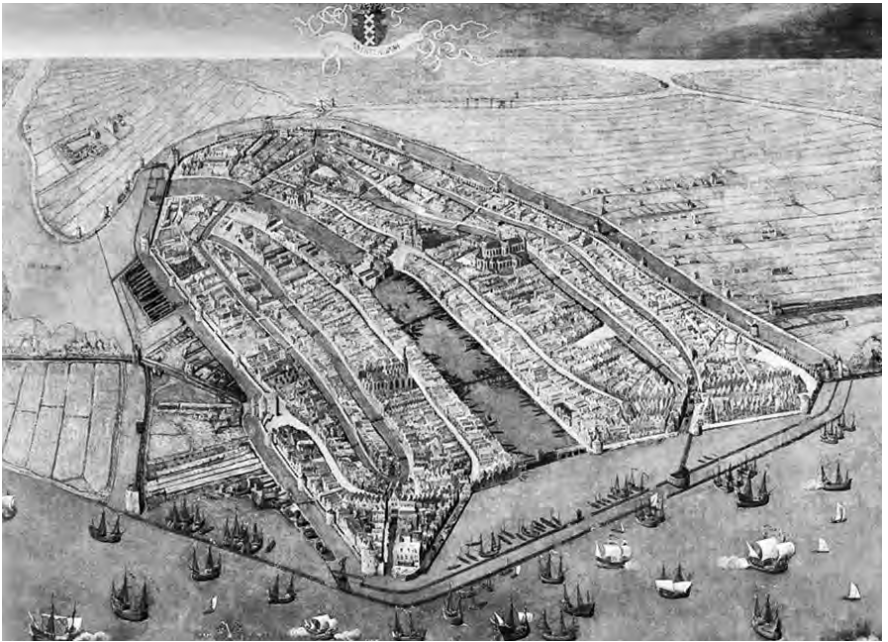




The Netherland-America Foundation
FALL 2013 NEWS



Amsterdam: A History of the World's Most Liberal City



Cornelis Anthonisz., Bird's-Eye View of Amsterdam, 1538, Oil on panel, 116 x 159 cm. Amsterdam Historisch Museum
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THE NAF

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OUR MISSION

Building on the enduring heritage and values shared between the peoples of the Netherlands and the United States, the Netherland-America Foundation seeks to further strengthen the bonds between our two countries through exchange in the arts, sciences, education, business and public affairs.

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from the chairman



Jan J.H. Joosten

Dear Members,

2013 has been very a very active year. Here are some highlights:

- A tour by Russell Shorto, showcasing his latest book, *Amsterdam: A History of the World's Most Liberal City*, in New York City, at NAF chapters in Boston, Washington, D.C., Holland (MI) and San Francisco, and in four other U.S. cities.
- The NAF chapter lecture tour by Professor Peter Ester, author of *Faith, Family, and Fortune: Reformed Upbringing and Calvinist Values of Highly Successful Dutch-American Entrepreneurs* to New York, Holland (MI), Chicago and San Francisco.
- Funding for the exhibitions *Girl with a Pearl Earring* at the San Francisco Museum of Fine Arts and Atlanta's High Museum of Art, and *Vermeer, Rembrandt and Hals: Masterpieces of Dutch Paintings from the Mauritshuis*, recently opened at the Frick Collection in New York.
- Funding for a panel discussion and scholars day related to *Van Gogh Repetitions*, recently opened at The Phillips Collection in Washington, D.C.
- Fundraising for Team NAF/KIKA in the 2013 New York City Marathon, to enable Dutch scientists to conduct research in the U.S. into childhood cancer.
- Launch of a new program of collaboration with Dutch education and cultural institutions on their U.S. fundraising.
- Eight NAF-Fulbright Fellowships for Dutch students pursuing studies in the U.S. and five fellowships for American fellows studying in the Netherlands, an investment of \$260,000.
- 20 interest-free study loans for an aggregate amount of \$295,000, also for Dutch students pursuing studies in the U.S. and vice versa.
- Three scholarships for Dutch students to participate in summer institutes at George Mason University, with internships on Capitol Hill, funded by the proceeds of the Netherland-America Foundation Gala Awards Dinner organized by our NAF Washington, D.C. chapter.

Together with our other educational, cultural, business and social networking programs, these programs further our mission of creating high-impact exchange between the U.S. and the Netherlands. We rely heavily on you, our members, volunteers and friends, to realize our projects. Thank you for your support!

Jan J.H. Joosten
Chairman

Amsterdam: A History of the World's Most Liberal City

An edited interview and discussion with
Russell Shorto

By Ennius Bergsma

Russell Shorto is the bestselling author of *The Island at the Center of the World* and a contributing writer at the *New York Times Magazine*. From 2008 to 2013, he was director of the John Adams Institute in Amsterdam. His new book explores Amsterdam's role in the development of liberalism—a philosophy based on individual freedom—in the lives of such figures as Rembrandt, Spinoza and Anne Frank. Recently, Russell sat down with Ennius Bergsma, member of the NAF Board of Directors and its former Chairman, to discuss *Amsterdam: A History of the World's Most Liberal City*.

Coinciding with the publication of Amsterdam, the NAF co-organized a nationwide tour, showcasing the book in New York City, at NAF chapters in Boston, Washington, D.C., Holland (MI) and San Francisco, and in four other U.S. cities.



Ennius Bergsma and Russell Shorto, 2013.
Photo credit: Leigh Beckett

Ennius Bergsma: Russell, since the publication of your book about New Netherland, *The Island at the Center of the World* in 2004, you wrote in 2008 *Descartes' Bones* about René Descartes, the father of modern philosophy who lived for twenty years in Leiden. And now, *Amsterdam: A History of the World's Most Liberal City* will be published shortly. How did you get interested in these topics and how are they linked?

Russell Shorto: I was living in New York in the East Village close to the church yard of St. Mark's in the Bowery, where Peter Stuyvesant lies buried. That's where I would take my daughter to run around when she was a toddler. As a writer, I look for good origin topics and I knew, of course, that New York had once been New Amsterdam, and I knew of Peter Stuyvesant and that he had a wooden leg and knew a few things that most people don't. Looking at the tombstone, I began to wonder why I didn't know more and then I talked to some New York historians, and *they* didn't know much more. Then I became curious, maybe *more* curious of what was missing there, and I assumed that whatever the Dutch did, they didn't leave much of a record. But when I got in touch with Charles Gehring at the New York State Library in Albany, I realized that it was quite the opposite. I thought initially that I would write a magazine article about Charles' and



Statue of Peter Stuyvesant,
St. Marks-Church-In-The-Bowery.
Photo credit: Todd Atteberry



De Beurs (the world's first stock exchange) designed by
Hendrik de Keyser, 1611
Photo credit: Beurs van Berlage

Early on in the 17th century Amsterdam developed into the main trade center of the world. This position was strongly stimulated by the enormous power of the VOC, which was the first company in the world to attract the capital needed for further expansion by issuing public shares in the year 1602. The Stock Exchange built by De Keyzer was demolished midway through the 19th century when it became derelict.

