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II. DUTCH STUDIES

LITERATURE

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1. GENERAL

Een land van waan en wijs. Geschiedenis van de Nederlandse jeugdliteratuur, ed. Rita Ghesquiere, Vanessa Joosen and Helma van Lierop, Amsterdam, Atlas Contact, 575 pp., gives a clear and well-grounded overview of the development and international appeal of Dutch youth literature, from the beginning until the present day, focusing mainly on the 20th c., highlighting 16 genres from fairy tales to apps. The manual aims to open up a discussion about film, theatre, television, games and which challenges these media propose for youth literature, and includes a critical reflection on the value of youth literature in the modern world.

Nico Boerma et al., *Kinderprenten, volksprenten, centsprenten, schoolprenten. Populaire grafiek in de Nederlanden 1650–1950*. Nijmegen, Vantilt, 1024 pp., is a compendium of folk and child prints giving an overview of the mass printing of this educational genre in the Netherlands and Belgium. Much attention is given to publishers, printers, book sellers, readers and collectors of these prints. The diverse aspects are exemplified and placed in context.

Peter Cuijpers, *Van Reynaert de Vos tot Tijl Uilenspiegel. Op zoek naar een canon van volksboeken, 1600–1900*, Zutphen, Walburg Pers, 175 pp., is a study of folk tales in Dutch literary history, demonstrating how many Arthurian novels from the Middle Ages went into oblivion, but others remained part of the cultural heritage in later ages. The reprints in prose were meant for the common people and were reprinted every time without any adaptations. C. looks into the survival of these literary works from 1600 until 1900 and regards them as a canon of Dutch literary folk tales.

Jeroen Salman, *Sterke verhalen. Vijf eeuwen vertelcultuur*. Nijmegen, Vantilt, 159 pp., offers a vast historical range of views on the opulent Dutch narrative culture, demonstrating how popular tales were told and spread, how they were transformed and adapted, and how they ended up in diverse Dutch popular media. S. shows that cultural heritage is never left alone but serves as an inspirational source of timeless creativity.

Schokkende boeken!, ed. Rick Honings, Lotte Jensen and Olga van Marion, Hilversum, Verloren, 333 pp., is a survey of Dutch and Flemish literature considered ‘shocking’ in its time. According to three main themes — Body, Mind and Form — the study deals with case studies which are either pornographic, bizarre, racist, subversive or blasphemous. Examples are Reynard the Fox’s homosexual tendencies which caused a stir in the Middle Ages, or subversive drama from the 17th and blasphemous poems from the 18th century. The same applies to the 19th and 20th centuries. It is the first survey of scandalous literature from the Middle Ages to the present day which challenges readers to rethink the effects literature can have on people and society in general.

Manon Uphoff, *De blauwe muze. Waarom de beste literatuur op tv te zien is*, Amsterdam, De Bezige Bij, 100 pp., is a short but powerful study of the book as medium and its competition with television series of ever greater quality. The author gives an unbiased analysis of popular HBO

and Netflix productions, concluding that series like *Deadwood*, *Madmen*, *The Wire* and *Game of Thrones* offer a new vitality, which might even give literary authors new opportunities. The study is a convincing dissection of modern western culture, which has freed itself from the cynicism of the nineties and the irony of the year zero.

Piet Gerbrandy, *De jacht op het sublieme. Zin, lust en poëzie*, Amsterdam, De Bezige Bij, 245 pp., explores in the course of 20 thoroughly researched and lively essays the erotic, religious and musical effects of literature, typically described as sublime by Burke and Kant. It deals with Dutch authors, such as Lucebert, Jan Arends and Gerard Reve, but also Homer, Horace and Claudianus.

Johanna Bundschuh-van Duikeren, *Grundkurs Literatur aus Flandern und den Niederlanden*, 2 vols, Berlin, LIT, 326, 304 pp., explores 12 different approaches to literature and applies them to 12 literary texts, providing an exemplary overview of the Dutch and Flemish literary history from the Middle Ages to the 20th century.

