

ANGLO-NETHERLANDS SOCIETY



NEWSLETTER

c/o Embassy of the Kingdom of the Netherlands, 38 Hyde Park Gate, London SW7 5DP Tel: 07401 660 615 (Wednesdays 11 – 3 pm) administrator@anglo-netherlands.org.uk Autumn 2018

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



"Russia: Royalty & the Romanovs" : "The Family of Queen Victoria in 1887," 1887, Laurits Regner Tuxen, Credit: Royal Collection Trust/ © Her Majesty Queen Elizabeth II 2018

Forthcoming Events

Waiting list: Visit Postal Museum

The postponed February visit

Tuesday 6 November at 12 noon, 15-20 Phoenix place

Waiting list: Members Dinner

Guest speaker will be the Hon. Peter Wilson
CMG, H.M. Ambassador to the Netherlands.

Friday 16 November at 7 for 7.45pm, Reform Club.

Chandos House and Annual General Meeting

Tuesday 4 December at **3.00pm**, Chandos House, 2
Queen Anne Street, London W1G 9LQ and the
AGM at **5.00pm**, Heineken, Elsley Court, off 20-22
Great Titchfield St, Fitzrovia, London W1W 8BE

"Russia: Royalty & the Romanovs"

Private talk and visit, followed by optional
lunch

Thursday 31 January at 11.00am, The Queen's
Gallery, Buckingham Palace, London

Hand & Lock Atelier, guided tour

London's premier embroidery house.
Wednesday 6 February at 11.00am

Unilever Lecture:

Guest speaker will be Mr Richard Ellis, founder
of Scotland Yard's Art and Antiquities Squad.
Tuesday 12 March 2019 at 6pm, at 100VE

New Members

We welcome:

Mr Marcel v d B and
Mrs Sabine T
Mrs Isobel C
Mr Robert D and
Mrs Hilary D
Miss Melissa D'M
Mr Leo v d L
Mrs Susan v d L
Mr Adrian M and
Mrs Dinah M
Mr Wolter S and
Mrs Ilonka S – v d T
Professor José T
Mrs Cornelia W

ANS Awards to students of Dutch at UCL



Most generously hosted by Mathijs Mol of Corporate Patron ING Bank at their premises on Moorgate, an event was held in the evening of 27 September at which we were able to present this year's ANS Awards to the students of Dutch at UCL. Present were the Deputy Head of Mission of the Netherlands Embassy Brechje Schwachofer, Head of the Department of Dutch at UCL Christine Sas, all four members of the Adjudication Panel of Judges, Chairman Dick van den Broek and members of the ANS Council and Advisory Committee, in support of a contingent of the UCL student body. The evening on ING's terrace was convivial and blessed by a superb sunset over St Paul's and the neighbouring City buildings.

The winner of this year's Awards is Selena Geerts for her essay on Maarten van der Graaf's *Wormen en Engelen* and a runner-up prize was awarded to Alice Learmouth for her piece on *Oeroeg* by Hella Haasse. Scott Emblem-Jarrett was given strong commendation for his essay on the *Indië Monumenten in Leiden*. The Society has been pleased to continue this form of outreach to the community of Dutch studies in UK universities, for the reasons outlined in the article about Sheffield in the Summer Newsletter. The success of these competitions rests fully on the readiness, skill and dedication of our volunteer Judges, to whom the Society is immensely grateful.

Paul Dimond, Chairman of the Adjudication Panel of Judges

Members Dinner

Reform Club, Friday 16 November, 7 for 7.30

This increasingly popular dinner will continue this year in the beautiful surroundings of the Library in the Reform Club, Pall Mall. This year our guest speaker will be the Hon Peter Wilson, CMG, HM Ambassador to the Netherlands since September 2017. The title of his presentation will be: "The Netherlands and the United Kingdom: the bilateral relationship and common interests".



Applications for this dinner, which was announced in our Summer newsletter, have reached a level whereby a waiting list had to be opened. However, anyone still interested should contact the Administrator or e-mail to: dinner2018@anglo-netherlands.org.uk. **Members only**.

State Visit

His Majesty King Willem-Alexander and Her Majesty Queen Máxima of the Netherlands will pay a state visit to the United Kingdom at the invitation of Her Majesty Queen Elizabeth II. The state visit is set to take place on 23 and 24 October. The King and Queen will spend the night at Buckingham Palace.



The state visit reaffirms the excellent ties between the Netherlands and the United Kingdom as 'North Sea neighbours', based on shared values in the past, present and future.

There have been two previous state visits from the Netherlands to the United Kingdom. The last visit -by then Queen Beatrix and her husband, Prince Claus- took place from 16 to 19 November 1982. The first -by then Queen Juliana and her husband, Prince Bernhard- took place from 11 to 15 April 1972. Meanwhile, The Queen and The Duke of Edinburgh visited Queen Juliana and Prince Bernhard in the Netherlands in March 1958. The Duchess of Cambridge met King Willem-Alexander as part of her first solo overseas visit to the Netherlands in 2016.

King Willem-Alexander and Her Majesty The Queen are distantly related, as the King is a descendant of King George II of Great Britain and Caroline of Ansbach. He was removed from the line of succession to the throne of the United Kingdom after he married a Roman Catholic, but restored to his (distant) succession rights by the Succession to the Crown Act 2013. King Willem-Alexander succeeded his mother upon her abdication in 2013. He has been married to Queen Máxima since 2002, and together they have three daughters, The Princess of Orange (born 2003), Princess Alexia (born 2005) and Princess Ariana (born 2007).

