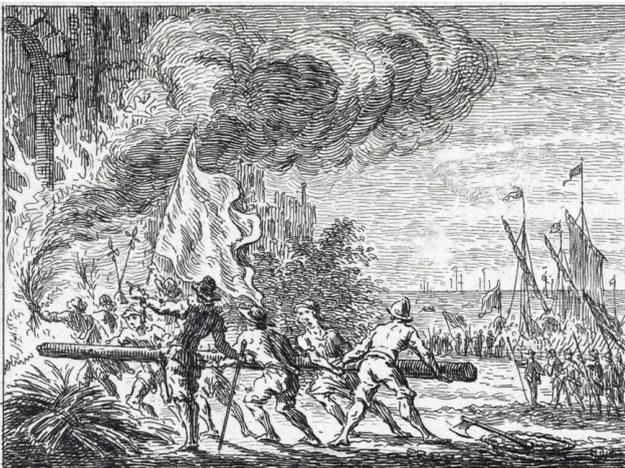


Dutch-English Relations in the 17th and 18th Centuries

Julie and Frans Muller
English version of a lecture at the
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The relations between England and the Lowlands go back many centuries. Today we will limit ourselves to the period of the Republic of the Seven Provinces, known in English as the Dutch Republic, approximately the period in music history covered by the Early Music Festival Utrecht. Sometimes it was indeed "Holland against England", but it was sometimes Holland *with* England too. Here are some of the most important examples of cultural relations and the social circumstances which influenced them.

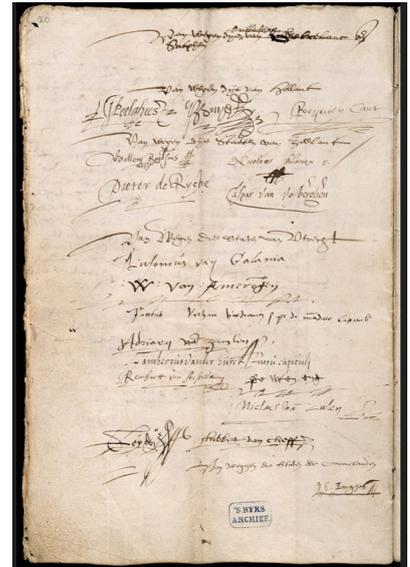


1. Simon Fokke, 1756-58:
Taking Den Briel, April 1st, 1572

Den Briel: the subject of a song about the Dutch privateers known as the Sea Beggars. Where did they suddenly come from to free the port? From England. Lumey's men, with their English allies, were harassing the Spaniards from the safety of the English coast and under the protection of Queen Elizabeth. Philip of Spain was a threat to her, as her fleet wasn't ready to take his on yet and so she sent the Sea Beggars away in March. Result- a turning point in Dutch history.

The Protestant regions in the north banded together and other areas and cities joined in. The Republic came into being in 1588, but could not yet survive without support. Prince Maurits, already Stadholder of Holland and

Zeeland and commander of the army of the States, was now also appointed Stadholder of Gelderland, Overijssel and Utrecht.



2. *Union of Utrecht, 1579:*
last page with signatures

During the eighty-years war the English and the Dutch were natural allies against Spain, for reasons of both religion and trade. When the Republic came into being that changed.



3. Johan Abrahamsz. Beerstraten, 1685:
Dutch ships in a foreign port

By the middle of the 17th century, the Republic controlled trade with Asia and America, and both trade and fishing in the Baltic and the North Sea. The Dutch shipping industry was ten times the size of England's. England and France were monarchies. The rulers weren't all that fond of a Republic. Nevertheless, in the same period the communal efforts of the Duke of Bedford and the Dutch engineer Cornelis Vermuyden led to the reclamation of The Fens, a considerable section



4. Van Miereveldt about 1650:
Sir Cornelis Vermuyden (1595-1677)

of England around Cambridge. Vermuyden was knighted by Charles I for his achievement. Dutch farming methods were also far in advance of English ones at that time; England following the Dutch example in the 18th century, during the agrarian revolution.



5. John Hayls, 1666:
Samuel Pepys (1633-1703)

According to Samuel Pepys, diarist and Secretary to the Admiralty, it was Charles II who said: "Don't fight the Dutch, imitate them". There was a lot of cultural interchange. Rubens, Van Dyke, both Van der Veldes, Hobbema, the Ruysdaels, all went to England. Sweelinck remained in The Netherlands, but around 1600 his compositions were included in the *Fitzwilliam Virginal Book*. Young Constantijn Huygens' violin teacher was English.

The family tree (see separate pdf) shows how complicated the relationships were. We have left out most of the French and Spanish branches, but of course they were influential too.

Culture takes money and at that time the European courts, including the Stadholder's, had the money and the inclination to surround themselves with cultural manifestations. These were not just leisure activities; there was also

competition- a demonstration of power and wealth. The nobility and higher classes followed suit.



6a Adriaen Thomasz. Key:
William the Silent



6b Marcus Gheeraerts jr:
Queen Elizabeth

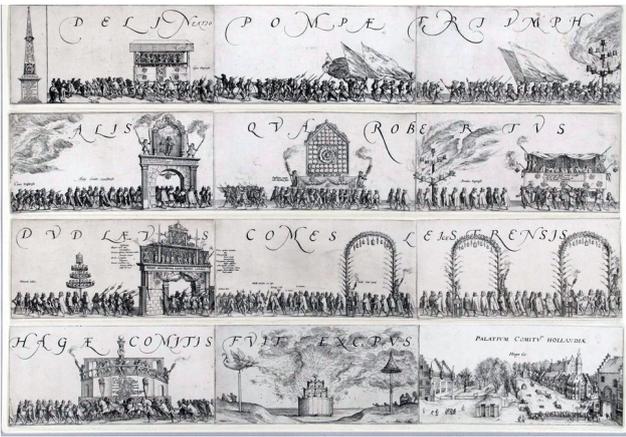
William the Silent was murdered in 1584. Soon afterwards the sovereignty over the Republic was offered first to Henri III of France and then to Queen Elizabeth, both of whom refused. Elizabeth did offer support, on condition of wielding considerable power.



7. Willem van de Passe, 1620:
Robert Dudley, Earl of Leicester (1532-1588)

In 1585 she sent The Earl of Leicester to the Lowlands as Governor-General. He was welcomed in The Hague with celebrations and brought an army with him, which was garrisoned at Utrecht. He also brought a company of actors.

The Forces of Hercules was performed there by Lord Leicester's Men the next spring, starring Will Kempe, for whom Shakespeare had written many comic parts.



8. Jacob Savery, 1586
Dudley's Entry in The Hague, 1585

In the next year, the troupe also performed in Amsterdam, by the municipal stables on the Dam. After the Republic had been proclaimed, many more English actors came to The Netherlands; to Leiden, for example. Lord Howard's Men requested permission to play in Zeeland, Holland and Friesland, more English players went to Utrecht.

