

# NEWSLETTER

Canadian Association for the Advancement of Netherlandic Studies

## BULLETIN

Association canadienne pour l'avancement des études néerlandaises

juin 1993

June 1993

### Note from the Editor

Basil Kingstone

Along with this Newsletter you are receiving the Spring issue of the **CAANS Journal**. It is a little late because of the extra time required to prepare such a large issue. The size of the current journal compensates for the slim issues of last year.

With the Newsletter you are also receiving an up-to-date membership list. Not everyone on the list has paid for a current membership. If there is the letter "D" on your mailing label, then, according to our records, you have not paid for your 1992 or 1993 membership. We request that you pay for 1993 at least; the fee is twenty dollars. To facilitate payment, there are bilingual membership forms at the back of this Newsletter.

### First Call for Papers

The American Association for Netherlandic Studies announces that the Seventh Interdisciplinary Conference on Netherlandic Studies will take place June 1-5, 1994 at Indiana University in Bloomington. The text of your proposed paper (20 minute limit) or a detailed abstract is required no later than November 15, 1993 by either:

Professor William Z. Shetter  
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Indiana University  
Bloomington, IN 47405  
(812)855-1080

Internet:  
shetter@usc.indiana.edu  
or

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Bloomington, IN 47405

Please indicate any need for special A/V equipment.

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## From the Journals

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### DUTCH CROSSING

No. 47 (Summer 1992) contains a translation by Lesley Gilbert and Theo Hermans of P.C. Hooft's **Reden van de waerdicheit der Poesie**. A fine piece of rhetoric composed about 1610, it was probably meant to be dedicated to the magistrates of Amsterdam, since it originally contained an appeal for their help in building a theatre there.

Most of the contributors, however, are from Hull. It opens with an article by G.A. Young (Bedford), based on his MA thesis for Hull, entitled **The Dutch Context of Spinoza's Tractatus Theologico-Politicus**. He shows that Dutch religious controversies affecting the state, notably the struggle for power between the Reformed Church and the regents van Oldenbarnevelt and de Witt, are often referred to indirectly. Spinoza's own view of the struggle is that the state must ensure "the spiritual well-being of its subjects;" that to this end religion must teach obedience; and that for the church to claim a monopoly on truth leads citizens who disagree to dissemble, a behaviour inimical to the state. Freedom of belief

is thus essential. His views are closer to Calvinism than we might suppose, but the beliefs he would like to see a State church teach are those of no sect, being even vaguer than deism. Peter Vosch of Hull argues that pillarization in Belgium flourished from 1920 to 1960, enjoyed an unexpected revival in the 1980s, but is of no further use. The old parties, trade unions and such that make up the pillars absorb vast sums of government money, yet no longer represent among them the voters and their various interests.

Roel Vismans, also of Hull, attempts to explain the nature of modal particles (**eens, maar, nou** and the like) by analyzing them according to Simon Dik's functional grammar. Eep Francken (Leiden) looks at various critics' attempts to explain Couperus' short story **De binocle** and decides its success is due to its enigmatic nature.

The last article is, in effect, an extended review. Michael Hitchcock (back to Hull) discusses a number of recent books of photographs of the Dutch East Indies, notably **Toekang potret** (Museum voor

Volkenkunde, Rotterdam) and **In Indië geweest**, an account of the colonial experience of Maria Dermoût, H. J. Friedericy and Bob Vuyk.

Also reviewed in this issue of **Dutch Crossing**:

R. C. Riley's **Belgium** (Clio Press, 1989) "constitutes an essential working tool for anyone seriously interested in Belgium."

M. Boudart, editor of **Modern Belgium** (Palo Alto, CA, Society for the Promotion of Science and Scholarship, 1990), praises the country in order to attract foreign investment; some of the essays are excellent, some sketchy at best.

Andre Alen's **Belgium: Bipolar and Centrifugal Federalism**, a brochure of the Ministry of Foreign Affairs, available in Dutch and English, succinctly and expertly explains the current constitutional arrangements.

