

ANGLO-NETHERLANDS SOCIETY



NEWSLETTER

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Spring 2016

Vice-President: The Ambassador of the Kingdom of the Netherlands

President: Sir Michael Perry GBE

Vice-President: the Hon. Sir Clive Bossom Bt

Hon. Newsletter Editor: Mr Hans Neher

Chairman: Mr Dick van den Broek

Administrator: Mrs Carine Williams



Forthcoming Events

Kings of War - fully booked

Toneelgroep Amsterdam directed by Ivo van Hove performs Shakespeare's three 'Kings'.
Sunday 24 April at 3.30pm, Barbican, London

Old Royal Naval College - last few ...

Lunch and guided tour at the Royal Navy's equivalent of the 'Royal Hospital Chelsea'.
Tuesday 24 May at 12.30pm for 2pm, Greenwich

Richmond Midsummer Stroll

Guides: John and Evelien Hurst, including Ham House, option: Gaucho Riverside lunch
Tuesday 21 June at 10.30 (Costa) or 11.30 (Orangery)

Painshill Gardens

Guided Tour in a restored garden, inspired by 'Grand Tour' and Renaissance, followed by optional lunch (Hamilton tea-room).
Sunday 17 July at 12 noon for 12.15

Trip to Cornwall - waiting list only

Most available accommodation has been taken up, limiting the number of Members who can join. Occasionally Members need to withdraw nearer the time, hence a waiting list will be maintained.

Thursday 8 - Monday 12 September

New Members

We welcome:

Mr Andrew and

Mrs Marlene

Miss Lou

Mr Joost and

Mrs Marion H

Ms Marion K

Mr Alfred and

Dr Paola

Dr Carla

Miss Ann QC

Dodenherdenking en Bevrijdingsdag

The Dutch traditions for the Commemoration of Freedom and the Dead

Remembrance Day in The Netherlands is observed on the evening of 4 May, and Liberation Day celebrated on 5 May, the day in 1945 when the German army capitulated. Some twenty years ago the 'Nationaal Comité 4 en 5 mei' altered the arrangements to reflect up to date views, changing demographics, and immigration.

Context

The main reason for selecting 4 May for the national commemoration of Remembrance Day is that directly after the Second World War, survivors and the bereaved found it inappropriate to mourn the victims of war and celebrate their Liberation on the same day. In their view, the emotions relating to each set of memories were incompatible.

While most European countries' traditions of commemoration stem from the First World War, connected with the 11 November 1918 Armistice, the Netherlands was free to commemorate and celebrate in its own distinct manner.

The Dutch tradition of remembrance and celebration which developed in response to the Second World War initially had a primarily local character. In Dutch cities and villages, local committees, organisations, associations or municipal officials organised a remembrance ceremony on 4 May or another day related to the local war history, with the Liberation and freedom celebrated on 5 May.

Commemoration

During the national commemoration of Remembrance Day, the Dutch remember all victims – civilians and soldiers – who lost their lives, in the Kingdom of the Netherlands or anywhere else in the world, in war or during peace-keeping operations, since the outbreak of the Second World War.

The 4 mei National Remembrance Ceremony is held at 8pm on Dam Square in Amsterdam in the presence of the King and the Queen; at the same hour, ceremonies are held in towns, cities and at places with a connection to WWII. Effectively, the entire country comes to a halt and all are silent for two minutes.

At the National Commemoration the Royal family walks from the Nieuwe Kerk - passing a 'guard of honour' formed by soldiers and veterans - to the 'Nationaal Monument'. The first wreath is placed by the King just before 8pm. The two minutes' silence is announced by a bugler sounding the 'Taptoe', the Dutch counterpart of the 'Last Post'.

For two minutes one hears nothing but the flutter of flags and the cooing of doves while all in The Netherlands remember those who died. The first verse of the national anthem, Het Wilhelmus, is played to signal the end of the two minutes'.



