

ANGLO-NETHERLANDS SOCIETY



NEWSLETTER

c/o Embassy of the Kingdom of the Netherlands, 38 Hyde Park Gate, London SW7 5DP

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

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Chairman: Mr Dick van den Broek

administrator 'at' anglo-netherlands.org.uk Summer 2016

Vice-President: the Hon. Sir Clive Bosom Bt

Administrator: Mrs Carine Williams



The Society organises a visit to "Adriaen van de Velde : Dutch Master of Landscape" at the Dulwich Picture Gallery. Some of the sixty works by Adriaen van de Velde (1636-1672) are accompanied by their preparatory sketches in red chalk. Shown above : Adriaen van de Velde, Seated woman with basket, Red chalk, Private Collection, year not known
On the day of our visit your ticket will also allow entry to "Dou in Harmony".

Forthcoming Events

Lord's Cricket Ground

'Behind the Scenes', a special tour at the World's "Home of Cricket".

Monday 22 August at 11.30 am.

Trip to Cornwall - waiting list only

Thursday 8 - Monday 12 September.

Southside House, Wimbledon

17thC. Dutch Baroque family home, carefully kept by successive generations, with optional lunch, for a pleasant Saturday in Wimbledon.

Saturday 24 September at 11.30 am.

Adriaen van de Velde :

Dutch Master of Landscape

Dulwich Picture Gallery, self-guided tour with audio guide, viewing one of the finest landscape painters and draughtsmen of the Dutch Golden Age.

Saturday 15 October at noon, with optional lunch.

This exhibition can also be seen in the Philips Wing, Rijksmuseum, Amsterdam, until 25 September.

Members' Dinner, Reform Club

Along similar lines as in recent years, in the Library of the Reform Club. Our Guest Speaker will be announced in the Autumn newsletter.

Friday 18 November at 7pm for 7.45.

Annual General Meeting

The Society's AGM is expected to take place on Thursday 8 December at 5pm, to be confirmed in the Autumn Newsletter.

New Members

We welcome:

Miss L J (Sheffield University)

Mr IJ K

Mr P V and

Mrs H V

Mrs L W and

Mr W W

Bill Zeverijn 1928 – 2016

In Memoriam, by Heleen Mendl-Schrama

With sadness we have to report the death on June 3rd of our good friend and longstanding member Willem Frederik Zeverijn, 'Bill' to all who knew him.

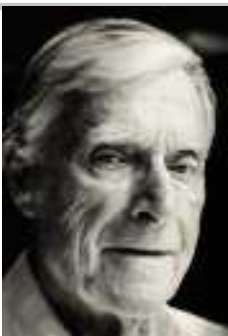
After a successful career with Royal Dutch Shell, mainly spent in Africa, he and his wife Lucia settled down in London and joined our Society. Bill became known to many members through the seven successful trips entitled "Holland off the Beaten Track" which he organised together with Rineke Weatherill and Sylvia Knight in the years between 1995 and 2007.

Especially the trip to the Hanse towns in the Netherlands in 2003 sticks in my memory; the weather was beautiful and the itinerary, carefully prepared by Bill, took us by boat and coach to many places of interest, all part of the Hanseatic League.

Bill and Lucia moved to the Netherlands in 1999, where Lucia sadly passed away in December 2003. Bill gradually reduced his visits to the UK to be closer to his three sons and their families. It did not stop him from coming over, to attend events now and again and to see all his Anglo-Netherlands friends.

After five years editing the Newsletter I was grateful to Bill when he took over the Editorship in 1990, a task he discharged with great enthusiasm and dedication until his return to the Netherlands, when Hans Neher took over.

The Society sent a floral tribute "*met dankbare herinneringen*" ('in gratitude') and Hans Neher, representing the Society, attended Bill's funeral service at Orangerie Elswout near Overveen. Hans reported that the three sons spoke about memories of their dear father. There was also some well-chosen music to say goodbye to a remarkable and able man, whom we will remember with fondness.



The real Professor Barend J. ter Haar

Regarding the report on the Unilever Lecture : the first name of our guest speaker, although correct in the title, was not in the following text.

The Hon. Editor, who lives far from London, relies on contributors, proof-readers and selected Members to ensure that the text and illustrations in the Newsletter are correct.

Our concerted efforts missed one instance where the name of the Unilever Lecture speaker was not correct. Doubly unfortunate, as Barend, our speaker, has relatives with the first name Bernard.