Martha C. Brogan's **Research Guide to Libraries and Archives in the Low Countries** (Greenwood Press, 1991), the fruit of many researchers' experience, covers public

collections in the humanities and social sciences. It is an excellent work, thorough on libraries, less so on bookstores. It is inevitably not quite up-to-date about computerized retrieval systems, which are still somewhat messy to use.

Peter Lawrence, **Management in the Netherlands** (Clarendon Press, 1991). While the reviewer wishes there were more comparisons with British practice and more discussion of the reasons for the differences, he still recommends the book for its "wealth of personal insight."

Menno Wolters and Peter Coffey, eds. **The Netherlands and EC Membership Evaluated** (London, Pinter, 1990). The work suffers from the rigid format of the series it is part of, but it shows in illuminating detail just how the Netherlands have won some and lost some because of EC membership. "An extremely useful book."

J.N.F.M. à Campo, **Koninklijke Paketvaart Maatschappij** (Hilversum, Verloren, 1992). No study has ever been done before of this steamship company and its vital role in the creation of the East Indian empire. The KPM was a monopoly that kept other nations' traders out of the Indies and enabled the government to

expand its authority to the whole archipelago. A valuable study, "highly competent in many disparate disciplines."

M.R.D. Foot, ed., **Holland at War Against Hitler** (Frank Cass/Waanders, Uitgevers, 1990). These are the virtually unedited proceedings of a 1989 conference on the topic, at which "the old campaigners" went over the old blunders and disasters. There are hints of evidence being withheld for security reasons; the discussion was hot and sometimes bitter, with cries of "nonsense!" and accusations of histrionics. Altogether the subject may yet yield some scandals.

No. 48 (Autumn 1992) has an editorial announcing that after No. 50, which will be on present-day environmental concerns in the Netherlands, the journal's appearance will be more professional; it will appear twice a year and be numbered by year and issue. The issues themselves will be larger. With undue modesty the editor comments: "These changes represent the next step in **Dutch Crossing's** progress from student magazine to established academic journal."

As if to emphasize the fullness of the range that the review has achieved, the first article, by H.J. Langeveld, deals with Dutch foreign policy from 1901 to 1914. Historians long

claimed that of the Prime Ministers of the period, Kuyper sought an alliance with Germany, whereas Colijn was pro-British. In fact, the Netherlands would not have dared to join an anti-British alliance, since Britain defended the East Indies; the Dutch government had little influence over whether the von Schlieffen plan to invade France involved marching through Dutch Limburg; and Colijn abandoned the plan to fortify Flushing (which would have kept the British out of the Scheldt in a war) for lack of money. M.M. Goldsmith traces the ideas of Bernard Mandeville (1670-1733) through his various books and pamphlets before and after his famous **Fable of the Bees**. A doctor, born in Rotterdam, he settled in London in 1699. He consistently defended William III's record, supported the war against France, and explained to his English readers that the Dutch, while frugal, understood the need for luxury as a basis for prosperity. He also held up the status of women in the Netherlands, where they were free and equal, as a model for England to follow.

Then we turn to literary matters. We have the text of a talk by Anton Korteweg on the lesser-known poet Jan Emmens (1924-71), with quotations from Emmens' work, which speaks in simple memorable phrases of

the poet's "feeling of disgust towards life, fear of the day, inability to enjoy simple pleasures and hatred of authority." Such is the inside of this brilliant professor of art history. Leonard Forster writes about Jef Geeraert's notorious quartet **Gangreen**. The work is essentially the autobiography of a lad stifled by his reactionary lower-middle class Antwerp surroundings, who goes to the Congo because he has read about Africa in Rider Haggard, and is disillusioned by the corruption in the colonial administration. Africa is "the little man's dream of power, sex and intoxication," which "can make up for his basic failure." A failure which explains why the powerful force that drives the work is resentment.

