

**CANADIAN ASSOCIATION FOR THE
ADVANCEMENT OF NETHERLANDIC
STUDIES**

**ASSOCIATION CANADIENNE POUR
L'AVANCEMENT DES ETUDES
NEERLANDAISES**

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AUGUST 1998

AOÛT 1998

BOOK REVIEW

Cornelia Fuykschot: *Descent*. Queenston, Ont.: Mellon Poetry Press, 1997. 47p.

Readers will recall the review in the Journal of Ms. Fuykschot's *Hunger in Holland*, an account of the last part of World War II as she experienced it. War, occupation and hunger interrupted her schooling in classics and then her study of the law. She moved to Canada and had a career as a teacher of Latin, French and history, and was married to a pianist and essayist who died in 1988.

This collection contains some translations of poems familiar to all students of Dutch and German: a few, by Gezelle and Gossaert, we had the pleasure of publishing in this Newsletter; there are others of Goethe and Rilke. They seem good. It is a challenge to translate a poem as well known as Goethe's *Erkönig*, but by importing plausible rhyme words, the rhyme scheme of the original has been kept, and more to the point, the rhythm is there. Sing the text to yourself in the voices used by, say, Fischer-Dieskau in the recording I was brought up on (perhaps the poet was too), and it works well.

The majority of the collection, however, consists of original poems. Many are inspired by the death of her husband, to whose memory this volume is dedicated - the descent of the title is to the underworld. There are a number of poems on war and death, and even where these are not the subject, an absent second person will suddenly enter the picture. Some are in free verse (the poem about the death of a monkey in space is the longest and freest in form), but a refreshingly large number are in regular verse. They range in line length up to the hexameter, and in rhyme scheme from regular to intermittent, from full to near (e.g. toy-sized, timeless, paralysed, voiceless). The range is such that it is hard to quote a good specimen stanza. Perhaps this regular one gives some idea of Cornelia Fuykschot's ability:

The ice is brittle, the fields grow muddy
once rime-robed branches beseech bleak skies.
Winter's white mercy has withered to grime and
wind-driven dust is stinging my eyes.

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Minutes of the Annual Meeting of CAANS, held at the HSSFC Congress (formerly the Learned Societies), in room MRT 015 at the University of Ottawa at 4 p.m. on Sunday May 31, 1998.

1. The required quorum of ten members in good standing was present.
2. The minutes of the Annual Meeting held at Memorial on May 31, 1997 were approved with one correction: Acadia University should read Memorial University (Kingstone/Magee, unanimous).
3. The President, Beert Verstraete, gave his report. He thanked Mieke Bos of the Dutch Embassy, whose tour of duty in Ottawa is ending, for all her work on our behalf, including obtaining support for the 1996 special issue of the Journal. He also thanked the Taalunie (two representatives of which, Elisabeth d'Hallewyn and Jacqueline Balteau, were present), for their generous financial support, and the University of Windsor for its ongoing support of the Journal. He and Richard Unger adjudicated the "Canada-Holland: My Vision" essay contest. There were not many candidates, but there would no doubt be more in future. He noted that he had received a letter about the proceedings of the Toronto chapter, which now has fifty members. The Vancouver chapter is even larger. These were encouraging signs.
The President's report was adopted (van Wermeskerken/Kingstone, unanimous).
4. The Vice-President, Joan Magee, reported that the Belgian community are again, after some years, very interested in CAANS. They have a web site with information which could be of interest to our members. We should have a site, which should include a brochure like that of the Canadian Association for Scandinavian Studies. We could thus attract writers, musicians and other speakers to our meetings. The Vice-President's report was approved (Dierick/van Wermeskerken, unanimous).
5. Basil Kingstone reported for the Secretary-Treasurer, Gerrit Gerrits, presenting the financial statement, then for himself, about the Journal and Newsletter. The two subjects, of course, interrelate. The balance of \$6,600.08 almost equals the cost of printing and mailing the 1997 issues of the journal. The Fall 1997 and Spring 1998 issues are in preparation. It is not yet known if the Dean of Arts (now Dean of Arts and Human Sciences) at the University of Windsor will renew her annual grant
Basil Kingstone's reports were adopted (Vorst/Dierick, unanimous).
6. The question of joining the HSSFC was revisited. The cost is \$5 or \$6 per member, and for non-member organisations there is a \$6 charge for everybody who attends the Congress. Looked at that way, we would get little return for our money, though we would become eligible for grants of about \$400 to help pay for visiting lecturers. However, the federation is the chief lobbyist for the humanities and social sciences in Canada, and it was argued that we benefit from it anyway and should therefore support it.
It was agreed that Jesse Vorst would obtain more facts on which the executive could base a decision whether to recommend joining or not (Vorst/Dierick, unanimous).
7. The next meeting of the HSSFC Congress is at Sherbrooke and Bishop's universities. André Petit of Bishop's has agreed to be the local representative. The two universities are ten minutes apart by shuttle bus. Perhaps we could meet for one day in each place.
8. Following on from 4 above, it was agreed that the committee on recruitment and fundraising should design a brochure, and open a web site to announce events, put the Newsletter on line, etc. The Belgian Embassy is prepared to help, and this arrangement would be excellent if we have constant access to keep the site up to date. Mary Nash volunteered to be in charge of updating. We can also be on the end of a hyperlink from the web site being prepared by the Dutch Embassy. Abstracts of papers for the annual conference could be put on the site too.
9. Elections were held for the executive. Beert Verstraete was re-elected as President, Joan Magee

as Vice-President, and Gerrit Gerrits as Secretary-Treasurer. It will be ascertained if the members at large wish to continue to serve. The proposals were adopted (Vorst/Dierick, unanimous).