On behalf of Council, our sincere apologies
to our much appreciated guest speaker.

(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

Jacqueline Tammenoms Bakker

co-opted to join the Society's Council

I am delighted to announce that a new member has been appointed to the Society's Council. Jacqueline Tammenoms Bakker has had successful careers in both business and public sectors, in the United Kingdom, the Netherlands, as well as further overseas. She has in recent years been a Board member of quite a few international companies and learning institutions. We welcome her on board and look forward to benefiting from her many experiences and contacts.

Dick van den Broek (Chairman)

the Anglo-Netherlands Society Office has now moved

Our new 'coordinates' at the Embassy : new mobile telephone number and new postal address ; while e-mail remains as-was.

As mentioned in our Spring newsletter we have now completed the move of the ANS office to the Embassy of the Kingdom of the Netherlands at Hyde Park Gate. We are most grateful to the Ambassador for having allocated to the Society a spacious nice room at the Embassy where we are now fully installed. We have moved all our administrative records and will be holding most if not all of our Council and Events Committee meetings at the Embassy.

From now on, communications to the ANS office should be sent to:

Anglo-Netherlands Society,
c/o Embassy of the Kingdom of the Netherlands,
38 Hyde Park Gate,
LONDON SW7 5DP

Our new (mobile) telephone number is: 07401 660 615

As this telephone will not always be "manned", we suggest communications, particularly urgent ones, are channelled through our e-mail address : administrator 'at' anglo-netherlands.org.uk

On behalf of the Council,

Dick van den Broek (Chairman)

Dutch Cricket

from Denis Doble, our special Cricket Correspondent

Holland qualified for the World 20-20 finals in India. In the first preliminary round they lost in Dharamsala to a strong Bangladesh side, and their game against Oman was rained off.

Even beating Ireland after that still meant they could not qualify for the main draw, as only one team went through, Bangladesh. Unfortunately, rain did not help. England fared rather better, reaching the final in Kolkata, and sadly losing in the last over.

Members' Page

www.anglo-netherlands.org.uk

username: withheld
password: also withheld

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.

Lord's Cricket Ground

special behind the scenes guided tour, 22 August at 11.30am

Lord's Cricket Ground, generally known as Lord's, is the cricket venue in St John's Wood, London. The Headquarters of Britain's chief summer sport is named after its founder, Thomas Lord and it is owned by Marylebone Cricket Club (MCC). Lord's today is not on its original site, being the third of three grounds that Lord established between 1787 and 1814.

Lord's is widely referred to as the "Home of Cricket", and it houses the world's oldest sporting museum. Apart from 'the Ashes' (burned wood in an urn) which is the object of ferocious competition between the English and Australian national teams, the collection also sports -amongst others- a stuffed sparrow, killed by a cricket ball.

This special tour of Lord's will give us the opportunity to go behind the scenes and explore some of the most famous sights in sport. Admire legends past and present on the famous Honours Boards, sit in their seats in the Dressing Rooms, follow in the footsteps of heroes through the Long Room and see the famous Ashes Urn.

Also to be enjoyed will be the outstanding architectural features of the Grandstand and the Mound Stand and the futuristic J.P.Morgan Media Centre, which was built in combination with Centraalstaal from The Netherlands and acclaimed in 2001 as one of the "The Fifty Best Buildings" in Britain.



Southside House

24 September at 11.30am

On the edge of Wimbledon Common, Southside House is a lovely 17th century home built in the Dutch Baroque style. It has been maintained in a traditional style after being the family home to generations of the Pennington Mellor Munthe families, and now offers a wealth of family possessions such as antique furniture and a superb collection of art and historical objects within period rooms.

Our private tour will offer us fascinating insights into the family stories of centuries of life in the House as well as the ability to see fascinating art (including portraits by Van Dyck) and historical artifacts brought to life within their natural context.

It promises to be an interesting tour of a hidden gem, with the option for lunch nearby afterwards in the Crooked Billet, originally a 17th century collection of workmen's houses carved out of the common when the big houses were being built.

Cannizaro Park with its Italian Gardens is a short walk away, and the Wimbledon Windmill Museum slightly further - many possibilities for a Saturday in Wimbledon!



Adriaen van de Velde: Dutch Master of Landscape

Visit to Dulwich Picture Gallery on 15 October at noon, optional lunch, audio guide

The Dulwich Picture Gallery will host the first ever exhibition devoted to Dutch painter Adriaen van de Velde (1636-1672), one of the finest landscape artists of the Dutch Golden Age. Through collaboration with the Rijksmuseum, Amsterdam over 60 paintings and exquisite preparatory drawings will be brought to London.

