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EDITORIAL / DE LA RÉDACTION

One remark only: We hope to see everyone at the Learned Societies meeting. Remember: we have government money to pay for your trip!

Une seule observation: nous espérons vous voir nombreux à notre réunion aux Sociétés savantes. Rappelez-vous que le gouvernement nous donne de l'argent pour payer vos frais de voyage!

LEARNED SOCIETIES MEETING, University of Windsor, May 28-29, 1988
RÉUNION DES SOCIÉTÉS SAVANTES, Université de Windsor, les 28 et
29 mai 1988 Room: Law Building Room G-104

CHIEF THEME: The Jewish Contribution to Netherlandic Culture

PROVISIONAL TIMETABLE / HORAIRE PROVISOIRE

Saturday May 28 Room: Law Building Room G-104

9.30 James Tassie (Carleton): Umlaut and Ablaut in German,
English, Dutch and French

10.00: Frederik J. Toppen (Utrecht): The Development of the Dutch
Landscape from 200,000 B.C. to 2050 A.D. (with slides)

Coffee

11.00: Haijo Westra (Calgary): Jacques Presser and the Teaching
of History

11.30 Robert Siebelhoff (Toronto): Max Liebermann in the
Netherlands 1871-1913 (with slides)

Lunch

2.00: Adrian van den Hoven (Windsor): Marga Minco's Het bittere
kruid, Paradise Lost

2.30 Marga Minco will read from her work

Coffee

3.30 Ralph Nelson (Windsor): Portrait of the Sage, Spinoza's
Conception of the Philosophic Life

4.00: Remkes Kooistra (Waterloo): Spinoza and the Rijnsburger
Collegianten

4.30 Seymour L. Flaxman (City Univ. of New York): Jacob Israël de
Haan, Poet and Novelist

Sunday May 29, 1988

9.30 Beert Verstraete (Acadia): Watson Kirkconnell's Translations
of Vondel, a Critical Appreciation

10.00: Henriette ten Harmsel and Martin Bakker (Calvin College):
The Translatability of Poetry

Coffee

11.30 Workshop on Translation of Poetry

Lunch

2.00: Annual Business Meeting
followed by a film

4.00 - 6.00: President's Reception

8.00: Concert by the Jewish Community Centre Choir

TRANSLATION WORKSHOP: VERSIONS OF THE POEMS

These are the translations we will discuss. If you read them beforehand, our discussion will be all the livelier. And first the originals, to refresh your memory:

Glimlachen

Vandaag wil ik licht glimlachen
voor wie geglimlacht licht wil zien.
Mijn zwarte hoed hindert wel de dag en
met bloot hoofd geef ik meer licht misschien.
Mijn gelaat heeft geen sprekende kleuren,
wat beiges en crèmes die zich weven
om neus en ogen en mijn lippen fleuren
zo weinig, maar ik wil glimlach geven.
Het licht viel zonder bijfiguren in
mij langs mijn ogen en ik ruik laurieren,
om als ik uitgeglimlicht ben en zonder zin,
mijn grootse onnoozle hersens mee te sieren.

Pierre Kemp.

Snikken en Grimlachjes
Aan Rika

Slechts éénmaal heb ik u gezien. Gij waart
Gezeten in een sneltrein, die den trein,
Waar ik mee reed, passeerde in volle vaart.
De kennismaking kon niet korter zijn.

En toch, zij duurde lang genoeg, om mij
Het eindloos levenspad met fletsen lach
Te doen vervolgen. Ach! geen-enkel blij
Glimlachje liet ik meer, sinds ik u zag.

Waarom ook hebt gij van dat blonde haar,
Daar de engelen aan te kennen zijn? En dan,
Waarom blauwe oogen, wonderdiep en klaar?
Gij wist toch, dat ik daar niet tegen kan!

En waarom mij dan zoo voorbijgesneld,
En niet, als 't weerlicht, 't rijtuig opgerukt,
En om mijn hals uw armen vastgekneld,
En op mijn mond uw lippen vastgedrukt?

Gij vreesdet mogelijk voor een spoorwegramp?
Maar, Rika, wat kon zaagler voor mij zijn,
Dan, onder helsch geratel en gestamp,
Met u verplet te worden door één trein?