10. The meeting was adjourned at 5.10 p.m.

Respectfully submitted,
Basil D. Kingstone.

C.A.A.N.S.

Financial Statement, June 4 - December 31, 1997

Credits:

By cheques from previous treasurer	\$ 9,254.44
Grant, Dutch Embassy, Ottawa	1,000.00
Grant, Nederlandse Taalunie	1,355.70
Memberships/Journals	1,415.29
Interest	10.95
Total	\$ 13,036.38

Debits:

Learned/MUN	\$ 142.40
Travel Learneds, 1997	200.00
Expenses previous treasurer	127.78
Journal — Printing expenses	5,731.60
Journal — Postage	215.20
Blank cheques TD Bank	14.72
Bank charges TD Bank	4.60
Total	\$ 6,436.30
BALANCE	\$ 6,600.08

Financial Statement, January 1 - April 30, 1998

Credits:

Balance, January 1	\$ 6,600.08
Memberships/Journals	1,283.09
Grant, Nederlandse Taalunie	1,317.20
Grant, Dutch Embassy, Ottawa	1,000.00
Total	\$10,200.37

Debits:

Newsletter/Journal: Printing and Postage	\$2,479.84
Postage/Stationery (secretary-treasurer)	66.98
Total	\$2,546.82

BALANCE **\$7,653.55**

N.B. This statement does not include the generous donation of two thousand dollars which we have been receiving from the Dean of Arts Office, University of Windsor, for a number of years now. This sum is used towards the costs involved in printing and mailing the Newsletter and the Journal.

CALL FOR PAPERS

THE BOOKSHOP OF THE WORLD
*A CELEBRATION OF 500 YEARS OF PRINTING & PUBLISHING
IN THE LOW COUNTRIES*

A conference and exhibition to be held on Wednesday to Friday 15-17 September 1999 at the British Library Conference Centre, organised by the Association for Low Countries Studies in the UK & Ireland and the British Library (Dutch/Flemish Section) in association with the Wellcome Institute for the History of Medicine and the Centre for Dutch and Flemish Culture at University College London.

The papers are to be presented at working sessions of about 20 minutes each, followed by a discussion of 10 minutes. The organisers would prefer an Anglo-Dutch or Anglo-Belgian angle with — if at all possible — reference to the collections of the British Library. Themes envisaged are: incunables, the history of publishing houses such as Elsevier, Plantijn, Brill; Anglo-Dutch literary relations: booksellers, literature, translation, books in foreign languages, linguistics; the role of women in book production: writers, publishers, booksellers; cartographers, maps, atlases, travel books; medicine and science; music and songbooks; prints, bibliophile editions and experiments; clandestine books and the history of the freedom of printing.

A number of keynote speakers have been invited, including: Dr. Lotte Hellinga (British Library), Prof. Paul Hoftijzer (Leiden University), Prof. Vivian Nutton (Wellcome Institute), Prof. Ludo Simons (University of Antwerp).

The Conference will end with an international Forum and public debate on the future of books, libraries and reading.

Please, send a brief outline and all relevant details to (deadline: 1 September 1998):

The Centre for Dutch and Flemish Culture
Department of Dutch
University College London
Gower Street
London WC1E 6BT
E-mail: ucldkrb@ucl.ac.uk
Fax: +44 171 916 6985

More information will follow in a second circular in the Autumn

Return slip:

Name and title:

Address:

E-mail:

Fax:

- Hopes to read a paper
- Intends to attend the Conference
- Would like to have information on accommodation
- Will make his/her own accommodation arrangements

NEWS FROM CHAPTERS

VANCOUVER

Op donderdag 9 April j.l. sprak voor ons dr. Jan Lucassen, Directeur Internationaal Instituut voor Sociale Geschiedenis aan de Vrije Universiteit Amsterdam.

In zijn betoog met als onderwerp "Nederlandse immigratiegeschiedenis vanaf 1550" wijst hij op de anomalie in nadruk op de beschrijvingen van verschillende migraties. De emigratie naar Noord-America is bijvoorbeeld ruim beschreven. Minstens evengrote emigraties naar Duitsland (1817-1910) en naar het voormalige Nederlands Indië staan minder in het daglicht. De immigratie in Nederland is nog indrukwekkender, maar minder beschreven.

Na ca. 1550 is het aantal nieuwkomers in Nederland nimmer minder dan 2% van de bevolking. In de XVIIe eeuw loopt dit op tot 10% dan geleidelijk terug tot 6% in de XVIIIe eeuw en 2% in de XIXe eeuw. In de zestiger jaren loopt dit weer op 6%. Deze trend blijkt gepaard te gaan aan de economische bloei van het land, maar ook aan t.o.v. andere landen een relatief tolerante houding op het gebied van religies, e.g. Hugenoten, Walen en Lutheranen, en voorts aan een soepel beleid t.a.v. politieke vluchtelingen, behalve uit de voormalige koloniën, ook uit Iran, Sri Lanka en vele andere landen.

De verblijfstijd hangt sterk af van het werk, zoals dat seizoenarbeiders, werkkrachten die geld willen verdienen, e.g. handarbeiders, dienstboden en militairen, en blijvers, die niet meer terug willen en zich blijvend vestigen, waaronder o.a. 2/3 van de buitenlandse militairen.

