

ANGLO-NETHERLANDS SOCIETY



NEWSLETTER

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

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Autumn 2017

President: Sir Michael Perry GBE

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

Hon. Newsletter Editor: Mr Hans Neher

Chairman: Mr Dick van den Broek

Administrator: Mrs Carine Williams



Spencer House in times gone by - the Society has organised a private guided tour on Sunday 21 January at 12 noon © picture : Spencer House

Forthcoming Events

The Lansdowne Club

A few places are still available
Tuesday 17 October at 11am, optional lunch

Members' Dinner at the Reform Club

Please note: waiting list only!
Sir Nigel Sheinwald GCMG, a former British Ambassador to the EU and the USA, on:
"Britain and the World after Trump and Brexit?"
Friday 17 November at 7 for 7.45pm

AGM and preceding event

Venue and event to be confirmed, date and time:
Monday 4 December at 4.45 for 5pm.

Spencer House

A private guided tour of the magnificent State Rooms, followed by optional lunch
Sunday 21 January 2018 12 noon

New Postal Museum

Tour of the Exhibition Gallery and Ride on the Mail train, followed by optional lunch.
Friday 16 February 2018 11.00am

Unilever Lecture 2018 - for your diary

The Guest speaker will be Air Commodore Graham Pitchfork, MBE BA FRAeS.
Tuesday 13 March 2018 6pm for lecture at 6.30pm

Proposed trip to Rotterdam

could Members who are interested in joining another 'Voyage of Discovery' to the Low Countries -tentatively planned for 8-12 May 2018- please let the Administrator know?

New Members

We welcome:

Mr Lucien C
Dr James M and
Mrs Susan M
Ms Linda P-R

Folkstone Triennial Fringe,**2 September - 5 November**

A floating house, a gothic wooden structure and paintings representing the EU's 28 countries feature in one of the South East's quirkiest arts festivals. Dutch artist Dirk de Vries created still life paintings from each of the European countries.

www.folkstonetriennial.org.uk/

Exhibition on Screen: Vermeer**26 October, 2pm, Barbican Cinema 2**

Filed in London, New York, Washington DC, Amsterdam, the Hague and Delft, this new film -in glorious HD- guides us through Vermeer's entire life story. The National Gallery offers a fresh look at arguably one of the greatest artists of all – Johannes Vermeer, painter of the famous Girl with a Pearl Earring. This exhibition, 'Vermeer and Music: The Art of Love and Leisure', focusses on Vermeer's relationship with music. It is one of the most popular themes of Dutch painting and reveals an enormous amount about this most fascinating of artists. For the millions enthralled by the 2003 film Girl with a Pearl Earring, starring Colin Firth and Scarlett Johansson, this new cinematic exploration will take their enjoyment of Vermeer's life and work to a new level.

www.barbican.org.uk

Monochrome: Painting in Black and White**30 October 2017 - 16 February 2018, National Gallery, London**

'Monochrome' explores the tradition of painting in black and white from its beginnings in the Middle Ages through the Renaissance and into the 21st century. The exhibition presents a series of case studies that investigate where and when grisaille painting was used and to what effect: from early religious works to paintings that emulate sculpture or respond to other media such as printmaking, photography and film.

Comprising works on glass, vellum, ceramic, silk, wood and canvas by artists such as Rembrandt, Picasso and Gerhard Richter, 'Monochrome' encourages visitors to trace the fascinating but little-studied history of black-and-white painting.

Artists from the Low Countries included in the exhibition are Van Dyck, Goltzius, Willem van de Velde the Elder, Van der Werff, Adriaen Van de Venne, Jacob De Wit and others.

www.nationalgallery.org.uk/

Lumiere, Durham 16-19 November**Lumiere, London 18-21 January 2018**

The largest outdoor light festival in the UK returns to Durham and London in spectacular style.

www.lumiere-festival.com/durham-2017

Liza Ferschtman, violin,**30 December 7.30pm, Wigmore Hall, London**

Dutch violinist Liza Ferschtman plays like a force of nature, unleashing the full passion of her heartfelt artistry in performance. She is joined by Israeli pianist Roman Rabinovich in a strikingly innovative programme, complete with Bartók's fiery Violin Sonata No. 1 and Lutosławski's lighthearted Subito, conceived as a competition test-piece in 1992.

www.wigmore-hall.org.uk

(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

the ANS Awards

to students of Dutch subjects at participating UK universities

This Newsletter carries the text of the winning ANS Award essay from participating second year students of Dutch studies at the University of Sheffield. On 1 June, 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.