A Dutch Italianate, Adriaen van de Velde, represents a point of artistic cross-communication fusing agricultural landscapes in Holland with mythological Arcadian landscapes in Italian settings. Compared by the renowned art historian Wolfgang Stechow (1896-1974) to Mozart's chamber music, Van de Velde's paintings are delicate, carefully composed and demonstrate his mastery of lighting effects as well as the human figure. During his prolific, but tragically short life he produced a great number of masterpieces that earned him posthumous fame.

For much of his short life (he died when he was just thirty-five) he was regarded as one of the greatest artists of the seventeenth century. During his lifetime he was known as an outstanding painter of people and animals. His posthumous fame endured until the mid-twentieth century. Today, the public is barely aware of his name, and the Rijksmuseum and the Dulwich Picture Gallery have decided to rectify this situation.

Son of the famous marine painter Willem van de Velde the Elder and brother of the



equally famous Willem van de Velde the Younger, child prodigy Adriaen became a landscape painter and a phenomenal draughtsman. His figure and animal studies, usually drawn in red chalk, are regarded as sublime examples of the genre. His drawings reveal that he made meticulous preparations for his popular painted landscapes. Other artists also regularly asked him to paint figures in their landscapes and townscapes.

As well as bringing together 60 works, this exhibition will reunite these paintings with preparatory studies in red chalk or ink for the first time. They come from private collections and from museums including the Louvre, the Gemäldegalerie Alte Meister in Kassel, the Mauritshuis and the British Museum. This will offer a rare glimpse of a seventeenth century Dutch landscape painter at work, from conception to completion.

The entrance ticket will also give admittance to the 'Dou in Harmony' exhibition.

Members' Dinner

Reform Club, 18 November, 7pm for 7.45

This successful dinner will continue this year, in the beautifully renovated Library at the Reform Club. As numbers keep increasing every year since its inception, leading to a full house, we suggest you indicate your interest as soon as possible by sending the application form to our new postal address at the Netherlands Embassy, or via e-mail to: dinner2016@anglo-netherlands.org.uk

Cost will be £70.00 per person, all-in. Members only.



Kings of War

Report on the marathon performance on 24 April, by Marja Kingma

If there was one Shakespeare play one should see this anniversary year, it was 'Kings of War' by Toneelgroep Amsterdam. A real bargain, because three plays were rolled into one.

Should the prospect of sitting through this marathon performance (on the day of the London Marathon) of four-and-a-half hours of Shakespeare in Dutch with English surtitles put you off, you needn't have worried. This was Dutch and Flemish theatre at its best. No wonder, with Ivo van Hove at the helm. Together with Bart van den Eynde and Peter van Kraaij he adapted Henry V, Henry VI and Richard III into a play about power and the eternal scheming, plotting and back stabbing (often literally) it brings, from the 15th right through to the 21st Century. Van Hove makes it crystal clear that nothing changes when it comes to power.

Van Hove sets his adaptation firmly in the 20th and 21st Century. This is reflected in the sets, designed by Jan Versweyveld: a bunker in the foreground, and various other settings in a labyrinth of corridors, off stage, shown on screens via video. By using the video in highly creative ways, the play got an extra dimension, allowing us to actually see what mostly stays hidden in traditional Shakespeare performances. Often this involved assassinations, carried out by

suffocation or injection. Another unforgettable scene made possible by this set-up was the moment where Henry VI yearns for a more humble life, amongst a small flock of sheep.

Rob Klinkenberg's translation is a real tour-de-force. Not only did he have to translate Shakespeare's revered language into Dutch, he also had to make it sound modern, and suitable for surtitles, without losing its poetic power. The fact that the surtitles helped the audience, including some native English speakers, to keep track of proceedings is the best tribute to him. The same can be said of the adaptation as a whole which, according to some reports, helped people to better understand their own history!

The cast was very impressive. Ramsey Nasr is a confident Henry V, who knows how to play a crowd, but is lost for words when he woos Katharina (Helene Devos), in one of the funnier scenes. Eelco Smits plays Henry VI with disarming vulnerability, in sharp contrast with Hans Kesting's creepy Richard III. Kesting portrays Richard III as



Members enjoying lunch beforehand

part charming, part threatening; a man whose paranoia gets the better of him, when at the very last he sits in a dark and empty room, with only a metronome ticking away the little time he has left. Absolutely chilling.

