

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

Winter 2021 - 2022

President: The Rt Hon. the Lord Taylor of Holbeach CBE

Hon. Newsletter Editor: Mr Hans Neher

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

Chairman: Mr Dick van den Broek

Administrator: Mrs Carine Williams



Kensington Palace with statue of Queen Victoria
photo courtesy of Historic Royal Palaces

Centenary Reception

Actual date to be advised

Since the unfortunate postponement at short notice of our Centenary Reception planned in detail for 17 March 2020 for reasons well-known, Council has been looking for a date when such a celebratory reception might be held with the same Royal guests at the prestigious venue Kensington Palace. This has been a complex task with the continually changing Covid circumstances, related Government regulations and the availability of the parties involved. Council is therefore very pleased that we have received confirmation from these distinguished guests and the venue that a firm date during the second half of March 2022 can be established.

For various reasons this firm date cannot, at this stage, be published, but we hope that this will be possible during the first half of January 2022. At that point we will contact those members who were already firmly registered (and paid) for this reception, offering a limited period during which they can reconfirm their attendance. At the same time we will offer some additional places to other Members and in particular to those Members who joined the Society since March last year. Let us just hope that Covid circumstances will be firmly under control at the time.

Council ANS

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New Members

since December 2020

We welcome:

Mrs Yvette C
Mr Daniel D
Mr Gerry D and
Mrs Bobbi D
Prof Jane F

Mr Gerald G
Ms Sienna-Thea H
Mr Nicholas H and
Mrs Ingrid H-L
Mr Mike K and
Mrs Shirley K
Ms Susan M

Ms Venetia R
Ms Jane R
Prof Ulrich T
Ms Martine W
Mrs Meta W-T
Mr Robert W
Mrs Karin de W

Chairman's Message: Quo Vadis?

by Dick van den Broek, Chairman

Council is very pleased that we can send you again an extended 16-page newsletter just before Christmas when we hope you will have some more time available to read a large variety of articles. Some articles are looking back at another challenging year for the Society with all the developments surrounding Covid-19 making detailed planning, particularly for live events, difficult. Other articles are of a more general nature or looking forward, Quo Vadis?

With the Netherlands Embassy (where the Society continues to receive great hospitality with a small office) in either full or partial lockdown and with Government regulations changing regularly, we as Council and the Events Committee were unable to organise our regular meetings live. Council met formally monthly and the Events Committee quarterly via Zoom from our respective homes with many informal contacts in-between. The Advisory Committee, usually meeting at the office of one of our Patrons, met twice via Zoom which allowed us to continue with our much appreciated exchange of information and ideas.

The following pages of this newsletter will provide you with a more detailed overview of our activities during 2021, but just to mention that our Zoom events attracted a record number of Members participating from all parts of the country, and from beyond. An extensive record of all our Zoom events can be found in the article written by Connie Sangster, Council member and Chair of the Events Committee. Council was pleased during the summer that we could start planning some live events again of which you will read more later. We were particularly pleased with being able to re-instate our annual Members' dinner in the Reform Club, with great success. Our Awards scheme for undergraduates in Dutch studies at Sheffield University and UCL continued, in somewhat different formats, and the winning essays and podcast summary can be read later on. Under the chairmanship of our Hon Secretary, Paul Dimond, these were judged by our enlarged voluntary panel of adjudicators. Many thanks to them for their willingness to participate in this time-consuming exercise (which they nonetheless reported to be most rewarding).

It was decided to hold our AGM via Zoom again, one of the benefits being the fact that this allows greater participation by Members, many of whom live way beyond the M25. Some basic financial data can be found in the article written by our Hon Treasurer, David Glassman, who managed to keep the accounts in proper order.

Council and the Events Committee have been pleased with the many positive comments from Members about the activities offered during 2021, notwithstanding the sometimes challenging circumstances. However, a vibrant Society requires new ideas as to how it will continue to thrive and attract new Members. There is always a natural attrition in membership and the Society has been successful with making up for this, if not more. But there is more potential, both within our existing membership through family and friends with interests in Anglo-Netherlands matters, and beyond. Council has started with two new initiatives to broaden and enlarge our membership, both in the UK and the Netherlands. More on this in a later communication.

You will have read on the front page about our plans for the postponed Centenary reception which we really hope will now take place. Our Centenary Book which was distributed to our Members at the time, continues to attract further interest, among our Members and beyond. At our recent Members' dinner our guest speaker, H.E. Karel van Oosterom, even used it as an easy reference book to learn more about the many areas of bilateral British-Dutch relations (see photo in article on page 4). Some copies are still available; just send a message to the Administrator. The annual Unilever lecture is also high on our list of planned events, but still subject to certain constraining factors. More on that later; in the meantime we shall continue with our monthly electronic E-News and an extensive programme of Zoom events, intermingled by hopefully a fair number of live events. These are all organised by volunteers. Our Events Committee, led by Connie Sangster (largely from the Netherlands), were unable to meet face to face, but nevertheless has done a great job for which I would like to thank them. We shall miss Adrienne Monteath-van Dok, who has

expressed the wish to leave this Committee in the New Year because of her busy life. She has brought quite a few new ideas into the Committee. However, we are very pleased to have welcomed two new members of this Committee, Marina Mathon-Clark and Julie Shelton, who have already come up with some new ideas and suggestions. Marina has also provided some new momentum to our Instagram account.

Our Hon Editor, Hans Neher, has continued to support our communications with Members in various ways for which I would like to thank him. The present newsletter could not have been possible without his ongoing attention to detail and professionalism. No doubt he will also contribute a lot to an IT study which we are planning to set up during the beginning of 2022. This will include a fresh look at our website where, by the way, you can find previous newsletters, E-News editions, details of activities and other items of potential interest (www.anglo-netherlands.org.uk). Username and Password can always be found in our regular communications, usually towards the end.

A sincere thanks to our Administrator, Carine Williams, who with lockdowns and other restrictions could only visit our office at the Embassy intermittently. Without having the benefit of files and full data base at home she has supported the administration of the many activities of the Society in an admirable way, helped by other volunteers of the Society.



King William III of Orange - King of Great Britain and Ireland 1689-1702.; famous resident of Kensington Palace - venue for our postponed Centenary Reception
photo credit : Connie Sangster

Quite a few of you will have seen our new President, Lord Taylor of Holbeach, at our Zoom and live activities, many of which he attended. His support and interest in the Society has already been in great evidence for which we are most grateful.

Finally, a deeply felt thank you to my colleagues in Council. As mentioned earlier, circumstances did not really allow us to meet in-person at the Embassy for our regular meetings, but there have been monthly formal Council meetings via Zoom and numerous calls. Their time and thoughts put into how to keep the Society not only on course but thriving in these challenging circumstances is beyond duty. Thank you for allowing me to be a member of such a strong team.

I hope you will enjoy reading the variety of articles in this extended Winter newsletter. May I wish you all a peaceful Christmas. We strongly hope for better times soon, when we shall be able to meet in person more regularly.

Zooming into the future

Connie Sangster reports on (virtual) Events during Covid year 2021

The year 2021 drawing to a close is an excellent moment for reflection. This year was undoubtedly another strange year for us all having to juggle a multitude of lockdown challenges. Last year, coming to a grinding standstill the Society had no intention of letting the pandemic slow us down in any way and we have managed to achieve many of our objectives albeit in a different way. Continuing with a series of virtual and some in-person events has afforded us a new and unusual opportunity to have members attending our activities all over the UK and even abroad. In addition we were able to welcome 16 new members. The main lesson we learned was to be ready for the unexpected and being prepared to change and adapt to new and unknown situations.

Over the last year we hosted a series of events that we hope you were able to enjoy. These included lectures on art, music, architecture and history, book club discussions, an interview and virtual trips to the Netherlands.

We welcomed some 465 members and guests to our 16 online events and some 120 members attended our three live events. This is an increase of about 40%, compared to last year's online events and with normal events in the past. The number will further increase as there are still a few events for 2021. Some of the online lectures were recorded and are still available to watch.

In January we started with a new experience, an interactive live guided tour inside the *Peace Palace in The Hague*. An excellent way to learn about the history, the architecture and the functions of the institutions. Some 60 members attended this tour from the comfort of their home.

Bach's music through Dutch interpreters was the title of the presentation by Sandy Burnett, one of the UK's versatile broadcasters in the field of classical music.

The Discomfort of Evening by Marieke Lucas Rijneveld, international Booker Prize winner 2021, was discussed by our ANS Book Club.

We continued our programme with a lecture by Dutch Art Historian Mariska Beekenkamp focussed on a fruitful partnership and friendship between Brueghel the Elder and Rubens.

In March we were introduced to the *Highlights of the ING's UK Art Collection* by the Art and Archive Manager Clara Harrow.

Royal College of Physicians historian Berwyn Kinsey gave an excellent talk on *Dutch Courage and Medicinal Brandy*; a story of alcohol and health and its true English popularity when William of Orange became King of England in 1689.

In May we were all invited to a visit to the oldest 19th century panorama in the world on its original site. A unique online live guided tour of Panorama Mesdag in the Hague was very much appreciated by 35 members, guests and even a few descendants of Hendrik Willem Mesdag living in the UK.

Robert Aronson, the fifth generation owner of the family business Aronson Antiquairs, talked us through the *History of Dutch Delftware*, live from his gallery in Amsterdam. A fascinating, informative and lively presentation which was very much enjoyed by some 40 members.

New Society member and crime novelist Graham Brack was interviewed about the *Master Mercurius stories*, (a historical fictional murder mystery series set in 17th century Holland) by Events Committee member Marina Mathon-Clark. It turned out to be a wonderful evening.

An excellent and engaging illustrated talk by Historian Hattie Bennett speaking about her specialist subject *The English Impressionists* was very much appreciated. The wonderful images reminded us of the spectacular Cornish light we adored on our ANS trip to Cornwall a few years ago.

In July the Book Club discussed *Hamnet* by Maggie O'Farrell, winner of the Women's Prize of Fiction in 2020.

In September we were heading northbound to the *Barber Institute of Fine Arts in Birmingham* for an exclusive ANS online event on the exhibition *Making a Mark: Dutch and Flemish Drawings from the Royal Collection*. Directly from the student-curators, curator and deputy director we learned how the exhibition was devised and organised, entirely in lockdown.

Following a successful virtual Mayflower walk last year, Blue Badge guide

Emily Laurence Baker took us on our first post-lockdown live walking tour along the River Thames. The lunch at the Mayflower, the oldest pub on the river, was enormously enjoyed by all 16 participants.

Dutch maritime Historian Anne Doedens gave a comprehensive lecture on *Two navies: the Dutch and their English counterparts on the North Sea*. The presentation was based on the book *The Canon van de Koninklijke Marine*, by Dr Anne Doedens and Vice-Admiral Matthieu Borsboom published in 2020.

We were delighted to be able to meet in person again over a successful drinks reception for new members, members and their guests at the Reform Club. Guest speaker Laura van Voorst Vader, Science and Education Attaché at the Netherlands Embassy talked about some of the challenges she is facing in the fields of science and education as a result of the UK having left the EU.