Our panel of voluntary Judges had been well impressed by the standard of the essays submitted. This year's winner, Jodie May, wrote a fascinating essay on how the Dutch language became standardised.

Apart from encouraging individual students, the Council of the ANS views the Awards as a way of showing support for Dutch studies in the UK in an era when Universities are under considerable cost pressure, and as a means to further Anglo-Netherlands relations. Following the Award presentation, the students listened to a discussion between Dr Louwerse and me about life in HM Diplomatic Service.

The Society remains most grateful to our generously willing panel of Judges, Heleen Mendl-Schrama, Lady (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

Members' Dinner**Reform Club on Friday 17 November at 7 for 7.45pm**

The increasingly popular Members' Dinner, now in its sixth year, will once again be enjoyed in the beautiful surroundings of the restored Library at the Reform Club.

This year our guest speaker will be Sir Nigel Sheinwald GCMG, a former British diplomat who served as HM Ambassador to the EU and the USA. Sir Nigel is now involved in international business through various non-executive director-ships such as the one at Royal Dutch Shell. He is also active with various educational institutions, including Visiting Professor in the Department of War Studies at King's College London. The title of his address will be "Britain and the World after Trump and Brexit?"

Cost will be £75.00 per person, all-in. Members only. All available places have now been reserved and a waiting list opened. In case you have an interest to attend, please send an email to dinner2017@anglo-netherlands.org.uk

**Subscriptions 2018**

Council is pleased to announce that Subscription rates for 2018 will remain unchanged, for the eleventh year running. Our subscription year is based on a calendar year and we would be most grateful for early payments in 2018 by those members not paying by standing order. The latter is our preferred method of payment and can easily be set up through your bank account. The account number of the Anglo-Netherlands Society with NatWest is 05409845, sort code 50-41-02.

Our membership level continues to be stable if not increasing. However, Council has the feeling there is room for more. Family members and friends with interest in Anglo-Dutch matters who can find themselves in the Aims and Objectives of the Society (see back page) are most welcome. Just provide the Administrator with names (and addresses) and we will send them a sample copy of our newsletter.

Subscription rates (2018):	Greater London area	Country*
Joint membership **	£30	£25
Single membership	£23	£20

* A Country rebate is available for members whose address is outside a radius of 50 miles from Hyde Park Corner ** Two members at a single address, receiving one copy of each mailing. David Glassman, Hon. Treasurer

Spencer House

A private guided tour on Sunday 21 January at 12 noon

Spencer House at 27 St. James's Place is a mansion in St James's, London, and is the property of the Earl Spencer. The house was commissioned by John, 1st Earl Spencer, in 1756, requiring a large townhouse to cement his position and status. The architect he chose was John Vardy who had studied under William Kent. Vardy is responsible for the facades of the mansion that we see today. In 1758 James 'Athenian' Stuart who had studied the arcadian values of Ancient Greek architecture replaced Vardy as the architect of the project; as a direct result of this Spencer House was to have Greek details in the internal decoration, and thus it became one of the first examples in London of the neoclassical style, which was to sweep the country.

As the home of successive Earls and Countesses Spencer the state rooms of the house became a theatre for the pageant that was London high society. The Spencer family lived at the mansion continuously until 1895, when the house was let. The Spencers returned for a brief while in the first quarter of the 20th century; then



again the house was let, at various times as either a club or offices. During the Blitz of World War II it was stripped of its few remaining authentic treasures, specially made furniture, and fireplaces.

The house was recently restored, and key pieces of furniture returned to their original locations, along with paintings in the State Rooms borrowed from the Royal Collection, the Royal Academy and Tate. Spencer House remains in the ownership of The Earl Spencer, the current titleholder being Charles Spencer, 9th Earl Spencer, brother of Diana, Princess of Wales.

Together with Lancaster House, Bridgwater House, Dudley House and Apsley House, Spencer House is one of the last of the many private palaces which once adorned central London.

We will have a private guided tour of the magnificent state rooms. With limited public opening, this tour of Spencer House is a "must see" opportunity.

photos © Spencer House



The Postal Museum - Tour of the Gallery and Ride on the Mail Rail

on Friday 16 February at 11am

The Postal Museum is now open, bringing five centuries of communications history to life. It reveals the surprising and fascinating story of the first social network and makes extraordinary collections available and enjoyable for all.

