

# ANGLO-NETHERLANDS SOCIETY



## NEWSLETTER

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"Rembrandt's Light": Rembrandt van Rijn, *Girl at a Window*, 1645, Dulwich Picture Gallery, Private viewing 24 October

Painted when Rembrandt was 39, this painting falls between genre and portraiture. The girl is likely a servant; her rosy, tanned complexion along with her brown arms imply she worked outdoors. Leaning on a ledge, she stares directly out of the painting while fiddling with her necklace, either a gold chain or a cord, like that seen around the cuffs and along the seams of her loose chemise. She also wears a small headdress, possibly a type worn in North Holland. One

account -that Rembrandt put this painting in his window and passers-by mistook it for a real girl-serves as a general comment on Rembrandt's ability to create realistic portraits that could seduce his viewers. Such trompe l'oeil paintings, where the subject seems to protrude out of the picture frame, became popular in the 17<sup>th</sup> century and Rembrandt continued to use and adapt this pose throughout his career. The execution is typical of Rembrandt's style of the 1640s.

### Forthcoming Events

#### Waiting list: the London Canal Museum

Set in a former ice warehouse of the 1860's, it tells the colourful story of London's canals, their people, horses, boats and trades.

Thursday 15 August, 12.30 (lunch) for 2.15pm (boat)

#### Visit to Leander Club, Henley on Thames

The visit will include a boat trip, a two-course lunch and guided tour at Leander Club, the domain of Britain's top oarsmen.

Afterwards, a visit to the River and Rowing Museum may well complement this tour.

Saturday 7 September 12 noon, Hobbs, Station Road

#### Drinks reception, Pall Mall

for members and potential members; Patty Zandstra, Counsellor for EU Affairs at the Netherlands embassy, who will give a short presentation titled "Perspectives on Europe".

Friday 27 September at 6.00pm - 8.30, Oxford and Cambridge Club, Pall Mall

#### "Rembrandt's Light"

Evening private viewing, introductory tour by curator Jennifer Scott and drinks reception.

Thursday 24 October from 5.45 for 6.00pm - 8.00pm, Dulwich Picture Gallery

#### Members' Dinner, H.E. Simon Smits:

The Netherlands' Ambassador will speak on: "North Sea Neighbour looking back at four eventful years in the United Kingdom"

Friday 15 November at 7 for 7.45pm, Reform Club

## ANS Awards to students of Dutch

Prize giving ceremony at The University of Sheffield

Paul Dimond, our Honorary Secretary, visited The University of Sheffield on 4 June to present this year's ANS essay Awards to the students of Dutch Studies in the Chancellor's Room of the University. A shortened version of the winning essay by Robert Heaney is included in this Newsletter. The event was organised by Dr Henriette Louwerse, Director of Studies and Senior Lecturer in Dutch.

The event was attended by Professor of German and Dutch Michael Perraudin, Filip de Ceuster, Teaching Assistant for Dutch, and, for the first time, Simon Shelly, Research Analyst for the Netherlands at the Foreign and Commonwealth Office. The winning essay addresses the multicultural narratives of Britain and the Netherlands as reflected in various levels of contemporary society.



Participants at the University of Sheffield ANS Awards ceremony on 4 June. Professor Michael Perraudin (far left), Dr Henriette Louwerse (fourth from left), Paul Dimond (fifth from left), Robert Heaney, (in front of panel), Megan Strutt, Award Runner-up (third from right), Simon Shelly (second from right) and other participating students.

## Centenary Celebration

more on 'the event of the century'

Plans are moving on for the celebration of the Society's Centenary over the last quarter of 2019 and the first quarter of 2020. As some members will know, we were first formed out of conversations among senior Dutch and British figures in London towards the end of 1919 and formally established as the Anglo-Batavian Society during the first half of 1920. For practical reasons, we decided to mark the Centenary with a series of activities over these two quarters. The season will kick off with a very special private viewing of the "Rembrandt's Light" exhibition at the Dulwich Picture Gallery (see for details further on) on October 24, followed by our annual Members' Dinner with a distinguished guest speaker on November 15 (see for details further on). In the first quarter of 2020 we plan to have a celebratory reception in London with VIP guests. Our Events Committee is also working on ideas for other activities in early 2020 to form part of the celebratory season, including a musical event.

The Society's editorial committee for the Centenary book has been working in detail on the preparation of our anthology of essays. At present we have eighteen essays received and at various stages of editing, with around another ten or so firmly promised. Our writers, both members and others, are all experts or enthusiasts on the topics covered, which range from organisations and people, business, the Armed Services, to books, arts and culture and sport. Their common theme reflects what the Dutch and the British have done together over the last 100 years, and continue to do, across so many walks of life, and highlights the strength and health of the bilateral relationship.

We have not been surprised at the range and variety of fields where there is a story to tell about bilateral activity and influence. If anything, we have had to be selective to keep the scale of the anthology under manageable proportions, with the intention of creating a volume that will give members and our friends a good read, revive memories and lend much hope for the future. The editorial committee will be working with a professional publisher to plan the structure and printing of the book, which will include a number of illustrations.

