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LITERATURE

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1. GENERAL

Shifting the Compass. Pluricontinental Connections in Dutch Colonial and Postcolonial Literature, ed. Jeroen Dewulf, Olf Praamstra, and Michiel van Kempen, Newcastle, Cambridge Scholars, 286 pp., presents new perspectives on Dutch colonial and postcolonial literature, by focusing on the intercontinental connections of Dutch literature with those of other regions, notably in Afro-Caribbean, Sephardic Jewish and Indo-European communities.

Thomas Vaessens, *Geschiedenis van de moderne Nederlandse literatuur*, Nijmegen, Vantilt, 472 pp., presented as a new history of Dutch literature (1800–2000), provoked considerable public discussion within the field of Dutch literary studies. Many critics were unanimous in their opinion that this monograph is no real literary history. V. advocates a new way of looking at literature. Instead of a historical approach, he suggests a trans-historical way of studying literature, introducing five ‘frames’ in which texts can be analyzed: the romantic, realistic, avant-garde, modernist and postmodernist frame. V.’s book problematizes literary history and is intended for undergraduates.

Literatuur in de wereld. Handboek moderne letterkunde, ed. Jan Rock, Gaston Franssen, and Femke Essink, Nijmegen, Vantilt, 264 pp., is a new handbook on modern literature, especially aimed at undergraduates. In three sections, ‘Foundations’, ‘Approaches’ and ‘Perspectives’, numerous subjects are discussed, such as close reading, the death of the author, hermeneutics, autonomy, New Criticism, structuralism, deconstructivism, gender, orientalism, sociology, remediation, intermediality and materiality. The work’s main purpose is to introduce students to theoretical insights and concepts of literary science.

Draden in het donker. Intertekstualiteit in theorie en praktijk, ed. Yra van Dijk, Maarten de Pourcq, and Carl de Strycker, Nijmegen, Vantilt, 348 pp., offers a theoretical and practical exploration of intertextuality. The book has three sections. The first presents a history of the modern theory of intertextuality, devoting attention to ideas, concepts and thinkers (such as Julia Kristeva, Roland Barthes, Harold Bloom, Michael Riffaterre, Gérard Genette). The second section offers ‘Perspectives, Explorations and Locations’, with chapters on intertextuality and Dutch Studies, historical literature, digital humanities, interdiscursivity, cultural studies and postcolonial interpretation. The book aims to discuss the history, possibilities and limitations of the theory of intertextuality on the basis of concrete cases.

Van Eeden tot heden. Literaire dwarsverbanden tussen Midden-Europa en de Lage Landen, ed. Kris van Heuckelom, Dieter de Bruyn, and Carl de Strycker, Gent, Academia Press — Utrecht, Ef & Ef, 305 pp., explores current literary connections between Central Europe (especially the German and Russian regions) and the Low Countries, in three sections: ‘Inspirations and Parallels’, ‘Reception’ and ‘Representation’. The book not only explores intertextual relationships between different literatures and authors, but contains comparative analyses as well. Subjects include: Kafka and Dutch literature, translations of Eliot by Martinus Nijhoff and István Vas, and the image of Bulgarians in recent Dutch novels.

Cornelia Leune, *Grenzen des Hybriden? Konzeptualisierungen von Kulturkontakt und*

Kulturvermischung in der niederländischen Literaturkritik, Münster, Waxmann, 309 pp., analyses the work of seven 20th-c. Dutch migrant authors: Albert Helman and Cola Debrot (for the period between World War II and the 1950s), Frank Martinus Arion, Astrid Roemer and Marion Bloem (for the 1970s and 1980s) and Hafid Bouazza and Abdelkader Benali (for the 1990s and 2000s). Adopting a diachronic perspective, this German book focuses on aspects of contact between cultures and culture hybridization.

Van felle kritiek tot feuilleton. De Indische pers en de literatuur, ed. Geert Onno Prins, Inge Tromp, and Peter van Zonneveld, Hilversum, Verloren, 166 pp., is a collection of essays on the Dutch East Indies press, written by friends and colleagues of the *Indische Letteren* study group as a tribute to Gerard Termorshuizen, author of the standard work on the subject (*Journalisten en heethoofden. Een geschiedenis van de Indisch-Nederlandse dagbladpers, 1744–1905* (2001) and *Realisten en reactionairen. Een geschiedenis van de Indisch-Nederlandse pers 1905–1942* (2011)).

