

ANGLO-NETHERLANDS SOCIETY



NEWSLETTER

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WINTER 2000

Patron: H.R.H. Prince Bernhard of the Netherlands
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ANGLO-NETHERLANDS SOCIETY

THE ANGLO-NETHERLANDS SOCIETY

For over 80 years the Society has worked to develop goodwill and understanding between the peoples of the United Kingdom and the Netherlands. The Society has as its purpose the promotion of the social, artistic, literary, educational, scientific and other interests that the Dutch and British have in common. It is a small, non-political, non-profit making organisation based in London and run by voluntary work. *Scroll down*

The Society reaches its members by publishing a quarterly Newsletter, by organising social functions and by arranging visits to exhibitions, concerts, country houses and other

The Anglo-Netherlands Society homepage, on www.anglo-netherlands.org. When viewing the homepage on a computer, use the slider bar to the right of the text to scroll down to see the rest of the text. Click "Version for print" at the bottom of the homepage to see the text in a format that is suitable for printing the whole text.

New members

We welcome the following new members:

Mr and Mrs J M Boldero
Mr and Mrs H G Boumeester
Mr and Mrs D van den Broek
Drs A J van der Burgh
Miss J R Clarke
Dr L B Florusse and
Mrs P A L Vermeltfoort
Mr and Mrs T Foster
Ms P M Jenkins
Ms S van Ketwich Verschuur

Mr R Kies
Mr W Kool
Mr & Mrs W F Roberts
Mr and Mrs M Schouten
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Mr & Mrs D P C Smith
Mr and Mrs N M B Slade
Baron E G F van Tuyll van Serooskerken
Mr and Mrs T Voorstuijs
Ms S van Waesberghe
Mrs C de Westenholz
Mrs E M Yates

Forthcoming Events

Impressionism- Painting in France Quickly, 1860-1890

Tuesday 23 January at 6.30 p.m.
Organised by the Franco-British Society.

Treasures of Catherine the Great, Somerset House, London

Lecture and Viewing on your choice of Monday 19 or Tuesday 20 February at 10 a.m.

Storioni Trio at the Embassy

Thursday 8 March at 7 p.m.
A special concert for members of the Society.

Unilever House Lecture

Tuesday 24 April Prof. Cees Fasseur.



A Christmas Message

Your Society, now a sprightly eighty year old, has been particularly active in the past year: a healthy programme of events – probably more than at any time in our history – with at its centre the anniversary celebration at Dunsborough Park in July. That was also the occasion for a presentation to Rineke Weatherill, who at the AGM is retiring as Vice-Chairman. The Society's debt to her for co-ordinating, and most often personally organising, our events over the last twelve years is enormous. No one person could follow in her shoes and an Events Group has been set up to oversee our future programmes.

There are a number of changes on the council on the corporate front, and in addition Mrs Nini James and Mr Harold Sebag-Montefiore are not seeking re-election to the Council at this year's AGM. Both have served for many years and we thank them for all they have contributed to the Society and its Council.

An important new development for the Society this year has been the creation of a new category of corporate members. The first corporate members have already been welcomed in these pages and we have been delighted to see them already participating in events.

An organisation such as ours lives through its membership. Gaining new members is at the heart of renewing the Society for the 21st century, as is serving the membership as a whole. Although subscriptions had to rise last year, we now have more members than we had last year at this time. There are no further rises this year and we hope to keep the present subscription for a number of years. A copy of our new colour brochure (developed with help from Philips) comes with this mailing. Do use it to gain us a new member if you can – Marleen Stad, who has taken over our administration, is ready and waiting to hear. We also hope to reach a wider public through our new web site. Thank you for your support of the Society.

