

CANADIAN ASSOCIATION FOR THE
ADVANCEMENT OF NETHERLANDIC
STUDIES

ASSOCIATION CANADIENNE POUR
L'AVANCEMENT DES ETUDES
NEERLANDAISES

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AUGUST 1996

AOÛT 1996

PRAMOEDYA ANANTA TOER

Readers who were interested by the review in the last Journal issue of Tineke Hellwig's books on Indonesian literature may wish to get hold of the *New Yorker* for May 23rd. It contains an article on Pramoedya Ananta Toer, an author who figures prominently in Dr. Hellwig's second book and indeed is the grand old man of Indonesian letters — in many people's opinion, he deserves a Nobel prize. The fourth and final volume of his "Buru tetralogy" has just been published in English translation, and Penguin Books have reissued the previous volumes in paperback, so now one may read *This earth of mankind*, *Child of all nations*, *Footsteps* and *House of glass* in sequence. They form an epic history of Pramoedya's time and country — an epic in a traditional sense, for he composed it orally in the appalling prison camp at Buru, being forbidden to read or write anything, in the course of ten years. The right-wing military dictatorship that has ruled Indonesia for thirty years still keeps him under house arrest, but it is a waste of time, for he speaks to the world.

We heard on the radio just recently that, after the government's economic policy caused riots, Pramoedya was arrested yet again and detained for questioning. Yet he lives quietly and devotes himself to growing vegetables!

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Minutes of the Annual Business Meeting of CAANS/ACAEN held at 2:00 p.m. on June 1, 1996 at the Learned's, Brock University, St. Catharines.

1. The minutes of the Annual Business Meeting in Montreal, on June 5, 1995 were accepted.
2. There was one matter arising from the minutes: the Executive has decided not to hold a special conference in 1997 in addition to the Learned's.
3. In his President's Report Robert Siebelhoff commemorated the "Birth of CAANS/ACAEN" in Newfoundland 25 years ago on the initiative of Chris Levenson. For five years it was kept alive by a handful of people.

(The 25th birthday of CAANS was celebrated during the Learned's on the first of June with a dinner at John Michielsen's and a champagne toast, courtesy of the Netherlands Embassy, Ottawa. The conference and dinner were attended by a representative of the Embassy of Belgium, Mr. C. Janssens de Bisthoven, and the Embassy of the Netherlands, Mr. A. Huitzing.)

The President's Report was accepted.

4. The Secretary-Treasurer conveyed his gratitude to Gerrit Gerrits, who meticulously kept the financial records during his absence. Dr. Gerrits' financial report is incorporated in the financial statement for the year 1995 (attached).

He pointed out that other means of fund raising have to be explored when in the near future SSHRC grants will be reduced. He will, however, apply again for SSHRC support.

We have also received extra support from the Taalunie and an unexpected payment from the Cancopy photocopying royalties agreement.

Joan Magee moved to thank the Secretary-Treasurer for coming all the way from Vancouver to present his report. The motion was carried.

The Secretary-Treasurer's Report was accepted.

5. In his Report as the Editor of CJNS, Basil Kingstone stated that the Fall Issue of the Journal had been delayed owing to the decision to include articles from the Symposium on WWII held at UBC.

In 1996 there will be a double issue to commemorate the 25th anniversary of CAANS. The Taalunie, as mentioned above, has made a special grant for this issue. It was agreed that a person at the U. of Windsor who has experience as a business manager can be hired to carry out a campaign to recruit new subscribers.

The Editor's Report was accepted.

6. The Language Committee reported financial difficulties. Now that students pay and teachers are paid, enrolment has dropped. It was suggested that the Taalunie could be asked for help.

A list of language programmes was published in the Windmill Herald. The committee also compiled such a list, as did the Dutch Embassy.

The report of the Language Committee was accepted.

7. The change of the By-Laws of the Association to combine the function of Secretary with that of Treasurer, or vice versa, was accepted by the members.

8. The next conference will be held at Memorial University of Newfoundland in St. Johns. This time it will be organized by the Humanities and Social Sciences Federation of Canada, at — we hope — lower fees.

We were scheduled for June 3 and 4 (Tuesday and Wednesday). We have requested to be rescheduled for May 31 - June 1.

Suggested themes: Vikings (tour to L'Anse aux Meadows); Folk-music; fisheries (get an expert on the effect of the closing of the IJsselmeer); Dutch immigration to eastern Canada; joint session with the Society for the History of European Ideas.

No brochures will be sent initially! In the past, 40,000 brochures were mailed to reap 2,000 participants. Instead a single page announcement will be distributed. Brochures will be provided upon request.

9. As accepted by the members, the Executive for 1996/1997 will consist of:

President	:	Beert Verstraete
Past President	:	Robert Siebelhoff
Vice President and Programs	:	Joan Magee
Secretary and Treasurer	:	Herman van Wermeskerken

10. The question was raised what language to use at the meetings of the Chapters. The general consensus was that the Dutch language can be used with the consent of those present.

11. Votes of thanks were proposed and carried, to Robert Siebelhoff, on completing his term as President, and to John Michielsen, for making all the arrangements for this conference and for having us to dinner.