Neerlandistiek in beeld, ed. Theo Janssen and Ton van Strien, Amsterdam, Stichting Neerlandistiek VU — Münster, Nodus Publikationen, 429 pp., a festschrift marking Jan Noordeggraaf's retirement as a lecturer in Dutch linguistics at the Free University of Amsterdam, contains articles on both linguistic and literary subjects. The second category mainly focuses on aspects of literary history, from Middle Dutch to Modern literature, for example on Dutch East Indies literature, book science, philology, stylistics, 19th- and 20th-c. correspondence, reading research and literature education at secondary schools.

Anne Marie Musschoot, *Verschuivingen en ontgrenzingen. Opstellen over moderne Nederlandse literatuur*, Gent, Academia, 251 pp., is a collection of essays on the work of Cyriel Buysse, Karel van de Woestijne, Guido Gezelle, Paul van Ostaijen, Willem Elsschot, Maurice Gilliams, Louis Paul Boon, Leon de Winter, Louis Ferron, Paul de Wispelaere, Stefan Hertmans and others.

1001 vrouwen uit de Nederlandse geschiedenis, ed. Els Kloek, Nijmegen, Vantilt, 1555 pp., is a monumental tome offering short biographies and profiles of 1001 women who have played an important role in Dutch history from the Middle Ages to the 20th century. The book contains five sections: 'Middle Ages', 'Seventeenth Century', 'Eighteenth Century', 'Nineteenth Century' and 'Twentieth Century'. Attention is paid to both well-known and forgotten female writers, such as Hadewijch, Maria Tesselschade Roemer Visscher, Aagje Deken, Petronella Moens, Geertruida Bosboom-Toussaint, Henriëtte Holst van der Schalk, Ina Boudier-Bakker, Annie M. G. Schmidt and many others.

TNTL, 129.4, is a special issue that explores the possibilities of computational approaches for the study of modern and historical literature. A collection of essays, it is based on the lectures given at a symposium on 1 February 2013, with a critical reflection on the position of digital humanities in modern (Dutch) literary studies.

2. MIDDLE DUTCH LITERATURE

Frits van Oostrom, *Wereld in woorden. Geschiedenis van de Nederlandse literatuur, 1300–1400*, Amsterdam, Bakker, 650 pp., a widely praised handbook on the literary and cultural history of the 14th c., is a sequel to the same author's literary history *Stemmen op schrift* (2006) in the series *Geschiedenis van de Nederlandse literatuur* (8 vols). The first chapter, 'Profile of a Century', vividly recreates medieval life in a period of both optimism and apocalyptic doom-mongering, which manifested themselves in literature. The invention of paper resulted in a proliferation of literary texts by burghers and clergymen abounding with new forms, and an expansion of the existing genres. In three chapters Van Oostrom condenses the facts and opinions of 200 years of medieval studies into an informative, surprising and well-written overview of authors and their

works. The last chapter focuses on three milieus: the Dutch court in The Hague, the movement for religious reform, Modern Devotion, and dynamic Bruges ('bruisend Brugge').

Beatrijs de wereld in. Vertalingen en bewerkingen van het Middelnederlandse verhaal, ed. Ton van Kalmthout, Orsolya Réthelyi, and Remco Sleiderink, Gent, Academia — Utrecht, Ef & Ef Media, 416 pp., is a volume of essays resulting from an international project and a conference of the same name. It analyses the international presence of the medieval legend of the nun Beatrijs, which has been orally transmitted, adapted for the theatre and translated into many languages in and outside Europe.

Judith Kessler, *Princesse der rederijkers. Het oeuvre van Anna Bijns. Argumentatieanalyse, structuuranalyse, beeldvorming*, Hilversum, Verloren, 336 pp., previously a doctoral dissertation, focuses on the structure of the argumentation in the work of Antwerp rhetorician and teacher Anna Bijns, in particular in the debate on the teachings of the 'heretic' Martin Luther.

Liefde & devotie. Het Gruuthusehandschrift. Kunst en cultuur omstreeks 1400, ed. Jos Koldeweij et al. [Antwerp], Ludion, 318 pp. explores the cultural background of a medieval compilation of poems, prayers and songs (including the famous Egidius song) on music, love, 'const' (art), companionship and devotion, known as the Gruuthuse Manuscript, written in Bruges around 1400.

Bernadette Kramer, *Een lekenboek in woord en beeld. De Spegel der minschliken zalicheid*, Hilversum, Verloren, 279 pp., previously a doctoral thesis, demonstrates that the texts and illustrations in 15th-c. editions of the *Speculum humanae salvationis* ('Mirror of Human Salvation') were attuned to the personal catechesis and devotion of the laity.

