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CORRECTION TO MINUTES

We stated in the minutes of the ABM held at Hamilton that the Language Survey (questionnaire on teaching Dutch) done by Willemina Seywerd in 1983 "only reached CAANS members." She writes to correct us: "the questionnaire was mailed to all teachers of Dutch whose names were available to me. It was not just an exercise intended for CAANS members." In addition to being published in the Newsletter, "the Report was also mailed to the Netherlands Embassy in Ottawa and the Multiculturalism Directorate of the Secretary of State."

We thank Willemina for setting the record straight.

CALL FOR PRESENTATIONS AND PAPERS

The American Association for Netherlandic Studies' Interdisciplinary Conference on Netherlandic Studies 1988 will take place on June 15-18, 1988, at the University of Minnesota. Conference organizers wish to emphasize the interdisciplinary nature of the conference by encouraging contributions from such fields as history, art history, literature, language, international business and trade, immigration history, political science, science and technology, translation and language acquisition theory. Selected written versions of papers will be published in the annual Publications of AANS 1989-1990. Sessions will permit only up to 20 minutes for oral presentation, but written versions may be longer. Presenters are therefore encouraged to speak freely or to speak from notes or to read from texts prepared for a listening audience, i.e. not to read from their written texts prepared for publication. Presentations must be based on original research and be accessible to a multi-disciplinary audience most probably united only by its interest in some aspect of Netherlandic studies.

Send a one-page double-spaced abstract to:

ICNS '88

Ray M. Wakefield

Dutch Studies

University of Minnesota, 219 Folwell Hall

Minneapolis MN 55455

USA

The deadline is November 1, 1987. Abstracts postmarked after this date
will not be accepted.

NEWS FROM CHAPTERS: VANCOUVER

The Vancouver Chapter resumes its lecture series in September, after a summer enlivened by the Dutch Film Festival that toured several Canadian cities and came to Vancouver in August. Many CAANS Vancouver members were able to attend the opening of the Festival at the kind invitation of the Consul-General of the Netherlands in Vancouver, Mr. Th. van den Muijsenberg.

On September 10th, two of our members, Mr. S. Oosterhuis and Mr. R. Doorman, together with Mr. H. Bergink from Victoria, will give a presentation about the planning, construction and operation of the Netherlands Carillon in Victoria, given by the Dutch community as a Centennial gift in 1967. Mr. Bergink is the "beiaardier" or carillonist of the Netherlands Carillon.

Mrs. Maria Jacobs, an author and poet from Ontario, will address the Chapter on October 8th on Vijfenviftig Sokken, her Dutch translation of her book, Precautions against Death, about the Dutch men and women who went underground during the Second World War.

On November 5th our speaker will be Prof. J. H. C. Blom, Senior Lecturer in Dutch History at Amsterdam University. His topic will be "Aspects of the History of the Netherlands since 1945."

We received these notes from the chapter president, Joost Blom. He informs us also that the new chapter secretary is Ms. Y. Keizer. We echo his remark that "we have been fortunate to have had Mrs. S. Ravesloot as Secretary for the last two years."

The April 1987 issue is largely devoted to an exhibition of Dutch 17th-century landscapes at the National Gallery in London (England). As Charles Ford explains in his introduction, the exhibition had a scholarly theme: to illustrate how gradual the change to a "Dutch" style was, and how influential prints were in this change.

Peter King's lecture "Dutch Landscape, Art and Literature in the 17th Century" concerns the reflection of the first two in the latter. He finds poets are ambivalent about nature, now admiring its beauty and feeling national pride in it, now seeing it as God's handiwork and a book of sermons - and now proposing ways to improve it! Their outlook is nearer to that of the painters of still-lives and emblems than of landscapes.

Charles Ford's lecture "Haarlem and the Rise of Landscape" examines one of the schools of painters to which (with Amsterdam) the exhibition confined itself. It was in Bologna and Rome, however, that landscape became a subject in its own right and not a mere background. The new naturalism appeared in the Netherlands in prints first and then in paintings, and it was in Haarlem that Dutch motifs - albeit very dramatic ones (hills, ruins) - were introduced. At the same time, these scenes had symbolic meanings: "landscape [was] as moral as any altar-piece - probably more so".

