



# CAANS NEWSLETTER BULLETIN DE L'ACAEN

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CANADIAN ASSOCIATION  
FOR NETHERLANDIC STUDIES

ASSOCIATION CANADIENNE  
POUR L'AVANCEMENT  
DES ÉTUDES NÉERLANDAISES

August 2002

août 2002

## Editorial

BY BASIL KINGSTONE

Every so often a publication should ask its readers how it's doing and whether they would like to see it make some changes. At the CAANS annual meeting, this past May in Toronto, it was decided to carry out such an exercise for this Newsletter. The questionnaire is on p. 15, and you need only tear off the last sheet and mail it back, or write to me by any of the means listed above.

As you will see, the first part concerns distribution. All scholarly periodicals in Canada are being urged to go electronic, but we know that by no means all our readers use e-mail. If you would be willing to receive the Newsletter by e-mail, or read it on the CAANS website ([www.caans-acaen.ca](http://www.caans-acaen.ca)), please let us know.

The second part of the questionnaire concerns contents. I am asking the usual questions: which items do you like, which would you cut out if you were editor? And what sort of items should we add, if we can?

I look forward to hearing from you.

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The CAANS Newsletter appears three times a year (April, August, December). It is a publication of the Canadian Association for the Advancement of Netherlandic Studies and is free to all the Association's members.

Le Bulletin de l'ACAEN paraît trois fois par an (avril, août, décembre). C'est une publication de l'Association canadienne pour l'avancement des études néerlandaises, dont les membres le reçoivent gratuitement.

Items for the Newsletter should be sent to me, the editor, I can be reached by all the ways listed below. It simplifies my job if I can receive copy as an attachment to an e-mail, in WordPerfect or Word.

Pour publier dans le Bulletin, prière d'envoyer votre texte au rédacteur (moi), par un des moyens indiqués sur la page de couverture. Cela m'aide considérablement dans ma tâche si le texte est sous forme d'attachement à un courriel en WordPerfect ou Word.  
Merci!

FINANCIAL STATEMENT FOR THE PERIOD JANUARY 1 – JULY 19, 2001

Credits	
Balance SA January 1, 2001	\$ 9,573.62
Balance CA January 1, 2001	13.00
Grant Nederlandse TaalunieTaalunie SSHRC	3,756.20
Membership and Journals	918.00
From SA	2,846.61
	2,750.00
	<u>\$19,857.43</u>
Debits	
Expenses speakers	\$ 3,869.40
CELJ	47.77
Bank charges	14.20
General expenses	234.70
Newsletter and Journal	665.96
Conference 2001	121.18
To CA	2,250.00
Transfer to new Treasurer	12,654.22
	<u>\$19,857.43</u>

FINANCIAL STATEMENT FOR THE PERIOD JULY 19 – DECEMBER 31, 2001

Credits	
Balance from former Treasurer	\$ 12,654.26
University of Windsor (in trust)	2,475.91
Memberships/Journals	1,332.32
CANCOPY	346.21
	<u>\$ 16,808.70</u>
Debits	
Journal and Newsletter	\$ 1,854.51
General Expenses	156.03
Conference	11.50
CELJ	47.77
Bank error	0.04
	<u>\$ 2,069.85</u>
Balance on December 31, 2001 \$ 16,808.70 - \$ 2,069.85 =	<u>\$ 14,738.85</u>

MINUTES OF THE ANNUAL MEETING OF CAANS/ACAEN HELD AT 14:00 ON MAY 26, 2002  
AT THE UNIVERSITY OF TORONTO, IN ROOM 152 OF THE UNIVERSITY COLLEGE.