Het liederenhandschrift Berlijn 190. Hs. Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, germ. Oct. 190, ed. Thom Mertens and Dieuwke E. van der Poel, Hilversum, Verloren, 725 pp., is a complete edition of a manuscript in the Berlin state library revealing a rich and varied repertoire of late medieval religious songs in the Low Countries, including themes such as Christmas and the worship of Mary. The introduction discusses the Dutch and Latin texts, the melodies, the handwritten book and the dialect.

3. EARLY MODERN LITERATURE

Huygens Year 2013 saw four publications on the 17th-c. diplomat and poet Constantijn Huygens (The Hague, 1596–1687) and his son Christiaan Huygens (The Hague, 1629–1695). *Return to Sender. Constantijn Huygens as a Man of Letters*, ed. Lise Gosseye, Frans Blom, and Ad Leerintveld, Gent, Academia, 250 pp., is a volume of conference proceedings which explore the impressive epistolary network of Constantijn Huygens in eight chapters on Huygens's friendship with René Descartes, his translations of John Donne, a long consolatory letter-poem, his flirtatious love letters and his self-presentation as a collector of art. Constantijn Huygens, *Stemmen van Den Haag*, ed. Frans Blom and Ilja Leonard Pfeijffer, Amsterdam, Prometheus, 176 pp., is a virtuoso Dutch translation and edition of H.'s collection of Latin epigrams on almost all the streets, squares and buildings in the The Hague of that time, *Haga vocalis* (1643), many of which can still be admired today with the help of an app that includes the Dutch texts. From 25 April until 28 August 2013, the Grote Kerk in The Hague was the venue for a special interactive exhibition 'Constantijn and Christiaan Huygens — A Golden Legacy'. *Constantijn & Christiaan Huygens. Een gouden erfenis*, ed. Ad Leerintveld et al., Eindhoven, Lecturis, 192 pp., was published to accompany the exhibition, including articles on the lives and works of H. and his son Christiaan, a famous astronomer and physicist. Ad Leerintveld, *Constantijn Huygens. De collectie in de Koninklijke Bibliotheek*, Amersfoort, Bekking & Blitz, 128 pp., is an introduction to H.'s life issued by The Royal Library in

The Hague, based on its extensive collection of H.'s manuscripts, letters, publications and books from his library.

Arnoud Visser, *In de gloria. Literaire roem in de Renaissance*, The Hague, Algemeen-Nederlands Verbond, 35 pp., is the text of V.'s inaugural lecture as Professor of Textual Culture in the Renaissance of the Low Countries at Utrecht University on 27 November 2013, in which he demonstrates that fame and celebrity were already important cultural factors in the 16th and 17th cs and that they met with public opposition as they do today, if for different reasons.

Oorlogsliteratuur in de vroegmoderne tijd. Vorm, identiteit en herinnering, ed. Lotte Jensen and Nina Geerdink, Hilversum, Verloren, 256 pp., is a collection of essays on the literary representation of war in the early modern Dutch Republic from a European point of view. Who were involved in the production of war literature and what were their interests? How do fact and fiction relate? Which wars were retained in the collective memory and which were forgotten? The phenomenon of war literature is discussed from three aspects: form, identity and memory.

ZE, 29.1, includes a dossier of four articles on the diplomatic relations between the Dutch Republic and the Ottoman Empire. Merlijn Olon, 'Nederland-Turkije, 1675–1678. Vier jaar op het snijpunt van de Gouden Eeuw en moderniteit' (3–18), focuses on four years (1675–78) when a confluence of administrative, commercial and international political developments transformed the Dutch trade centre in Izmir from a collective of smuggling freebooters into a professional community. Frans R.E. Blom, 'Het venster op het Ottomaanse Rijk. De import van theater en nieuws over de Turk in de Republiek' (19–31), analyses the mechanisms responsible for the negative image of Turks and Ottomans in the Dutch Republic. Crucial to those mechanisms is the role of Amsterdam as an early modern market place for the exchange of information and culture, with a systematic transfer of enemy images from conflict zones like the Mediterranean. Irena Ajdinović, 'Stage Representations of the Ottoman World in the Low Countries. The case of Osman' (32–48), compares a French and a Dutch tragedy on the murder of Sultan Osman II, written by Denis Coppée from the Prince-Bishopric of Liège and the Dutch 'rederijker' Abraham Kemp; the two plays offer different representations of Osman's end. Claudia Swan, 'Birds of Paradise for the Sultan. Early Seventeenth-Century Dutch-Turkish Encounters and the Uses of Wonder' (49–63), describes and analyses the first diplomatic gift presented by the States General of the Netherlands to the Ottoman Sultan Ahmet I in 1612/1613, focusing on the role that wonder and wonders played in structuring this remarkable encounter between the fledgling Dutch Republic and the Ottoman court.