Patrick Acheson-Gray



Book Review

Fuelling the war

As the title makes clear, this book deals with an aspect of the war in Vietnam that has not been covered before by anyone in detail. The writer, a Dutchman, was chief executive of Shell's South Vietnamese affiliate, which handled the major part of oil supplies to the US forces and their South Vietnamese allies. Its major paymaster therefore was the US taxpayer but quantities of the products found their way, through smuggling, to the communist opponents. That dilemma forms the greater part of 'Fuelling the War'. However the book, spanning the period from 1972 to 1975, also illustrates another side of the author's life in Vietnam: his strong attachment to the country and his admiration for the spirit and ingenuity of its people, some of whom he got to know extremely well.

The history of Indochina from early times until the end of French colonial rule in 1954 is described in the first chapter and is an excellent introduction to the country that Wesseling found in 1972. His conclusion is terse: "By the time I arrived in Saigon, the Americans had come close to being beaten themselves by repeating the French mistakes." He shares the view of many observers that the US management of the war was driven mainly by inferior senior personnel unable to adjust its Western methods to the Asian situation on the ground. Equally, he is less than complimentary about the South Vietnamese leaders for their corruption and greed. Yet his criticism has to be contrasted with the praise by other writers who have pointed to the success of their evacuation of over 50,000 own and Vietnamese staff when the curtain fell over Saigon. (Wesseling by that time had already moved from Saigon).

Being involved in the day-to-day task of providing fuel to keep the infrastructure of the country going, meant travelling up-country to see dealers and the company's installations, and this brought him into contested areas where, not surprisingly, a good deal of local accommodation between the warring units often took place. Part of this compromising was visible in the oozing of Shell products towards the other side in complete contravention of company policy. It was more than a trickle, but Wesseling admits that stopping the flow was impossible.

The author's description of the way in which he ran the company is interesting. Expatriate staff occupied nearly all the sensitive senior positions while locally engaged Vietnamese graduates were being groomed to take over in due course. He had to take into account that, as often was the case in this divided country, many families had relatives or friends on both sides of the conflict and even among Shell staff loyalty did not always lie with the Southern

regime. Generally however, the relationship between locals and expatriates was good though the galloping inflation and its effect on the pay packets of Vietnamese staff preyed on the mind of the latter. It is hardly surprising therefore that pilferage inside the company was a constant worry and could never be fully guarded against. On top of this, the company's main storage installation outside Saigon was a potential juicy target for a guerrilla attack and on one occasion it did go up in smoke only to be re-built in record time by a Taiwanese crew using mainly second hand steel plate, a remarkable feat by any standard.

Wesseling wields a lyrical pen, his story ranges over his experiences in Vietnam, Cambodia and Laos as well as the Middle East and Europe. It is in several places very personal with a sharp eye for the local colour but at times somewhat long drawn-out about his own network and the importance of some of his contacts. There is no doubt that, as far as Vietnam is concerned, it is a tribute to its people, most of whom are, despite attempts at economic reforms in the mid-80's, still waiting for a significant improvement in their lot.

Bill Zeverijn

Louis Wesseling: *Fuelling the War*
Revealing an Oil Company's Role in Vietnam
I B Taurus ISBN I 86964 4570 GBP 17.99

Dutch Artists in Britain, 1550-1750

25-27 January 2001, Leiden University, Faculty of Arts

The Conference 'Dutch Artists in Britain, 1550-1750' aims to define and discuss the nature and extent of the activities of artists from the Low Countries in the British Isles during the Early Modern Period. The historical context, artistic output and cultural significance of the many Dutch painters, sculptors, architects, engravers and craftsmen working in the British Isles will be explored both in general lectures and in papers dedicated to specific themes, such as: Patronage and Taste, Portraiture, Land- and Seascape-Painting, Architecture and Gardens, Sculpture.

For information and registration: Leiden Centre for Early Modern Studies (LINT), c/o Ms L.Witkam-v.d. Hoek, P.O. Box 9515, 2300 RA Leiden, Tel: 0031 71 527 2166, Fax: 0031 71 527 2144, E-mail: L.Witkam@let.leidenuniv.nl

Impressionism- Painting in France Quickly, 1860-1890

Tuesday 23 January at 6.30 p.m.