Piet Paaltjens
(Fr. Haverschmidt)

Mr. Bert Kruthof
PO Box 353
Thornbury, Ont. N0H 2P0

SMILING

To-day I will perhaps give some smiles away
for whoever want to see a smiling light.
Mine black hat would be a hinder this day
and with mine bare head I would shine more bright.
Mine face has no explicit colours assuming,
some beiges and creams who entwine
around the nose and eyes and mine lips are blooming
so little, but I will give smiles of mine.
The light fell without any substance
it passed mine eyes and I smelled laurels again,
because when I have no smiles anymore and no sense,
to decorate mine grand silly brain.

Mr. Bert Kruithof
PO Box 353
Thornbury, Ont. N0H 2P0

Sobs and Smiles

for Rika

I have only seen you once. You were
Seated in an expresstrain, that passed the train
In which I was traveling, in rapid transfer.
Our acquaintance was too short to remain.

And yet, it lasted long enough, for me
It endless path of life with fading laughter
To continue. Alas! not even one small happy
Smile since I saw you, I have let, thereafter.

Wherefore ever do you have that blond hair,
Where the angels are recognized with? And yet
Wherefore those blue eyes, miraculous deep and fair?
You surely knew how this got me upset?

And why did you pass me with such a speed,
And not, as lightning, run in the carriage face about,
And cling your arms around my neck indeed,
And fasten your lips om mine mouth?

Were you possible be afraid of a railway accident?
But, Rika, what could be more blissful for me to gain,
Than, during the hellish rattling and lament,
Be crushed with you together by one train?

Two poems translated by Dr. Henrietta Ten Harmsel:

Smiling

Today I want to lightly smile a light,
for those who want to see light from a smile.
My black hat really does obstruct the day;
with bare head I will give more light maybe.
My face does not have telling tints to show--
some beiges and some creams that weave around
my nose and eyes; my lips few blossoms, so
it's slight, but still I want to give a smile.
The light fell down in me along my eyes
without sidelights; a laurel smell drips down;
so when I'm all smiled out--no sense, no sighs--
my splendid, foolish brain can wear its crown.

Pierre Kemp

Translated by

Henrietta Ten Harmsel

To Rika

(from Sobs and Grimaces)

Just one time have I seen you; you, indeed,
Were seated in a fast train, which passed by
The train in which I rode at highest speed.
No introduction could have been more brief.

And yet, it lasted long enough for me
To walk my endless life with pallid laugh.
Oh, no, not one more happy smile would be
Awakened in my eyes, since I saw you.

Why in the world do you have that blond hair
By which the angels can be recognized?
And why blue eyes, so wondrous deep and clear?
You must have known; those things I cannot bear.

And why pass by me then at breakneck speed
And not, like lightning, break your car's fast pace
And throw your arms around me in my need
And press your lips hard on my mouth and face?

Were you afraid to cause a railroad crash?
But, Rika, what could be more blessed pain
For me, then in that hellish rattling clash
With you to lie there, shattered by one train?

Piet Paaltjens (Fr. Haverschmidt)

Translated by

Henrietta Ten Harmsel

Lini R Grol.

p/o Box 1069

Fonthill Ont.LOS 1EO

Translation of the poem GLIMLACHEN

by Pierre Kemp.

SMILING.

Today I'll lightly smile
for those who smiling light want to see.
My black hat mars the day and
my bare head might give more light.
My face has no bright colours
some beiges, and creme colours woven
around my nose and eyes ,and my lips blossom
so little ,still,I want to give a smile.
The light falls without shadow in me
past my eyes.I smell laurels
for,when I'm through smiling without sense,
my proud simple brain with to adorn.

Lini R Grol. p/o Box 1069 Fonthill Ont.LOS 1EO

Translation of the poem SNIKKEN EN GRIMLACHJES

by Piet Paaltjes/Fr.Haversmidt.

SOBBS AND GRIM SMILES.

Only once did I see you .You were
sitting in the express,which the train
in which I traveled passed with speed.
Our meeting couldn't have been shorter.

And yet ,it lasted long enough for me
to with a wan smile,my endless life
to follow.Alas,not one single happy
smile,have I smiled since I saw you.

Why do you have that fair hair
known only to belong to angels,and then,
why blue eyes ,so deep and clear?
You know what it does to me.

And why did you race past ?
why not,like lightning,dash out
to swing your arms aound me
your lips pressed to mine?

Did you fear a railroad crash?
But Rika,what could have been more heavenly
than under hellish rattling and stamping
with you to be compressed by one train.