There were performances by English actors at the fair in The Hague, sometimes 'with their bodies, without uttering a word', as a contemporary source has it, sometimes in English but still using lots of mime.



9. Anonymus. From: *Nine Daies Wonder*, 1600.
Will Kempe Morris Dancing.

There was some resistance: the Dutch playwright Brederode called the English actors trash, scum, rejected goods, and puppets in his *Geeft Lust*. That may well have been in answer to Moryson's remarks about Dutch actors:

"they little practise that Arte and are the poorest Actours that can be imagined..."



10. Gerbrand Adriaensz. Bredero (1585-1618)

During the same period, the young Constantijn Huygens and the English composer and lutenist John Cooper, known as Coprario, were corresponding.



11. Jan Lievens, ca. 1630
Constantijn Huygens (1596-1687)



12. Frans Hogenberg (studio) 1613:
Ceremony in London for Frederik and Elizabeth

In 1613 Frederik V, Elector Palatine, married the English Princess Elizabeth Stuart. Frederik was Maurits' half-brother and Elizabeth a

daughter of James I. The Dutch poet P.C. Hooft wrote verses for the occasion. When the couple visited Amsterdam in May, a stage designed by the master builder Hendrik de Keyser was built at the Damsluis. It displayed a *tableau vivant* of *The Marriage of Tethys and Peleus* and a group of musicians was hidden inside the structure.

Five years later, the twenty-two-year-old Huygens made his first diplomatic voyage to England in the train of the English ambassador. His acquaintances there had told James what a good lutenist he was and he was invited to perform for the king.

Meanwhile, in the Republic, Theodoor Rodenburgh had translated Middleton's *Revenger's Tragedy* as *De Wraeck-gierigers Treurspel*. That was the first of the revenge tragedies, which were to become very popular in the Republic, as they were in England. Rodenburgh, who had represented a trading company in London at the beginning of the century, was both a diplomat and an author. He also translated other English plays.



13. Jan van der Velde II, 1621:
Johannes Jansz. Starter

Johannes Jansz. Starter, the son of English parents and born in Amsterdam, published the songbook *'t Friesche Lust-hof*, which contained many English tunes, including Dowland's.

That year too, Frederik and Elizabeth, who had been offered the crown of Bohemia, were forced to flee that country and return to The Hague. Frederik had reigned for only one winter and was mockingly called 'The Winter King'



14. Paulus van Hillegaert, ca. 1622:
Maurits, Frederik Hendrik, Frederik V and Elizabeth Stuart at the Buitenhof in The Hague

They moved into the house formerly owned by Van Oldebarneveldt on the Kneuterdijk with their entire royal household and they held court there. One of the courtiers Elizabeth had brought with her was Amalia van Solms.

In 1624 Frederik Hendrik gave a huge party for his 'half' sister-in-law Elizabeth of Bohemia at the Oude Hof, his palace on the Noordeinde in The Hague. Huygens was just back from a longer visit to England as the secretary to six ambassadors from the States General. During the visit he had been knighted by James I. He wrote a masque for Elizabeth's party, in which members of the royal household danced as they did in English court masques of the period. Elizabeth was critical of Huygens' masque. In her opinion he hadn't understood English traditions and Huygens was forced to make many changes.



15. Adriaen van de Venne, 1626:
Frederik of Bohemia and Frederik Hendrik play Pell-Mell in The Hague

In 1625 England and Spain went to war again and the Republic formed an alliance with England. That year James I died and was succeeded by Elizabeth's eldest brother, Charles I. The Dutch poet Barlaeus wrote a poem for the coronation.



16a. Frederik Hendrik (1584-1647)



16b. Amalia van Solms

Maurits too died that year and was succeeded by his half-brother Frederik Hendrik, who had married Elizabeth's court lady Amalia van Solms just a month previously. Frederik Hendrik became Stadholder and Amalia's position was suddenly higher than Elizabeth's. Oh dear...



17. Adriaen van de Venne, 1626: Frederik of Bohemia and Elizabeth Stuart

Courtly Rivals is the name of the exhibition held in 2014 at the Historical Museum of The Hague. Luckily for the arts and for us, that rivalry was pursued for some thirty-five years in the form of the most marvellous music and stage performances, clothing and jewelry. Elizabeth also ordered dozens of paintings during that period, many by Gerard Honthorst, which, sadly for him, she never paid for. The birth of a son, Willem, later Stadholder Willem II, gave Amalia an even bigger lead.

In that year Valerius' *Gedenck-Clank* was published, including a version of Dowland's *Lachrimae*, which had already been published two years earlier in Dirck Camphuysen's *Stichtelycke rymen*. A number of Dowland's songs were provided with Dutch texts.



18. Michiel Jansz. van Mierevelt, 1634: Jacob Cats (1577-1660)

The influential poet and statesman Jacob Cats went to England as ambassador extraordinary in the following year and was knighted by Charles I.



19. Sir Anthony van Dyck, about 1635: portrait study of King Charles I 1625-1649

Painters from the Lowlands moved to England for religious reasons in the sixteenth century, but in the seventeenth increasingly in order to get commissions. Daniel Mijtens worked for the court and in the thirties Anthonie van Dijk became Charles I's court painter.



20. Salomon Savery, 1658:
Amsterdam Theatre on the Keizersgracht,

Don Jeronimo, Rodenburgh's translation of Thomas Kyd's *The Spanish Tragedy*, was performed at the Amsterdamse Schouburgh on the Keizersgracht, which had opened in 1638. Jan Vos' *Aran en Titus*, after Shakespeare's *Titus Andronicus*, followed. Young Prince William turned out to love the theatre. English theatre companies performed in The Hague again from 1640, when he was fourteen.



21. Sir Anthony van Dijck, 1641:
Willem II and Mary Stuart as a bridal couple

Meanwhile in England, the Puritans were trying to depose Charles I. At the time negotiations were underway with regard to the marriage of Willem to his cousin, Charles' daughter Mary. Watch out- these are not *the* William and Mary but their parents and parents-in-law respectively. The wedding took place in London. Mary was nine and Willem fifteen. Charles wanted money and support from the Republic.



22. Sir Anthony van Dijck, about 1637:
Henrietta Maria of France (1609-1669)

In February 1642, when the Civil War started in England, Henrietta Maria, who was the sister of Louis XIII, wife of Charles I and mother of the recently married Mary, fled to the Republic with her daughter. A ballet was performed to celebrate their arrival and in ensuing years Mary's brothers, who had also fled England, were often in The Hague. Mary's marriage greatly reinforced English influence on life at court.



23a. Triumphal Arch in Amsterdam, 1642

Henrietta Maria and Mary's entry in Amsterdam followed in May; they were accompanied by Frederik Hendrik. Four triumphal arches were erected in the streets of the city and the one at the Varkenssluis was probably the same one used earlier for the visit of Frederik and Elizabeth of Bohemia. There was again a tableau vivant of *The Marriage of Thetis and Peleus*, again with music.