There follows the translation of three *sotterniën* or medieval farces: **Lippijn**, **The Boxblower**, and **Rubben**. All three feature a stupid man deceived by other people, usually his wife, and all three end with a fight. Therese Decker did the literal translation, which Martin Walsh and his fellow members of the Harlotry Players adapted for performance at the Ann Arbor Medieval Festival. Great fun.

Three books were reviewed:  
- J.J. Woltjer, **Recent verleden. De geschiedenis van Nederland in de twintigste eeuw** (Amsterdam: Balans, 1992). Woltjer is a distinguished

Renaissance historian who has changed fields. He has written a mainly political history, concentrating on the breakup of the system of *zuilen* (he could have said more about the distinctive situation of the Dutch Catholics) and the growth of government in the 60's. With the latter policy he disagrees, so much so that he almost feels the reactionary policy of the 80's failed, leaving us unhappy and purposeless, because it was not applied severely enough.

- Walter S. Melion, **Shaping the Netherlandish Canon: Karel van Mander's Schilder-Boeck** (Chicago Univ. Press, 1991). This attempts to be the first comprehensive work in English on the **Schilder-Boeck**, but it focuses on books 1-4 (on painting) and ignores the rest (on poetry). It further commits "numerous mistranslations," some based on or leading to unconvincing arguments that the painting books are not only about painting.

- Maria A. Schenkeveld, **Dutch Literature in the Age of Rembrandt** (John Benjamins, 1991). This also is an attempt to present an aspect of Dutch culture, namely Golden Age literature, to a wider audience, and again it is flawed. The reviewer taxes it with "absence of a clear purpose" and complains about its abominable English.

## SEPTENTRION

Le n°2 de 1993 met en scène trois écrivains de notre siècle. D'abord Hugo Claus, qui n'en est pas à son début dans ces pages. Il a tout fait, il ne cesse de surprendre; la bibliographie sélective de ses ouvrages traduits en français compte seize titres. Comment donner une idée de cette production? Trois poèmes doivent suffire. Sybren Polet est également polyvalent et fut un *Vijftiger* comme Claus, mais il garde le contrôle intellectuel sur ses oeuvres, cherchant à rendre les abstractions saisissables. Pierre H. Dubois, poète, romancier et critique, travaille comme "intermédiaire culturel entre la France et les Pays-Bas." On lui doit notamment l'édition en dix volumes de l'oeuvre d'Isabelle de Charrière. Si Dubois s'est qualifié de "contemporain de Diderot," nous sommes tous contemporains de Corneille. Du peintre flamand, s'entend: ami d'Appel, influencé par le surréalisme, il adopte exprès un style de petit enfant. Toujours du côté des beaux-arts, nous faisons la connaissance de Jiri Kylian, le grand chorégraphe du Nederlands Dans Theater. Il a créé cinquante ballets, dans tous les styles et sur tous les sujets. Mais il simplifie de plus en plus, utilisant des costumes et décors simples et sombres, pour mieux se concentrer sur  
(continued, p. 12)

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## Report from Vancouver Chapter

29 maart 1993

Ten tweede male dit jaar moet ik melding maken van het heengaan van een dierbaar lid van ons Chapter. In Elisabeth Bouscholte verliezen we een karakteristiek en trouw lid, dat vrijwel vanaf de oprichting van het Vancouver Chapter een gewaardeerde inbreng had in onze bijeenkomsten. Namens CAANS Vancouver Chapter heeft Joost Blom tijdens de afscheidsdienst in de Hope Reformed Church op maandag 8 maart 1993 de In Memoriam uitgesproken.

Op 11 maart j.l., mochten we ons verheugen in een genoegelijke causerie van Christine Benny over malle bokkesprongen bij het vertalen van Nederlandse en Engelse gezegdes. Treffend was niet alleen dat Christine zichzelf inleidde - op een manier overigens die in ons nostalgie opriep naar onze eigen schooltijd - maar ook dat zij na 60 jaar in Canada het Nederlands nog steeds goed beheerst en met speelsheid hanteert.