There was no need to make any travel arrangements for our virtual visit to the Royal Palace in Amsterdam, King Willem-Alexander's official reception palace. An interesting and well-presented talk by curator Alice Taatgen who managed to captivate the audience from beginning to end. We even learned a great deal from this *Eighth Wonder of the World*, which is open to the public most of the year. In November the Book Club discussed *Son and Heir* by Alexander Münnighof. A prize-winning Dutch journalist's unsparing memoir of growing up amid the excesses, triumphs, and devastations of post-World War II Europe.

It was great to see people and reconnect in person again after two years at our successful Members' Dinner at the Reform Club. Some 65 members attended the evening with guest speaker Ambassador Karel van Oosterom who talked about the bilateral relations between the UK and the Netherlands.

Other events for December are: an exclusive online workshop on the creation of a Christmas door wreath by Battersea Bloem's florist Adrienne Monteath-van Dok, Member of our Events team. The Society's AGM will again be virtual this year and will be followed by a Royal Christmas Lecture by Louise Cooling, curator at Kenwood House, exploring the historic traditions of the British Royal Family across centuries, many of which have influenced the whole country and beyond.

Even after the world might return to some kind of post-pandemic normal we will continue to maintain suitable online events as this format seemed to be working well. It is very likely that a combination of in-person and online events will be our future. Some events to look forward to are a joint lecture on Trading Renewable Energy by National Grid and TenneT; an online presentation by Curator Lizzie Marx on *Fleeting-Scents in Colour*, based on an exhibition about smell in 17th century art that was held at the Mauritshuis in the Hague earlier this year and last but not least the postponed Centenary Reception and musical event which will be held in March. Later in 2022 we are looking forward to our Unilever Lecture.

All forthcoming events will be announced in our E-NEWS, Newsletter and on our website. Our Instagram account has been upgraded and improved thanks to Marina Mathon-Clark. It is our interface with our members and the wider public who we want to understand and appreciate the Society.

The Events Committee has again continued to meet via Zoom over the past year. Many thanks to all committee members for their contribution. We were delighted to welcome two new members to the team, Marina Mathon-Clark and Julie Shelton.

Thank you all for your continuing support, encouragement, positive feedback, interesting ideas and suggestions over the last eighteen months. May we meet again soon in person or online!

We wish you all the best for the year 2022.

Marianne Denney Marietta Freeman Evelien Hurst-Buist
Marina Mathon-Clark Adrienne Monteath-van Dok
Connie Sangster Julie Shelton
Events Committee



Bilateral relations between the Netherlands and the United Kingdom

Report by Andrew Wood on the Annual Members' dinner at the Reform Club on 26 November 2021

"Let all strangers who come to London for business, or pleasure, or curiosity, or for whatever cause, not fail to visit the Reform Club. In an age of utilitarianism, and of the search for the comfortable, like ours, there is more to be learned here than in the ruins of the Coliseum, of the Parthenon, or of Memphis." Attributed to Viscountess de Malleville in the 19th century journal "Courrier de l'Europe"

After two years of Covid-19 restrictions, and following the UK leaving the EU, it was again fitting that the Anglo-Netherlands Society resumed normal business by holding its annual Members' dinner, as has been

customary for some years, at the Reform Club, London, the cradle of liberalism and pan European ideals.

Hosted as ever so admirably by Chairman Dick van den Broek, to whom the Members of the Society are as ever indebted for his efficient organisation, the dinner with pre-dinner drinks and bitterballen in the historic setting of the Morning Room, followed by a sumptuous two-course meal in the Library and then a sweet course or pudding provided by the guest speaker, the Ambassador of the Kingdom of the Netherlands to the United Kingdom of Great Britain and Northern Ireland, H.E. Karel J.G. van Oosterom. This was for many Members the first time to meet the Ambassador in person although the writer of this report had had many virtual meetings since the Ambassador arrived last year.

With so many challenges facing the world: from climate change to political and economic uncertainty evidenced by the tensions with Russia and China and the increasing waves of asylum seekers and over the weekend the further restrictions to combat the new Covid-19 variants, it was timely to be reminded of the strength of the Anglo-Dutch relationship and despite the barriers of Brexit, the shared values and aspirations we have as North Sea Neighbours.

As Queen Elizabeth proclaimed in 1565 when welcoming the Dutch Strangers to Norwich, they represented "England's most ancient and familiar neighbours". Nearly 500 years later those sentiments still hold true. The Dutch Embassy in the UK, complemented by various Anglo-Dutch societies, including in particular the Anglo-Netherlands Society, is committed to these relations today, serving some 150,000 Dutch citizens in the UK, Dutch companies as well as Dutch civil servants.

Despite the UK leaving the EU and perhaps even more so today, the emphasis of the work of the Dutch Embassy in the UK and of the Honorary Consuls in the regions is to maintain and enhance the close relations the two nations have built up over many centuries. I, as the Hon Consul in Norwich for East Anglia, was privileged to be reappointed for a further term of five years by the King of the Netherlands. As Lord Burghley, Queen Elizabeth I's trusted adviser said of Anglo-Dutch relations: "The one cannot live well without the friendship of the other".

The evening marked a special and worthy tribute being paid to the outgoing President and his wife; Sir Michael and Lady Perry have selflessly provided more than twenty years of service, wise counsel, and stewardship helping to foster Anglo-Dutch links and continuing a long tradition of service based on Sir Michael's long experience working for Unilever both in the Netherlands, UK and elsewhere in the world.

It was also an opportunity to welcome as the new President Lord Taylor of Holbeach, who reminded Members of his family company's long links with the Netherlands. His company, based in South Holland, Lincolnshire, growing bulbs in a region drained by the Dutch and selling back to the Dutch bulbs grown in the golden soils of the Fens!

For Members attending the dinner, it was a great opportunity to

reconnect in person after the past two years. The Society and its Members, who might not have started off being IT savvy, are now all past masters using Zoom and other virtual means of connecting and the Events Committee are to be congratulated on the excellent series of events, virtual visits, talks and other interactions. However, as the dinner showed, there is no substitute for being able to meet in person and share social gossip or meet new friends over an excellent dinner for which the Reform Club is so highly regarded.

The Ambassador spoke about his role, as well as the team at the Embassy, in continuing strengthening the Anglo-Dutch links. He warmly welcomed Lucy Ferguson, Deputy Head of Mission at the British Embassy in The Hague, and talked of the many ways the two Embassies and staff communicate, even on a daily basis, to resolve issues of common interest, but also to foster the North Sea links. In the past year, both Embassies have had turbulent times in which Brexit and Covid-19 dominated. Since the EU-UK Trade and Association Agreement came into force on 1 January 2021, the Ambassador and his team have worked to inform stakeholders, to implement the Agreement, to provide input to colleagues in The Hague and Brussels in the light of the EU-UK Partnership Council and other new committees, to identify possible gaps in the Agreement that need bilateral action, and to invest in the future relationship between the Netherlands and the UK.

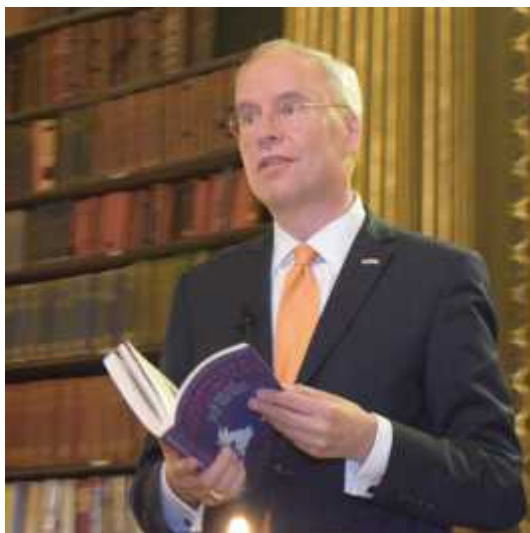
Coming from his previous role as the Permanent Representative of the Kingdom of the Netherlands to the United Nations in New York, the Ambassador noted the cultural and language differences between the British and Dutch. As an example, he noted the British are too polite to be honest and the Dutch are too honest to be polite.

Despite those differences and because of our shared heritage and culture, the Ambassador emphasised the importance of the work of the Embassy and civil society organisations in fostering and maintaining the links as North Sea neighbours. He underlined the UK has always been and will remain a close partner of the Netherlands as both our countries are transatlantic-minded and are like-minded democracies. As Honorary Consul in Norwich, where we have a strong sense of these historic as well as geographical ties (in 17th century Norwich, a third of the city were Dutch speakers), my role as one of the Consuls in the UK and with the help of the Embassy is that of economic diplomacy. Brexit and the increased burdens caused by customs and other regulatory issues coming

at a time of travel restrictions caused by Covid-19, have created hurdles for many Dutch and British businesses to overcome, but there is much still to celebrate with new Dutch investment in various business sectors. The Ambassador also highlighted the cultural sector in

which connections continue to be made, despite the new context in which the UK and the Netherlands are shaping their relations. He spoke of the new Frans Hals exhibition in the Wallace Collection, the Scheepvaart Museum in Amsterdam displaying centuries of maritime cooperation, and the Dulwich Picture Gallery where Rembrandt's "Girl at a Window" is on display.

The Ambassador ended his speech by underlining the importance of our vibrant civil societies in the bilateral relationship between the UK and the Netherlands post-Brexit. In this regard he applauded the activities of the Anglo-Netherlands Society which has been and no doubt will remain





at the centre of the Anglo-Dutch relationship.

Members had a number of questions for the Ambassador, who had spoken privately under the Chatham House rule. Topics included fishing and migration issues (more to do with EU rules than Anglo-Dutch connections) and flood defences in East Anglia, where the Dutch can help directly from their own experiences. Members were reminded of the Dutch engineers who had built the large sandscaping defence off Bacton in Norfolk to protect the gas pipelines which bring into the UK gas from local North Sea and continental Europe sources.

The Ambassador also reminded us of the work that goes on a daily basis below the headlines as it were, the co-operation between the two Countries' navies and security forces as well as investment advice and support for business.

In thanking the Ambassador, Lord Taylor as President, noted the value of working together and finding solutions to common problems such as supply chains and despite Brexit to adopt a pragmatic approach.

In concluding the evening's formal part, the Chairman presented the Ambassador with a book illustrating the Anglo-Dutch links, especially in 1688 and the Glorious Revolution, which it might be argued imbued a sense of liberal thinking and radicalism which later in the nineteenth century brought about the formation of the Reform Club. Afterwards members mingled for a while before heading home to reflect on these remarks and help foster Anglo-Dutch relations after a very successful and enjoyable dinner.



Members' Dinner

photos by Alan Denney

Captions left hand column, from top:

Mrs Heleen Mendl-Schrama, Mr Barry Weatherill, Mrs Lucy Ferguson, Mrs Rineke Weatherill ;
Mr Wout and Mrs Clare Kalis, Mr John and Mrs Jacqueline Walsby-Tickle ;
Lord Taylor of Holbeach and Sir Michael Perry ;
Lady Perry and Mr Robert Brooke ;
Mrs Carolyn Dimond and Mrs Meritha Paul-van Voorden ;
Lady Julia Taylor of Holbeach, Mrs Pat Wheatley, Mrs Cathy Brooke and Mrs Susan Nollet.