King Willem-Alexander and Queen Máxima placing wreath

The winner of the young people's poetry contest 'Dichter bij 4 mei' recites their poem,



Winner of poetry competition, reciting poem

and survivors lay five wreaths. Following a speech by the mayor of Amsterdam, another



Survivors have placed the five wreaths

four wreaths are placed by representatives of Parliament, the Council of Ministers, the armed forces and the City of Amsterdam.

Celebration

Then, on 5 May, the Netherlands celebrates 'de Bevrijding', which is not only its Liberation and the absence of war but also the restoration of the constitution and the elected government, and the fact that this enables us to live in freedom.

After the Remembrance Ceremonies on the evening of 4 May, the morning of 5 May forms a bridge to the celebration of freedom. These ceremonies reflect much more than just the liberation in 1945 from the Axis' occupation in Europe and the Japanese occupation in Asia. Since then, the Kingdom of the Netherlands has been free from war and oppression. As part of their Celebration, the Dutch recognise that people everyday are still suffering due to armed conflicts and the violation of human rights. That is why 5 May in the Netherlands is also the day on which people reflect on the lack of freedom elsewhere in the world.

Each year, the 'Nationaal Comité 4 en 5 mei' surveys attitudes to remembrance and celebration, and gauges opinions on the

themes of democracy and human rights. For the older generation the emphasis is on remembering those who fought and those who died, while for the younger generations the emphasis is on celebrating freedom.

Celebrating freedom became an explicit part of the celebration of Liberation Day in 1996: Bevrijdingsdag 5 mei is about how the Netherlands can contribute to the freedom of others, both now and in the future.

The concept of freedom is multifaceted. The Nationaal Comité introduces a different longer-term theme every five years, to give direction to commemorating, celebrating and remembering. An annual theme inspires and promotes a cohesion between activities on 4 and 5 May, forms a *leit motif*.

The 5 May Lecture - a pivotal moment between the national commemoration and the celebration - serves as a source of inspiration and depth to the debate around freedom and provides a moment to reflect on the vulnerability of that freedom, everywhere in the world. On the morning of 5 May 1995, Her Majesty the Queen held a lecture entitled 'Commemorating, Fifty Years Later' to mark the 50th anniversary of the end of the Second World War. Since then, the 5 May Lecture has been delivered by Dutch and foreign speakers, including the South African ambassador Carl Niehaus, the US ambassador Cynthia P. Schneider, the Prince of Orange and former prime ministers Ruud Lubbers and Wim Kok, former NATO Secretary Jaap de Hoop Scheffer and German President Joachim Gauck.

'Bevrijdingsfeesten' (Liberation Festivals), one in each of the twelve provinces, as well as in Amsterdam and The Hague, are held during the afternoon to celebrate freedom. In addition to performances there are debates and NGOs seek to remind and inform about the lack of freedom in the world. Here, young people learn that freedom shouldn't be taken for granted.

Liberation Day comes to a festive conclusion with the 'Vijf Mei Concert' on the Amstel river in Amsterdam. This light classical music concert each year features a different orchestra and well-known Dutch artists perform on a splendid stage against the distinctive backdrop of the Amstel.

The text is based on personal observations, contact with friends, radio and TV broadcasts, various printed media and the www.4en5mei.nl website. Photos: Nationaal Comité 4 en 5 mei, photographer not listed.

In addition to '4 en 5 mei' and '15 Augustus' (Dutch East Indies), 'Veteranendag' sees The Netherlands acknowledging the over 115,000 men and women 'who fought for peace'. On the last Saturday in June, in The Hague. For more information : www.veteranendag.nl.

Richmond - a Midsummer Stroll

with visit to Ham House and garden, on 21 June

What better day to visit the greenest – and one of the most historical – boroughs of London, Richmond-upon-Thames, than the start of summer? Find out why Henry VIII, Queen Mary, Napoleon III and George II all chose to reside here. Put on comfortable shoes, bring your suntan cream - and your umbrella - and join ex-residents John and Evelien for a stroll past some of the sights.

Starting from Richmond Station, our walk will take us past the remains of Henry's castle, through Marble Hill Park with its grotto and 300-year-old Black Walnut tree, and back across the Thames by the last private ferry on the tideway, to arrive at Ham House and Gardens.