De aanwezigen werden actief betrokken bij deze, soms ludieke oefeningen. Via het regenen van katten en honden en raining pipe stems belandden we in een discussie

over het al of niet authentiek zijn van de uitdrukking "her tongue is too long for her teeth". K. ten Bruggecate geeft dit inderdaad aan als een bestaande uitdrukking en geeft als vertaling daarvoor: "ze draaft maar door" (Dat was 1926; nu moeten we zeggen "his/her" en "hij/zij".)

30 mei 1993

Met een zekere mate van trots mogen we hier vermelden dat liefst vier leden van CAANS Vancouver Chapter op 30 april j.l. door Hare Majesteit Koningin Beatrix werden onderscheiden:

**Officier in de Orde van Oranje Nassau:** Marnix van Aerssen

**Ridder in de Orde van Oranje Nassau:** Simon Oosterhuis  
Albert Vanderheide  
Julia van Norden

Onze warme gelukwensen gaan hierbij uit naar deze gedecoreerden en niet minder naar de respectievelijke familieleden, die zeker deel hebben gehad aan deze verdiensten.

De Orde van Oranje Nassau werd ingesteld bij Koninklijk Besluit van 4 april 1892 en heeft sindsdien verschillende

wijzigingen ondergaan. Zij wordt verleend aan hen die zich bijzonder verdienstelijk hebben gemaakt jegens Staat of Maatschappij.

Deze orde kent vijf klassen: Ridder, Officier, Commandeur, Grootofficier en Grootkruis. Aan militairen wordt deze orde verleend met de zwaarden.

Op woensdag 12 mei 1993 mochten we luisteren naar een boeiende voordracht van Anne Christiaansen over de Nederlandse Kunst in de XVII eeuw, waarin zij zich voornamelijk tot de schilderkunst bepaalde.

De vrede van Munster in 1648 bracht de Nederlanden de zo lang begeerde vrijheid. Deze vrede betekende tevens een omwenteling in de politieke verhouding van de Europese landen en een verschuiving in de machtposities binnen die landen. Dit proces vond zijn oorsprong in het Humanisme en de Renaissance, en werd grotendeels bepaald door de Reformatie. De resulterende toenemende macht van de burgerij, ten koste van de landheren en gepaard gaande aan snel groeiende welvaart, leidde tot een ongekende bloei van de Nederlandse Kunst.

Mede middels paarsgewijze projectie van een serie schitterende dia's wist Anne ons aan te tonen hoe de Nederlandse schilders van die tijd de strakke Italiaanse religieuze taferelen vervingen door bruisende taferelen uit het dagelijkse leven en geposeerde statieportretten door momentopnamen van vooraanstaande burgers die vanuit het doek vol zelfvertrouwen en vitaliteit de wereld inkijken. Stillevenen en landschappen werden op zichzelf staande onderwerpen met een eigen leven.

Ook contrasten tussen de Nederlandse schilders zelf werden op deze wijze belicht: Vermeer met een rustgevende balans tussen kleur, licht en ruimte; Jan Steen met diepmenselijke, soms moraliserende, volkstaferelen.

En tenslotte de lichtcontrasten in de schilderijen zelf waardoor de Nederlandse schilders uit die tijd wereldvermaardheid verwierven en waarvan Rembrandt wel het meest sprekende voorbeeld is.

15 juni 1993

Op donderdag 10 juni 1993 hebben Antonia en Joseph Gabanek ons doen delen in hun expertise op het gebied van

etsen en speciaal in hun kennis van de etsen van Rembrandt. Het echtpaar Gabanek studeerde tot 1968 aan de Academy of Fine Arts van Praag. Een maand na de invasie van de Warschau-pact landen in dat jaar wisten de Gabaneks met hun twee kinderen naar Wenen te ontkomen. Zij emigreerden van daar naar Canada, alwaar zij vanaf het prille begin tot op heden in de beeldende kunst werkzaam zijn geweest.