1. The required quorum of ten members in good standing were present and the agenda for the meeting was approved.
2. The minutes of the 2001 annual meeting, distributed in the CAANS Newsletter/ Bulletin de L'ACAEN, of August 2001 were accepted. Acceptance moved by Mary Eggermont. Seconded by Geeske de Laat and Jesse Vorst, and carried.
3. In her report the president, Mary Eggermont, expressed her pleasure in the good attendance at the 2002 conference. She was very grateful for the participation of Dick de Boer, Professor Medieval History at the University Groningen and voiced her gratitude for the support of the Nederlandse Taalunie, which enabled us to invite European speakers not only to our conference but also to the meetings of the chapters. She mentioned the establishment of the CAANS/ACAEN web site, thanks to the much appreciated effort of our webmaster Peter Lowensteyn. Herman van Wermeskerken moved to accept the report. Seconded by Jesse Vorst and Geeske de Laat, and carried.
4. The Secretary/Treasurer, Herman van Wermeskerken, submitted his financial statement over the last calendar year (attached to these minutes). To maintain the auditing trail this report is in two parts, one for each period under respectively the former and the new treasurer. He mentioned the efforts of Basil Kingstone, which resulted in grants of \$ 500.00 from the Dean of Arts of the University of Windsor and of close to \$ 7,000.00 over four years from SSHRC. Gus Dierick was instrumental in obtaining \$ 2,475.91 from the University of Toronto, put in trust and to be used for the furthering the study of the Dutch language.  
Although the balance at the year's end shows a credit of almost \$15,000.00, at least \$6,500.- has to be reserved for three issues of the Journal still in the process of editing. Circa \$2,500.00 is in a trust fund for special purposes.  
He proposed to use the grant of SSHRC to partially reimburse the speakers at the conference, as it used to be done in the past. Basil Kingstone moved to accept the report and the proposal. Seconded by Gus Dierick and John Michielsen, and carried.
5. The Editor of the Journal, Basil Kingstone, gave his report. Vol. 21 no. 1 came out in the winter, and no. 2 was ready to go to the printer's. That still left a year's backlog, but he will have more time now to catch up. There was discussion of whether some members could receive the newsletter electronically, or could read the items on the CAANS web site if they were posted there as received, and whether other journals we received needed to be summarized or whether it would be sufficient to copy the tables of contents and give a link to them. The next newsletter will ask these questions of the members. Mary Eggermont moved to accept the report. Supported by Herman van Wermeskerken and Gus Dierick, and carried.
6. All members of the board were willing to continue in office. No nominations being received

the board is reelected for another year by acclamation.

7. The next annual meeting will take place in Halifax. Michiel Horn and Gerrit Gerrits will look after the technical details and confer with SSHRC to have the date set on the last weekend of May or the first one in June. The president and Michiel Horn will seek for a keynote speaker. A call for papers will be placed in the Newsletter/Bulletin by Basil Kingstone.

8. During the meeting it seemed some details of the Constitution need to be re-addressed. Gus Dierick, Basil Kingstone and John Michielsen will convene a meeting to draft necessary changes and scrutinize our Mission Statements.

9. In her closing remarks Mary Eggermont expressed her gratitude to Michiel Horn and Basil Kingstone for their endeavour leading to a successful Annual Meeting. She moved to adjourn at 15:15. Seconded by Gus Dierick and Herman van Wermeskerken, and carried.

#### ERE, DIE ERE TOEKOMT

In the agenda for the Annual Meeting you may have noticed under Saturday, 25 May from 17:00 – 19:00 a reception hosted by the Consul-General of the Netherlands, Mr. Henk Kroon. At first sight not an unusual hospitality rendered by the members of the Netherlands Foreign Affairs. But this time it was to reward one particular member of CAANS/ACAEN. During the reception the rank of Knight of the Order of Oranje Nassau, awarded by Her Majesty Queen Beatrix in appreciation for his major contribution to the Association, was presented by Mr Kroon to Basil Kingstone.

Basil, congratulations with your well-earned knighthood!

Herman van Wermeskerken,  
Secretary

[And it's not for the sake of a ribboned coat, ...  
Play up, play up, and play the game!  
- Ed., with apologies to Sir Henry Newbolt].

#### NEWS FROM CHAPTERS

##### OTTAWA

It was a successful year with on average approx. 30 people attending.

##### **September 19**

The year started with the lecture "**Dutch Architecture in the 20<sup>th</sup> century**".