ALIVS NASCETVR ACHILLES.
 En, THETIS Emonii proproans diuina PELEI, O utinam haec etiam thaliam nascatur Achille.
 The salicas celebres Opuscula pererrat aquas, Et similes agitat nuptas Brianna Ducis.
 Et MARIA AVRIACI adona ad linna SPONSI, Afficit hanc Iulidem MARIA, & lam suspicit illam.
 Sponsa per Arciosas Regia ferretur aquas, Communcem Pateri suum caput off. Juam.

23b. *Tableau vivant: Marriage of Thetis and Peleus*

The English poet laureate William Davenant, a member of Henrietta Maria's retinue, was in her confidence. He played an important part in raising money for the war against the Puritans, made an effort to pawn the queen's jewelry in Amsterdam and travelled back and forth between the king in London and the queen in The Hague from 1642-1644, for which efforts he was knighted by the king.



24. Robert Walker:
 William Davenant (1606-1668)

But Davenant was primarily a theatre person, the later founder of the company that was eventually to perform the operas of Henry Purcell.

The poet Andrew Marvell was also in Holland at that time. He didn't like it here:

*Holland, that scarce deserves the name of land,
 As but th'offscouring of the British sand; ...
 This indigested vomit of the sea
 Fell to the Dutch by just propriety.*

(The Character of Holland)

From 1644 to 1646 the English Crown Prince Charles lived in The Hague. Prince Charles' Men performed there as well as in Paris, where his uncle Louis XIII had recently died.



25. Sir Anthony van Dijck, 1632:
 Nicholas Lanier (1588-1666)

The English lutenist Nicholas Lanier, Master of the King's Musick, also fled to the Republic, where he remained and performed during the Commonwealth period.



26. Gerard van Honthorst (studio), 1651
 Willem II of Orange (1626-1650)
 Stadholder 1647-1650

In 1647 Frederik Hendrik died and Willem II, who like his forebears was opposed to peace with Spain, tried to seize power and failed. That weakened his position.

The Republic needed the Commonwealth as an ally against the Orangists and even considered becoming a member. At the same time, Willem was supporting a troupe of English players in The Hague.



27. Pieter Nolpe:
Spectacles Performed in Amsterdam, for a Lasting Peace, June the Fifth, 1648

1648: End of the Eighty-Years War, Peace of Münster, celebrated in every Dutch city; in Amsterdam by setting up stages in the streets showing various *tableaux vivants*.

The position of Spain was again weakened and the Spanish colonial possessions were ripe for the taking. This led to tension between the allies England and the Republic.



28. Jan Saenredam, Hugo Allard, 1654:
Allegory on the first Anglo-Dutch war

The English Parliament passed the Act of Navigation in 1651, to protect the English interests in North America. The first Anglo-Dutch war followed, its battles being fought at sea.

Parliament had imprisoned Charles I and had him beheaded in 1649.

Joan Dullaert wrote a play called *Charles Stuart, or Catastrophic Majesty* for the Amsterdam municipal theatre and Crown Prince Charles came back to The Hague.

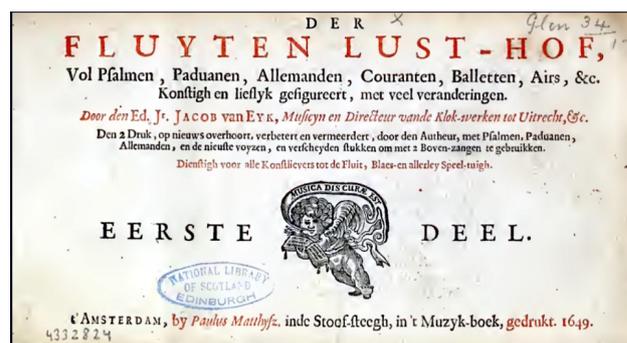
The States of Holland (particularly Amsterdam) were getting too powerful for Stadholder Willem II. He was also unhappy about the fact that the States General had ordered army expenditure reduced after peace was declared with Spain. He had a document forged,

purporting to be a secret treaty between Amsterdam and Cromwell's parliament. In case of civil war, Cromwell was to send a fleet and ten thousand men to the support of Amsterdam. It was hoped that this document would increase support for Orange, but the forgery was discovered. Later that year Willem II died. His son, another Willem, was born shortly afterwards.



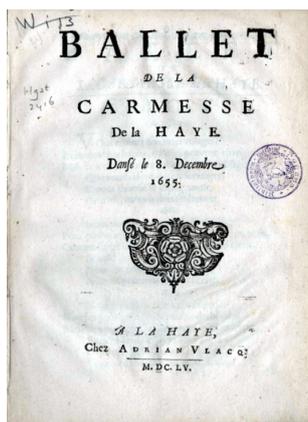
29. Salomon Pietersz. Lachair, 1654:
Allegory on the Peace of Westminster

The Treaty of Westminster brought the first Anglo-Dutch war to an end (1654). There were again celebrations on the Amsterdam Dam. Cromwell tried to get a clause inserted in the treaty prohibiting any member of the House of Orange from becoming Stadholder, but the States General refused. The English then negotiated a secret treaty with the States of *Holland*, where Amsterdam and thus Republican influence was very strong. The States General signed the peace treaty, in happy ignorance of the secret treaty. Twelve days later, the States of Holland signed the Act of Seclusion, after which England signed the peace treaty too.



30. facsimile front cover

Der Fluyten Lust-hof appeared. written by the Utrecht city carillonneur and recorder player Jacob van Eijck. It contained several arrangements of Dowland pieces. Abraham Syrand wrote *De Dolle Bruiloft*, based on Shakespeare's *Taming of the Shrew*, which was performed in Amsterdam. At Whitsun, Beaumont and Fletcher's *A King and No King* (seen in The Lowlands as referring to Prince Charles) was performed at the hunting lodge Honselaarsdijk, where Princess Mary and her son lived. Mary paid for all the costumes.



31. Title page *Ballet de la Carmesse de la Haye* 1655

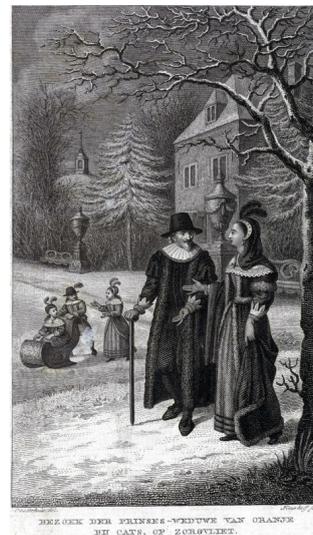
Dutch and English courtiers performed a masque called *Ballet de la Carmesse de la Haye*, the libretto of which has been preserved.