Janny Venema's work, translating the 12,000 pages of New Netherland records from 17th century Dutch into English.

I had a series of conversations with Charly in August when I first contacted him. In the fall he organizes an annual New Netherland Seminar and he invited me to come up and see it, and I did... there were a lot of historians and others there. I listened to the talks and interviewed people and asked what they were doing and focusing on. Historians tend to specialize, such as about Dutch food ways in the Hudson Valley in 1632... which is interesting, but from my initial conversation with Charly, it seemed that the story was much bigger and more vital than that and eventually I thought I had learned enough to know that there was room for a book. As soon as I told Charly what I was thinking, he and Janny arranged a desk for me at the New York State Library.

A good friend of mine, Peter Sigmond, who was at the time head of the history department of the Rijksmuseum in Amsterdam, told me that when Simon Schama of Harvard and Jonathan Israel of Princeton wrote their books about the Netherlands, those types of books were hard to write for Dutch historians because they had to be so specialized that maintaining a broad perspective was difficult. If you have a broad based manuscript, it gets chopped to pieces by your faculty colleagues, because of all the details that are missing or not quite right. He posited that Dutch historians had become victims of specialization and too much knowledge—the more you know, the more nuanced your story gets.

RS: I would say, for the most part, that's true of universities here as well, and if Jonathan Israel or Simon Schama wrote those books for an academic market, then something similar would happen. But they wrote them for a broader market too.

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Blue Bridge and the Amstel River, Amsterdam

Photo credit: Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

Certainly, *The Island* had broad appeal... how many copies were sold?

RS: I am never good at that, but I'd say about a quarter of a million, that's a guess.

So you wrote *The Island* and you got into the milieu, so to speak. How did you move from there to Descartes?

RS: They are overlapping in that they are both essentially stories about the 17th century which have relevance in our time, and it was actually while researching *The Island at the Center of the World*, and specifically while researching Leiden University in the 1630s, because Adriaen van der Donck had studied there, that I realized Descartes was there at that same time. But then I learned that, after Descartes died in Stockholm, they dug him up and people started to take pieces of his body, and I just thought it was a really nice metaphor for how his work was used by subsequent philosophers and thinkers. So I wrote a book about that. As I said, I tend to

go to with origins... I get interested in a topic and while in the process of researching it, I find that I am actually now interested in whatever is underneath that, and so I am always digging below whatever I have just been doing. So in that way, *Amsterdam* is the prequel to *The Island*, because it was Amsterdam in many respects that gave birth to New Amsterdam.

And while doing research in Amsterdam, you got to know the John Adams Institute (JAI) and were asked to become its Director and move to Amsterdam?

RS: No, after *The Island* came out, the JAI invited me to speak, so I got to know some people there. The woman who moderated it, Tracy Metz, became a friend. She is also on the board of the Institute, and suggested later that I become the Director. As I was leaving the JAI this summer, I suggested Tracy replace me as the Director, and they thought it was a good idea.

Amsterdam is the prequel to *The Island*, because it was Amsterdam in many respects that gave birth to New Amsterdam. —Russell Shorto



Jan Cornelis Woudanus, *Leiden University Library, 1610*, Oil on canvas. Bibliothèque des Arts Decoratifs, Paris.



Reclaiming and protecting marshy land was and is a communal enterprise that people have to do together.

Let's talk about the theme of *Amsterdam*. The book makes the case that liberalism, and the basis of the Enlightenment, started to stir around the 1350s or thereabout, and that a lot of that [thinking] happened in the Lowlands, so to speak, the marshy marshes of Holland.

RS: There are many different ways to come at the subject, but that's a good one. Several historians, especially Jonathan Israel, have focused on the role the Dutch played in giving birth to the Enlightenment in the 18th century. The work that Israel has done has shown that in Holland the Enlightenment started about a century earlier, and people like Descartes were part of that. But as you say, it goes back much before that, and it has to do with water. I am following Dutch historians on this, who look at the way the society and mentality of the Dutch developed very differently from other Europeans, because of water. Politics and local society and economics in the manorial system held sway in Europe—the classic formulation of a nobleman, a castle and peasants who pay rent, with the nobleman providing protection—but that really didn't hold for most of the Netherlands, partly because of the need to reclaim and improve marshy land, which was a communal enterprise that people had to do together. And once done, that land was not owned by a nobleman, it was not owned by the king, it was not even owned by the church; the saying goes that "God made the earth but the Dutch made Holland". Individual farmers owned parts of the land and maintained their part of the dike, until this system was replaced in the 1500s by local drainage authorities, but by then they had begun to rent and buy land from each other. This formed a kind of proto-modern economy with private property rights, and that creates a different mentality and sense of empowerment. I have money, I have land, I can do things myself, and my children can have a better life. Whereas, wherever you are in the manorial system, your children will probably be stuck in the same societal

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stratum and place. So, way back, ingredients for a different perspective, more centered on the individual, were already there.

It is interesting though, if you look at Germany, France and Italy, that besides the aristocracy, the church and monasteries were major land holders. You say that was significantly less so in Holland?

RS: Yes, while the Netherlands were certainly a very Catholic place, Dutch society was much more focused on many modest-sized towns, not big cities surrounded by vast expanses of countryside, and that's how society became organized in a more decentralized fashion.

Jan de Vries and Ad van der Woude, in their ground breaking *The First Modern Economy*, make the point that it is not just the fight against water that shaped the Netherlands, but the fact that water provided it with an enormously efficient "internal road system". By 1600, the country had dependable low-cost scheduled "beurtveers", essentially common sail carriers, between many commercial centers and by 1650, scheduled horse-drawn boats for passenger service with departure and arrival schedules (trekschuit) were available between many towns. You could easily travel and transport items, further developing a trading and specialization economy, rather than self-contained farm estates.

RS: I think that is exactly true, and water as an efficient mode of transport, of course, applies to foreign trade as well, as many competing harbors and port cities in the 15th and 16th centuries were exporting herring and developing staple markets; trans-shipping... taking goods that were imported from northern Europe and, initially via Antwerp, shipping those to Italy or Spain and vice versa.

One of the things I was wondering about while reading the book was... if I were to pick the right people and phenomena, say somewhere in France, could I find the anecdotes that say, "Look you have the free thinkers, important harbors, etc... so... what's missing?" Is it that the Enlightenment really needed private distributed wealth? In France, wealth was too concentrated in the aristocracy and in the church by 1600, and only after it became more distributed, did a more broadly curious and thinking society culminate in full blown revolution by 1795. If so, is Holland really that unique, or could you find the pockets of a "modern economy" and "free thinking" in Netherlands-sized regions of France, such as Marseille or New Rochelle? Or, is France simply too big an entity to generalize about?