De ervaringen dienen bestudeert te worden vanuit het gezichtspunt van zowel de immigrant als de ontvangende gemeenschap, waarvan tot slot enkele voorbeelden. In het algemeen is pas de derde generatie volledig geassimileerd, alhoewel bepaalde cultuurelementen kunnen worden bewaard, zoals bijvoorbeeld de taal in de kerkdiensten. De immigranten moeten in Amsterdam driemaal het tarief voor toelating tot de gilden betalen. Poorterschap wordt de immigrant veelal onthouden. Wegens een vrouwenoverschot wordt het huwen van Nederlandse vrouwen en vooral weduwen vergemakkelijkt. Discriminatie kan lang blijven: Pieter de la Court vestigt zich in 1613 in Leiden, maar 55 jaar later wordt over de gerenommeerde Pieter de la Court jr. in een schotschrift gezegd: "Sla doodt de Waal, sla doodt."

Op donderdag 14 mei, j.l. hadden we weer het genoegen te mogen luisteren naar Ingeborg van Driel, die ditmaal, onder de titel "Kleurrijk Nederlands", ons een inzicht gaf in de rol, die de kleuren in ons taalgebruik spelen. Alhoewel zij in Nederland slavische talen studeerde, werd Ingeborg in een ziekenhuis betrokken in een onderzoek naar de betrekking tussen hersenen en taal. Haar betrokkenheid in de Nederlandse taalstudies spruit voort uit louter nieuwsgierigheid. Behalve als free-lance journaliste is zij internationaal bekend om haar tuin in Cobble Hill.

In haar inleiding wijst Ingeborg op de gecompliceerdheid in het gebruik van alle talen. Interessant is wat men met zo'n taal kan doen: vertellen, fantaseren, lachen, huilen, enz. Kleurgewaarwording door verschillende lichtfrequenties worden vaak geabstraheerd om emoties op te roepen en ongekleurde dingen te kleuren: sneeuw wit voor haarkleur duidt tevens op ouderdom en aan een groentje is niets groen, hij komt alleen pas kijken. Die abstractie wordt vaak gebruikt om eigenschappen aan te tonen, waarbij het verkleinende achtervoegsel "-tje" juist versterkend werkt: een gemeen kleurtje.

Niet alleen wekken bepaalde kleuren respectievelijke reacties of emoties op, ook bestaat er in elke taal een kleurenhiërarchie. Zo is bewezen dat de kleur geel gauw moe maakt en groen kalmerend werkt. Kleurarme talen gebruiken veelal alleen zwart en wit, de derde kleur is meestal rood, de vierde en vijfde geel en groen of omgekeerd, de zesde is blauw, de zevende is bruin, etc. De Romeinen gebruikte geen grijs en bruin terwijl de Russen twee soorten blauw in hun uitdrukkingen gebruiken. De kleursymboliek is voor elke taal verschillend. Zo symboliseren zwart en wit in India respectievelijk leven en dood.

In het Nederlands zijn meer dan acht kleuren min of meer regelmatig te bespeuren, veelal negatief en dikwijls

“kleurenblind” in het gebruik: zwart schaap, “zwarte” handen; witte nonnen, “wit” als een doek; rode kaart, “rode” cijfers; geeltje, “gele” ras; groen blaadje, “groene” haring; in het paars zijn, “paars” kabinet; blauwkiel, “blauwe” boon; dat kan bruintje niet trekken, het “bruine” monster; en oranje dat vrijwel altijd oranje en positief is: oranjezonnetje.

Tot besluit merkt Ingeborg op, dat vele Nederlandse kleuruitdrukkingen verouderd zijn, terwijl de nieuwere uitdrukkingen meer een internationaal gebruik krijgen. Vele nederlandse kleuruitdrukkingen zijn negatief (meer dan 80%) en zwart voert daarbij de boventoon. Wit en oranje zijn het meest positief in het spraakgebruik. De monder gebruikte kleuren komen overeen met het internationale gebruik. De “kleurenblindheid” treedt het meest op waar zij betrekking heeft op eigen lichaam en op dat van anderen.

Ingeborg, dit was weer een “bruin” verhaal, waarvoor onze hartelijke dank.

J. Herman van Wermeskurken

MONTREAL

Het jaar 1998 begon niet erg vriendelijk! De lezing welke op het programma stond voor 15 Januari moest worden uitgesteld.

Wij begonnen echter weer vol enthousiasme op 19 Februari met de Belgische film *Daens*, uit 1992, onder regie van Stijn Coninx. De film is naar een historische roman van Louis Paul Boon. Het behandelt het op feiten gebaseerde verhaal over een priester in Aalst, die zich inzette voor de textiel arbeiders. Die leden tegen het eind van de 19th eeuw, onder uitbuiting en kinderarbeid. Met zijn activiteiten haalde hij zich de toorn van kerk en bourgeoisie op de hals en werd uit zijn roeping verwijderd! Een heel duidelijk beeld van de “niet zo goede oude tijd”!

De 1ste Maart leidde onze voorzitter, Robert Kok, een discussie over *De invloed van Indië op Nederland*, op de Macdonald campus in Ste-Anne-de-Bellevue. Iedere deelnemer bracht een eigen onderwerp op waarna daarover een discussie volgde. Het geheel was zeer gevarieerd en interessant. Opvallend was het verschil in opvatting tussen de “ouderen”, velen waarvan persoonlijke ervaringen hadden in Indië, en de “jongeren” die alles meer van buiten bekeken.