The Anglo-Netherlands Society's

Annual General Meeting

will be held on Tuesday 4 December 2018 at 5 pm

at the offices of Heineken UK, Elsley Court,
off 20-22 Great Titchfield St, London W1W 8BE

Preceded by a visit to Chandos House earlier in the afternoon

The Agenda for this meeting, the minutes of the 2017 AGM and the accounts for the year 2017/18 will be available on the Members' Page on our website* from around November first, and will be sent by post upon request.

Brexit- UK residency rights for Dutch citizens

Some members have contacted the Society on this matter. In our search for information on the situation that will obtain after Brexit for our Dutch-nationality members who live in the United Kingdom, we have encountered the same uncertainty that members themselves have found in the general media. However, Dutch government websites offer updated information in a Questions and Answers format:

www.rijksoverheid.nl/brexit (Dutch language)

www.government.nl/brexit (English language)

We hope you will find these links useful.

GDPR

Thank you to members who did notify the office of their consent for the Society to hold and use their personal data. If you have not yet confirmed your consent we hope we might look forward to receiving it. In the meantime we will continue to circulate all members with information on our activities in accordance with their membership entitlement.

Subscriptions 2019

Council is pleased to announce that Subscription rates for 2019 will remain unchanged, for the 12th year running. Our subscription year is based on a calendar year and we would be most grateful for early payments in 2019 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 increase. 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:	Greater London	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

Chandos House

Guided tour on Tuesday 4 December at 3.00 pm

Prior to our AGM at the offices of Heineken we will be visiting Chandos House, a grade I listed building designed by Robert Adam, the most prominent architect in Georgian Britain.

The house was speculatively built between 1769 and 1771 on land which was part of the Duke of Portland's estate. It remained unsold until 1774 when it was bought by James Brydges, the third Duke of Chandos.

For over 130 years Chandos House was home to such notable residents as the Duke of Chandos, the Duke of Buckingham and Chandos, the Countess of Stafford, the Earl of Shaftesbury and finally the newspaper tycoon Sir James Gomer Berry, Viscount Kemsley.



For a period in the 19th century Chandos House was also used as the Austrian Embassy. The first resident Ambassador was Prince Esterhazy and for 25 years the house was the scene of entertainment on a most lavish scale. He left the Embassy in 1842 and was succeeded by various Ambassadors until the lease on the property expired in 1866.

The house was then acquired by the Duke of Buckingham and Chandos, a descendant through marriage of the third Duke of Chandos. He only lived there for a short time but it remained in the possession of the family until the end of the century.

In 1963 ownership passed

to the Royal Society of Medicine, who used it



as a hotel and events venue for members until it was sold in 1986 to finance the refurbishment of the Society's headquarters at 1 Wimpole Street.

Unfortunately the house was then unoccupied and neglected, so much so that it was placed on the English Heritage Buildings at Risk list. The Howard de Walden estate saved the house in 2002 by purchasing the lease, and identifying the RSM as future tenants. After extensive restoration work the house was returned to its former splendour and since 2005 it is open again for use.

“Russia: Royalty & the Romanovs”

A private talk and visit ,Thursday 31 January at 11.00 am, The Queen's Gallery, Buckingham Palace

We will explore the relationships between Britain and Russia and their royal families over 250 years, from Peter the Great's visit to London in 1698 through to Nicholas II. We will see portraits, sculpture, photographs, archival documents and miniature masterpieces by Fabergé. The talk will illustrate historic events and family meetings between the rulers of the two nations. The visit will bring to life the shared patronage of artists and craftsmen from both countries.

“In 1698 Tsar Peter I, known as Peter the Great, arrived in London. The first Russian ruler to set foot on English soil, he stayed for three months as part of a 'Grand Embassy', a diplomatic and fact-finding tour of Western Europe that included meetings with the British King, William III of Orange. On his departure, Peter presented the King with his portrait, painted by Sir Godfrey Kneller. Kneller depicts the Tsar as a young and vibrant ruler, looking to the West and hoping to establish a new, 'open' Russia,” the Royal Collection Trust says.

During the rule of Empress Catherine II Russia expanded to the south and west,

establishing herself as one of the great powers of Europe. The coronation portrait of Empress Catherine II (Catherine the Great) by Vigilius Eriksen, done 1765–9, is said to have been given to George III and was hung in the Privy Chamber at Kensington Palace in 1813. Even though George III never visited Russia, his interest in the country was evident as observed from the books in his library.

George IV commissioned Sir Thomas Lawrence, English portrait painter and the fourth president of the Royal Academy, to paint portraits for the Waterloo Chamber at Windsor Castle, of central figures that played a role in Napoleon's defeat. A painting of Matvei Ivanovitch, Count Platov, commander of the Cossack cavalry, and of General Fedor Petrovitch Uvarov, Emperor Alexander I's Aide-de-Camp at the Congress of Vienna pay tribute to Russia's efforts.

The Duchess of York (later Queen Elizabeth, The Queen Mother) commissioned in 1923 a portrait of herself from the Russian artist Savely Sorine. 25 years later she commissioned Sorine again to paint her daughter Princess



Elizabeth, Duchess of Edinburgh, the future Queen Elizabeth II. “During an official visit in 1956, First Secretary Nikita Khrushchev and Premier Nikolai Bulganin presented Her Majesty The Queen with a number of gifts, including the oil painting ‘A Winter's Day’ by the prominent painter, publisher, and art historian Igor Grabar,” the Royal Collection Trust continues.