This is one of the finest examples of a 17th Century Stuart house, with beautifully restored gardens. The house contains a wealth of furniture and paintings, including some of Dutch origin. Each room has a knowledgeable guide, happy to answer all your questions. We will have a guided tour of the gardens, view the interior, and at some time have a coffee in the restored Orangerie.



The stroll will finish with an optional lunch at Gaucho's, a stylish riverside restaurant opposite the site of the former Richmond Ice Rink (now millionaires' flats), where Sjoukje Dijkstra trained in the 1960's.



Painshill Landscape Garden

Guided Tour followed by optional lunch, Sunday 17 July



Painshill is a beautiful, award-winning, 18th century landscape garden, near Cobham in Surrey. Created by the Honourable Charles Hamilton, it had gradually fallen into disrepair until it was rescued by the Painshill Park Trust in 1982. Inspired by

Renaissance art and his Grand Tours across Europe, Hamilton had created a sequence of breathtaking and surprising vistas. The landscapes formed living works of art into which he placed follies for dramatic effect. Carefully restored by the Trust, this 158-acre wonderland now has something for everyone and makes for a great day out. It is wheelchair accessible - electric buggies can be rented but need to be booked in advance. See www.painshill.co.uk

After the guided 'Painshill' tour of one and a half hours, during which we will learn about the gardens' creator, and visit the famous crystal grotto, we have a reserved space for lunch in the Hamilton tea-room - although you are welcome to bring a



picnic of your own. You choose and pay for your own lunch, after which you are free to explore the rest of the park by yourselves till the park closes. Discover more of the mystical follies, historic planting, the John Bartram Heritage



Collection of North American trees and shrubs, and some of Surrey's amazing wildlife.

Photo credits: Connie, and wikimedia commons: Jason Ballard, Michael Garlick and Anthony McCallum



Old Royal Naval College

24 May, Greenwich, 12.30 lunch for 2pm guided tour

A few more places are available for the guided tour to this interesting building, which has so much more to offer than a vista over the Lower Thames. The magnificent Painted Hall is recognised as the greatest piece of decorative painting in England and has been described as 'the Sistine Chapel of the UK'. Designed by Sir Christopher Wren and Nicholas Hawksmoor, it was originally intended as a dining hall for the naval pensioners who lived here at the Royal Hospital for Seamen.

The theme of Sir James Thornhill's exuberant lower hall ceiling is the triumph of Peace and Liberty over Tyranny. It pays tribute to King William III and Queen Mary II, seated in glory in the middle of the central oval, and the importance of naval power to the fortunes of the nation.



Masters of the Everyday - Dutch Artists in the Age of Vermeer

Report by Ann McMellan on the talk and guided tour on 26 January

Keen interest to tour this exhibition of Dutch paintings brought 80 Members (this was a joint Anglo-Netherlands and Neerlandia event) on 26th January to the Queen's Gallery, Buckingham Palace, where their enthusiasm was to be well rewarded. An illustrated introduction by Dawn Purkiss in the

Reynolds Lecture Theatre provided a foretaste of delights to come and drew attention to the wealth of detail to be noted when viewing the 27 paintings on display. Paul Dimond

delivered the listeners' thanks to Dawn Purkiss and to Marianne Denney for organising this popular event.

The exhibition underlines the continuing royal interest in collecting Dutch works of art, both genre painting and historical connections.

When for instance in 1610 the Dutch States wished to bestow gifts on Henry, Prince of Wales, the heir

to the throne was eager to receive "fine paintings by the best masters of your country". A number of paintings, including that of Charles II dancing at a Court Ball in the Noordeinde Palace just before departing for England in 1660, depict key moments recorded by Dutch artists such as Hieronymous Janssens. In 1958 The Queen acquired the 1631 painting by Gerrit van Honthorst of *The Four eldest Children of the King and Queen of Bohemia* whose marriage had linked the Stuart dynasty to the grandson of William the Silent.

