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The following speech was delivered by **Matthew Mentz** at the book launch of 'Enter'. You can read a report of the book launch [here](#). You can view Matt's speech [here](#). You can gain a sense of the presentations seen as a whole [here](#).

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### **Matthew Mentz**

I think talking about this book is very challenging. Everyone that has spoken tonight has posed that challenge. The book demands that you enter, and entering a space is different from how we normally approach life. Entering is hugely challenging. So, in preparation for my speech I thought I would enter and I came up with this [*looks down at how he's dressed*]. My attire. I struggled about my socks, I thought maybe they should be up [*laughter*]. Then I had a dilemma about the socks and then I realised I wasn't working on my speech so [*laughter*], then I had to think why am I dressing up like this? Is it me [*again looks down at how he's attired*]? Or is it to make my dad proud? Is that a good thing? Clearly not. So if you understand that that's a good thing then you're not going to get 'Enter'. If you think making your dad proud is a bad (thing), then you're going to get 'Enter', you're going to get his message.

What I also liked about the book was, he talks about Dante and hell and obviously hell has come up in a lot of the talks and, uh, I can't remember, is it TS Eliot's also mentioned, he speaks about the gates of hell – this is TS Eliot, not Hendrik. The gates of hell and the marauding crowds of spirits trying to get into hell. That stayed with me, and I mean, why would you try to get into hell? Perhaps life is not what it seems. Perhaps, you know, maybe it's hell we need to get into. You know, we've got these ideas of heaven. But where is heaven? What is heaven? The alchemists have a mantra 'as above so below'. I've always struggled with that. What does it mean? As above? Is that heaven? And if above is the same as below then the distinction breaks down. We're creatures of inventory - according to Hendrik. We have an inventory that we develop over the years and when we are this season's people, as Hendrik says, we are this season's people, yes, here we are together. We're all about our professionalism and our inventory and we are experts, we are a bit older here - the average age here is touching the old side [*laughter*] – last season's people [*more laughter*]. But um, we have an inventory of experiences but our inventory is built up on stuff that we've forgotten about. We learn to behave as children, we learn to behave in a certain way. We learn what works and what doesn't work. But we forget why we do things and we get hurt by people and we forget why we're hurt and then we lash out forty years later, we lash out when somebody does something to us and we don't know why we're lashing out. We don't know why that we're behaving in this way. This is the simple message in Hendrik's book.

And, um, ja, that's pretty much what I - there's one more thing.

It's obviously a very personal book from Hendrik's point of view but in laying himself bare he obviously lays his family bare as well and one of the points I made to him was that, well, you know, his parents aren't here anymore and, you know, we're taking, when we write, were taking things and we're reducing them. Words are very powerful. But it's not the whole picture.

But I'm proud of the book. I think that for me it is a book of kin. Everybody can read it but it's a book that stays in the family. And when Hendrik's dead Enzo will read the book and so on and so on and so on. And it will always be a reference point. And Hendrik has taken on the role as scribe and he's captured something very important from a transgenerational point. That's all.