The exhibition runs from November 9, 2018, through April 28, at The Queen's Gallery, Buckingham Palace, Westminster, London SW1A 1AA, UK. For details: <https://www.royalcollection.org.uk/>

Hand & Lock 250 years of embroidery: from ceremonial to couture

A visit to the atelier on Wednesday 6 February from 11.00 am

Hand & Lock are London's premier embroidery house providing embellishment services to the Royal Family, top European design houses, the Royal Armed Forces, Savile Row and members of the public. The long history of Hand & Lock can be traced back to 1767, when a young Huguenot refugee from France named M Hand came to London and began manufacturing and selling lace to military tailors. Later he incorporated the design and manufacture of military badges and uniform accoutrements. Officer's dress uniforms were and still are highly specialised and require very specific embellishments. M. Hand & co became a trusted name used by Savile Row and Military tailors for over 200 years.

In the 1950s Stanley Lock was a talented embroidery designer at

specialist embroidery house CE Phipps & Co. Upon the owner's retirement in 1956, Stanley Lock bought the company and renamed it S. Lock Ltd. The newly formed couture house went on to work with couturiers such as Christian Dior, Norman Hartnell and Hardy Amies on gowns for the Queen, Queen Mother and later Princess Diana. The company was subsequently awarded the Royal Warrant in 1972.

In recent years clients requiring embroidery services have grown to include international fashion houses, emerging designers, interior

designers, the Royal Forces, PR companies and costume designers for theatre, film, and television. Hand & Lock pride themselves on the fact that the design methods and embroidery techniques have changed very little since 1767.

Now, Hand & Lock are no longer just craftsmen and women but also teachers and promoters of the fine art of embroidery. With a long heritage to protect and timeless craft to preserve the team now operate classes around the world teaching the traditional skills of embroidery.

Please join us on a tour through this unique atelier in the heart of central London and learn about its history, examine pieces of embroidery and embroidery samples and discover the hidden secrets of gold work.



Visit to the Thames Barrier, by riverboat from Westminster

Report, by Alan Denney, of the visit on Saturday 21 July

Our riverboat trip started at Westminster Pier and our group of 26, led by Evelien and John, headed for the upper deck of the ferry to enjoy the seemingly everlasting sunshine of London. Our trip took us downriver enlivened by a commentary from one of the crew members given in his own inimitable East End way, with the appropriate laconic style and wry humour.

We arrived at the Thames Barrier and were greeted by our guide Pam Hildrew who allowed time for the essential (and tasty) cup of coffee. Pam then talked to us about the Environment Agency and their many roles including flood defence and their mission to inform and educate about their role. She explained that the Romans built Londinium on what is now Ludgate Hill but London spread onto much lower ground where there is an ever-present flood risk, which is currently a risk to at least 1.3 million people, not to mention the property, infrastructure and national economy. She mentioned floods in Pepys time, again in 1928 and lastly in 1953, from which the need for the barrier originates. The barrier was completed in 1982 and was first used in 1983 even before its official opening by the Queen. Since then it has been closed to prevent London flooding 183 times, including five times last winter. What necessitates closure is the combination of naturally high and predictable tides combined with a surge which comes from low atmospheric pressure. Closure is planned about 36 hours ahead of time using complex forecasting and prediction methods.

The barrier is part of an extensive system of barriers (including 35 major gates and 100 minor gates) as well as passive defences to protect the whole of the tidal Thames and Thames Estuary and the whole system is co-ordinated between all emergency agencies. This is a significant change from 1953 when there was no

prediction of the flooding which devastated Essex and the Thames Estuary and much of the Netherlands, with no warning.

The brief for the barrier was developed when the docks were open in the East End with the daily movement of hundreds of large ships. This defined the need for the gates to be sub-surface, as well as setting the minimum width for the central channels of the barrier. Pam explained that the main gates are 'rising sector gates'; they sit flush with the river bed, are curved in section and are raised by push-pull action from hydraulic cylinders moving a beam which rotates the circular plates to which the gates are attached. The concept came to Charles Draper, one of the draughtsmen at the designers, Rendal Palmer and Tritton, when he was using a simple type of tap. Simplicity and robustness were built into the concept. Each of the large 61m wide gates weighs 3,700 tonnes. The shallower, less navigable channels close to each bank are closed with 'falling radial gates'. The gates are hollow and are flooded. Given that the system must not fail there is multiplication of systems, in hydraulics, instrumentation and power generation. The word used was 'resilience'. There are 90 staff, including 40 engineers. Twelve are required to close both this barrier and the companion one, which seals Barking Creek. However an important principle in the operation is that the

two months there is an extensive co-ordination check and once a year there is a grand closure of the entire system, which is advertised

on the web site for the public to witness (this year it is on 23rd September). Maintenance in the salt water environment is continuous, apart from the stainless steel cladding, which has never needed to be touched since installation.

Pam showed us the model of the operation of the rising-sector gates and we then watched a fascinating 'walk-through' video of the site. The height from the top of the stainless steel housings for the hydraulics to the bottom of the foundations, with the parked gates, and tunnels for the services, was equivalent to the height of Nelson's column. We fully appreciated that from the amount of walking up and down stairs involved in the virtual tour! We then looked at the fascinating exhibition with displays and videos about the Thames and the construction of the barrier. We went outside for a walk to see the barrier close-up, with the bright sunshine reflecting off the stainless steel. In ideal conditions we could appreciate the iconic architectural form of the piers and housings for the drive mechanisms, which was derived from the bows of a ship.