Paul Claes, *De sleutel. Vijfentwintig gedichten van Noord en Zuid ontsloten*. Nijmegen, Vantilt, 160 pp., rereads 25 poems from the Northern and Southern Netherlands with the two keys of intertextuality and poetics, thereby solving several essential riddles in famous poems, such as the 'Egidiuslied' by Jan Moritoen, 'Een sneeuw ligt in de morgen vroeg' by J. H. Leopold, 'Vera Janacopoulos' by Jan Engelman, 'De moeder de vrouw' by Martinus Nijhoff, 'Februarizon' by Paul Rodenko and 'De ingewijde' by Hugo Claus. This study provides a startling new perspective on Dutch poetry.

Yves T'Sjoen, *Zoals een grens op de kaart. Nederlandse literatuur in vergelijkend perspectief. Gevalstudies*, Ghent, Academia Press, 258 pp., looks at the interaction between Dutch literary works and foreign sources. The 15 case studies all deal with the reception of modern literature. The first part looks into the transnational relations between Dutch sources and literature in foreign languages, with essays on Hugo Claus and Hart Crane-John Berryman, Herman de Coninck and Edna St. Vincent Millay, J. Bernlef and Marianne Moore, Nicolaas Matsier and Stefan Themerson, Rutger Kopland and Breyten Breytenbach, Peter Holvoet-Hanssen and Charles-Pierre Naudé. These literary exchanges are introduced into Dutch literature by means of translations, adaptations or essays. The author also presents the writer himself as reader, of both his own and others' work.

Peter van Zonneveld and Bert Paasman, *Album van de Indische poëzie*, Amsterdam, Rubinstein, 230 pp., is an anthology of poems, songs, cabaret and other genres relating to the East Indies, revealing that almost every well-known Dutch poet, even the most unexpected, have written about the East Indies.

Henk te Velde and Donald Haks, *Oranje onder. Populair orangisme van Willem van Oranje tot nu*. Amsterdam, Bert Bakker, 304 pp., paint a surprising picture of a curious phenomenon in Dutch history, that of Orangism, from the time of William the Silent until the present day. The collection of songs, slogans and the use of the colour orange as a means of mobilization originated in the 17th century. The study focuses on popular Orangism amongst the lowest classes in Dutch society.

Herman Pleij, *Moet kunnen. Op zoek naar een Nederlandse identiteit*, Amsterdam, Prometheus-Bakker, 247 pp., is an inquiry into the roots of Dutch identity, reflecting on character traits traditionally attributed to the Dutch. Traits like thrift, sobriety, pragmatism and a lust for profits are characterized as being mediocre. P. extends his thesis on Dutch mediaeval bourgeois culture and literature to every period in Dutch history and thus sees a direct progress from mediaeval Dutch culture to modern Dutch culture. This study might offer a background for further research into Dutch literary history. As ever, the book is a good read for a wider public.

SpL, 56.3, is a special issue concerned with literary fan culture in the Netherlands. An introduction by Gaston Franssen and Rick Honings is followed by six examples of literary fan culture from the 1800s until the present day, such as literary commemorations, literary tourism, literary statue culture, TV shows and literary fanzines.

Wat de verbeelding niet vermag! Essays bij het afscheid van Maaïke Meijer, ed. Agnes Andeweg, Nijmegen, Vantilt, 332 pp., collects essays from over 70 of Meijer's former colleagues on the occasion of her retirement, who pay tribute to her love of lyric by analysing a poem or a song from different languages and periods, from Hadewych to Bob Dylan.

2. MIDDLE DUTCH LITERATURE

Jan Dumolyn, 'Het corporatieve element in de Middelnederlandse letterkunde en de zogenaamde laatmiddeleeuwse burgermoraal', *SpL*, 56.2:123–54, is a critical re-evaluation of Herman Pleij's thesis on late mediaeval bourgeois literature and his idea of a 'civilizing offensive' by the upper-class citizens in cities of the Southern Netherlands during the 14th and 15th century. D. opts for a bottom-up approach from within the urban corporations, like guilds, brotherhoods and neighbourhoods, instead of Pleij's top-down approach. However, two of Pleij's key concepts 'adaptation' and 'annexation' remain useful in the eyes of Dumolyn.

Wulpse wijven, geile gasten. Middeleeuwse pikanterieën in woord en beeld, ed. Ludo Jongen et al., Leuven, Davidsfonds, 175 pp., breaks down the perception of the courtly and chaste Middle Ages. The amusing stories are collected together by specialists of Middle Dutch Literary Studies and translated from the Old French, Middle Dutch, Middle High German and Middle English into modern Dutch. The texts are supplemented by zestful illustrations from the Middle Ages.