Whilst the likely outcome of Gerard ter Borch's picture of *A Gentleman pressing a Lady to drink* would be clear to all bystanders, analysing the full meaning of Jan Steen's *A Village Revel* benefits from being

alerted to the significance of symbols such as the dovecote denoting that the inn serves as a brothel. Studying the whole painting reveals a scene crowded with indications of debauchery, gluttony and violent affray. Nevertheless the cheerful image of the artist - himself the owner of a tavern - may

suggest that reality is somewhat less sinful. A complete contrast to the raucous Steen scene is the calm atmosphere of Pieter de Hooch's vision of *A Courtyard in Delft at Evening*: a Woman spinning

where two female servants are conscientiously carrying out their domestic chores of spinning and carrying water for household use. The Delft scene conveys the worth of a lifetime of honest toil.

From the drama of Hendrick Pot's *Lady and Gentleman in an Interior*, A startling Introduction to the humour of Nicholaes Maes' *The Listening Housewife*, this

is a splendid exhibition which visitors could enjoy re-visiting more than once.

The exhibition is currently at the Palace of Holyroodhouse (4 March - 24 July) and will be at the Mauritshuis in the autumn ('Hollanders in huis, Vermeer en tijdgenoten uit de Britse Royal Collection', from 29 september till 8 January 2017).



"Maria Merian's Butterflies" at the Queen's Gallery, Buckingham Palace

In 1699 German artist and entomologist Maria Merian spent two years in Suriname, studying the animals and plants. Those studies led to the publication of the *Metamorphosis Insectorum Surinamensium* (the *Metamorphosis of the insects of Suriname*), a luxury volume, which brought the wonders of the insect kingdom in the former Dutch colony of Suriname to Europe.

Maria Merian's *Butterflies* tells Merian's story through her works in the Royal Collection acquired by George III. Many are luxury versions of the plates of the *Metamorphosis*, partially printed and partially hand painted onto vellum by the artist herself. In conjunction with the exhibition 'Scottish Artists 1750-1900 : From Caledonia to the Continent'.

Members who joined 'Masters of the Everyday: Dutch Artists in the Age of Vermeer' can re-enter the Queen's Gallery for free - with their stamped and signed ticket. Until 9 October, Queen's Gallery, Buckingham Palace

Dutch Flowers, National Gallery

The first display of its kind in 20 years, this exhibition explores the development of Dutch flower painting from its beginnings in the early 17th century to its blossoming in the late 18th century.



Ambrosius Bosschaert the Elder, *A Still Life of Flowers in a Wan-Li Vase on a Ledge with further Flowers, Shells and a Butterfly*, 1609-10 © The National Gallery, London

Coinciding with the flower shows at Chelsea and Hampton Court, 'Dutch Flowers' connects the development of flower painting in the Netherlands with increased interest in botany, horticulture and 'Tulip Mania'. The exhibition presents key artists in the field and highlights connections between them. Viewers are invited to examine each work closely and in detail to appreciate each artist's stylistic and technical characteristics.

Works from the National Gallery Collection are on display alongside long-term loans from private collectors. The exhibition includes the recently acquired Bosschaert shown above. Until 29 August, National Gallery, Room 1, admission free.

Museum of the Order of St John

Report by Chantal Tjon of our guided tour on 20 February

On a drizzly Saturday morning at the museum entrance in St John's Gate, guide David greeted us, to our surprise, in Dutch and continued (in English) with a short introduction to the fascinating story of the Order of St John. Founded in 1080 as a hospital in Jerusalem (Brother Knights) and recognised by the Pope as a Catholic Military Hospitaller Order, it was originally headquartered in Jerusalem. After the fall of Jerusalem, the Order moved to Rhodes where it established its base until the Ottomans conquered it. The Knights moved on to Malta where they remain until today.

The old Priory of the Knights of St John in Clerkenwell was set up in the 1140's as the English headquarters of the Order. The museum now occupies two sites: St John's Gate, the entrance to the former Priory, which dates from 1504 and the Priory Church of St John, with its surviving twelfth century crypt.