We had time for lunch and a group photograph and at 3pm our ferry turned up to return us to Westminster, again in bright sunshine and again with an amusing commentary.

Our thanks go to Evelien for organising such an educational and interesting tour. It was a great day out.



decision to close is taken by one person working from the information given by his team.

Operational security, maintenance and future-proofing are part of the mission. Every

Visit to Clarence House

Report by Jack Bayliss of the tour of Clarence House on Sunday 12 August

A group of members of the Society, led by Connie Sangster, had a most interesting and informative guided tour of Clarence House, the official residence and home of HRH the Prince of Wales and the Duchess of Cornwall. We learned that it was built by John Nash in 1825 for the Duke of Clarence who was the third son of King George III. It was for a time the home of Princess Elizabeth, as she then was, and Prince Phillip. Then it was the home of Queen Elizabeth, the current Queen's mother, from 1953, after the death of her husband King George VI, until 2002 when it was refurbished by the Prince of Wales.

We were shown through the principal

downstairs rooms, starting with the Waiting-Room where visitors to the Prince of Wales or the Duchess are offered by the butler a drink of their choice.

Not surprisingly each of the members of the royal family whose home Clarence House has been has stamped their mark on it in one way or another and the paintings and photographs on display reflect that.

Over the doorway in the Waiting Room is a drawing of Prince Phillip by Annigoni as a preliminary to a portrait of him. In the sitting room was a beautiful portrait of the current Queen when she was seven years old, apparently the first portrait ever made of her.



Another portrait was that of Queen Elizabeth, the Queen Mother painted in 1952 shortly after she was widowed. The Chippendale sofa shows signs of the damage done by her corgis who were also residents in Clarence House. The library, we were told, was where Queen Elizabeth, the Queen Mother, would herself serve tea to visitors such as Nelson Mandela

and President Reagan. On one of the bookshelves we spotted a well thumbed first edition of Peter Pan.

In the Dining Room we got the story of how the theme for the decoration of the Christmas tree, which is put there every year, is chosen and how the star on the top of it is put in place by

the tallest guardsman using his sword. The Garden Room has 'corgi' half doors but these are currently not used for that purpose. The theme of the room now reflects the Prince of Wales' love of the Middle East and is dominated by a huge tapestry with a Middle Eastern theme. It also reflects the Prince of Wales' love of music

with a Steinway baby grand piano and a very beautiful golden Welsh harp.

We were indeed very fortunate to have been able to make this visit because Clarence House is only open to the public during the month of August.

Royal Air Force Centenary: iconic places in Westminster

Report, by Ann McMellan, of the guided tour on Saturday 8 September

To commemorate and celebrate the founding of the RAF on 1st April 1918, the City of Westminster Guide Lecturers Association planned a two-hour walking tour to highlight Westminster's many links to the RAF. On Saturday 8th September 17 ANS-walkers joined Events Committee Organiser Chantal Tjon and our official WGLA Guide and fellow ANS member, Lulu Martyn-David.

Passing beneath Westminster Abbey's RAF Chapel's memorial stained-glass windows, the group headed into Parliament Square to view three political statues. During WWI Lloyd George's visionary commitment to air power was initially for defence whilst Jan Smuts, a member of the War Cabinet, advocated the need to combine the roles of naval pilots and the Royal Flying Corps (RFC) into a single unified service - the first independent Air Force. Winston Churchill's enthusiasm for aviation ensured the development of the RAF as he foresaw its wider role.

On the Embankment time was given to study Paul Day's wonderful sculpture in memory of all RAF personnel who contributed to victory in the Battle of Britain, which began at 1am on 10th July 1940 and lasted until



midnight on 31st October 1940. The heroism of The Few who fought so courageously was acknowledged in Churchill's quotation from Shakespeare when Henry V rallies his weary army prior to the battle of Agincourt, "We few, we happy few, we band of brothers". The details of the 544 from Fighter Command who died are listed and one in six came from another country such as Poland, New Zealand, Canada, Czechoslovakia, Belgium and South Africa, Our next halt was to read the inscription, "I bear you on eagle's wings and brought you to myself", beneath the splendid golden eagle atop William Reid Dick's 1923 memorial to the RFC.

Behind the Ministry of Defence a new VC pavement recorded a poignant family loss. Born in Westminster, William Rhodes Moorhouse completed his mission on 26th April 1915 to bomb a Belgian railway junction but died the next day from his wounds, 95 bullets having been fired into his plane. He was the first airman to be awarded the VC. In WWII his son, also William, joined the RAF, served at the same aerodrome in France and sadly was later shot down and killed over High Brooms, Kent. A second airman and holder of the VC, Ferdinand West, is also commemorated here. Other features behind the Ministry included statues of Lord Portal of Hungerford and Lord



Trenchard, the 'father of the RAF' together with the Daedalus statue in recognition of the Fleet Air Arm, War Memorials for Korea, The Chindits and for Iraq and Afghanistan. The latter was the first war in which women took on an operational role within the Service and the first DFC was awarded to a woman.



From the Cenotaph and the striking Whitehall Memorial acknowledging Women's many WWII services and contributions, the group moved via The Strand with various reminders of Commonwealth involvement, other branches of RAF services, to the original home of the RAF and finally to St Clement Danes, rebuilt 60 years ago as the RAF's Central Church. Fittingly Polish Scouts and Cadets were gathering there in readiness for the service of thanksgiving and remembrance for fallen Polish airmen and the Centenary of the Polish Air Force.