ZE, 29.2, is a special issue on the patriotic past in the Dutch 17th century. Judith Pollmann, 'Met grootvaders bloed bezegeld. Over religie en herinneringscultuur in de zeventiende-eeuwse Nederlanden' (154–75) discusses the development of a secular memory culture, which did not focus on tales of past suffering and the struggle for true faith, but on seemingly more modern concepts like patria, patriotism and liberty. Dirk Pfeifer, 'Loyalty, Bravery and Female Cleverness. Grotius's Maidservant and Remonstrant Identity' (176–88) analyses the role of Hugo Grotius's maidservant Elseina van Houweningen in his escape from Loevestein Castle in 1621. Jasper van der Steen, 'The Trap of History. The States Party and the Revolt of the Netherlands' (189–205) argues that during the First Stadholderless Period (1650–1672), the past was a rich source of inspiration for politicians but that the use of historical references was limited by the prevalent storylines. Coen Maas, 'Willibrords wijnfles. Autorisatie en memorisatie van de contrareformatische boodschap in Richard Verstegens *Nederlantsche antiquiteyten* (1613)' (206–27) demonstrates that the *Nederlantsche antiquiteyten* (1613) by Richard Verstegen draws on the national past, in particular the conversion of the Low Countries by St Willibrord, as ammunition for a Counter-Reformation argument. Bram Caers, "'In fide constans"? Politiek van

herinnering in het Mechelse stadsbestuur' (228–46) shows how Mayor Jan van Wachtendonck's revision of the history of Mechelen is part of a broader policy of memory initiated by the city council after the Calvinist regime (1580–1585), aiming to reassert the city's image as a Catholic and loyal capital. Marcin Polkowski, 'Reconstructing the Middle Ages. Dirck van Bleiswijck's *Beschryvinge der stad Delft* and its Uneasy Relationship with the Past' (247–64) shows that van Bleiswijck's representation of the Middle Ages in his *Beschryvinge der stad Delft* was formed by a combination of humanist and proto-Enlightenment concepts. Finally, Yolanda Rodríguez Pérez, 'Op Spaanse leest geschoeid. Het verleden van de Republiek in zeventiende-eeuwse Nederlandse romans' (265–82) considers the founding myths of the Dutch Republic as she focuses on the actions of the Spaniards in G. de Bay's picaresque novel *Amsterdamschen Spanjaert* (1671), which was presented as a pseudo-translation from the Spanish.

Oog om oog. De karaktermoord van Jan van Hoogstraten op de Dordtse coccejaanse predikant-theoloog Salomon van Til, ed. Elsina Groenenboom-Draai, Zoeterwoude, Astraea, 494 pp., deals with two 1698 satires on the minister and theologian Salomon van Til, who became a victim of the fierce religious debates between the followers of two orthodox professors of theology, Johannes Cocceius in Leiden and Gisbertus Voetius in Utrecht.

Inger Leemans and Gert-Jan Johannes, *Worm en donder. Geschiedenis van de Nederlandse literatuur 1700–1800: de Republiek*, Amsterdam, Bakker, 816 pp., a handbook on the literary and cultural history of the 18th c., regards the authors of the Enlightenment as people convinced both of the nullity of mankind as 'worms' and of the greatness of nature and natural phenomena such as thunder ('donder'). The ten chapters give a thorough and innovative overview of the literary circles including the book market, literary societies and the theatre (part 1), the poetics of drama, novels and the debates on aesthetics (part 2) and literature as an exploration of the world, including the idyll, physicotheology, ego-documents, children's literature, imaginary travels, biblical epics, new psalms, literature and political power and gender equality.

Jan Wim Buisman, *Verlichting in Nederland 1650–1850. Vrede tussen rede en religie?*, Nijmegen, Vantilt, 280 pp., is a collection of Enlightenment texts and 12 related essays, divided into four parts: 'Enlightenment in the Church', 'Faith, Enlightenment and Social Tolerance', 'Faith and Natural Science' and 'Echoes and Heirs'.

4. MODERN LITERATURE, 1800 TO THE PRESENT DAY

Het Bataafse experiment. Politiek en cultuur rond 1800, ed. Frans Grijzenhout, Niek van Sas, and Wyger Velema, is a collection of essays on the political situation during the French Period 1795–1813, a turbulent time in the history of the Netherlands. The articles consider the relation between politics, religion and culture, including the role of literature (satire, for example, or the role of autobiographies, where those involved look back on this period).