When King Henry VIII split from the Catholic Church and established a new Anglican Church, the Order of St John in England was dissolved and all its lands and enormous wealth were seized by the Crown. The Order was restored briefly by Henry's Catholic daughter, Queen Mary, who granted it a Royal Charter. However, on the accession of her Protestant sister, Queen Elizabeth I, the Order in England was dissolved for good. The Order moved back to Britain in the early 1830's and it was first constituted in 1888 by Royal Charter from Queen Victoria. Today Queen Elizabeth II is at the apex of the Order as its Sovereign Head.

After the short introduction we followed the guide to see the Chapter Hall, but we first stopped in the corridor to be shown two paintings depicting symbols of the Order. One painting shows the flags on ships with a white cross on a red background, the symbol of St John the Baptist. The other painting depicts a Brother Knight with the cross with the 'splayed' four feet, known as the Maltese crest. Though according to our guide this was also the emblem of Amalfi merchants who may have been sponsors of the Order.



George Gilbert Scott Jr., son of the famous architect Sir George Gilbert Scott, designed the beautiful Chapter Hall in the beginning of the 20th century. This impressive hall is embellished all around with the medieval and modern coats of arms of the Priors that tell the turbulent history of the Order.

Through its history many hospitals were created with their own coat of arms and in the beginning of the 19th century, because of turmoil in Europe, the Order began to disintegrate into separate orders. The hall contains furniture dating from the sixteenth century and imposing portraits of British monarchs and Order dignitaries. The guide pointed out the fireplace ornamented with the St John's Wort flower

and the Royal Charter from Queen Mary.

The Council Chamber, where the council meets ten times a year, dates from 1504 and is decorated with portraits of Queen Victoria and her son King Edward VII. The walls are paneled with

plaques to the memory of Knights and Dames of the Order of St John.

Florence Nightingale is also commemorated. In this room the guide explained that, after the Order was dissolved, the buildings of the museum were put to different uses: a storage for hunting equipment, a gentlemen's magazine and a coffee house (run by William Hogarth's father) among others before it was bought by the

Chancellor in 1870.

The Malta room displays objects that are connected with Malta and is furnished with pieces from the grand palaces of Valletta and Medina, including a painting of seventeenth century panorama of Valletta's fortifications. We continued the tour by climbing down the sixteenth century spiral stair that survived the Great Fire for a short stop at the St John's



Gate.

At the St John Gate's the guide drew our attention to the archways and window frames that seems half buried under the ground. It shows that the original level was probably over two meters lower. This Tudor style gate used to be the entrance gate of the large estate of the Priory.

After crossing St John's Square (now a public traffic road), we stopped in front of the Priory church of the Order of St John that was rebuilt in 1950's - having first been demolished during the reign of Henry VIII's son Edward, rebuilt by Queen Mary and then hit by a German bomb in 1941 during the blitz. Next to the entrance of the church

is the old church cloister garden. Inside the church you can see different Order banners, including those of overseas Priors.

We ended our tour in the Norman crypt

dating from the twelfth century with a Gothic extension. The crypt, facing to the East, is nowadays buried half underground and is the only surviving part of the original priory church. Inside you can see beautiful stained glass from the original church.

After the extensive and informative tour the group headed for a delicious lunch in The Dovetail, a Belgian restaurant. We would like to thank David for guiding us around this unique historical site and Marietta Freeman for organising this interesting and enlightening excursion.



“What is a Chinese Identity?” : the 2016 Unilever Lecture

Report by Marja Kingma on the 26th Unilever Lecture on 16 March by Professor Barend J ter Haar

On 16 March members of the Anglo-Netherlands Society filled the auditorium of the Unilever building to the gunnels, as they do every year, for the Annual Unilever Lecture. This year's topic was on the question: “What is a Chinese identity?”

Speaker was sinologist Professor Barend ter Haar, Run Run Shaw Professor of Chinese and Director of the Institute for Chinese Studies at Oxford University.