Anna Dlabáčová, *Literatuur en observantie de Spieghel der volcomenheit van Hendrik Herp en de dynamiek van laatmiddeleeuwse tekstverspreiding*. Hilversum, Verloren, 367 pp., eloquently describes the popularity of a late mediaeval text against the background of religious innovation in mediaeval Europe. Herp's text is a fascinating example of how personal contacts and networks of monasteries, printers and laymen gave the distribution of literature a new impulse at the end of the Dutch Middle Ages.

Want hi verkende dien name wale. Opstellen voor Willem Kuiper, ed. Marjolein Hogenbirk and Roel Zemel, Amsterdam, Stichting Neerlandistiek VU — Münster, Nodus, 192 pp., revalues the *Repertorium van Eigennamen in Middelnederlandse Literaire Teksten*, which lists personal names in Middle Dutch literary texts and their meaning. The collection of essays are reflections on what the project has achieved under the guidance of Willem Kuiper, for whose retirement these essays were collected. None of the essays are in-depth research; they are, rather, outlines of possible future research topics into names and name-giving in Middle Dutch literature.

3. EARLY MODERN LITERATURE

Els Kloek, *Kenau & Magdalena. Vrouwen in de Tachtigjarige Oorlog*, Nijmegen, Vantilt, 256 pp., looks into three related topics. The first part 'Oorlog' deals with the neglected topic of the role of women and sex during the Eighty Years War. Part 2 sheds a surprising light on Kenau Hasselaar, and part 3 discusses Magdalena Moons, to give a revealing study of women and war.

Anton van der Lem, *De opstand in de Nederlanden 1568–1648. De Tachtigjarige Oorlog in woord en beeld*, Nijmegen, Vantilt, 160 pp., employs political, social and religious causes to explain the Eighty Years War and the separation of the Netherlands with the use of illustrations which have seldom been used before.

Christopher Joby, *The Multilingualism of Constantijn Huygens (1596–1687)*. Amsterdam U.P., 280 pp., examines a wide range of Huygens's writings, including personal letters, state correspondence, and poetry, to explore how Huygens tested the boundaries of language with his virtuosity as a polyglot.

Jürgen Pieters, *Op zoek naar Huygens. Italiaanse leesnotities*. Ghent, PoëzieCentrum–Koninklijke Academie voor Nederlandse Taal- en Letterkunde, 210 pp., is a collection of essays on Huygens's poetry. By the means of notes, considerations and reflections on the texts, P. seeks a better understanding of Huygens as a person and a writer.

Frans Blom, *Pennen in beweging. Reizen in de Nederlandse literatuur*, Leiden, Stichting Neerlandistiek, 43 pp., is the text of a lecture on the impact of travel on 17th-c. Dutch culture, showing how Huygens influenced Dutch classical architecture after his return from the grand tour to Italy and how reports from the colonies triggered Dutch interest in the unknown.

Op reis voor vrede. Met het Journael van de Nederlandse vredesmissie naar Zweden en Rusland, 1615–1616, ed. Frans Blom and Peter Bas-Backer, Zutphen, Walburg Pers, 256 pp., is an edition of the journal of one of the ambassadors sent to Russia to mediate in the Russo-Swedish War. It includes drawings of Russia and Russians, the first representation of them in the Dutch Republic. The edition includes cultural and historical context and assesses the political importance for the Dutch Republic of these negotiations, described by Golden Age Specialist Frans Blom. The former Dutch diplomat in Bosnia, Peter Bas-Backer, reflects on the diplomatic relations and negotiations, thereby revealing an interesting interaction between historical and modern diplomacy.

Jan Struys, *Rampspoedige reizen door Rusland en Perzië in de zeventiende eeuw*, ed. Kees Boterbloem, Amsterdam, Panchaud, 392 pp., is an edition of the sailor Jan Struys's travel journals, with a modern Dutch translation and notes. The work offers an insight into mainly Russian and Persian 17th-c. culture through the eyes of a travelling Dutchman.