In the centre: Ms Marja Kingma and Mr Andrew Wood

Captions right hand column, from top:

Mrs Gaby Glassman and Mr Ronald Porter ;
HE Mr Karel van Oosterom, Mr Dick van den Broek and Mrs Anna van Oosterom ;
Overview of the Library;
Mrs Susan Nollet and Mr Dick Paul ;
HE Mr Karel van Oosterom and Mr Dick van den Broek
Overview of the Library.



Joanna Roper, HM Ambassador to the Netherlands, on finding her North Sea Neighbours

Just over one year ago, after an eight-hour drive, I pitched up at the British Ambassador's residence in The Hague, husband and cat in tow. We had returned to the UK from four years in Islamabad less than a year before – it felt as if we had barely unpacked the boxes before we were packing up again. I was hugely excited to become the UK Ambassador to the Netherlands – I'd had my eye on the position for some time! But I was also aware that it was a strange time to be starting as an Ambassador.

This sentiment was echoed in almost every introductory meeting during the early weeks. I was never quite sure if it referred to the tail end of the UK-EU trade negotiations which our Dutch hosts were following extremely closely, or that virtually all of my introductory calls were conducted online. Only the day before our arrival, Prime Minister Rutte had directed everyone to work from home where possible. A year later, we are back in our home offices as the virus case numbers go up again. There was a certain symmetry with my opposite number in London, Karel van Oosterom, who had started only a month or so before me, having come straight from New York. He, too, was grappling with making his introductory calls online. But we do what we can, and while I still do not see enough of my colleagues in the Embassy (or, indeed, my husband in the FCDO in London) we have adapted and adjusted to make the most of circumstances.

One year on has brought perspective. When I arrived in The Hague, the UK was deep into the final phase of the negotiations with the EU on our trade and cooperation agreement, and it is fair to say that I heard some pretty candid views! But after months of painstaking negotiation, the UK struck a deal with the European Union which forms the basis of our trade and cooperation across a number of fields; the largest of its kind. Taken together with the UK-EU Withdrawal Agreement, it shows our commitment to protecting the rights of UK and Dutch citizens across both sides of the Channel, safeguards the security of our citizens through modern and unique approaches to internal security cooperation, and boosts our critical trading relationship, including at our major ports. Defining a future UK-EU relationship was never going to be easy but one on which we should all take pride in reaching. I see my role as continuing to develop a thriving future UK-NL relationship in this context.

Bilaterally, too, there is plenty that binds us – there are genuinely few other countries with whom we share so much. There are good reasons why we call ourselves the North Sea Neighbours. So let me simply highlight a few elements that exemplify why we're here and why the relationship with our North Sea Neighbours is quite so important:

- to start with, our shared history which has shaped our countries, our respective languages and cultures, even our royal families. All this despite, as someone described to me, having 'a few bumps' along the way, largely on the high seas and captured in glorious oil paint in the Rijksmuseum and the Willem Van de Velde exhibition at the Maritime Museum in Amsterdam. But let's move on from historic events at Chatham, as this brings us neatly to ...

- A defence relationship that does indeed date back some four hundred years but is these days so friendly and interlinked that only the US and the Netherlands in the form of the Dutch frigate HNLMS Evertsen have been able to take part fully integrated in the Carrier Strike Group deployment alongside aircraft carrier HMS Queen Elizabeth. That is inter-operability on the high seas!

- A trading relationship that sees the Netherlands as the UK's fourth largest trading partner - and vice versa - accounting for over £75 billion of trade annually. Dutch investment into the UK stands in excess of £167bn. Some fabulous statistics too - over 20,000 British businesses import from or export to the Netherlands, whilst over 7% of all Dutch exports are to the UK. 80% of all flowers imported by the UK are from the Netherlands and, one of my favourites, 30% of all UK produced apples are used in Heineken cider! I could go on. Our trade and investment relationship certainly will.

- A people relationship founded on some 45,000 UK citizens here in the Netherlands and many more Dutch nationals in the UK including Her Royal Highness Princess Alexia. Our citizens are living, working, studying and enjoying life in each other's countries. A huge thank you to the Dutch Government for their help in ensuring that British nationals registered on time to ensure they were able to remain here.



Photo of Joanna Roper courtesy of FCDO

- law enforcement collaboration like no other in which our agencies work closely together to intercept and interdict criminals and reduce crime.

- A values relationship in which we work together on issues such as girls' education and gender equality, including in Afghanistan, media freedom and human rights including LGBT+ rights and freedoms.

- And, with the UK having hosted COP26 only a few weeks ago, we will continue working together on the shared challenge of climate change, learning from each other's experience in the fields of offshore wind, zero emission vehicles and climate adaptation and seeking greater climate ambition with our international partners.

In the time that I have been here, we have hosted virtual and in-person visits by Ministers and senior officials in both directions, including Prime Minister Rutte to London and the UK Home Secretary to the Netherlands. We work closely together where it counts – our political relationship has gone from strength to strength.

Looking back, it's clear that the pandemic has changed the way we live and work. We have to make contingency plans for our events; our IT skills have been honed. And as two nations with such intertwined history, we are likely to experience more 'bumps along the way'. But a strong friendship means that we can have candid conversations. Maybe you have heard me say this before but there is truth in it: the bonds between us are strong, the friendships are honest, and the handshakes of the North Sea Neighbours steadfast. Who could ask for more?

*Joanna Roper CMG
UK Ambassador to the Netherlands*



Photo of the Presentation of Credentials, courtesy of Rijksvoorlichtingsdienst, ©Wesley de Wit

Members' Reception at the Reform Club

Report by Marina Mathon-Clark, member Events Committee

It was a pleasure to attend the Members' drinks party organised by the Society on Friday 15 October. It was only the second time Members could meet in person since the start of the pandemic. This joyous occasion brought together Members, both old and new, also allowing prospective Members to participate and get a taste of the Society. The elegant Reform Club lent an air of old world grace giving weight to this special occasion.

Our Chairman, Dick van den Broek, introduced guest speaker Laura van Voorst Vader, the Science and Education Attache at the Netherlands Embassy here in London. Laura gave us an insightful speech on relations between

the two countries as they now stand, as well as some of the challenges and opportunities of working together in the fields of education and technology.

Her talk "How to strengthen the relationships between the United Kingdom and the Netherlands in the fields of Science and Education" was well received, prompting a positive response and further questions from those present. This reaction reflects the spirit behind the Society and its promotion of friendly relations between our two nations. The conversations afterwards flowed, the guests mingled and all enjoyed this opportunity to meet old and new Members.



Mayflower Walk

Report by Evelien Hurst-Buist on our guided walk

Wednesday 15 September was an important day for the Society: our first live event in one and a half years! I cannot describe how joyful it was to meet other members again, even though I mixed up my co-Event Committee member Marina and our guide Emily Baker, as I had previously only ever met them on the computer.....

We all met at a Greek restaurant below the south end of Tower Bridge, a place not easy to find if you came across the bridge from the direction of the Tower, but luckily all 16 participants made it in time. Nine months



earlier Emily Baker had given us a virtual tour and talk about the Mayflower Trip, this time she could do so in person, and her tour was extremely enjoyable and informative. We walked along the Thames from Tower Bridge to beyond the Mayflower Pub, with Emily giving us information not only about the trip of the Mayflower, its crew

and its passengers - two of whom are her ancestors - but also about the many interesting sights along this patch of the Thames. I never knew there were so many green areas so close to the Thames in Rotherhithe and Bermondsey, so many interesting works of art, and it was amazing to realise how this now quiet residential area once teemed with people working in the docks there. We admired the statue of Christopher Jones, captain of the Mayflower near St Mary's Church, and were all incredibly moved by the statues of Dr Alfred Salter - 'the man who created an NHS before the NHS was created', his wife Ada and their daughter Joyce, holding her cat. The



Salters chose to live in the same poor area as their patients, but sadly their daughter Joyce caught an infectious disease there at the age of eight and died.

After our tour we were lucky enough to be able to eat on the balcony of the Mayflower Pub, overlooking the Thames. It may not be the original pub, but its location is amazing. It was our first trip into London, and we felt very safe all the way. I can definitely recommend a walk along the south side of the Thames in this area!

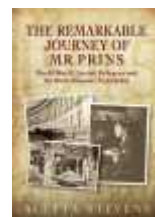


ANS Zoom Book Club

Report by Evelien Hurst-Buist on the Zoom Book Club

When the first Lockdown set in and we were all confined to our homes, the idea of an ANS Zoom Book Club sprang up and seemed attractive; a Book Club open to all Members wherever they live, connecting us even though we were not allowed to travel far. We try to read books with a connection to Holland, but happily read books that come highly recommended by our Members. Each book appeals to different Members, so the make-up of our group varies with the book. We have had as many as ten people taking part and as few as four, but have always had a good discussion. In order to let everybody have their say ten is probably the maximum number of participants we should have.

Our first meeting was in July 2020. We started with two discussions about two books written by two of our Members, 'The Remarkable Journey of Mr. Prins' by Aletta Stevens, and 'My Name is Selma' by Selma van de



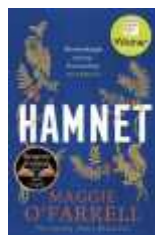
Perre, both remarkable books, Aletta's 'Mr. Prins' is about a Dutch Jewish citizen fleeing Holland in World War II, while in 'My name is Selma' Selma tells her story as a Jewish resistance worker who manages to survive the Nazi camp Ravensbrück.

We next tackled the International Booker Prize Winner by Marieke Lukas Rijneveld 'The Discomfort of Evening', beautifully written, but very dark. We then read Rutger Bregman's Humankind, which we all found hugely inspiring and uplifting. One of our Members suggested reading Hamnet, so that is what we did next. Shakespeare may not be as well known in Holland as in the UK, but the description of grief in this book is universal.



Our latest book was 'Son and Heir' by Alexander Munninghoff. It is a memoir about his family, and astonished us all. Truth is truly stranger than fiction! Although there were only five participants, we had a great discussion, despite the fact we live in Norfolk, Strood, London, Sidmouth and Tunbridge Wells. Thank you Zoom!

Somehow half of the books we have read seem to have been about World War II, and I am thinking of adding another one and discussing 'The Interpreter from Java' by the Dutch author Alfred Birney some time in the New Year. It won prizes in the Netherlands when it first came out in 2014, but was only translated into English in 2020. Please feel free to join, and if you know a book you would love to discuss let us know.



Financial Review

by the Honorary Treasurer, David Glassman

The latest annual accounts of the Society portray a picture of a thriving membership organisation with a firm financial foundation, stable subscription levels and an increased surplus.

Members will take the message from the Annual General Meeting that we maintained a low subscription rate for the year and intend to hold it at the same level for the fifteenth consecutive year in 2022. Council believes this approach will help build further the membership numbers and be attractive to younger Members.

Subscriptions fund our basic administration costs, the cost of communication with Members and the ANS awards to winners of the prizes on the Dutch programmes at University College, London and Sheffield University.

In 2020-21 our Society received a legacy of £1,000 from a former longstanding and respected member.