What could have been a tortuous ordeal was instead a real treat. The time flew past and before I knew it the curtain came down. Just as well then, that our excellent organizer Marianne Denney had arranged for some members of the cast to meet us afterwards. Bart Slegers and Chris Nietvelt told us about the London tour and also about the plans to bring the 2009 Roman Tragedies production back to London next year, so if you missed Kings of War, look out for the Romans!

Richmond - a Midsummer Stroll

Report by Ann McMellan on the stroll, and visit to Ham House and garden, on 21 June

Our compact group assembled in sunny Richmond, keen to enjoy a Thames-side walk led by Evelien Hurst-Buist. Evelien's research informed us that Richmond Station's construction in 1846 had led to the area's development as a desirable residential neighbourhood. Next we paused to admire Richmond Theatre whose architect, Frank Matcham, also designed Hackney Empire, the Coliseum and many other theatres. Crossing Richmond Green, the oldest part of Saxon Sheen, we imagined scenes of knightly jousting tournaments.

Our efforts to do this were aided by the strong presence of Henry VII's Gate House, all that remains of Richmond Palace which the king had built in 1501. Within the grounds of old Richmond Palace there is the Trumpeters' House which, constructed between 1702-4, took its name from the statues of two trumpeters in Old Palace Yard. Passing rose-covered cottages, we heard about celebrated historical individuals who had lived in the vicinity such as the novelist Henry Fielding and musician Gustav Holst. More recent well-known local figures range from the Dimpleby family, producers of the Richmond and Twickenham Times, to David Attenborough and Jerry Hall, doubtless still a 'Sweet Lass of Richmond Hill'.

At a leisurely pace we came to Richmond Bridge, the oldest surviving bridge over the Thames in Greater London and a source of inspiration for JMW Turner's paintings such as his 1805 'The Thames and Richmond Bridge from the Surrey Bank'. Our next landmark was the splendid Marble Hill House, the gift of George II (when Prince of Wales) to his mistress, Henrietta Howard, who regularly entertained Walpole, Pope and other notable 18th century figures. Our sights however were set on Ham House which we reached via Hammerton Ferry, the only private ferry crossing the Thames.

At Ham House Evelien had made a booking for the Garden Tour and this enabled the group to be as impressed as guests of the Duchess of Lauderdale would have been by the expense of gardener-maintenance of the eight square lawns in the 17th century, an era prior to the lawn mower. Use of the original plans has brought about the restoration of the Wilderness, the Kitchen, the Fountain and the Cherry Gardens after wartime neglect. Particularly interesting features were the lead busts of Roman emperors set into the garden walls and the Still Room where the Duchess made medicines for the household. Whilst there was almost too much to see inside Ham House, individuals did view many of the



treasured tapestries, paintings and *objets d'art* which Elizabeth and her husband had collected on their continental journeys to France and Holland.

From Ham House we strolled back along the river past the German beer garden to a relaxing meal at Gaucho's where we heartily thanked Evelien and John for a most enjoyable walk along the Thames.



Old Royal Naval College

Report on our visit on 24 May, by John Shelton

On 24 May, twenty four members and guests assembled at the Old Royal Naval College (known as ORNC), a World Heritage Site at the heart of Maritime Greenwich, described by UNESCO as being of "outstanding universal value" and the

later buildings.

Queen Mary II initiated the construction of the Hospital when she commissioned Sir Christopher



Wren in 1694. She sadly died later that year but her husband and co-sovereign, England's only Dutch King (so far), William III, respected her wishes and continued the project.

The Hospital's original residents arrived in 1705 and were the naval equivalent of today's Chelsea Pensioners. They lived in fairly cramped conditions (although would have been used to

greatest example of decorative painting in England. It was originally conceived as a dining hall for the naval pensioners but they soon became too numerous for that. Perhaps the Hall was also thought to be rather too grand for the old salts. It reverted to its dining function during the period the buildings functioned as an officer training college and served as the mess for the officers and cadets. Apparently it can still be hired for what must be rather grand dinners.

The painting of the walls and the (high) ceilings is extraordinary. The artist, Sir James Thornhill, painted them in two phases between 1708 and 1727, depicting scenes which allegorically illustrate themes of monarchy, sea power, trade and navigation.