32. *Bartholomeus van der Helst, 1652: Mary Stuart (1631-1660)*

Mary, seen here with an orange, was present. Letters from Elizabeth to the refugee Charles among other people, tell us that the masque (in French, as prescribed in the Republic) cheered Mary, recently widowed, up a little. On Twelfth Night there seems to have been another masque, described by Elizabeth. Charles was told that his sister had appeared as an Amazon. How do we know all this? Because the letters have been preserved- not at court,

but in the State Papers of John Thurloe, which were published in full long afterwards. Thurloe was the head of Cromwell's secret service. In other words, Elizabeth's correspondence was intercepted and copied.



33a. *Mary Stuart and Jacob Cats at his manor Sorghvliet*



33b. *Wedgewood: Jacob Cats (1577-1660)*

Jacob Cats, who aside from being a poet was now also Raadspensionaris, a member of the States' council, went to England again, this time for consultation with Cromwell.



34. *Lieve Pietersz. Verschuier, 1665: Crown Prince Charles, en route from Breda to The Hague, arrives in Rotterdam.*

Following the death of Cromwell and a period of bad government (Tumbledown Dick) in England, Charles, then in Breda, announced his desire to return home as king. He promised to respect the freedom of religion.



35. Johannes Lingelbach:
Charles goes on to The Hague, May 25th 1660

He went in procession via Rotterdam to The Hague and there was welcomed festively as King Charles II.

A play by Jan Soet called *Vertooningen gepast op de Blijde Inkomste van Karel II* (= on the occasion of Charles II's festive entry) was performed at Fornenburgh's new theatre on the Hooikade.



36. Hieronymus Janssens 1660:
Court Ball in The Hague

There were other celebrations in The Hague prior to Charles' departure from Scheveningen, including a banquet in the Mauritshuis.

Two weeks later Mary and the ten-year-old Willem attended a private performance at the Amsterdamse Schouburgh, at the invitation of the mayor. The play was about the Siege of Leiden. Mary's brother Charles had also been invited, but had already left, which was fortunate.



37a. Arnoud van Halen, ca. 1620:
Jan Vos

The city's official poet, Jan Vos, had organised a parade of twenty grand floats through Amsterdam, in honour of Mary and her son.



37b. 1660. Floats in Amsterdam in honour of Mary and young Willem

Personages from English history were depicted. There was a float devoted to young Willem himself, but another showing Mary's father Charles I on the scaffold. She was seriously upset and Vos, who was leading the parade on horseback, was violently censured.



38. William Faithorne, after John Greenhill, 1672:
Sir William Davenant (1606-1668).

Charles II was very interested in the arts and sciences and granted patents for the establishment of two theatre troupes immediately after his return. One of them was to be presided over by William Davenant, mentioned above. Charles founded the Royal Society and Christiaan Huygens was soon made a member. So too Swammerdam and Van Leeuwenhoek at a later date.

During the war, the playwright Aphra Behn, for whose plays Purcell was later to compose music, came to the Republic to spy for Charles. Among other things, Behn sent warning of the Dutch plan to sail up the Thames, but she was ignored. She wasn't paid, either.



41. Jan van Leyden 1667-69: Raid on Chatham, Battle of the Medway, June 20th 1667

39. Jan Soet, Cartoon and poem on the second Anglo-Dutch war

The English had hardly recovered from the plague epidemic, the great fire of London and the lost four-day naval battle when in 1667 the raid on Chatham occurred, initiated by Cornelis de Witt. Admiral de Ruyter's ship *De Zeven Provinciën* and the rest of his fleet sailed up the Medway, attacked the English fleet and towed away the *Royal Charles*.

Relations were then peaceful, but not for long. The second Anglo-Dutch war (1665-67) broke out, in the run up to which the English had taken the Dutch trading post in Guinea. The Dutch, who had hosted Charles so enthusiastically, felt betrayed. Christiaan Huygens, working closely with Spinoza, designed optical instruments important to the navy. When, during the war, he received a friendly letter from Henry Oldenburg, secretary to the Royal Society, expressing great interest in his inventions, Huygens decided not to respond. During the same period Thomas Hobbes' revolutionary book *Leviathan* was translated into Dutch.

...ill newes is come to Court of the Dutch breaking the Chaine at Chatham; which struck me to the heart wrote Pepys.



40. Sir Peter Lely, ca. 1670: Aphra Behn (ca. 1640-1689)

42. Salomon Savery, 1667: Allegory on the Peace of Breda, 1667

The war came to an end that same year with the Treaty of Breda. Willem III had a ballet performed on the occasion of the Peace, in the *Pikeerschuur*, a riding school converted into a theatre on the south side of the Buitenhof. The Prince danced

himself (in the role of Mercury, among others) as did many members of the highest-born families of Holland. This *Ballet de la Paix* was an allegory on the peace between England and the Republic. There were two performances for guests from government and diplomatic circles.



43. Ludolf Bakhuysen:
Naval battle during the third Anglo-Dutch war

During that war, the French had sided with the Dutch, but only a few years later the Republic, Sweden and England were allied against France again. England signed the secret Treaty of Dover with Louis XIV in 1670 and in 1672 the third war against *Perfidious Albion* followed.



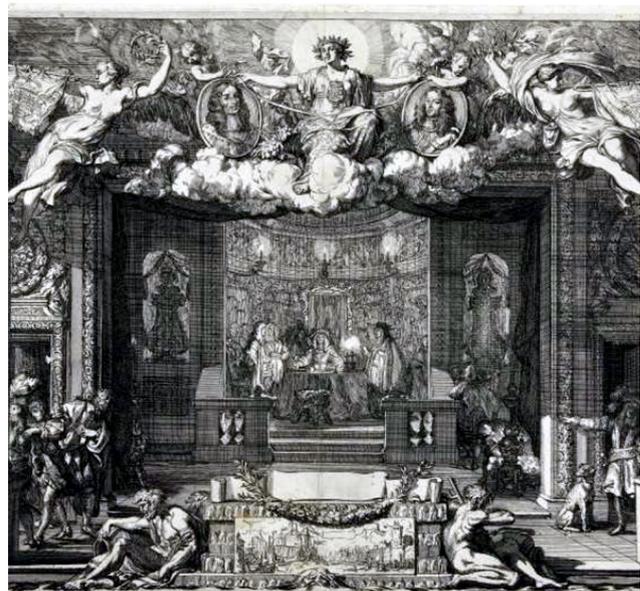
44. Adam Frans van der Meulen, 1672-90:
1672. French troops cross the Rhine at Lobith

That year the French attacked the Republic. Only Holland and Zeeland were protected behind the *Hollandse waterlinie*, the land area flooded for defence. 1672 was to go down in history as “the year of catastrophe” (= het rampjaar). Willem became Stadholder Willem III, the de Witt brothers were murdered by order of the Orangists. Both Louis and Charles tried to influence their young relative Willem, but thanks to the fleet (de Ruyter) and a pact with Spain, of all places, the attack was repelled.