Council decided to subsidise general activities to a minor extent in the year, particularly as the Unilever Lecture with its financial advantage had to be deferred. Council is mindful and thankful that Members have allowed the sums they paid for the postponed lecture, and for the Centenary Reception, to remain with the Society and those sums have been acknowledged through the recognition of that liability in the accounts.

Although all financial matters connected with the Centenary Reception have been held over until spring 2022, we have continued to distribute the centenary book, North Sea Neighbours, to those who reimburse us for the cost and more widely for promotional purposes. We funded that initiative to the extent of nearly £500. All the suppliers we had to pay in advance of the late-postponed Centenary Reception have expressed willingness to provide their services as previously arranged and all were still trading when we last checked.

Our administration was tailored immediately Covid-19 caused activities to be curtailed and continue at a much-reduced cost level, supported by our most willing Administrator and much voluntary input from Members. We remain grateful to His Excellency, the Ambassador, for our accommodation at the embassy and his warm hospitality there.

The financial accounts for the year ended 30 April 2021, which have been posted to the Society's website, tell the above story in numbers. The key ones show a Surplus after Taxation ... , out of which Council decided to allocate a further ... to the Centenary Designated Reserve to cover the centenary celebrations. This leaves over ... in our General Reserve.

Subscriptions 2022

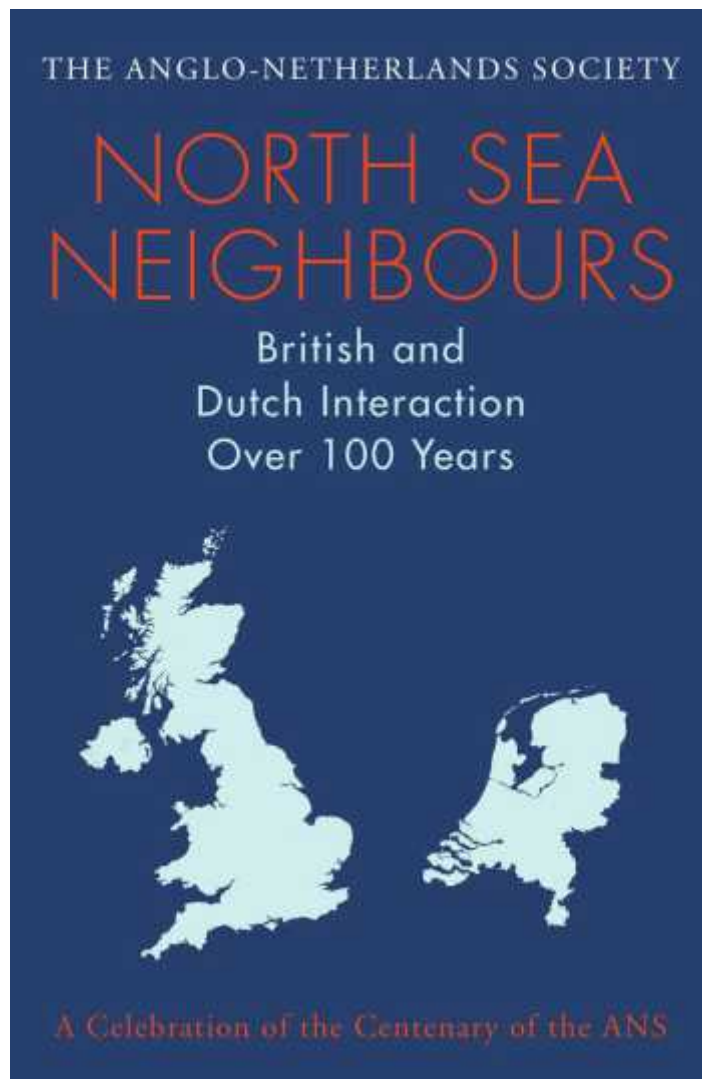
by the Honorary Treasurer, David Glassman

Council is pleased to announce that subscription rates for 2022 will remain unchanged, for the 15th year running. Our subscription year is based on a calendar year and we would be most grateful for payments early in 2022 from those members who do not pay by standing order.

That is the most used method of payment and our preferred method for economic reasons and administrative ease as our office at the Embassy of the Kingdom of the Netherlands is not as readily accessible as before the current circumstances.

An annual standing order mandate can be set up easily through your bank account with the due date of 2 January, 2022 and each subsequent year. The account number of the Anglo-Netherlands Society is 05409845 and the NatWest branch sort code is 50-41-02.

Alternatively, we would appreciate an interbank transfer (details above) rather than a cheque for the reason explained above. If you have a query, we will try to resolve it if you email administrator@anglo-netherlands.org.uk



A perfect gift: the ANS Centenary book

There is an excellent present waiting for your family members and friends: a copy of our much appreciated Centenary book. Special price per copy £15 incl. UK postage; larger orders may attract a discount. Please contact administrator@anglo-netherlands.org.uk

Our membership numbers continue to increase and Council would like to see that trend grow further. Family members and friends with interest in Anglo-Dutch matters who can identify 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 for 2022:

	Greater London area*	Country*
Joint membership **	£30	£25
Single membership	£23	£20
Members under 35, irrespective of location:		
Single	£10	
Joint	£15	

We offer a reduced subscription for those who join during the course of a subscription year.

* The Country rate is available for Members whose address is outside a circle with radius of 50 miles from Hyde Park Corner.

** Two Members at a single address, receiving one copy of each mailing.

"Lifelines"

by Ros Burgin MRSS, Sculptor and new Council Member

Lifelines is a new large-scale sculpture exploring issues of marine pollution and climate change. First shown in September as part of the Totally Thames festival, Trinity Buoy Wharf have now offered to exhibit this new public artwork until 30 April 2022.

The sculpture is a row of four wooden longboard surfboards with a scaled drawing mapping the world's remaining tropical coral reefs printed across the middle. Positioned vertically, they stand sentinel against a wall of the historic Proving House at Trinity Buoy Wharf on the north bank of the River Thames.

Interestingly there is an Anglo-Dutch connection within the work. The wood used for the surfboards is Paulownia, also known as the Princess or Empress tree. It is native to China. The species was named in honour of Anna Pavlovna, Queen Consort of the Netherlands in the 1840s, when the trees first appeared in Europe. It is a hardwood species used for surfboards and boatbuilding because it is exceptionally lightweight with a higher strength to weight ratio than balsa wood. Paulownia is a very sustainable timber source, growing 14-20 foot in its first year and reaching maturity in 10 years, making it one of the world's fastest growing trees.

The boards are 9 foot 2 inches long and 23 inches at their widest point. Surfboards have a vital construction component called the stringer, a thin load-bearing wooden strip which runs the length of the board and creates a visual centre-line. I have labelled the stringers, 135° W, 45°W, 45°E, 135°E, using this feature to indicate which lines of longitude run through the centre of each section of the drawing. Trinity Buoy Wharf was particularly chosen for the launch of *Lifelines* as it is almost on the Prime Meridian line established at Greenwich in 1884, the starting point of longitude and the basis for the world's time zones, both fundamental to navigation at sea.



The *Lifelines* drawing shows a series of filled blue abstract shapes, all soft lines and curves, scattered across the surface. They look like liquid droplets that have been splashed or flicked onto the surface at random, not dissimilar to marks made by the Surrealists or the drip paintings by Abstract Expressionists. These shapes are mostly small in size and depict individual and groups of coral reefs that I have drawn together, tracing their outlines and forms.

Coral reefs are the rainforests of the oceans. They are incredible, diverse ecosystems, covering less than 1% of the ocean, yet supporting 25% of all marine life. They act as early-warning beacons for the health of the oceans, helping to protect shorelines and playing a significant part in the blue economy by providing food and livelihood for around 1/2 billion people.

Since the industrialisation of 1950s, half of all coral reefs have been lost to pollution, over-fishing, sea temperature rises and coral bleaching. Without urgent and significant action coral reefs could be one of the first major ecosystems to collapse as a direct consequence of climate change. The World Resources Institute projects that 90% of coral reefs will be in danger by 2030 and all of them by 2050.

The source data set for this project comes from the United Nations Environment Programme World Conservation Monitoring Centre. I also used a new resource called the Allen Coral Atlas to look at the reefs in great detail, to get a sense and feel for them in order to develop the drawing. The Allen Coral Atlas was completed in September 2021. It uses high-resolution satellite imagery from Planet Labs Incorporated which runs the world's largest fleet of Earth observing satellites. Every day they photograph Earth's entire surface in great detail. The team used machine learning algorithms to classify the shallow marine seascape from this imagery, making it possible to map and monitor these vast marine areas with global consistency. The Atlas is free to all with the purpose of improving global understanding of our coral ecosystems, driving better

Ros Burgin: introduction

Ros Burgin MRSS joined the Anglo Netherlands Society in 2019 and was elected to Council in 2020. She is Anglo-Dutch, part of the Kikkert family with roots in Texel. She is a Member of the Royal Society of Sculptors and served as a Trustee and on their Council from 2018-2021.



policies to help protect them, and encouraging others to take action.

The aim of *Lifelines* is for the public to become as familiar with the shape and distribution of coral reefs as they are with the continents. I am seeking to create a sea-change in people's thinking where out of sight is no longer out of mind, and to pull focus to life below the water and our connection to and dependence on healthy oceans. A long time ago, John Muir (1838 -1914) the Scottish-born American naturalist and founder of the modern conservation movement observed "When one tugs at a single living thing in nature, one finds it attached to the rest of the world."

The *Lifelines* project has been supported using public funding by Arts Council England and it is Audio Described. For more detail about Lifelines and its project partners please look at the current projects section on my website www.rosburgin.co.uk To visit the work www.trinitybuoywharf.com and to view the atlas : <https://allencoralatlas.org>



The challenges of Covid-19 for Fashion Education

by Professor José Teunissen, Dean of the School of Design and Technology, and member of the Anglo-Netherlands Society

As Dean of the School of Design and Technology (SDT) at London College of Fashion, University of the Arts London, I am responsible for eleven BA courses and nine MA courses in fashion design ranging from Footwear, Sportswear, Fashion Jewellery, Bespoke Tailoring to Womenswear. Whilst working in close relation with the fashion industry we are teaching traditional craft technologies in the studio alongside the latest digital innovations. The world class Center for Sustainable Fashion and Fashion Tech researchers are part of the school and contribute to the school curriculum. With more than 100 members of staff and 2,500 students, we are spread over 5 sites across London.

When the Covid-19 pandemic started in March 2020, we had to change our hands-on studio education practice into an online delivery model. Surprisingly the staff showed the ability to adapt and innovate in response to this emergency very well. With support of our online teaching experts, they were able to record their technical instructions sessions by using tabletop cameras to capture the different techniques. Teaching online was understood very quickly to be more than simply delivering lecturers online. It needed a lot of adaptation, especially a more active engagement from students which was achieved by using Blackboard Collaborate for breakout sessions and Mural Boards to gather students feedback via an online IT posting system.