From interactive galleries to an immersive subterranean rail ride, modern research facilities to a wide-range of learning activities, the Postal Museum offers something for everyone, from all backgrounds and of all ages. Ultimately, behind The Postal Museum lies the Postal Heritage Trust, an independent charity created to protect and share this rich history.

The museum itself has its origins in the early 20th century. Building on very humble beginnings in the basements of the GPO headquarters, Her Majesty Queen Elizabeth II officially opened the National Postal

Museum in the City of London in 1969. Built partly to house an award-winning collection of British Victorian stamps – donated by Reginald Phillips in 1965 – the museum provided public access to its collections like never before.

The Postal Museum has recently opened to the public a one-kilometre stretch of London's Mail Rail, the world's first driverless electric mail rail, a vital artery in Britain's communication network.

Ride through these hidden tunnels and discover a unique piece of industrial heritage. You will descend into the former engineering depot of the one hundred year old Post Office railway and board a miniature train and descend into stalactite filled tunnels to see among others the sorting office and the original and largely unchanged platforms.



After riding the Mail Rail you will discover even more about the history of the postal railway in the galleries and explore inspiring exhibitions packed with exciting stories behind the Mail Rail - from conception to resurrection. In the museum section, attractions include commemorative stamps and telegrams from the night the Titanic sank.

Expression of interest

proposed trip to Rotterdam, 8 - 12 May

For our next visit to the Netherlands we are planning to base ourselves in Rotterdam. Since Rotterdam was heavily bombed during the last World War the city now is full of modern architecture, which will make an interesting contrast to our last trip when we visited Amsterdam. Especially remarkable is the Markthal, a residential and office building, with a market hall underneath, which was opened in October 2014 by Queen Maxima.

Other items on the provisional itinerary would be a visit to the Cube Houses, the Kunsthall, Delfshaven, Heijplaat, Schielandshuis, the Euromast, Maasvlakte 2, the Maeslantkering and of course a boat trip round the harbour or further afield to Dordrecht.

The provisional dates for this trip are 8th to 12th May 2018. We would be grateful if you could show your interest by returning the enclosed form as soon as possible.

Anglo-Netherlands Society

Annual General Meeting

On Monday 4 December 2017 at 5pm

The **agenda** for this meeting, the **minutes** of the 2016 AGM and the **accounts** for the year 2016/17 will be available on the Members' Page on our website from November first, and will be sent by post upon request.

Details of the venue and the traditional optional visit prior to the AGM will be notified soon.

Alma-Tadema :At Home In Antiquity

Report, by John Boldero, on the visit to Leighton House Museum, London on Saturday 8 July

Alma-Tadema is an artist whose reputation has soared, plummeted and risen again, all within a period of 80 years or so. One of his paintings sold initially for 5500 guineas and then sold again for the value of the frame, the picture discarded. However, happily for him and his reputation, if not his pocket, this painting, at its most recent sale, fetched "millions".

The exhibition this summer at Leighton House of more than 130 of his works is an opportunity to view the life and works of a man likely to be of particular interest to ANS members. Here is a Dutchman born plain Lourens Tadema, in Dronrijp near Leeuwarden who became a rich and famous Briton, called Sir Lawrence Alma-Tadema, whose super-realistic style of painting made him one of the most popular artists of the early modern period.

He developed this style steadily during his artistic life, starting with heavy, rather dense, studies of characters from early North European history, moving then into lighter interior genre works, increasingly Mediterranean in location and subject, before, in his later years, expanding into the imperial magnificence of his Roman world. Super-realism called for super-accuracy. For example, every aspect in a cartouche in an Egyptian study would be true in form and content and his public relied on him to guide them unerringly through the mansions, palaces and arenas of classical times. Where information was on occasion lacking, his imagination provided eminently real and satisfying insights.

His interest in and enthusiasm for this brilliantly-lit world of antiquity grew out of his studies in archaeology, architecture and interior design. In addition to this exacting style, he brought to his work a marvellous colour palette and a profound

understanding of the nature of the materials he was attempting to portray.

Part of the impact of his palette was its range, starting muted and rather muddy in



The Finding of Moses, painted in 1904. Inspired the 1956 Cecil B DeMille film The Ten Commandments. Photo: Private collection © 2016 Christie's Images Ltd

his early works, then lightening and broadening like the Mediterranean sunshine he could depict so effectively. He preferred daylight scenes, as the best way to give the truest rendering of colours and by the end of his career had made white marble and flesh-tones his hallmarks. Coupled with these skills was his knowledge of the composition of the material he was illustrating, so that their substance was truly and credibly defined, whether silk or granite.