**Mr. Wim Algera**, art history teacher at the Mondriaan Onderwijs Groep in the Hague, spoke about the architecture of Berlage, the Amsterdam School, the Stijl (Rietveld), het Nieuwe

Bouwen, Structuralism (A. Van Eijck, H. Herzberger) and High Tech Architecture (Dam, Quist)  
The evening was hosted together with the School of Architecture at Carleton University and 30 to 40 students also came out to this informative session.

#### November 7

**Petra Halkes**, CAANS-Ottawa member, presented us with an interesting view on the **Mesdag Panorama - Sheltering the All-embracing View**. She first showed the video "Restauratie van een schilderij zonder grenzen" this gave an overview of one of the most complex painting restorations of the century. Completed in 1996. The Mesdag Panorama is a large encircling painted panorama representing the fishing village and harbour of Scheveningen and the beach on the North Sea coast. First shown in 1881 and still a major tourist attraction. (In private hands). Petra drew on her dissertation with which she recently obtained her Ph.D. at the University of Amsterdam (School of Cultural Analysis). She argues that the Mesdag Panorama signifies many of the dreams and desires of landscape painters throughout history and particularly of the 19<sup>th</sup> century - which so much influenced the way we view nature till the present day.

#### December 5

Video evening about **Marten Toonder**. One video showed the movie "**Als je begrijpt wat ik bedoel**", a beautifully illustrated story. The other video showed Toonder talking about his life and his art. The strips of Olivier B. Bommel are still being published in many countries i.e. Australia, Indonesia, Sweden, Germany. Collectors clubs meet twice a year - 700 members. The stories of Olivier B. Bommel are considered literature. (Member of the Maatschappij der Nederlandse Letterkunde)

#### January 15

**Mary Nash**, volunteer docent at the National Gallery of Canada for 20 years, presented "**The Golden Age of Dutch Art**". The same presentation she gave to "The friends of the Hermitage". Mary discussed several painters, such as Rembrandt, Vermeer, Hals and also some lesser known artists and their various types of paintings depicting history, portraits, still lifes, landscapes. The talk was illustrated with slides from works at the National Gallery of Canada and many other galleries. Mary is also a CAANS-Ottawa Member.

#### February 27

**Dr. Ludo Jongen** of the University of Leiden, spoke about "**De Gulden Sporenslag - na 700 jaar**"  
see CAANS newsletter April 2002 "News from chapters" Vancouver - Mariken van Nimwegen  
or CAANS website - Calgary Chapter - Mary Eggermont-Molenaar

#### March 20

**Co Hoedeman** of Montreal delighted the audience with several of his wonderful and creative films. He immigrated to Canada in 1965 and was hired as a production assistant by the **National Film Board of Canada**. In 1967-68 he made the educational film Continental Drift. Then came in his words his first "real" film, Oddball, soon followed by Matrioska and Tchou-Tchou.

He received an **Oscar®** in 1978 for **The Sand Castle/Le Château de sable**, an amusing fable peopled with bizarre little creatures created from foam rubber, wire and sand. It won a total of 22 awards and has proved to be an enduring favourite.

Co answered enthusiastically many questions, it got a bit late, on how and why the films were made, and what materials and equipment were used. The films appeal to young and old alike.

#### **April 17**

**Nora Patsouris** presented a slide show on Dutch painter **Hendrick ter Brugghen** 1588-1629 and the school of Utrecht. Nora is also one of our own Ottawa CAANS members and is part of a study group at the Ottawa Art Gallery. After an early retirement from her position with the Federal Government she graduated from Ottawa University with a combined degree in Visual arts and English literature. Hendrick was one of many painters who went to Rome to study Italian art. He was one of the first painters to introduce Caravaggism to the Netherlands. His paintings greatly resemble those of Caravaggio, figures are placed at the front of the picture plane. Ter Brugghens's paintings are less somber, at times quite colourful and lively. Even though he is not well known, he did have a great influence on other painters.