Another area that needed re-thinking was our engagement with industry. Normally students undertake placements in their second year of study to experience how the industry works. However, during the lockdowns it became difficult to secure places in the industry, because they themselves had shifted into working primarily online, which caused them comparable issues around design and making. To keep the industry connections going, we organised access to high-quality international speakers, such as the renowned Viktor & Rolf who kindly shared how they coped with Covid-19 and what effect it had on their creative output. It made the students aware that the fashion industry also had to change their day-to-day operations trying to develop their products in a different, more digital way. Until then, students had perceived themselves as the inferior 'Covid-19 generation' lacking elementary hands-on skills. From the industry experts, they learned to understand that the flexibility and experimentation that they had to deal with turned out to be an advantage, a skill that the industry (post Covid-19) was looking for.

Other issues were more difficult to address. The UAL student community is extremely diverse; many students were simply not able to access learning. Some lived in a completely different time zone, which forced them to attend classes during the night or very early in the morning. Some faced technical issues, particularly with patchy Wi-Fi (including in halls of residence) or computers that were insufficiently up to date, powerful or reliable. Others were sharing devices with their family,

having to study at the times when the computer was not being used by other family members. Some students were accessing teaching via their phones, which provided a more limited palette of options with which to engage learners. Access to equipment, software, materials and tools needed to create art and artefacts were a real problem during the lockdown. Access to some tools was relatively easy to solve and students received support from the university to buy domestic sewing machines and design software. However, for Footwear, Bags & Accessories, Jewellery and Knitwear access to specialist, professional machinery was required that simply could not be replaced. On these occasions, the teaching team found creative solutions. They asked the students to design, for example, jewellery with beads, paper and any other material that they had at home or could be easily purchased.

As a result, we had to shift our educational perspective from a focus on the product (the creation of an artefact) to the value of focusing on the concept. Process and experimentation were foregrounded (resulting in a design portfolio with drawings, sketches and texts) over their output in the form of one or more final pieces. Unfortunately, our graduate showcase had to move to one big UAL online Graduation Showcase where students could upload their portfolio as well as final products. In the end, this was largely seen as a success, enabling access to a global audience. For many students, the curation of a final portfolio and a

their bedrooms became their studios. Learning in an inspiring, well-equipped space that helped maintain the boundary between personal life and studying, or even a change of scenery, was important to many in maintaining motivation and productivity.

Looking back on an extremely challenging period, we have come to the following conclusions. For many, being in the building, 'live studio culture' and access to equipment are central to the student experience and appeared hard to replace with digital alternatives. Feedback from students showed us that almost all students found it essential to spend some time on campus. Once allowed back on the site, we prioritised studio lessons and provided upskilling sessions for students to improve their technical skills. Providing structured, timetabled opportunities for this was highly important even during the period that social distancing was in place. Feedback from students taught us that they felt online lectures made them more inclusive. Students were less hesitant online to speak up and asked their questions via the chat box or Mural Board. Others, liked the time efficiency of having tutorials online. In particular the recorded sessions were appreciated by international students as it gave them the opportunity to watch it again for a better understanding of the instruction and/or the language.

More good news is that the Covid-19 lessons are helping us to decide to move to Stratford to a new single campus in the Queen Elizabeth Olympic Park in 2023. The London College of Fashion is part of a new development for London known as the East Bank. We will be amongst other world leading organisations including Sadler's Wells, the V&A and the BBC as well as Loughborough University and UCL. We are moving to finally bring all our students and staff together, to increase opportunities for collaboration and to build a different community focused on fashion but with lots of influences from our new neighbours and from the local area.

Reflecting on the Covid-19 lessons, we are currently exploring the theme 'What is the campus for?' The success of one on one online tutorials and the staff's willingness to work from home has created opportunities to reconfigure the campus. More campus space will be reserved for high engagement and spontaneous activities that connect the students to their peers, alongside providing room for highly valued practical workshops.

Finally, it has opened the discussion of the importance and value of process and experimentation over the creation of final artefacts, which is leading to new pedagogies and a more experimental curriculum offering more options for online offers and flexible residencies.



graduate showcase is a key element of their student experience.

Community building, when delivering entirely online, was another extremely difficult task. Course leaders did set up a range of informal online sessions, quizzes, or drop-in sessions about study topics, or time for more general discussions. Bespoke tailoring organised online bakery events where students baked cakes in the form of tailors' accoutrements such as a pair of scissors. Under normal circumstances, the 'studio culture' at London College of Fashion offers, in a natural way, a kind of social space, with the informal contact and time spent working together adding up to the full, expected, student experience. The shift to online teaching did have strong implications for a sense of community and mental health. Many students commented on how restrictive it was when

Dutch Studies in the UK

Introduction by Paul Dimond CMG, Chair of Awards Adjudication Committee

In the Society's tenth year of our outreach to universities through the ANS Awards, we are happy to carry in this issue the two winning essays in the 2021 competitions by undergraduate students at the University of Sheffield and University College London.

We congratulate all the participating students in the essay and podcast competitions on their work but also for their enthusiasm for this voluntary extracurricular activity during

this tough year for all students during the Covid-19 lockdown.

Putting the Awards into context, we also welcome the following article by Christine Sas, Director of Dutch Studies at the School of European Languages, Culture and Society at UCL and Chair of the Association of Low Country Studies. It is a great credit to the Faculty teams at Sheffield and UCL and encouraging to us that Dutch Studies continue

to thrive. But the financial environment for their future cannot be guaranteed.

The Anglo-Netherlands Society very much hopes that Dutch Studies will continue robustly in the UK, in the second century since they were first introduced at UCL in 1919, as the universities find their way through their adjustment to language and area studies following the British withdrawal from the European Union.

Dutch Studies in the UK: Weathering the Storm?

by Christine Sas, Director of Dutch Studies UCL, Chair of the ALCS

Dutch Studies as an academic discipline was introduced in Britain by University College London (UCL). As a university with a radical tradition – the first UK institution admitting non-Anglican and female students (1820s) –, UCL's track record of innovation also included the foundation of university departments in subjects that until then had not been taught in Higher Education in this country, foremost of which modern languages. The first professorships for Spanish, Italian and German were established in 1826, with refugees from those countries as first incumbents, followed by Scandinavian (1917) and Dutch (1919) towards the end of World War I. The first incumbent of the Chair for Dutch Studies at UCL, which shortly before the outbreak of the pandemic could celebrate its centenary (2019), was nobody less than the later famous historian Pieter Geyl, whose position was sponsored by the Dutch government and Anglo-Dutch industry partners, who at the time had a particular interest in improving Anglo-Dutch relations, as the country's neutrality during World War I was widely seen, not necessarily correctly, as damaging their reputation; an apt example of the soft power a university Chair provides, and one that we would like to advocate here.

However, as universities nowadays operate in an increasingly monetised and competitive environment, there is continuous pressure to scale back or discontinue (perceived) 'unprofitable' activities, leaving 'less-widely taught' languages particularly at risk. What may appear as a logical business choice at institutional level, has led to a sharp decrease in the UK-wide provision of Dutch Studies. This trend has not happened in isolation and is part of an overall decrease in students opting for language study at university. Meanwhile the absence of a UK national strategy on UK-wide language provision means that nobody is keeping an eye on the bigger picture. This sentiment was deplored in the 2018 report by the Association for Low Countries Studies (ALCS), and is echoed more widely by the British Council:

'With the backing of the Royal Society, the Academy of Medical Sciences and the Royal Academy of Engineering, the British Academy has urged the government to adopt a National Strategy for Languages, stating that the decision to leave the EU 'makes it even more important for the UK to have the languages needed to forge wider commercial and other links' (British Council 'Language Trends 2020')

In their 2017 strategy document Languages for the Future, the British Council ranks Dutch as the 7th most important language for the UK post-Brexit, eclipsing even languages like Portuguese, Japanese and Russian. However, at the moment, only two UK institutions (UCL and the University of Sheffield) are still offering Dutch degree programmes. The last decade has seen the closure of Dutch at the Universities of Cambridge (2014) and Nottingham (2018); previously Hull used to have a large Dutch department too. The 2018 ALCS report painfully concludes that there is a sharp decline in the provision of Dutch at degree level, with two-thirds of staff on non-permanent and often low-paid contracts, even though there is a demonstrable economic, social and diplomatic demand for the knowledge of Dutch language and culture. Currently over a hundred students study Dutch at UK universities, which is more than at the University of Amsterdam! For the Netherlands and Flanders, their knowledge of Dutch language and culture provides much needed soft power in the new European reality, after the UK has left the European Union.

On the occasion of the centenary of Dutch Studies in the Anglophone world (2019), the ALCS initiated a campaign to strengthen Dutch Studies as an academic discipline in the UK and Ireland, and to highlight the need for structural investments on the part of all governments and institutions involved. Its aims are to refill the Chair of Dutch Language and Literature at UCL (vacant since 2006) to establish a significant 'pull-factor' for the subject; to consolidate and further develop Dutch Studies in Sheffield; and to re-establish Dutch Studies in Scotland and Ireland.

Having a unique global reach through the English language, the ALCS attracts scholars from all over the world to its conferences and its high-profile award-winning research publication Dutch Crossing: Journal of Low Countries Studies. In order to sustain and grow this position as a centre of anglophone Dutch Studies, we need a strong anchor in the UK academic world, with specialist students on undergraduate and postgraduate programmes, opportunities for students and staff exchange and multilateral collaborations, and with prospects for early career researchers to provide the tutors of the future. If the trend continues and without the investment we are looking for, we fear Dutch Studies may disappear from the UK academic landscape and the UK will lose its central and influential position in global anglophone Dutch Studies.

Compared to other European countries (de Jonghe 2019), the Netherlands and Flanders invest a mere €0.075 per capita on their language and its presence abroad, despite demonstrable evidence of the soft power and influence that such a presence provides. This apparent disregard of the own language is perhaps surprising given that it is the single aspect most Dutch people agree on that identifies them as 'Dutch' (SCP 2019). Moreover, given the multiple historical, cultural, commercial and financial bilateral relations between the Low Countries and the United Kingdom, it is absolutely vital that Dutch Studies keeps its seat at the table at the prestigious Russell Group Universities, the central players of research-intensive academic institutions in the United Kingdom. To this end, we believe that structural support by all relevant UK institutions, as well as the Dutch and Flemish Governments, possibly supplemented by private philanthropy, would be well-invested and indeed crucial to strengthen the highly successful Anglo-Dutch relations in the challenging years to come.

The ALCS (<http://alcs.ac.uk/>) is a subject organisation with a healthy membership, a thriving journal and a well-attended bi-annual conference for scholars in Dutch Studies in a broad sense, including art and cultural historians, literary scholars, linguists and translation scholars. We also facilitate post-graduate symposia and workshops for students as well as teachers. The University of Edinburgh will host the 14th ALCS conference in 2022, as well as our first Summer Course for students of Dutch in the UK. Many of our activities are supported and funded by the Nederlandse Taalunie, as well as the Flemish and Dutch diplomatic representations.



Zwarte Piet: Racism or An Innocent Tradition?