"finest and most dramatically sited architectural and landscape ensemble in the British Isles". It is certainly dramatic and must have impressed travellers to London passing by on the Thames with the maritime might and wealth of Great Britain.

After a convivial lunch in the King William Undercroft beneath the Painted Hall, our guide, Denise, led us off to the accompaniment of violin and piano music from the practice rooms of the Trinity Laban Conservatoire.

Built at the turn of the seventeenth and eighteenth centuries as a retirement home (known as the Royal Hospital for Seamen) for old and injured former sailors of the Royal Navy, ORNC replaced the great Tudor Royal Palace of Greenwich, which had fallen into disrepair during the English Civil War and been demolished. Thanks to Denise and her bunch of keys, we were able to visit all that remains of that palace today, a Jacobean undercroft (built in 1603) beneath one of the

that) in otherwise rather grand surroundings. They apparently had little to do other than smoke and drink and play the occasional game of cricket (on one famous occasion with players divided into "one legs" versus "one arms": the one legged team won by a large margin). In the late nineteenth century a skittles alley was set up in the basement of one of the buildings. The skittles (cannon ball sized and made from extremely hard tropical wood), are still there, although rarely open to the public. Still, Denise found the right keys to a series of doors and invited us to have a go ...

By the late nineteenth century the Navy had found other ways of caring for its retired and injured seafarers so the buildings (and the skittles alley) were used to train officers of the Royal Navy for over a hundred years, until 1998. Now the site is owned by a charitable trust and most of the buildings are occupied by Greenwich University and the Conservatoire.

The Chapel, however, in the Queen Mary Building, and the Painted Hall in the King William Building are generally open to the public free of charge. While the Chapel (restored in 1789 after a fire and still used as a place of worship) is both impressive and beautiful, the Painted Hall is regarded as the



Denise was able to point out and explain many of the references in the paintings.

A visit to ORNC caters for many interests: maritime, historical, architectural, artistic and even athletic (that's the skittles). We had a most enjoyable time and we shall certainly return. There is so much to see and do nearby: the National Maritime Museum, the Cutty Sark, the Queen's House and the Royal Observatory. And the Painted Hall is worthy of more than one visit.



ANS Award 2016 at University of Sheffield : the winning essay by Lydia Jones "Self and Other in Political Discourse. A Comparison Between the Manifestos of the PVV and UKIP"

This Newsletter carries the text of the winning ANS Awards essay from participating second year students of Dutch studies at the University of Sheffield. On 31 May, I was delighted to represent the Society at an Awards ceremony at the University kindly arranged by Dr Henriette Louwerse, Senior Lecturer in Dutch. All the participating students attended, as did the Head of the School of Languages and Culture, Professor Penny Simons, her Deputy Dr Roel Vismans, Tutor in Dutch, and Jannet Duijndam, Counsellor of the Embassy of the Kingdom of the Netherlands, who had kindly also travelled up from London to support us. Our panel of voluntary Judges had been well impressed by the standard of the essays submitted this year, across diverse subjects from political science to literary analysis. We selected both the winner and a well commended runner-up at Sheffield.

We move on later in the Summer to read a set of new essays from the students at UCL. The ANS Council continues to see these essay Awards as a means of demonstrating the Society's support for Dutch studies generally in this country, of encouraging the individual students and of our reaching out to a community of Anglo-Netherlands relations of a younger generation.

I am immensely grateful as before to our generously willing panel of Judges, Heleen Mendl-Schrama, Abbey Wright and Rob van Mesdag, without whose ready participation we could not manage this activity.

Paul Dimond CMG,
Chairman, Panel of Judges, ANS Awards

The 21st century is shaping into an era obsessed with national identity. What does it mean to be Dutch, British or German in an age of doubts about political integration and, above all, in an age of migration? How do societies that have long considered themselves homogeneous deal with the 'Other', the newcomer, who has become part of the culture, history and reality of European countries? How do we avoid that the Other is 'physically close whilst remaining spiritually remote'?

In this age of globalisation and migration, the concept of a homogenous national culture and identity has come under pressure. Historically, populist national parties created an opposition between 'them' and 'us' and used the fear of the unknown to push their political ideas. Today in Europe we see a similar rise of that old-fashioned rhetoric. In this essay, I will analyse two of Europe's most controversial right-wing parties: the Dutch Partij Voor de Vrijheid and Britain's UKIP. I will compare their manifestos: PVV's 2012 manifesto and UKIP's 2015. I will look at how these parties construct national ideas of 'Self' through the exclusion of the 'Other'. Paying special attention to the use of language and

imagery, it is my aim to reconstruct the implied 'story of the nation' as it emerges from these two manifestos.