A major exhibition at the Sainsbury Wing of the National Gallery, takes a close look at the rapid, improvisatory technique used by artists like Manet, Monet, Renoir, Morisot, Sisley, Pissarro and Van Gogh.

This evening event is organised by the Franco-British Society; members of the Anglo-Netherlands Society are warmly invited. The exhibition will later travel to the Van Gogh museum, Amsterdam.

There is a comprehensive introduction to the exhibition on the website, at www.nationalgallery.org.uk. For those who are at first puzzled by the lack of an apparent way to enter, follow this hint: click one of five small square paintings to access the index page.

Illustration on the right: 'Bathers at La Grenouillère', by Claude Monet. London, National Gallery In the Summer of 1869, Monet and Renoir are said to have worked side by side on the banks of the River Seine near Bougival, at a bathing spot along the river called 'La Grenouillère' (the Frog Pond). They seemed to be in an informal competition, which resulted in the two very different paintings on display in the exhibition near each other. They illustrate how each work of art is a subjective recording of its subject. The upcoming art of the photo-grapher had of course challenged the recording role of the painter, who turned to re-interpreting the scene in entirely personal colours and gestures.

After Catherine, the Treasures of Catherine the Great Lecture and Viewing of the exhibition at Somerset House Choice of Monday 19 February and Tuesday 20 February at 10.00 a.m.

Catherine the Great was a voracious collector, the collection at the Hermitage in St Petersburg is to this day dominated by the works of art and many other precious items that she collected. Only a small portion can be on display at any one time. As part of a cultural outreach, some of the Hermitage's treasures will be on display in various 'Hermitage Outstations' around the world. Here in London a suite of rooms has been transformed, decorated in the style of the Winter Palace. Similar projects are under way in the USA, and the Netherlands will follow soon after that. We have an opportunity to sample Catherine's treasures at a exhibition in the new Hermitage Rooms at Somerset House.

On both dates an introductory lecture will be given by the visiting curator from the State Hermitage Museum, St Petersburg, followed by a visit to the rooms at 11.00 a.m.



“Discovering the Delta”

The Society Tour to the S.W. Netherlands, 12-16 September 2001

The idea of a fourth visit was born towards the end of last year's enjoyable excursion to the Southern Netherlands when several members expressed an interest in visiting the until now "Terra Incognita" in the South West i.e. the islands south of Rotterdam, Zeeland province and Western Brabant. After some local research it became clear that this was a excellent idea and we then asked out travel agents Jan Hofstra, well known to those of you who joined the 1995 and 1999 visits, to make suggestions for a tour which we now have called "Discovering the Delta". We have asked Matthijs Burger, who guided us so excellently in the past, to accompany us again.

The tour will take place from 12th to 16th September 2001. Part of this new voyage will be on the "Munot", the former Swiss lakes vessel, which was such a success when we visited Friesland three years ago. The vessel is used for daytime cruising, with overnight accommodation in comfortable 3-star hotels. The itinerary includes a visit to Hellevoetsluis on the first day, the night is spent in Domburg. We expect to travel to Middelburg on the second day, then by boat via Veere to Goes, and back to Domburg. The third day will be a road / boat journey to Breda, where we will spend the night. On the fourth day we complete our visit to Breda and proceed to Geertruidenberg, from where we will set sail for the Biesbosch National Park, and then to Dordrecht and Rotterdam, where the final day will be spent. For full details and booking form please refer to the separate information sheets that will be sent out in due course.

Bill Zeverijn

Storioni Trio

at the Royal Netherlands Embassy
Thursday 8 March 2001 at 7 p.m.

A special concert for members of the Society by the Storioni Trio (Bart van de Roer, piano, Wouter Vossen, Violin and Marc Vossen, cello) of works by Mozart, Brahms and Shostakovich. The Performance by these young Dutch Musicians will be followed by the opening of an exhibition of works of art by Dutch artist Rutger Jan Bredewold, after which wine and canapés will be served.