RS: That partly gets back to your point about history, and the more you study, the more nuanced you need to be, because you can pick France or any other place, and you can pick a thesis, and you can end up with fairly legitimate ways to put it together. You do not necessarily "force fit", though you probably (unknowingly) omit things.

I would say that, certainly, the Dutch provinces developed in a distinctively different way from other parts of Europe and there is a connection to be made between *that* and the forces that arose there, which is not to say that similar forces didn't occur elsewhere. However, the next question is, what was the importance of that development, what impact did it have? For example, the cross-pollination between the English and the Dutch in 17th century is fascinating, and I think it's fair to say that ideas move mostly from the Netherlands to England. And then, of course, the Dutch influenced this part of New York. So that's the other side of it; if something happened in Marseille, and it may very well have, what influence did it have?



The Dutch Stadholder Prince Willem of Orange, soon to be King William III of England, landing at Torbay with 40,000 troops during the Dutch military invasion of England. Within two years of his ascendancy to the throne, William promulgated "The Bill of Rights" as the new King of England. Engraving by William Miller after J M Turner (Rawlinson 739), published in *The Art Journal* 1852 (New Series Volume IV). George Virtue, London, 1852

I believe historians tend to underestimate the importance of competition. In the Netherlands many cities were fiercely competitive with each other, and so were the merchants within those cities. The contrast with Venice is interesting. Venice lost its trading empire, and one reason was the comparative inefficiency of its fleet. Shipbuilding in Venice was a state-owned enterprise, with little evolution in the design of its ships. If you look at the development of Dutch ships, constant changes were made by competing wharves, not only to improve the efficiency and lower the cost of shipbuilding, but also to improve the design. If I could sail the same load of freight with a crew of 12 rather than 17, I could offer the merchant a better transportation deal or lower my transport cost if, as merchant, I owned the ship...

RS: You're saying entrepreneurship spurs innovation?



Gerrit Groenewegen (1754–1826), Eighty four (!) designs of Dutch ships, 1789.

Photo credit: J. van den Brink, Rotterdam

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The Anatomy Lesson of Dr. Nicolaes Tulp, Rembrandt, 1632, Royal Picture Gallery Mauritshuis, The Hague. Dr. Tulp actually was born Claes Pieterszoon, son of a linen merchant. An adept self promoter, during his lifetime Dr. Tulp commissioned at least eight full scale portraits of himself, one life-size marble bust, and a gold and silver medallion featuring his image.

Yes, and entrepreneurship fosters competition.

RS: Exactly. And there were continually new challenges and new potential opportunities. As I wrote in *Amsterdam* about the herring fishery, when they had the opportunity to fish for better and more abundant herring farther offshore in deeper waters, because of new preservation methods, they developed a different kind of ship that had space for processing the catch.

But it is also about sustained innovation... the new ship design would be relatively easy to copy. As next improvement, the Dutch organized a fishing fleet that had dedicated factory ships. The fishing boats would spread out, and would go to the factory ships to offload their catch for processing. Then they had other ships for going back and forward between the factory ships to the harbor... so it was no longer every boat for herself. It became a scaled enterprise with specialization in the fleet. This was much harder to copy than a ship design. And the result was that the Dutch herring fleets could land herring for a fraction of the cost of the Brits... and that is how they drove everyone else out of business, and created a monopoly.

...a kind of proto-modern economy with private property rights... —Russell Shorto

As economics tend to play a crucial role in historic developments and events, one wonders whether Amsterdam (and other cities in Holland), which were run by people who understood trade and economics, had a significant advantage because of that. When Louis XIV revoked the Edict of Nantes in 1685, he expelled the (Protestant) Huguenots, who were contributing 70-90% of the French economy. The French state ran massive budget deficits and ran out of money. Louis decided that he could, under the guise of religious purity, revoke the Edict of Nantes and force the Huguenots to leave the country within 14 days or so, taking with them only whatever they could put in a cart. What was left behind went into the Treasury, solving the budget problem.

RS: And what you end up doing is creating a massive economic crisis.

Who figured this out? Well the Dutch figured this out in a hurry. The State's General were not known for making quick decisions, they always deliberated for a long time before doing anything. When the Edict of Nantes was revoked, I think it took the States General about five days to pass a law offering every Huguenot who came in with at least 300,000 florins a five-year tax holiday. It's that type of sensibility that often seemed to be missing in other countries.

RS: I completely agree, and again it has to do with what we were talking about earlier. France is the archetypal example of the top-down political system and with that, the top-down economic system. Even today,

The Syndics of the Amsterdam Drapers Guild, Rembrandt, 1662, Rijksmuseum, Amsterdam. Syndics were the men who inspected the quality of dyed cloth. Many traded goods produced in Amsterdam were subject to rigorous quality control standards. The painting suggests that the viewer just interrupted their deliberation.



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John Lennon and Yoko Ono at the Amsterdam Hilton Hotel, May 25-31, 1969. From their bed, they received the press in a happening which they christened a 'bed-in', publicizing their aversion to war and violence, and proclaiming their ideal: world peace. The event was a protest against the war in Vietnam.

Photo credit: Gemeente Amsterdam Stadsarchief



Nationwide "Achter het Nieuws" television broadcast about homosexuality with Benno Premsele, Dutch designer and gay rights pioneer, December 30, 1964. Premsele had to hide from the Nazis and vowed he would never again hide who he was. In 2001, Job Cohen, Mayor of Amsterdam, performed the first same-sex marriage in the world.

www.geschiedenis24.nl/speler.program.14952626.html



Theo van Gogh
Photo credit: Hollands Hoogte

Theo van Gogh, murdered by a 27-year-old radical Islamist in November 2004 for producing, with Ayaan Hirsi Ali, *Submission*, a film critical about the treatment of women in Islam, leading to a reexamination of the limits to multiculturalism.

the French way of thinking and operating is rigidly theoretical. I remember when I was working on the Descartes book, I was in Amsterdam and going to Paris for research, and just the difference in the way I would read at the Bibliothèque Nationale... it was a whole production to get a reader's seat. And when I would get a reader's seat, I would have my own librarian, and if I wanted a book that was in another room, the librarian had to accompany me there and everything was organized in a hierarchy. Whereas, when I would be at the University of Amsterdam library, where anybody on earth can get a card, I was looking at the rare maps, and they would ask me, "Should we scan this for you?" In Paris, I would have had to petition the prime minister... the president. So that says to me—in a different way—what you were saying. There's a completely different mentality.

I wonder to what degree this is influenced by who happened to become the elite in the country. If you look at Amsterdam's governing elite in 1600, everybody from the mayors on down seem to be entrepreneurs, traders, etc., so they were quite aware of how things worked and got done. In a lot of other societies, if you look at the people who ended up running the show, they came out of a nobility background where they had very limited commercial experience.