Lotte Jensen, *Verzet tegen Napoleon*, Nijmegen, Vantilt, 223 pp., examines the literary ways in which Dutch writers and poets offered resistance to the French during the Period of the French Occupation (1810–1813), often in veiled terms and in ambiguous poems.

Marita Mathijssen, *Historiezucht. De obsessie met het verleden in de negentiende eeuw*, Nijmegen, Vantilt, 511 pp., is a history of the interest in history as it developed in the early 19th c.: the democratization of the past. In this fascinating and rich book, M. shows how history became everyone's province. It pays attention to such aspects as history education, historical novels, museums, the culture of erecting statues for national heroes, and historical art.

The Historical Imagination in Nineteenth-Century Britain and the Low Countries, ed. Hugh Dunthorne and Michael Wintle, Leiden, Brill, 268 pp., is a collection of essays investigating

the origins of history as a professional discipline in the early 19th c., and the reflections of this development in fiction, drama, art and architecture and the heritage industry. A comparison is made between Britain, the Netherlands and Belgium, unearthing the ways in which history was conceived and then utilized — mostly for complex nationalistic purposes.

NegE, 37.1, is a special issue on the image of the 18th c. as it prevailed in the 19th c., based on a conference of the same name, with contributions on Groen van Prinsterer, Jean-Jacques Rousseau in the Netherlands and the philology of G. D. J. Schotel.

Ellen Krol, “‘Het twistend kroost, dat u verstiet’”. Gedichten over Oranjes terugkeer in 1813’, *TNTL*, 129.3, 250–68, is a well-argued analysis of welcome poems for King William I following Napoleon’s defeat in 1813.

Annemarie Doornbos, *Traditionele verhalen en revolutionaire vertellingen. Tegendraadse elementen in het werk van Geertruida Toussaint*, Hilversum, Literatoren, 317 pp., presents a new view on the work of the 19th-c. novelist Geertruida Bosboom-Toussaint. D. illustrates how her novels lived up to contemporary expectations but also contain hidden subversive elements. Thus, attention is paid to the position of women. The ideological connotation is exposed with the help of detailed narratological analyses.

Geraldine Reymenants, *Marie Elisabeth Belpaire. Gender en macht in het literaire veld, 1900–1940*, Leuven U.P., 277 pp., formerly a doctoral dissertation, uses the theories of Pierre Bourdieu to examine the Flemish writer Marie Elisabeth Belpaire (1853–1948), owner of the cultural journal *Dietsche Warande & Belfort* and one of the few female authors who managed to break through the dominant masculine culture of her time. R. analyses Belpaire’s position within the literary life of her time and her performance in the literary journals in the light of the discourse on female authorship and masculine power structures in the literary field in the decades before World War II.

Odile Heynders, ‘Great Men. Political Leadership in Literature’, *TNTL*, 129.1, 69–83, addresses the question of how European leaders are portrayed in two post-World War II novels, *Het woud der verwachting* (1949) by Hella S. Haasse and *Mémoires d’Hadrien* (1951) by Marguerite Yourcenar.

Ralf Grüttemeier, ‘De omgang van de rechtspraak met literatuur in België. Aan de hand van Jef Geeraerts’ *Black Venus*’, *SPL*, 55.1, 35–50, investigates the ways in which jurisdiction deals with literature in Belgium, taking Jef Geeraerts’s novel *Gangreen 1. Black Venus* (1968) as a case study.

Zo ver en zo dichtbij. Literaire betrekkingen tussen Nederland en Zuid-Afrika, ed. Peter Liebrechts, Olf Praamstra, and Wium van Zyl, Amsterdam, Suid-Afrikaanse Instituut, 325 pp., a festschrift marking Eep Francken’s retirement as a lecturer in modern Dutch literature at Leiden University, explores different kinds of literary relations (friendships, literary influences) between the Netherlands and South Africa, with articles on W. F. Hermans, André Brink, Gerrit Achterberg and Elisabeth Eybers, Breyten Breytenbach and Rutger Kopland, Ingrid Jonker, J. M. Coetzee, Alfred Schaffer, and others.

Lut Missinne, *Oprecht gelogen. Autobiografische romans en autofictie in de Nederlandse literatuur na 1985*, Nijmegen, Vantilt, 280 pp., focuses on autobiographical fiction and the question of why we want to read novels with autobiographical elements. M. explores the function of autobiography in the fictional work of authors such as Willem Brakman, Jeroen Brouwers, Herman Franke, Helga Ruebsamen and P. F. Thomése.