12. There being no other business, the meeting was adjourned at 6 pm.

Respectfully submitted
Herman J. van Wermeskerken
Secretary-Treasurer

TREASURER'S REPORT FOR THE YEAR ENDING DECEMBER 31, 1995

<u>Receipts:</u>			(1994)
Memberships Canadian	Journal Association	\$ 963.75	
	Journal Association	963.75	
	Foreign Journal	41.24	
	Association	41.23	
	Instttns Journal	156.14	
	Association	156.14	
Reimbursement Postage		779.00	
Donations		1,007.36	
SSHRC Travel Grant		1,082.00	
SSHRC Administrative Grant		1,082.00	
Interest		14.74	
Total		\$ 6,287.35	(\$ 10,961.26)
		=====	

<u>Expenditures:</u>			
Travel Allowances		\$ 115.00	
Telephone/Fax		48.70	
Journal, Printing and Postage		6,151.94	
Copying and Printing		286.91	
Postage		265.78	
Advertising		175.47	
Bank Charges		7.73	
Conference		35.00	
Total		\$ 7,086.53	(\$ 7,431.28)
		=====	

Balance on December 31, 1994	\$ 3,460.43	
Expenditures over Receipts	799.18	
<u>Balance on December 31, 1995</u>	<u>\$ 2,661.25</u>	(\$ 3,460.43)
	=====	

Composed of:	
Chequing Account	\$ 2,056.71
Accounts B.C.	3,157.46
	976.59
<u>Less Accts Payable</u>	<u>3,529.51</u>
	\$ 2,661.25
	=====

<u>Member's Equity on December 31, 1995:</u>		
Balance on December 31, 1995	\$ 2,661.25	
Less Membership Dues 1996 received in 1995	161.40	
	<u>\$ 2,499.85</u>	(\$ 2,379.03)

B U D G E T F O R T H E Y E A R 1 9 9 6

Receipts :

Membership and Journals	\$3,450
Heritage Fund	493
Nederlandse Taalunie	1,613
Royalties	168
Postage Rebate	500
Interest	16
Donations	260
<u>Short</u>	<u>1,925</u>
	\$8,425
	=====

Expenditures :

Journal and Newsletters	\$6,500
Conference	1,100
Copying and Printing	250
Postage	200
Telephone/Fax	80
Advertising	180
Supplies	40
Assoc. of Learned Soc.	<u>75</u>
	\$8,425
	=====

INTERIM STATEMENT FOR THE PERIOD ENDING APRIL 30, 1996

Receipts:

Membership and Journal	\$1,898.28
Heritage Fund	493.00
Nederlandse Taalunie	1,613.10
Royalties	168.27
Transfer Gains	3.21
Interest	<u>1.53</u>
	\$4,177.39
	=====

Expenditures:

Telephone	\$ 12.16
Postage	48.15
Supplies	7.09
Bank Charges	7.05
Advertising	75.00
	<u>149.45</u>
	\$149.45
	=====

Balance on January 1st 1996	\$2,661.25
Receipts over Expenditures	<u>4,027.94</u>
Balance on April 30, 1996	\$6,689.19 , consisting of:
	=====

Balance Account 102-147-6	\$8,978.12
Balance Account 102-154-2	1,240.58
<u>Less Accounts Payable 1995</u>	<u>3,529.51</u>
	\$6,689.19
	=====

NEWS FROM CHAPTERS

CALGARY

Op 22 mei j.l. hield Dr. Ruud Janssens een voordracht voor de CAANS Dutch alumni-groep in Calgary getiteld: *F. D. Roosevelt over Japan*.

Aan de hand van archiefstukken schetste Jansen de verschuiving van het oorspronkelijk raciale, maar later meer internationalistische wereldbeeld van President Roosevelt. Een interessant en af en toe geestig verhaal was het.

Ruud Janssens promoveerde in 1995 bij Prof. Dr. Rob Kroes, Directeur van het Amerika-Instituut van de Universiteit van Amsterdam, op een proefschrift getiteld: *What Future for Japan*.

In het voorjaar 1996 werkte hij in Harvard bij het *Program for U.S.-Japan Relations*. Nog tijdelijker was hij in Calgary waar hij in mei aan de universiteit een intensieve cursus over Amerikaans beleid in Azië gaf.

Mary Eggermont-Molenaar

TORONTO

On November 3, 1995, we held our first meeting for the 1995/96 season, with the screening of *Hersenschimmen* by Dutch film director Heddy Honningman, after the novel by the same title written by award winning Dutch author J. Bernlef.

On December 8, 1995, Ethnomusicologist Krystyna Henke gave a presentation about her research, with slides, music and interview clips. The memoirs of trumpet player and Auschwitz survivor Lex van Weren were a central component in understanding how interned Dutch musicians along with fellow camp inmates fared during the Nazi era.

On January 6, 1996, Art Professor Robert Siebelhoff gave a very interesting slide presentation and talk about the temples of Central Java. A good number of the members attended this event.

On March 1, 1996, many of our members and guests showed up for the screening of videos in the Dutch language of the famous Dutch entertainer Toon Hermans. This evening was a great success.

On April 12, 1996, we held our Annual Meeting, followed by a screening of *The Dutch Miracle*.

On May 10, 1996, University of Toronto student Brett Kwong Hing, who in 1993 was the recipient of the F.D. Hoeniger Book Collection Prize for his exhibition "Building on the Netherlands", gave a slide presentation of select modern and contemporary Dutch Architecture. His slides were very informative and included works of architects like Rietveld, Aldo van Eyck and Herman Hertzbergen.