Peter Tijssen van “l’Institut Armand Frappier” aan de U.Q.A.M., presenteerde ons op 19 Maart een zeer boeiende lezing over de *Nederlandse bakerdiensten bij de geboorte van de virologie*.

Een lange titel die geheel pastte bij het fascinerende gebeuren. Deze historische ontwikkeling en de Nederlandse deelname daar aan, was voor de meesten onder ons slechts een vaag begrip. De lezing werd geïllustreerd met veel projecties.

Op 29 Maart hadden wij het genoegen om te mogen luisteren naar Fien Zwaneveld’s besluit van vorige jaar’s verhaal over *Cabaret-Liedjes*. Ook dit keer natuurlijk weer vergezeld van de bijpassende liedjes! Het geheel in de gezellige “Tadja Hall” in Ste-Anne riep veel plezierige herinneringen op.

Wilhelmina Fredericks’ uitgestelde vergelijkende studie van de “métis” in Canada en in Zuid Afrika, *Zerfred Grapevine* was op de agenda voor de 16th April. Vergezeld van projecties en veel oud fotomateriaal gaf het een nieuw inzicht op een situatie die net zo lang bestaat als er mensen emigreren en immigreren.

In en rond de Minahassa was het verhaal van Ruud Postema van de “onder-water-vacantie” die zijn echtgenote en hij daar iets eerder hadden gehouden. Zijn lange ervaring in het duiken met de — professioneel aandoende — video opnamen en zijn bekendheid met — het thans — Indonesië combineerden in een leerzaam, alswel ogen openend geheel. De verscheidenheid van de vissen en andere

waterdieren welken zich vertoonden was indrukwekkend.

En, ten besluite, op 11 Juni zal de Algemene Leden Vergadering plaats vinden op de gebruikelijke plaats in de McGill School of Architecture, Macdonald-Harrington Building. Hierover meer in het volgende verslag. Wij wensen allen een plezierige vakantie toe.

Jan. F. Beckman - Correspondence secretary.

TORONTO

CAANS Toronto can look back with some sense of satisfaction on the past year, 1997-98, of the chapter. We had five interesting program evenings followed by the annual meeting on May 15th when a new executive was elected. Even the weather cooperated so that we did not need to cancel any event due to snowstorms!

Again we were fortunate to be able to conduct our meetings in the Alumni Hall of St. Michael's College of the University of Toronto. This is a central location in Toronto and therefore important, as members sometimes have to come from quite far, east, west or north.

Our first evening was on October 24 when we showed a video of "*Charlotte*", a film based on the work and life of Charlotte Salomon, artist and painter. This is a German-Dutch co-production of CCC Filmkunst Berlin and Cineteam Features/Concorde Film-Holland, directed by Franz Weisz, script by Judith Herzberg. The story begins in Berlin in 1939, takes us to France and back again after the war. The film was well received, and it was interesting to note that one of our members mentioned that Charlotte's work is on view in a museum in Amsterdam where he had seen it!

The next evening, on November 28 had as subject: *How to write your autobiography*. Our member Margie Kidd discussed the different ways in which the highlights of one's life can be recorded and not to worry too much about imperfect English or grammatical errors as one's life story in the first place is meant for our offspring and not for publication. She gave some practical advice how to go about it. The subject gave rise to a number of people telling of their personal (mostly immigration to Canada) experiences. A good number of members enjoyed this meeting. A video showing an interview with a Dutch author (Harry Mulisch) in which he tells about his life, was shown to complement the presentation of Margie Kidd.

In the new year, on February 13 we had as guest speaker Leo Heistek from Ottawa who told us about *The vocabulary of love* — Dutch poetry for St. Valentine's day. The poetry ranged 'Van 't Hooft tot Judith Herzberg, from Heinsius to Achterberg' with the focus on the post-war ironical genre. He invited the members to read their own favorite love poetry to which some of them responded. It was a most enjoyable evening.

The next evening on March 27, focused on a subject of vital interest to all of us, *The Netherlandic Presence in Ontario, Pillars, class and Dutch ethnicity*. This is the title of a recently completed study by Professor Dr. Frans Schryer Jr. The author was present to talk about this book which reports the results of his recent research on post-war Dutch immigrants. The talk was followed by a lengthy question period. More than 30 people attended this interesting and successful evening.

On April 24 the screening of *Oeroeg* took place. This is a film based on the well-known novel by Hella Haasse. For those who knew the book, the difference between book and film was quite evident, perhaps disappointing for some. However, the film was definitely gripping for those who had been in Indonesia and had experienced pre-war and/or post-war conditions in that country. This film showing was attended by an exceptionally large number of members and non-members.

The last evening was on May 15 when the Annual Meeting was held with the election of a new

executive. Many of the previous executive were reinstated and they promised to continue working towards maintaining a good organization and presenting interesting programs. Also briefly the attention was drawn (as was done on a previous evening) to the "Brieven aan de Toekomst". The song (received on a cd) was played and members were encouraged to write a letter. After the intermission the video of the unique film *Wij Andriessen* was shown. This documentary gives us quite a good idea of the accomplishments of the talented, musically and artistically, members of this Dutch family.