Unilever House Lecture

Tuesday evening 24 April 2001

Professor Cees Fasseur, from Leiden University, who has conducted research on Queen Wilhelmina's stay in London during the Second World War will deliver this year's lecture.

LOUIS COUPERUS, TOP HATS AND INK

By Caroline de Westenholz

In 1890 Maarten Maartens, a now forgotten Dutch novelist presented the literary critic and poet Edmund Gosse with a slim volume called *Noodlot* by a promising young Dutchman: Louis Couperus. Gosse, who had discovered Ibsen for England, had a certain knowledge of Scandinavian and Germanic languages. He liked Couperus's novel and had it translated into English by Clara Bell. In 1891 it appeared as volume seven in Heinemann's International Library under the title *Footsteps of Fate*.

Couperus's first novel in English enjoyed a great success with the poets and novelists of the Yellow Nineties - although perhaps not for its literary merits only. The story about the slightly dubious relationship between childhood friends Frank and Bertie, ending in murder and suicide, appealed to the spirit of the age. John Addington Symonds, sometimes called Soddington Symonds, wrote to Edmund Gosse: 'What a number of *Urnings* are being portrayed in novels now! *Dorian Gray*, *Un Rate*, *Monsieur Venus*, this *Footsteps of Fate*. I stumble on them quite casually and find the same note¹. *Urnings*, of course, was the contemporary euphemism for homosexual. Oscar Wilde sent Couperus a congratulatory letter together with a copy of *The Portrait of Dorian Gray* which Mrs. Couperus subsequently translated into Dutch. Couperus's debut novel, *Eline Vere*, appeared in English in 1892 in a translation by Jack T. Grein, the founder of the Independant Theatre².

In the early eighteen nineties the author was discovered by the translator who would not weary, to the end of his life, in making Couperus known in England and America: Alexander Teixeira de Mattos (1865-1921). 'Tex', as his friends knew him, was of Dutch extraction and had grown up in London. He started his career in the City but in the words of his biographer. Stephen McKenna, he was 'saved for literature' by Jack T. Grein, who made him secretary to the Independant Theatre. He made his name as a translator of amongst others Maeterlinck, Zola, Chateaubriand, De Toqueville, President Kruger of South Africa and Stijn Streuvels. The British Library catalogue contains over one hundred translations of his. The first book of Couperus he put his hand to was the theosophically tinted novel *Ecstasy* (1892), followed by a totally different book: *Majesty* (1894), a phantasy about the reluctant heir to an imaginary kingdom. The poets John Gray and Ernest Dowson were involved in these translations too.

In 1898 Couperus met some of these young nineties poets at a tea in Teixeira's rooms in the Strand. He and his wife had come over to London in the summer and stayed several months. 'Tex' lived at number 3, Plowdon Buildings, Inner Temple, on the same floor as John Gray and the actor Charles Goodhart. He was a friend of Ernest Dowson, Robert Sherard, Willie Wilde (Oscar's brother) and most of the members of the Rhymer's Club. It is not known who Couperus met at this occasion, but on Sunday June 12 1898 the Dutch author and his wife were the guests of Edmund Gosse in the latter's house at 29, Delamere Terrace. *The Book of Gosse*, a sort of diary in which the host noted his guests over the years, mentions Mr. and Mrs. Louis Couperus in the company of Arthur Symonds, the former editor of the *Savoy*. Robert Ross, who was to be Wilde's literary executor, and the artist William Rothenstein³ One would say that by 1900, Couperus had a wonderful entree into the English world of art and letters.