Rob van Mesdag

It is with sadness that we have to report the death on 18th July of our longstanding member Rob van Mesdag at the age of 88. Rob was known to many members, not only because he attended many events of the Society, but also because he gave the Unilever Lecture in February 2011. Naturally it was about boats, because rowing was his all-consuming passion. On the day he died he was being interviewed by a Dutch film-crew for a documentary and while lowering his scull into the Thames he began to feel ill, was rushed to hospital and died there a few hours later. He could not have wished for a swifter and more appropriate exit from this world, but he will be sorely missed by his many friends in the Society.

In his earlier life as a journalist, he often reported on Society events in De Telegraaf. More recently Rob had joined the judging panel of the Awards the Society organizes for students of Dutch at UK Universities. Alas, his involvement was of too short a duration, although he seemed to enjoy the challenge and we appreciated his participation.

It is to members of his family and especially to Michaela that we extend our heartfelt condolences on the loss of a very special man.



Anglo-Netherlands Awards, Selena Geerts, winner, University College London

Selena discusses "Wormen en engelen" by Maarten van der Graaff as a coming-of-age novel (in Dutch : an 'ontvoogdingsroman').

This essay discusses Maarten van der Graaff's novel *Wormen en engelen* [W.E] with regard to the Dutch literary tradition of novels in which the main character abandons their religion. This literary tradition of a coming-of-age novel, or an *ontvoogdingsroman*, typically revolves around the religious, emotional, and sexual awakening of a small-town youth. In this instance the narrative follows the development of 'eilandjongen' {translation: 'island boy'; translation by Christine Sas, as are all translations henceforward} Bram Korteweg who, like many characters belonging to this Dutch post-war genre, 'opgroeit in een beklemmende, vaak gereformeerde omgeving, die... wordt verruild voor de seculiere Randstad' {'grows up in a restrictive, often Reformed environment, that ... is being exchanged for the secular Randstad.' (translator's note: Reformed refers to a member of the Dutch Reformed Church)}. On one level, W.E is an example of a coming-of-age novel as the main character follows the formula by leaving home, experimenting with drugs, having sex, experiencing religious emancipation, and by moving from a sheltered island to a city. Indeed, the main character Bram does segregate himself from his religious upbringing, especially when compared to the subversion of genre expectations exhibited by the embrace of religion by Bram's father, and friend Paul. Having said this, 'de ontwikkeling in *Wormen en engelen* is... nooit rechtlijnig, zelfs niet chronologisch' {'the development in ... *Wormen en Angels* is never straightforward, not even chronological'}; the novel depicts Bram's non-linear separation from the religious environment of island Goeree-Overflakkee through a non-linear form. What appears at first glance, and until halfway through the book, as a story of religious abandonment becomes a stylistically layered novel in which both author van der Graaff, and Bram alike, research the pervading impact of 'het gelovige eiland' {'the religious island'}. In this regard W.E is not a narrative in which the main character abandons his religion, but a religious exploration 'om [geen] afstand te nemen,... maar om dichterbij te komen' {'[not] to distance himself, but to come closer'}. W.E thus exemplifies and subverts this literary genre. In the following paragraphs I discuss this novel by firstly contextualising the topos of coming-of-age, thereafter I discuss the examples which place this novel within, and the examples which confute this literary tradition, and finally I delve into a number of the deeper discussions that are stimulated by van der Graaff's 'buitenwereld gericht[e]' {'oriented towards the world outside'} novel.

Coming-of-age novels describe 'een emancipatoire ontwikkeling van geloof naar secularisatie die vaak samenvalt met de trek van platteland naar de grote stad' {'an emancipatory development from belief to secularisation that often coincides with the move from countryside to large city.'}. The formula is simple: small-town, or island, youth leaves home in search of something more and finds him or herself encountering experiences previously unknown to them. One compulsory and obvious element of a coming-of-age novel is the influence of religion, such as can be seen within W.E; Bram's 'vroegste herinneringen spelen zich af in de kerk' {'earliest memories take place in the church'} before his move to, de grote stad {'the large city'}, Utrecht, for university. I find it prudent at this point to address the question of why this topos is a Dutch literary tradition. The decade that followed World War II was a period of cultural revolution; 'the Netherlands transformed from one of the most religious societies in the world to one of the most secular', and it was within this era that this post-war genre became popularised by Dutch writers who mirrored real-world cultural changes. Indeed, 'de jaren '60 waren een opvallende tegenstelling met de jaren '50; de sociale kringen in Nederland keken voor de eerste keer naar buiten' {'the sixties were a striking contradiction to the fifties; for the first time, social circles in the Netherlands would look to the outside world.'}: the newly de-pillarised Dutch populace became less interested in their respective faiths and more focused on their new welfare state, materialistic possessions, socio-political movements, and sexual revolution.