Thea Schryer and Willemina Seywerd

Het lezen van boeken van hedendaagse Nederlandse schrijvers: De leden van de leesgroep die vorige winter gevormd werd, komen eens in de twee maanden tezamen. Twee boeken per middag worden besproken. De discussies zijn levendig en leerzaam! Voor dit afgelopen jaar beschikten we over een kleine selectie nieuwe boeken. De boeken die we gelezen en besproken hebben zijn:

- ☛ *Indische Duinen* - Adriaan van Dis
- ☛ *Het Meesterstuk* - Anna Enquist
- ☛ *Figuranten* - Arnon Grunberg
- ☛ *De Naam van de Vader* - Nelleke Noordervliet
- ☛ *Gesloten Huis* - Nicolaas Matsier
- ☛ *Rituelen* - Cees Nooteboom
- ☛ *Herinneringen van een Engelbewaarder* - Willem F. Hermans
- ☛ *De Ontdekking van de Hemel* - Harry Mulisch
- ☛ *Poeder en Wind* - K. Schippers
- ☛ *Uit het Paradijs* - Nelleke Noordervliet

CAANS leden die zich niet bij onze groep kunnen aansluiten, kunnen de boeken die gelezen en besproken zijn individueel lenen. Geïnteresseerde leden kunnen zich wenden tot Willemina Seywerd (266-6420).

AANS

The April newsletter of AANS reached us just after our April newsletter was mailed out. This has happened before. Perhaps if both they and we put information on a Web site as we receive it, we could avoid these annoyances. I will also make efforts to get on the mailing lists of all their sources of information.

In any case, all the news of summer courses is now out of date. So are all the art exhibitions announced, except one at the Getty Museum, from Nov. 3 to Jan. 17, on "Flemish Manuscript Illumination of the Late Middle Ages." Details by phone 310/440-7300 or from their Web site www.getty.edu

There are reviews of:

- ☛ Jolanda Vanderwal Taylor: *A family occupation: Children of the war and the memory of World War II in Dutch literature of the 1980's* (Amsterdam UP, 1997). Seven works are examined, including Mulisch's *The assault*, Marga Minco's *The glass bridge*, and Jeroen Brouwers' controversial *Sunkern red* about a Japanese concentration camp on Java. "She makes a convincing case in favor of fictional license ... the debate that has dragged on much too long in the Netherlands should now be closed," says the reviewer. Should...
- ☛ Martijn Zwart and Ethel Grene: *Dutch poetry in translation: Kaleidoscope, from Medieval times to the present* (Wilmette, IL: Fairfield Books, 1998, US\$22 hardcover or \$14.95 paperback). A selection of Dutch poems with facing English translations, which the reviewer liked, especially those from the earlier centuries.
- ☛ Walter Lagerwey, tr. and ed.: *Letters written in good faith: The early years of the Dutch Norbertines in Wisconsin*. They came there in the 1890's to serve Walloon immigrants (subsequently founding a branch in Manitoba), and this selection of their letters home reflects the hardships, the quarrels, their perseverance and their parishioners (who insisted on going to dances on Sundays...).

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In addition, the section "Publications of Interest" lists:

- ☞ The proceedings of the 13th Colloquium Neerlandicum (Leiden, 1997), 575pp., 32 articles. Information from (fax) +31-172-519925, (e-mail) ivnnl@wordaccess.nl
- ☞ *Algemene Nederlandse spraakkunst*, 2nd ed., a "description of the aspects of grammar of contemporary Dutch" (Nijhoff, 2 vols., 2000pp., Dfl. 250).
- ☞ Theo Hermans and Yann Lovelock, eds.: the issue of *Modern Poetry in Translation* on Dutch and Flemish poets, 22 of them. A subscription of US\$36.00 (this is the rate for outside Europe) gets you two issues of this series. Send a cheque to MPT, School of Humanities, King's College London, Strand, London WC2R 2LS, payable to the College.
- ☞ *Noordzee, taal en letteren*, a new monthly magazine "about the Dutch language from a multi-disciplinary perspective" and also about "the place of the Dutch language in society."

Plus two books on colonisation and immigration:

- ☞ Wim Klooster: *The Dutch in the Americas 1600-1800*, US\$45 hardcover or \$35 paperback; order from JCBL Books, Box 1894, Providence RI 02912.
- ☞ Frans Schryer's book on the Dutch in Ontario, *Pillars, class and Dutch ethnicity* (Wilfrid Laurier UP, 458pp., \$64.95, in which currency I don't know, fax 519/725-1399, e-mail press@mach1.wlu.ca

And eight books on art, three from Amsterdam UP (which can be ordered from the U of Michigan Press, fax for orders 1-800-876-1922):

- ☞ Ernst van de Wetering: *Rembrandt, the painter at work*, 296pp., 150 colour plates and 150 black and white illustrations, US\$79.50;
- ☞ Robert W. Scheller: *Exemplum, model-book drawings and the practice of artistic transmission in the Middle Ages*, 433pp., US\$109.50; and
- ☞ Carlo James et al., tr. and ed. Marjorie B. Cohn: *Old Master prints and drawings, a guide to preservation and conservation*, 278pp., US\$110.

and a five-volume series entitled *Masterpieces of the Getty Museum*, one volume each on Antiquities, Decorative Arts, Drawing, Illuminated Manuscripts and Paintings, each 128pp., US\$34.95 cloth, \$19.95 paper, and available in English, French, German, Spanish, Italian and Japanese. Information can be had by faxing 360/378.2841.

Lastly in this section, a selection of papers from the 20th annual meeting of the Linguistics Society of the Netherlands (Utrecht 1997), 230pp., 19 articles, US\$48 + \$3 postage, from John Benjamins in Philadelphia (fax 215/836.1204).