Thea Schryer

CALGARY / TORONTO

VANCOUVER

Op 28 maart j.l. waren we te gast bij de familie van Norden voor het zien van de film "Moeder Dao". De Nederlandse consul in Vancouver, Max Gitz, stelde deze film beschikbaar en gaf vóór de vertoning enige toelichting.

Hij schetste de effecten van de nieuwe technische en industriële ontwikkeling vanaf de tweede helft der XIXe eeuw: energievoorziening, verbetering transport, uitbreiding onderwijs, concentratie en import van mankracht en tenslotte een grotere behoefte aan veiligheid in de koloniën en op de handelswegen. Een en ander ging gepaard aan veranderingen in de sociale verhoudingen en leidde tot het ontstaan van arbeidsbewegingen.

Vincent van Monnikendam heeft uit films, gemaakt in Nederlands Indië tussen 1912 en 1930 voor zowel handels- als culturele doelstellingen, een keuze gemaakt waarbij hij de arbeidende mens centraal stelde en waarin eerdergenoemde facetten tot uitdrukking komen: niet altijd bevredigend, zoals ook de godin Dao in de Nias Archipel droef was gestemd over haar eigen schepping van de wereld, die anders uitviel dan ze verwachtte.

Om deze film in een zuiver licht te zien en om anachronistisch denken te voorkomen is een vergelijking nuttig met de arbeids-omstandigheden in Nederland in die tijd (mijnen, veenkolonies). Ook ware het goed te realiseren dat de (nu niet meer blanke) "tuan besar" in Indonesië nog steeds bestaat en op vele plaatsen in Indonesië men nog steeds drinkt en zijn tanden poetst met het afvalwater van zijn buurman 10 meter bovenstrooms.

Wij zijn de familie Van Norden en Max Gitz erg dankbaar voor het bieden van de gelegenheid om deze interessante film te zien.

Op donderdag 11 april gaf onze voorzitter, Mini Driessen, ons een overzicht van de werken van Willem de Kooning, e.e.a. verlucht met dias.

Willem de Kooning werd geboren in 1904 in Rotterdam. Gedurende acht jaren bezocht hij de Academie van Beeldende Kunsten en Technische Wetenschappen aldaar. Hij is beïnvloed geworden door Mondriaan en Frank Lloyd Wright. Nadat hij als verstekeling in de VSA was beland werd hij bevriend met o.a. Gorky.

Uit het chronologisch overzicht van zijn werken kunnen we een duidelijke ontwikkeling bespeuren:

- ☛ De beginperiode met duidelijke vormgeving en enkele abstracte tendensen. *Man* (1939); de achtergrond ontbreekt.
- ☛ De expressionistische stijl met Picassoachtige trekken, eerst zwart-wit, later in kleur. De vormen zijn nog steeds geabstraheerd van natuurlijke figuren, maar minder duidelijk herkenbaar. Rosenberg noemt dit "Action Painting". *Excavation* (1950) en voorts *Woman I* (na 18 maanden werk beëindigd in 1952).
- ☛ Geheel abstract schilderen komt tot uiting in zijn eerdere *Untitleds* (1980s). Hierin gebruikt hij maar enkele zuivere kleuren zoals rood, geel, wit en rose. Hij is nu los van alle stramien. Hoffman noemt dit: "Expressing the 'all of oneself' with only the canvas and the material".
- ☛ In tegenstelling tot de bijna explosieve vlakvulling tonen zijn latere *Untitleds* (1985) bijna lege vlakken met enkele essentiële lijnen en kleuren. De schilder geeft ook te kennen dat het hem nu geen moeite meer kost de kwast neer te leggen. Hij kampt nu met afnemende geestescapaciteiten.

De Kooning verzorgde verschillende eenmans-exposities, werd in 1979 benoemd tot Officier in de Orde van Oranje Nassau en kon nog in 1982 zijn werken tonen aan koningin Beatrix.

Mini, namens ons allen hartelijk dank voor dit boeiende verhaal.

In de daaropvolgende discussie werd het "wel of niet kunst" ter berde gebracht. Voor het antwoord zouden we eerst een onwrikbare definitie van "kunst" moeten vinden. Voor de Kooning kan ik zeggen dat hij onmiskenbaar een eigen stijl in een nieuwe periode van doorbraak in de kunst heeft weten te ontwikkelen en dat zijn werken een herkenbaarheid bij het Amerikaanse publiek hebben weten te bewerkstelligen.

Tot slot zou ik hier de woorden van Karel Birkman over "Abstracte Kunst" in herinnering willen brengen: "Of u het mooi vindt is een andere zaak, als het maar niet wordt afgedaan als volksverlakkerij. Dat verdient het niet; daarvoor hebben te veel serieuze kunstenaars zich ermee bezig gehouden".

J. Herman van Wermeskerken

Op donderdag 9 mei gaf Albert Vanderheide ons een inzicht in de rol van de Duitse Kerken tijdens het bewind van Hitler, e.e.a. voorafgegaan door een kort historisch overzicht van de chaos vóór 1933 en gevolgd door een schets van de rol van de Nederlandse Kerken tijdens de bezetting.