#### **29 mei 2002**

**Dr. Dick de Boer**, Professor Medieval History, University of Groningen, the Netherlands, gave a talk titled "**Gezouten waarheid**". We made a step backwards to the time of the **Hanze**. Through their love-hate relationship with this strange medieval multinational, skippers, ship owners and traders from the Netherlands became the transporters of Western Europe. What ended as expansion in the world seas started as an active part, as a trait-d'union, between the Atlantic coast system and the Baltic region. An exceptional role in these relationships was played by the city of Kampen (the Netherlands). This city recently commemorated that 750 years ago (in 1251) King Abel granted the city the "ommelandvaarders-privilege". Kampen served as touchstone in Dr. de Boer's lecture of about three centuries of Hanze history.

And so ended a good year with a very energetic speaker.

Geeske de Laat.

#### **AADAS NEWS**

The Association for the Advancement of Dutch-American Studies publishes a newsletter, of which the Spring 2002 issue has reached us. It reports news from four archives:

- the Dutch Heritage Center at Trinity Christian College in Palos Heights, IL (phone 708/239-4794);
- the Roosevelt Study Center in Middelburg, The Netherlands ([www.roosevelt.nl](http://www.roosevelt.nl));
- the Joint Archives of Holland at Hope College, Holland, MI (no address, alas);
- and Heritage Hall at Calvin College, Grand Rapids MI ([www.calvin.edu/library](http://www.calvin.edu/library)).

In addition there is a tribute to the late Gerald Francis de Jong, "the doyen of Dutch-American

church historians," and an article on another Calvin College, this one in Cleveland, which was created for the German Reformed Church by the Rev. H.J. Ruetenik. Unfortunately the congregations never supported it, and it survived only from 1863 until 1899.

## AANS

The April newsletter unfortunately arrived too late for me to include any of its contents in our last one, so the list of summer courses could not be passed on to you. Of the art exhibitions listed, three are still in progress:

- "Mondrian, the path to abstraction" runs from August 18 to December 8 at the Kimball Art Museum in Fort Worth, Texas ([www.kimballart.org/index.cfm](http://www.kimballart.org/index.cfm))
- "Art in the Age of Rubens and Rembrandt" runs from October 13 to December 29 at the North Carolina Museum of Art in Raleigh, NC ([www.ncartmuseum.org](http://www.ncartmuseum.org))
- and four works by Claes Oldenburg and Carry van Bruggen will be displayed in the roof garden of the Metropolitan Museum of Art in New York City from May 1 to November 17 ([www.metmuseum.org](http://www.metmuseum.org))

Speaking of web sites, the *Multatuli-Genootschap* has one at <http://multatuli-museum.nl/>

The newsletter issue also contains four book reviews:

- Paul Snoek: *Hercules, Richelieu and Nostradamus*, tr. and intro. Kendall Dunkelberg, Green Integer, 2000. An excellent translation of difficult poetry. The title alone tells the readers they need a considerable baggage of knowledge to appreciate it fully, but the romantic belief in the power of poetry to transform despair and disappointment comes through clearly.
- Herman Vuisje: *The politically correct Netherlands since the 1960s*, Westport, CT and London: Greenwood Press, 2000. Vuisje's intention was to show what the Dutch form of political correctness reveals about them. His book dates from 1997 and, being very conscientious, he has added updates for this English version. It is excellently translated and a handsome volume.
- Manfred Wolf: *Amsterdam, a traveler's literary companion*, San Francisco: Whereabouts Press, 2001. Wolf gives us 17 extracts and short stories which show what guide books don't tell us about Amsterdam - and therefore about the Netherlands, he claims (the books in this series are more often about whole countries).
- Hermina Joldersma and Louis Grijp, eds. and trs.: *Elisabeth's manly courage, testimonials and songs of martyred Anabaptist women in the Low Countries*, Milwaukee: Marquette Univ. Press, 2001. The testaments of these 17 victims of religious persecution "are often moving and direct." "An interesting book which enriches our understanding of the Reformation and of women's part in it."

