

Netherlands yet with most of his education and work experience in a non-Dutch environment, the writer approached this task with unusually fine qualifications. The author of *Ethnicity and class conflict in rural Mexico* (Princeton University Press, 1990), he is a professor of sociology at the University of Guelph. No doubt he is already familiar to many readers as a long-time active member of CAANS and at one time its national secretary. With his unique perspective and his understanding of both Dutch and Canadian society, he has succeeded to a remarkable degree in analyzing the various facets of Dutch-Canadian society and its distinctive culture.

In his research Schryer was guided by a set of conceptual tools developed by Pierre Bourdieu, a French sociologist who has written several major works on class distinctions, language and symbolic power, and education. Helpfully, Frans Schryer introduces the reader to the main points of Bourdieu's line of thinking, the ideas and techniques which influenced him so greatly when he was conducting his own research over a period of nearly a decade.

One of the author's most valuable contributions to a better understanding of Dutch-Canadians is his clear explanation of the *zuilen* or "pillars," the unique system of religious and political segregation characteristic of Dutch society. Many books and articles on this subject have been published in the Netherlands, including a well-known study in English published in The Hague in 1971, William Z. Shetter's *The pillars of society: six centuries of civilization in the Netherlands*. However, never before have the scope, nature and influence of the *zuilen* been presented so clearly and convincingly in Dutch-Canadian immigration studies. Although in more recent years the influence of pillarization in Dutch society has weakened to some degree, at the time when the greatest number of post-World War II Dutch immigrants arrived in Canada, 1947-1960, these *zuilen* were firmly in place in their homeland. The main pillars were those of Roman Catholics, strict Calvinists, mainstream Calvinists, and "non-denominational groups," the latter encompassing a number of smaller religious or

political groups. Canadian readers will be grateful for Schryer's illuminating presentation of this segregation, so taken for granted by Dutch-Canadian postwar immigrants. The chapter "Transported pillars" will be particularly useful to a reader wanting to understand Dutch-Canadian institutions.

In the chapter "Dutch-Canadian dispositions: identity and culture," Schryer also considers objectively the question, "Is there a Dutch culture in Ontario?" In this comprehensive analysis of the evidence, he concentrates on the people who immigrated to Ontario in the post-World War II years, and the "immigration culture" they created in this period. However, he also considers ethnic identity retention in the second and third generations, as the children and grandchildren of the immigrants made the transition from the pillar system of the Netherlands, as adapted to life in Ontario, to official Canadian multiculturalism.

This remarkable book deserves recognition as an exhaustive and comprehensive study of Dutch-Canadians, a model of its kind, and a work of outstanding scholarship. Though limited in its geographical coverage to a single province, its insights can illuminate the Dutch immigrant experience elsewhere in Canada. It deserves a place in all Canadian academic libraries and larger public libraries. As well, it can be highly recommended to members of CAANS for their own personal collections.

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*Dutch poetry in translation: kaleidoscope from medieval times to the present, with parallel Dutch texts.* Translated by Martijn Zwart in collaboration with Ethel Grene. Wilmette, Illinois: Fairfield Books, 1998.

It is always a delight for someone who is fond of Dutch literature to share his or her enthusiasm with English-speaking friends. For this reason this volume is a welcome addition to Dutch literature that has been translated into English. As the

translator, Martijn Zwart, points out in his introduction, his selection of Dutch poems was determined by "their quality, variety, and their potential to be rendered into English." Especially useful is the fact that the Dutch and English versions of the poems are printed side by side so that one can compare the original version with the translation.

As in any translation, the translator and his co-translator had to choose whether to remain literally faithful to the actual content of the original text or to try to imitate the metre and rhyme of the Dutch text. Fortunately a marriage of the two, with the predominance of the latter approach, has taken place here. One may argue that this is not necessarily the best approach, but on the whole the translations reflect both the sense and the spirit of the original poems.

As far as the selection of the poems in the anthology is concerned, the translator naturally has his own personal preferences which may not necessarily be shared with all readers. Zwart does, however, give a fairly comprehensive picture of Dutch poetry from the Middle Ages to the present.

Medieval poetry is represented by such well-known works as "Het lied van Halewijn" and Zuster Beeken's "Een liedeken." Selections from Hooft, Vondel and Huygens as well as lesser-known poets take us through the next centuries. The nineteenth century is represented by Gezelle and others, but one wonders why poets such as Potgieter and Beets have been omitted. As far as the twentieth century is concerned, one can easily see why some authors who are almost impossible to translate are not found here, but what has happened to Nijhoff or any of the "Vijftigers," or why has so little attention been paid to postwar poetry in general? On the other hand, one can always refer to the excellent collection of translated Dutch poetry of that era in *Dutch interiors: postwar poetry of the Netherlands and Flanders*.

All in all, this book is a pleasure to have in one's personal library. Not only are the poems a pleasure to read, but the book is handsomely

bound and typeset.

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"New Flemish fiction," *The Review of Contemporary Fiction* vol. 14 no. 2, summer 1994.

This issue contains, as the title says, an overview of writing in Flanders, selections of texts by Flemish writers, and a bibliography of Flemish works in English translation since 1980.

In his introduction to the excerpted texts, Hugo Bousset gives an excellent overview of recent theories on the differences between Dutch and Flemish literature. Beginning with an analysis of the constant discussion about what constitutes the "classical" or traditional novel as opposed to the "postmodern" novel, Bousset first examines Dutch recent fiction and its theorists. The main examples that he chooses are W.F. Hermans, Willem Brakman, J.F. Vogelaar and Sybren Polet. As is to be expected, the writers' views on the structure and function of a work of fiction correspond to the work that they actually produce.

Bousset also mentions the influence of such Dutch literary journals as *Raster* and *De Revisor*, where most postmodernist prose was originally published, and he quotes Kooiman, who stated in 1977 that "the moment there is any content, the story is corrupted." The writers of such works are generally considered to be "un-Dutch." In the same year the realist reaction came from the Dutch critic Ad Nuis, who saw a tendency in avant-garde Dutch writers "to construct their stories just as they have learned to deconstruct other people's stories, with multiple layers of meaning and veiled allusions."

When he turns his attention to fiction in Flanders, Bousset argues that the postmodern novel is part of the literary mainstream. Metafiction is represented by such writers as Hugo Claus, Paul de Wispelaere and Walter van den Broeck. Writers of other "new" prose, whose main concerns are playing with language and

discussing the actual construction of a novel within the work itself, of whom Ivo Michiels is a prime example, are also mentioned briefly.

The thirteen selections of new prose in the volume are capably translated, and each is preceded by a brief biography of the author. As is to be expected in such a volume, the selections are short, but they

do reflect recent trends in Flemish fiction and whet the reader's appetite for further reading. This need is fulfilled by Theo Hermans' list of "Postwar Dutch fiction in English translation since 1980" at the end of the selections.

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