While I am not entirely convinced that W.E completely falls within the bounds of this coming-of-age genre, there are some characteristics that do mirror the expected protocol of this Dutch literary tradition. An undisputed example of a coming-of-age novel, or bevrijdingsverhaal {'story of liberation'}, is Jan Wolkers' *Terug naar Oegstgeest* (1965). Within this novel the first-person narrator visits his childhood home and handles, among other topics, his separation from his reformed religious upbringing. A link between Wolkers' and van der Graaff's novels can be established as certain chapters describe the first-person narrators' respective towns. Wolkers' narrator describes the route to his parents' house and the path by the canal that they walked on Sundays from the church. Comparative is the

passage in which Bram visits his childhood "city" on the island: 'ik neem de kleine wegen over de zeedijk, de mooiste dijk op aarde' {'I took the small roads across the sea wall, the most beautiful dyke on earth'}. These segments are comparable as they clearly describe the return of the main character to their place of upbringing that they have since spiritually and physically departed from. Their respective hometowns are small, picturesque, and exist within, or right next to, the bible belt of the Netherlands, an area of the most religious neighbourhoods that spans the country. Yet, there is also an apparent difference between this 'bekende ontvoogdingsroman' {'well known coming of age novel'} and W.E; Bram has no 'persoonlijk probleem met het geloof' {'personal problem with religion'} and thus does not abandon his religion, but seeks to explore the phenomenon that 'nog steeds een rol [] in zijn leven [en ook in de samenleving speelt]' {'still [plays] a role [...] in his life [and in society]'}

In some senses, W.E is a coming-of-age novel, not necessarily one in which the main character totally abandons his religion, but one that does emulate a number of the prerequisites of this literary tradition. In the introductory chapters it is clear that religion has played an important role in the life of this main character; indeed, he even left a job because of his faith, "'vanwege mijn geloof," zei ik, "ik ben gereformeerd en zondag is een rustdag"' {'"because of my faith" I say, "I am Reformed and Sunday is a day of rest"'}. It remains unclear if this character quits due to his own beliefs or the 'breuk met de opvattingen van [zijn] moeder' {'rift with [his] mother's opinions'} that working on the holy day caused. Despite the reason, he does quit, which I interpret to mean that beliefs, either his or his mothers, were important enough to direct his decisions. Moreover, as discussed, his earliest memories take place in the church, which clearly means he spent a large amount of time there. Undeniable links to Bram's religious past continue throughout the novel, which I argue is of importance; someone cannot abandon something that never played a role in their lives to begin with. There is no one clear moment when Bram Korteweg proclaims he is done with religion, but certain remarks and comments do allude to the fact that his religious beliefs may not be as devout as they perhaps once were. Bram soon realises, after moving to Utrecht, that comparatively everyone on his home island is white, mostly Christian, and do nothing. Characteristics that he does not want to define him. He thus 'besloot een heiden te worden' {'decided to become a heathen'}. As I suggested I am not entirely convinced that W.E completely falls within the bounds of this coming-of-age genre, and yet, this declaration to become a heathen, and thus become the opposite to having religion, irrefutably exemplifies the literary tradition of novels in which main characters leave behind their religions. Bram's desire to distance himself from the Goeree-Overflakkees continues as he critically describes them as 'hypocriete kleinburgers en boeren, boze arbeiders, aan speed en alcohol verslaafde racisten en vrouwenhaters' {'hypocritical petty bourgeois and farmers, angry workers, to speed and alcohol addicted racists and misogynists'}. While no direct link between these negative characteristics and religion is drawn, the connotation is evident; the novel establishes Goeree-Overflakkee and its inhabitants as religious, and thus part of what Bram wants to escape is, the religiousness that encases this island on which these drunk hypocritical racist misogynists live.

Furthermore, W.E can be read as a coming-of-age novel as it 'volgt die zoektocht en meandert mee langs allerlei hedendaagse vormen van semi-spirituele sensatie: geestverruimend xtc-gebruik en de zinnenprikkeling van ASMR' {'follows that journey and meanders via all sorts of contemporary forms of semi-spiritual sensations: mind-expanding XTC use and the titillation of the senses of ASMR'}. Like I suggested in the introduction, there is a formula to an *ontvoogdingsroman* which sees the main character leave home, experiment with drugs, and have sex, all of which are part of their religious emancipation. Bram engages with stimuli that are physically inviting, such as his first use of ecstasy at a festival: 'Felix en Lena gebruiken al jaren xtc, het was mijn eerste keer' {'Felix and Lina had been using XTC for years; it was my first time'}. These experiences replace his exclusive religious entanglement and thus Bram develops as a character in accordance to this literary tradition. His experimentation with physically stimulating experiences continues as he partakes in his first sexual encounter with girlfriend Lena, and his fascination in and enjoyment of ASMR {autonomous sensory meridian response} videos grows. All of these experiences were alien to him before leaving the island, and thus as he moves further away from his religious roots he engages more actively with his new life. With each of these new

experiences it appears as if van der Graaff's protagonist replaces his active religious engagement with distinctly "non-island" activities.

I also argue, however, that W.E does not completely fit into the Dutch literary tradition of a coming-of-age novel in which the main character abandons their religion, because, quite simply, Bram Korteweg does not entirely abandon his religion. Bearing the examples of the topos I discussed in the previous paragraphs in mind, this novel both is, and is not a coming-of-age novel. There are subversions of expectations with regard to the theme; multiple secondary characters engage with religion, meaning the subject of faith is continuously in Bram's mind. Indeed, he alludes to the theme of 'bevrijdingsverhalen' ('stories of liberation') by making intertextual references to *Terug naar Oegstgeest* among other novels, which shows active engagement with religion, and he researches religion. Bram is unable to entirely abandon religion as people in his life become more engaged with it. In the opening chapter his father is baptised, and thus moves closer towards religion, even if only to the 'happy-clappy christendom' of the evangelists. Bram watches as his father becomes 'een nieuwe schepping' ('a new creation'), an event that has a big effect on him; he realises he is separated from his father who is 'nu... een van hen' ('now... one of them'). While Bram and his father are distanced by his father's newly solidified faith, this is an example of how the main character cannot truly abandon his religion; to do so would entail abandoning his religious parents. Indeed, it is not only the character of Bram's father who delves deeper into a religious life, but Bram's friend Paul. Paul becomes a reverend, ironically on island Goeree-Overflakkee; this work 'heeft geen duidelijk product... het is een vorm van virtuositeit, performance' ('doesn't have a clear product... it is a form of virtuosity, performance'), a fact that entices Paul, and partly ignites Bram's thoughts about capitalism, progress, and production. Furthermore, Bram's friend Wilfried, who he poignantly meets through a religious and philosophical society "Uterque" at university, serves as a direct comparison to Bram; both live within two worlds: religious and secular. During Bram's research Wilfried explains 'ik heb in twee werelden moeten leven, een kerkelijke wereld waarin het niet gedaan is om homo te zijn en een seculiere wereld waarin het belachelijk is om te geloven' ('I have had to live in two worlds, an ecclesiastical one in which it is not done to be gay, and a secular one where it is ridiculous to believe'). In this regard van der Graaff employs Bram and Wilfried to discuss the forced nature of individualism, in which all must relinquish their faith and join secularism. As the novel more widely critiques the nature of prescribed individualism, it is clear that this main character cannot abandon his religion, just like Wilfried; he has 'grote moeite om buiten het emancipatiesjabloon te denken' ('He struggled hard to think outside of the emancipation template').