45. Romeyn de Hooghe, 1673:
Example of French tyranny perpetrated against Dutch villages, 1672

The second Treaty of Westminster was signed in 1674, there was peace between England and the Republic again. The overall situation was clarified for a while, with France on one side and England and the Republic on the other. In 1677 Willem married his English cousin Mary, a daughter of King Charles II's brother James.



46. Gerard de Lairesse, 1674:
Allegory on the second Peace of Westminster

The Treaty of Nijmegen followed in 1678. Govert Bidloo, who was also Willem's court physician, wrote *Vertooningsspel op de Vrede* to commemorate the fact, the play being performed in Amsterdam. For the same occasion, the composer Karel Hacquart wrote music for Dirck Buysero's play *De Triomferende Min*.



47. Romeyn de Hooghe,
Allegory on peace with France, Nijmegen,
September 20th 1678



49. Sir Godfrey Kneller, 1684:
King James II of England and Ireland, 1685-88



48a. John Locke



48b. Baruch Spinoza

English royalty was leaning increasingly toward Roman Catholicism and the freedom of religion was in danger again. In 1683 the philosopher and democrat John Locke fled to the Republic, where he came under the influence of the Radical Enlightenment, namely the writings of Baruch Spinoza. This can be seen in Locke's *Essay concerning Human Understanding*, the principal publication on which the American constitution is based.

Charles II died in 1685 and his brother James succeeded him. James was even more absolutist and Catholic than his brother, which led to problems in England. Louis XIV unwittingly restored the balance a bit by revoking the Edict of Nantes, causing London to be flooded with emancipated French Protestants: the Huguenots.

One would think that the younger Stuarts had learned their lesson regarding absolutist Catholicism when their father was beheaded, but no. And when the queen bore a son in 1688, the English had had enough. James, his queen and their infant son fled to France. James was forced to abdicate in favour of his elder daughter by his first wife, who was a Protestant. That was Mary, married to Stadholder Willem III. Both were grandchildren of Charles I and they ruled together; a dual reign and the ultimate Dutch-English relationship.

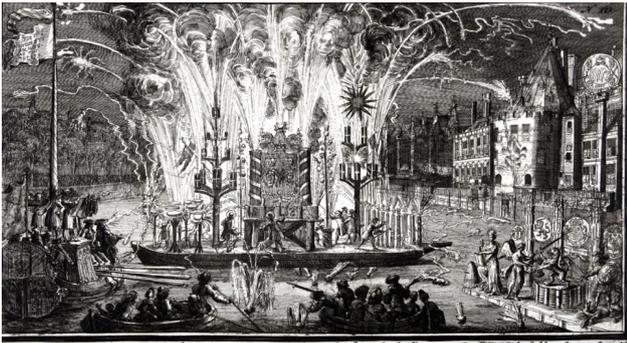


50. Abraham Storck, 1688:
Willem III and his fleet on the way to England from
Hellevoetsluis



51. Romeyn de Hooghe, 1689
Coronation of William III and Mary II

The double coronation was celebrated enthusiastically in the Republic as well as in England. English merchants in Amsterdam offered a fireworks display and *Verscheyde vertooningen van Engelandt* (= Several depictions of England) were performed at the municipal theatre.



52. Romeyn de Hooghe, 1689
fireworks at the Stadsdoelen, Amsterdam

Between 1689 and William's death in 1702, there was a great deal of interaction in politics, among other areas. William took young Constantijn Huygens Jr. to England as his private secretary. This son of the famous



53a. Constantijn
Huygens Jr.



53b. Christiaan
Huygens

Huygens was an inveterate gossip and has left us diaries from more than twenty years, up to his death in 1697. He was also interested in the sciences, particularly optics, a field in which his brother excelled. Christiaan visited London soon after the coronation and met with Boyle, Newton and John Locke, who had returned to England with William and Mary.

William took a great interest in garden design. His love of music was limited to the martial: trumpets and drums. Mary, on the other hand, loved both the theatre and music and often attended public theatres and concerts.



54. John Clostermann, 1695:
Henry Purcell (1659-1695)

In spite of her patronage, the activities of Purcell and many other musicians in England shifted from the court to the theatre. There was far less financial support from the court than in the days of Charles and James. All Purcell's full-length operas were composed in the years between the coronation and his death, towards the end of 1695.

We find references to William & Mary's reign in the operas. In the coronation year, the chamber opera *Dido and Aeneas* was performed in Chelsea. It had a prologue suited to the occasion and featuring Phoebus and Venus, which required no explanation in *that* year.

A year later, something similar was produced for the public theatre and now integrated in the opera itself: during the finale of Purcell's *Dioclesian* orange trees rise from under the stage. The London public will certainly have seen that as a tribute to William, who was not in town at the time. He was in Northern Ireland, fighting against the troops of the deposed King James.



55. Frans Muller, 2009, hypothetical reconstruction: Henry Purcell: *Dioclesian*, Act V, finale

The next year Purcell's *King Arthur* followed, the libretto by John Dryden. The opera was an adaptation of Dryden's play written previously for King Charles and meant to be a companion piece to his *Albion & Albanus*. The play had never been finished, due to Charles' sudden death. In the meantime the Catholic Dryden had lost favour with the court, whereas good relations there were of vital importance to the theatre companies.



56. Frans Muller, 2013, hypothetical reconstruction: Henry Purcell, *King Arthur*, Act V, finale

Dryden won't have felt any great urge to honour Protestant royalty, but honour paid only to Charles would certainly have been misunderstood. Charles had openly embraced Catholicism on his deathbed.

The solution was a nice compromise: the final scene of *King Arthur* was devoted to the Order of the Garter, leaving everyone free to interpret it at will, as **every** English king or queen was and is Sovereign of the Order, which is

dedicated to St. George, the patron saint of England.

This decision made it possible to reuse the sets made for *Albion & Albanus*, performances of which had been prematurely discontinued at Charles' death, followed by the unrest caused by Monmouth's Rebellion. So the sets were still in excellent shape.

The stage directions Dryden wrote for the final scene refer specifically to St. George's Hall at Windsor.

At the time, the ceiling painted by Verrio, on which Charles II is the central figure in his capacity of Sovereign of the Order or the Garter, was still in existence.

As it happens, there **is** a reference to William in the text of this scene,

*Foreign King[s]. Adopted here,
Their Crowns at Home despise.*



57. Charles Wild: Windsor, St. George's Hall

Purcell's *Fairy Queen* premiered the next summer. That was at the beginning of celebrations for fifteenth anniversary of the royal couple.



58. Melchior d'Hondecoeter, ca. 1690: William's menagerie at Palace Het Loo

This time they pulled out all the stops. the final masque includes not only the exotic animals in William's menagerie in the garden of Het Loo, but also Mary's collection of Chinese porcelain and the blue Delftware derived from it.