Award winning Essay from Rebecca Nelsey, student of Dutch at the University of Sheffield

Zwarte Piet is a Dutch, Flemish and Northern French cultural figure who, especially in recent years, has proven to be a cause of passionate debate every festive season. The character's critics argue that the tradition is a racist, colonial caricature of a Black person; meanwhile, its proponents defend it as an integral part of their cultural heritage. In this essay, I will explore the tradition of Zwarte Piet, examining its historical context. I will then analyse the arguments for and against the preservation of Zwarte Pieten in their current form before evaluating what I believe to be the root cause of the debate.

Every Mid-November, a magical elderly bishop known as Sinterklaas is said to arrive in a Dutch city (or, in Belgium, at the port of Antwerp) from Spain with his helpers, Zwarte Pieten. These characters have black skin, dark curly hair, thick red lips, gold earrings, and a colourful pageboy ensemble, and they distribute sweet treats such as pepernoten among the children who await them. The arrival of Sinterklaas has been broadcast on Dutch television since 1952. Between their arrival and the night of 5-6 December, they visit children in shopping centres, schools and other such venues. Children prepare for the special night by filling their shoes with a wish list, drawings for Sinterklaas and Zwarte Piet, and treats for Sinterklaas' white horse; and on the evening of 5 December (Netherlands) or the morning of 6 December (Belgium), children will find gifts left for them by Sinterklaas. In response to allegations of racism, Antwerp's Zwarte Pieten have had a slightly different appearance since 2015: Belgian children instead meet 'Roetpieten' or 'Sooty Petes' who bear black smudges of 'soot' on their faces instead of a full covering of black paint, and some cities and schools host 'Kleurenpieten' with faces painted not just black but a whole array of colours. Such action to ban black-faced Zwarte Pieten did not take place in the Netherlands, however, until 2019.

To fully understand the arguments for and against the notion that Zwarte Piet is racist, it is important to investigate historical context and explore the figure's possible origins. One theory is that Zwarte Piet originated from fifteenth-century tales of demons and other dark creatures who roamed other European countries by Saint Nicholas' side, disciplining children with rods. One such figure was Ruprecht who, in a book published in 1803, was portrayed as the Black valet of Sinterklaas who wore a turban. Nevertheless, these figures bear little resemblance to Zwarte Piet and the evidence to support this theory is limited at best. What we can be sure of, though, is that Zwarte Piet's first appearance that we know of in literature occurred in the book 'Sint Nicolaas en Zijn Knecht' by Jan Schenkman, published c. 1850. Schenkman introduced—or perhaps solidified—the idea that Sinterklaas was accompanied by Zwarte Piet, a servant character based on the seventeenth- and eighteenth-century tradition of Moorish pageboys who themselves acted as servants. In the book, his prescribed role was one of discipline: he carried a rod and a sack of gifts which, once empty, was used to take children away to Spain if they had misbehaved that year. While Zwarte Piet is indeed depicted as Moorish in the first print of the book, in the second print he is portrayed as Black. It is also important to note that the tradition of Moorish pageboys itself is rooted in the 'tradition' of slavery. Given that Zwarte Piet is depicted wearing clothing and accessories typical of child 'household helpers' of the time, the time of publishing is also historically significant: slavery was not abolished in Suriname, the Dutch Antilles or Indonesia until 13 years after publication, and 'minstrel' shows peaked in the USA only one to two decades prior. In the 1950s, Zwarte Piet was released from his punitive disciplinary role and became a bumbling, foolish, poorly-spoken helper to Sinterklaas. The following decade, he evolved once again into a quick-witted entertainer figure regarded by children as 'smart, hardworking and brave'. It is also at this time that the idea of being sooty from chimneys began to be emphasised concerning Zwarte Piet's colour. Perhaps not by chance, these two events coincided with the beginnings of protests and disputes about Zwarte Piet. The conversation transformed into a full-scale political issue from 2008, and in 2011 the abuse of activists protesting at Dordrecht's Sinterklaasparade by Dutch police intensified discussion. Since then, slogans such as 'Zwarte Piet is Racisme' and 'Zwarte Piet Niet' have gained traction online and fierce debates have taken place everywhere from social media to the courtroom.

Those who take issue with Zwarte Piet primarily object to the character's appearance and voice (Zwarte Pieten frequently have, as

described by Wekker, an 'unabashedly quasi-Surinamese accent'). It is not difficult to understand how his dark skin, thick curls and big lips could be interpreted as a colonial, racist caricature of a Black person and a remnant of the racial hierarchy of the past. This is especially the case when examining the context of which he was borne, during a time of legal slavery, minstrel shows, golliwogs, and other traditions of blackface that are generally understood to be racist and unacceptable today. Seeing a Black character depicted as a servant to the white man and even dressed in court servants' clothing is unsurprisingly a source of racial trauma for many Black Dutch people, reflecting the centuries-old colonial stereotype that the white man is superior to the Black man. Many critics of Zwarte Piet acknowledge that the tradition's roots are unclear; however, they contend that its origins don't matter so much as its actual interpretation. The message conveyed is that Blackness exists to serve whiteness, whether as an assistant to Sinterklaas or as an entertainer to the majority-white Dutch population as a whole. As noted by activist Mireille-Tsheushi Robert, 'the subordinate function of Zwarte Piet is the message we give to Black children'; In other words, the impact of Zwarte Piet, despite all innocent intentions, is harmful.

Around the festive season, Dutch children of colour report intensified racial discrimination in relation to Zwarte Piet which, according to De Kinderombudsman, constitutes a violation of the UN Convention on the Rights of the Child. The Convention states that children's interests should be prioritised in all matters relevant to them; it is, therefore, the responsibility of adults to ensure that children of all races and ethnicities can participate in Sinterklaas celebrations in a safe and respectful environment free of harassment or exclusion. In addition, issues of human rights are called into question regarding Zwarte Piet. Firstly, the right to freedom from discrimination and stereotyping is protected under the Universal Declaration of Human Rights, the European Convention on Human Rights, and the International Convention on the Elimination of All Forms of Racial Discrimination; the latter also protects against the stereotyping of dark-skinned peoples. Secondly, ethnic origin forms a part of one's identity and that identity constitutes a part of one's private life. Therefore, if a negative stereotype about a racial or ethnic group has a serious enough effect to impact self-image, their identity is affected and so is their right to protection of private life. Supporters of the Zwarte Piet tradition also reference human rights to defend their stance, citing their right to participate in cultural life to maintain that they are entitled to the preservation of Zwarte Piet as part of a long-standing cultural tradition. While they indeed possess the right to participate in Sinterklaas traditions, this does not mean that cultural traditions must not change over time. In fact, as shown by the changes Zwarte Piet as a character has already undergone throughout history, the opposite is an integral part of the development of cultural traditions.

This, of course, is not the only argument offered by proponents of Zwarte Piet. Their main defence is that the tradition is misinterpreted by its critics. Many cite the fact that many of the possible origins of the character have very little to do with race. For example, if there is a link between Zwarte Piet and nonhuman mediaeval creatures such as Ruprecht, Piet's Blackness is attributed not to race but species. Others argue, as previously mentioned, that Zwarte Piet's face is black not to indicate race but to represent chimney soot from his present delivery duties. Critics argue that this is not a plausible explanation due to the lack of soot on Piet's clothes; however, there are plenty of other parts of the Sinterklaas tradition that also go unexplained, not least how presents are delivered to every Dutch and Belgian child in a single night. The fact that Zwarte Piet was originally a Moorish figure is also brought up in debates; however, given that Muslims are also considered by a considerable proportion of the Dutch population to be a 'hostile outsider', this defence does little to argue against the discriminatory nature of the tradition.



The fact that Dutch Muslims and anti-Piet protesters are often grouped together is telling of the sentiment among defenders of Zwarte Piet. Many 'Native' Dutch people feel that they are being stripped of their right to celebrate their cultural identity at the hands of immigrants; as described by former politician Rita Verdonk, there is a sense that "'they" want to get rid of "our" culture'. If they were truly Dutch, it is argued, they would understand the tradition and their criticism would cease. Dutch Prime Minister Mark Rutte has previously expressed a similar sentiment: 'if you so fundamentally reject our country, [we] prefer that you leave.' This narrative is perhaps legitimised by the fact that only a minority of Black Dutch people seem to take offence at the tradition. A 2012 study indicated that in Amsterdam, only 27% of Surinamese people, 18% of Antilleans, and 14% of Ghanaians felt personally discriminated against by the appearance and/or speech of Zwarte Piet. However, it is important to bear in mind that over eight years have passed since that report was published and public opinion may well have changed over the years, as Rutte's own opinion indeed has.

Perhaps unsurprisingly, much of the current public debate surrounding Zwarte Piet has taken place on social media. Famously, an online 'Pietitie' calling for the preservation of the tradition in its current form was signed by over two million people in just a few days after its launch in 2013. The petition was started in response to the Chair-Rapporteur of the UN Working Group of Experts on People of African Descent, Verene Shepherd, declaring on Dutch television that Zwarte Piet was a 'return to slavery'. Impartiality and expertise were expected of Shepherd due to her key role in the Working Group; nevertheless, she indicated a level of bias towards a specific verdict before the Working Group's investigation into the situation of Black Dutch people had even begun, and she demonstrated a lack of cultural awareness by stating her confusion over the need for two 'Santa Clauses'. This caused extreme discontent among defenders of Zwarte Piet, and the 'Pietitie' was born. The same two sentiments of innocence and loss are continually expressed in comments on the Pietitie's Facebook page. Notions of innocence appear, of course, in the context of the innocence of children: the celebration is simply a children's festivity, and it would be categorically unjust to label children racist. Categorical imperatives support the notion of innocence by declaring that if Zwarte Piet is racist, then so must be snowmen, white chocolate, and countless other objects. There are also echoes of innocence in the argument that foreigners just don't understand the tradition and, more specifically, its harmlessness. It could be argued that these ideas amount to the concepts of Dutch exceptionalism and 'white innocence' (Wekker 2016). Meanwhile, the idea of loss is felt in fears of the domino theory, i.e., the idea that allowing changes in Zwarte Piet tradition will result in systematic outlawing of all other widely enjoyed Dutch traditions and festivities. A sense of loss is also harboured

in the ideas that the Zwarte Piet debate diverts from more important issues such as healthcare and street crime and that Black immigrants are being ungrateful for the hospitality of the Dutch. From these two overarching notions, it could be argued that the main reasons for defending the Zwarte Piet tradition may all stem from insecurity. On one hand, Pro-Piet protesters appear to be hurt that they could be accused of something so virulent as racism and feel the need to prove that they are innocent to avoid public scrutiny. On the other, they are nostalgic for the fond memories they hold of Sinterklaas festivities and they fear that they will not be able to adapt if the tradition in its current form is taken away from them.

From here, we can begin to uncover the core of the debate around Zwarte Piet. The two sides do not disagree that racism or tradition is important; the debate is rather about which is of greater importance and what constitutes each of them. In other words, what one person considers an act of racism may not be perceived as such to another, and what one sees as a minor detail in a tradition may be of high importance to another. The debate surrounding Zwarte Piet is ultimately a question of interpretation of words, acts and symbols. Indeed, if the Zwarte Piet tradition were to be interpreted as racist, it would be not because of malicious intent but because of denial of the harm it perpetuates.