TO SMILE

Today I want to smile lightly
for whoever smiling light desires.
My black hat too well obstructs the daylight my
bare head perhaps would give the light required.
My face does not express a definite colour,
only beige and cream interweave
by nose and eyes and my lips brightly differ
so little, yet it's the smile I want to give.
The light-fall cast no shadowy figures on
me passing my eyes and I smell the laurels,
for when, all smiles extinguished, desire withdrawn,
that ridiculous great brain of mine will be encircled.

("Glimlachen" by Pierre Kemp, trans. Judith Deitch, Jan. 1988)

To Rika.

Just once have I seen you, as you
Were seated in a speedy Via train
Which passed the one on which I rode with high
Velocity. I saw you in a flash.

And yet, it lasted long enough for me
To fall in love so deeply, that no smile
Breaks through the sadness of my lifeless face -
No happiness for me since I met you.

O why do you have hair as blond as blond
Can be, like that of angels? Why, my dear
Such eyes, so blue, so true, so deep, so clear?
Did you not know that this I can't endure?

And why then did you speed so fast away?
Why not as quick as lightning open up
That door and throw your arms around my neck,
And firmly fix your lips upon my mouth?

Were you afraid to cause an accident?
But Rika, nothing would be greater bliss
Than - under hellish clatter noise - to be
Together crushed by one sole, single train.

Piet Paaltjes
Translation : Rem Kooistra

Pierre Kemp: Smile

Today I want to smile light
for those who want to see light smiled.
I guess my black hat blocks the light,
maybe I'd radiate more bareheaded.
My face doesn't have any striking colours,
a few beiges and creams that weave around
my nose and eyes, hardly touching my lips,
but still I'd like to give off a smile.
The light didn't draw any fancy figures,
it went straight in my eyes and I smell laurels
to decorate my silly great brain with
once I'm all smiled out and lose my senses.

Piet Paaltjens: Sobs and Grim Smiles: To Rika

I saw you only once, in an express
Which passed at top speed that train I was on.
Briefer acquaintance there could never be.
And yet 'twas long enough that I must follow
Life's endless road with a lacklustre laugh.
Alas! no single happy little smile
Have I given since I saw you. Why have you
That same fair hair by which we know the angels?
Why those blue eyes, so wondrous deep and clear?
You know I can't resist them! And oh, why
Did you speed past me thus? As quick as lightning,
You could have pulled the communication cord,
And thrown your arms firmly around my neck,
And pressed your lips firmly against my mouth.
Perhaps you feared a crash? What could be sweeter
Than, amid hellish sounds of crash and smash,
To be crushed to death with you -- by the same train?

Basil J. Kingstone

NEWS FROM CHAPTERS: VANCOUVER

We started up again in February with the annual general meeting. Our new board now consists of the following members:

Tom Brand, President

Yme Keizer, Secretary

Herman van Wermeskerken, Treasurer

Beatrix de Groot, members, newsletter

Simon Oosterhuis

Henk Vander Horst

That same evening we watched a video on the Deltawerken, introduced by Mr. Frits Spoke, who greatly enhanced our understanding of what was involved in this immense project.

On March 10 two speakers gave a talk on the subject of "Dutch Coins of the 17th Century." Mr. Herman van Wermeskerken discussed the development of the Dutch coin system, and Prof. Peter M. Moogk from the History Department of UBC compared Dutch coinage used in national and international trade at the time of the East India Company. Both presentations were illustrated with very interesting slides.

This month, on April 21, we will hear Mr. J.E. Kreider, Associate Professor of Music at UBC, talk about "Music of the Court of Marguerita of Austria" (music of Flanders of the beginning of the 16th century).

Yme Keizer

WATERLOO

On January 22, the film "Een vlucht van regenwulpen" (A Flight of Rainy Curlews) was shown. Based on the book by Maarten 't Hart, it is an account of the author's puritanical country upbringing and how he freed himself from it by discovering that God is merciful.

On February 26, Mr. Fred Toppen from Utrecht gave a talk entitled "The Changing Dutch Landscape and its Future." His lecture was illustrated by slides and dealt with the development of the Dutch territory during a span of several thousand years. He showed what the Netherlands looked like during the ice age, in which the shape of the land was altogether different from the present. After this we watched the growing process, man's intervention by creating polders and building dikes to enlarge the country and to keep the sea out. In the end we viewed a projection of what the Netherlands may look like half a century from now. It was an interesting history of a nation struggling against the inroads of the sea, its victories and setbacks, and its unique way of expanding its territory peacefully by technological means, to accommodate its industries and growing population.