Before engaging in a detailed analysis of the manifestos, it is important to understand what is meant by 'Self' and 'Other' and how the Other is considered a threat to the implied story of the nation. The continued story rests on the belief in shared cultural and historic values; values that a nation or community considers unique to them, something that should always remain part of their country's heritage and identity. The concept of 'otherness' threatens to dilute the purity of the nation as well as the supposed national bond. As Zygmunt Bauman quotes in his 1991 piece 'Modernity and Ambivalence', 'there are friends and there are enemies. And then there are strangers...those that stand on the outside are seen as a threat to the inside's positivity.' Historically the stranger, the other, is culturally different, looks different and often believes in a different god. By looking into

freedom can only be achieved through the reduced presence of the Other. Language is a powerful tool and is continuously activated to evoke emotion, especially in the political discourse of the far-right. In the case of the above quotations, it is used to showcase Islam as the foreign threat. Language has the power to evoke feelings of belonging and hatred, something that nationalist parties use to separate the Self from the Other to an even greater degree. It is the creation of a sense of belonging that is most obvious within both manifestos, especially in the PVV's. The PVV's manifesto creates an air of national collective belonging and addresses their readers as though there is already an established connection between the party and them. 'Beste vrienden van de vrijheid...laten we samen het onmogelijke waarmaken.' This suggests that the reader is a lover of freedom and is in favour of the preservation of the national story. Consequently, it does not address those that 'oppose freedom';



these manifestos, I want to explore to what extent the Other is segregated from the Self. In other words, according to the manifestos, who is the Other and who is the Self?

By looking into the PVV's manifesto, ideals of national purity are made clear in the use of language. They claim in their manifesto that 'onze vlag is rood-wit-blauw'- as if to say that the colours of Islam and the EU are not a part of their national colours. By implying that 'andere partijen kiezen voor Islam; wij kiezen voor Nederland', they proclaim that other parties make choices that do not prioritise the preservation of the national identity-the PVV, however, base their entire manifesto on preserving the Self. They state that 'meer vrijheid betekent minder Islam', as though the collective safety of the nation is under threat by one group of people- as though

those that are considered the Other- the Muslim, the unfree.

This sense of 'us' is further constructed through the use of personal pronouns: It is 'onze vrijheid, onze veiligheid, onze kwaliteit van leven' and, more importantly, 'óns Nederland' that is being threatened by 'de constante groei van Islam' and 'Hún Brussel.' It is this desire to belong to the national collective that these parties play into in order to segregate 'home' from 'far from home' or, to put it in Dutch terms, autochtoon from allochtoon. G.H. Mead concludes from as early as 1935 that 'the individual feels dependent for his continuation or continued existence upon the rest of the members of the given social group to which he belongs.' The PVV attempts to offer protection from the Islamic faith and its values, which receives wide-

spread criticism for terrorism and for being a 'backwards culture.' They wish to achieve this through reducing the presence of Islam within the Netherlands through having 'geen enkele moskee er meer bij' as well as 'geen stemrecht' for Muslims. These policies can be found within the part of the manifesto that deals with 'ons immigratiebeleid.' The PVV thus uses language in their manifesto to incite hatred, by outlining the threat that Islam constitutes to the unity, well-being and, above all, the freedom of the nation. They aim to raise support from the electorate by offering solutions in order to maintain the rights that belong to 'us'-the Self.

In terms of UKIP's use of language regarding Islam, contrasts can be made between both manifestos. UKIP 'believes in Britain', and also wishes to 'unify British culture, open to anyone who wishes to identify with British values.' UKIP does not explicitly mention terms like Islam, Mosques or headscarves as much as the PVV does in their manifesto. As a consequence, the threat of otherness is made less noticeable, as UKIP wants to emphasise that their immigration policy is more to do with the economic 'burden' that comes with rising immigration, rather than the worry that it is diluting the 'purity' of the national story. The manifesto claims that 'this unprecedented influx (of immigrants) has had significant consequences on our economy, our public services, our culture and our environment.' The policy of economic security and 'space not race' is a key aspect of UKIP's ideology. The sense of Self and Other is therefore not as obvious as it is with the PVV, although the desire for people to integrate does suggest that those integrating should desert the values of their own national story and replace them with those of the UK. It may, therefore, be of interest to compare the manifestos of the PVV and the BNP, a British national party that is considered even more extreme than UKIP in terms of racial identity. The BNP adopt an ideological standpoint that has been regarded as fascist and whose general belief is that all immigrants should be deported and those seeking asylum should be rejected; a growing multicultural society is Britain's greatest threat, according to the BNP. Although the construction of Self and Other may be more obvious within the BNP's policies, word limitations of this essay do not allow for such an analysis.