His success also owed much to timing. His works and ideas were coming to the notice of the world when Victorian society was discovering the gratifying parallels between the Roman and British Empires. At the same time, the theatre was

blossoming and calling for contributions of new compositions and designs while, towards the end of his life, early cinema productions could benefit from his stylistic ideas. A late echo of his influence was even present in the revival of the 'sword and sandal' film sagas of the 1980's.

As important to his success as his talent and imagination was his personality. Combining Dutch bourgeois energy with a personable nature and a taste for splendour and magnificence entirely in step with his adopted British fellow-countrymen, his progress was assured. Ironically, this over-blown Victorian excess proved his undoing with the coming of modernism in art in the early 20th century. Ignoring his formidable talents in colour and composition, critics ridiculed him largely for the subject matter of his works, an approach that has only been revised very recently.

This exhibition then, held in the house of his friend and fellow artist, Lord Leighton, finds fitting echoes of Alma-Tadema in that location and is worth a visit for those echoes, for the oasis of a garden behind the house and, of course, for the glitz and glamour of the shops and restaurants of nearby High Street Ken, of which Alma-Tadema would surely have approved wholeheartedly.



Sir Lawrence Alma-Tadema, In My Studio, 1893. Collection of Ann and Gordon Getty

Our thanks to the ANS, and to Connie Sangster in particular, for the arrangements for this rather special visit.

A Saunter through Soho

Report, by Robert Stassen, of our guided tour on Saturday 12 August

Our tour guide and ANS member Lulu Martyn-David awaited us at Oxford Circus. The tour started in Argyle Street with a stop at the famous Palladium Theatre, formerly the side of the London home of the Dukes of Argyll and thereafter we stood still at the iconic mock Tudor Style building of Liberty department store, which, we were told, was built with the wood from actual ships. We continued walking to a mosaic wall, just off Carnaby Street, called the 'Spirit of Soho'. This 1991 mural depicts Soho's patron saint



St Anne presiding over local notables like Casanova and Karl Marx, who all spent part of their life in Soho.

In front of the pub called after the physician John Snow, Lulu pointed out the location of the famous Broad Street pump, which he identified as the source of 1854 cholera outbreak (contaminated water). Before reaching the Golden Square we passed by the house where famous Venetian painter Canaletto lived. Now a centre of media and film, this square was actually developed after the Great

Fire of London and is located on an old plague pit! The next interesting stop was at Soho's parish church St. Anne's Church, which was badly bombed during WWII, but nowadays remains a popular Soho church.

At the end of nearby Meard Street with its beautiful old timber framed houses we were invited for coffee by ANS member David Bieda in his unique Georgian house on Dean Street, which was in fact built by architect John Meard around 1730.

After the lovely coffee break we continued our walk to Soho Square where interestingly once a French Protestant Church, a Roman Catholic Church and a Synagogue all stood together demonstrating Soho's cosmopolitan history. Unfortunately today only the churches remain. We finished our tour in the area which is now called China Town, but before the Chinese restaurants became all present there were many music shops. Naturally we stopped by

at the 'Dutch' pub, De Hems, which was once owned by a Dutch sea captain.

After the tour the group had a nice dim sum lunch in Chinatown. We would like to thank Lulu Martyn-David for this lovely tour and sharing with us so much interesting information. In addition, we would also like to thank David Bieda for being so kind to invite us into his unique house and finally Chantal for organising this event.

Stephens House and Gardens

Report, by Evelien Hurst-Buist, of the private guided tour on Tuesday 19 September

Stephens House was a real surprise. Some houses our groups visit are beautifully restored and carefully furnished with appropriate furniture, others are mostly left as they have become over time, with traces of every occupant still visible. Stephens House, or Avenue House as it used to be called, belongs to the latter category. Bequeathed to the Council for public enjoyment in 1918, it is nowadays managed by an independent charitable trust. A previous Chairman, Spike Milligan, is remembered by a statuesque bench in the



grounds. The house has seen many users, and it shows.

At first sight the 60-room house and its ten acres of gardens did not seem very auspicious. Enter Melanie, our excellent guide, and everything came alive. We were welcomed with coffee in the drawing room, which, with its glorious beams seemed authentic, but turned out to have been rebuilt after an arson attack in 1989, and we can thank Margaret Thatcher for saving Stephens House for the general public. When we moved on through the house, passing some original leaded windows and decorations on the way, Melanie explained why we had not been impressed at first - we had entered via the back door! The original splendour of the house had been visible, and there had been a grand entrance to receive visitors.