## FLANDERS

If Bruges is the Cultural Capital of Europe this year - a further list of activities opens issue no. 54 - it was a powerful city in 1302 already. On July 11 in that year, 10,000 footsoldiers from the



town met an army of French knights outside Kortrijk and inflicted the first defeat of cavalry by infantry in centuries, the Battle of the Golden Spurs. In our own time, Flemish films are victorious everywhere, and the government wants the Flemish film industry to have the same international standing as Flemish dance, theatre and music. These activities we may regard as preserving and developing a cultural heritage, just as the association called Natuurpunt conserves thousands of acres of Flemish nature reserves - and just as the Sea Fisheries department of government is working to restock the adjoining seas.

The commercial success story in this issue concerns a multimedia company in Diepenbeek called PIMC. There is an article on a science and technology co-operation agreement signed between Flanders and Quebec, another one promoting Flemish MBA programs, and one on the sports academies for high school students with the potential to be great professional athletes. Frank de Winne, the second Fleming to be an astronaut, who in October will spend ten days in the International Space Station, must have undergone some excellent training too.

## SEPTENTRION

En ouvrant le numéro de mars 2002, on apprend que Jozef Deleu prend sa retraite. Il est le rédacteur depuis 30 ans - depuis la création de la revue - et a publié 2 941 articles de la main de plus de 1 200 auteurs. Merci infiniment, cher collègue, d'avoir si bien et si longtemps assuré cette lourde tâche. D'autre part, vous passez les commandes à votre rédacteur adjoint Luc Devoldere, donc entre des mains sûres.

L'auteur qu'on présente cette fois est J.J. Voskuil, auteur de deux autobiographies romancées : *Bij nader inzien* (tout bien considéré) qui raconte en 1 200 pages sept ans de la vie d'un groupe de jeunes, dont visiblement l'auteur, qui luttent contre l'embourgeoisement; et *Het bureau*, qui recrée en 5 500 pages la carrière de Voskuil à l'Institut Meertens, où il a oeuvré de 1957 à 1987. Recréation étonnante, avec des descriptions et dialogues détaillés et plausibles; succès commercial qui a étonné tout autant.

Passons à l'art. D'abord, saluons les très nombreux et excellents illustrateurs de livres pour enfants, tant en Flandre qu'aux Pays-Bas, qui se font un renom international. Vient ensuite l'artiste Sam Dillemans, qui travaille avec toutes les matières, notamment la peinture figurative, plus particulièrement le portrait et le nu. Il est poussé par la frustration, dit-il, car il n'est jamais satisfait de son travail, sans doute parce qu'il s'inspire des maîtres des siècles passés. Certains architectes néerlandais d'aujourd'hui se tournent aussi vers le passé, mais est-ce pour atteindre l'excellence? Il naît des quartiers nouveaux entiers qui ont une apparence historique illusoire: petites variations d'une maison à l'autre, rues irrégulières, et même des éléments empruntés aux châteaux médiévaux. Cela offre aux acheteurs un sentiment de sécurité physique et pour ainsi dire stylistique à la fois.

Dans le domaine des idées, par contre, les Néerlandais semblent avoir rejeté la sécurité de la foi religieuse. L'auteur de l'article qui constate ce fait est un professeur catholique et, visiblement,

ce qui l'attriste est la facilité avec laquelle les catholiques des Pays-Bas ont abandonné leur foi - sans doute, suggère-t-il, parce que celle-ci consistait en l'obéissance à la hiérarchie plutôt qu'en une force informant leur vie. Il évoque avec nostalgie son enfance où tout le monde dans le quartier avait les mêmes idées. Et pourtant - l'article de tête de ce numéro nous le rappelle justement - ce pays-là a toujours accueilli des exilés cherchant à répandre des vues hétérodoxes, depuis Descartes jusqu'aux Mann (Thomas, Heinrich, Klaus et Erika). Il est vrai qu'aux années 1930, il était plutôt un couloir vers la liberté qu'un asile en lui-même.