In Miscellaneous News, we learn that six institutes have been merged to form the Nederlands Instituut voor Wetenschappelijke Informatiediensten, which "specialises in creating access to scientific information and offers document, database, and bibliographical services in the areas of biomedical sciences, history, social sciences, Dutch language and literature, and multidisciplinary research. Specific publications include the *Bibliografie van de Nederlandse Taal- en Literatuur- wetenschap* and the *Bibliografische Attenderingslijst*. For information, contact NIWI, Joan Muyskenweg 25, Postbus 95110, 1090 HC Amsterdam, fax +31 20 668 5079, or at www.niwi.knaw.nl Customer service can be reached at Postbus 95180, 1090 HD Amsterdam (note the difference), fax +31 20 663 9257, e-mail info@niwi.knaw.nl

The main story in the newsletter, however, concerns Taalunie support for Dutch studies in the US for the period 1998-2002.. There were discussions between that body and AANS at the ICNS meeting in New York two years ago, and a follow-up meeting is taking place at this summer's ICNS meeting in Madison, Wisconsin, to discuss the Taalunie's proposals. They comprise:

- ☛ fellowships for graduate students for a semester or a year, at an American university where Dutch is one of the languages that can be studied in the course of a PhD programme, if the university offers TA support;
- ☛ intensive Dutch summer sessions in the US, both the present one rotating among Minnesota, Michigan and Wisconsin and any others that may develop; the idea would be to enrich these with other courses or visiting professors;
- ☛ one-semester fellowships for visiting scholars to strengthen a US university's Dutch programme (again, the host university has to match the funds);
- ☛ and various forms of inter-university co-operation, including distance learning projects.

SEPTENTRION

Le numéro 1 de 1998 (belle couverture verte) contient plusieurs poèmes en des traductions excellentes: de M. Vasalis (tr. Sadi de Gorter), de Stefan Hertmans (tr. Willy Devos), de P.C. Boutens (tr. par l'atelier mené à Paris par Philippe Noble) - et quatre poèmes médiévaux, traduits par Liliane Wouters, qui sont on ne peut plus contrastés. À un épisode de *Van den vos Reynaerde* où un prêtre bat le chat Tybert, qui se défend en châtiant son agresseur d'un coup de dents, succède un chant d'amour divin de Hadewijch; suivent un poème sur l'amour par Jean Ier, duc de Brabant, un extrait d'Anna Bijns où elle évoque la mort physique en des termes fort réalistes, et enfin une plainte anonyme pour un bien-aimé mort. Stefan Hertmans fait également l'objet d'un article par Anne-Marie Musschoot.

Nous faisons aussi la connaissance de Hendrik Werkman, artiste expressionniste de Groningue, mieux apprécié ailleurs, en contact avec des artistes partout en Europe, et qu'il est sans doute temps de "redécouvrir." Nous apprenons que la production de livres pour enfants bat son plein aux Pays-Bas depuis plus de trente ans; la pionnière a été, bien sûr, Annie M.G. Schmidt. Et, hors du domaine artistique, nous assistons au débat toujours houleux sur le passé colonial hollandais: époque honteuse (guerres et massacres des autochtones) ou au contraire glorieuse (civilisation et aménagement du territoire)? Visiblement, cette épisode reste traumatique pour les Néerlandais.

Mais le rédacteur aimerait peut-être mieux que je commence par le principal: ce numéro fait un effort spécial pour expliquer les pays les uns aux autres. Premièrement, la France et les Pays-Bas, à qui il arrive de se disputer au sein de la Communauté européenne. Philippe Noble suggère quelques vieilles différences qui semblent jouer un rôle dans ces malentendus. Les Néerlandais ont cessé de tout relier à leur histoire nationale, alors que les Français ont toujours un peu cette habitude; ils voient l'État comme un équilibre de forces opposées (les sectes religieuses, notamment), et non comme une entité centralisée comme la France; le système éducatif français enseigne le respect de l'autorité, le système néerlandais assure le "contrôle social" plus doucement (plus subrepticement) et encourage l'épanouissement de l'individu. Par conséquent, les Français sont fiers de leur langue, "un instrument de connaissance universelle," et de leurs intellectuels, qui se prononcent sur la politique, tandis que les Néerlandais sont fiers de leur société tolérante, refuge contre les maux du monde.

Deuxièmement, les "deux solitudes" de la Belgique: deux écrivains regardent, de leur poste d'observation à Bruxelles, ce qui se passe chez le voisin. Du côté francophone, Jacques de Decker loue le fait que les auteurs flamands commentent régulièrement l'actualité politique. S'inscrivant dans une culture bien informée sur la littérature mondiale, ces auteurs luttent vivement contre l'extrémisme

nationaliste. Mais Geert van Istendael, du côté flamand, trouve que ses confrères ignorent tout de la littérature belge francophone de notre époque. C'est négliger ce qui pourrait être très instructif, car les écrivains des deux communautés peuvent se sentir dans la même situation: des marginaux par rapport à Paris ou à Amsterdam.

Commençons, pour le n° 2 de 1998, par les beaux-arts. C'est ce que fait le numéro en question, pour que le lecteur admire tout de suite les somptueuses reproductions de toiles de Dirk Bouts, le grand "primitif" de Louvain. Il est question aussi des amitiés françaises de Frans Masereel, qui a ravivé l'art de la gravure sur bois, aux années 1920; et de Bernhard Willem Holtrop, dessinateur connu en France sous le pseudonyme de Willem; il y a contribué notamment au quotidien parisien de gauche *Libération*.