Henry Stephens was an innovator, and his house was one of the very first to have electric lighting and heating, which he generated himself. On the way up, we saw

one of the original massive electric chandeliers still there. We made it all the way up to the Tower Room, which used to be the retreat and 'smoking room' of Inky Stephens. In WWII it was used as a fire watch tower, and the platform is still there, though now too fragile to be entered. A glorious view over leafy and attractive stretches of Finchley was had.

We descended to the extensive cellars, which were used as a mortuary from 1919 to 1925, when the house was requisitioned as a hospital for injured servicemen of the Royal Air Force. During WWII it served as Air Raid Precautions headquarters for Finchley,



and two escape tunnels were dug for the communication personnel housed there in case of a direct hit.

Up and out we went and into the lovely gardens, originally designed by the famous landscape gardener Robert Marnock. With the help of Melanie, the exceptional nature of Henry Stephens became ever more evident. Afraid of catching cholera from the untreated water of London at the time, Henry collected water from his own fields and filtered it in his innovative concrete water towers. He also bred cattle, and grew his own food in the Bothy, which was an integral part of the garden design, with farm buildings, glass houses and an aquatic tank. He treated his personnel exceptionally well, resembling the Quakers in that respect. Apart from the buildings, nothing of the Bothy remains, but we were all suitably



impressed by Stephens' foresight and interests. For not only was he an innovator and a Company owner, he also became an MP, the only one to protest and ultimately resign over the treatment of the Boers during the Boer War.

We ended our tour with a visit to a small exhibition about the Stephens Company. Stephens blue/black ink was the first ink that did not corrode the metal nibs of pens, due to its special formula invented by Stephens' father. When there was found to be a need for red ink with the same characteristics, Henry emulated his father and invented an equally useful red ink, ringing the death knell of the goose-feather quill. The Company ended up producing many other ink-related products, such as typewriter ribbons and even glue.



A lot better informed about ink, and thoroughly impressed by the many capabilities of Henry Stephens, we thanked Melanie for her excellent tour, after which we retreated to the stables for a tasty lunch.



ANS Award 2017 at University of Sheffield: the winning essay, by Jodie May

"How the Dutch Language Became Standardised"

According to the Oxford English Dictionary Online (2016), "standard" can be defined as "An authoritative or recognised exemplar of correctness, perfection, or some degree of any quality". A homogenisation of varieties of Dutch to create a standard form occurred as a result of a combination of factors beginning in the 16th century, though the wheels had arguably been set in motion much earlier than this. These factors began with the creation of a need for a standard and were then driven by political change, the increase of domains in which Dutch is used, printing, dialect loss and codification.

Despite there being no known attempts of language planning aimed at the creation of a standard variety of Dutch before the 16th Century (Willemyns 2013: 80), this does not mean that events prior to this period did not contribute to its eventual establishment. The dawn of the Dutch language being written arguably presented the need for such a variety that could be more widely understood, initiating the long route to standardisation. Unlike other Germanic languages, it was not until the 12th century that there were a notable number of Dutch written records (Willemyns 2013: 48). Without the language being written down there could of course be no continuous variety, as spoken language in any case is very much subject to pronunciation, accent and social class. It could be argued that the route to standardisation began with the production of literature and other texts in the Dutch vernacular instead of Latin, which took place over the course of the 13th century (Willemyns 2013: 51). Ultimately the aim of writing something down is to create a record of it; this record at least needs to be understandable to others, and so the need for this understandability creates the need for some form of written uniformity in the language; thus the need for standardisation. In the 13th century, the acclaimed fable of Flemish origin *Vanden Vos Reinaerde* was written by an author only known as Willem (Willemyns 2013: 53), but far from being completely understandable to any speaker of Middle Dutch, it contained many dialectal features specific to the Flemish dialect, such as the unexpected presence or absence of the letter h at the start of words beginning with a vowel (Besamusca and Bouwman 2009). During the Middle Dutch period there was no such thing as a standard language (Willemyns 2013: 70), with wide individual spelling variation (Willemyns 2013: 71), so it cannot be assumed that this text would have been understandable to all, thereby creating the requirement of a standard language so that the text, and others like it, could be more widely appreciated. However, it has been suggested that even in the 13th century, the dialects of certain cities such as Bruges served to some extent as a model over others (Dale 1997), which is perhaps why Willem's Flemish allegory experienced the success that it did in still being of note today, compared to authors who spoke and therefore wrote with different dialects. This is a sign of certain language varieties being given prestige over others, which exemplifies one of the driving forces of the standardisation process, as the standard variety is the one that serves as the model for all others to be compared to, something which was clearly of importance even when Middle Dutch was still in use. If all of the dialects had been more mutually intelligible and there had been more language contact earlier on then this is likely to have altered the course of standardisation; the standard variety may have in fact arisen more quickly, as language contact results in dialect loss leading to a more general variety of Dutch.