Le n° de juin 2002 s'ouvre avec un hommage au rédacteur sortant, Jozef Deleu, offert par son successeur Luc Devoldere, qui cite notamment un poème émouvant de Deleu. Vient ensuite une évocation de Bruges. L'auteur du trimestre, si j'ose dire, est Paul Claes. Les critiques l'ont appelé un Simon Vestdijk flamand, tant sa production est énorme et diverse. Son oeuvre se caractérise par une érudition vaste et polyglotte (il traduit depuis plusieurs langues), dont il joue en créant des pastiches assorties de notes critiques qui sont souvent des canulars. Sous tout ce jeu, pourtant, on retrouve deux thèmes constants: la mort et la résurrection, et les rapports entre le fils et sa mère. D'autres auteurs figurent aussi dans ce numéro: ce sont les artistes de cabaret néerlandais, qui se sont mis à écrire dans d'autres genres. Depuis la génération de Toon Hermans, en effet, le cabaret a proliféré et ses artistes diversifient leurs prestations: télévision, théâtre sérieux... Ce dernier étant fort capable d'une critique sociale acerbe, pourrait-il à son tour réintroduire ce thème dans le cabaret qui depuis un certain temps, il faut le dire, est devenu quelque peu anodin?

Deux artistes figurent au résumé. Jan Dibbets crée des installations éphémères, mais ce sont les photos qu'il en fait, dit-il, qui sont les véritables oeuvres d'art. Il s'agit de réflexions sur quelques thèmes simples: l'homme, les structures naturelles, les couleurs... Wim Delvoye, pour sa part, essaie de tous les médias, et jusqu'aux porcs, qu'il a fait tatouer. Ses trouvailles pleines d'humour font toujours réfléchir sur une gamme de questions sociales. Je ne sais pas ce qu'il aurait à dire sur un grand trait de la vie néerlandaise d'aujourd'hui: les embouteillages, que les politiciens n'ont probablement pas le courage d'alléger en prélevant un impôt sur les automobilistes qui varierait selon l'endroit, l'heure et la distance qu'ils parcourraient.

## DUTCH CROSSING

Vol. 25 no. 2 (Winter 2001) is entitled "Reception: Reflections on Rembrandt." The editor of this issue, Amy Golahny (Lycoming College), points out in her Introduction that the reception of a body of work means two things: the response of contemporaries, and the "accrued attitudes, historical baggage, vested interests, and the subjectivity of writers and artists who reflect their own times and values" over the centuries. One essay here represents the first meaning, the others concentrate on the second.

Paul Crenshaw (Washington Univ., St. Louis) examines the painter's relations with his patrons in the light of three disputes about portraits. Rembrandt was reportedly not a tactful negotiator, was slow to complete commissions, and painted in a style not everyone wanted. Unfortunately

Rembrandt's insistence on doing them his way, even if the patrons disliked the results, lost him bigger commissions from these people and also meant he had no network to help him in later years when he got into debt.

Frances L. Preston (Hopewell, NJ) restores to his proper place in the history of Rembrandt criticism the 18th-century Parisian art dealer Edmé-François Gersaint. He compiled a complete list of Rembrandt's etchings which was the first ever *catalogue raisonné*. In it, while he certainly drew on existing critics (de Piles, Houbraken), he emphasized the importance of actually seeing the works oneself, and his statements about attributions are phrased scrupulously.

Alison McQueen (McMaster Univ.) reads the narrative in three 19th-century French depictions of the painter in his studio. They show interest in his human qualities, but also in his success with patrons - in every case the painter has visitors. French engravers of the period felt that their admiration for Rembrandt, which went as far as visiting his workplace, and their imitation of his methods - notably making their own prints - made them creators too.

Shelley Karen Perlove (Univ. of Michigan, Dearborn) traces the history of critical responses, from 1836 to 1945, to the Jews in Rembrandt's work. This at times depressing survey combines all the usual contradictory views of the Jews: they indulge in cabbalistic practices, they are dirty, they deal in old clothes, or else they present an "ancient, ethical, and spiritual aristocracy." Rembrandt for his part was variously seen as portraying Jews mainly in order to make his biblical paintings authentic, or else as taking as his models ordinary people on the street, who in the painter's neighbourhood were often Jewish. As his reputation grew, critics saw in his characters a soulful nature which they identified as Nordic or Germanic, a concept which the Nazi leaders adopted to justify their expropriation of as many of his works as they could lay their hands on.