59. Reconstruction of Mary's collection of Chinese porcelain and blue Delftware in Palace Het Loo

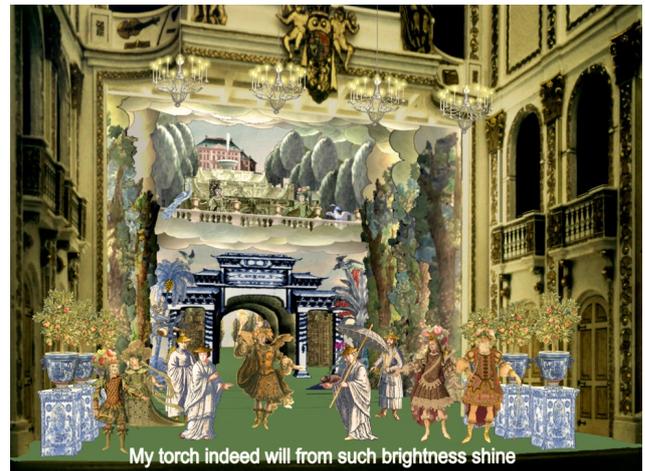
She had opened her collection in Kensington Palace to the public for a time and porcelain had become all the rage in London. Daniel Defoe wrote about it at the time.

William's orange trees rose up from the trap doors in the stage again, but this time they were in Chinese vases, which the London public will immediately have recognised as referring to Mary.

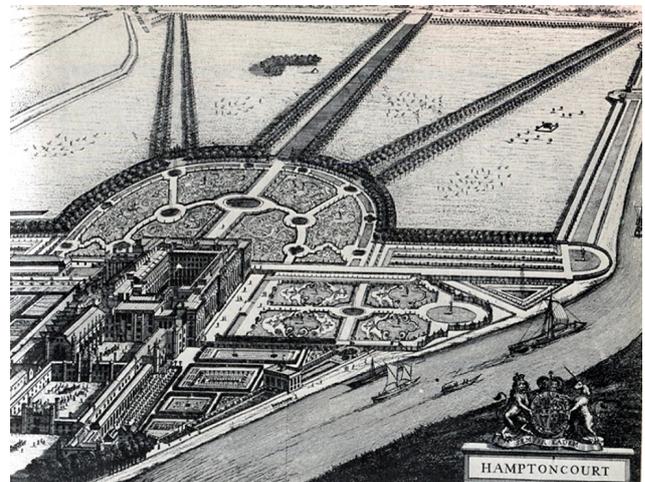
This short clip shows us Hymen, god of marriage, complaining about love that does not endure. Two Chinese ladies show him the orange trees in their Chinese vases, which have just risen from the stage floor behind him. He is completely reassured, his torch is burning again, he is even in the mood to fly.

William preferred to be at Het Loo, rather than at Kensington Palace or Hampton Court, but the influence of his French-born (garden) designer Daniel Marot could and can be seen in his palaces both in the Republic and in England.

Aside from cultural matters, William also made an important contribution to the development of England by founding the Bank of England.

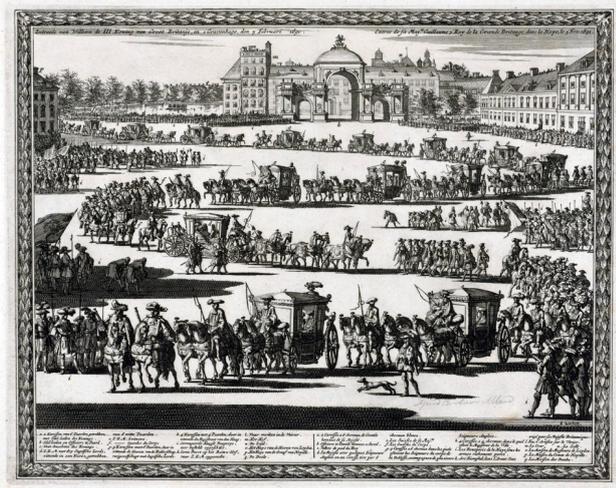


60. Frans Muller, 2004, hypothetical reconstruction: Henry Purcell, *The Fairy Queen*, Act V, finale



61. Daniel Marot: Hampton Court Palace garden

In January 1691 William attended a conference of the allies at The Hague. The city gave him a tremendous welcome and organised a joyful ceremonial entrance with all the trimmings. Govert Bidloo wrote a description and Romeyn de Hooge made engravings. The King's Music, under the direction of Nicholas Staggins, came from London to perform.



62. Carel Allard, Jan Luyken: 1691 William's entry into The Hague

Staggins' request for payments connected with this voyage clearly show that Henry Purcell was among the musicians, despite doubts raised by later music historians. (Michael Tilmouth, review of Zimmerman biography in *Music & Letters* 68, 1987)



63. A list of musicians accompanying William III in 1691.



64. Coenraet Decker: Allegory on the Peace of Rijswijk, 1697

The war against France didn't end officially until 1697. To celebrate the Treaty of Rijswijk, *De Vrede Hersteld* (= peace restored) was performed in Amsterdam and Peter Motteux's *Europe's Revels* in London.

William III, who had reigned alone since the death of his wife some eight years earlier, died in 1702.

That was also the beginning of the second Stadholderless period in The Netherlands. It was to last half a century.



65. Michael Dahl, 1705: portrait of Anne Stuart, Queen of England, Scotland and Ireland, 1702-07, Queen of Great Britain and Ireland, 1707-14.

In England, William was succeeded by his sister-in-law Anne. An effort was made to retain sovereignty over The Lowlands by having her husband, George of Denmark, appointed Captain-General of the Republic, but that failed. During Anne's reign the arts flourished in what was now Great Britain, as a result of the Union with Scotland. Her architect, John Vanbrugh, who was also a famous playwright, was of Flemish extraction. The painter Pieter Lely also worked for the court.



66. Adriaen van der Werff, 1701: John Churchill (1650-1722) Duke of Marlborough

Marlborough, commander-in-chief of the armies, travelled to Rotterdam to have his portrait painted by Adriaen van der Werff and saw a performance of Enoch Krook's *Den Roemruchtigen Zegepraal van den Veldslag bij Hoochstadt* (= the glorious victory at the Battle of Hoochstadt, i.e. Blenheim)

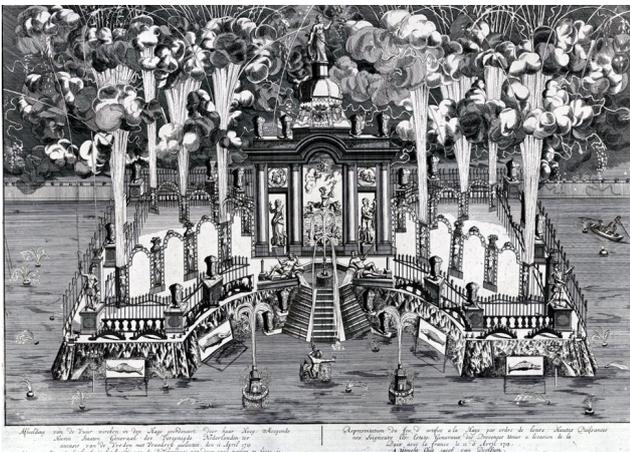
The troops of the new Prince of Orange, Johan Willem Friso, took part in the Battle of Malplaquet against the French. A misunderstanding between the prince and Marlborough, who was commanding, led to the death of thousands of Dutch soldiers.