Hugh Dunthorne's essay deals with English perceptions of the Dutch landscape and paintings representing it. The latter were not appreciated until the 18th century. At first it was their technical skills that drew praise (Italian painting being superior overall), but in time it was felt that the Dutch were excellent at conveying the feeling and essence of nature - especially as English travellers discovered the more romantic eastern provinces which the paintings portrayed.

The issue also contains an essay by Maarten Ultee on Holland's place in the Republic of Letters in the late 17th century. The Republic was a continent-wide network of scholars who tirelessly produced critical

articles and learned journals and corresponded with each other. Increasingly, alas, they concentrated on pettifogging detail and personal squabbles, but at their best they offered continuity in time of war and a valuable resistance to illiberal governments.

Then there are two long translations: one by André Lefevere of the great medieval theologian Jan van Ruusbroec's sermon "On the Four Temptations", and one by Peter Large of "Eight Religious Songs" by another theologian, Johannes Stalpaert van der Wiele (1579-1630). Plus, of course, the admirable verse translations by Peter King of the poems he quotes in his lecture.

There is a review of Eeuw van de Beeldenstorm, the group of exhibitions staged in five different Dutch cities in fall 1986 on the art of the 16th century. The Rijksmuseum exhibition concentrates on great art in all media, not on evoking the age; its introductory volume is similarly concerned with the quality of art in abstraction, while the catalogue is a patchwork of scholarly observations and analyses with no attempt to create a wider pattern. Other museums, luckily, avoided the dangers of specialisation by taking general themes: the self-representation of the ruling class (Amsterdam, Historisch Museum), the machinery of government (Amsterdam, Gemeentearchief), religious life (Utrecht, Catharijnenconvent), bourgeois life (the Museum Boymans-van Beuningen assembled the objects mentioned in the inventory of a miller's widow), books and manuscripts (The Hague, Rijksmuseum Meermano-Westreenianium) and - perhaps the most unified and thus satisfying exhibition of all - prints by Maarten van Heemskerck (Haarlem, Frans Halsmuseum).

Finally, we have some book reviews. The Taalunie is producing a series called Voorzetten on various language problems: grammar, terminology, spelling, courses for foreigners, and Dutch in the European Community. And P. de Kleijn has written "the book teachers of Dutch as a foreign language have been waiting for", a reader designed to develop the student's vocabulary systematically. It is called Alexander (= Augmentatie Lexicon Anderstaligen), has a key in a separate volume, and is published by the author in the Hague.

Deux numéros de cette revue nous ont fourni une agréable lecture d'été - lecture faite d'ailleurs en diagonale, suivant les thèmes. Le n° 4 de 1986 met en tête le nom de Hugo Claus, lauréat 1986 du Prix des lettres néerlandaises, rénovateur de tous les genres - poésie, théâtre, roman - qui manie un langage sensuel, parfois violent et choquant, mais brillamment érudit en même temps. Deux poèmes de lui, avec traduction, sont offerts pour que nous puissions juger de sa saveur. Si la réputation de Claus n'a jamais connu d'éclipse, Arthur van Schendel au contraire sort d'une relative obscurité; nous apprenons à apprécier ses récits sobres qui mettent en scène des individus qui ont, dirait-on, adopté la devise de Nietzsche: "Deviens qui tu es." Et pour compléter ce tour d'horizon géographique et littéraire, nous faisons la connaissance de "Quelques auteurs de la 'littérature indo-néerlandaise' d'après la guerre": Maria Dermoût, Beb Vuyk, Willem Walraven, H. J. Friedericy et Albert Alberts - présentés par une d'entre eux: Hella Haasse.