Emphasis on heritage and social homogeneity is vital to the reconstruction of the implied 'story of the nation.' It is this connection to national heritage with which we create a sense of collective Self and distinguish ourselves with those that do not

share this common connection. The language used to incite hatred on the Other that has been analysed above helps to emphasise the message of the language that is used to evoke feelings of implied national belonging. As summarised by Bruner in 1996, 'we construct a life by creating an identity-conserving self who wakes up the next day still mostly the same...we impose coherence on the past, turning it into history.' A large aspect of language used by both parties refers to the maintenance of their heritage and patriotism in order to preserve the story of the nation. A proud Dutch nationalist may ask themselves, 'is er nog een plek in Nederland te vinden waar geen windmolen staat?' A British nationalist may feel a sense of pride when they remember that 'our Industrial Revolution transformed the world.' This feeling of pride of national heritage is something that both parties attempt to evoke in order to construct the Self. The PVV uses the nation's liberal society in order to represent the Dutch heritage as modern and superior to that of the Other's. Summarised in ons



From left to right : Prof Penny Simons (Head of the School of Languages and Cultures at Sheffield), Dr Roel Vismans (Reader in Dutch), Ms Jannet Duijndam (Head of Public Diplomacy, Press & Culture at the Netherlands Embassy in London), Lydia Jones (winner), Rachel Atkinson (runner-up) and Paul Dimond (Head, panel of Judges, Anglo-Netherlands Society)

immigratiebeleid, 'De Islam is geen godsdienst, maar een totalitaire politieke ideologie...onze vrijheden en onze geschiedenis verplichten ons die ideologie te bestrijden...' The Netherlands was the first country to legalise same-sex marriage in 2001 and abortion has been legal since 1981. Both have been considered to be an aspect of Dutch culture and freedom ever since. The party, therefore, uses the liberal history of the country's implied story as a way of emphasising the oppressive nature of Islam and how Islamic presence in the Netherlands should be combatted. As concluded by Jenkins and Sofos in 1996, 'the group identity is often reinforced by the stigmatisation of the 'Other'. It is within this group identity that 'de minaretten, de boerka's en de hoofddoekjes' do not belong. The PVV does not view the Other as advantageous to the national story: instead, it is threatening the continuation of what it

means to be 'Dutch': liberal and progressive. Instead, they ask the reader to pose the question to the Other: 'wat doen jullie eigenlijk hier?' a quote linked to the infamous right-wing politician, Pim Fortuyn who was also an advocate for the removal of the Islamic faith in the Netherlands.

Thanks to the increase of globalisation and the growth of multiculturalism, patriotism has become a 'taboo' subject. At least, in the eyes of nationalists. The PVV believes that 'het Nederlandse volk betaalt een gruwelijke prijs voor het gebrek aan patriottisme van een generatie politiek-correcte politici.' UKIP believes that 'we need to take pride in our country and claim back our heritage.' Both believe that their nation's story is something to embrace as a part of our collective identity. Yet, whilst the PVV believes that this over-use of political correctness has been caused by the rise of otherness, UKIP believes that this taboo is a result of politics and society: the 'chattering classes.' Once again, UKIP does not blame this issue on those of a different race or identity, but on those in society who are considered to be a political enemy- i.e. the middle classes who highlight the failings of the country, rather than celebrate the successes. UKIP, to an extent, suggests that the danger to the continuation of the story lies not with the Other, but within the Self; especially as they claim to be in favour of the integration of non-natives. UKIP uses language to suggest the greatness of Britain and how this needs to be preserved: 'heritage was a dirty word...our history is the envy of the world. UKIP will keep it that way.' UKIP therefore uses the implied 'greatness' of the UK to create a sense of national 'us'. Alongside the economic worries that UKIP presents, the Self may view the rise of otherness as a threat to what they perceive as belonging to them: the superiority of their national heritage.