Na kort verwijld te hebben bij de drie verscheidene manieren van technieken voor het maken van prenten: relief, planografie en intaglio, werd dieper ingegaan op de laatste. De intaglio methode kent lijngraferen met de burijn, zoals bijvoorbeeld toegepast door Albrecht Dürer en Lucas van Leiden, en het chemisch etsen van metalen platen, waarin Rembrandt een ongeëvenaard meester was.

Naast artist moest de etser ook vakman zijn. Enkele oefjes werden ons duidelijk gemaakt: tijdens het etsen werden gasballetjes op de plaat verwijderd met een veer; na het verwijderen van de inkt met een tarlatan doek werd de plaat met de palm van de hand nagewreven. Het proces van het etsen werd experimenteel

vastgesteld, waarvoor testplaatjes van 5 x 10 cm werden gebruikt. Aangezien met behulp van een spiegel in spiegelbeeld werd gewerkt is het vanzelf sprekend dat een immer bij de hand model, Rembrandts eigen gezicht, voor deze testplaatjes veelvuldig werd gebruikt.

Tussentijds werden tijdens het vervaardigen van een ets proefafdrukken gemaakt, welke gelukkig deels bewaard zijn gebleven. Aan de hand van diapositieven daarvan konden we een indruk verkrijgen van Rembrandts werkmethode, zoals bijvoorbeeld:

"Verkondiging aan de herders" De donkere partijen werden eerst gedaan.

"Jezus voor Pilatus" en "De boom" Vóór het etsen werden eerst monochrome schilderijen gemaakt.

"Jezus wordt getoond aan het volk" De compositie werd verandert; het volk, eerst op de voorgrond, werd naar de zijkant geschoven.

Het inzicht in de technische problemen heeft een extra dimensie gegeven aan onze waardering voor die etsen. Hiervoor zijn we de Gabaneks veel dank verschuldigd.

## AANS Newsletter

The AANS Newsletter for April 1993 has reviews of:

- **Standing Clear**, a Festschrift for Reinder P. Meyer.

- B.C. Donaldson, **Beyond the Dictionary in Dutch** (The Hague: Coutinho: 1990), a dictionary of synonyms, or more correctly "an aid in distinguishing between and learning the proper Dutch word or idiom from the list of choices normally offered by the dictionary." Extremely useful, "even for the weary instructor who has seen an expression used incorrectly once too often and requires reassurance or reinforcement of her 'taalgevoel'."

- M. Dumont and Fr. van Passel, **Creatief Nederlands** (Malle: De Sikkel, 1987), a series of four texts for teaching Flemish to francophone Belgian students aged 12 to 16. It is "a healthy combination of functional-notional presentations, grammatical explanations, cultural topics and interactive activities."

- Flor Aarts and Theo van Els, eds., **Contemporary Dutch Linguistics** (Georgetown Univ. Press, 1990), twelve papers delivered at a meeting at Georgetown in 1988. Generative linguistics

dominates in the Netherlands, which has become "an internationally recognized center of current linguistic research."

- Julius S. Held, **Rembrandt Studies** (Princeton Univ. Press, 1991). The volume consists of five essays written between 1937 and 1964 and published together in 1969, as well as two new ones and an introduction. Their "polished argument" demonstrates Rembrandt's complexity and the ramified associations of his work.

- Elise Goodman, **Rubens, the Garden of Love** as a "Conversatie à la mode" (John Benjamins, 1992). A "very useful publication," especially for those who can go and see the painting in the exhibition "The Age of Rubens" at the Boston Museum of Fine Arts (Sept. 22, 1993 - Jan. 2, 1994).