W.E makes reference to *Terug naar Oegstgeest*, among other coming-of-age novels throughout. Due to this intertextuality van der Graaff produces a 'roman waarmee hij zelf zijn poging doet om een ander verhaal te vertellen' ('a novel in which he attempts himself to tell a different story'), a story that is self-aware of the literary traditions surrounding it. Van der Graaff uses this intertextuality and his character's positioned interest in ontvoogdingsromans to dismantle 'die traditie (within Dutch literature)'. Van der Graaff, and by extension Bram, is aware of:

'het [] bekend Nederlands recept: verwijdering van ouders en familie, heimwee vermengd met triomf, ontluikend kunstenaarschap... een nieuwe familie van interessante vrienden en geliefden..., seksuele emancipatie en opwaartse mobiliteit volgen, gesymboliseerd door muziek, feesten, romans, exposities [en] films' ('the well-known Dutch recipe: distancing from parents and family, homesickness combined with triumph, emerging artistry... a new family of interesting friends and lovers..., sexual emancipation and upward social mobility follow, symbolised by music, parties, novels, exhibition [and] films').

This narrative cannot directly follow the "rules" of a coming-of-age novel therefore; it is too aware of itself, as is the main character. I thus echo Siebe Bluijs's argument that 'van der Graaffs roman beschrijft niet zozeer de pijnlijke afrekening met een religieus verleden, maar de worsteling om aan dit overbekende emancipatieverhaal te ontkomen' ('van der Graaff's novel does not describe the painful reckoning with a religious past as such, but rather the struggle to avoid this overly known emancipation story'). Further to this, the novel is a project that participates in the discussion of religion through Bram's research; 'ik wil iets groters begrijpen... Paul als dominee... Wilfried in een woongemeenschap, mijn vader tussen zijn nieuwe zusters en broeders, Lena en ik in a koffietent' ('I want to understand something larger... Paul as a vicar Wilfried in his commune, my father between new sisters and brothers, Lena and I in a coffee bar'). Bram therefore does not abandon his religion, I argue instead

that he becomes more involved with religion through his research and visiting of the island. Indeed, the topos of coming-of age 'dat in andere boeken wijst op een radicale breuk luidt hier echter een schipperen tussen twee domeinen in' ('that in other books points towards a radical break, is here announcing a hovering between two domains'): Bram's embrace of his new secular life with intellectual friends, and his involvement in "theologisch werkgezelschap" and by extension, religion itself.

There are a number of deeper discussions about religion in which Bram is integral, which supports my argument that W.E does not entirely fit into the Dutch literary tradition which sees the main character abandon their religion. This narrative 'wat begon als een studentenroman wordt een onderzoeksverhaal' ('that started as a student novel is becoming a story of exploration'), and as Bram is the investigator he undeniably does not abandon his religion, the subject he studies. There is indeed a link between van der Graaff's novel and the intentions of Bram; 'ik wil iets met deze interviews. Er wordt bijna nooit serieus over religie geschreven... Ook niet in fictie, trouwens' ('I want to do something with these interviews. Religion is very rarely written about seriously... Also not in fiction by the way'). This novel is therefore self-aware within this literary tradition: coming-of-age novels exist in the Dutch literary cannon, but this novel is more, this novel does more than tell a simple story of religious emancipation. This conversation, which attests to the fact that Bram does not abandon his religion, appears halfway through the novel. This is in part created by the evolving style of the narrative; 'het verhaal wordt steeds fragmentarischer weergegeven waardoor de tijdslijn niet meer eenvoudig te reconstrueren valt' ('the story is rendered ever more fragmented and it is not easy to reconstruct the timeline as a result'). Indeed, Lena's poetry *Dood Werk*, the same name as one of van der Graaff's poetry bundles, is representative of the progression and literary style of the novel; there are different voices and non-standardised segments of text such as one-page chapters, emails, interviews, poetry, and mass repetition. The novel, like Lena's poetry, evolves into a conversation that links to post-Fordism cognitive labour as the novel searches for meaning and intimacy in an individualist and capitalist society. The idea that mass individualism, secularisation, and the ultimate loss of community is the norm is iterated by Wilfried: 'je mag niet afwijken van een liberale, seculiere geschiedenis van gay pride' ('You are not allowed to deviate from a liberal, secular history of gay pride'). This suggests that these emancipation narratives are in fact the exact opposite; becoming individual cannot be achieved if everyone does the same. In this regard W.E, and by extension the main character, is thoroughly engaged with a post-modernist discussion in which religion, both generally and Bram's own beliefs, is integral.