Ms Lysanne Gray, Chief Auditor at Unilever, gave a word of welcome on behalf of Unilever. She emphasised the importance of mutual understanding in a multicultural organisation like Unilever. China is a big business partner for Unilever, so it is crucial we know at least a little bit about ‘the’ Chinese and where they come from.

After Chairman Dick van den Broek introduced Professor Ter Haar to the audience, we all sat in anticipation of a lecture that was going to tell us about ‘the’ Chinese. But that, of course, was not what happened. Things are never that simple.

From the start professor Ter Haar was quick to deconstruct any stereotype images linked to ‘The’ Chinese. He went so far as to question the validity of ‘my identity’ in general.

If I thought of myself as having an innate ‘Dutch identity’, as something natural, or developed by myself, Professor Ter Haar was quick to pour cold water on that idea - by the bucket load. No luv, your identity is determined by the passport you carry. Therefore it is decided by external agents, not you.

So how about our innermost feelings about who we are as Dutch, or British/English? Do they count for nothing? May-be they do, but it is worth pondering how much has been planted there by authorities like school, clubs and media.

If that is true for a democracy, where we are free to switch passports and therefore identity, how much more true is it for a one-party state, like that of China?

According to Professor Ter Haar the Communist Party is going to great lengths to create a national Chinese identity. Chinese rulers had tried this before, but now it can really take off with the help of state education and modern media and technology.

The usual suspects that always pop up around concepts of ‘national identity’ are all there: language, history, culture, rituals and



the concept of a ‘common enemy’.

The Communist Party and its leaders



Professor Barend ter Haar and Dick van den Broek

built their idea of what a Chinese identity looks like to reflect their own background.



The Party was established in the North of China, former stronghold of the ancient Han people. Therefore, they represent themselves



as heirs of the Han, who they claim are the ‘real’ Chinese. In their minds ‘Han’ means ‘Chinese’. The Han also were the creators of the famous Chinese administration and bureaucracy, with its own administrative language: ‘Mandarin’.

The authorities were ‘not amused’ when Harvard professor Mark Elliot stated that ‘Han’ does not mean ‘Chinese’, but quite the opposite, namely ‘The Other’, or outsiders, rather than insiders. The party re-introduced the old exam system the Han used to train up their administrators. Nowadays, if you want to go to university you study what the state tells you to study, whether you enjoy the subject or not.

Talking about education, all schools in China teach in Mandarin, the official state language in China. The numerous other ethnic languages and dialects spoken in China are banned from official institutions and the media and the fact that Mandarin itself has many variants is conveniently ignored.

As I understand it the education system, the media and public rituals form the infrastructure of the ‘national identity programme’ and Mandarin is the vehicle via which the ideas of the Party about the Chinese identity are being transmitted. That is a start to create a national identity, but it is not enough in itself.

Essential in creating a common identity is the concept of a common enemy. This is done to create a feeling of ‘togetherness’, of ‘us against them’. (Think of where else this is happening at the moment. You don’t need to look very far.)

For decades Japan has been regarded as enemy Nr 1 to the Chinese and Japan and the Japanese are regularly vilified by the official media, stirring up strong emotions of hatred towards the Japanese.

The same method is applied against the Manchus, an ethnic minority whose members have lived in China for centuries. They are wrongly accused of massacring the Chinese, therefore are seen as the enemy from within. The usage of the Manchu language in schools and media is banned.

Emotions are the core of the story of ‘a national identity’ and rituals channel and amplify them and thus reinforce the official ideas on national identity. An example of how this works and which is applied all over the world, including the UK, is the Opening Ceremony of the Olympic Games, which took place in Beijing in 2008.

And yet, despite all the engineering by the Chinese rulers can we speak of one Chinese identity? Can we even speak of a national identity the Communist Party would like to see? Professor Ter Haar admits he doesn't know. Creating a national identity is a process that unfolds slowly and is therefore difficult to pin down.

Because in China the state controls how people express their ideas of identity and suppresses any expressions deviating from the official line, a false image of a Chinese identity is created. Bear in mind too, that most of what we see from China comes from the capital and is not representative of the whole country.