RS: That kind of elite and hierarchy developed by the Dutch was also proto-modern, because it's quite normal now that the people who are in charge of companies are the people who end up, in some way or other, whether they are a directly elected official or not, heavily involved in the decision making, for reasons that to us seem quite logical. What's so remarkable about the Dutch is that so many of those things seem so familiar and self explanatory to us now, while at that time they were very foreign. When we look at the journals of English travelers in the Netherlands, we see they

would marvel at these things, because to them, the fact that, for example, there were people in the streets who were black or who had turbans on their heads... things like that they thought were outlandish.

A lot of people came to Amsterdam. I remember reading a 1610 or thereabout census that showed that, of the population in Amsterdam, something like 40 percent were born outside the Republic of the Seven United Netherlands. Not that different from today, actually.

RS: That's true, I've often asked people and journalists who live in the Netherlands what happened that we are now so afraid of this. A lot of history happened in the meantime, but over the course of the 20th century, people became comfortable, I guess, with the idea of being Dutch, which means you know your father and your family, and all of the things that come with that. Four hundred years ago people were elusive about that, as they had to be. It went with being a shipping nation, of course. The Dutch are open to ideas, and so what happened in the Netherlands over the last decade is an odd thing. I am not sure, but I think it came from a certain weariness... people were getting tired of worrying about political correctness and multicultural tolerance and sensitivity.

Did you have some motive that said, "I would like this book to contribute to, or to have an impact on" particular things?

RS: Well, first of all, it's kind of a biography of a place. When I researched the concept and read a number of different books about cities, I said, "I don't want it to be like that one." I did not just want to talk about a place... a geography... buildings, but instead talk about the ideas that formed a place, and those are always very nebulous things. You never quite grab it, you are doomed to failure, but it's still worth the effort, provided you do a good job. And this concept—the broad concept—is that I want to remind

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the reader, particularly Americans in their currently polarized mentality, that we are all liberals... conservatives are liberals too... You know, we choose to emphasize different things within the drawer of items that make up liberalism, but **it all goes back to the focus on the individual as the source of values.** Delivering and illustrating that message was a strong motivation for me. And it's simply pleasing when you look at a subject and see something that's in a way quite obvious and not explored. Why isn't every book about Amsterdam about Amsterdam and liberals? I really liked that.

And it pulls strings together, people start to see something that they didn't see before.

RS: One hopes. It's not end of the story by any means. A book is one attempt to grab the ineffable stuff of reality and put it into a shape and if it helps to give meaning for people, that's what you want to do. And also, maybe there is a small element for marketing purposes, what do outsiders think of Amsterdam... sex and drugs and that kind of thing. And that's actually part of the story as there is a relationship between the permissive definition of being liberal and Spinoza. And I think making those kinds of connections is a lot of fun. So fun is part of it! There is an almost inevitable development in society where, as it becomes stronger, it solidifies certain structures like religious taboos, because you have to have strong supports holding up the society, but then those structures ossify and create this prison, and then society ceases to grow. So, there is always an opportunity and need for reinvention.

I think Joseph Schumpeter, in the economic sphere, called that "Creative Destruction". We probably have to start closing up or we creatively destroy the planned lay-out of the NAF Newsletter. As you look at this book, what is your hope for it?

RS: I always hope that people read it, first of all, that some people read it, and if you are bolder, that a lot of people read it and that they develop some new understanding. I still get emails literally every day from people who just read *The Island* and say things like, "I lived in New York all my life and now I see it differently." Because that was how I felt when I was researching it, so then you feel that it did just what you hoped, at least for some readers.

This is a different kind of book, because *The Island* was a book that had a U.S., and particularly a New York relevance, and was also appealing to Dutch readers. *Amsterdam* is more challenging from a marketing perspective—the cover is designed to look somewhat like a travel book. My editor said, "While we will make it look like a travel book, its shelf location is not going to be with travel books. It will be with history and non-fiction books".

I like that. It's a book about a city. It's a history. But it's really about an idea, an idea that I would hope *still* animates us. So in that sense, lots and lots of people should read it! As I said, I like a book that gives you completely new ways of seeing something that you are quite familiar with. I don't know if people are sufficiently familiar with Amsterdam outside of the city, but I hope many are familiar with the concept of liberalism.

I used to think that if something isn't known and then you discover it, and you wave it around, then it is known. That is not the case. You have to go again and again and again in different layers and different school curricula or newspaper stories or with a popular movie... how you go about changing a perception that's really broadly held, or adding something that isn't even a perception, that is an ongoing task. I don't see myself as having that role. I am a writer, and I write a book and I hope that the book will lay groundwork for others to build on.

I want to remind the reader, particularly Americans in their currently polarized mentality, that we are all liberals...conservatives are liberals too... —Russell Shorto



The original Witte Fietsenplan (White Bike plan) was an anarchic free transport program and most famous manifesto of the Provos, the Dutch counterculture movement of the 1960s. They released 50 or so, free to use, specially painted white bikes across the city of Amsterdam, as a statement against the consumerism, pollution and congestion caused by the privately owned vehicle. Although the action was short-lived due to theft and vandalism, Provo members used seats on the local council to propose further large-scale white bike plans. The initiative stands as the source inspiration for the (PUB) Public Use Bicycle systems which have been updated and 'officially' replicated in cities worldwide.

Photo credit: Cor Jaring



Photo credit: Cor Jaring

COVER STORY



The horseshoe curve of the 17th century canals, wrapping around the medieval center, still defines Amsterdam.
Photo credit: Hollandse Hoogte

For example, *The Island at the Center of the World* is now being made into a musical in Amsterdam. And they want to do that here in New York as well. I just signed a film option on the book. The producer does not want to make a feature film, but an HBO-type series, which makes better sense. These things create their own momentum and have a life, and I am happy to help, but that's not my main task.

Russell, thank you for a very interesting and informative afternoon. Let me close by highly recommending *Amsterdam* to our readers. If you are not familiar with Amsterdam, this book is packed with interesting people, facts and anecdotes about the city and how those helped shape liberalism. If you are (somewhat) familiar with Amsterdam and its history, this book provides a new and compelling way to see the tapestry and understand its strands.



Russell Shorto and Ennius Bergsma, 2013.
Photo credit: Anita Tan

books-of-interest



Russell Shorto
Amsterdam:
A History of the World's
Most Liberal City,
 2013, Doubleday

An endlessly entertaining portrait of the city of Amsterdam and the ideas that make it unique, by the author of the acclaimed Island at the Center of the World

Tourists know Amsterdam as a picturesque city of low-slung brick houses lining tidy canals; student travelers know it for its legal brothels and hash bars; art lovers know it for Rembrandt's glorious portraits.