Catherine B. Scallen (Case Western Reserve Univ.) tells of two attacks by amateurs on the closed world of art critics, in the form of attempts to deny that most of the paintings attributed to Rembrandt were in fact by him. Max Lautner in 1891 claimed to have found Ferdinand Bols' signature on many of them, while John C. van Dyke in 1923 claimed most of them were by his pupils. The present author feels that the ease with which the professionals routed these two may have delayed the evolution of scholarship (and indeed, in recent years a number of supposed Rembrandts have been re-attributed to other painters, by experts). In all these disputes, the critics are in fact subjective and concerned to defend their reputation.

Which being so, it is reasonable to accept as legitimate the "misuse" of Rembrandt in non-scholarly ways which is the subject of the last two essays in the volume. Amy Golahny divides such uses into four degrees of remoteness from the painter. There are biographical novels which mix known fact with imagined conversation and speculation; these show a fondness for Rembrandt the misunderstood genius and champion of social justice. Other writers use him as a metaphor for themselves or other characters, drawing on the contradictions they see in the painter's character. Some works have even less to do with the real man: he is the artist who painted people's souls, or an anti-Puritan fond of drinking and sex. Lastly, Golahny cites the

extensive use of Rembrandt (other artists are so used too, but none more than him) as a brand name for anything its manufacturers wish to promote as excellent. Benjamin Binstock (New York Univ.) starts from the 1936 film by Alexander Korda. He agrees with its view of Rembrandt as a rebel; *The Night Watch* did indeed cause a scandal, because it was not a conventional neo-classical portrait of the people in it. But the better defence of the film, to his mind, is that art criticism is not mainly about historical reception, it is about "our present interest in the painting." Every work of art creates a myth about itself from the moment the first viewer sees it; the myth of *The Night Watch* is that of the work which is very ill received at first but becomes the basis of the painter's glorious reputation. Binstock sees that myth as valid even when it is invoked by reproductions on cigar boxes and cookie tins.

One slight grumble about the presentation of this issue: the copy editing was not completely thorough. The use of italics in the titles cited in the notes is not always quite right; umlauts are missing in a few places; and in one article not all the endnote numbers are in the text. A small matter compared with the value of the volume. The editor has gathered some excellent essays by the authors of papers, theses and forthcoming books on the painter, who shed interesting lights on Rembrandt, his work and our image of him.

P.S. I had the pleasure of discussing the "Rembrandt and the Jews" question with Amy Golahny at the ICNS conference in Ann Arbor this June. She kindly referred me to two works worth mentioning here. The first is Rachel Wischnitzer's *From Dura to Rembrandt, studies in the history of art* (Milwaukee: Aldrich, 1990). In her view, the painting that Gersaint called "Jews in the synagogue," which has been used to perpetuate the libel of a dirty alien people, in fact represents recent refugees from persecution in the Ukraine, selling in the street such few belongings as they had, to make ends meet.

The second work is Michael Zell's admirable new study *Reframing Rembrandt, Jews and the Christian image in 17th century Amsterdam* (Berkeley: Univ. of California Press, 2002). Zell's thesis is that for Rembrandt the Jews were not just interesting people on the street. Rembrandt came in contact with the Philosemitic movement, "a Protestant movement that sought reconciliation and understanding between Christians and Jews in the hope that the Jews ultimately would be led to recognize Christ as the fulfilment of God's covenant with them" - in other words the Messiah. Rembrandt knew, and indeed painted, Rabbi Menasseh ben Israel, a leading Jewish thinker of the day, who entered into dialogue with Christians in hopes of improving his people's standing; he also illustrated the rabbi's *Piedra gloriosa*, the record of that dialogue.

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