Manjusha Kuruppath, *Dutch Drama and The Company's Orient. A Study of Representation and Its Information Circuits, c.1650–1780*, unpublished doctoral dissertation, Leiden, 241 pp., analyses three 'oriental' plays written by authors who are not known to have ventured beyond the precincts of Europe, among them Joost van den Vondel and Frans van Steenwyk. It studies the information networks which made these literary endeavours possible and evaluates the role played by the Dutch East India Company (VOC) in transferring information about historical events from Asia to the Dutch Republic.

Agnes Sneller, *De Gouden Eeuw in gedichten van Joost van den Vondel (1587–1679)*, Hilversum, Verloren, 107 pp., offers an overview of Dutch Golden Age culture as illustrated by Joost van den Vondel in many of his poems, and is an excellent introduction to Vondel's work and the Golden Age in general.

Joost van den Vondel, *Vondels Joseph, een bijbelse tragedie*, ed. Lia van Gemert, Amsterdam U.P., 128 pp., is an edition and translation of Vondel's biblical play. The combination of text, annotations and context offer students a broad understanding of the play and its Catholic heritage.

Annemieke Houben, *Vieze liedjes uit de 17e en 18e eeuw*, Nijmegen, Vantilt, 288 pp., is a prize-winning edition (Gerrit Komrij-prijs) of bawdy songs from the 17th and 18th century. No subject has been omitted: oral sex, impotence, homosexuality, sex in public, voyeurism, the wedding night, losing one's virginity, cheery prostitutes, venereal diseases or pubic hair coiffures are all included. The spelling has been modernized, the text annotated and illustrations provided.

ZE, 30.2, is a special issue which deals with the subject of song in early modern Dutch literature. Els Stronks, 'Dees kennisse zuldy te kope vinnen' explores how youth songs could function as a vehicle for knowledge transfer. Olga van Marion and Tim Vergeer, 'Gezongen emoties', demonstrate how playwright Theodore Rodenburgh made his audience receptive to his political

message by means of song and compassion with the female hero of the play, Jacqueline of Bavaria. Riet Schenkeveld-van der Dussen, 'Receptie, tekst en muziek van Camphuysens *Stichtelycke rymen*' inquires how a song book with a strict Christian-Armenian content became popular amongst many groups of the Dutch population. Sven Molenaar, "'Spaert u Kingh Willem". De beeldvorming van Willem III in het Antwerpse verzamelhandschrift *Het Mengelmoes van 1696*', shows, by reference to a unique codex from Antwerp, which mainly consists of songs, how there did not exist a unified representation of William III in the Southern Netherlands during the Nine Years War. Michel Ceuterick, 'Jacob Jordaens en *Een Nieu Liedeken van Callo*' shows how song and painting can interact with each other and how the message of a Catholic song can be altered by a painter to emphasize a Protestant view.

BMGN — Low Countries Historical Review, 129.2, is a special issue entitled 'Batavian Phlegm? The Dutch and their Emotions in Pre-Modern Times', devoted to the development and use of affects in the Low Countries from the late Middle Ages to the Napoleonic Era, looking into emotions and identity, affective communities and theatre, and the relation between emotions, religion and politics.

Anna de Haas, *Theatrale zelfmoord. De eigenhandige dood op het Nederlandse toneel 1670–1780*, Hilversum, Verloren, 224 pp., the first study of its kind in the Netherlands, is an intriguing exploration of the characters and motives of suicides, and the context in which they could execute their unlawful act. Famous examples as well as parodies of suicide are dealt with, as is the question of whether in fact suicide was acted out on stage.

'*Un certain Holandois*'. *Coornhert en de vragen van zijn tijd*, ed. Jaap Gruppelaar and Jürgen Pieters, Hilversum, Verloren, 178 pp., is a collection of papers exploring Coornhert's philosophy in relation to his contemporaries from the Netherlands and beyond. Central to the volume are Coornhert's opinions on religion, discipline, wealth and trade, thereby providing a glimpse of the Dutch way of life in the 17th century.

Wissenstransfer und Auctoritas in der frühneuzeitlichen niederländischsprachigen Literatur, ed. Bettina Noak, Göttingen, V&R unipress, 301 pp., is a collection of essays which explore the many facets of knowledge transfer and dealing with the authorities in early modern Dutch literature. The essays focus on the concepts of play, miracle, conversion and imitation.

4. MODERN LITERATURE, 1800 TO THE PRESENT DAY

GENERAL. *NegE*, 30.2, is a special issue which deals with the festivities in 1813 welcoming King William I to the new independent nation state of the Netherlands, the survival of certain representations from the Dutch Revolt and the commemorations at the centennial in 1913.