But the deeper history of Amsterdam, what makes it one of the most fascinating places on earth, is bound up in its unique geography—the constant battle of its citizens to keep the sea at bay and the democratic philosophy that this enduring struggle fostered. Amsterdam is the font of liberalism, in both its senses. Tolerance for free thinking and free love make it a place where, in the words of one of its mayors, “craziness is a value.” But the city also fostered the deeper meaning of liberalism, one that profoundly influenced America: political and economic freedom. Amsterdam was home not only to religious dissidents and radical thinkers but to the world's first great global corporation.

In this effortlessly erudite account, Russell Shorto traces the idiosyncratic evolution of Amsterdam, showing how such disparate elements as herring anatomy, naked Anabaptists parading through the streets, and an intimate gathering in a sixteenth-century wine-tasting room had a profound effect on Dutch- and world-history. Weaving in his own experiences of his adopted home, Shorto provides an ever-surprising, intellectually engaging story of Amsterdam from the building of its first canals in the 1300s, through its brutal struggle for independence, its golden age as a vast empire, to its complex present in which its cherished ideals of liberalism are under siege.

chapter profile

The NAF Northern California

The business, social and cultural networking events are of utmost importance in demonstrating to the Dutch-American community the value of the Foundation's work, and are critical to building membership in the NAF Northern California.

Pauline Schrooyen,
NAF Northern California Chair



From left, back row: Willem Jonckheer, Melanie Grondel, Jolien van Lieshout, Pauline Schrooyen; front row: Marjan Esser, Edith de Jong
Photo credit: The NAF Northern California Chapter

The NAF Northern California was established in 2006 on the initiative of its first Chair, Inez Hollander, then Acting Chair of the Dutch Studies program at the University California, Berkeley, and a published author whose recent works include *Silenced Voices: Uncovering a Family's Colonial History in Indonesia* (2009) and *Euro Trippy: A Novella About Mid-Life Crisis*, *Henry Miller and Living Large* (2012). In seeking to build a chapter, Inez pointed to the many Dutch resources in Northern California, notably, the Dutch Studies Program and the second largest collection of Dutch language books in the U.S., at UC Berkeley; the Netherlands Foreign Investment Agency in San Mateo; the Dutch Consulate in San Francisco; the Dutch Schools in Silicon Valley and the East Bay; and the largest concentration in the U.S. of American families still speaking Dutch at home.

Working with Honorary Consul of the Netherlands in San Francisco, Doug Engmann, Inez reached out to NAF directors Mia Mochizuki and Jan Joosten (the latter became instrumental in paving the steps for establishing the chapter). Cornelia de Schepper, Nienke Lels-Hohmann, Albert Jan van Creveld, Marlène van Creveld, Gaby Hoof-Sattler, Rafal Klopotoski and Phil Marcelis joined the discussions, and before long, the NAF Northern California Chapter was born, and Inez Hollander was elected to the NAF Board of Directors. A pressing opportunity came in the form of a proposed national Lecture Tour of Geert Mak, which was discussed in the first meeting of the chapter on April 19, 2006. Other events on the horizon included Koninginnedag events in Palo Alto and San Francisco, a Dutch/Bilingual Story Hour Campaign at Bay Area public libraries on Dutch-American Heritage Day as well as informal borrels and picnics.

Following the successful 2006 Geert Mak NAF chapter tour, the leadership model for Northern California changed, evolving by 2007 to include Pauline Schrooyen as Chair of the Cultural Exchange, and

...the chapter has built a record of substantial opportunities for the Dutch-American community in Northern California.

Che Mott as Chair of the Business Exchange. The chapter developed a highly successful business exchange network—with a focus on sustainable business, digital media and technology, global real estate and innovation—while maintaining a strong program of cultural events. Che was succeeded in 2008 by Paul Hoekstra who, together with Pauline, carried this work forward. A highlight of the innovation series was the 2008 *Climate Change and Flood Management Webinar* linking world class experts in sustainability from Northern California and The Netherlands Water Partnership. In 2009, Inez stepped down from her role as Chair of the Northern California chapter and as NAF Board member, while remaining active in the chapter. Pauline Schrooyen was elected to the Board of Directors and assumed the reins of the leadership for the Northern California chapter. Pauline carried the themes of sustainability and innovation into a *NAF Clean Tech Series*. Willem Jonckheer joined the committee in 2009.

Throughout the years, the San Francisco chapter has been a stop in the ever popular *Princess Christina Concours Concert Tour*. On the strength of that tour, the annual *Dutch Story Hour*, the *Ernst van de Wetering Lecture Tour* in 2010, NAF-funded exhibitions including *Golden: Dutch and Flemish Masterpieces from the Rose-Marie and Eijk van Otterloo Collection* (Fine Arts Museums of San Francisco, 2011), *Rineke Dykstra* (San Francisco Museum of Modern Art, 2012), *Girl with a Pearl Earring* (Fine Arts Museums of San Francisco, 2013), and monthly networking meetings at the residence of the Dutch Consul General, the chapter has built a record of substantial opportunities for the Dutch-American community in Northern California.

Specifically, the chapter revamped its "NAF Innovation Series" in the spring of 2013, kicking off with Dr. Maarten Sierhuis' presentation *From Robots on Mars, to Autonomous*

Cars on Earth, Self-driving vehicles are a reality! In June 2013, the chapter organized an event at the Base of the Oracle Team USA, in San Francisco, where two Dutch members of the Oracle Team presented a unique insider's view of this exciting race. The event was sold out in a matter of hours and was a tremendous success. The new "Politiek Café" series included Dutch politicians Han ten Broeke, Peter Ester and Frans Timmermans, and Dutch fundraising strategist Eelco Keij.

According to Pauline, "The business, social and cultural networking events are of utmost importance in demonstrating to the Dutch-American community the value of the Foundation's work, and are critical to building membership in the NAF Northern California." Pauline stepped down from the NAF Board of Directors in 2013, but carries on her role as Chair of the Northern California Chapter where she is now joined by an energetic committee comprising Edith de Jong, Marjan Esser, Melanie Grondel, Jolien van Lieshout and Willem Jonckheer.

We thank Inez Hollander and Pauline Schrooyen for their many years of dedication and leadership, and all of the Northern California Chapter volunteers for their commitment to a program of high quality exchange between the U.S. and the Netherlands. Very special thanks go out to former Consul General of the Netherlands in San Francisco, Bart van Bolhuis, and Mrs. Thessa van Bolhuis, whose generosity and warmth were of great consequence to the development of the chapter.

Angela Molenaar

Peter Ester Lecture Tour

Peter Ester is a social science professor at Rotterdam University and a member of the Upper House of the Dutch parliament. He has published numerous books and scholarly articles on social and economic issues and on Dutch-American culture. He is a former Crown Member of the Dutch Social and Economic Council (SER). From 2008-2011 he was adjunct research professor at the Van Raalte Institute (Hope College, Holland, Michigan).