As observed by Wekker (2016), racism in the Netherlands wears a mask of innocence. Nevertheless, for as long as Black people are racially profiled by police, discriminated against in employment, and disproportionately harassed, arrested and imprisoned, the Dutch cannot claim to live in a post-racial society free of racism and discrimination. Disputes surrounding Zwarte Piet's origins, intentions and impact have been ongoing for decades; unless the public is to engage in constructive discourse to find a solution, these debates are sure to continue. Zwarte Piet's critics and proponents can both harness historical context in favour of their arguments, with the history of racial oppression in Europe and the long-established cultural tradition of Sinterklaas festivities both holding significance. The debate is perhaps so fierce and passionate because neither side acts with malicious intent; both seek to defend an important aspect of group identity that they perceive to be under threat, be it racial identity or cultural identity. Given the historical context, it seems unlikely that the tradition of Zwarte Piet would bear absolutely no historical links to racial oppression; I therefore believe it is important to address and resolve the racial trauma that the character brings up in a significant portion of the Black Dutch population, perhaps with an approach similar to the introduction of Belgian 'Roetpieten'. Nevertheless, I also believe that the most important voices to listen to in this debate are those who are most affected by the tradition, and I therefore reserve my views and judgements in favour of continued public discourse in the Netherlands with an end goal of a degree of consensus about the way forward.

Analysing Michele Hutchison's translation of Marieke Lucas Rijneveld's novel 'De avond is ongemak'

Award winning Essay from Anna Mihlic, student of Dutch at University College London (UCL)

De avond is ongemak is the debut novel of Dutch writer and poet Marieke Lucas Rijneveld, published in 2018. The book was translated into English in 2020 by Michele Hutchison under the title *The Discomfort of Evening* and later that year became the first ever Dutch novel to win the prestigious International Booker Prize. Hutchison's translation introduces the international audience to Rijneveld's sensationally graphic and oftentimes brutally shocking story about loss, abandonment, the mystery of adolescent sexuality, religion and, above all, the fine line between fantasy and reality. Her translation strategy involves preserving cultural references and adding a sense of foreignness to the translation, while also aiming to make it accessible to an English-speaking audience. Her approach is to deconstruct and redesign the Dutch text from a lexical, syntactic and stylistic perspective in order to best convey its rhythm, flow and poetry through the translation.

The Discomfort of Evening is a harrowing story of a Reformed farming family in the Dutch countryside shaken by the death of a child. One day Matthies, the oldest sibling of ten-year-old Jas, does not return home from skating and leaves his sister behind in a family falling apart in grief. The different ways in which each family member deals with their loss over the following two years is depicted through the eyes of Jas, who is becoming increasingly caught up in disturbing fantasies. Her parents are completely paralyzed with grief and fail to notice how Jas, Hanna and Obbe are

slowly derailing as they are trying to make sense of the void their brother has left behind. Under Obbe's leadership, they undertake morbid experiments with animals, while Hanna and Jas passionately long for a Rescuer, a man who can take them to the other side and help them uncover the secrets of their sexuality (Van der Pol, 2018).

With regards to paratextual information, the first striking difference between the original edition and the translation is how they depict Jas in the cover picture. On the cover of the Dutch edition, she is portrayed with dark hair, wearing black and holding a collage of herself and a countryside scenery in front of her face. In contrast, on the cover of the translation, she is depicted wearing her red jacket and having blond hair, blue eyes and somewhat bluish skin. The two artworks seem to focus on different aspects of the story: while the Dutch cover reflects on the confusion and disturbing fantasies Jas has in her head about the farm, the



lake, “the other side” and herself, the English cover puts the red jacket she refuses to take off into focus and, with the coat covering her mouth, seems to allude to her inability to express herself. It also hints at the ending of the story by depicting Jas with blue skin, looking almost frozen.

The back cover is an obvious reflection of the differences between the target audiences of the two editions. The cover of the original displays a photo of Rijneveld, who was already an established author in the Netherlands at the time of publishing, therefore putting their picture on the cover makes sense from a marketing perspective. The back cover of the translation, on the other hand, gives almost as much attention to the translator as to the author, acknowledging that the book was “exquisitely captured in Michele Hutchinson’s translation”. A further difference is that in the English edition, the synopsys can be found on the back cover, while it is inside the book, on the first page of the original. There is a brief introduction about Rijneveld in both, but while the Dutch focuses on their previous work, the English adds a couple of sentences about the author’s background. This is presumably because it is a debut novel and the writer is still relatively unknown to an English-speaking audience. In the English edition, there is also a brief introduction of the translator, which, for obvious reasons, is not included in the original. There are further reviews on the first pages of both books, although significantly fewer in the Dutch version. With positive reviews also displayed on the front cover of the English edition, one gets the impression that more effort had to be put into making the translation appealing and marketable, presumably because Rijneveld is less established among international audiences. There is also a difference regarding the quotations at the beginning of the book:

while in the original the Maurice Gilliams quote is located before the title “Deel I” and the Jan Wolkers quote is after, in the translation they are on the same page, both before the title “Part I”. This implies two ways of interpreting the Wolkers quote: either reflecting the content of the first part, or that of the whole book. The poem mentions a “cruel start”, which might allude to the story beginning with the death of Matthies in Part I, but its other motifs, such as “grief” and “violence”, are present throughout the story, therefore both interpretations are substantiated.

The aim to preserve culture-specific elements of the source text (ST) but make the target text (TT) accessible to an English-speaking audience was undoubtedly an important part of Hutchinson’s translation strategy. One of the most striking expressions of this is the preservation of names - in particular the name “Jas” - in the English text. Because “jas” means coat in Dutch, it adds an extra layer of meaning to the coat metaphor, emphasising that Jas sees the coat almost as part of herself and strengthening the contrast between how much the adults in her life are concerned about her coat and how little they are concerned about her. The fact that this extra layer is lost in translation, might also have motivated the decision to put the coat into focus on the cover of the English edition. The importance of adding a sense of foreignness to the TT is acknowledged by Hutchinson herself, who said in an interview that they decided not to change the name into something like “Jacky” or “Parker” because “it would lose its Dutchness” (The Booker Prizes, 2020). Similarly to “Jas”, the other Dutch names are also kept, such as “Lien”, “Boudewijn De Groot” and “Dieuwertje Blok”. Exceptions to this are “Tiesje”, which is changed into “Tiesey”, and the cow names “Máxima, Jewel and Blaze” (p. 196). Interestingly, “moeder” and “vader” are not translated as “mother” and “father”, but instead Jas calls her parents “Mum” and “Dad” in the English translation. This choice arguably causes a macrostructural shift (Van Leuven-Zwart, 1986) because it implies a less impersonal and somewhat warmer relationship between Jas and her parents.

There are numerous examples of preservation of cultural references in the TT: a “blik van Bogená” (p. 14) is kept as “Bogená tin” (p. 3), “Nederland 1, 2 en 3” (p. 24) stays “Nederland 1, 2 and 3” (p. 10), “pepernoten” (p. 337) stays “pepernoten” (p. 227) and “Het land van Maas en Waal” (p. 161) also remains the same in the translation (p. 108), even though the song came out in English as well with the title “The land at rainbow’s end”. Apart from preservation, there are examples of explication or explicitation of cultural references as well: “Lingo” (p. 26)

becomes “a quiz show called Lingo” (p. 11), “op het platteland” (p. 39) “in the Dutch countryside” (p. 21) and “het liedje van Kortjakje” (p. 266) “the Dutch nursery rhyme about Kortjakje” (p. 179). On the other hand, there are plenty of examples of translation, generalisation and substitution of culture-specific references too. Instances of translation include the “Reformatorisch Dagblad” (p. 132), which becomes “Reformist Daily” (p. 89), “Agrifirm” (p. 225), is translated as “Daily Farmer” (p. 151), “De Muzikale Fruitmand” (p. 161) as “The Musical Fruit Basket” (p. 108), “hagelslag” (p. 207) as “chocolate sprinkles” (p. 139) and “Sinterklaas” (p. 336) as “Saint Nicholas” (p. 226). Examples of generalisation and substitution are the translation of “Friese doorlopers” (p. 25) to “strap-on skates” (p. 11), “tompouce” (p. 27) to “cream slice” (p. 25), “stoofpot” (p. 28) to “casserole” (p. 13) and “krantje van de Intertoys” (p. 29) to “any of the toy catalogues” (p. 13).

Taking these examples into account, it is obvious that the TT does not aim to relocate the story to an anglophone setting. It seems like Hutchinson’s strategy involves preserving most references that are easy to understand for an English-speaking audience and only translating some that are very specific and perhaps less relevant to the story. This explanation does not account for all of her choices though, for example it is unclear why she translated “hagelslag” but not “pepernoten”. When asked in an interview whether there was anything that had to be altered or left out of the book, Hutchinson said that she and the editors decided to keep the references to the Dutch setting to preserve some of the foreignness and sense of Dutchness, because that was part of the book’s appeal (Edbookfest, 2020).

She also agreed that this extra layer of foreignness might even contribute to the sense of alienation an anglophone reader experiences. In the same interview, Rijneveld said that they thought Hutchinson did a fantastic job and said it was “a special feeling to see all the cultural references come across in a different language”. What did have to be left out; however, is a joke that Jas makes to Hanna about Hitler: “Waarom pleegde Hitler zelfmoord? Omdat hij de gasrekening niet kon betalen”, which can be translated as “Why did Hitler commit suicide? Because he couldn’t pay the gas bill”. The joke was apparently deemed “too offensive to put into the English version”, although

Rijneveld said that they did not intend it to be provocative, emphasised that the story was written from a child’s perspective and thought it was a shame that the joke had to be removed (Sisley, 2020).

Another important element of Hutchinson’s translation strategy is to keep the rhythm of the ST and recreate the same poetic effect in the TT (Boase-Beier, 2011, p. 38), but change the vocabulary, redesign the sentence structures and alter the punctuation in order to achieve this. At the start of her translation, she splits the second sentence of the ST into two sentences in the TT, but reflects the alliteration of “kloven, eeltringen en bloemkoolachtige knobbeltjes” by “cracks, calluses and cauliflower-like lumps”. Another example of this type of microstructural shift in the first chapter is the sentence “De deksel van het blik was zo vettig dat je hem er alleen met de theedoek af kon draaien; het rook naar gaargestoofd uierboord, dat in dikke sneden besprenkeld met zout en peper weleens in een pan met bouillon op het fornuis stond en waar ik van gruwelde, net als van de stinkende zelf op mijn huid.” (p. 14), which is broken up into three sentences in the TT: “The tin’s lid was so greasy you could only screw it off with a tea-towel. It smelled of stewed udder, the thick slices I’d sometimes find cooking in a pan of stock on our stove, sprinkled with salt and pepper. They filled me with horror, just like the reeking ointment on my skin.” (p. 3) There are examples of the opposite as well, i.e. Hutchinson combining two sentences in the TT that were separate in the ST. For instance, the sentences “En al woonden we niet op de Zuidpool, koud was het hier wel. Zo koud dat het meer dicht lag en de drinkbakken bij de koeien vol zaten met ijs.” (p. 19) became “Even though we didn’t live at the South Pole, it was cold here, so cold that the lake had frozen over and the cows’ drinking troughs were full of ice.” (p. 7) She also handled pragmatic particles and expletives in the ST flexibly, leaving them out of the TT when they would have sounded unnatural in English and did not add much to the meaning. For example, “toch”, “nou” and “even” in the sentences “toch zette moeder haar dikke vingers in ons gezicht...” (p. 14),



“dat komt er nou van...” (p. 15) and “en even aan ons de bruine en witte vlekken liet zien” (p. 19) were entirely left out of the translation.