In het Verdrag van Augsburg van 1555 wordt aan de Duitse staatshoofden de keuze gelaten tussen de Lutherse en Katholieke geloofsbelijdenis; de ingezetenen moeten hun vorst hierin volgen. Dit resulteert in een ca. half-om-half verdeling en voorts een grotere invloed van de locale adel op het beleid van de Kerken. Vooral de Protestantse Kerk vervalt tot een ultraconservatieve organisatie met maar weinig adhesie onder haar leden, welke belangstelling alleen nog geldt te traditionele ceremonies: doop, trouwerij, etc.

Onder Napoleon wordt de Kerkelijke macht nog meer besnoeid en worden vele kerkeigendommen geconfisceerd. Onder Bismarck wordt de macht van de Katholieken wat versterkt door hun associatie met de politieke partij "Centrum". Wanneer Hitler in 1933 aan de macht komt is de invloed van de Kerken nog maar gering.

Hopend op een positieve invloed van een herboren Duitsland scharen de Kerken zich achter Hitler, daarbij de weinig overgebleven macht inleverend: de Katholieke Partij opgeheven, geen politiek in de kerken, aanstellingen van de bisschoppen alleen met goedkeuring van de staat. In juli 1933 wordt een nazi dominee uit het leger benoemd tot Rijksbisschop. In ditzelfde jaar stelt een zekere Dr. Krause tijdens een bijeenkomst van ca. 200.000 mensen voor om de Bijbel in overeenstemming te brengen met het nationaal-socialistische ideaal. Het Oude Testament zou hierin geen rol hebben. Dit roept veel tegenstand op. Wel worden alle niet-Ariërs van kerkelijke ambten ontheven. Hiertegen komen o.a. Niemöller, Bonhöffer en Barth in verzet. Vele dominees en pastoors — maar lang niet alle — ontdekken dat nazisme niet in overeenstemming is te brengen met Christelijk Confessionalisme. Nominale leden van — vnl. Protestantse — Kerken voelen zich niet geroepen zich achter een verzet te scharen en zijn meer in de ban van het streven naar nationale eenheid. Hitler heeft dus alleen tegenstand van kerkelijke leiders. 45% Van de leiders zijn dan reeds in krijgsdienst; 3.000 van de overigen worden voor kortere of langere tijd gevangen gezet.

In Nederland zijn vóór de oorlog velen het eens met de naziidealën. Wel verzetten een aantal Nederlandse theologen zich tegen een situatie zoals die in de Duitse Kerken (o.a. Prof. Schilder). In Nederland blijft dit ook tijdens de oorlog een theologisch dispuut, alhoewel er dan nog maar weinig Nederlanders pro-Duits zijn. Het verzet van de Nederlandse Kerken tegen het Duitse gezag behoudt een passief karakter (geen wapengeweld), maar is zeer effectief: liefst 250.000 onderduikers worden ondergebracht.

Albert, hartelijk dank voor deze zeer informatieve lezing.

Willem Janzen

VANCOUVER

NURSERY RHYMES

Cornelia Fuykschot writes:

"I am sending you two Dutch nursery rhymes. The short one is about sailing in a wooden shoe, which I translated into English.

The second one is a poem of many verses which change in meter, to imitate the various gaits of a horse: slow, gallop, run, trot, and slow again. It is a 'horsie-back' rhyme, in the spirit of: 'ride a cock horse to Banbury Cross', but it has no tune to it. Unfortunately I can not recall all the words.

"I enquired among friends both here and in Holland, but they did not know the rhymes (poems?). I wrote to the Royal Dutch Library in The Hague, who were unable to locate either song or poem.

"My last hope of finding the complete text, the author and the origin of both rhymes lies with you.

"As for the sailing wooden shoe: During the war the Germans took all the cows, so that we had no more meat, milk, leather, shoes or shoemakers. My father had the address of a wooden shoe maker, who made us a pair of wooden shoes. We went back a week later for the fitting, he took one of his many gleaming curved knives and cut some wood away where it pinched, and we had our new footwear, looking grotesque on my father in his formal suit and vest — sportswear had not been invented yet.

"The 'klompen' proved very warm, one soon learned to walk in them. I also learned that they wear out fast on pavement. They are meant for spongy soils, where they keep your feet dry. Generally the right one is the first to get a hole in the sole. The left one alone is only good for a child's sailboat."

Do any of our readers have the answer to Cornelia's question?

These are the texts as she has them:

Mijn vader's klomp is mijn scheepje
Het slootje is de zee
De wind vaart over de baren
Nu gaat mijn scheepje varen
O mocht ik ook maar mee!

Dad's wooden shoe is my sail boat
our fishpond is the sea.
The wind and the waves come a-hailing
and set my ship a-sailing...
If only it sailed with me!

Daar zit een boertje op zijn paard
Met vlassen kop en witte staart
Zijn lijf gaat langzaam heen en weer
De teugels hangen slap terneer.

Klikklak klikklak gaan de ijzers
En het vuur vliegt langs de straat
T'is te vrezen, lieve mensen
Dat hij nog aan't hollen slaat,

Maar daar gaat een jongen schreeuwen
Boven van de hooiberg af
Vos, verschrikt, slaat uit zijn dromen
Over in een wilde draf

En hij rent zo gejaagd
Of een geest er hem slaat
Heen en weer, op en neer
Gaat het lijf van zijn baas

Oud ja is hij maar hij kan toch
zie, dat blijkt nu, goed nog voort
nu de schrik hem daar zo eensklaps
in zijn dromen heeft gestoord

En hij luistert niet meer naar toom of gebit.