During the 14th and 15th centuries, when political and economic circumstances were changing, Antwerp, Brussels and Ghent took over as the linguistic model (Dale 1997). The increased joining of the separate areas of the Low Countries to become one entity drove the need for a standard language that could be understood across the whole area without the need for dialectal translation. This occurred under Burgundian rule, when there was large scale internal migration that resulted in the different regional varieties of Dutch being exposed, not just in the upper classes but between the elite and the lower social classes alike (Willemyns 2013: 65). Without the different dialects being exposed to one another then it would have been very difficult for just one

standard variety to arise.

It was then in the 16th century, after Brabant replaced Flanders as the political and economic centre, that a relatively uniform written variety of Dutch mainly based on the varieties of Dutch spoken in Brabant and Flanders began to develop (Van den Branden 1956, cited in Willemyns 2013). However, this path to standardisation was altered greatly as a result of the Eighty Years' War, because this led to the political split of the Netherlands into two separate parts, the north and the south. Without this division, the route to standardisation would undoubtedly have been very different, as it left the process to be led from the north due to French commandeering the functions of the Dutch language in the south, which was previously where the standardisation had been driven by. Southern Dutch, which had experienced language contact with wealthy southern immigrants, was seen before this as the prestige variety (Ammon 2006: 1758), so this shift caused a sharp change in the direction of standard Dutch.

Following this change, one particularly important driver of the standardisation of the Dutch language in the 16th century was the increase in domains in which Dutch was used in, despite Latin being Europe's lingua franca (Willemyns 2013: 80). This growing favour of the Dutch language of course drove the need for a variety that could be understood by all speakers of Dutch, particularly in the written form. In 1541, Antwerp's Jan Gymnich was one of the first people to advocate the use of Dutch in as many domains as possible, challenging the use French and Latin, which up until then had dominated public life (Joby 2015: 3). This was followed by the publication of the dictionary *The Naembouck* in 1551 by Joos Lambrecht, who was a printer from Ghent. Willemyns describes this as one of the very first corpus planning instruments [in the Dutch language] (Willemyns 2013: 81), illustrating the movement towards conscious language planning at the time. This highlights another important influence in the evolution of standard Dutch: the use of printing. This actually presented a financial motive for the Dutch language to become standardised; Lambrecht and other printers realised that the more people who could read a particular language variety, the larger number of books that could be sold (Willemyns 2013: 81), driving the standardisation process because it gave printers a motive to publish this language variety. The trend towards creating 'some kind of general (koine) Dutch' (Joby 2015: 4) that catered to a wider audience continued, importantly culminating in the publication of the *Statenbijbel* in 1637; far more than earlier translations of the bible into Dutch, this translation was a deliberate attempt at a compromise in the language so that it could be used throughout the whole of what is now known as the Netherlands (Dale 1997). The material that had been translated here was a particularly important part in the popularity that the idea of standardisation was acquiring; the bible, being read by everyone, had the largest audience possible, as opposed to a literary piece for example, which only appealed to a certain audience. Book printers and preachers tried to encourage people to read the bible by themselves, and some preachers even tried to create a standard language themselves (Willemyns 2013: 82), encouraged by what Luther had achieved with the standard language in Germany. It could be said that Luther's work drove the standardisation process in the Netherlands, because it proved that a language variety understandable to all could be achieved and illustrated that there was a need for one. The *Statenbijbel* not only created but also implemented and spread a standardised language that influenced modern standard Dutch greatly (Van Dalen-Oskam and Mooijaart 2000, cited in Willemyns 2013).

The increase in domains that Dutch was being used in also spread to scientists writing in the vernacular. These included botanist Rembert Dodoens publishing his *Cruijde Boeck* in 1554 and surgeon Carolus Baten's papers on medicine in 1589 and 1590 (Willemyns 2013: 81). They were followed by Simon Stevin from Brugge, who was the first professor to teach in Dutch as opposed to Latin, at the University of Leiden (Willemyns 2013: 81). These new domains in which Dutch was being

used for the first time presented a real need for a general Dutch that would become known as the standard variety. If people from all over the area and beyond were going to be taught in Dutch, there needed to be one standard variety that was suitable for teaching and writing for all.