We are aiming to have this book printed by December this year for distribution at a special event during the first quarter of 2020.

## Visit to Leander Club, Henley-on-Thames

Saturday 7 September at 12 noon, Hobbs of Henley, Station Road

An excellent opportunity to visit the international home for the sport of rowing, just one hour from London! We start our visit at 12 noon with a one hour Hobbs of Henley public river cruise along the river Thames. Having obtained a lovely view of Henley from the water, we will then have a short walk to the Leander Club, where we shall be enjoying a two-course set lunch in the large room overlooking the river. After lunch a guided tour will take us to parts of the Clubhouse which are often hidden away from view. Afterwards, an optional visit to the River and Rowing Museum may well complement this visit very nicely.

Amateur rowing in England started in the 18<sup>th</sup> century mainly at Eton, Oxford and Cambridge. Groups of gentlemen got together in clubs for mainly social reasons and some gentle rowing. One of these groups formed the Leander club in 1818. This makes Leander Club one of the oldest rowing clubs in the world. In 1897 it moved to its present site in Henley on Thames, where in 1839 the Henley Royal Regatta had started. The Patron and member is Her Majesty Queen Elisabeth II and honorary members are Sir Steve Redgrave and Sir Matthew Pinsent.

Leander is an unusual rowing club. It combines a large social (non-rowing) membership of 3600 members with an elite athletes rowing programme. Athletes can only join Leander if they have achieved a certain standard of rowing. The club hosts the largest rowing library in the world.

Henley Royal Regatta and Leander are two distinct and separate organisations even though the Regatta is held next to Leander Club. The Regatta takes place every year for five days in the first week of July. There has been a long connection between Henley and Dutch rowing. In 1892 J.J.K. Ooms won the Diamond Sculls and in 1895 Nereus from Amsterdam won the Thames Challenge Cup. Since the start of this famous regatta in 1839, Dutch crews have won quite a few cups, with the first female crew winning in 2016.



## Brexit - UK residency rights for Dutch citizens

The Society is not in a position to give authoritative advice on immigration and residence matters. The notes below are intended to be helpful, also against the background of having received some queries from members. However, it should be stressed that members should refer to the appropriate authorities and seek professional advice regarding their immigration status and procedures.

In our Spring newsletter we already mentioned the names of some (Dutch government) websites which provide some information for Dutch nationals who live in the United Kingdom and would like to obtain some more details regarding their position in the UK after Brexit. These websites are being updated regularly:

[www.rijksoverheid.nl/brexit](http://www.rijksoverheid.nl/brexit) (Dutch language), and  
[www.government.nl/brexit](http://www.government.nl/brexit) (English language)

We understand the UK's EU Settlement Scheme is now "live", following extensive testing. You can find full guidance and start an application at [www.gov.uk/settled-status-eu-citizens-families](http://www.gov.uk/settled-status-eu-citizens-families). If you have any questions regarding an application, you can contact the EU Settlement Resolution Centre; telephone 0300 1237379; Mondays-Fridays 8am-8pm; Saturdays-Sundays 9.30am-4.30pm.



## Reception for Members and Potential Members

Friday 27 September from 6.00pm-8.30pm at the Oxford and Cambridge Club

Come and join us for an early evening drinks reception at the Oxford and Cambridge Club for both members and potential members of the Anglo-Netherlands Society. A private room has been reserved at the Club where drinks and some nibbles will be served. The evening will entail a brief welcome by a club member, who will share a few words about the historic building, before handing over to Patty Zandstra, Counsellor for EU Affairs at the Netherlands embassy in London, who will give a short presentation titled "Perspectives on Europe". Subsequently, there will be time for stimulating discussions, to meet new people or catch up with old friends.

The beautiful Grade II listed building on Pall Mall was designed by Robert Smirke for the Oxford and Cambridge University Club and later incorporated its neighbouring premises where Princess Marie-Louise used to live. The



drinks reception will be held in one of her drawing rooms.

This evening we would particularly like to welcome potential members to the Anglo-Netherlands Society and provide them with a taster of what the Anglo-Netherlands Society

has to offer. As such we encourage members to bring along guests. Places are limited and a fair share of the available tickets will be reserved for this purpose. Applications can be made via the form inserted or via an email to [administrator@anglo-netherlands.org.uk](mailto:administrator@anglo-netherlands.org.uk)

## "Rembrandt's Light" at the Dulwich Picture Gallery

Evening private viewing with an introduction by the curator and drinks reception, Thursday 24 October from 5.45 for 6.00 pm-8.00 pm

We will start the festivities to celebrate the forthcoming 100<sup>th</sup> anniversary of the Anglo-Netherlands Society with a private viewing of the exhibition "Rembrandt's Light", opening on October 2 at the Dulwich Picture Gallery. With a first drink in our hands, Jennifer Scott, Sackler Director of the Gallery since 2017 and curator for this much-anticipated exhibition, will say

a few words of welcome and provide us with some insight that will help us to better appreciate the paintings. Having enjoyed the exhibition, we will end the visit with another drink in the Soane Gallery

2019 is The Year of Rembrandt with celebrations taking place throughout Europe to mark 350 years since the artist's death (1669). Dulwich Picture Gallery will stage London's Rembrandt tribute with an innovative exhibition that aims to refresh the way that we look at works by this incomparable Dutch Master.