'tNeusgat open, 't oor vol leven
En de kop omhooggetild
Jaagt hij voort tot van zijn meester
'tHele lichaam dreunt en trilt

Maar nu loopt hij op een drafje
En zijn meester krijgt weer moed
nog wat minder, nog wat minder,
nog wat minder, zo zal 'tgaan
Zo zal't gaan. Vos blijft staan.
Ho!

DUTCH CROSSING

Of the eight articles in vol. 19 no. 2 (Winter 1995), six are papers from the Second International and Interdisciplinary Conference on Low Countries Studies held at University College London in December 1994. More papers will appear in a volume to be called *Presenting the Past*.

The first four papers are about language. Roel Vismans (Hull) traces the gradual entry into Dutch of the modal particles. Those that reinforce a command or request — *toch*, *eens*, etc. — began to appear in the Middle Ages; those that mitigate it — *maar*, *even* etc. — not till the 17th century. Vismans speculates that this change reflects the spread through society of the concept of civility. Michael Windross (Antwerp) discusses "Difficult sounds in historical perspective." One expects to read about Dutch diphthongs and finds oneself learning about English consonants. A comparison of 17th- and 20th-century manuals suggests the Dutch have trouble with English sounds which changed later than in Europe (*wh*, only recently pronounced *w*) or which still have not changed (*th*), or which were involved in a change in Germanic coastal dialects and not elsewhere (*ch*, *j*). The author hopes he has here a non-circular argument for the importance of the habits of articulation of each language (the setting).

Alexander Wethly (Limburg) finds that there is a welter of confusion about strong verbs which are developing weak imperfects and past participles. Experts contradict each other; indeed, one said two different things about the same verb in the same year. M. van Kampen, of the *Certificaat Nederlands als vreemde taal*, asks: how do you teach a language through the culture of its speakers if they have two different cultures, as in the case of the Netherlands and Flanders? The Dutch know little about the Flemish and see them somewhat as bumpkins. To non-Dutch speakers, these cultural differences would need to be presented with all their "ambiguities, discrepancies and paradoxes," lest ignorance be replaced merely by knowledge of stereotypes.

The article of Paul Dirckx (KU Leuven) is also about perceived Belgian inferiority: the French assume Belgian literature is all in French and all minor. Dirckx discusses the nature of this domination and the fact that Belgians themselves believe their literature is inferior to French. This is a situation not covered by Itamar Even-Zohar's polysystem theory, according to which a system seeks the domination of another in order to obtain an impetus for change. Rather we should look for a description of the francophone Belgian situation to Pierre Bourdieu's theory: those who are subject to social structures internalise them as mental attitudes. A wider picture needs to be researched. Speaking of society and inferiority, Martin de Jong (Namur) shows that Bilderdijk believed women should be subject to their husbands, and also believed in an absolute monarchy as divinely ordained. He thus libelled two women rulers of Flanders in the Middle Ages, precisely because they were women, and took the opposite side, in a political dispute dating from the fourteenth century, from writers like P. C. Hooft, who favoured a strong aristocracy as a bulwark against monarchy. Bilderdijk wrote a tragedy *Floris de vijfde* as a reply to Hooft's *Geeraerd van Velsen*, maintaining that Count Floris was foully murdered and did not rape Velsen's wife, she fell in love with him. However, Bilderdijk had no historical authority for this revisionism, and this play, like the countless historical tragedies that he never finished, breaks the first commandment: please your public.

In the two articles not from the conference, Bernard Bowman (Rotterdam/Groningen) deals with more recent history, using real documents. His topic is the negotiations (1958-61) at the end of which the Netherlands refused to agree to the formation of a Europe of six countries united in an intergovernmental system such as de Gaulle wanted. The Dutch feared such a system would exclude Britain and the US and divide NATO. In the end Britain joined the European Community, but has proven to be the champion of an intergovernmental rather than a supranational system. Lastly, Michael Wintle (Hull) traces the history of the great expansion of Dutch shipping lines all over the world from the

DUTCH CROSSING

1850's to 1939. Typically, fierce international competition and exclusionary tactics in one region would give way after a while to international agreements (cartels) profitable to the shipping lines of all the competing countries. Since the Dutch had no industry to speak of, this growth of a service industry was essential for the economy; it also resulted in huge profits being made out of the East Indies.

The issue also contains reviews of:

- J. L. Price: *Holland and the Dutch Republic in the seventeenth century, the politics of particularism*. Oxford: Clarendon Press, 1994. 312p. Dfl.112. Price is one of the non-Dutch historians who seem to have taken over from the Dutch the job of writing "broad interpretative studies about the Dutch Golden Age." Here he turns his attention to a neglected question, the system of government, countering the 19th-century view that decentralisation was a weakness of the Netherlands before 1795. On the contrary, as he shows, allowing provincial and local autonomy was what held the country together.
- Simon Groenveld and Michael Wintle, eds.: *The exchange of ideas. Religion, scholarship and art in Anglo-Dutch relations in the seventeenth century*. Britain and the Netherlands vol.XI: papers delivered to the 11th Anglo-Dutch Historical Conference. Zutphen: Walburg Pers, 1994. 200p. The papers from this annual conference, while always valuable, have hitherto typically been about one country at a time and, taken together, covered a long period. The papers in this issue, on the contrary, are more strictly comparative and confine themselves to the Golden Age. A surprising conclusion one may draw is that the two countries greatly misunderstood each other at the time.
- C. D. van Strien: *British travellers in Holland during the Stuart period, Edward Browne and John Locke as tourists in the United Netherlands*. Brill's Studies in Intellectual History, 42. Leiden: E. J. Brill, 1993, xxii, 444p. Dfl.195. The letters and diaries of the two travellers of the title - in their original form - are an important part of this book, but by no means all. They are preceded by a general account of various aspects of tourism, quoting from a wealth of largely unpublished or hard-to-find accounts written by a large number of such visitors. The book also contains the detailed expenses of the Earl of Orrery and a list of inns. In addition there are two bibliographies, unfortunately confusing to use, notes grouped by chapter, and a chronological list of journeys; the reader needs too many bookmarks. But the work is a mine of information.
- Karel Steenbrink: *Dutch colonialism and Indonesian Islam, contacts and conflicts 1596-1950*. Amsterdam: Rodopi, 1993. 170p. Dfl.48. Dutch attitudes towards Islam in the East Indies began with respectful curiosity, quickly changing to its condemnation by theologians and the belief that it was "untrustworthy, fanatic and dangerous" (i.e. might hinder colonial trade). Under the Ethical Policy it was considered "backward and superstitious" and in need of education and modernisation - by war if need be (the Atjeh campaigns, for example). Today Christianity and Islam do not talk to each other in Indonesia, but they do leave each other alone.
- Four anthologies of contemporary Dutch literature in translation and one long poem, namely:
 - Hugo Brems and Ad Zuiderent, eds.: *Contemporary poetry of the Low Countries*. Stichting Ons Erfdeel, 1992, 1995. 112p. £13;
 - James Brockway, tr.: *Singers behind glass, eight modern Dutch poets*. Lincoln: Jackson's Arms, 1995. 143p. £7.95;

- Jaap Goedegebuure and Anne Marie Musschoot, eds.: *Contemporary fiction of the Low Countries*. Stichting Ons Erfdeel, 1991, 1995. 127p. £13;
- Hugo Bousset and Theo Hermans, eds.: *New Flemish Fiction*. The Review of Contemporary Fiction, Illinois State Univ., Summer 1995, p.7-185. \$19.95; and
- Albert Hagedoorn: *Linguisticum*. Luxembourg: Double You, 1994. 67p. LUF2400.

The two from the Stichting Ons Erfdeel mark that institution's 25th anniversary. Alas, for the poems and for some of the fiction, Yann Lovelock, a reviewer whose standards are always demanding, likes neither the selection nor the quality of the translations, nor the decision to represent the poets by one poem each. James Brockway, a practising poet who has long lived in the Netherlands, meets with more approval for confining himself to eight poets and giving several poems by each. *New Flemish Fiction* is a special issue of a magazine and has an agenda: it attacks "the authorial approach" (i.e. the omniscient narrator) and provides "an alternative reading list of works in the Netherlands mostly ignored because uncategorisable." Not all of the authors chosen will appeal to an international audience, however. That leaves the curious case of *Linguisticum*, a long poem in ten parts first published in 1980, here given with English, French and German versions and with illustrations; it has also had a piano "accompaniment" written for it, with a danced interpretation of the music!

- Geert Booij: *The phonology of Dutch*. Oxford: Clarendon Press, 1995. *The Phonology of the World's Languages*, vol. 2. 205p. £30. Dutch phonology has been studied by the Dutch for four hundred years and by English scholars for fifty. The latter take up at least half of the bibliography of almost three hundred items, almost all published since 1970, which is but a "representative sample." The approach is that of generative phonology. The book is exclusively about the Netherlands (even though there is an agreement between it and Flanders on a standard language), and it leaves aside sociolinguistic questions, but even so this is "a valuable monograph of a very high standard."
- Anton van der Lem: *Johan Huizinga, leven en werk in beelden en documenten*. Amsterdam: Wereldbibliotheek, 1993. 309p. Dfl.49,50. Van der Lem is one of the editors of Huizinga's diary and correspondence, and the present work, designed to acquaint a wider public with the great historian, is based on them.
- Walter Pater: *Sebastian van Storck, an imaginary portrait*. Amsterdam: la bocca piena, 1993. (2) 3-22p. One of the four *Imaginary Portraits* (1877), now republished in a tasteful new edition with four beautiful illustrations, it is the story of a Dutch burgomaster's son of the mid-17th century. The evocation of Dutch paintings and of a lively culture contrasts with Sebastian's detachment from life and longing for pure abstract reason.

SEPTENTRION

Voici encore une revue qui fête un anniversaire. En effet, *Septentrion* marque son 25^e anniversaire avec un numéro spécial (le n° 1 de 1996) de 160 pages au lieu de 96, une belle couverture rouge et de superbes illustrations en couleurs de certains articles sur les beaux-arts. Et en tête, bien entendu, il y a Vermeer, dont la plupart de l'oeuvre vient d'être exposé ensemble à La Haye puis à Washington. Ces tableaux calmes aux teintes lumineuses ne sont pas simplement réalistes, comme on tend à le croire. Arthur Wheelock jr., co-curateur de l'exposition, fait ici une analyse fine de "Het straatje" qui prouve assez la complexité de cette oeuvre.