As well as language, imagery is also used to construct the Self from the Other. As Sebastian Guerrini suggests, 'Images tell stories. Stories with which we identify and hold on because of our structural anxiety for seeking certainties.' The parties not only recognise this anxiety for seeking certainties in their use of language, but also in the use of imagery found in their manifestos. The parties' national ideologies can, first and foremost, be found in their logos. The PVV's symbol of a bird of prey in the colours of the Dutch flag indicates a nation that is strong, free and independent -perhaps even of one that can showcase brutality if under threat. UKIP's showcases their more economic national stance, as the symbol of the pound hints at their intentions to preserve the British economy, as well as acting as a rejection of

the Euro, and therefore Europe as a whole entity. Although these logos present both of the parties as supporting freedom from otherness, they both differ in terms of how they view themselves and the Other: like a bird of prey, the PVV does not take prisoners when it comes to those that threaten the implied story of the nation. UKIP claim that they simply wish to release themselves from 'the interfering shackles of the EU,' an otherness that poses more of a threat to the British identity than the racial and ethnic Other; the pound logo, therefore, acts as a statement against that which is associated with the European Union and its restrictions.

UKIP uses imagery to assist in emphasising their nation's heritage. Images of the countryside and historic buildings all construct the story of the nation in a more obvious way than the PVV. PVV does not use images of typical Dutch landmarks, instead they use images of mosques and barbed wire to evoke a sense of threat from those who these images are associated with. This is a devious way of constructing the implied story of the Netherlands. PVV also uses maps of the concentration of 'niet westerste allochtonen' between the years of 2010 - 2040. These images represent the growth of the Other as a virus, which will not stop spreading until somebody stops it. Whereas UKIP uses imagery to show Britain's cultural greatness, PVV uses imagery to show how the Other poses a threat to the identity of 'ons Nederland.'

The PVV and UKIP are merely two examples of the consequence that globalisation has had on a society that has had to adapt to growing multiculturalism. The growing fear regarding national identity has led to the growth of these populist right-wing parties, who claim to offer a solution to the issue of the growth of otherness within a society that previously considered itself

homogeneous. These solutions are outlined within the political discourse of manifestos, in which language and imagery are cleverly interwoven to construct a sense of Self; a collective belonging. By analysing the manifestos of UKIP and the PVV, it can be concluded that both construct this sense of Self and Other to differing extents and for different contextual reasons. Whilst PVV focuses on the threat to national 'purity' and its implications on the continuation of the national implied story, UKIP constructs the Self on an economic and 'practical' basis.

It cannot be denied that both parties manipulate the individual's desire to belong to a collective to help push their political ideas. They achieve this by constructing the Other. Sociologist Dr. Zuleyka Zevallos concludes that 'groups typically define themselves in relation to others. This is because identity has little meaning without the 'other.' By constructing what is meant by the Self, the Other is constructed as a consequence. The Other is the different, the Other is foreign and the Other has a culture that is oppressive and 'backwards.' It is through the medium of the manifesto with which these parties promise to retain the national heritage and combat the threat of otherness. These parties will segregate the Self from the Other and, in their words, to achieve this, 'all you have to do is vote for it.'



Lydia Jones and Paul Dimond

SIGNPOSTS

BBC Proms with a Dutch Accent:

Prom 16 (27 July): Jac van Steen, conductor
Prom 18 (29 July): Bernard Haitink
Prom 26 (4 August): Reinbert de Leeuw, composer: "Der nächtliche Wanderer".
15 July - 10 September, at venues in London and around the UK, www.bbc.co.uk/proms

the Second Low Countries Film Festival

Expect a great selection of the best Dutch and Flemish movies, interesting Q&A's with filmmakers, and much, much more.
27 September - 1 October, Dutch Centre, 7 Austin Friars, London EC2N 2HA www.dutchcentre.com

Janine Jansen, violin

Known for her passionate devotion to chamber music and her incandescent concerto performances, Janine Jansen has achieved worldwide acclaim with music-making of the highest integrity.

The Dutch violinist, a firm favourite with Wigmore Hall's audience, presents a season-long residency in 2016/17, including performances of Korngold's 'Suite for two violins, cello and piano left hand', and Messiaen's 'Quartet for the End of Time'.
Saturday 8 October at 7:30pm, Wigmore Hall, with Alexander Gavrylyuk, piano, www.wigmore-hall.org.uk

Anglo-Netherlands Society

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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, as per above.

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