Sjoerd-Jeroen Moenandar, *Depraved Borderlands. Encounters with Muslims in Dutch Literature and the Public Debate*, Frankfurt, PL Academic Research, 288 pp., explores the discussion of Dutch multicultural society from the perspective of literary texts through the work of four authors, Kader Abdolah, Robert Anker, Abdelkader Benali and Hafid Bouazza, in relation to the

public debate about the encounter between Islam and the West. The book aims to offer a new approach to transcultural or multicultural literature.

19TH-CENTURY LIVES. Ruud Spruit, *Kokarde. Patriotten en Oranjeklanten op weg naar 1813–1815*, Houten, Winkler Prins, 352 pp., offers a general overview of the life and works of important and famous historical figures in the 1813–1815 period; politicians, kings and queens, scholars, painters, but also poets and writers, including Hieronymus van Alphen, Rhijnvis Feith, Gerrit Paape, Betje Wolff, Willem Bilderdijk, J. F. Helmers, Petronella Moens and Willem de Clercq. Though the book does not offer new insights, the many full-colour illustrations make it a perfect coffee-table book.

Ellendige levens. Nederlandse schrijvers in de negentiende eeuw, ed. Rick Honings and Olf Praamstra, Hilversum, Verloren, 286 pp., a festschrift marking Peter van Zonneveld's retirement as a lecturer in modern Dutch literature at Leiden University, offers an overview of the lives of some 25 19th-c. Dutch writers such as Jacob Haafner, Willem Bilderdijk, Hendrik Tollens, Jacob van Lennep, E. J. Potgieter, C. Busken Huet, François HaverSchmidt, Willem Kloos, and others. The book is presented as a supplement to Willem van den Berg and Piet Couttenier, *Alles is taal geworden. Geschiedenis van de Nederlandse literatuur 1800–1900* (2009), by focusing on the tragic aspects of literary lives (suicide, lack of recognition, misfortune and other miseries).

BILDERDIJK. Rick Honings and Peter van Zonneveld, *De gefnuikte arend. Het leven van Willem Bilderdijk*, Amsterdam, Prometheus-Bakker, 652 pp., is a prize-winning biography of the Dutch poet Bilderdijk (1756–1831). A child prodigy, he became famous after winning a poetry contest. During the political unrest in the 1780s, the Patriot period, he sided with the Stadholder and the family of Orange. Because of his immovability after the incursion of the French armies in 1795 he was exiled. With his controversial ideas on political and religious matters and his public performance as an orthodox Calvinist, he caused a good deal of trouble. In literary history he is regarded as an exponent of the Romantic Movement. Bilderdijk is depicted here as a broken-winged eagle: a man of great talent who never managed to grow to full stature.

BOMANS. The centenary of Godfried Bomans's birth in 2013 was marked by several publications. Jeroen Brouwers, *Over Godfried Bomans*, Amsterdam, Atlas Contact, 192 pp., earlier published as *De spoken van Godfried Bomans* (1982) and *De wereld van Godfried Bomans* (1998), contains a sketch of B.'s life, character and literary influence, based on biographical information and statements in articles and interviews. Brouwers offers a personal testimony of his admiration for B.'s authorship and work.

G. A. van der List, *Godfried Bomans. Ter herinnering 1913–1971*, ed. J. A. S. Joustra et al., Amsterdam, Elsevier, 102 pp., a richly illustrated short biography of B., with four sections: 'Young Years', 'Authorship', 'Superior Stylist' and 'Messenger', with information on his youth, his debut, his struggle with Catholicism and his significance for literature. The same author earlier published an anthology, *Genieten in een gekkenhuis. De beste stukken uit Elsevier*, ed. G. van der List, Amsterdam, Elsevier, 2011, 427 pp.

CLAUS. *De plicht van de dichter. Hugo Claus en de politiek*, ed. Kevin Absillis et al., Antwerp, De Bezige Bij, 349 pp., focuses on C.'s role as a public intellectual and his concern with political subjects, and poses the question of how, in his poems, plays and novels, Claus presented himself as an engaged author.

Laura Lech, *Birds through a Ceiling of Alabast. Genderproblematiek in de romans van Hugo Claus* (unpublished doctoral dissertation, Leiden, 186 pp.), explores gender relations and problems in four novels by C. (*De hondsdagen*, *De koele minnaar*, *Omtrent Deedee* and *Jessica!*) and focuses on intertextual references and such subjects as impossible love, the Oedipus complex, bi- and homosexuality and androgyny. Lech shows that androgynous characters in C.'s novels are often described as creatures of a higher, divine order.