The success of spelling and grammar books in their influence on the standardisation process varied greatly, but this was the start of the codification of the language variety that was to be seen as the norm, which is ultimately significant. It is only when a variety is written down that other varieties can be compared to and modelled on that the standard can exist. Pontus de Heuiter was one of the few writers who tried to use a general language in his *Nederduitse Orthographie* as opposed to a particular dialect, but this approach was not very popular with his colleagues and did not have a significant effect at the time (Willemyns 2013: 83). Spiegel had more success with his *Twe-spraak vande Nederduitse Letterkunst*, but from a different angle; he emphasised that his language was an idiolect of the educated classes, which marked the beginning of the prestige that came to be associated with the standard variety, as the social variable became ever more important (Willemyns 2013: 83). This once again altered the course of the standardisation process, to create not just a variety that could be understood by all, but one that showed a social elevation that it became desirable to speak. Without this new perspective that Spiegel presented, the standard language variety would arguably have been viewed very differently, perhaps not as the variety of a higher social class but instead of the everyman of any class, reducing its desirability, which would have perhaps taken away from the success it experienced. The *Twe-spraak vande Nederduitse Letterkunst* celebrated the use of the mother tongue, which helped to confirm that a standard variety that could be used and understood by a wider audience was needed.

The codification of the Dutch language in the form of grammars and spelling books continued to hold its significance in the process of standardisation. By the Golden Age of the 17th century, the main objective of grammars was to prescribe a norm that should be used, as did Christian Van Heule's *De Nederduytsche spraec-konst ofte tael-beschrijvinghe* of 1633 (Willemyns 2013: 89). According to Vondel (cited in Willemyns 2013), this norm could be identified in the upper classes of Amsterdam and The Hague. In the 18th century, the focus of grammarians remained on regulating the Dutch language, with successful publications by grammarians such as Moonen and Sewel who combined what was considered the norm of the language with a more "sophisticated style" (Rutten 2011, cited in Willemyns 2013). The problem with the success of work by grammarians towards standardisation was that the public they reached was limited, which was why the *Statenbijbel* achieved much greater success, and even remained in use until 1951 (Willemyns 2013: 94). However, it is important to note that the *Statenbijbel* was perhaps hailed more for its religious significance than linguistic in terms of presenting a standard language, and though in the 18th century a norm supposedly existed amongst the educated and upper classes, this norm was not generally accepted and regional differences persisted (Van der Sijs 2004, cited in Willemyns).

Another important driver of standardisation was the loss of dialects in the 19th century, which of course led to the move towards a more general language variety. This was triggered by increased mobility due to industrialisation, which caused people to leave the countryside and take their families to the city, conscription, and civil servants changing posts regularly, which also led to people moving with their families (Willemyns 2013: 116). Willemyns (2013: 116) explains how dialect loss affected the standardisation of the language based on four factors. Firstly there is the social factor, whereby the loss of a dialect gives each language variety a specific function; the standard language becomes a mark of higher class, and other dialects are reduced to use in the home and informal situations away from the public domain. If the upper classes had not used the standard dialect then the situation would most likely have been very different, as instead the individual dialects would have remained and

there would have been perhaps less variation across the speech of the different classes, or else it would have been differentiated differently. Willemyns' geographical factor was that the standard language would first take hold in the urban centres, because this is where the higher social classes could be found, while his temporal aspect was that the standard language would first take hold amongst the younger generations, usually those of the higher classes, as this group is the most susceptible to trends. Finally his functional factor was the emergence of the standard dialect in the social domains, suppressing the dialects as they become less usable. This explains how the standard variety was able to strongly take hold in the 19th century, much more so than ever before. Contrary to the belief that the upper classes of the time spoke only French, an examination of hand-written documents of one of the most prestigious upper-class archers' guilds of the time revealed that they actually displayed a very varied variety choice depending on social, political and pragmatic circumstances (Vandenbussche 2004, cited in Willemyns 2013).