'Rembrandt's Light' will bring together 35 carefully selected international loans that focus on Rembrandt's mastery of light and visual storytelling, concentrating on his greatest years from 1639-1658, when he lived in his ideal house at de Breestraat in the heart of Amsterdam (today the museum Het Rembrandthuis).

Arranged thematically, the exhibition will trace Rembrandt's innovation: from evoking a meditative mood, to lighting people, to creating

impact and drama. Highlights will include three of Rembrandt's most famous images of women: A Woman Bathing in a Stream, A Woman in Bed and the Gallery's inimitable Girl at a Window which will be displayed side-by-side for the first time. Along with many firsts, this show will bring the captivating painting Philemon and Baucis (National Gallery of Art, Washington) to the UK for the first time.

Rooms at the Dulwich Picture Gallery will be designed to encourage contemplative moments, with dramatic lighting and illuminating interpretation immersing visitors in Rembrandt's world. Dulwich Picture Gallery will work with award-winning cinematographer, Peter Suschitzky, renowned for his work on films such as Star Wars: The Empire Strikes Back and Mars Attacks! and as cinematographer on eleven of David Cronenberg's films, to assist with lighting some of Rembrandt's greatest paintings,



etchings and drawings.

The special all-inclusive price for this private viewing is made possible with the generous support of a member of the Anglo-Netherlands Society, Mr Johnny van Haecten, who is also a Trustee of the Dulwich Picture Gallery.

(Rembrandt's Light, 2 October 2019 - 2 February 2020, [www.dulwichpicturegallery.org.uk](http://www.dulwichpicturegallery.org.uk))

## Members' Dinner, guest speaker H.E. Simon Smits

15 November at 7 for 7.45pm, Reform Club, Pall Mall

This very popular dinner will continue this year in the beautiful surroundings of the Reform Club, Pall Mall. Reception will start at 7 pm in the Strangers room after which we will sit down for dinner at 7.45 pm in the imposing Library of the Club. This year our guest speaker will be H.E. Simon Smits, since September 2015 H.M. Ambassador of the Kingdom of the Netherlands to the Court of St. James's. During the early part of 2020 he will leave this post; the title of his presentation will be:

**"North Sea Neighbour looking back at four eventful years in the United Kingdom"**

Numbers have increased every year since the inception of this dinner a few years ago, leading to a full house. We suggest you indicate your interest as soon as possible by sending the application (enclosed) to our usual address at the Netherlands Embassy, or by e-mail to [dinner2019@anglo-netherlands.org.uk](mailto:dinner2019@anglo-netherlands.org.uk)



## Dutch Master Flower arranging and Lecture

Report by Chantal Tjon on the lecture and flower arranging demonstration on Friday 29 March

After a delicious lunch in the The Alfred Tennyson pub, our group walked to the Judith Blacklock Flower School, located in a nice little courtyard in Knightsbridge. It was a beautiful sunny day and at the entrance, which was fully decorated with flowers, Judith Blacklock herself and art historian Andrew Taylor welcomed us with tea and coffee.

Andrew Taylor started his interesting lecture by referring to an exhibition at the Rijksmuseum in 1976 titled "Tot lering en vermaak: betekenissen van Hollandse genrevoorstellingen uit de 17de eeuw". He thought it would be appropriate to call this lecture: 'To instruct and delight, an introduction to flower paintings in the Dutch Golden Age', as he explained that Dutch still-life paintings tell a lot about Dutch life and history.

He continued by showing two paintings: 'St Elizabeth's flood' (c 1421) and the 'Windmill at Wijk bij Duurstede' (c 1670) by Jacob van Ruisdael (1628-1682) to illustrate that since the early days the Dutch had to 'battle' against water. During the 15<sup>th</sup> and 16<sup>th</sup> Century, however, technology started to make it possible to reclaim land. In addition, after the Eighty Year's War, The Netherlands became an independent republic. Therefore, you can say "The Dutch created their own land: physically



and politically". These two developments brought an economic boom, resulting in among others a big expansion in cities and an increase in food production farming. The painting 'The young bull' (1647) by Paulus Potter (1625-1654) started to show this increase in wealth.

Gardening also became a symbol of wealth, though interestingly there are not that many Dutch paintings of historical gardens. Paintings do show that in those gardens each flower was planted in a separate divided space. This might

explain the early preference for still life flower arrangements with different individual flower types. Cultivated flower gardens were only for the very rich, so therefore as a symbol of wealth to display at home, a new genre painting was invented by the Dutch: the still-life with flowers. The Flower Pieces paintings of Jan Breughel de Elder's (1568-1625) are nice early examples, in which flowers are depicted as accurate as possible to try to 'substitute' the real flowers.