Toon Streng, “‘t Sprookje is uit, the thrill is gone.” Hugo Claus als herschrijver van populaire narratieve sjablonen in “Het jaar van de kreeft” (1972), *TNTL*, 129.2, 169–88, investigates the hybridization of high and low culture in *Het jaar van de kreeft*, on a thematic as well as on a more structural level.

COUPERUS. 2013 was the 150th anniversary of the birth of Louis Couperus, and several books and articles were published on his life and work. Of great importance is the publication of Louis Couperus, *De correspondentie*, 2 vols, Amsterdam, Athenaeum-Polak & Van Gennep, 977, 469 pp., a collection of the thousands of letters and (picture) postcards Couperus wrote during his life, especially on personal, financial and family matters.

Arabesken, 21.42, 120 pp., the journal of the Louis Couperus Society, is a special issue with contributions by writers, poets, scholars and publicists, among them Jozias van Aartsen (the Mayor of The Hague), Elsbeth Etty, Jaap Goedegebuure, Pieter Steins, writing light-hearted letters, essays and short articles on their favourite Couperus characters.

SPL, 55.3, ed. Wim van Anrooij and Mary Kemperink, a special issue ‘Louis Couperus in de spiegel van de neerlandistiek’, offers academic contributions with new perspectives on the work and person of Couperus: Ton van Kalmthout, ‘The Practice of the Scientific Study of Couperus’; Wim van Anrooij, ‘Couperus’ Interest in the Middle Ages’; Petra Boudewijn, ‘Race Hybridization in Couperus’ Novels’; Siegfried Huigen, ‘Couperus and Globalization’; Anne van Buul, ‘Visual Arts in the Early Work of Couperus’; Saskia de Bodt, ‘Couperus Illustrated’; and Mary Kemperink, ‘Couperus’ Self-Fashioning’.

Bas Heijne, *Angst en schoonheid. Louis Couperus, de mystiek der zichtbare dingen*, Amsterdam, De Bezige Bij, 143 pp., is an essay on the life and work of Couperus, and takes the writer as a starting point for universal questions on human nature. Heijne advocates ‘recognizable reading’, as it relates to one’s own life, in contrast to academic reading. The book is an enthusiastic report of a personal reading experience of Couperus.

Jenny Watson, ‘Deaf Ears and an Accustomed Music: Colonial Criticism in Louis Couperus’ *The Hidden Force*’, *Journal of Dutch Literature*, 4.1:103–27, focuses on the critical attitudes to colonialism as described in C.’s novel *De stille kracht* (1900).

On a lighter note, José Buschman, *Louis Couperus. Een Haagse wandeling*, Amersfoort, Bekking & Blitz, 120 pp., takes a literary walk through The Hague as described in C.’s works and in relation to his life. José Buschman, *Couperus culinair. De lievelingsgerechten van Louis Couperus*, Amsterdam, Bas Lubberhuizen, 175 pp., offers some of C.’s favourite recipes from The Hague, Italy and Indonesia.

HAASSE. *Indische Letteren*, 28.2, is a special issue devoted to the life and work of Hella Haasse, with contributions by Patricia de Groot, ‘Hella Haasse and the Role of Imagination’; Kees Snoek, ‘The Dutch East Indies in the Work of Hella Haasse. A Search for Identity and the Image of the Other’; Olf Praamstra, ‘Hella Haasse and the Dutch East Indies Community’ among others.

HELMERS. *Hulde aan Helmers. Lofdichten op Jan Fredrik Helmers (1767–1813). Ter gelegenheid van zijn 200ste sterfdag op 26 februari 2013*, ed. Marinus van Hattum, Amstelveen, EON Pers, 107 pp. On the 200th anniversary of J. F. Helmers’s death, a poetry anthology was published with poems in praise of Helmers written by contemporaries of the author, who is known for his great nationalistic anti-Napoleonic work *De Hollandsche Natie* (1812).

HERMANS. Willem Otterspeer, *De mislukkingskunstenaar*, Amsterdam, De Bezige Bij, 861 pp., the first volume of the biography of Willem Frederik Hermans, one of the Great Three, covers the years 1921–1952, from his birth until the publication of *Ik heb altijd gelijk*, concentrating on his role in World War II and the trauma of his sister’s suicide, emphasising his depressing youth and his constant sense of failure. O. paints a psychological portrait of Hermans, and the work has already elicited a lively debate.

Willem Frederik Hermans, *Volledige werken* 5, Amsterdam, De Bezige Bij, 969 pp., the fifth volume of H.'s collected works, contains two novels: *Onder professoren* (1975) and *Uit talloos veel miljoenen* (1981), both relating to his time in Groningen.