Les beaux-arts sont très bien représentés dans ce numéro, et notamment les musées. Ceux-ci, on le devine, figurent souvent dans ces comptes rendus de la vie culturelle, et toujours dans les "Actualités" en fin de volume. Mais ici les Archives et musée de la vie culturelle flamande à Anvers ont droit à un article en règle, et le Musée de La Haye et ses visiteurs français du siècle passé (qui sont venus réévaluer la peinture hollandaise selon leurs besoins idéologiques du moment), sont présentés dans un autre. "Les Surréalistes d'Utrecht" ont eu également des contacts étrangers; ils ont même exposé brièvement à Paris; mais c'est un mouvement plutôt éphémère qui a laissé peu de traces. Par contre, Jan Vermeersch a eu peu de contacts et peu de formation professionnelle; ce peintre et sculpteur est un génie natif.

Que les beaux-arts en Flandre jouissaient il y a très longtemps déjà d'une réputation européenne, deux articles nous le rappellent. L'un retrace la carrière de Josquin Desprez. L'autre nous révèle que, à l'époque où le grand compositeur habitait l'Italie, la marine

marchande bretonne rapportait chez elle des oeuvres d'art flamandes pour embellir les églises. Espérons qu'aucune catastrophe nucléaire ne viendra effacer toute cette beauté (sans parler de nous...); malgré Tchernobyl, les politiciens néerlandais recommencent à parler de construire de nouvelles centrales nucléaires, peut-être canadiennes.

Le premier numéro de 1987 débute par un article qui relève une contradiction fondamentale chez Multatuli: l'auteur se proclame positiviste mais il est poète. De notre temps, Walter van den Broeck relie également poésie (ou rêve) et réalité, et également pour faire oeuvre utile. Hendrik de Vries, par contre, présente le monde des rêves directement, tel qu'un enfant les éprouve, en en évoquant l'effroi émoustillant par des images énigmatiques.

Trois articles sont situés sur les confins de la littérature et d'autres domaines. On en apprend que L'Astrée, le grand roman français du XVIIe siècle, a fourni des sujets à la tapisserie, retardant ainsi longtemps le déclin de cette industrie à Bruges; et que Rousseau a longtemps loué les Provinces-Unies comme pays libre, mais s'est mis à l'invectiver après qu'on y eut interdit et brûlé son Émile. Troisièmement, en attendant de lire la suite de l'étude de Ger Harmsen sur le marxisme aux Pays-Bas (voir n°3 de 1986), nous avons lu avec un grand intérêt un article sur "Herman Gorter et l'Internationale"; nous y apprenons que le poète a écrit contre la prétention de Lénine que les partis communistes de tous les pays soient de modèle russe.

Les amateurs des beaux-arts apprendront l'importance de la Belgique et de la Hollande dans l'oeuvre du peintre français Eugène Boudin, et l'importance des traditions artistiques et artisanales chez le peintre brugeois contemporain Rik Slabbinck, et l'évolution de l'architecture sur la côte belge entre les deux guerres. Par ailleurs, on a un exposé des inconvénients du dessein apparent de la Commission européenne de privilégier certaines langues aux dépens du néerlandais et d'autres langues de pays plus petits, et un article fort intéressant sur la transformation et rénovation écologique d'un des bras de mer de l'Escaut, le Grevelingenmeer, depuis qu'on en a fait un lac isolé et plus ou moins une réserve naturelle.

EEN KORTE VERHAAL

Some time ago our colleague Remkes Kooistra sent us a short story written by a student of Alexander Zweers's; he thought we might like to publish it in the Newsletter. We mislaid it, but now it has luckily come to light again, and we have the pleasure of sharing it with our members. Here it is:

HET ZWIJGENDE KIND

by

Josee Duffhues

Lusteloos zat het kleine jongentje zachtjes in de hoek te neuriën. Hij had een paar kleine autotjes bij z'n voetjes liggen, onaange- raakt, want hij speelde nooit maar. Z'n lijftje wiegde zachtjes heen en weer met zijn eigen melodietje.

Langzaam kwam zij de kamer binnen. Er waren donkere kringen onder haar doffe ogen. Toen ze naar het kind keek schoot er een pijnlijke blik door haar ogen, terwijl haar mond bezorgd strak trok. Met droge tranen keek ze ook gauw weg, en ging met wat breiwerk aan de tafel zitten.