Another important painter was Ambrosius Bosschaert the Elder (1573-1621), who established himself as a leading figure in the fashionable flower-painting genre. His early flower school work typically shows a symmetrical arrangement where the eye is drawn to the most expensive flower. It's important to know that the artists didn't have access to arrangements, as many of the flowers don't bloom at the same time. Instead, they had to paint based on illustrations from flower catalogues created when the flowers were in full bloom. Therefore, you will find that in many a still-life some types of flowers look identical.

By showing us different examples of beautiful famous still-life flower paintings, Andrew pointed out that in general the arrangements consist of too many different types and varieties, that flowers are depicted only two dimensional, the lighting is wrong (each flower in the spotlight), that there is little detail to leaves/foilage and most strikingly that laws of gravity don't apply!

The Tulip Mania (1636-1637) not only had an economic impact on quite a few individuals, but also changed the moral atmosphere. See Jan Breughel the Younger's satire painting 'Allegory of the tulip trade' (1640). Speculation and showing-off wealth were now considered bad. This criticism was transferred into the later still-life flower genre paintings by adding objects like skulls, clocks, hourglasses and insects to symbolise death, passing time and the fragility of life (vanitas). These symbols had to give the viewer the gloomy 'memento mori' message that fortunes can change and everything could all disappear. Jan van Huysum's (1682-1749) works show this transition well as his early works are typical in Rococo style with bright colours and many flowers, while his later works like Flower Piece



(1726) demonstrates that the flowers had to make way for art. The flowers are not the central focus point anymore, but the composition itself and the other objects in the painting.

After Andrew's very informative lecture, famous florist Judith Blacklock gave us a demonstration of how to make a flower arrangement. While she was explaining and putting the large flower arrangement together, she also shared some very useful tips regarding the ideal height of a vase and how to check the freshness of flowers among others. It was impressive to see how fast she was able to make the arrangement and we appreciated her willingness to share her knowledge based on many years of experience.

With Judith's encouragement and an ample supply of fresh flowers we were left to make our own flower arrangement, which we could take home as a nice souvenir of a successful ANS event.



## 'Koningsdag' and 'Vrijmarkt' on Saturday 27 April at the Dutch Centre, Austin Friars

with the Anglo-Netherlands Society promotion stall -manned by Marietta Freeman & Evelien Hurst- on the right



On a cold and windy Saturday April 27<sup>th</sup> a number of Dutch organisations joined forces for the first time and celebrated Koningsdag around and in the Dutch Centre and Dutch Church, Austin Friars.

At the "vrijmarkt" typical Dutch games were played and a variety of Dutch delicacies were available. Our ANS Promotion team

was there to present the ANS and gave people a taster of what our Society has to offer. They handed out a specially prepared Newsletter that sparked questions and provided an opportunity to share information and raise many visitors' interest in the ANS. Many thanks to Evelien Hurst and Marietta Freeman for their efforts.



# Tate Britain's Van Gogh and Britain lecture and exhibition

Report by Ann McMellan on the lecture by Dr James Hicks on Friday 10 May

The visit to Tate Britain began with an excellent introductory talk by an American lecturer Dr James Hicks, who called the artist Vincent throughout his hour-long delivery, as he couldn't manage the authentic vocalisation of Van Gogh. It was made clear that when, at the age of 20, Vincent arrived in London he came not as a would-be artist but to develop his skills as an art dealer as his family had connections with Goupil and the art world. Unfortunately, Vincent failed to be successful as, instead of encouraging patrons to purchase whatever appealed to them, Vincent pointed out that various pieces were, in his opinion, flawed and his recommendations to buy other art actually dissuaded clients from making any acquisitions at all.

Whilst living in Stockwell and Oval, Vincent enjoyed solitary walks whether through Kensington Gardens or the city and travelled on the underground and rowed along The Thames. When later Vincent saw the Giuseppe de Nittis painting, 'Victoria



Embankment, London', it sparked reminiscences of his daily crossing Westminster Bridge and seeing the Houses

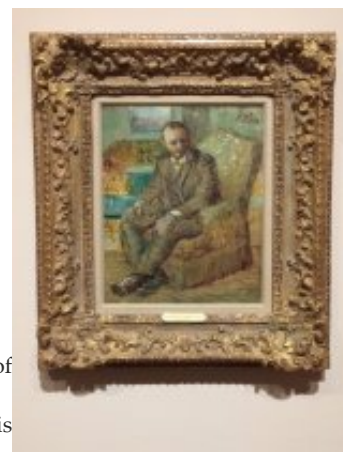
of Parliament and Westminster Abbey. In correspondence to Theo, Vincent commented that the de Nittis picture reminded him, "How much I loved London". Another letter to Theo contained a small sketch of 'Austin Friars Church, London'.