Frans Ruiter and Wilbert Smulders, 'The Aggressive Logic of Singularity: Willem Frederik Hermans', *Journal of Dutch Literature*, 4.1:4–30, investigates the role of 'writing' in H.'s pessimistic philosophy of unmasked ideals, which leaves no room for a 'good life'. The article examines H.'s 'aesthetics of nihilism' as well as his position in the autonomy vs engagement debate, on the basis of his text 'Antipathieke romanpersonages'.

KRUSEMAN. Annet Mooij, *Branie. Het leven van Mina Kruseman, 1839–1922*, Amsterdam, Balans, 266 pp., is a biography of Mina Kruseman, the well-known feminist who fought for women's rights in the 1870s and travelled to the Dutch East Indies. Thanks to her image as an eccentric, her headstrong conduct and the many quarrels she picked (with Multatuli, for example), K. became a celebrity, with a life in the spotlight.

MICHIELS. *Poortwachter woordwachter. Een betekenis van Ivo Michiels (1923–2012)*, ed. Lukas de Vos, Brussels, ASP, 210 pp., contains essays and interviews on the work of the Belgian writer of experimental novels Ivo Michiels (1923), focusing on his fiction, his authorship, his poetical ideas and activities within other creative arts sectors such as film.

Ivo Michiels intermediaal, ed. Lars Bernaerts, Hans Vandevoorde, and Bart Vervaeck, Gent, Academia Press, 200 pp., explores the role of intermediality in the work of Ivo Michiels (1923), and devotes attention to artists' letters, the visual arts, performative culture, films and music.

MULISCH. Sander Bax, 'The Nobel Prize and the European Dream. Harry Mulisch's European Authorship from a National and an International Perspective', *Journal of Dutch Literature*, 4.2:4–26, by M.'s biographer, examines Mulisch both as a public intellectual (who wants to be taken seriously) and as a literary celebrity (who is there to entertain the public). This article focuses on both sides of Mulisch and points at an important schism in the evaluation of the importance of his authorship. Mulisch's proclaimed candidature for the Nobel Prize is taken as a case study to illustrate the ambivalence of his position.

NOOTEBOOM. Jane Fenoulhet, *Nomadic Literature. Cees Nooteboom and his Writing*, Oxford, Lang, 247 pp., is a monograph on an author whose work has been translated into at least 34 languages. F. proposes a new theoretical approach to his work on the basis of nomadic philosophy as it relates to themes in Nooteboom's literary work.

OTTEN. *Het leven volgens Willem Jan Otten. Redenen van het hart*, ed. Johan Goud, Zoetermeer, Klement, 192 pp., is a collection of essays focusing on the fascinating relationship between O.'s religious (Catholic) feelings and his poetical ideas.

VINKENOOG. Hans Dütting, *Simon Vinkenoog 1928–2009. Dichter, schrijver en performer. Een collage*, Soesterberg, Aspekt, 342 pp., a documentary study of the poet Simon Vinkenoog, on the basis of the author's archives, with information from interviews, newspaper cuttings and websites, to paint a picture of the many-sided Vinkenoog: his life, work and use of drugs.

VISSER. Michiel van Diggelen, *Ab Visser biografie*, Groningen, Passage, 466 pp., is a biography of Ab Visser (1913–1982), an author of over 70 books (poetry, ghost stories, children's books, thrillers, detectives, etc.), who never broke through to the general public. The author makes extensive use of unpublished letters to paint a unique portrait of the self-willed writer who suffered from Bechterew's disease and consequently had a stoop. The work appeared on 13 February 2013, the centenary of V.'s birth.

DE VRIES. Jos Perry, *Revolte is leven. Biografie van Theun de Vries (1907–2005)*, Amsterdam, Ambo, 393 pp., is a short biography of this Frisian writer and poet. The information given particularly revolves around De Vries as a convinced communist and idealistic author. Jan van

Galen's 2011 biography *Theun de Vries. Een schrijversleven* covered only the years 1907–1945, whereas P. describes De Vries's whole life until his death in 2005.

WALSCHAP. Jos Borré, *Gerard Walschap. Een biografie*, Antwerp, De Bezige Bij, 750 pp., an extensive biography of this Belgian writer, devoting attention to historical and social backgrounds (his role in shaking off the Catholic yoke) and to his role in World War II.

ZIKKEN. Kees Ruys, *Alles is voor even. Het bewogen schrijversleven van Aya Zikken*, Haarlem, In de Knipscheer, 784 pp., is a biography of Aya Zikken (1919–2013), a Dutch writer who travelled to the Dutch East Indies and wrote extensively about her experiences. Z. died on 22 March 2013 at the age of 93, on the very day her biography was published.