It is also announced that **PAANS 6**, the proceedings of the **Berkeley Conference on Dutch Literature in an International Context**, has come out. It is edited by Thomas F. Shannon and Johan P. Snapper, and can be purchased from them (for US \$24.00 to AANS members) at: Dept of German, UC Berkeley, Berkeley, CA 94720. **PAANS 7** would also be out if the printer

had not made a mistake with a photograph. **PAANS 8**, the proceedings of the Grand Rapids conference, is being edited by Martin Bakker and Bev Morrison, who expect to get the manuscript to the printer by the end of the summer. (Margriet Lacy informs me that she has copies of **PAANS 1** through 4).

We also learn that Dutch is taught at 31 U.S. universities: only Germany surpasses this figure. And yet, at the December 1992 MLA meeting, of the 2000 papers presented, only two were related to Dutch. The MLA is behind the times.

At Rijksuniversiteit Leiden, the Dutch Studies program offers foreign students a chance to become acquainted with Dutch language and culture: a four-year course, a one-year program, elective courses and elementary language courses. Starting in 1994/95, the university is also offering a one-year program, in English, aimed at American students: a junior year abroad, emphasizing "Dutch culture and Government" or "European Politics and Law." For more information contact Prof. Dr. J.W. de Vries, Faculteit der letteren, P.O. Box 9515, 2300 RA Leiden, The Netherlands; (0)71-272123 or 272233.



**The 1993 Berkeley Conference on Dutch Linguistics** will be held on 15-16 October at UC Berkeley. The theme of the conference will be Europe after 1993: **Dutch Linguistics in an International Perspective.** Prospective speakers are invited to submit their abstracts (one paragraph) before June 15, 1993 to Prof. Johan Snapper, Dept. of German, University of California, Berkeley, CA 94720; FAX (510)643-5994. Inquire about accommodations, including private homes.

**The International Association of Dutch Studies** invites applications from aspiring scholars with some research experience in art history to take part in a two-week multidisciplinary course in English on aspects of 17th Century Dutch culture. Taking place in Amsterdam on January 2-15, 1994, the seminar will provide 20 PhD. candidates in Dutch art history with a broadly-based introduction to the history and culture of the Low Countries in the 17th century and aims to stimulate interdisciplinary contacts. The lectures and workshops by Dutch and Flemish specialists will cover numerous subjects, including political history, literature, art theory, printing and library resources. All sessions are in English, but a good reading knowledge of Dutch is essential. Send applications, accompanied by a

C.V., the names of two academic referees and a description of current or planned research to Prof. Marijke Spies, Dept. of Dutch Literature, University of Amsterdam, Spuistraat 134, 1012 VB Amsterdam, The Netherlands; 31 (0)20-525-4608 or 622-3488; FAX 31 (0)20-525-4429.

**The Historians of Netherlandish Art** will hold their conference, **Questioning the Power of Netherlandish Painting** in Boston, October 13-17, 1993. The preliminary program includes: "The Dominance of Painting, Historical Fact or Modern Construction?", "Painting in the Church Interior," "The Representation of Men and Women and Their Relationships," "Painting and the Market," "The Painter in the Studio," "Collecting and the Museum," "Art and Curiosity: Representing the Unfamiliar," "Netherlandish Painting and Its Discourses," "Today's Agenda for Criticism." The conference coincides with the symposium in the Boston Museum of Fine Arts in conjunction with the exhibition, "The Age of Rubens: Flemish Painting in the Seventeenth Century". For further information, contact Dr. Kristin Belkin, 23 S. Adelaide Ave., Highland Park, NJ 08904.

A symposium on the Netherlandish altarpiece will be held at Temple University on February 15, 1994. Proposals for papers on works executed in Belgium, the Netherlands, Northern France and Germany from 1350 to the present, or on topics related to the iconography, iconology and patronage of Netherlandish altarpieces more generally, will be accepted through October 1, 1993. Send a one-page abstract, a C.V. and a SSA postcard to Cynthia Lawrence, Dept. of Art History, RHA 853, Temple University, Philadelphia, PA 19122; (215)204-7837 (office); FAX (215)204-6951; (212)876-2268 (home).