Our local meets as a rule four times during the winter season, but this year an extra meeting is scheduled for May 26th to welcome Marga Minco, a contemporary Dutch Jewish author, who writes about the sufferings of herself and her relatives under the Nazi regime during the second world war. She will speak about her work and read from one of her best known books, "Het bittere kruid."

Corry Derksen

DUTCH IN CALGARY

Starting in September 1988 the University of Calgary will be offering courses in Dutch, for credit, in the Department of Germanic and Slavic Studies. The courses—Dutch 205 (fall) and Dutch 207 (winter)—are designed to develop the basic skills required to communicate in Dutch and to read simple Dutch texts. Class time will emphasize spoken communication and work with contemporary Dutch language and cultural materials. Classes will be taught by a native Dutch speaker.

Dutch is spoken by some 20 million people in the world today, most of whom live in the Netherlands and Belgium. In 1980 the governments of those countries established the Dutch Language Union, to promote, among other things, the teaching of Dutch abroad. The Dutch courses at the University of Calgary are jointly funded by the Union and the Province of Alberta.

In Canada this initiative goes very well with the idea that heritage languages are the key to maintaining one's roots and identity within a multicultural society. Moreover, the ability to speak foreign languages is thought to contribute important economic benefits by expanding markets and by enabling multilingual Canadians to take their share of positions in multinational corporations and in international organizations at the governmental level.

Since 1945 almost half a million Dutch-speaking people have immigrated to Canada. Their priority at the time was to learn English, which often involved forgetting about the Dutch language. Today, however, their children, grandchildren, and in-laws often express an interest in Dutch because of transatlantic family ties and because of a natural curiosity about Dutch culture and society.

In Calgary, Dutch language courses are also offered by the Calgary Board of Education in the evenings, on a non-credit basis. Plans are under way for a Saturday morning Dutch Heritage School for children.

For further information about Dutch at the University of Calgary, call:

Dr. Hermina Joldersma
Department of Germanic and Slavic Studies
220-6589

Dr. Haijo Westra
Department of Classics
220-3077

AMERICAN CONFERENCES

First a reminder: the ICNS '88 meeting, sponsored by AANS, will be held at the University of Minnesota in Minneapolis on June 15-18.

Secondly, news reached us just too late for the last Newsletter that the Fourth Symposium on Netherlandic Studies is being held at the University of Madison-Wisconsin on Saturday, April 23. Papers will be read on the language, literature and culture of the Netherlands and Belgium. Details from Robert B. Howell or Jolanda Vanderwal Taylor, Dept. of German, 818 van Hise Hall, U. of Madison-Wisconsin, Madison WI 53706, phone (608) 262-2192.

The next MLA meeting will be held on December 27-30 in New Orleans, and as usual there will be a discussion group on Netherlandic Language and Literature. Again, the deadline for submitting proposals had passed before we learned this, but those interested in learning more about the meeting can no doubt contact Prof. Margriet Lacy, Minard 221, North Dakota State University, Fargo ND 58105.

REVIEWS OF CAANS PUBLICATIONS

We reproduce two such reviews. The first is from the Canadian Review of Comparative Literature XIII,4 (Dec. 1986) p.658-61; the second is from Ons erfdeel 31, 2 (March/April 1988) p.300.

*'Le Roman de Renard / On the Beast Epic,' *Revue Canadienne d'Études Néerlandaises / Canadian Journal of Netherlandic Studies* 4, 1 (May 1983). Special Issue. Pp. v + 90. \$15.00 (with membership in the Canadian Association for the Advancement of Netherlandic Studies / Association Canadienne pour l'Avancement des Études Néerlandaises)

This is the first in a series of special-topic issues to be published by the RCEN/CJNS, and it is a most timely one. *On the Beast Epic* confirms current critical trends in medieval studies: the rehabilitation of Latin writing as an unduly neglected factor in the development of vernacular literature, and the rediscovery and reassessment of 'lowbrow' but immensely popular texts usually labelled 'realistic,' 'bourgeois' or 'didactic-hortatory.' If recapturing an optimum of medieval reality is one of our aims, literary phenomena such as the *Disciplina clericalis*, the *Gesta Romanorum*, the *Seven Sages* or the Fox cycle cannot be ignored.

Guest editor Haijo Westra's arrangement of the eleven articles in the issue reflects the evolution of the cycle. The 'forerunner of the genre' (p. 1) is the eleventh-century Latin *Ecbasis Captivi*. In 'Narrative Techniques than it answers, A.K. Bate (Reading) tantalizingly hints at first-person and frame structuring, and at evidence of authorial intent in the tradition of Boethius or Prudentius.