Relations became strained once again when Great Britain negotiated a separate peace with France. There were anti-British demonstrations in The Hague.

Johan Willem Friso became Stadholder of Friesland, but died in an accident just a few weeks before the birth of his son, who was to be Willem IV, in Leeuwarden.

The Prinsenhof in Leeuwarden had been renovated by Marot, who also designed sets for the French opera in The Hague at the beginning of the 18th century. French was the language spoken by the upper classes. French influence in the Republic kept growing, due mainly to the arrival of so many Huguenots. The operas of Lully were performed in The Hague.

The mutual cultural influence between the Republic and Great Britain declined during the 18th century. In the Republic, the dialectics of progress, the handicap of initially having been in the lead, was increasingly noticeable in every area. Many books and periodicals in English concerning the Enlightenment were however still being printed in the Republic.



67. Daniel Marot, 1713:
Fireworks in the Hague at the Peace of Utrecht

The Treaty of Utrecht was signed in 1713. There were celebrations, although the Republic had come off badly. A brilliant young violinist called Willem de Fesch was playing at the Amsterdam municipal theatre. He was earning three or four times as much as the other musicians.



68. Sir Godfrey Kneller:
George I of Great Britain and Ireland 1714-27

Queen Anne died in 1714. All seventeen of her children had died young and as the successor to the throne had to be a Protestant, Georg, Elector of Hanover became George I of Great Britain and Ireland. He was responsible for Handel coming to England.

George I travelled to England via The Hague, where he conferred with diplomats including Arent van Wassenauer van Duyvenvoorde about ministers he planned to appoint. Early in 1715 van Wassenauer went to London as Ambassador Extraordinary for the coronation. His nephew Unico van Wassenauer probably went with him, as did Justus van Effen, who was to found *De Hollandsche Spectator*, modelled after the leading English periodical *The Spectator*.



69a and b. Sir Godfrey Kneller, 1716
King George II and Queen Caroline.

George I died twelve years later. He was succeeded by George II who, like his father, was a fervent music lover.



70. Mercier, 1733:
George II's children

He and his wife Caroline of Ansbach, who was a connoisseur of the arts, had eight children. The Princess Royal, the musically gifted Anne of Hanover was a student of Handel's. She married Willem IV in London in 1734.



71. Anne of Hanover, selfportrait

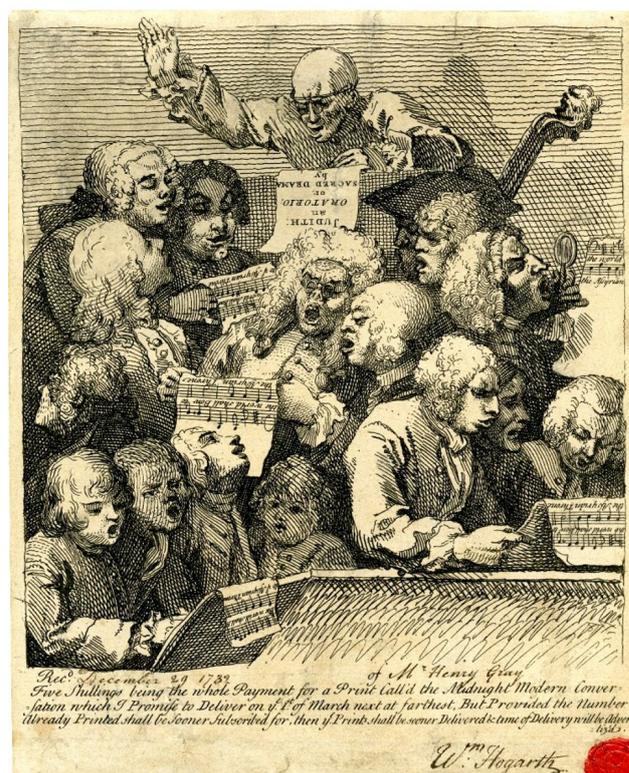
Anne was also a competent painter. The Mauritshuis museum has some of her work. For her wedding, Handel composed the chorale *This is the Day the Lord hath made* (HWV 262) on her own text (after two psalms). Quirinus van Blankenburg composed *La double harmonie d'une musique algébrique* for the same occasion.

A few years earlier, the Alkmaar composer Willem de Fesch had moved to London. He gave his first public concert there very soon



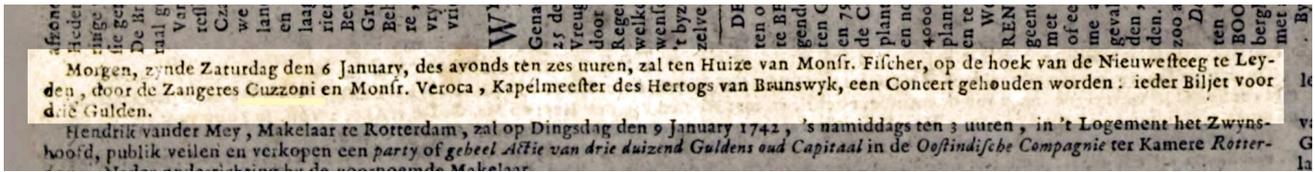
72. François Morellon la Cave, after Andrea Soldi
Willem Defesch 1687-1761

after arriving, in March 1732, performing with famous singers of Handel's. Clearly he had had connections in London before moving there.



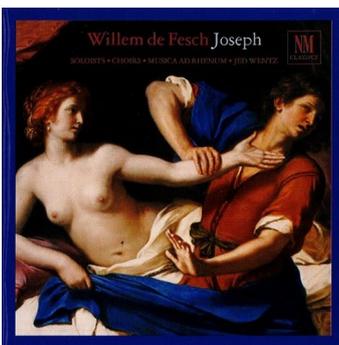
73. William Hogarth 1733:
Rehearsal for Defesch' oratorio Judith

The next year his oratorio *Judith*, most of which is now lost, was performed at Lincoln's Inn Fields under the auspices of the Duke of Chandos, Handel's sponsor. *Judith* was a large-scale music theatre production, featuring famous soloists.

74b. *Leidse Courant*, 6 January 1742.74a. James Caldwell after Seeman:
Francesca Cuzzoni 1700-1770

Italian bel canto opera had become very popular in London, thanks to Handel. One of his soloists, Francesca Cuzzoni, was later to perform in the Republic, in The Hague among other places, with a “renowned English Miss” of eleven, who also sang and played the harpsichord. This must have been some infant phenomenon; she is not named in any of the announcements.