Onnoemelijke dingen. Over taboe en verbod in het fin de siècle, ed. Anne van Buul, Hilversum, Verloren, 218 pp., analyses the taboos in the 1900s which determined what could be discussed, heard, thought or done. It inquires which taboos existed during the fin de siècle concerning (homo)sexuality, incest, miscegenation, paedophilia, suicide, fashion, masturbation, excrement, venereal disease, nudity in art and becoming rich by writing novels. Furthermore, it looks into breaking taboos and the punishments on breaking them and the way taboos took shape in literary and artistic production.

Anne van Buul, *In vreemde grond geworteld. Prerafaëlitisme in de Nederlandse literatuur en beeldende kunst (1855–1910)*, Hilversum, Verloren, 448 pp., offers a chronological overview of the reception of Pre-Raphaelitism in the Netherlands. This movement in English literature and art had a great impact on Dutch literary and artistic production. By means of five case studies on the reception activities of the writers Frederik van Eeden, Edward B. Koster and P. C. Boutens,

and the artists Jan Toorop and Antoon Derkinderen. It becomes clear how Pre-Raphaelitism influenced fin de siècle Dutch writers and artists.

Corrado Hoorweg, *Florilegium. Een humanistische stroming in de Nederlandse dichtkunst sinds 1880. Een bloemlezing*. Baarn, TIEM, 276 pp., introduces the concept of Humanism into the first half of the 20th century. Both the unknown group of poets around Wolfgang Frommel, and the Tachtig movement appear to have been inspired by humanistic ideals. The result is a curious and hybrid study into the survival of classical ideals in the poetry of the first decades of the 20th century.

Jan Lensen, Ludo Stynen and Yves T'Sjoen, *De stekelige jaren. Literatuur en politiek in Vlaanderen 1929–1944*, Ghent, Academia Press, 197 pp., surveys forgotten authors from Flanders between the years 1929 and 1944, concentrating on the right-wing literature of the Flemish movement.

Jan Lensen, *De foute oorlog. Schuld en nederlaag in het Vlaamse proza over de Tweede Wereldoorlog*, Antwerp, Garant, 248 pp., discusses one of the most important events influencing contemporary collective memory, World War II, through the study of the literary traces of war in Flemish literature. The study is divided in five themes: the events around May 1940, the resistance, the collaboration, the repression and the Holocaust. It includes an overview of relevant (short) novels according to these five themes. Instead of a good memory as the result of victory, Lensen paints the picture of a wrong war in which defeat and guilt are dominant; something which in Flemish collective memory has been suppressed for a long time, but which authors have continuously foregrounded in their work.

Dan Dada doe uw werk! Avant-gardistische poëzie uit de Lage Landen, ed. Hubert van den Berg and Geert Buelens, Nijmegen, Vantilt, 248 pp., presents a cross section of the poetic avant-garde of the early 20th c. in the Netherlands and Flanders, and includes work by Piet Mondriaan, I. K. Bonset, Paul van Ostaijen, Herman van den Bergh, Hendrik de Vries, H. Marsman, Pierre Kemp, Kurt Schwitters, Antony Kok, E. L. T. Mesens, Til Brugman, Gaston Burssens, A. C. Willink, Michel Seuphor and H. N. Werkman.

Jos Muyres and Esther op de Beek, *Op de hielen. Opstellen over recente Nederlandse en Vlaamse literatuur*, Nijmegen, Vantilt, 207 pp., collects studies by nine specialists on texts by Paul Claes, Geertrui Daem, Martin Michael Driessen, Stephan Enter, Marcel Möring, Erwin Mortier, Yves Petry, Paul Verhaeghen and Leon de Winter. The volume was the result of the tenth conference on recent Dutch and Flemish literary studies, organized every year at the Radboud University in Nijmegen.

Martien Brinkman, *Hun God de mijne? Over de God van Gerrit Achterberg, Hendrik Marsman, Martinus Nijhoff en Ida Gerhardt*, Zoetermeer, Meinema, 176 pp., explores the experience of religious thought in the poems of some of Brinkman's favourite poets: Gerrit Achterberg, Hendrik Marsman, Martinus Nijhoff and Ida Gerhardt. According to B., a theologian, these poets are all in search of a new way to explain a very old concept. Even now, these poets are still relevant to the faithful.