**The IX Weltkongress de IVG** will be held August 13-19, 1995 at the University of British Columbia. From the extensive program, entitled "ALTE WELTEN-NEUE WELTEN: Sprache und Literatur in Zeiten Soziokultureller Umbrüche," we noticed several interesting sessions: "Interdisziplinarität," "Germanische Literaturen und Kulturen in- und ausserhalb ihrer Sprachräume," "Feministische Studien," "Interkulturalität," "Reisen, Entdeckungen, Utopien." Send abstracts (30 lines) before August 31, 1993 to IVG Sekretariat, 8415 Granville St., Dept 33, Vancouver, B.C. V6P 4Z9.

**CANADIAN ASSOCIATION FOR THE ADVANCEMENT OF  
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Members of CAANS receive the **Canadian Journal of Netherlandic Studies** and the **Newsletter** in return for their membership fee. Ten dollars of the regular twenty dollar fee is for the journal and the newsletter; ten dollars is a charitable donation. Students and seniors pay \$7.50 for the publications and \$7.50 for the donation, for a total of \$15.00 for their membership. Local chapters may assess an additional fee. If you are joining a local chapter, you can mail this form with your cheque or money order to that chapter along with their local fee. Chapters and contacts are listed on page 2 under "Officers for 1992-93". If you are not joining a local chapter please mail your cheque or money order to Mr. J. Herman van Wermeskerken, Treasurer, CAANS, 5148 - 11A Ave., Delta, BC V4M 3W3.

We hope that you like the new look of the **CAANS Newsletter** and find its contents informative. If you have any comments, suggestions or contributions, please send them to Basil Kingstone, editor.

**Name:**

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**Mailing Address:**

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**Telephone:**

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- This is a membership renewal**
- This is a new membership**



NEWSLETTER

**ASSOCIATION CANADIENNE POUR L'AVANCEMENT  
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BULLETIN D'ADHÉSION**

Les membres de l'ACAEN reçoivent la **Revue canadienne des études néerlandaises** et le **Bulletin**, valeur 10,00 \$; 10,00 \$ comptent comme donation charitable. Les chiffres pour les étudiant(e)s et le troisième âge sont de 7,50 \$ pour les publications et de 7,50 \$ pour la donation. Une section locale peut exiger une cotisation supplémentaire. La liste des personnes à contacter pour les sections locales se trouve à la page 2 sous la rubrique "Membres du Bureau". Si vous devenez membre d'une section locale également, vous pouvez lui envoyer les deux cotisations à la fois. Sinon, vous payerez M. J. Herman van Wermeskerken, Trésorier de l'ACAEN, 5148 -11A Ave., Delta, BC V4M 3W3.

Nous espérons que le nouveau format du **Bulletin de l'ACAEN** vous plaît et que son contenu vous semble informatif. Le rédacteur, Basil Kingstone, accueillera volontiers tout commentaire, toute suggestion et toute nouvelle.

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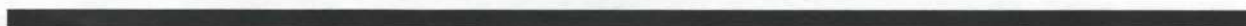
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(continued from page 5)  
l'essentiel: comment la musique et les corps peuvent-ils créer dans l'espace une représentation du comportement humain? Le septième art est représenté ici également, par le cinéaste Orlow Seunke, dont le premier film *De smaak van water*

(1981) a annoncé le début d'un âge d'or pour le cinéma néerlandais.

Notons aussi un article sur l'ouverture à Anvers d'une grande exposition de la peinture flamande entre 1550 et 1650. Et notons l'état de choses, aujourd'hui, parmi les

immigrés non européens en Flandre. Ils viennent surtout de l'Afrique du nord, ils gagnent moins, il chôment plus, ils sont mal aimés. Et presque aucun n'est accepté dans les programmes d'emploi des pouvoirs publics ("public works projects").

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