Het jongentje bleef neuriën. Hij keek ook helemaal niet op.

Zo zaten ze nog, een paar uur naderhand, toen een man binnenkwam. Hij kustte de vrouw op haar voorhoofd en keek terzijde naar het kind.

"Heeft hij vandaag wat gezegd?"

"Nee."

De man ging ook aan tafel zitten. De stilte keerde aan de kamer terug. Behalve voor het zachte neuriën was de kamer dan ook bijzonder stil.

"Wat zullen we doen?" vroeg de man met wanhoop in zijn stem. Maar de vrouw antwoordde hem niet.

"We moeten toch iets kunnen doen," zei de man even later, hoewel hij toch geen antwoord verwachtte.

Zo bleven zij zitten - man, vrouw, en kind. Zij vonden het al lang niet vreemd meer, hoewel de sfeer hun zichtbaar pijn deed. Zo ging het nu al maanden.

Het jongentje was vier toen het gebeurde. Juichend was hij binnengekomen. Hij wou zijn moeder laten zien wat hij buiten had gevonden: 't was maar een rups, maar hij vond het de allermooiste rups die hij ooit gezien had. Hij liep langzaam naar voren, pakte haar hand, en zei, "mama." Daarna stond hij met domme verbazing te kijken terwijl z'n moeder ineens de stoel afgleed.

Die dag kwamen al de vreemde, grote mensen. Zijn vader had staan huilen: z'n eigen "pappie" met ogen vol tranen! Het kind begreep het niet. Ook al de vreemde mensen huilden, en hij hoorde ze praten over een hartaanval. Ook dat begreep hij niet.

Zijn mama zag hij niet meer, maar na een paar dagen kwam haar zus. Zijn tante had hem verteld dat z'n mama naar Onze Lieve Heer was toegegaan, en dat ze daar gelukkig was. Het jongentje was toen boos geworden, want hoe kon z'n mama zonder papa en hem gelukkig zijn?

Dat was nu vier maanden geleden. Nog begreep het jongentje het niet. Hij was nog steeds een beetje boos, maar hij wou toch zo graag naar zijn moeder toe. Die tante was gebleven, zij zorgde er voor dat hij iedere dag at en schoon verzorgd uitzag. Ook probeerde zij vaak tegen hem te praten, maar dan deed hij net alsof hij haar niet hoorde. Van Papa bleef het jongentje helemaal weg.

Nu stond zijn tante op en liep de kamer uit. Zij sprak over de maaltijd die zij nog moest bereiden. Plotseling stond het jongentje op, tegelijkertijd hield zijn neuriën op. Zijn vader keek met

verhazing naar z'n zoontje, terwijl die op zijn schoot klom.

Voor de tweede keer zag het jongentje tranen bij zijn vader. Toen vroeg het kinderstemmetje dat zo lang zwijgend was geweest: "Papa, als Tante weggaat, komt Mama dan weer terug?"

media computer enterprises, ltd.

August 15, 1987

Greetings:

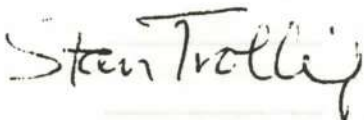
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As you can see from the enclosed description, The Examiner is a comprehensive examination system that permits formal and informal testing situations, both on paper and via the computer. The English-language version is used, for example, throughout Great Britain by the London Stock Exchange to certify its stock brokers. It is also used in the United States by a variety of universities and corporations.

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I believe that having a Dutch system may add to the instructional capabilities of your program in terms of examination sophistication and language validity. The enclosed sheet provides details of how to order either the full or demonstration versions of The Examiner. If you have further questions, please call our offices at 612-451-7360.

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Stanley Trollip Ph.D.

DUTCH

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Dordt College offers a unique opportunity to spend the spring semester off-campus in a different living and learning situation while earning 5 courses (15-16 semester hours) of credit. Applications are welcomed from students from other colleges who have an interest in becoming acquainted with the cultural heritage of the Netherlands.