Parlons théâtre. Si les Pays-Bas et la Flandre ont depuis trente ans le meilleur théâtre pour enfants, c'est que chez eux il a évolué. Aux années 60 et 70, les mots d'ordre étaient le réalisme social (finis les contes pour protéger les enfants de la dure réalité) et démocratie (les enfants aidaient à élaborer la pièce, le public enfant intervenait). Depuis, on a évincé le message politique et introduit musique, gestuelle et esthétique - une énorme variété de moyens; les acteurs, au lieu de contrefaire des enfants, jouent en adultes qui sont en contact avec l'enfant en eux-mêmes.

Autre domaine où les Pays-Bas ont évolué au cours de trente ans: la tolérance envers l'homosexualité. Des homosexuel(le)s déclaré(e)s se sont offerts comme modèle, et des non-homosexuels ont plaidé pour la tolérance, de sorte qu'aujourd'hui, on n'a pas besoin de manifestations Gay Pride, de bars gais etc. — et le sida est moins répandu aux Pays-Bas qu'ailleurs. Étape la plus récente: on a autorisé le mariage civil entre deux personnes du même sexe, avec tous les droits civils qui en découlent. Déjà, 20 000 enfants sont élevés par des couples du même sexe et seraient plus heureux que les enfants de familles "bisexués." Et le plus probant, c'est que rien de tout cela ne soulève un débat.

Côté littérature, nous rencontrons deux poètes et un essayiste. J. H. Leopold (1865-1925) a été reconnu de son vivant, par Nijhoff et d'autres, pour le tournant qu'il faisait faire à la poésie néerlandaise, et on continue à trouver dans ses papiers des inédits admirables. Huub Beurskens (né en 1950) écrit des poèmes pour "cicatriser la rupture avec le monde." Il laisse parler les choses, pour que s'exprime "le caractère sacré du singulier," en des images et une syntaxe fort complexes. Patricia de Martelaere (née en 1957) écrit sur la philosophie, et c'est bien là le sujet des extraits qu'on a traduits pour nous; mais la présentation de ces extraits affirme qu'elle parle aussi de la vie et de la mort, et de la création littéraire qui offre un instant d'accomplissement. (La mort, par contre, ne complète pas la vie, elle l'interrompt).

Il ne faudrait pas négliger les "Actualités" qui souvent, bien que reliées à une date anniversaire, à la parution d'un livre etc., n'en sont pas moins des articles assez étendus. Pour ne citer que quelques exemples, il s'agit dans ce numéro de l'association d'artistes Pulchri Studio, dont nos lecteurs connaissent sans doute la belle maison sur la Lange Voorhout à La Haye (l'association a 150 ans); du peintre "mineur" Jos Verdegheem (1867-1957), longtemps professeur d'art à Gand; et de Lucas Faydherbe (1617-1697), sculpteur et architecte, élève de Rubens, très apprécié de son vivant et redécouvert pendant les premières années de la Belgique. Et n'oublions pas la Blauwe Maandag Compagnie d'Anvers, qui vient de fusionner avec le Koninklijke Nederlandse Schouwburg et qui apporte sur cette scène son esprit novateur. Témoin leur version comprimée des pièces historiques de Shakespeare (équivalent donc des "Wars of the Roses" présentés à Londres il y a quelques années), qui va du moyen âge à... notre propre époque et à "l'autodestruction complète de l'être humain." Le style suit cette chute: elle descend, au cours des douze heures que dure la représentation, des beaux vers du texte de départ à la pire trivialité actuelle.

DUTCH CROSSING

Vol. 21 no. 2 (Winter 1997) is entirely devoted to articles. It opens with one by Erin Griffey (Courtauld Institute) about the identities of Nicolaes Tulp. He took that name, with its connotations of high class but also of transience (tulips were a wildly expensive novelty then), when he entered Amsterdam's circle of powerful families. Griffey shows how, by echoing themes from other paintings, Rembrandt painted the aspiring young doctor as also an artist, politician and good Calvinist. The portrait by Nicolaes Elias, called Pickenoy, has the same symbolism, notably the *vanitas* (life is fleeting) theme, which was connected with doctors. Subsequent portraits of Tulp during his political career as mayor and regent, however, rather suggest stability, desirable in leaders. Jan Six, another ambitious man, married Tulp's daughter and was active in seeing that Tulp was honoured by art works, since the honour reflected on his family also. In the 19th century, a descendant also called Jan Six, responding to the public need for great men of the past (it was a nationalist age), added to the canon by rebaptising some 17th-century paintings of unknown subjects as portraits of the Tulp-Six family.

Hugh Dunthorne (Swansea) discusses some of the 3000 ballads (that we know of) published in English between 1560 and 1660, specifically the ninety or so devoted to the Dutch war of independence. Ballads, pamphlets and plays, and also weekly newspapers or Corantos, all "were part of the large business of publishing and circulating foreign news" (much of which came from Dutch sources). Reporting foreign affairs involved less danger of censorship, but sometimes English events and policies were commented on by implication.