Corrado Hoorweg, *Van Mathilde tot Mei. De dichters van 1880 en de vriendschapssonnetten van Jacques Perk en Willem Kloos*. Baarn, TIEM, 236 pp., describes the interdependence of the four poets whose work defined Dutch literature from the 1880s until the first decades of the 20th century: Jacques Perk, Willem Kloos, Albert Verwey and Herman Gorter. In an eloquent analysis the author gives an overview of Kloos's friendship with Perk through his friendship poems, and explains to a non-specialist audience the fate of the Tachtig movement after Perk's death.

ARENDS. Nico Keuning, *Angst voor de winter. Jan Arends: leven en werk*, Amsterdam, Lebowski, 450 pp., is a reissue of the biography of the poet and writer Jan Arends. Eleven years

after the first publication, new facts have been discovered, among them a revealing letter and an acquaintance with a mysterious girlfriend.

BILDERDIJK. Dini Helmers, *Bilderdijs Odilde*, Soest, Boekscout, 330 pp., is a biography of Catharina Rebecca Woesthoven (1763–1828), who was for a time the wife of Willem Bilderdijk. After divorce, remarriage and a scandal concerning the imprisonment of Jan Willem Kumpel, she was represented as a cold-hearted, manipulative and stupid woman. This biography aims to correct this picture by the use of new source material, and thus complements existing biographies of Willem Bilderdijk. *WILLEM. Tijdschrift van de eeuw. Ceci n'est pas un glossy*, ed. George Moormann, Haarlem, Stichting Bilderdijk Haarlem, 84 pp., appears on the occasion of the lecture 'Bilderdijk Supterstar' by Rick Honings. It includes poetry and essays by Adriaan van Dis, Piet Gerbrandy, George Moormann, Luuk Wilmering amongst others.

CLAUS. *Lezen in verwondering. Veertien leeswijzers bij een roman van Hugo Claus*, ed. Matthijs Sanders and Tom Sintobin, Nijmegen, Vantilt, 253 pp., collects essays on one of Claus's better known novels, *De verwondering* (1962). Primarily a manual for students of Dutch literature and cultural science, the contributions apply a different literary theory to the novel to provide further insight into Claus's work. Although the contributions depend heavily on earlier research, they still offer new insights.

COUPERUS. Coen Peppelenbos and Doeke Sijens, *Lauwertakken en distels. De complete Couperus herlezen*, Groningen, Kleine uil, 181 pp., is a detailed and thoughtful survey of Couperus's entire oeuvre, which does not hesitate to point out its shortcomings as well as its importance. It is an invaluable guide to Couperus's work.

Indische Letteren, 29.2, is a special issue concerning Louis Couperus and his writings on the Dutch Indies. Four contributions discuss the hostile nature of the Dutch Indies in Couperus's novels and the fearful Dutchmen residing in the Indies.

FENS. Wiel Kusters, *Mijn versnipperd bestaan. Het leven van Kees Fens 1929–2008*. Amsterdam, Athenaeum-Polak & Van Gennep, 597 pp., is an outstanding biography of possibly the most important critic of Dutch literature in the last century. Kees Fens was a born admirer, melancholic and contemplative. He was a man with a great sense of humour and someone who cursed when he liked something, and his death left a void in the literary world which has not been filled yet.

GORTER. Herman Gorter, *Een glorieus ding. 'Een dag in 't jaar' van Herman Gorter*, ed. Johan Sonnenschein and Ben van Melick, Rimborg, Huis Clos, 126 pp., is an edition of G.'s lesser known and unpublished poem *Een glorieus ding*, with an afterword by Sonnenschein showing why G. never decided to publish the poem.

GRUNBERG. Arnon Grunberg, *'Ich will doch nur, dass ihr mich liebt'. 25 jaar schrijverschap (waarvan 5 jaar in het verborgene)*, Amsterdam, Nijgh en Van Ditmar, 213 pp., highlights the last 25 years of Grunberg's career. Partly biographical, partly focusing on motives in Grunberg's work, this publication, issued on the occasion of the exhibition of the same name at the Special Collections of the University of Amsterdam in 2014, is a fine overview of the writer and the person. It includes an essay by Yra van Dijk on the gruesome desire for closeness to the 'other' in Grunberg's work, in relation to the history of the Shoah.