A gifted linguist, Vincent enjoyed reading English literature, especially Dickens' "Hard Times" and George Eliot's "Silas Marner". Thomas Carlyle's declaration "Blessed is he who has found his work" prompted Vincent to declare "that's absolutely true". Vincent read all Carlyle's major works and owned two portrait prints of Carlyle, one by Helen



Allingham, an artist whose work appeared in the London Illustrated News. Though the Graphic's 'Black and Whites' of poverty, 'At the Door of a House of Refuge', and of 'Prisoners exercising in Newgate Yard' were depressing, Vincent collected over 30 copies of these prints including 17 by Gustav Dore. Reading Thomas Hood's poem 'Song of the Shirt' prompted his pity for poor seamstresses such as Sien Hoornik though The Hague painting does not convey the depth of her desperate circumstances. Vincent wrote, "She had one foot in the grave when I met her".

Though not initially aiming to be an artist, Vincent was studying the work of Constable and Millais and then



the art of Meindert Hobbema and their impact is evident in his eventual output. As well as the National Gallery's 'Sunflowers', the exhibition includes famous pieces from around the globe, notably 'Shoes', 'Starry Night on the Rhone' and 'L'Arlesienne', Marie Ginoux.

The aim of the Tate Britain exhibition however is also to convey the extent to which Vincent was to inspire British artists such as Francis Bacon, David Bomberg and the young Camden Town painters. In addition to their versions of sunflowers, trees and yellow houses, there are similarly influenced self-portraits of Gilman, Gore and Sickert.

On display at the Tate is Vincent's 1889 'Garden of Saint-Paul Hospital', loaned by the Kröller-Müller Museum in Otterlo. Vincent wrote of a prison of poverty and social prejudice, which had prevented him from being the artist he had wanted to be. His description of his life at the Saint-Paul Hospital echoed his painting of the Prison Courtyard. Moreover he wrote, "The prison was crushing me and Pere Peyron didn't pay the slightest attention to it".

## William Morris at Kelmscott House in Hammersmith

Report by Marietta Freeman on the talk, visit and lunch at The Dove on Friday 21 June

The Friday morning of our visit was one of those perfect early summer days on the Thames, and our lecturer Pete Smith was able to take us back to a time around 150 years ago when William Morris and his colleagues and friends like Rossetti and Burn-Jones met, collaborated, and discussed politics, literature and art at this spot on the banks of the Thames.

William Morris was born into privilege and had the fortune of a good education and the support of his family to follow his interests. After a walking holiday in France and Belgium, he decided to dedicate his life to art and nature instead of religion, and studied embroidery design, painting, architecture, sculpture, furniture design, and even made himself his own suit of armour. He was a prime mover of the Arts and Crafts movement, and contributed to the revival of the British textile arts and of course, wallpaper design.

He married Jane Burden, who was also his model and an artist in her own right. She often modeled for Rossetti, but is the subject of Morris' only completed easel painting 'Belle Iseault'. In this painting, it is clear from the variety and richness of textiles where his true



talents would lie.

Our lecturer gave us an amazing insight into the life and talents of a true renaissance man: Morris was an astonishingly talented and multi faceted individual. Kelmscott House was his London residence with Jane, and there he also decided to try his hand at carpet making (building his own loom!), created his own Kelmscott Press to publish his articles, Morris and Co (complete decorating firm), and started the Hammersmith Socialist League.

After our excellent lecture, we looked at examples of his work with renewed interest and understanding, and followed in the footsteps of Morris to the Dove pub to let it all sink in over a lovely lunch on a beautiful sunny afternoon. Hammersmith has quite an exciting history-literary, artistic and political!



Unfortunately, the planned visit to Stratford-upon-Avon and Bridges Stone Mill (on 5, 6 and 7 July) had to be cancelled due to insufficient indications of interest.

# Robert Heaney, winner, ANS Award to students of Dutch at The University of Sheffield

Winning essay: "The multicultural narratives of Britain and the Netherlands as reflected in various levels of contemporary society"

Editor's note : the text as submitted, complete with the bibliography, can be downloaded from the Awards section on [www.anglo-netherlands.org.uk](http://www.anglo-netherlands.org.uk).

The concept of multiculturalism has long been a staple of society both in Britain and the Netherlands. Resulting from various different historical facts, from the countries' colonial past to the more recent inception of the European Union and the associated freedom of movement, both nations have developed a name for cultural diversity. In recent decades, this identity has become the centre of much heated debate and uncertainty.

Before exploring the finer details of the multicultural question, it is first important to be able to understand what exactly is meant by the term. The Oxford Dictionary defines multiculturalism as 'the presence of, or support for the presence of, several distinct cultural or ethnic groups within a society' (Oxford Dictionaries | English, 2019). However, this definition explicitly regards only the presence of various cultures, falling short of explaining the role multiculturalism plays in society. Another definition which fulfils this end is that of Erasmus University professor Peter Scholten, who maintains that 'multiculturalism is generally posited as the opposite of assimilationism, as it stresses cultural pluralism and a more culturally neutral, open form of citizenship' (Scholten, 2012).