Karl Hendrickx (KU Leuven) writes on Jan Frans Willems, the "Father of the Flemish Movement," who — like several scholars in the Netherlands in the early 19th century — began serious scholarly study of the Dutch language. Ironically, he was in disagreement with the Flemish bourgeoisie, who were francophile and resisted the king's introduction of Dutch as an official language (it was all one country then). Willems promoted Dutch not only by his work on language but also by editing *Van den vos Reynaerde*; his two-volume *Verhandeling* (1824-29) is about both Dutch language and literature. He also shows himself to be a sound historian and political scientist - in his more moderate later years his position is not so much that Flemish must prevail as that to suppress one language causes bitterness and dissension.

Neil Sinyard (Hull) discusses the Dutch feminist film director Marlene Gorris, and notably her remarkable debut film *A question of silence*. Critics have been too shocked by the plot — three women kill a male boutique owner with no immediate provocation — to appreciate how exactly opposite her style is to that of a male-made murder film, a style which reinforces the subject: women taking back control of their lives. The women's actions are the opposite of men's (for example, the men talk and don't listen, the women empathise with each other and don't talk). This film and Gorris' more angry *Broken mirrors* end with "the most liberating sounds in feminist art since (...) the end of *A doll's house*."

After women, colonised peoples. Sabine Vanacker (Hull) returns to Edgar du Perron, comparing his 1943 autobiographical fiction *Scheepsjournaal van Arthur Ducroo* with Lieve Joris' 1987 *Terug naar Kongo*. Both take ships to the (ex-)colonies, preparing themselves for the experience ahead by reading books about the colonies and absorbing tales from old colonial hands. But du Perron is not just positioning himself for the unknown: he fears he will lose his personality and his art and be at home neither in East nor West (and indeed, we learn at the beginning of the text that his attempt to settle in Java failed). He hopes to find the more authentic characters he remembers from his childhood out there, a change from the chattering intellectuals of Paris; on the ship, however, he is forced to join the Dutch bourgeoisie, for whom conversation is not an exchange of ideas. Lieve Joris observes of the ship that it is a fragment of the good old days, a respite between a Flanders and a Congo that are neither of them what they were. In Zaire, she does not find the (good) heart of darkness, just a village still nostalgic for her missionary uncle, and big-city westernised Africans. Not even a journey up a river, with local traders and village people who emerge mysteriously from the forest, lets her penetrate the screens erected in front of her — and which she has in herself. Orientalism makes us see others as the Other, every time.

The issue concludes with translations of pieces by H.C. ten Berge. Paul Vincent translates some "Notes on life and literature," and a four-person workshop translates the last chapter of *De beren van Churchill*. From the latter we learn that the polar bears of Churchill try to eat the garbage even as it is being burned; they singe their paws and faces.

HOLLAND HORIZON

The lead story of vol. 10 no. 1 (March 1998) tells how KLM is reacting to the merge-or-die situation in their industry: by partnerships with Northwest (in order to be a competitor worldwide) and with Alitalia (in order to be important in Europe and for Schiphol to remain a major transfer point - but Schiphol is nearing its maximum capacity and the government is imposing noise pollution limits). Above all, KLM is cutting costs.

Like KLM, the city of Tilburg has downsized its staff; it has also outsourced services. What is most interesting is that their bureaucrats have been made publicly accountable and obliged to serve the public. KMPG has bought a copy of their plan and will advise any city who wants to follow Tilburg's example. Like KLM also, The Hague, 750 years old this year, is growing - upwards. Five billion guilders is being spent on urban renewal, including the provision of more parks and open spaces, but with some new office towers (twenty or thirty stories).

Even old industries change. The oyster farmers of Zeeland have had 20 bad years because of diseases, and more and more of them are farming mussels instead; it is a larger-scale operation.

But smaller is being seen as better, too. Regional dialects like Lower Saxon and Limburgs - not to mention

Frisian, a separate language — are enjoying revived interest ("a sign they are disappearing," says one expert gloomily). A national bestseller: *Astérix in Limburgs*. The biggest rock group fan club in the country: that of Normaal, who sing in the dialect of the Achterhoek. The regional dialects of Flanders are also being spoken proudly again.

And then there are the small stories at the beginning of the issue: 15,000 farmers now earn money from other things as well as farming (rare fruit, tropical fish, "holiday parks" where people camp in tents, balloon rides...); the Netherlands is the world's leading breeder of racing pigeons, many being exported to Asia; a new cruise ship dock is to be built in Amsterdam, while Rotterdam will improve the one it has; Fokker Space builds solar panels for satellites and will build a Canadarm (so to speak) for the Russians. And probably most important of all: by boiling lumber then baking it, it can be made rot-proof and long-lasting. Tropical trees can be left alone, and softwood need not be pressure-treated with poisons.

FLANDERS

No. 38 (June 1998) continues coverage of the Flemish cultural events at the Expo 98 in Lisbon, and also has an article on the historical links between Flanders and Portugal: royal marriages, artistic commissions, trade. There is also a report on Flemish sports champions, some of whom excel in less traditional fields like judo, the triathlon, motocross and cyclocross (where you pick your bike and carry it through the sandy and muddy stretches).

Otherwise the issue again reflects the government's determination to keep Flanders known as a leading high-tech area. We read about the Pauwels Group, which concentrates on building transformers and installing power stations and lines worldwide. We learn about Telepolis in Antwerp, a non-profit organisation which operates a fiber optic link between government services, hospitals... and citizens, any of whom can have a free e-mail address and home page and use free cybercafés. And we are introduced to the various funds through which Flanders promotes scientific and technical research. A series of articles will go into more detail on each of them; this issue discusses IMEC (Interuniversitair Centrum voor Micro-electronica), which solves problems three to ten years before industry needs the solutions.