Questions were raised on how phenomena such as religion, ancestor worship, pride in capitalism, etc. might give an indication of a Chinese identity. Ter Haar replied that none of these give us any firm clues, either because they are rare, or exist hidden away, as in the case of religion, or they are highly diverse, as with ancestor worship, or they are actively distorted or suppressed. For, despite the fact that China has a purer form of capitalism than the UK, Chinese people are discouraged from feeling proud of capitalism, whilst being praised for being a proud communist. Surely that does not reflect a true feeling of identity.

Ter Haar's conclusion was that there is no one Chinese identity. Instead there are many and these keep changing over time and as people move around. What is very interesting to see is how in urban areas people express their identity indirectly, via the revival of disappearing cultures. That is a positive sign of how people circumvent a government's relentless push towards a clear answer to the question 'What is a Chinese identity?'

Sir David Miers thanked Unilever for its hospitality, the speaker for informing, educating and entertaining us. Sir David was relieved to find the Chinese have 'a' identity, and that Barend ter Haar is THE professor of Chinese.



With that, all proceeded to the 8th floor, where a truly wonderful buffet dinner was laid out for us, with Chinese draperies.



ANS Office on the MOVE

For more than ten years we have received great hospitality from our patron ING who allocated a lovely office in their building at London Wall. Usually on Wednesdays our Administrator, sometimes joined by members of Council and the Events Committee, uses this office for her work, communicating with our Members by post, telephone and e-mail. Our administrative records were kept safely in cabinets and drawers while ING also provided some other (finance) services. However, all good things eventually come to an end.

Last year we were informed by ING that they would move offices and their new home would not be able to accommodate an office for the ANS. A pity, but we are most grateful for ING's generous hospitality during so many years. We are pleased to have reconfirmed that ING will continue with some of their much appreciated back-up services.

Since receiving this notice Council has been exploring for alternative accommodation. Not easy, but we have recently been offered space in the Netherlands Embassy at Hyde Park Gate, at least for the period when the Embassy will still be occupying that building. An offer which Council accepted with gratitude. Details such as the exact date of our move and telephone and postal arrangements are still under discussion, but the move is expected to take place during the first half of June.

In our Summer newsletter we will be able to advise on these new details, but until then Members should continue with the existing postal and email addresses (see top of front page of this newsletter). The telephone number may well be discontinued from say mid-June and communications should therefore preferably be via e-mail and post.

On behalf of the Council,
Dick van den Broek (Chairman)

(paid advertisement)

Dutch Care At Home

Dutch Care At Home would like to offer Dutch senior citizens in and around London company and day-to-day support. This could be practical help around the house (e.g. organising, cooking, shopping) or the sharing of social activities (e.g. conversation, museum or restaurant visit). The support, at a reasonable hourly rate, can be on an occasional or on a regular basis. For information - and to arrange a free introductory visit - please contact Juliette Bogaers.

Telephone: 020-7435 3200 Mobile: 07968 129 490
www.dutchcareathome.com info@dutchcareathome.com

Members' Page

linked documents password

username: xxx xxx
password: xxx xxx

Members can download duplicate application forms and various other papers via links on the Members' Page. Alternatively, please request a paper copy from the Administrator.

Nederlandse City Lunch (NCL)

NCL is a Dutch business club in London. Lunchtime meetings in Dutch, usually on a Wednesday, approximately once every six weeks, featuring a prominent speaker from the Netherlands. Social Hall at the Dutch Church, 7 Austin Friars, London EC2N 2HA. e-mail: aanmeldingen@nedcitylunch.org. Zaal open: 12:00, aanvang, inleiding 12:30. Komende sprekers:

11 May: Marga Hoek, CEO Sustainable Business Association, author of 'Zakendoen in de Nieuwe Economie' (selected Management-boek van het jaar 2014).

15 June: Theo Schuyt, Professor "Filantropische Studies" aan de Vrije Universiteit Amsterdam.

Koningsdag in London, the 'King's Day Celebration' - or better : King's Day Eve

Join in the celebration of King's Night and enjoy the "orange madness" in the Dutch Centre with drinks and music.