The following three contributions deal with Nivard's Latin *Ysengrimus* (c. 1150). 'Le Conflit des langues: Écriture et fiction dans l'*Ysengrimus*' (pp. 9-17), by Jean R. Scheidegger (Lausanne), offers an illuminating metaphorical interpretation: Sprotnus the Latin opposes Reinardus the Vernacular, and the epochal culturo-linguistic conflict is resolved by injecting the new blood of vernacular languages (the healing qualities of *Ysengrimus*' flesh and skin) into the declining Latin tradition (the ailing King Rufanus). Elisabeth Charbonnier (Sorbonne) explores 'Le Folklore dans l'*Ysengrimus*' (pp. 19-23) with the help of the Aarne-Thompson typology and concludes that Nivard's references to folktales, popular hagiography, carnival rites and proverbs, while implicitly shaping the text to a certain extent, are fundamentally irreconcilable with antimonastic satire. In an entirely practical vein, Jill Mann (Cambridge) reviews one German and two English (including her own) modern translations of the Latin text ('On Translating the *Ysengrimus*' [pp. 25-31]).

Between 1174 and 1179, Pierre de Saint-Cloud used the *Ysengrimus* to compose the earliest of the many entangled branches of the *Roman de Renart*. L.G. Donovan's '*Ysengrimus* and the Early *Roman de Renart*' (pp. 33-8) is the first of three articles devoted to the French text and leaves no doubt as to Pierre's indebtedness to Nivard. In his comparative study Professor Donovan (Calgary) shows how names, characters, events and episodic sequences in Branch II have been taken from the Latin model and transformed into an original work. Although Kenneth Varty (Glasgow) admits himself that 'Love, Marriage and Family Relationships in the *Ysengrimus* and the *Roman de Renart*' (pp. 39-52) are not the authors' foremost preoccupation, his article is by far the longest one. Indeed, it would have been gratifying to be able to link the cycle to the troubadours, the romances of Antiquity, or the courtly romances (Chrétien de Troyes was Pierre's contemporary), but *Ysengrimus* yields only child-bearers and avuncular or filial relationships reminiscent of the epic. In the *Roman de Renart* the emphasis shifts to married couples, but seduction, adultery and rape place the text square-

ly in the *fabliau* tradition. Professor Varty's detailed analysis offers convincing illustrations of the reality of medieval marriage as explained by Georges Duby (*Le Chevalier, la femme et le prêtre*). John F. Flinn (Toronto) argues forcefully for learned and written rather than popular, oral origins of the *Roman de Renart* by tracing Richard de Lison's reference to cabbage as a remedy for drunkenness (Branch XII) from Cato to herbalists of the sixteenth century ('Of Cabbages and Wine: Popular Belief or Scientific Tradition in the *Roman de Renart*' [pp. 53-8]).

Later Fox redactions, such as Willem's Dutch *Van den Vos Reynaerde* (thirteenth century) modelled on the French, pose the problem of traditionality versus originality. In 'Reynaert's Journey to Court: Reflections on the Task of the Traditional Hero' (pp. 59-62), Cornelia Niekus Moore (Hawaii) applies Propp's morphology of narrative functions to the Latin, French and German versions and finds that the Dutch author does not change the morphological pattern, but disrupts the cyclical nature of *Reynaert*. In a world of humanized beasts, the distinction between humans and animals is often unnoticeable. Sharon Short Robertson (Eastern Michigan) documents this conclusion by comparing Heinrich's German *Reinhart Fuchs* (late twelfth century) and the French and Dutch versions in 'Those Beastly People: A Study of Human Beings in Animal Epics' (pp. 63-8). N.F. Blake (Sheffield), in 'Reflections on William Caxton's *Reynard the Fox*' (pp. 69-76), reassesses Caxton's 'Burgundian period' and his attitude toward fifteenth-century ducal fashions and chivalry. Professor Blake finds the translator-editor-printer in a didactic rather than courtly or chivalric frame of mind and cites his 1481 translation not of the French *Roman de Renart*, but of the Dutch *Hystorie van Reynaert die Vos* (Gouda: Gerard Leeu 1479) as one example among many. From Willem's poetic *Reynaert* to its fourteenth-century continuation (*Reynaert II*) to the prose *Hystorie*, the Dutch authors turn a comic and satirical poem into a moral allegory. This suited the publisher of *Aesop's Fables, Churl and Bird, and Horse, Sheep and Goose*, who was less influenced by Margaret of Burgundy than by Lydgate.