The War of the Austrian Succession broke out in 1740, with Austria and France on opposing sides. The Republic went to the support of Austria in order to keep a buffer zone between itself and France. As a result, French troops attacked the southern Netherlands. During the panic that followed, Willem IV was made Captain-General and Stadholder of *all* the provinces on May 2nd 1747, making him the first hereditary stadholder of the entire “Republic”, if that designation was still applicable. The English called him *Prince of the Mob*.

75. *Joseph* cd: *Musica ad Rhenum* conducted by Jed Wentz, NM Classics, 200076. J. Donowell, 1761:
“A view of the Orchestra with the Band of Music, the Grand Walk &c in Marybone Gardens.”

De Fesch’s second oratorio, *Joseph*, premiered at Covent Garden on March 20th 1745. That oratorio too was thought to be lost, but was discovered in the archives of the Royal Academy of Music by Pieter Andriessen in 1980.

A year later De Fesch became the leader of Handel’s orchestra and later the conductor of the orchestra that played in Marylebone Gardens, one of the public pleasure gardens of London, where rich and (relatively) poor came to enjoy themselves. Other works by De Fesch from his London period are the pastoral serenade *Love and Friendship*, the comic opera *The London Apprentice*, several sonatas and concerts and a collection of songs, among which those for an adaptation of Shakespeare’s *The Tempest*.

77. Anonymus, ca. 1750:
Willem Batavus, Prince of Orange 1748-1806

Willem Batavus was born in 1748. Like his sisters, he received a musical education. When he was two, Handel visited his mother Anne of Hanover in The Hague while en route from England to Germany. He performed on the organ of the Grote or Sint-Jacobskerk. Princess Anne organised numerous concerts. She sometimes performed in them on the harpsichord, among other instruments.



78. Anonymus:
Pieter Hellendaal 1721-1799

The composer Pieter Hellendaal, who was also the organist of the Marekerk in Leiden, played for the court too. His concerts could be attended by invitation.

There were public summer concerts at that time as well in Nieuw Vaux-Hall (named after the London pleasure gardens) on the Scheveningseweg. Hellendaal performed on the violin and Willem IV sometimes came to listen.



79. Jacob Houbraken, after George de Marées:
Unico Willem, Count of Wassenaer Obdam, 1692-1766

The advertisements for Scheveningen also mentioned the *Concerti armonici* by a 'prominent Gentleman'. That was Unico van Wassenaer.

Hellendaal moved to London, where he was often engaged and where Handel helped him find work, but eventually he moved to

Cambridge, where he was given a permanent position. In the meantime, Unico van Wassenaer's six *Concerti armonici* were published in London. They were attributed to Riciotti, who had only published them, and gained immediate popularity which lasted until well into the 19th century. They had earlier been published on the continent and attributed to Pergolesi, until Berio found out whose they really were in the middle of the 20th century.



80a. Joshua Reynolds:
James Boswell
1740-1795



80b. Jens Juel, 1777:
Belle van Zuylen
1740-1805

A few years later the Scots man of letters and biographer James Boswell came to Leiden as a student and met Belle van Zuylen (later Madame de Charrière), leading to a famous literary correspondence.



81. Johann Georg Ziesenis, 1763-1776:
Willem V (Batavus), Stadholder 1766-1795

Prince Willem Batavus attained his majority, thus becoming Stadholder in 1766.

In North America a revolt broke out against English rule. This inspired the Dutch Patriots, a movement born of the Enlightenment and opposed to the authoritarian regime under the Stadholders. They smuggled weapons to the rebels on a large scale and in 1780 – after a hundred years of peace – that led to the fourth Anglo-Dutch war.



82. Wedgwood, ca. 1780

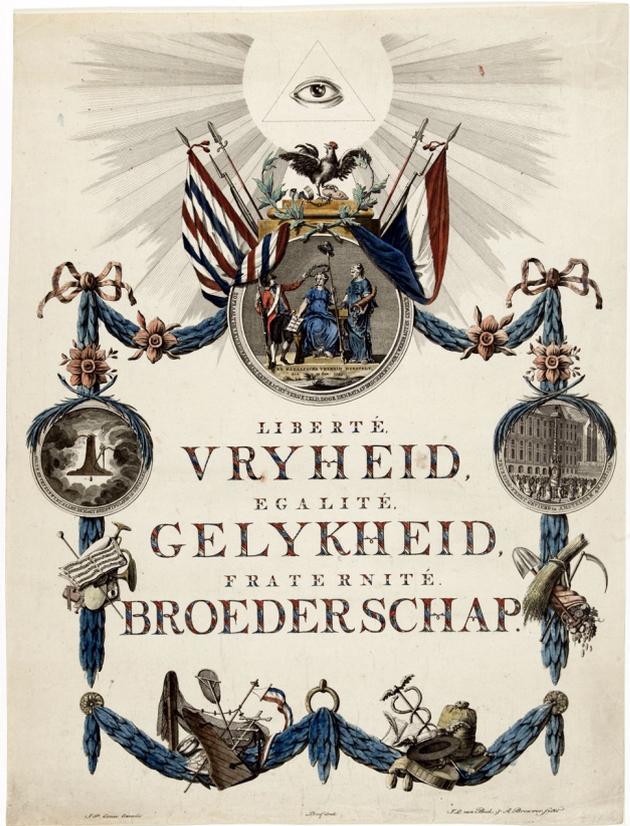
Josiah Wedgwood profited by selling busts of Van Oldenbarneveldt and de Witt to the Patriots and medallions with portraits of the Orange family to their opponents the Orangists.



83. Sir Joshua Reynolds, 1781
Dr. Charles Burney 1726-1814

Just before that the English musicologist Charles Burney had travelled across Europe and visited The Netherlands on his way. He was not charmed by all those bells and carillons (“barbaric”), but he had bought a lot of music from the Amsterdam music store Hummel. In the middle of the war Pieter Hellendaal played a benefit concert in Cambridge with music by Unico van Wassenaer.

De Historie van Mej. Sara Burgerhart by Betje Wolff and Aagje Deken was published in The Hague. This was the first Dutch novel, an epistolary novel following the example of Samuel Richardson, whose books were available in translation.



84. Commemorative plaque for the founding of the Batavian Republic, 1795

In 1795 French troops invaded The Netherlands across the frozen rivers. There was little resistance. On January 16th Utrecht surrendered and on the 18th the Prince wrote a farewell letter to the States-General and fled with his family - to England. They were housed in one of cousin George's palaces, Dutch House in Kew.

The Batavian Republic was proclaimed. Britain was a member of what was soon to become an anti-Bonapart alliance, so that meant war again. An economic blockade followed and the population of the mercantile cities in the western part of The Netherlands was pauperised. William decreed from England that all Dutch colonial possessions were to be placed under British “protection”. In 1797 the Republican fleet was defeated at Camperduin. The Republic of the United Provinces was no more.

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