Yet, in the first decade of the twentieth century only one book of his was translated: the fairy tale *Psyche* (by B.S. Berrington). Couperus's real breakthrough in the Anglo-Saxon world took place in 1914. The four volumes of his *Books of the Small Souls*, a merciless dissection of an upper class The Hague family in decline, took the London literary world by storm. Renowned magazines such as the *Saturday Review*, the *Athenaeum* and the *Spectator* devoted glowing reviews to the novels. They were followed by *Old People and the Things That Pass*, a sombre account of a crime of passion in the Dutch East Indies in the distant past that haunts four generations of the families involved, *The Hidden Force*, a novel about adultery and black magic on the island of Java, and *The Law Inevitable*, a Jamesian tale about the life of a divorced Dutch woman in Rome around 1900. Shortly after Couperus's death in 1923, fourteen of his novels, two travel books, one fairy tale

and an anthology of short stories were available in English. By the thirties, the interest died down again. After the Second World War the author sank into total oblivion.

Currently Louis Couperus seems to be enjoying a mild revival in the English speaking world. The American series *Twentieth Century Literary Criticism* devotes no less than eight pages to his work. This unvaluable publication quotes some forgotten reviews and obituaries⁴. Three of Couperus's books are in print again. Also in 1985, the University of Massachusetts Press re-issued Teixeira de Mattos's translation of *The hidden force* (with an excellent introduction by E.M. Beekman). Seven years later, this was published in England by Quartet Books. In 1998, Pushkin Press brought out a reprint of *Ecstasy* and this spring, it re-issued *Psyche*. The *Times Literary Supplement* and the *Evening Standard* have recently discussed Couperus's work. A survey of Dutch literature in English translation in *The Independent* of 15th July 2000 ended as follows. 'Dutch literature has not always been so disregarded in Britain. When the married homosexual novelist Louis Couperus - Holland's answer to Andre Gide - visited England before the First World War, he was received both by Prime Minister Asquith and the Opposition Leader. One can hardly see Blair or Hague entertaining a desire to speak to any European novelist.'

This visit actually took place in the summer of 1921, when Asquith was planning a come back and Lloyd George was pulling the ropes. Once again, Louis Couperus and his wife travelled to London and enjoyed a warm reception there. The Dutchman had found a new admirer in the young society author Stephen McKenna (1888-1967) who, together with Teixeira de Mattos, organized lunches, dinners and celebrations. The encounters mentioned in *The Independent* took place on the 9th of June, when Couperus lunched 'with the opposition' and dined in St. Stephen's Hall. At the Reform Club he shared a table with the portrait painter Sir John Lavery, the playwrights Sir Arthur Pinero and Henry Arthur Jones, Earl Russell and then popular writers such as John Drinkwater, Hugh Walpole and Frank Swinnerton. Also, he met George Moore and George Bernard Shaw. His original mentor was now called Sir Edmund Gosse and had become Librarian to the House of Lords. He had moved to 17, Hanover Terrace, received an honorary doctorate from Cambridge University and he mixed with the powerful and famous. Unfortunately, the *Book of Gosse* runs to 1920 only, so it was not possible to put an exact date to Couperus's visit to Regent's Park⁵. In his book *Silhouettes* Gosse later described his impression of the Dutchman on this occasion. 'He was trim and well-groomed, with tufts of gray whisker one each side of the pale oval of his face, to which black-rimmed glasses gave a certain owl-like aspect. He held his head a little on one side, with an almost languorous smile, very engaging; and he talked excellent English in a soft, low voice. Nothing about him suggested the conventional idea of a Dutchman'.

In the year 2002, the Louis Couperus Museum in The Hague plans to organize an exhibition under the title "*Couperus in English*". It wishes to collect translations and reviews of his books as well as a number of portraits of the artists and writers Couperus met during his visits to England. The museum was founded in 1996, following a massive come back of Couperus's work in his native country. It is to be hoped all this renewed interest will stimulate the reprint of the translations of his famous 'Hague' novels: *the Books of the Small Souls* and *Old People and the Things That Pass*.