The issue closes with a study of the last noteworthy reworking of the Fox story. 'Zu Goethes *Reineke Fuchs*' (pp. 77-90), by Fritz Wagner (Berlin), compares Goethe's adaptation (1792-93) with his source, Heinrich von Alkmar's Low German *Reynke de Vos* (1498; translated by Gottsched in 1752). Goethe completely restructured the text, rewrote it in hexameters, and transformed the evil Reynke into an amusing rogue.

On the Beast Epic wants 'to enhance the knowledge, understanding and appreciation' of the genre (p. 1), and while a certain qualitative unevenness can be expected in a publication of this kind, all eleven articles do their part in achieving this goal; the contributions by Professors Scheidegger, Blake and Varty are particularly commendable. Adrian T. van den Hoven and Basil Kingstone as general and associate editors must be congratulated for having produced an attractive, easi-

ly readable issue. As far as a few shocking word divisions and typographical problems in the German text are concerned, let's blame the word-processor, and for the lateness of this review, which was written three years ago, the backlog of the journal. (HANS R. RUNTE, DALHOUSIE UNIVERSITY, 1984)

Het is een hele tijd stil gebleven in de buurt van Windsor, Ontario. Maar nu liggen hier een boek én een aflevering van *Canadian Journal of Netherlandic Studies* (VII, i-ii, 1986).

Het tijdschrift van de Association for the Advancement of Netherlandic Studies (adres: Canadian Journal of Netherlandic Studies, Department of French, University of Windsor, Windsor, Ontario N9B 3P4) haalt met een dubbelnummer voor heel het jaar 1986 een deel van zijn achterstand bij de publicatie van het blad in. Het is meteen een gelegenheid geweest om bijdragen van een grote verscheidenheid af te drukken. Het gaat van een levendige beschrijving van de rituelen („rights of passage”) aan de universiteit van Leiden en een stuk over de „Hortus” in Amsterdam, tot literaire bijdragen over werk van Hermans, Mulisch, Vestdijk, Van Eeden, Huizinga, Claus en Teirlinck, over taalkundige artikelen en teksten in verband met Nederlandse archivarissen en werk van Van Gogh dat in Arles ontstond. Een heel breed spectrum dus, en dan heb ik een uitvoerig stuk van André Vermeirre over de emigratie van Nederlandstaligen naar Canada nog niet vermeld.

Het boek dat in dezelfde periode als het tijdschrift aankwam, behandelt eveneens de emigratie, maar vanuit een andere hoek. Het is *The Belgians in Ontario - A History*, geschreven door Joan Magee (uitg. Dundurn Press, Toronto, en Dundurn Distribution, Reading, UK).

Het moet onvoorstelbaar veel energie en tijd hebben gekost om al die inlichtingen over de Belgen, grotendeels Vlamingen, in die onmetelijke provincie van Canada samen te brengen en te ordenen. Joan Magee, vanouds be-

trokken bij al wat Nederlandstalig initiatief mag heten rond de Grote Meren, heeft het voor elkaar gekregen en heeft op die manier nog net op tijd het epos van die volksverhuizers vastgelegd. Die mensen zijn langzamerhand aan het verdwijnen, hun nakomelingen zijn Noordamerikanen geworden en de emigratie uit de Lage Landen is zo goed als afgelopen, maar hun wedervaren, hun welslagen en tegenspoed zijn voor het nageslacht opgetekend in dit werk. Het is bijna nog van meer betekenis voor het thuisfront in West-Europa dan voor het huidige Canada, maar dit land doet erg veel om de herkomst en verdiensten te belichten van de verschillende bevolkingsgroepen die bij de Canadezen terug te vinden zijn. *The Belgians in Ontario*, tot stand gekomen met de steun van de provinciale en de federale regering, is daar het zoveelste bewijs van.

Jan Deloof

Si le n° 2 a un thème commun, c'est que les Néerlandais ont toujours émigré et qu'ils ont toujours reçu des immigrants. Ainsi nous apprenons les intrigues qui marquèrent la colonisation hollandaise du futur État de New York. Ailleurs dans le Nouveau Monde, on voit fleurir, surtout depuis 1945, une littérature néerlandophone antillaise, qui s'attaque à un problème de taille: comment exprimer dans la langue des étrangers les dilemmes de sa propre société, et ce, de façon à intéresser celle-ci mais aussi lesdits étrangers, là-bas en Europe? Quant au mouvement en sens inverse, nous lisons un article sur "L'Immigration aux Pays-Bas", phénomène que les Néerlandais "autochtones" n'ont pas tous accueilli chaleureusement et à laquelle on oppose aujourd'hui des obstacles légaux.