By looking at multiculturalism from the perspective of various different spheres of society, we can gather a relatively rounded idea of the multiculturalist views of the country as a whole. By taking a wide range of different perspectives within society, we can better understand where certain ideas and ways of thinking manifest the most. To this end, we can identify three of the most prominent sectors of society.

The first of these is the legal or official sphere, which provides an objective view based on laws and policies in regard to multiculturalism. Second, the political sphere; the various ways in which prominent politicians deal with the question of multiculturalism through their campaigns and debates. Finally, and perhaps the most significant, there is the public sphere. This, too, presents a relatively objective view based on statistics gathered by means of public surveys, which provide concrete data on the public's take on various aspects of the topic.

First of all, in regard to the official or legal take on multiculturalism, there is a very interesting trend in both Britain and the Netherlands, namely a reluctance to officially affirm multiculturalism specifically. In the case of Britain, multiculturalism 'has not been formally affirmed in any constitutional, legislative or parliamentary sense' (Queensu.ca, n.d.). In the Netherlands, however, it is more the case that policies aim to avoid multiculturalism in general, instead favouring a strategy of integration. In 1994, 'Dutch policy [shifted] away from the recognition and maintenance of cultural diversity. The Integration Policy focused heavily on the socio-economic incorporation of immigrants' (Queens.ca, n.d.; Bruquetas-Callejo, 2007; Entzinger, 2006; Vasta, 2007).

In this respect, Britain and the Netherlands take relatively different approaches to multiculturalism. Britain favours policies of equal representation and opportunity for all ethnic groups in the country, such as the Race Relations Amendment Act, which 'requires each of the UK's four Arts Councils to demonstrate they are promoting racial equality' (Queens.ca, n.d.). While such a policy existed for a time in the Netherlands, 'In 2008, the last ethnic group targeted programs on the public broadcaster were [replaced] by a Dutch language program... [which] attempts to reach all ethnic minorities as a whole' (Queens.ca, n.d.; Awad and Roth, 2011).

Possibly the most significant policies regarding multicultural narratives are those surrounding education, and the ways in which children are taught about life in a multicultural society. In Britain's case, 'the multicultural, anti-racist policies and practices in education that were slowly developing during the 1980s had more or less disappeared by the 1990s... there has been no review of the National

Curriculum to enquire whether it reflects Britain as a multicultural society' (Queens.ca, n.d.; Tomlinson 2005, 167). As for the Netherlands, although multiculturalism 'has been included in some ethnically diverse schools, in general the curriculum focus tends to be on integration rather than multiculturalism' (ibid.).

As demonstrated thus far, the aim of the Netherlands in regard to multiculturalism is to adopt a strategy far more aimed at integration and social cohesion. This extends into the need for new immigrants to take an integration course, effective since 1998, and a compulsory civics test as of 2003 as part of the naturalisation process (Queens.ca, n.d.; Entzinger, 2006; Vasta, 2007). This attitude is perhaps most characterised by the shift from the significantly-named Minorities Policy to the Integration Policy in 1994 (Queens.ca, n.d.; Entzinger, 2006).

Perhaps this apparent avoidance of multiculturalism, regarding the specific term in Britain's case and the overall concept in the Netherlands, reflects something about each nation's official attitude toward the fact of a multicultural society. It is clear from the existence of various pro-diversity policies that the presence of cultural minorities is important to both nations, therefore each respective government clearly acknowledges multiculturalism as a fact. The overarching issue revolves around this idea of a national identity, which is perhaps made more unclear by the potential for each nation to identify as a land of diversity. Whether the apparent need to avoid this idea is due to the potential pressure to retain a certain standard of national identity is unclear as of yet. This, therefore, leads into the next levels of society, which may better reflect the core of this trend.

When it comes to politics, very rarely are sentiments surrounding such matters as multiculturalism aroused unless to inspire debate. This century in particular has seen many politicians in Britain and the Netherlands rise to prominence by playing with ideas of diversity and immigration, capitalising on the politics of nostalgia to rouse images of a better time gone by (Mudde, 2016). University of Oxford researcher Ellie Vasta characterises this by describing the calls of Dutch conservative and populist groups for 'cultural integration with a view to restoring an (imagined) homogenous nation' (Vasta, 2007).

In the case of Britain, the immediate thought evoked by the mention of multiculturalism, especially in regard to politics, is now unavoidably always Brexit. After all, the question of Britain as a multicultural nation and the policies surrounding immigration were significant motivating factors in the referendum. It goes without saying that the drive to leave the European Union led to the rise of much debate surrounding the benefit of multiculturalism, much of which was characterised by largely negative views. Examples of a resistance to immigration can be found in the 2017 Conservative Party manifesto, which stated that current levels of net migration – 273,000 – were 'still too high', promising to slash the number to 'sustainable levels', which were specified as being 'in the tens of thousands' (The Conservative Party, 2017; The Guardian, 2017).