Professor Peter Ester at the Consulate General of the Netherlands in New York, July 2013
Photo credit: Leigh Beckett

His recent book, *Faith, Family & Fortune. Reformed Upbringing and Calvinist Values of Highly Successful Dutch-American Entrepreneurs* (Van Raalte Press, 2012), focuses on the stories of a number of highly successful Dutch-American entrepreneurs in the U.S. (for instance, Amway, Meijer, Herman Miller Corporation) and the impact of their Calvinist upbringing on their business achievements. Is the unique blending of Calvinism and capitalism the secret of Dutch-American entrepreneurial success?

Professor Ester presented his book to much acclaim at the Dutch Embassy on September 12, 2012 to a group of 60 business people in the D.C. area, including NAF Washington, D.C. Chapter members. Based on the success of the D.C. event, the NAF planned similar events at the other chapter sites during July-August 2013.

The tour followed in the footsteps of two earlier and highly successful NAF Chapter tours—Geert Mak in 2006 and Ernst van de Wetering in 2010—both of which consolidated the NAF's time, energy and financial resources into the creation of single high-value, NAF chapter wide-event. Each of the afore-mentioned tours directly fulfilled the NAF's mission to promote the active exchange of talent, information and ideas between the United States and the Nether-

lands. By bringing Professor Ester to an American audience, the NAF helped to build and strengthen our bi-lateral connections.

Mr. Jacob Nyenhuis, Director of the A.C. van Raalte Institute, accompanied Professor Ester to the Washington, D.C. event in September 2012. Professor Nyenhuis was a key figure in the organization of the Holland, Michigan event and accompanied Professor Ester to the Chicago, Illinois during the 2013 tour.

The Foundation thanks the Consuls General of the Netherlands in New York (Rob de Vos), Chicago (Klaas van der Tempel) and San Francisco (Bart Jan Bolhuis) for their generous support of the Peter Ester Lecture Tour.

Special thanks to NAF Directors Mr. Kurt Dykstra, Mr. Andrew Enschedé, (former) Ambassador to the Netherlands Fay Hartog-Levin, and NAF Chair Jan Joosten, as well as chapter representatives

From left: Professors Jacob Nyenhuis and Peter Ester, Consul General of the Netherlands in Chicago Klaas van der Tempel, NAF Board member and former U.S. Ambassador to the Netherlands Fay Hartog-Levin
Photo credit: The NAF Chicago Chapter



Mr. Les Hoogland and Professor Jacob Nyenhuis of Holland, MI, and Ms. Pauline Schrooyen and Ms. Edith de Jong of San Francisco.

Very special thanks to Professor Peter Ester for his time, energy and enthusiasm in making the NAF chapter tour a great success.

This event is made possible by the generous contributions of: Mrs. Petra van Lange, Mr. Kees van der Kraan, Professor Guy Bauwen, Mr. Han Biemans, Mr. Jan van den Bosch and Dr. Elisabeth Minnemann.

Peter Ester Tour Schedule 2013

New York City
25 July

Holland
30 July

Chicago
1 August

San Francisco
8 August

Egbert Haverkamp Begemann

Celebrating a Life in Art



Egbert Haverkamp Begemann

A good teacher is someone who gets so involved with the subject, that he or she doesn't realize that knowledge is being conveyed. That's Egbert in a nutshell. One example will demonstrate what I mean. Egbert examined a drawing with a group of graduate students. I have forgotten the name of the draughtsman, but I remember that the sheet showed a man holding a spear. Egbert pointed out that the spear was not aligned; in other words, it came up to the hand underneath, but it exited above slightly out of line. This, Egbert pointed out, demonstrated that the hand was painted first and the spear came second. The more likely way of drawing would be to draw the spear in all of its length, then draw the hand around it. As Egbert suggested, we were probably looking at a copy. When the realization of what he said hit me, it was a watershed moment. Instantly, I was hooked on connoisseurship. I wanted to be Egbert "when I grew up."

Otto Naumann

Otto Naumann, of the Otto Naumann Ltd. gallery specializing in Dutch art, hosted a dinner for Egbert Haverkamp Begemann on September 19, 2013 to celebrate his ninetieth birthday and his remarkable career as scholar, curator, and teacher of art history. Most of the forty guests were his students, at Yale University, where he taught until 1978, or at the Institute of Fine Arts, New York University, where he has taught since, and is the John Langeloth Loeb Professor Emeritus in the History of Art. In addition to these academic institutions, he has also been affiliated with the Metropolitan Museum of Art, the Pierpont Morgan Library, and other museums. For 16 years (1981-96), Egbert was a member of the Board of Directors of the NAF, where he also served as Chair of its Cultural Committee. During his tenure, Egbert and his committee awarded over 300 grants to visual and performing artists, writers, translators, art historians and all types of cultural institutions, promoting the exchange of talent, ideas and information between the U.S. and the Netherlands.

...once a student, always a student, and friend.

—Amy Golahny



From left: Otto Naumann (Otto Naumann Ltd.), Peter Sutton (The Bruce Museum), Stephanie Dickey (Queen's University)



From left: Otto Naumann (Otto Naumann Ltd.), Egbert Haverkamp-Begemann, Mariët Westermann (The Mellon Foundation), Peter Sutton (The Bruce Museum)



From left: Walter Liedtke (The Metropolitan Museum of Art), Louisa Wood Ruby (The Frick Collection), Amy Golahny (Lycoming College)



Festschrift editors,
from left: Jacquelyn Coutré (Indianapolis Museum of Art), Nadine Orenstein (The Metropolitan Museum of Art), Stephanie Dickey (Queen's University)

Photos courtesy of
Nadine Orenstein,
Antien Knaap,
Bria Koser,
Wayne Franits


 PROFILE

The occasion was also the presentation of the latest issue of the *Journal of the Historians of Netherlandish Art 5:2 (JHNA)* in Egbert's honor. The seventeen articles by his students focus on Dutch art, but often in unexpected ways: they range from ivories made in Sri Lanka for the Dutch market, to Italian paintings in Holland, to the French artist Millet and his use of Rembrandt prints. In numerous ways, the articles bear witness to Professor Begemann's erudition in connoisseurship, contextual analysis, and iconography; to his focus on Rembrandt, Rubens, and many other Dutch and Flemish artists; to his promotion of the study of works on paper as well as oil paintings; and above all to his mentoring and guidance.