1 Letter JAS to Edmund Gosse 22 June 1891 in Brotherton Library, Dep't. of Special collections, University of Leeds

2 See Stephen McKenna, *Tex*. A chapter in the life of Alexander Teixeira de Mattos, London 1922

3 *The Book of Gosse*, vol.1 (1875-1900), facsimile of lost original kept in the Brotherton Library, Dep't. of Special Collections, University of Leeds

4 Louis (Marie Anne) Couperus 1863-1923', in Denis Poupard and James F. Person jr. ed., *Twentieth century literary criticism*, Volume 15, Michigan 1985, p.41-49. Mysteriously, it states that Couperus's father died when he was fifteen and the family stayed in the Dutch East Indies. This is not true. John Ricus Couperus died in The Hague in 1901, when his youngest son was 37

5 *The Book of Gosse*, vol.2 (1900-1920). See footnote 3.

Gerrit - (or Gerard?) - Dou 1613-1675

Report of the private viewing on 27 September at the Dulwich Picture Gallery

The Netherlands Ambassador, after welcoming the members and their guests, mentioned the successful partnership of Rineke Weatherill and Hilde Jansen, the Cultural attaché at the Embassy. Thanks were also due - and gladly extended - to the Trustees of the Gallery and its Director for enabling the Society to organize a private evening viewing in the splendidly refurbished and extended Gallery. These evening viewings have become quite an appreciated tradition, judging by the many members and their guests assembled there; the Ambassador expressed his hope that there would be many more occasions like this in the future. (Editor's note: The next exhibition in the 'Dutch Series' at Dulwich will be Dutch Italianate art in 2002.) Another tradition in the process of establishing itself is that of shows of high profile Dutch Masters in the UK. Rembrandt the Printmaker will be shown at the British Library from January, and Vermeer will be on show first at the National Gallery and later in Scotland.

Our Chairman mentioned the successful migration of such a large number of members to the south of the Thames, and extended a warm welcome to all new members and guests. Noteworthy was the sizable party from our first Corporate Member, Corus, the amalgamation of British Steel and Hoogovens.

Desmond Shawe-Taylor, Director of the Dulwich Picture Gallery, after acknowledging how much a small gallery like Dulwich benefits from the support of the Netherlands Embassy, took us on a *tour d' horizon*.



Interior with a Violinist
National Gallery Scotland

The picture that emerges is of a highly sought after artist, whose work at the time commanded higher prices than the 'Great Names' Rembrandt and Vermeer. Desmond invited us to make up our own mind whether Gerrit Dou mimics or creates on his own. We do

indeed frequently see similarities between Dou's work and that of his near contemporaries, but once we compare the dates it quickly becomes clear that his work is some twenty years ahead of similar work by his contemporaries.



Still Life with Globe, Lute and Books
(lent by Mr & Mrs Hornstein)

Others hold his detailed work to be mechanical, that with enough training one could do the same, if only one did not have better things to occupy one's time. That is not true - as we could see for ourselves, Gerrit Dou takes his time to interpret the subject before and even while he puts his brush to canvas. Dou is an artist in dialogue with the real world, and if it ever feels like another artist's work, then it is most likely the other artist who has learned from Gerrit Dou.

After 1655 there is a huge transformation, apparent in his work. He looks at what his contemporaries do and deals with them in his own work. Thus the colours in the second part of this exhibition, which deals with his works from then on, are brighter and stronger. What we see unfolding is an extraordinary competition where everyone learns from each other - quite unheard of elsewhere.

Light as a means of expression is taken from Rembrandt, but applied in a different way. We discover objects by their being lit by a heavily atmospheric light. Vermeer in turn learned from Gerrit Dou, who is perhaps the most significant link between the two great painters.

Gerrit or Gerard Dou, was the first question from the audience. Desmond offered as his opinion that the painter had signed Gerrit Dou all through his life, and that references to "Gerard" only started to appear in the eighteenth century.