Yet similar sentiments have been present in British politics since long before Brexit was even conceived. In 2004, Trevor Phillips, chairman of the Commission of Racial Equality, is noted to have expressed his belief that 'multiculturalism was out of date because it "suggests separateness", suggesting instead that it should be "replaced with policies which promote integration and "assert a core of Britishness" (BBC News, 2011). Going even further back to 1968, in his infamous 'Rivers of Blood' speech, Enoch Powell is described to have 'warned of the dangers, as he saw them, of unchecked immigration... [urging] a policy of repatriation for those immigrants already in the UK' (Smith, 2019). Despite bringing an end to his political influence, this speech resonated in such a way that it is believed to have given rise to much of the discontent which has characterised British multicultural debate ever since.

As for the Netherlands, much of their political discourse in regard to multiculturalism is the result of such major political events as 'the



long year of 2002'. While campaigning for the parliamentary elections, the right-wing populist Pim Fortuyn called for both 'zero immigration', saying that the Netherlands was 'full', as well as a 'cold war against Islam' (Scholten, 2012). Although his campaign had already amassed a significant following, his assassination the same year gave rise to a great deal of discontent and further support for his party's aims. His spiritual successor, Party for Freedom leader Geert Wilders, has since maintained Fortuyn's ideas, having expressed his belief that "all non-Western immigration must be stopped" (Cohen, 2005). Continuing Fortuyn's anti-Islamic legacy, Wilders has put forward policies such as a *kopvoddentaks*, or "head-rag tax", as well as a ban on the Koran (Comiteau, 2011).

Both Britain and the Netherlands have proven that their political relationship with multiculturalism has long been under strain. Be it the result of increased immigration over time or the more recent significant increase in terror attacks across Europe and their unfortunate reflection on the Muslim faith, many prominent politicians have used this discontent to the benefit of their own campaigns. The result, of course, is simply the continuation of this discontent, which inevitably contributed to the majority leave vote in the European Referendum (BBC News, 2016). The exact extent of this discontent, however, cannot be justly represented on a political scope. This leads on to the third and final prominent sphere of society.

Arguably, the most significant opinions toward multiculturalism and the extent to which it is handled on a national scale come from the public. As those who undeniably spend the most time among the local and common levels of society, it is their views which tend to most accurately represent those of the nation as a whole. Through various surveys and polls, it has been possible to gather objective statistics to represent the general sentiment of both nations.

The immediate question which arises here is that of discrimination toward cultural minority groups. In the wake of Brexit, according to a report by Opinium Research, 5,468 racially or religiously aggravated offences were reported to the police in England and Wales in July 2016, an increase of 41% from the same month in 2015. The same report shares that only 38% of British minorities said they believed that the UK is a less racist country than it was before. A further 52% of ethnic minorities said that Britain has become less tolerant since voting to leave the European Union, as well as 48% of white Britons (Crouch and Minhas, 2017).

According to this report, when asked if the UK was successfully integrated, 49% of ethnic minorities agreed, while a majority 53% of white Britons disagreed. 52% of white Britons and 35% of ethnic minorities suggested that this lack of integration was the result of minorities not making an effort. On the flipside, 24% of white Britons and 32% of ethnic minorities claimed the reason was that the British are not open and accepting (ibid.) A 2009 report by the Dutch Multicultural Society showed that this sentiment was similarly reflected in the Netherlands, where 66% of the native Dutch respondents said that migrants should not adhere to their own customs and beliefs, with more than half feeling that migrants were not sufficiently integrated into Dutch society. (Dutch Multicultural Society: Facts and Figures, 2009 Ed: here after: DMS: F&F,2009).

In another set of studies in Britain, 52% of respondents said that immigrants placed public services under strain (Rahim, 2018), 27% felt migrants took jobs away and 34% thought migrants took more from society than they contributed (The Guardian, 2017; Aurora Humanitarian Initiative, 2017). A survey in the Guardian showed further concern that public services were under strain from immigration, and that 'migrants were willing to work for less, putting jobs at risk and lowering wages' (Booth, 2018).

Some more positive results showed that '63% of people felt migrant workers supported the economy by doing the jobs British workers did not want to, and a similar number said they brought valuable skills for the economy and public services such as the NHS'. 59% also said that 'the diversity brought by immigration has

enriched British culture' (ibid.). In a similar polling, when asked if 'diversity is a good thing for British culture', 60% of people agreed that it was (Rahim, 2018). In the Netherlands, however, in 2004, only around 10% agreed that migrants were an enrichment to Dutch Society, although 80% still maintained that Dutch children should come into contact with many different cultures (DMS: F&F, 2009).

Regarding local areas, 85% of white British respondents living in areas with a mostly white population said they strongly felt they belong in Britain, while 79% of those in areas with a mostly non-white population felt the same, according to the England and Wales 2007 Citizenship Survey (Manning, 2011). Meanwhile, in the Netherlands, over 40% said that they would move if they lived in a neighbourhood with a large migrant population (DMS: F&F, 2009).

