA	MAC-071	06
BILS1045	0	Terrestrial	MA	MAC-071	06
BILS1046	0	Terrestrial	MA	MAC-071	06
BILS230	32	Terrestrial	MA	MAC-037	On top of
BILS245	32	Terrestrial	MA	MAC-060	Nally Tub 38 - on top of
BILS346	32	Terrestrial	MA	MAC-060	Nally Tub 38 - on top of
BILS382	32	Terrestrial	MA	MAC-060	Nally Tub 38 - on top of
BILS383	32	Terrestrial	MA	MAC-060	Nally Tub 38 - on top of
BILS384	32	Terrestrial	MA	MAC-037	On top of
BILS385	32	Terrestrial	MA	MAC-037	On top of
BILS386	32	Terrestrial	MA	MAC-037	On top of
BILS387	32	Terrestrial	MA	MAC-037	On top of
BILS388AB	32	Terrestrial	MA	MAC-037	On top of
BILS389	32	Terrestrial	MA	MAC-037	On top of
BILS43	-	Terrestrial	MA	MAC-060	Nally Tub 38 - on top of
BILS547	32	Terrestrial	MA	MAC-037	On top of
BILS548	32	Terrestrial	MA	MAC-037	On top of
BILS553	32	Terrestrial	MA	MAC-037	On top of
BILS554	32	Terrestrial	MA	MAC-037	On top of
BILS5677A	3	Terrestrial	MA	MAC-071	On top of MAC-071/Nally Tub 11
BILS5784	8	Terrestrial	MA	MAC-071	On top of; Nally Tub 11
BILS5820	32	Terrestrial	MA	MAC-071	On top of; Nally Tub 11
BILS5831	44	Terrestrial	MA	MAC-038	on top of; Nally Tub 9
BILS5836	32	Terrestrial	MA	MAC-071	On top of; Nally Tub 11

Registration Number	Material Code	Site Type	Museum Location	Artefact Location Secondary	Artefact Tray No.
BILS588	32	Terrestrial	MA	MAC-037	On top of
BILS6063	3	Terrestrial	MA	MAC-071	On top of; Nally Tub 29
BILS6232	32	Terrestrial	MA	MAC-071	On top of; Nally Tub 29
BILS6234	32	Terrestrial	MA	MAC-071	On top of; Nally Tub 29
BILS6507	4	Terrestrial	MA	MAC-070	On top of; Nally Tub 33
BILS665	32	Terrestrial	MA	MAC-037	On top of
BILS666	-	Terrestrial	MA	MAC-037	On top of
BILS728	32	Terrestrial	MA	MAC-037	On top of
GT1346	32	Unconfirmed	MA	MAC-076	07
GT1347	32	Unconfirmed	MA	MAC-076	07
GT1348	32	Unconfirmed	MA	MAC-058	01
GT1349	32	Unconfirmed	MA	MAC-056	01
GT1351	32	Unconfirmed	MA	MAC-058	02
GT3035	32	Unconfirmed	MA	MAC-058	15
GT3042	32	Unconfirmed	MA	MAC-075	03
GT3084	32	Unconfirmed	MA	MAC-058	02
GT3102	32	Unconfirmed	MA	MAC-076	07
GT3103	32	Unconfirmed	MA	MAC-076	07
GT3104	32	Unconfirmed	MA	MAC-076	07
GT3105	32	Unconfirmed	MA	MAC-058	02
GT3106	32	Unconfirmed	MA	MAC-058	02
GT3107	32	Unconfirmed	MA	Numismatics	03
GT3108	32	Unconfirmed	MA	MAC-058	02
GT3116	32	Unconfirmed	MMU	30	-
GT3121B	32	Unconfirmed	MA	MAC-058	02
GT3121c	32	Unconfirmed	MA	MAC-058	15
GT3130	32	Unconfirmed	MA	MAC-058	02
GT3131	32	Unconfirmed	MMU	30	-
GT3133	32	Unconfirmed	MA	MAC-058	15
GT3136	32	Unconfirmed	MA	MAC-058	02