HAASSE. Margot Dijkgraaf, *Spiegelbeeld en schaduwspel. Het oeuvre van Hella S. Haasse*, Amsterdam, Querido, 351 pp., is the result of many interviews with the author in combination with an analysis of her work. Haasse herself is foregrounded and is given the opportunity to speak. As such, the book is not merely a varied overview of Haasse's oeuvre, but, in addition paints a portrait of one of the better authors in Dutch literature.

HILDEBRAND. Hildebrand, *Camera obscura*, ed. Rick Honings and Peter van Zonneveld, Amsterdam U.P., 103 pp., elucidates the two most important stories, 'De Familie Stastok' and

'De Familie Kegge', with the help of fragments and background information. In addition to economics and education, poor relief and the class society, this publication deals with fashion, recreation, entertainment and student life in the 19th century, painting a picture of a society which is surprisingly similar to our own, despite the many differences.

HILLESUM. To mark the 100th birthday of Etty Hillesum, 2014 saw several publications concerning her work, philosophy and life both in the Netherlands and abroad. Etty Hillesum, *The Complete Works*, 2 parts, ed. Klaas Smelik and Arnold Pomerans, Maastricht, Shaker, 1156 pp., is a definitive collection of Etty Hillesum's diaries and letters, including extensive footnotes and annotations to the text, which reveals H.'s social, intellectual, and spiritual growth and her profound personal reflections. This new, authoritative edition invites readers to understand and appreciate more fully her unique journey and spirit.

Meins Coetsier, *The Existential Philosophy of Etty Hillesum. An Analysis of Her Diaries and Letters*, Leiden, Brill, 635 pp., breaks new ground by demonstrating the Jewish existential nature of Etty Hillesum's spiritual and cultural life in the light of the writings of Martin Buber, Emmanuel Levinas and Dietrich Bonhoeffer. In a thorough study, Coetsier dispels much of the confusion that assails readers when they are exposed to the bewildering range of Christian and Jewish influences and other cultural interpretations of her writings.

Altijd Etty. Etty Hillesum, inspiratiebron voor een rijk innerlijk leven, ed. Ton Jorna and Julika Marijn, Utrecht, Ten Have, 192 pp., take a personal approach to the main themes in H.'s work, such as love, art, birth and death, perpetrator and victim, suffering and God. They speak with others who have been inspired by H.'s work, and upon H.'s heritage and what this has meant for their lives.

Friederike Popp, *Bedrängt und unendlich geborgen. Begegnungen mit Etty Hillesum*, Schwarzach am Main, Vier-Türme-Verlag, 128 pp., links fragments from Hillesum's diaries with her thoughts, biographical notes on Etty Hillesum and her time period.

Klaas Smelik, *Etty Hillesum 1914–2014*, Antwerp, Garant, 168 pp., gives an insight into Hillesum's thoughts and spirituality. The study focuses partly on the actuality of Hillesum's writings in a present day world.

Furthermore, four publications have appeared in French concerning Etty Hillesum and her spirituality: *Etty Hillesum. La Shoah et Dieu*, ed. Yves Bridonneau and Jean-Pierre Nave, Saint-Rémy-de-Provence, Édisud, 159 pp., Odile Haumonté, 'Je veux consoler Dieu'. *Etty Hillesum*, Paris, Pierre Téqui, 133 pp., Karima Berger, *Les attentives. Un dialogue avec Etty Hillesum*, Paris, Albin Michel, 203 pp., and finally, M. Fromaget, *Un joyau dans la nuit. Introduction à la vie spirituelle d'Etty Hillesum*, Paris, Desclée de Brouwer, 234 pp.

DE JONG. *Het leven volgens Oek de Jong. Terug naar een naaktheid*, ed. Johan Goud, Zoetermeer, Klement, 200 pp., is a survey of literary, philosophical and religious aspects in de Jong's work, with an interview with Oek de Jong himself.

KOMRIJ. *Wild. Het Komrij van Hanna Bervoets*, ed. Hanna Bervoets, Amsterdam, De Bezige Bij, 203 pp., is a diverse selection of work in different genres by Gerrit Komrij which shows his versatility and self-deprecation.