On lit aussi un survol de l'oeuvre de Marc Mulders, peintre contemporain qui se sait "héritier d'une tradition," celle de Rembrandt et de Mantegna, mais qui doit aussi à Cézanne la conscience de la forme et à Francis Bacon des images de chair étripée et de souffrance. L'auteur de cet article est Jaap Goedegebuure. *Septentrion* ne publie jamais des articles de la plume de n'importe qui, mais le calibre des contributeurs à ce numéro est particulièrement impressionnant.

Une autre forme d'art : la création de la mode. Cette section de l'Académie des Beaux-Arts à Anvers forme des couturiers qui s'implantent partout dans le monde. Elle est donc innovatrice au même titre que la compagnie théâtrale *Dogtroep*, dont l'ambition est de "franchir les frontières du monde [et de] repousser les frontières du théâtre." Ils créent des spectacles partout; action physique, musique, machines se combinent (sans texte) pour créer un spectacle qui est un assaut sur le spectateur. Au cours de quelques années, leur théâtre a pourtant évolué pour accueillir l'engagement culturel et politique; leurs prestations "démontrent... que l'art doit (à nouveau) stipuler les normes morales dès que la barbarie réapparait."

La barbarie, les Juifs d'Anvers en ont été les victimes déjà du temps de l'occupation espagnole, mais du XVIII^e siècle jusqu'en 1940, ils ont joui des droits civils d'usage. Après l'Holocauste, les conditions de vie sont redevenues meilleures, mais voilà que la montée du parti extrémiste Vlaams Blok réveille des craintes anciennes. Et pourtant, lisons-nous dans un autre article, le conservatisme catholique, où un tel extrémisme se cachait autrefois, diminue en Flandre; les catholiques s'opposent à l'autoritarisme du Vatican, on va moins à la messe, les évêques font tout pour ouvrir l'Église chez eux sur les problèmes de notre époque. De même, aux Pays-Bas, les changements des groupements politiques depuis les années 60 reflètent la mise en question déclenchée alors des idées reçues sur le contrôle social et la moralité, le statut de la femme, l'environnement... Si les partis chrétiens ne sont plus au pouvoir, la proportion de progressistes et conservateurs parmi les électeurs reste ce qu'elle a toujours été; rien ne prouve donc que cette éclipse soit définitive (si j'ose dire), ni que nous assistions à un grand renouveau politique.

Parlons enfin littérature. Frank Willaert affirme que non seulement il y a eu une littérature moyen-néerlandaise, mais qu'elle a exercé une influence énorme sur la littérature médiévale allemande. Plus près de notre époque, Anne-Marie Musschoot fait l'historique succincte du symbolisme belge. Ce mouvement est d'origine française, mais "les auteurs d'expression française étaient... conscients de leur identité flamande et de leur ancrage dans la tradition flamande." Cette synthèse fait d'ailleurs partie d'une synthèse plus vaste qui s'est opérée alors, car tous les arts en Belgique ont connu une seule et même renaissance. Aux Pays-Bas, à la même époque, Louis Couperus admirait beaucoup les auteurs français, d'abord Leconte de Lislé, ensuite et surtout Zola. Quand il s'est tourné vers le roman basé sur l'histoire ancienne, *Salammbô* de Flaubert a été son premier modèle. De notre temps, Charlotte Mutsaers a, non deux pays d'élection, mais deux talents, comme artiste plastique et comme romancière. Au cours de vingt années, elle a glissé d'un art vers l'autre, mais son point de vue reste le même : l'important c'est la nuance sensorielle, et le dépouillement ne garantit point la profondeur, pas plus que la

question du Bien et du Mal. Elle-même tient merveilleusement l'équilibre entre le sérieux et la légèreté.

Et puis des poèmes... nous en sommes comblés. De Dirk de Bastelaere, jeune poète qui a des théories mallarméennes, je dirais, sur la poésie (le poème naît du langage, l'auteur est un simple miroir), et crée des poèmes "d'une vie, d'une souplesse et d'une puissance rares." D'Anna Enquist, dont les vers sont "portés par de grandes émotions" qui bouleversent le lecteur. Plus un poème de Hugo Claus et un de Paul van Ostaijen, le fameux *Melopee*, rendu en français de façon magistrale par Paul Hadermaan.

Le n° 2 de 1996 (même couverture, mais dimensions normales) met à la une un dessinateur: Peter Vos. Cet artiste a créé en fait deux oeuvres disparates. Illustrateur traditionnel très recherché par les éditeurs, célèbre notamment pour ses portraits d'oiseaux, il présente souvent dans ses oeuvres libres un tableau de la misère humaine. Ensuite, Dominique Deruddere, un cinéaste flamand peut-être précurseur d'une nouvelle génération, analyste de l'existence contemporaine. Hélas, les Flamands préfèrent toujours des adaptations de romans qui nous ramènent au début du siècle, comme *Pieter Daans*. Suit une évocation de la Flandre, province nullement séparatiste mais qui a bien, depuis toujours, l'esprit indépendant. Premier pays à reconnaître l'indépendance des États-Unis, il a donné naissance aux fondateurs du mouvement mennonite et aux fondateurs du socialisme et du communisme aux Pays-Bas (Troelstra et Nieuwenhuis).