Registration Number	Material Code	Site Type	Museum Location	Artefact Location Secondary	Artefact Tray No.
GT3138A	32	Unconfirmed	MA	MAC-076	07
GT3147	32	Unconfirmed	MA	MAC-076 (2 pcs, 1 selected for Wanneroo)	04
GT3153	32	Marine	MA	MAC-058 (hasp)	02 (hasp)
GT3162	32	Unconfirmed	MMU	30	-
GT3184	32	Unconfirmed	MA	Numismatics Room	03
GT3193	32	Terrestrial	MA	MAC-075	02
GT3195	32	Terrestrial	MA	MAC-075	02
GT3197	34	Terrestrial	MA	MAC-075	02
GT3203	32	Marine	MA	MAC-075	03
GT848	32	Unconfirmed	MMU	30	-
GT887	32	Unconfirmed	MA	MAC-048	02
GT888	32	Unconfirmed	MA	MAC-058	15
LI1000B	32	Terrestrial	MA	MAC-061	08
LI1001	32	Terrestrial	MA	MAC-061	08
LI1002	32	Terrestrial	MA	MAC-061	08
ZT3106	35	Unconfirmed	MMU	38	-
ZT3270	32	Unconfirmed	MMU	39B	-
ZT3323	32	Wreck site	MMU	39B	-
ZT3804	32	Terrestrial	MMU	39B	-
ZT3968A	32	Unconfirmed	MMU	39B	-
ZT4002	41	Marine	MA	MAC-091	18
ZT4102	41	Unconfirmed	MA	MAC-091	10
ZT4115	41	Unconfirmed	MA	MAC-091	18
ZT4116	41	Marine	MA	MAC-091	3
ZT4132	32	Marine	MA	Numismatics Room	04
ZT4223	41	Marine	MA	MAC-091	3
ZT4245	32	Marine	MA	MAC-091	08
ZT4298A	32	Marine (?)	MA	MAC-091	08
ZT4304	32	Marine (?)	MA	MAC-091	08
ZT4320	32	Marine	MA	MAC-052	05

Registration Number	Material Code	Site Type	Museum Location	Artefact Location Secondary	Artefact Tray No.
ZT4321	32	Marine	MA	MAC-052	05
ZT4323	32	Marine	MA	MAC-052	05
ZW1017	32	Marine	MMU	52	-
ZW1018	32	Marine	MMU	52	-
ZW1019	32	Marine	MMU	52	-
ZW1020	32	Terrestrial	MMU	52	-
ZW1170	32	Terrestrial	MMU	52	-
ZW1361	41	Terrestrial	MA	MAC-081	01
ZW1369	32	Terrestrial	MA	MAC-081	02
ZW195	32	Terrestrial	MMU	52	-
ZW196B	32	Terrestrial	MMU	52 [& GM]	-
ZW198	32	Terrestrial	MA	MAC-081	02
ZW199AR	32	Terrestrial	MA	MAC-081	02
ZW204G	41	Terrestrial	MMU	50	-
ZW205AB	32	Terrestrial	MA	MAC-081	02
ZW205E	32	Terrestrial	MA	MAC-081	02
ZW205F	32	Terrestrial	MA	MAC-081	02
ZW205X12	32	Terrestrial	MMU	52	-
ZW205X13	32	Terrestrial	MMU	52	-
ZW205x2	32	Terrestrial	MMU	52	-
ZW205X3	32	Terrestrial	MMU	52	-
ZW205X4	32	Terrestrial	MMU	52	-
ZW205X5	32	Terrestrial	MMU	52	-
ZW205X6	33	Terrestrial	MMU	52	-
ZW205XX1	32	Terrestrial	MMU	52	-
ZW205XX2	32	Terrestrial	MMU	52	-
ZW2151	32	Marine	MMU	52	-
ZW230C	32	Terrestrial	MA	MAC-081	02
ZW2321	41	Terrestrial	MMU	50	-
ZW2371	32	Terrestrial	MA	MAC-081	02

Registration Number	Material Code	Site Type	Museum Location	Artefact Location Secondary	Artefact Tray No.
ZW2396	32	Terrestrial	MMU	52	-
ZW248A	32	Terrestrial	MA	MAC-081	02
ZW248R	32	Terrestrial	MMU	Replica N/A MMU52	-
ZW2626	32	Terrestrial	MMU	52	-
ZW2862	51	Terrestrial	MMU	47	-
ZW417	41	Terrestrial	MMU	50	-
ZW4218	41	Terrestrial	MMU	50	-
ZW4485	32	Terrestrial	MMU	52	-
ZW4559	32	Terrestrial	MA	MAC-081	02
ZW502	32	Unconfirmed	MMU	53	-
ZW5072	41	Terrestrial	MA	MAC-081	01
ZW5080	32	Terrestrial	MA	MAC-081	02
ZW5429	32	Terrestrial	MMU	52	-
ZW5592	32	Terrestrial	MA	MAC-081	02
ZW5672	3	Terrestrial	MA	MAC-081	02