It is important to mention that, while these public statistics provide concrete data of general opinions toward multiculturalism, they are not entirely representative of each nation as a whole. First of all, each study can only include a set number of participants, who may not faithfully represent their region or nation. Furthermore, many of these results are national averages drawn from many different statistics. These results would likely vary greatly depending on the specific area. As noted by Hope not Hate representative Rosie Carter, "Where people live, and their living conditions, makes a real difference – that includes the perceived impact of migration on their community, broader grievances about economic insecurity and levels of contact with migrants and ethnic minorities too" (Booth, 2018). Furthermore, the great range of time in which these studies took place likely renders a significant portion of the results less representative of current public sentiment, as any number of recent developments could have altered public opinions.

Nevertheless, these statistics do allow us to draw some basic conclusions. While there appears to be a general consensus that immigration and multiculturalism is – or has the potential to be – something positive for society, there is also a significant amount of anxiety. These concerns mainly revolve around the idea of strained resources and a sort of mutual alienation as a result of limited integration.

To conclude, it would appear that on all levels of society, in both Britain and the Netherlands, there is a general consensus in favour of integration above general multiculturalism. While much of the public express a positive outlook on the contribution of immigrants and minorities, there are plenty who also argue that many should be better integrated among society. Many immigrants themselves have expressed a need not only for better integration, but also greater official support with this integration, particularly in the case of Britain.

Many of these views of multiculturalism appear to point toward a central theme of national identity, which is reflected in the legal policies of both countries, of which the Netherlands appears to be the most outspoken. Although Britain flaunts a larger focus on equal representation, there is a lack of compulsory integration such as that prioritised in the Netherlands. Of course, an ideal government strategy would maintain both integration and equal representation in order for society to truly begin to be as one.

*(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

## SIGNPOSTS

### Rembrandt - Thinking on Paper

Till 4 August, British Museum, room 90

The British Museum has one of the greatest collections of Rembrandt's works on paper, a selection of which is being exhibited to mark the 350th anniversary of the artist's death. These rarely seen prints and drawings, which were usually made on his own initiative, offer a fresh view of this Old Master's ingenuity.

### Unlocking Paintings: Artists in Amsterdam

6 August - 21 October Dulwich Picture Gallery

### BBC Prom 60: Vienna Philharmonic and Bernard Haitink

Tuesday 3 September at 7:30pm, Royal Albert Hall : sold out

In June, Bernard Haitink (aged 90, a conductor for 65 years) announced he'd 'take a sabbatical'; his last concert will be in Luzern on 6 September.

### Dudok Quartet: Haydn and Mendelssohn

Sunday 6 October at 11:30am, Wigmore Hall

**Aletta Stevens:** last Summer we included an article from our member about her book "**Looking for Uncle Joop**; a long-lost story from Nazi-occupied Holland". This book has now been translated into Dutch ("**Het Tweede Schot**", published by Noordboek).



Selma van der Perre (a member of our Society) on her way to lay the first wreath -after the King and Queen's- on 4 May at 'de Dam' in Amsterdam. A book about her life and experiences is expected to be published next year. Members can watch the broadcast via [www.uitzendinggemist.nl](http://www.uitzendinggemist.nl), search for "nationale herdenking 2019", the 47 minutes edition, starting at 19:50, shows Selma at approx. 15mins from the start.

## Slag om Arnhem - Battle of Arnhem

The 75<sup>th</sup> commemorations weekend 20 - 22 September

September 2019 marks the 75<sup>th</sup> celebration of the Battle of Arnhem, September 1944. The first commemoration regarding the Battle of Arnhem started a year after the tragically lost attempt to set up a bridgehead during the Operation Market Garden and was held at the CWGC Airborne Cemetery at Oosterbeek.

The memorial service at this cemetery -on the first Sunday after September 17- is a most impressive commemoration. Hundreds of schoolchildren from the regional municipalities and students lay flowers on the graves. They are known the world over as "the flowerchildren of Oosterbeek" This year some 20 'veterans' who laid flowers when they were schoolchildren back in September 1945 are invited to do so again.

Full programme details can be found on the website of the Airborne Commemorations Foundation: [www.airborne-herdenkingen.nl](http://www.airborne-herdenkingen.nl)

## Anglo-Netherlands Society

Established 1920, incorporated 2002

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### AIMS and OBJECTS

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

### MEMBERSHIP INFORMATION

Any person or organisation desirous of promoting the objectives of the Society is eligible to apply for membership, subject to acceptance by the Society's Council. More information is available from the Administrator.

### PRESIDENT

Sir Michael Perry, GBE

### VICE-PRESIDENT

H.E. the Netherlands Ambassador

### COUNCIL

Dick van den Broek (Chairman)

Paul Dimond (Hon. Secretary)

David Glassman (Hon. Treasurer)

Sylvia Knight

Connie Sangster

Jacqueline Tammenoms Bakker

### EVENTS COMMITTEE

Connie Sangster (Chairman)

Marianne Denney Marietta Freeman Evelien Hurst

Adrienne Monteath-van Dok Chantal Tjon

### CORPORATE PATRONS

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

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