Looking back to the works shown in this exhibition I initially felt that some of the works were seemingly too simple for such a master, not 'Dou perfect'; on further reflection I would praise the courage to include these works. Recommended for future viewings of this finely detailed work would be a pocket magnifying glass - I noticed a member using one, and borrowed his. This revealed a fastidious attention to details, using a very small brush. To my surprise there were magnificent but extremely minute details barely visible with the naked eye in the depicted tapestry and hair, to mention only some.

All in all it was an exhibition to be savoured in quiet, the number of members at this event was just right to allow the time and concentration needed at this first major exhibition devoted to Gerrit Dou.

Hans Neher

Announcements

One Woman Show

Issy van Randwijck with Martin Low at the piano, 29 January - 3 February 2001. Pizza on the Park, 11 Knightsbridge, London SW1. Tel: 020 7235 5550

Royal Concertgebouw Orchestra

under Riccardo Chailly has become a regular visitor to the Royal Festival Hall. From their late Romantic repertoire on Monday 19 March 2001: Webern and Brahms. Box Office: 020 7960 4242, www.sbc.org.uk.

The Hon. Sir Steven Runciman, CH, FBA

Written profiles of members are few and far between in this Newsletter; often an obituary acts as a catalyst to recount a distinguished individual's achievements. Our member Sir Steven was a scholar, linguist and perhaps a bit of a gossip, but books like History of the Crusades and his studies of Byzantium were of equally great interest to lay person and academic researcher.

A more comprehensive obituary was published in The Times on 2 November 2000.

Administrative Assistant

The Dutch Church in London is looking to appoint an administrative assistant with i.a. an excellent knowledge of the Dutch Language. For more information please contact the Office of the Dutch Church, 7 Austin Friars, London EC2N 2HA. Tel: 020 7588 1684, e-mail: dutchchurch@talk21.com.

A No Performance Report?

In the past two years reports were published on every outing, event and performance. Members have mentioned that the latter - though nice to read - add little beyond what is to be learned from reviews already published in the National Press. It has been suggested that contemporary developments from the Netherlands, side-by-side with their British companions and within the framework of the Society's Constitution, would perhaps be of more interest. The Editor would, before implementing such a change very much appreciate Member's arguments both in favour and against.

Our newsletter can - on application and on a trial basis - be delivered by e-mail. This takes the shape of a PDF-file (short for Portable Document Format), which requires a freely downloadable Adobe Acrobat Reader to read. Please write or send an e-mail to The Editor (address on our Website) if you would like to receive an electronic copy this way.

Anglo-Netherlands Society

Established 1920

AIMS and OBJECTS

The Anglo-Netherlands Society, which is a non-political non-profit organisation largely run by voluntary work, exists to promote the social, artistic, literary, educational, scientific, and other interests common to both 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 in Britain.

MEMBERSHIP INFORMATION

Any person or organisation desirous of promoting the objects of the Society is eligible to apply for membership, subject to acceptance by the Society's Council. More information is available from the Administrator, Mrs Marleen Stad (usually present on Thursday mornings) at: Anglo-Netherlands Society, PO Box 68, Unilever House, London EC4P 4BQ. Tel.: 020 7353 5729 Fax: 020 7822 6400. Website: www.anglo-netherlands.org. E-mail: anglonetherlands@hotmail.com

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CORPORATE PATRONS

The Society is fortunate to have the help of several large organisations for very many years, indeed with some for decades. To recognise this sustained pattern of support, these organisations are termed Corporate Patrons. They may nominate a representative on the Society's council. The present Corporate Patrons are:

Royal Netherlands Embassy

ABN-AMRO bank

KLM Royal Dutch Airlines

Philips

Reed Elsevier

Shell

Unilever

CORPORATE MEMBERS

The Society's Corporate Members as of the end of August are:

CMG

Corus Group plc

The Society has recently opened this new category of membership that will allow it to form associations with other organisations and those who work within them. The precise form of the association can be tailored to each organisation's requirements, within a common format. The organisation nominating the members will be identified as a Corporate Member of the Society in the Newsletter, and in any occasional publication it may issue.

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