ELIGIBILITY

Applicants need a 2.5 grade point average on the 4.0 scale and completion of at least a semester of college Dutch or its equivalent. The Program is designed for sophomores, juniors, and seniors. A screening committee will review all applications.

LOCATION

After the initial four or seven week stay with a Dutch host family in or near Amsterdam, students will have the choice to live in the Uilenstede Hospitium which has cooking facilities or to live with a host family for the remainder of the semester. All classes are held at the Free University of Amsterdam. Several fieldtrips to museums and other places will be taken during the semester.

CALENDAR

The program begins on February 10. During Easter vacation students are free to tour other European countries. The semester will end May 26.

COSTS

The total cost of the program is \$4860.00.

This fee includes tuition, room and food allowances, and travel to Amsterdam. Travel is based upon departure from New York and price adjustments will be made to students departing from other airports. A non-refundable deposit of \$100.00 must be paid before December 1 to confirm your travel arrangements.

Security Fee: \$40.00. This fee must be paid before December 1. The full amount will be paid back when no damages to the rooms, etc. have been claimed by the housing office in the Netherlands.



FINANCIAL AID

Students who are enrolled or will enroll at Dordt College may contact Mr. Howard Hall, Director of Admissions and Financial Aid, for information on financial aid. Participants at institutions which have a cooperative arrangement with Dordt, should contact their own financial aid officer for more details.

COURSES AND CREDITS

ART	348 Dutch Art and Architecture	3 semester hours
	Architecture and Painting in the Low Countries, with emphasis on the 17th century. Supplemented by museum visits and city walks.	
BUAD	348 International Marketing	3 semester hours
	The application of business administration principles to international business, with emphasis on the Benelux countries. Non-business majors need approval of the instructor for taking this course.	
DUTCH	103 Elementary Dutch - Second semester	4 semester hours
	200 Intermediate Dutch	4 semester hours
	204 Introduction to Modern Dutch Literature	3 semester hours
	259 Conversation	3 semester hours
	391 Individual Study:	3 semester hours
	A survey of Dutch Literature or Advanced Composition	
	348 Dutch Culture and Society	3 semester hours
	A study of contemporary issues in Dutch society which are studied from an interdisciplinary approach and supplemented by fieldtrips.	
HISTORY	348 History of the Low Countries	3 semester hours
	A study of the history of the Netherlands and Belgium, starting with the Eighty Year War until the present. Also several visits to Dutch historical museums.	
INDIVIDUAL STUDIES	391 Open to qualified students with permission from the designated major department in which the credits will be earned. The Free University offers excellent opportunities to do a research project for those who need to earn credits in a particular discipline. If needed, the Program will provide a "tutor" to guide the student.	

DEADLINE

Completed applications are due by **November 1, 1987**. For more information and application forms, mail the tearoff below to Dr. K.J. Boot, Director of the Netherlandic Studies Program, Dordt College, Sioux Center, IA 51250 or contact the Netherlandic Studies Program Coordinator on your campus.

Please send an application form for the Netherlandic Studies Program to:

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College or university _____

City, state, zip _____

Current classification: Fr. _____ Soph. _____ Junior _____ Senior _____

College Major _____ GPA (on a 4.0 scale) _____

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in the Netherlands
1988-89

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Home Address _____
(Street and Number)

(City) _____ (State) _____ (Zip Code) _____

Home Telephone _____
(Area Code)

If parents are separated, circle legal guardian and indicate separate address for other parent. _____

ACADEMIC DATA

CURRENT CLASSIFICATION:

_____ Freshman _____ Senior
_____ Sophomore _____ Graduate student
_____ Junior

Fields of Study:

Major _____

Minor _____

Occupational goal: _____

If no longer a student:

Present Occupation: _____

Institution last attended: _____

I have have not seen the Central College movie describing this program.

REFERENCES

Character Reference: Faculty Advisor or Dean of Students

Name _____

Title _____

Address _____

Academic Reference: Faculty Member

Name _____

Title _____

Address _____

Applicant's signature _____

Date _____

Send all materials and \$20 application fee to:
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