The journal is on-line and open access: www.jhna.org/index.php/vol-52. This 'festschrift', a German term that is used internationally, is the second in honor of Egbert. The first, published in 1983, honored him at 60. [Anne-Marie S. Logan, editor, *Essays in Northern European Art*, presented to Egbert Haverkamp Begemann on his 60th birthday. Doornspijk, The Netherlands] The editors of this special issue of the journal are Jacquelyn Coutré, a NAF-Fulbright alumna, Stephanie Dickey and Nadine Orenstein. The journal includes an interview of Egbert with Eijk van Otterloo, collector of Dutch art. In the course of their conversation, they discuss Egbert's youth, training in art history, and career. Born in Holland and trained at the universities of Utrecht and Amsterdam, he worked at the Boijmans Museum, Rotterdam, before coming to the United States in 1958.

An inveterate book collector, Egbert either attracted book-collecting students, or turned his students into book collectors. But his students could not equal his ability to acquire books on Dutch art in various languages. For example, when he told Otto that he had acquired the Bredius Collection catalogue (1985) in Japanese, Otto, who emulated Egbert's voracious book buying until then, realized he could

never build a library that approached the depth of Egbert's, and turned his attention to paintings. In addition to several early editions of the prized history of Dutch and Flemish art by Karel van Mander, 1604 and 1618, Egbert owned translations in Hungarian, Romanian, and Russian, as well as German, French and Italian. For this occasion, a limited edition of the journal was printed, and undoubtedly will become a collector's item in years to come.

The seventeen contributors to this issue of the JHNA are a fraction of those who studied with Egbert. But, as they all know well, once a student, always a student, and friend.

Amy Golahny

Amy Golahny is Professor of Art History and Chair, Art Department, Lycoming College in Williamsport, Pennsylvania and President of the Historians of Netherlandish Art.

Van Gogh Repetitions

Uncovering the Process and Techniques of a Master

Eliza Rathbone
Chief Curator,
The Phillips Collection

That Vincent van Gogh became one of the world's great artists is indisputable. How he achieved it is less well understood. Recent scholarship on the artist has been devoted increasingly to the study of van Gogh's materials and techniques, his approach to working in an outdoor environment as well as in the studio. All of these studies point to an artist who not only felt passionately about his subject matter and could paint with an expressionist's speed and intensity, but also to one who brought enormous intellectual and technical acumen to the work he produced. While he often recorded a subject with the agility of a virtuoso, he also worked with exceptional deliberation and methodical attention to detail. This dialectic of two very different sides of van Gogh's genius lies at the heart of the exhibition *Van Gogh Repetitions*.

In late fall 1889, in his haste to capture the beauty of the yellowing leaves of the trees in Saint-Rémy, van Gogh stretched a piece of patterned clothing material and painted a landscape on it, setting up his easel on the village's principal thoroughfare, Boulevard Mirabeau. By the time more canvas arrived from his brother Theo in Paris, van Gogh was ready to make a second, more deliberate version of his first oil sketch. Both variations of this composition were acquired by museums in the U.S. in the late 1940s—the first version, *The Large Plane Trees*, by The Cleveland Museum of Art, and the second, *The Road Menders*, by The Phillips Collection. This fall, they are brought together in Washington, D.C., for the first time.

Van Gogh began making such repetitions as early as 1884, when he produced more than 20 closely related images of weavers on canvas or paper. As with *The Road Menders*, the subject is one of laborers, but by the time van Gogh paints his outdoor scene in Saint-Rémy, his passion for nature and his experience painting *plein air motifs* is fully developed. At about this time, he writes to Theo about working out of doors, "filling one's canvas regardless... one catches the true and the essential." He continues by describing a second version created in the studio: "one orders one's brushstrokes in the direction of the objects—certainly it's more harmonious and agreeable." In such a manner, he translated his subject from flash of inspiration and precise observation to finished tableau.

In the first exhibition of Vincent van Gogh's art in D.C. in 15 years, *Van Gogh Repetitions* gathers examples of these series from 24 collections in the U.S. and abroad in order to understand more fully the artist's practice of making repetitions. They exist throughout his oeuvre, occasionally with up to five repetitions of the same subject, but the greatest number were executed during his years in the South of France in Arles and Saint-Rémy. Among the subjects he repeated numerous times are the postman Joseph Roulin

close-up



Vincent van Gogh, *The Postman Joseph Roulin*, February–March 1889.
Oil on canvas, 25 5/8 x 21 1/4 in. Collection Kröller-Müller Museum, Otterlo

and Joseph's wife, Augustine. In Roulin, van Gogh found an exceptionally supportive friend and in the Roulin family he found an expression of the ideal family, headed by a loyal family man of the type he himself aspired to be. The exhibition brings together superb examples of van Gogh's portraits of the Roulin family.

Van Gogh also made copies or repetitions of work by other artists, enlarging the images and adding his own interpretation and color. In this fashion he worked from examples by Delacroix, Daumier, and Millet—artists he admired for their palettes, brushstrokes, and subject matters, among other aspects. One repetition after a fellow living artist paired with the original work is featured in the exhibition: Paul Gauguin's drawing of Mme Ginoux of Arles, who ran the Station Café, and van Gogh's first painted copy of it. Revisiting months later a subject from the time the two artists spent together in Arles,

van Gogh's work reflects their interaction, as well as their different approaches.

Van Gogh produced four more copies of the portrait of Mme Ginoux, obsessively refining and adjusting different elements of the composition.

In his brief career of less than 10 years, van Gogh produced his work prodigiously, culminating in 70 works made in Auvers during the last 70 days of his life. As the first exhibition of van Gogh's work presented at The Phillips Collection, *Van Gogh Repetitions* offers a focused look at some of the artist's best-known subjects and invites visitors to look more closely than ever before at the works of this artist they thought they knew.



Vincent van Gogh, Portrait of Joseph Roulin, 1889. Oil on canvas, 25 3/8 x 21 3/4 in. The Museum of Modern Art, New York. Gift of Mr. and Mrs. William A. M. Burden, Mr. and Mrs. Paul Rosenberg, Nelson A. Rockefeller, Mr. and Mrs. Armand P. Bartos, The Sidney and Harriet Janis Collection, Mr. and Mrs. Werner E. Josten, and Loula D. Lasker Bequest (all by exchange).

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Van Gogh Repetitions is on view at The Phillips Collection through January 26, 2014.

Republished from The Phillips Collection's Fall 2013 member magazine with permission from the museum.

A panel discussion and scholars day related to Van Gogh Repetitions was supported, in part, by a grant from the NAF's Cultural Committee.

The exhibition is co-organized by The Phillips Collection and The Cleveland Museum of Art.

Proudly sponsored by Lockheed Martin. Additional support provided by the Robert Lehman Foundation and TTR Sotheby's International Realty.

Brought to you by the Van Gogh Repetitions Committee: John and Gina Despres, Louisa Duemling, Dr. Gerald and Kay Fischer, Nancy M. Folger, B. Thomas Mansbach, Barbara and Arthur Rothkopf, Melissa J. Thompson, and George and Trish Vradenburg.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

The exhibition features exceptional loans from the Musée d'Orsay.

cultural grants

The following upcoming events and projects are made possible, in part, through grants awarded by the NAF's Cultural Committee.