By the end of the 19th century, standardised spelling had spread from the higher to the lower social classes (Vandenbussche 2001, cited in Willemyns 2013), but the use of the standard variety ultimately became cemented in the 20th century. This was largely driven by its implementation in the educational system as well as the media, with Queen Wilhelmina playing a very important role in this success when she made the appeal in her *Troonrede* in 1935 "for the correct pronunciation of the language to become an issue of government concern" (Van der Sijs 2004, cited in Willemyns 2013). This elevated the variety to one of national importance for the whole of the Netherlands alike, regardless of status or class, without which promotion the standard variety may have only resided amongst the most elevated of the social classes alone. Van Dale's dictionary the *Nieuw Woordenboek der Nederlandsche taal* and the *Algemene Nederlandse Spraakkunst* were also important in becoming a point of reference to ensure the standard variety was realised as the norm. This final codification of the standard variety was crucial to its longevity; without written documentation to exemplify a norm that all other varieties could be compared to, there would ultimately not be only one form of the standard in existence. The discussed factors that drove the route to standardisation were arguably of varying importance. Though the dawn of the written Dutch language created the need for such a variety, this was not actually realised at the time, and though the route to standardisation was altered due to political events, these events did not change the fact that standardisation was occurring. On the other hand, the growing increase of Dutch in the public domain and its spread via printing created a very obvious need for a standard language. This was realised by linguists and spurred on by the loss of dialects, but ultimately cemented by the codification of this standard variety, the reason that standard Dutch exists to be used and studied today.

The Essay as it was submitted can be downloaded from the Awards section on the www.anglo-netherlands.org.uk website

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Nederlandse City Lunch - in Dutch

"Prominent speakers from the Netherlands" This requires an excellent understanding of the Dutch language as it is spoken!

Dinsdag 17 October: Khadija Arib, voorzitter van de Tweede Kamer.

Toegang GBP10, met studentenkaart GBP7,50, incl. buffet lunch en consumpties; zaal open 12 uur voor aanvang inleiding om 12.30, Social Hall, Dutch Church, 7 Austin Friars, Londen EC2N 2HA. Gaarne opgeven én afmelden via: aanmeldingen@nedcitylunch.org, www.nedcitylunch.org

Reflections: Van Eyck and the Pre-Raphaelites

2 October 2017 - 2 April 2018, National Gallery, London

In 1842, van Eyck's Arnolfini Double Portrait entered the National Gallery and was one of the means by which the Pre-Raphaelites explored their new style of painting of glowing colours, meticulous and detailed technique and medieval subject-matter. An interesting exhibition at the National Gallery will explore the relationship between Jan van Eyck and the Pre-Raphaelite Millais, Hunt and Rossetti.

www.nationalgallery.org.uk/

Low Countries Film Festival,

1-4 November, Dutch Centre, 7 Austin Friars, London EC2N 2HA

The Low Countries Film Festival returns to Dutch Centre for its third edition. Expect a great selection of the best Dutch and Flemish movies, Q&A's with filmmakers and much more.

www.dutchcentre.com

Dutch Market, Monday 13 November

Social Hall, Dutch Church, 7 Austin Friars, London

Looking for those particular Dutch Sinterklaas, Kerst and Oudejaars delicacies, in the heart of the City of London? Each year 'Neerlandia' organises a Dutch Market in the Social Hall, Dutch Church, 7 Austin Friars, London EC2N 2HA.

www.neerlandia.org

Talk with Professor Herman Pleij (in Dutch)

21 November, 7pm, Dutch Centre, 7 Austin Friars, London EC2N 2HA

Professor Herman Pleij bekijkt de hedendaagse samenleving geheel op eigen wijze en hij schuwt het maatschappelijk debat niet. Hij zal het hebben over de Nederlandse mentaliteiten en de zucht naar identiteit in cultuurhistorisch perspectief, met speciale aandacht voor sinterklaas / zwarte piet en de discussie daarover.

www.dutchcentre.com

Camiel Boomsma,

23 November, 1 pm, St John's Smith Square, London

Dutch pianist Camiel Boomsma will play a lunchtime recital with works by Chopin and Wagner.

www.sjss.org.uk/events/camiel-boomsma

Sinterklaasfeest, Saturday 25 November

Social Hall, Dutch Church, 7 Austin Friars, London EC2N 2HA.

www.neerlandia.org

Issy van Randwijck in 'Anything that Flies', by Judith Burnley

18 October - 11 November, with Clive Merrison, Jermyn Street Theatre.

The Berlin Wall has fallen. Reparations are being made to Jewish families. Germany has reunited. In Belsize Park, Otto Huberman is listening to recordings of himself playing Brahms, when he is interrupted by a visitor who will turn his life upside down.

Funny, provocative and deeply moving, this new play explores what it means to be a 'citizen of nowhere'.

www.jermynstreettheatre.co.uk or 020 7287 2875

Anglo-Netherlands Society

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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.

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