Tuesday 26 April, from 6:00 pm onwards, at the Dutch Centre, 7 Austin Friars, London EC2N2HA ; tickets via www.dutchcentre.com

'Opdat wij niet vergeten',

The Dutch National Act of Remembrance - of all citizens and militaries who died in war, due to acts of terror or during peace missions since the start of World War II - takes place on 4 May, always at 8pm local time - where-ever in the world.

Wednesday 4 May at 7pm for 8pm - 'Mill Hill Cemetery', Wise Lane, Mill Hill, London NW7 2RR.

Nederlands Dans Theater 2 – Mixed Bill

Nederlands Dans Theater is one of the world's most celebrated dance companies, wowing audiences with their unique, breathtaking dance, awe-inspiring skill and passionate creativity. Under the Artistic Direction of award-winning choreographer Paul Lightfoot, NDT2 presents 18 international dancers for a special evening.

Opening the evening is Schubert/Sad Case/Some Other Time, a triptych by Paul Lightfoot and Sol Leon. This is followed by

Edward Clug's Mutual Comfort and a solo from choreographer Hans van Manen. The bill finishes with Alexander Ekman's Cacti.



17-20 May at 7.30pm, Sadler's Wells, Rosebery Avenue, London EC1R, www.sadlerswells.com

Dutch Values

Among other activities the Dutch Church, in celebrating the 465th anniversary, organises a series of talks about "Dutch values". Values like freedom of expression and tolerance are central since the establishment of the Dutch Church in London in 1550. Could we still call these values typically Dutch? Are the Netherlands still a guiding country? What do discussions surrounding *Zwarte Piet* or the refugee crisis say about the Netherlands?

Bas Heijnen in conversation with Simon Kuper. Bas Heijnen is an author and columnist at the NRC. Simon Kuper is columnist at the Financial Times and author of several books about identity. This talk is a co-laboration between the Dutch Centre, the Centre for Low Countries Studies at UCL, and the Dutch Church.

24 May at 7:00 pm, doors open 6.30 pm, English spoken, free booking via www.dutchcentre.com. At 7 Austin Friars, London EC2N2HA.

Project the Bridge Europe

Billed as "A VR-bike race connecting Europe's future cities", the project connects Amsterdam to a different European capital each weekend. Two cyclists try to cross a Virtual Reality city called Europe. During their trip, they 'collect' digitized famous artworks, representing each country. All EU member states are represented by ten of their most treasured artworks, delivered by Europeana in relationship with national museums and archives.

A web application allows the public to help their team or obstruct the challenger. Once one team has won, the cyclists, and the public, can wave at each other via the screens. A picture will be taken and posted on social media, including a link to the artworks they collected during the race.

11 June from 10am - 4pm, Royal Netherlands Embassy

Caro Emerald

Friday 17 June at 9pm, Hampton Court Palace Festival www.hamptoncourtpalacefestival.com

Anglo-Netherlands Society

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Registered office: 100, Victoria Embankment, London EC4Y 0DY

AIMS and OBJECTS

The Anglo-Netherlands Society exists to promote the social, artistic, literary, educational, scientific, and other non party-political interests in common to the United Kingdom and the Netherlands. Apart from publishing this Newsletter, the Society reaches its members by organising social functions (including dinners, lectures and recitals) and by arranging visits to exhibitions, concerts, and places of interest. The Society relies on voluntary workers.

MEMBERSHIP INFORMATION

Any person or organisation desirous of promoting the objects of the Society is eligible to apply for membership, subject to acceptance by the Society's Council. More information is available from the Administrator, Anglo-Netherlands Society, P.O. Box 68, London EC4P 4BQ. Telephone: 020-7767 6959, website: www.anglo-netherlands.org.uk, or via e-mail: admin16@anglo-netherlands.org.uk.

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The Hon. Sir Clive Bossom Bt

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The Society has for years been fortunate in having the help of several organisations. To recognise this support, which has often been sustained for decades, the following organisations are termed Corporate Patrons:

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This form of membership can be tailored to your requirements.

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