On signale aussi deux dettes françaises envers le Pays-Bas: primo, Vondel a été inspiré par un poète biblique français aujourd'hui méconnu, Guillaume du Bartas; secundo, si la philosophie de Descartes a trouvé aux Pays-Bas une terre fertile, c'est parce qu'elle a été préparée par Pierre de la Ramée (Petrus Ramus) et ses successeurs Rudolf Snellius et Isaac Beeckman. Par ailleurs, dans l'architecture des stations balnéaires belges (dont on a déjà parlé dans un numéro précédent) on constate un nombre remarquable de bâtiments modelés sur la maison de ferme normande. Les Hollandais de nos jours sauraient-ils s'inspirer autant de la littérature française? C'est moins sûr. L'étude du français n'est plus obligatoire dans les écoles, et le choix d'ouvrages littéraires français qu'on traduit est restreint et arbitraire. Mais la qualité des versions néerlandaises va s'améliorer.

Et puis certains artistes du territoire néerlandophone ont toujours été internationaux. C'est le cas du compositeur polyphonique Guillaume Dufay (1400-74), né à Cambrai, donc flamand. Certaines villes s'étendent également, si l'on peut dire, hors de leurs pays. C'est le cas de Gand, où les beaux-arts foisonnaient vers 1890 et où

George Minne, sculpteur flamand membre du Groupe des Vingt, dont les représentations de la douleur humaine préfigurent l'expressionnisme, avait une sensibilité si pareille à celle de son ami Maeterlinck, poète réputé français. Amsterdam, pour sa part, a été déclarée la "capitale culturelle de l'Europe 1987," mais elle est un carrefour culturel européen depuis le XVIIe siècle.

La rubrique "Actualités" contient la variété remarquable d'informations qui lui est habituelle, et dont nous relevons trois nouvelles à titre d'échantillon: 1° l'Anversois Bob de Moor fut pendant trente-cinq ans responsable de tous les dessins de la série Tintin, sauf les figures; 2° on a remarqué l'Oscar décerné à Fons Rademaker pour son film De Aanslag, mais celui gagné par Nicole van Goethen pour Een griekse tragedie (meilleur dessin animé de court métrage) a reçu moins de publicité; et 3° Multatuli aura enfin sa statue, en face de l'Université d'Amsterdam, grâce au concours d'élèves du secondaire et d'écrivains, mais l'État (en la personne de la reine) s'est absenté d'une commémoration nationale de cet auteur.

Le n° 3 débute par la littérature, en annonçant que J. Bernlef a enfin gagné un prix, et en donnant un extrait de son roman Hersenschimmen (Chimères, 1964) -- pages émouvantes et même, pour qui n'a pas vu la sénilité conquérir sa victime, effrayantes. Ensuite on nous parle de ceux qui font connaître "La Philosophie française en Flandre et aux Pays-Bas." Mais à partir de là, le numéro est consacré aux beaux-arts. De la gloire du Mauritshuis restauré et rouvert, en passant par le médecin, fonctionnaire et critique belge F. X. Burtin, qui appelait les Français dès 1808 à une appréciation renouvelée des qualités de la peinture des Pays-Bas: réalisme et couleur, on arrive à l'oeuvre attachante du sculpteur en métal Jef Claerhout.

Les trois derniers articles, consacrés à l'architecture, forment une unité. Si on les aborde dans l'ordre chronologique, il s'agit d'abord du fameux château de Loppem près de Bruges, triomphe du néo-gothique flamand, conçu comme édifice chrétien et "médiévalisant" et Flamingant; E. W. Pugin et Jean de Béthune en furent les architectes, Guido Gezelle y séjourna, le roi y forma le premier gouvernement après

la guerre de 1914. Secundo, une conception diamétralement opposée, celle de Le Corbusier: la maison inspirée par les machines, est à la base du non moins fameux hôtel Normandie à Oostduinkerke, qui a la forme du paquebot du même nom (enfin, quelque peu). Tertio, l'architecte contemporain Rem Koolhaas s'oppose à Le Corbusier en prétendant qu'il ne faut pas des Villes Radieuses, il faut accepter le désordre de nos villes réelles. Cette dernière conception donnera certes des bâtiments non moins fameux. Elle s'apparente à un autre phénomène de notre temps, à savoir la restauration d'anciens établissements industriels pour de nouveaux usages (entreprise, musée, habitation).

