**Language and Culture Show and Tell: Dutch**

**Christine Sas**

**Transcript**

**Anthony Van Dyck: Curating Identity in the 17th Century**

In this session you will learn your first Dutch words and phrases as you are introduced to the life and work of Flemish artist Sir Anthony Van Dyck who was quite a hit at the court of Charles I in England. He was responsible for boosting the king’s image not just at home but across Europe. You will gain an insight into how language and cultural exchanges are deeply related and see the many similarities between English and Dutch.

**SLIDE 1:**

* *Hallo en welkom*
* You understood me there I think
* Would like to show you two things today:
  + (1) Dutch and English are very similar, and Dutch is one of the easiest languages for an English speaker to learn, and
  + (2) intense exchanges between our regions, because of geographical proximity have had an impact on our languages on various levels, depending on the nature of the exchange.

**SLIDE 2: INTRODUCTIE**

* I would also like to introduce you to this remarkable artist from Antwerp (Belgium) who had a great influence in the court of Charles the first in the first half of 17th century, and who could be called an influencer and an image consultant in contemporary terms: Sir Anthony van Dyck
* UCL’s famous art museum has several of his prints, of which this image is a fragment
* You may think that people’s obsession with how they are viewed by others is a particularly contemporary notion, with the advent of social media and the preoccupation with representing your ‘best’ side to the outside world, and the importance of images therein
* However, we will see that this has been going on for centuries, and indeed how our friend Van Dyck plays an important role in this development, particularly for the English court.
* show thoughout how languages are connected, share common root, and share common borrowings, as indeed the word ‘*introductie’* – latin based word.
* Slides will only contain Dutch words and phrases which will become clear as I talk through them, do make notes as this will be useful
* Here we go for your first Dutch introductions!
* *Hallo, en welkom bij de les Nederlandse taal en cultuur!*
* *Ik ben Christine Sas en dit is Anthony van Dyck, een Antwerpse artiest uit de zeventiende eeuw.*
* you understood me, right?

**SLIDE 3: 33 KILOMETER: ECONOMIE EN IDEEEN**

* + To show you how close our regions are
  + this map shows the narrowest point English Channel about 20miles/33km – *de lengte van het kanaal is 33 kilometer*
  + to compare, this is the same as Greenwich to Heathrow -> not very far at all!
  + Given this proximity, exchanges have been going on for as long as we can remember, and we have evidence that people in harbour towns could understand each other when they were speaking their local dialects until early 20th C as a consequence
  + intense traffic between our regions, for reasons of trade and ideas (religion), in both directions

**SLIDE 4: DE LAGE LANDEN**

* Now let’s have a look at a 16th century map, that depicts the so-called Low Countries. We use this terms as the countries Nederland and België did not exist back then
* more or less current-day Netherlands, Flanders (region) in what is now Belgium, so: *Nederland, Vlaanderen, België*
* What about the word Holland?
* This is the word that in many languages refers to the country that is officially called The Netherlands
* Strictly speaking though, Holland refers to two provinces, North and South Holland, which is where many of the seafarers came from. They travelled the world and announced they were from ‘Holland’. Hence the confusion.
* Now, looking at the map, you can see that there is a lot of water
* This more contemporary map shows how much of the country is below sea level, about 1/3rd in fact.
* You can also see black lines across the sea on the more recent map, connecting islands and closing off the sea.
* In comparison with the older map, you can see there is still much water, but a little less. Now that is where the Dutch have reclaimed the language from the sea
* The Dutch have become master engineers in building water defences, because they had to, as the land was disappearing. This skill is definitely coming in handy nowadays with the melting ice caps, and Dutch engineers are in high demand!
* So the Dutch have been fighting the water for centuries and are famous for building defences against it. These are the famous Dutch dykes – those black lines you see on the map.
* As a consequence, the Dutch language has also had a strong influence on words to do with water, boats and so on.

**SLIDE 5: WATER, ZEE EN SCHEPEN**

* Moving on to a 17th painting of the sea, depicting an English ship as it happens
* Conquering the seas, and indeed the world is where the Dutch and the English meet in the 17th Century and indeed also where they clashed in those years.
* Now, exchanges were not only in war, trade and religion, but also in art
* Low Countries artists had built up a solid reputation by the 17th C, which is shown in the language we use to refer to different types of graphic art (for example sketch and etch as we will see later.)
* Dutch painters in the 17th century in particular were known for their landscapes

**SLIDE 6: LANDSCHAP**

* Dutch painters brought this word into English vocabulary: *landschap*
* This is a typical painting of the period, also featuring water, but in is frozen form
* what are they doing here? *ijsschaatsen*!
* can you also guess what these words are? schip, vlag, huis, windmolen [pause]
* all uber-Dutch landscape features: ship, flag, house and windmill

**SLIDE 7: LANDSCHAP: DE DIJK**

* this contemporary photo of a very typical Dutch landscape shows one of the most famous dykes, that we also saw on the map earlier, which stopped the sea, and turned it into land and lake, the *Afsluitdijk i*n North Holland –
* picture shows glorious sky and light (*Hollands* *licht*) that the Low Countries are famous for, and that are depicted in the many famous landscape paintings,
* and in fact the word ‘dyke’ comes from the Dutch ‘dijk’ which – incidentally, is also the name of our painter, Anthony van Dyck