D'autres arts: Luc Tuymans peint à l'huile d'assez petits tableaux, aux couleurs délavées, représentant des objets simples : un drapeau, une lampe, qui à leur tour sont des images d'histoires (le nationalisme, l'Holocauste) impossibles à raconter par des images. . . Un article sur "La musique néerlandaise inspirée par la France" fait certes état de l'influence de Debussy et de Ravel sur une longue liste de compositeurs néerlandais de ce siècle, mais le critique passe la plupart de l'article à regretter que presque tous ces créateurs restent méconnus.

La littérature n'est pas oubliée, bien entendu. Mentionnons en guise de transition cinq poèmes, écrit par cinq poètes sur cinq villes, traduits par l'atelier de traductions à Paris. Le numéro discute deux autres auteurs. Le premier, Daniël Robberechts, est un cas curieux. Fondamentalement méfiant de la littérature et de sa commercialisation, il a écrit pendant des années des feuilles volantes sur tout et importe quoi qui, réunies à titre posthume en un volume de mille pages, intitulé *TOT*, font le portrait d'une époque et laissent parler les petites gens déshérités. L'autre auteur, Tim Krabbé, met en scène des luttes : du coureur cycliste contre la montre et la nature, ou des gens ordinaires contre la folie ou le mal — le sadisme, notamment, comme dans son roman *Het gouden ei* dont on a tiré deux films, *Spoorloos* et *The Vanishing*.

HOLLAND AND FLANDERS

Vol. 7 no. 4 (December 1995) of *Holland Horizon* has a fine picture of sailing ships on the cover, for the lead story is about the clandestine visit of Peter the Great in 1697 to learn various trades and order a fleet of ships from the Zaandam shipyard. I have never understood how a tsar and a large retinue of people could possibly go unrecognised, but no matter. As Holland set European standards in shipbuilding then, so today it makes the standard European measurement of sea level, a matter of importance in a country subsiding in part into the sea because of a geological process which began after the last ice age, and subsiding locally because of activities like oil drilling. In other fields, we read about three outstanding women violinists, the policies recently announced in the Throne Speech, policy on refugees, the complications of moving house in the Netherlands, and Ahold, a holding company that owns several grocery chains, including Albert Heijn... and Bi-Lo in Canada. A rich variety of information.

Vol. 8 no. 1 (April 1996) is very much business oriented. It talks of the "leaner" Philips Co. that has emerged from Jan Timmers' work to save it from bankruptcy; gives a profile of the Netherlands labour market; and looks into the waste collection business. We learn also how many senior Dutch managers are "headhunted" away to corporations worldwide, and how ready the Netherlands are to be admitted to the European Monetary Union: they are in very good shape except that the national debt is high. Even in 1602, the Dutch (East India Company) understood the basic principles of a multinational company. No wonder that today, for example, BCD Holdings can play an important role in the Olympic Games in Atlanta through its subsidiaries ... World Travel Partners, Park 'n Fly, and Gray Line of Atlanta.

No. 28 (December 1995) of *Flanders* combines ancient and modern, the artistic and the workaday. The lead story is about fishing. Fishermen go to school for up to six years to learn their trade. The industry is half the size it was thirty years ago, but still consists of family businesses. No doubt they are financed by the Kredietbank, set up in the thirties to aid small business, but now expanding worldwide — cautiously, they assure us, but the huge new headquarters in Brussels looks to me like a bad sign. There are also articles on the importance of scientific research, and of artistic creators and performers, who can now be designated Cultural Ambassadors of Flanders. Speaking of art, we learn about the restoration of the wall and vault paintings in the Cathedral of Our Lady in Antwerp, hidden for 300 years under limewash, and about two contemporary artists. Paul de Vylder, who works in various media including installations, has moved from social criticism to more postmodern questions. Luc Tuymans' paintings recall the horrors of the second world war; lately he has looked at Flemish nationalism. And for those who want a little peace and quiet, the closing article takes us through a border area of East Flanders called the Meetjesland, part of which is also known as the Houtland.

No. 29 (March 1966) begins with the modern, namely the government's policies for getting rid of dilapidated houses and other buildings and encouraging better standards by architectural competitions (but two of the five photos are of office buildings). An older solution to a housing problem was the Beguinages; they were towns in miniature which gave women (the widows of Crusaders, in the first instance) a place where they could be independent and secure. The rest of the issue can be divided between art and commerce. Ten Beke is a meat processor which has a 5-billion franc turnover; it is now branching out into prepared dishes like lasagne. Technoland is a trade fair for Flemish technology companies, but it has become "a seven-day visual and interactive happening featuring inter alia a 74-meter long glass tunnel meant to represent the Information Highway." In the arts, we move from Pieter van Maldere (1729-1768), who "made a fairly significant contribution to the development of the classical symphony", to Patrick van Caeckenbergh, who for some years has been producing mixed media pieces, collages etc. on the various animal kingdoms and, most recently turning to human follies, on pornography. His whole opus is to be called *Het leven zelf*. Other articles feature contemporary work in ceramics and Flanders' cultural centres; there are 83 of these, out of 406 originally planned, and in particular the author describes De Warande in Turnhout.

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