When talking about trying to find the right voice in English for Jas, Hutchison said that she “deconstructed the sentences and then put them back together in layers”. She tried to get the rhythm right by playing with the punctuation and get the stark imagery right by carefully choosing each individual word (Harvey, 2020). In the first chapter, there are two instances when Hutchison left a sentence or sentence fragment out of the translation (beginning with “Alleen moet ik eerst nog hartig (...)”, p. 16; and “want dan hoefde moeder niet (...)”, p. 22). Considering vocabulary, she did not always stay loyal to the ST either. For example, she translated “lokken” (p. 22) as “hair” (p. 9), “vloerbedekking” (p. 22) as “floor” (p. 9) and “Ik ben voor de schemering thuis” (p. 23) as “I’ll be back before dark” (p. 9), although there are probably more “accurate” equivalents in English. She feels that “recreating the same effect, overall feel and rhythm” are more important than complete loyalty to the ST (Edbookfest, 2020).

These choices allude to a “doeltaalgerichte” (target-language-oriented) translation strategy from a lexical, syntactic and stylistic aspect (Van Leuven-Zwart, 1986) as the TT adapts to the structures of the target language, in this case English. This is somewhat different from Hutchison’s approach to cultural references, in which case her strategy is

more “brontaalgericht” (source-language-oriented) as she clearly makes an effort to keep a great amount of Dutch references in the TT. Regarding her translation methodology, it also seems like it might have been more structural with respect to syntax and style: there is a consistent pattern across the microstructural shifts in that rhythm and poetic effect are prioritised over adhering to ST punctuation and sentence structures. With respect to cultural references, Hutchison’s methodology seems less

structural and rather linear; one might even get the impression that she made her decisions spontaneously and instinctively. Why translate “Tiesje” to “Tiesey” but not “Matthies” to “Matty” or “Matthew”? Why leave “Het land van Maas en Waal” unchanged but translate “De Muzikale Fruitmand”? And there is also the example of “hagelslag” and “pepernoten”, of course. These choices seem

arbitrary, but they might actually form part of a strategy where Hutchison aims to keep some of the Dutch references to add local colour but tries not to overwhelm the reader with them. It is quite plausible that she simply “played it by ear”, attempting to keep the rhythm of the ST but make the TT accessible and readable for an international audience as well. Loyalty to the ST in a literal sense might not be her priority, but recreating the same poetic effects in the TT clearly is. After all, she said herself that the thing she gets complimented on the most is the rhythm and flow of her translations, never their accuracy (Harvey, 2020).

My aim with this retranslation was to illustrate a more source-language-oriented translation strategy that somewhat contrasts Hutchison’s approach. I adhered to ST sentence structures, vocabulary and cultural references where possible.

Original translation (p. 9):

‘Can I come with you?’ I asked. Dad had got my wooden skates out of the attic and strapped them to my shoes with their brown leather ties. I’d been walking around the farm in my skates for a few days, my hands behind my back and the protectors over the blades so they wouldn’t leave marks on the floor. My calves were hard. I’d practiced enough now to be able to go out onto the ice without a folding chair to push around.

‘No, you can’t,’ he said. And then more quietly so that only I could hear it, ‘Because we’re going to the other side.’

‘I want to go to the other side, too,’ I whispered.

‘I’ll take you with me when you’re older.’ He put on his woolly hat and smiled. I saw his braces with their zigzagging blue elastic bands.

‘I’ll be back before dark,’ he called to Mum.

Retranslation of a passage (p. 22-23)

‘Can I come with you?’ I asked. Father had brought my Frisian skates down from the attic and tied them to my shoes with their brown leather straps. I’d already been walking around the farm in skates for a few days, my hands behind my back and the protectors over the blades so that they wouldn’t leave too many streaks in the carpeting and Mother wouldn’t have to use the flat nozzle of the vacuum cleaner to clean up the traces of my desire for the tour. My calves were hard. I’d practiced enough now to go on the ice without the help of a folding chair.

‘No, that’s not possible,’ he said. And then more quietly, so that only I could hear it: ‘Because we are going to the other side.’

‘I want to go to the other side too,’ I whispered.

‘When you’re older, I’ll take you with me.’ He put on his woolly hat and smiled. I saw his braces with their zigzagging blue elastic bands.

‘I’ll be home before dusk,’ he called to Mother.

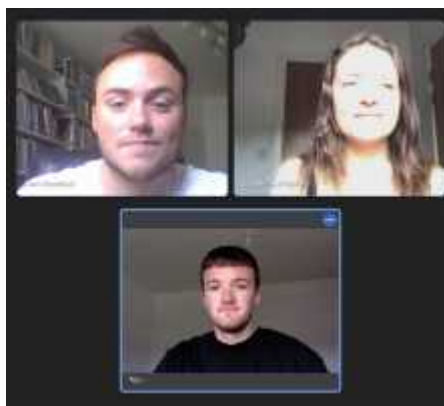
A Modern Childhood – Rosie and Moussa

Award-winning Podcast from Daniel Corcoran, Catherine Newell and Liam Stoddard, students of Dutch at the University of Sheffield

Rosie and Moussa, written by Michael De Cock and with illustrations by Judith Vanistendael, is a Dutch children’s book which tells the story of two children living in an imposing tower block in a vast, sprawling city, who grapple with the challenges that the city environment places on their childhood.

In this podcast, Daniel Corcoran, Catherine Newell and Liam Stoddard discuss the relevance of this book within the wider analysis of pastoral children’s literature – how is the modern urban environment presented, compared with the more traditional rural setting of many other Dutch children’s books? What do the child protagonists of the story think and say about their environment? Is the representation of the city in this book a positive or negative one? And can children ever truly be at home in an urban space such as the one presented in the book?

All these questions are discussed in this podcast, alongside the exploration of literary concepts such as urbanature, a ‘return to nature’ and the cathartic nature of the rural environment. Comparisons to other



Dutch children’s books show innovations in De Cock’s writing, but also similarities and continuations of long-established tropes.

The podcast discussion culminates in the final question - what message will children reading this book, especially within the original target audience of the heavily urbanized Dutch speaking low countries, take away from it?

We had great fun producing this podcast, and gained an invaluable insight into the representation of Dutch childhood and rural idealization within traditional Dutch literature, whilst thinking about the role children’s books have to play in the modern urban and industrialized low countries, where issues such as

climate change will shape the future of the children reading this and other books. We hope our podcast gives an entertaining introductory glimpse into some of these issues!

The podcast can be accessed at this link: <https://anchor.fm/dutchandflemish-sheffield/episodes/A-Modern-Childhood---Rosie-en-Moussa-e12gn7c>

SIGNPOSTS

Frans Hals: The Male Portrait, Wallace Collection, (till 30 January 2022). The Wallace Collection celebrates Frans Hals's (1582/3-1666) most famous and beloved painting, *The Laughing Cavalier*, painted in 1623. Since it entered the Wallace Collection in 1865 as the only work by Hals, this iconic image has never been seen together with other works by the artist, and will form the centrepiece of the exhibition. <https://www.wallacecollection.org/whats-on/frans-hals-the-male-portrait/>

North Sea Crossings – Anglo-Dutch Books and the Adventures of Reynard the Fox, exhibition at the ST Lee Gallery, Weston Library Oxford, from 3 December-18 April 2022.

North Sea Crossings tells the story of Anglo-Dutch exchanges through medieval manuscripts, early prints, maps, animal stories and other treasures from the Bodleian's collections. For centuries the North Sea has been a highway connecting Britain with its Dutch neighbours, a mere 33 kilometers away at its closest point. Focusing on the period from the Norman Conquest in 1066 to the Glorious Revolution of 1688, this exhibition explores how exchanges between England and the Netherlands have shaped literature, book production and institutions such as the Bodleian itself, on either side of the North Sea. It also tells the story of a very crafty Dutch visitor, Reynard the Fox. In the aftermath of Britain's exit from the European Union, this exhibition on the long history of Anglo-Dutch relations has much to tell us about the benefits of international collaboration today.

<https://visit.bodleian.ox.ac.uk/event/north-sea-crossin>

Sjoerd Levelt & Ad Putter, *North Sea Crossing: The Literary Heritage of Anglo-Dutch Relations 1066-1688* (2021). This richly illustrated book tells the story of cultural exchange between the people of the Low Countries and England in the Middle Ages and the Early Modern period, and reveals how Anglo-Dutch connections changed the literary landscape on both sides of the North Sea. for sale via <https://bodleianshop.co.uk>

Janine Jansen (violin) and **Denis Kozuhukin (piano)**
Beethoven, Brahms and Schubert

Sunday 13 February 2022, 7:30pm Wigmore Hall, www.wigmore-hall.org.uk

When the Dutch violinist won the Johannes Vermeer Award – the Netherlands' annual state prize for the arts – the chair of the jury said that 'her musical interpretations display real genius and gain unanimous admiration and respect from audiences and fellow musicians'. Of the Russian pianist, *Le Soir* once wrote of 'a joy in his playing which drives him right to the very essence of the possibilities contained within a score'. The regular duo partners bring three major works from the 19th-century repertoire.

The British Council – 75 Years in the Netherlands.

The British Council is celebrating their 75th anniversary in the Netherlands (2020-21) by sharing 75 personal stories from people who have a special connection to both the UK and the Netherlands.

<https://www.britishcouncil.nl/about/75-years/stories/75-uk-nl-stories-student-life>

Reisadvies Verenigd Koninkrijk : <https://www.nederlandwereldwijd.nl/landen/verenigd-koninkrijk/reizen/reisadvies>

Travelling to the Netherlands from abroad : <https://www.government.nl/topics/coronavirus-covid-19/visiting-the-netherlands-from-abroad>

Please follow us on Instagram at AngloNetherlandsSociety
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Anglo-Netherlands Society

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Registered Office: 100 Victoria Embankment, London EC4Y 0DY

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

Mobile phone (and SMS): 07401 660 615 (Wednesdays 11 – 3 pm)

Website: www.anglo-netherlands.org.uk

e-mail: administrator@anglo-netherlands.org.uk

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.

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David Glassman (Hon. Treasurer)

Connie Sangster

Ros Burgin

EVENTS COMMITTEE

Connie Sangster (Chair)

Marianne Denney Marietta Freeman Evelien Hurst-Buist
Marina Mathon-Clark Adrienne Monteath-van Dok Julie Shelton

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Royal Dutch Shell

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Carpenters' Company

This form of membership can be tailored to your requirements.

Members' page at www.anglo-netherlands.org.uk

username: removed password: removed

Members can download duplicate event registration forms and various other papers as follows: surf to the Members' Page, click the link for the required document, then enter the username and password in the relevant boxes in the pop-up window. Alternatively, please request a paper copy from the Administrator.

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