**SLIDE 8: WONDERKIND**

* *Anthony Van Dyck is geboren op 22 maart 1599 en was dood op 9 december 1641. Hij was 41 jaar oud.*
* notice the numbers *22=tweeëntwintig* = two and twenty . This is like in older English; you may remember the children’s song ‘four and twenty blackbirds baked in a pie’? where the same principle is at work.
* We have now moved geographically from the Dutch provinces and their waterworks to the Southern parts of the Low Countries, Flanders (in contemporary Belgium)
* Artists uniquely positioned between Northern and Southern European cultures.
* Van Dyck was a *wonderkind*, a child genius (wonder child), and he became a painter apprentice at the early age of 15/16
* Van Dyck travelled widely, including Italy, was influenced by Italian paintings, but also by the Flemish portrait tradition, which become his specialty
* In this capacity, he was invited by Charles I to come to London, appointed as court painter, and even made Sir.
* He died in London and was buried in St Paul’s
* and look, he speaks! *Hallo, ik ben Anthony, ik hou van mijn snor, de koning van Engeland en mezelf*! (remember these words)

**SLIDE 9: PORTRET VOL PERSOONLIJKHEID EN INDIVIDUALITEIT**

* + portret: another very similar word, and Van Dyck’s specialty
  + He was a quite the PR man not only for the royals and wealthy noblemen and citizens he portrayed so favourably, but also as for himself and his fellow artists
  + Charles was a little late in the game that was well underway in Europe, in appointing a court artist, and having his portrait painted, so he could send it all over Europe to impress everybody with his grandness.
  + Most notably King Charles, who was rather short, looked impressive on Van Dijk’s paintings.
  + In fact, Van Dyck revolutionised portrait painting in England
  + Before, portraits would focus on wealthy garments, ornaments and jewellery, Van Dyck’s portraits however moved away from this tradition and – in the Flemish tradition- showed the person and his / her impressive personality and individuality instead. – *persoonlijkheid en individualiteit*
  + In this sense, what he did was not so very different from what many people do now on facebook, Instagram and the like, using filters and so on.
  + He was masterful at capturing the essence of the sitter as it were
  + Also, having your portrait painted meant you were made immortal, and this indicated your social status, not just for royals but also merchants and indeed artists!
  + Van Dyck created the potential for becoming a well-known ‘face’.

**SLIDE 10: ETSEN EN GRAVURES**

* + Van Dyck made many self portraits, lived a grand lifestyle, and portrayed himself and his fellow artists not as a painter per se, but as impressive and important people in their own right.
  + So he lifted them and their profession in the limelight; artists are no longer nameless artisans, but they are portrayed favourably.
  + Now how did he do this?
  + Van Dijk famously published a collection of portraits, the so-called iconography’
  + He made use of the portrait print – *etsen en gravures*, (etchings and engravings) which -unlike paintings- are easy to reproduce and distribute more widely
  + prints are in black and white but they contain symbols and captions to display identity and status (think Instagram again!).
  + The title page of the iconography shows VD’s self portrait – he looks back over his shoulder which indicates intelligence
  + Let’s have a look at the captions - there is no doubt as to who these very important people are: painters and printmakers
  + and what else do they all have in common? Do you remember?
  + *ik hou van mijn snor*
  + In fact, Van Dyck’s facial hair has inspired the name for the pointy beard, the so-called Van Dyke, sported by celebrities throughout the following centuries, google it!

**SLIDE 11: CONCLUSIE, EN WIL JE MEER?**

* + This brings me to the end of my talk.
  + I hope I have shown that Dutch and English are closely related, because of the geographical proximity, and
  + how intense exchanges in various areas, had their impact on the languages.
  + as well as how Van Dyck has influenced portrait painting for centuries after.
  + and his role a great influencer, who looked not only after his high-born or wealthy customers, but also after himself and his fellow artists,

**WIL JE MEER?**

* If you would like to see the artwork featured in this show and tell, or anything else from this 'celebrated' museum collection, please visit UCL Art Museum at their website, and make an appointment.
* Want to know more about Dutch influence on England in and around the seventeenth century? Our late colleague Professor Lisa Jardine wrote her award winning and beautifully illustrated book ‘Going Dutch’ on where she argues the huge influence of the Dutch on English culture and history in the period.
* you can watch her discussing the book here: <https://youtu.be/RaD_sCVj-l8?t=825>If you want to view more Dutch paintings, why not visit the Rijksmuseum in Amsterdam virtually?
* You can learn Dutch with the free online course on Futurelearn, or why not use Duolingo, and learn a little bit every day

**SLIDE 12-13**

* These are the sources and images

**SLIDE 14**

* *Dankjewel en tot ziens*!

**Sources and further reading**

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**Images**:

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Hendrick van Avercamp (ca. 1610), *Schaatsenrijden in een dorp* <http://hdl.handle.net/10934/RM0001.COLLECT.5852> (Rijksmuseum, public domain)

Nederlanden 1579 [https://commons.wikimedia.org/wiki/File:Nederlanden\_1579.PNG]

*Portrait of Jan Baptist de Wael*, from Iconography, by Anthony van Dyck, etching and engraving on paper, 1630-41 (UCL Art Museum, LDUCS-516)

*Portrait of Lucas Vorsterman I,* from Iconography, by Anthony van Dyck, etching and engraving on paper, 1630-41 (UCL Art Museum, LDUCS-18)

*Portrait of Mary Ruthven*, from *Iconography*, by Anthony van Dyck and Schelte Adamsz. Bolswert, engraving on paper, 1630-45 (UCL Art Museum, LDUCS-525)

*Self-Portrait of Anthony van Dyck*, from Iconography, by Anthony van Dyck and Jacobus Neeffs, etching and engraving on paper, 1630-41 (UCL Art Museum, LDUCS-488)

Willem van de Velde (ca. 1680), *De Windstoot,* <http://hdl.handle.net/10934/RM0001.COLLECT.6384> (Rijksmuseum, public domain)