For more information, visit: www.thenaf.org

Conferences

Printmaking in the Age of Historians of Netherlandic Art

Boston University and
Museum of Fine Arts
Boston, MA
June 5 - 7, 2014

To support subsidies for graduate students participating at the three-day conference organized by the Historians of Netherlandic Art and the American Association of Netherlandic Studies. The goal of the conference is to study and promote the art and culture of Dutch-speaking countries. Professor Dr. Maarten Prak of the University of Utrecht is one of the speakers.



Vincent van Gogh, *L'Arlesienne*, 1890. Oil on canvas, 23 5/16 x 19 3/4 in. Rome, National Gallery of Modern Art.

By permission of Ministero dei Beni, delle Attività Culturali e del Turismo

Exhibitions

Van Gogh Repetitions

The Phillips Collection
Washington, D.C.
October 12, 2013 -
January 24, 2014

To support a Scholars Day and Panel Discussion associated with *Van Gogh Repetitions*, a major loan exhibition organized by The Phillips Collection in association with the Cleveland Museum of Art. *Van Gogh Repetitions* is the first exhibition of Vincent van Gogh's work in Washington, D.C. in 15 years and the first

to focus on his process of producing more than one version of the same subject, works the artist referred to as "repetitions."

phillipscollection.org

Vermeer, Rembrandt and Hals: Masterpieces of Dutch Painting from the Mauritshuis

The Frick Collection
New York
October 22, 2013 -
January 19, 2014

To support final leg of the American tour of paintings from the Royal Picture Gallery Mauritshuis, The



Ruben Naeff, 2011, at the Words and Music Concert,
South Pasadena Conservatory, CA
Photo courtesy of Ruben Naeff

Hague. The Frick will offer an array of education and public programs coinciding with the exhibition. The Mauritshuis, housing one of the world's most prestigious collections of Dutch Golden Age paintings, has not lent a large body of works from its holding in nearly 30 years. An extensive two-year renovation makes this extraordinary opportunity possible.

frick.org

Caribbean: Crossroads of the World

Perez Art Museum
Miami, FL

April 18 - August 17, 2014

To support the exhibition *Caribbean: Crossroads of the World* for the first time in a city that is the gateway to the Caribbean. The exhibition will highlight more than two centuries of rarely seen works—from paintings and sculptures to prints, photographs, films, videos and historical artifacts—dating from the Haitian Revolution (c. 1804) and including work by artists from the Dutch speaking Caribbean and Latin American countries, as well as the United States.

pamm.org

Performances

Musical Works for Soprano, Piano and Cello

Ruben Naeff

Multiple U.S. Venues

December 2013 - May 2014

To support a 10-minute musical work composed by Ruben Naeff for soprano, piano and cello commissioned by Lindsay Kesselman, member of the group Mirage. The tour includes 3-8 concerts in the Atlas Theatre in Washington, D.C., a premiere concert in Chicago and two more concerts in Michigan with intentions to extend the tour to more venues, including New York. Mirage presents music of a diverse array of living composers, centered on the theme of breaking through invisible boundaries. Ruben Naeff is known for writing music that expresses the confusion of our contemporary world.

rubennaeff.nl

Performance Schedule

December 10 - 12, 2013

residencies at:

University of Michigan,
Ann Arbor, and
Michigan State University,
Lansing, MI

May 20 - 23, 2014 concerts at:

Northwestern University,
Evanston, IL

University of Chicago,
Chicago, IL
(dates tba)

The College of DuPage,
Glen Ellyn, IL
(dates tba)

The North Shore
Unitarian Church,
Deerfield, IL
(dates tba)

member news

SAVE-THE-DATES

NAF BOSTON

Traditional Sinterklaas Party

Sunday, December 8, 2013
First Armenian Church
Belmont, MA

Boston Mid-Winter Fundraising Dinner

Saturday, February 8, 2014
Dedham Country and Polo Club
Dedham, MA

NAF ALUMNI

The NAF Connection

New York City
Friday, March 14, 2014
Amsterdam
Saturday, March 15, 2014

NAF WASHINGTON, D.C.

Netherland-America Foundation Gala Awards Dinner

Friday, April 11, 2014
Washington Golf & Country Club
Arlington, VA

NAF NORTHERN CALIFORNIA

NAF SOUTHERN CALIFORNIA

Princess Christina Concours Concert Tour

Dates tba

NAF WESTERN MICHIGAN

Tulip Time Festival
May 3-10, 2014
Holland, MI

NAF NEW YORK

4th Annual

NAF Heritage Society Luncheon

Tuesday, May 13, 2014
The Netherland Club of New York
New York, NY

The NAF Booklist

Looking for a good weekend read? Go to the NAF website, thenaf.org, click on the tab Books/Links and then click on any title. In just one click, you're on the NAF-link to Amazon.

Through your purchase, the NAF will earn a small royalty!

The NAF Booklist is a compilation of books (all in English) that covers much of the Dutch-American experience—from the early 1600s to 2013—including history, art, commerce/economics, historical fiction and books written by NAF members.

Many thanks to NAF members who suggested subjects, titles, and authors. And thanks to all who support the NAF through their NAF-Amazon purchases.

membership

Join Us!

Please join us as a member by detaching and returning the 2013 Membership Form today. Your support is both an investment in the mission of the NAF and a vote of confidence in the organization. Through membership, you join a network of individuals and organizations that share your interest in U.S.-Dutch interaction and

heritage. Thank you for your support, and welcome to the NAF! Charity Navigator, America's premier charity evaluator, gave the NAF a second consecutive 4-star rating—their highest—for "its ability to efficiently manage and grow its finances, demonstrating to the public it is worthy of their trust."

2013 Membership Form

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Supporter (\$1,000 - \$2,499)	\$ _____
Sustainer (\$500 - \$999)	\$ _____
Friend (\$250 - \$499)	\$ _____
Associate (\$100 - \$249)	\$ _____

Voluntary Contributions

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Please detach and mail or fax completed application to:

The Netherland-America Foundation

82 Wall Street, Suite 709
New York NY 10005-3643
212. 825. 9105 fax

Alternatively, you can join the NAF or renew your membership online at: **thenaf.org** (bottom, homepage)

The Netherland-America Foundation is a 501(c)(3) not-for-profit organization. Contributions are tax-deductible to the extent permitted by state and federal law. As the NAF is also recognized by the Dutch tax authorities as *algemeen nut beogende instelling* (ANBI), contributions to the NAF made by Dutch residents may be eligible for a full deduction against the individual's Dutch personal income tax, at a maximum Box 1 rate of 52%.

For more information, please see thenaf.org or contact development@thenaf.org.

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