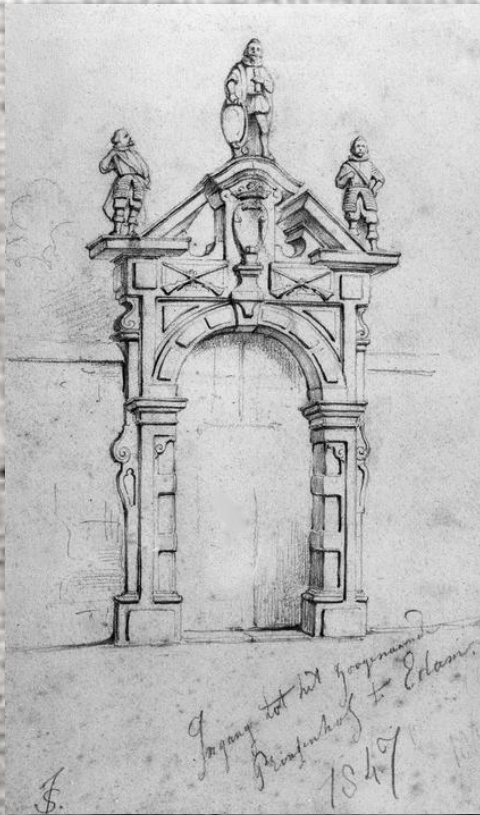


THE PRINCENHOF OF EDAM



After Edam had chosen the side of the Prince of Orange in 1572, the only monastery in the city, the St. Mary Magdalene Monastery, continued as *the Princenhof*. As in many cities, the building was given a public function and used as residence by the Stadholder. The regional administration of the Protestant Church, known as the *classis*, also met there. Edam City Council had the walls decorated with six colossal paintings, two portraits of Knights and four 'miracles' of Edam: Trijntje Keever, Langebaard and Dikke Waard plus Groene Wijf, a mermaid-like female, who was fished out of the Purmer inland sea. The last painting was unfortunately lost in a fire, but the Museum still has an engraving from around the 17th century in which it is depicted. A wooden statue, from the Church of Our Lady in Edam (of which only the Carillon tower still exists) is in the Rijksmuseum.



AFBEELDING van de Meermin, (GroeneWif), in de Purmer-meer Gevangen A° 1403, na de SCHILDERY Daar van hangende, in het Princenhof tot EDAM.





In 1893, both portraits of the Knight were transferred from the Princenhof estate to Edam Museum. The left portrait supposedly represents Prince Maurits during the Battle of Nieuwpoort (1600). However, recent research has confirmed that the painting depicts another battle: Turnhout 1597. Since the painting was based on an engraving by the Fleming Egbert van Panderen, and this engraving (in the Rijksmuseum) clearly mentions the battle at Turnhout, Nieuwpoort was no longer considered to be accurate.



From left to right: portrait of the Knight as shown in Edam, engraving by van Panderen and an engraving by Crispijn van der Passe from 1600, with a map of *Nieuwpoort* between the horse's hind legs. The images show the horse in the *levade position*, which was reserved for nobles.



Museum guide (in Dutch)