To conclude, this essay discussed Maarten van der Graaff's novel W.E both as, and not as an example of a coming-of-age styled novel. I do not suggest that this novel entirely fits into the Dutch literary tradition of novels in which the main character abandons their religion as Bram Korteweg, quite simply, does not abandon his religion. Indeed, as discussed in this essay, I argue that Bram contrarily gets more involved with religion both as a subject he studies and as an important element in the lives of his friends Paul and Wilfried, and his father. This multi-layered and stylistically evolving novel is van der Graaff's debut and it undeniably does more than just tell a simple story of a small-town island boy; it analyses the theme in which it participates, it presents intertextuality about coming-of-age novels and poetry, and it stimulates further discussions about post-Fordism and the loss of true individualism in an orchestrated individualist society. This essay discussed what a coming-of-age novel is, the formula, or 'rules', and why this novel is a Dutch literary tradition. I contextualised this post-war genre by highlighting the changes that took place in the Netherlands in the '60s, I also drew parallels between W.E and Jan Wolkers' *Terug naar Oegstgeest* to further contextualise what is encompassed within this topos. Thereafter, I discussed examples from W.E which do exemplify the literary tradition, such as Bram's move to a city, sexual experience, drug experimentation, and separation from a highly religious environment. To contrast, I discussed the subversions of the theme that occur by making reference to Bram's father's baptism and Paul and Wilfried's religiousness, drawing a parallel between Wilfried and Bram who both exist between two worlds: religion and secularism, the island and the city. To end this essay I discussed the self-awareness of this novel and the non-linear form it takes as it progresses from a simple narrative to a multi-layered discussion about loss of community, mass individualism, and societal stagnation. Overall, *Wormen en engelen* both is and is not a coming-of-age novel; the main character partly emancipates from his own religion, and more widely the novel continually discusses religion, both within the narrative and as a piece of literature that researches religion's impact.

SIGNPOSTS

Nederlandse City Lunch (NCL)

A lunchtime networking event: lunchtime talks in Dutch with an introduction by a prominent speaker from the Netherlands. In principle once every six weeks, usually on a Wednesday, at the Dutch Centre / Dutch Church, 7 Austin Friars, London EC2N 2HA. Aanmelden via: aanmeldingen@nedcitylunch.org. Zaal open 12:00, glaasje vooraf, aanvang inleiding 12:30, na afloop eenvoudige lunch met drankje. Info: www.nedcitylunch.org

Cantata service Sunday 14 October, 3.00-4.00 pm, Dutch Church.

Lucas & Arthur Jussen, piano, Christopher Warren-Green, conductor, London Chamber Orchestra

Triple Mozart : Mozart Serenade No. 6 (Serenata Notturna), Mozart Concerto for Two Pianos No. 7 (Lodron) and Mozart Symphony No. 40. Mozart originally wrote this as a triple piano concerto, but later rearranged it for two pianos. Listen carefully and you can hear the thrill and complexity of three parts being juggled between two instruments.

'It is like driving a pair of BMWs' remarked conductor Michael Schönwandt, after directing the Dutch brothers Lucas and Arthur Jussen. Despite their young age, they have been taking part in the international concert world for years. Whether they perform as a duo or as soloists, Lucas and Arthur are praised by both press and audiences.

Tuesday 30 October, 7.30 pm, Cadogan Hall, London, www.cadoganhall.com

Caro Emerald (Caroline Esmeralda van der Leeuw, a Dutch pop and jazz singer) is an original popstar with the look of a Hollywood icon of yesteryear and a voice that oozes warmth and vitality.

Since the release of her multi-platinum debut album *Deleted Scenes From The Cutting Room Floor*, Emerald has fashioned her own niche, blending retro jazz with sampling and modern pop to create her signature sound.

Wednesday 31 October, 7.30 pm, Royal Albert Hall, London, www.royalalberthall.com

Low Countries Film Festival, 4th edition. Expect a great selection of the best Dutch and Flemish movies, Q&A's with filmmakers and much more. **6-8 November, Dutch Centre, 7 Austin Friars** or www.dutchcentre.com

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Monday 12 November, 12 - 3 pm, by Neerlandia, at the Dutch Church.

Sinterklaasfeest: zaterdag 24 november, door Neerlandia, Nederlandse kerk, 7 Austin Friars, Londen. Aanmelden via: sinterklaas@neerlandia.org Of anders: **zondag 25 november**, door Nederlands Comité Surrey, Dutch families with children can register via email: surreycomite@hotmail.com

"Loving Vincent" is the world's first fully painted animated feature film.

A breathtaking visual experience, *Loving Vincent* explores the last years of Vincent van Gogh's life. Starring Robert Gulaczyk, Douglas Booth, Chris O'Dowd, and Saoirse Ronan, *Loving Vincent* was first shot as a live-action film. An army of 125 artists then converted the picture, frame by frame, into 65,000 oil paintings, painstakingly repainting each canvas an average of 76 times to capture the action as it unfolded.

Nominated for best Animated Feature Film at this year's Oscars, BAFTA, and Golden Globes, *Loving Vincent* won Best Animated Feature Film Award at the 30th European Film Awards in Berlin among many other accolades around the world.

For a glimpse of the film, see the trailer at: <http://lovingvincent.com>



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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