MULISCH. Atte Jongstra, *De hemel ontdekt. Alles en meer over De ontdekking van de hemel van Harry Mulisch*, Amsterdam, De Bezige Bij, 171 pp., is an inquiry into what is known about Mulisch's magnum opus. It includes references to disciplines, persons, terms and works from the fields of mathematics and science, astronomy, Judaism and Christianity, classical mythology, philosophy, theology, literary studies and more. Much remains to be said about *De ontdekking van de hemel* (*The Discovery of Heaven*), but J.'s study may now lead to further research.

OSTAIJEN. Paul van Ostaijen, *Bezette stad*, ed. Oskar Jespers, Nijmegen, Vantilt, 160 pp., is

a facsimile of Ostaijen's collection of poetry *Bezette stad* including original woodblock prints and drawings by Oskar Jespers, issued to mark the anniversary of WWI.

REVE. Igor Cornelissen, *Wie was Hans Boslowits? Gerard Reves debuut ontrafeld*, Amsterdam, Bas Lubberhuizen, 79 pp., recounts the quest of journalist and WWII expert Igor Cornelissen to discover who lurks behind the Jewish principal character of Hans Boslowits in Reve's debut *De ondergang van de familie Boslowits* (1950). In this intriguing study the author unveils the family history of one of the victims of the Holocaust who appears to have been a well-known neighbour of the Reve family. The end of Hans Boslowits shocks both in literature and in reality.

Edwin Praat, *Verrek, het is geen kunstenaar. Gerard Reve en het schrijverschap*, Amsterdam U.P., 480 pp., endeavours to define who Reve actually was. By combining an analysis of Reve's oeuvre and his public appearances, the author gives a refreshing insight into Reve, his work and his persona, using the theories of the sociologist Pierre Bourdieu. The author pays attention to Reve's mystifications, sensational television appearances and confrontations with colleagues, press and the public. This is the first study to combine Reve's oeuvre with his public persona.

SLAUERHOFF. Nout Van Den Neste, *Vida triste. Slauerhoff en de fado*. Baarn, TIEM, 178 pp., illustrates how Slauerhoff experienced Portuguese 'fado' or folk songs in the 1920s and 1930s, showing how he has changed these *fados*, to fit it in his own poetics. In Slauerhoff's work the *fado* is inseparably connected with the marginality and romanticized.

STEUVELS. *Ik wensch u de Zon. De briefwisseling tussen Stijn Streuvels en Karel van de Woestijne*, ed. Stijn Vanclooster and Bert Van Raemdonck, Berlin, Autumnus, 160 pp., is a well-produced scholarly edition of all known letters between these two important Flemish authors, with a literary-historical introduction and extensive annotations.

TOLLENS. Ruud Poortier, *Tollens' nagalm. Het dichterschap van Hendrik Tollens (1780–1856) in de Nederlandse herinneringscultuur*, unpublished doctoral dissertation, Amsterdam, 576 pp., studies the reception of Hendrik Tollens through literary, semi-literary and non-literary evidence to trace the development of the memory of this 19th-century poet.

VERRIEST. Romain Vanlandschoot, *Hugo Verriest. Biografie*, Tielt, Lannoo, 616 pp., is the long-awaited biography of the Flemish author Hugo Verriest, represented here as a person who could connect the Catholics, socialists and the liberal-minded in Flanders. The biography is more than that of one person alone: it paints the picture of a whole era and Verriest's place in political and social reforms in Belgium in the second half of the 19th century.

VROMAN. Mirjam van Hengel, *Hoe mooi alles. Leo en Tineke Vroman, een liefde in oorlogstijd*, Amsterdam, Singel Uitgeverijen, 302 pp., relates by means of letters, diaries and interviews with the poet Leo Vroman and his wife Tineke the extraordinary story of how they became separated in WWII, and how the Jewish Leo Vroman fled the Netherlands for the Dutch East Indies. Locked up in a Japanese concentration camp, he never received any of his fiancée's letters, but miraculously they were reunited two years after the war, on the pier in New York.

WILMINK. Willem Wilmink, *Zelfportret in brieven*, ed. Vic van de Reijt and Wobke Wilmink-Klein, introd. Elsbeth Ety, Amsterdam, Singel Uitgeverijen, 304 pp., is a selection of W.'s extensive correspondence, and the prelude to Elsbeth Ety's forthcoming biography of Wilmink.