Jouons de nouveau, pour conclure ce compte rendu, le jeu de choisir trois entrefilets de la section Rubriques: 1° Theun de Vries, à 80 ans, a accompli la gageure d'écrire un roman de 1016 pages, au titre résonnant: "Baron: le merveilleux Michel Baron, son maître Molière et le Roi Soleil ivre de faste." 2° Le prix P. C. Hooft tellement controversé sera désormais décerné par une fondation indépendante, mais c'est toujours le tour d'un essayiste de recevoir le prix, et qui peut se mesurer à Hugo Brandt Corstius? 3° Nouveau front dans la guerre linguistique: une commune frisonne a décrété que tous les villages sous sa juridiction porteront des noms frisons seulement. Grand émoi parmi les instances qui doivent refaire l'annuaire du téléphone et l'horaire des chemins de fer.

DUTCH CROSSING

The bumper (136p.) August 1987 issue opens with an article by Ludo Beheydt of KUL on "Vocabulary in Foreign Language Teaching Methodology." Vocabulary is an area neglected by linguistics (except in the Netherlands), but it must be taught systematically all the same. The author discusses the need to merge frequency lists with lists based on everyday activities; and the need to present words in several contexts to indicate their range of meaning, using also translation, verbal elaboration, mental association and pictures. Beheydt has developed such a vocabulary learning programme for use on a personal computer.

The second article is an abrupt change of subject: Agatha Anna Baroel (Pontifical Institute, Toronto) discusses "Hadewijch of Brabant and the Hermeneutics of Desire," examining how in her work love and desire (being the condition of human existence) are expressed in language (which is a separate world from reality) by using the common ground offered by a symbol: the vision. Hadewijch speaks of the alternative reality (God) and union with it, in terms of love far more often than desire. The counterpart of this article, we might say, is an account by Therese Decker (Lehigh U., Pa.) of the eight secular plays, four courtly and four farcical, of the Hultheim MS. Unjustly neglected and disparaged by critics, they fit into the time (1250-1500) and place (NE France - Flanders - Brabant) where medieval secular drama flourished; the author shows that they are prominent among plays performed throughout the area, and that the chambers of rhetoric gave them till the mid-16th century when classical themes took over.

Charles Ford and Jacqueline Penniall-Boer translate in this issue the Voorrede of Karel van Mander's Grondt der Edel Vry Schilder-Const (1604, 1618), which is part of an ambitious but today neglected work of art criticism. The Grondt is a didactic poem prefacing three sections of biographies of painters, which are followed by two theoretical treatises on Ovid's writing on art. Better known are the poems by Vondel also translated in this issue: Roskam, aan den heer Hooft (tr. Paul Vincent) and Huwelijkstrouw (the famous opening of Act IV of Gysbrecht van Aemstel, tr. Noel Clark), preceded by a supplement to Paul Vincent's 1975 (Dutch Crossing 8) checklist of English translations of Vondel.

Two articles deal with 19th century literature. Our own Gus Dierick contributes his paper on "Romanticism, Realism and Formalism in Arnold Aletrino's Martha" (1895). Romanticism refuses reality, and appeals to the sentimental bourgeoisie; the realism in this novel is very relative (we see only the heroine's strongly subjective perception of her life); the formalism of construction and of language (poetic, innovative, screening reality) suggests Aletrino is on Martha's side. Emants' Posthumous Confession dates from the same period (1894); Judit Gera (Budapest) draws parallels between it and Dostoyevsky's

Notes from Underground. Parallels of form: the chief characters narrate their own story, confessing their hideous crime, arguing with the reader as representative of the bourgeoisie. Parallel ideas: rejection of positivism, specifically in Emants' novel the notion that one can be healthy and moral by willpower; on the contrary, the intellectual or artist is always abnormal and unfit for life, even criminal.

The issue concludes by returning to language matters. John Gledhill (Warwick) gives a "Reaction" to the remark in issue 31 that spellings like sgool look odd. They were in fact combated by many 17th and 18th century grammarians (who accepted the use of g for ch), yet one seldom finds sg in works of the time. There are two reviews: one by William Fletcher of the Dutch-English van Dale dictionary, a model review, systematically checking what information it does and doesn't give, with none of your usual dipping into it for a few interesting vocabulary items and that will do; and one by Theo Hermans of an interdisciplinary study in English of urban bilingualism in Brussels, which summarises several detailed studies produced in Dutch and French at VUB. A good full package as usual.

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