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Literature

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Literature

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1 General

Jacqueline Bel, *Bloed en rozen: Geschiedenis van de Nederlandse literatuur 1900–1945*, Amsterdam, Bert Bakker, 1140 pp., is one of the latest volumes of the prestigious Dutch Literary History issued by the Nederlandse Taalunie. Bel gives an excellent and unbiased overview, paying as much attention to the great Dutch writers as to writers normally deemed of lesser stature. Like the authors of earlier volumes, Bel chooses to paint the full picture, rather than focusing merely on action and reaction, or modernity in the literary scene. Bel tells a fascinating story about what people thought, how they behaved and how they opposed each other. Both great and small histories, both the dominant moral code and opposition to it are mirrored by Bel in the individual expressions of prose and poetry, providing an undogmatic, unbiased and democratic archive of literature between 1900 and 1945.

De canon: De 50+1 mooiste literaire teksten uit de Nederlanden, Antwerp, Uitgeverij Vrijdag, 403 pp., a joint publication of the Koninklijke Academie voor Nederlandse Taal- en Letterkunde and the Vlaams Fonds voor de Letteren, is a dynamic canon of Dutch literature from a Flemish perspective. The list includes some 50 works regarded as essential for Flanders. The canon is limited to Dutch works of literature for adults which were published before 1990. Only works by deceased authors qualified for the list.

Jaap Grave, Rick Honings, and Bettina Noak, *Illness and Literature in the Low Countries. From the Middle Ages until the 21st Century*, Göttingen, v&R Unipress, 278 pp., offers 14 articles on the relation between disease and literature, giving the first ever overview of Dutch-language research in this field, which focuses on the lit-

erary and cultural functions of medical knowledge and the poetics of medical and literary writing.

Hans Groenewegen, *De lezer: Van poëzie en mystiek*, Groningen, Historische uitgeverij, 317 pp., is a collection of essays on the poetry of writers such as Lucebert, Wijnberg, Ouwens and Favery. G. relates their work to the mysticism in work of medieval and early modern writers, such as Hadewijch, Ruusbroec and Meister Eckhart, and looks for the words in mystical poetry and poetical mysticism that reflect the fullest experience of mysticism in Dutch literature. Rather than revealing the influence of medieval and early modern mystics on present-day poets, or demonstrating whether modern authors know the work of medieval mystics, G. looks for ways to reveal the common experience in medieval, early modern and present-day poetry.

Ranne Hovius, *Vogels van waanzin: Psychiatrie in Nederlandstalige romans en gedichten*, Amsterdam, Uitgeverij Nieuwezijds, 254 pp., is a fascinating blend of psychiatry and literature connecting creativity and insanity. The study follows the developments in psychiatry and its influence on Dutch literature, discussing madness and genius in the life and work of Dutch and Flemish authors.

Jeroen Jansen and Nico Laan, *Van hof tot overheid: Geschiedenis van literaire instituties in Nederland en Vlaanderen*, Hilversum, Verloren, 352 pp., gives a thorough and much-needed overview of literary institutions in both historical and modern Dutch literature. The focus is on Dutch literary institutions and the study lacks a real comparison to other European literatures. Nevertheless, the usefulness of the study as a basic overview for literary education is enormous.

De leeslijst: 222 werken uit de Nederlandse literatuur, ed. Nina Geerdink, Jos Joosten, and Johan Oosterman, Nijmegen, Vantilt, 480 pp., (re)introduces readers to the versatility of Dutch literature, from 900 until the present day. This overview encourages readers to look beyond the standard authors of the canon. The study pays much attention to both classics and hidden pearls.

Olf Praamstra, *De Nederlandse letterkunde als provinciale literatuur*, Leiden University, 12 pp., is a valedictory lecture on Dutch literature and its place in world history and the big world literatures. It presents a rather pessimistic view of how much influence Dutch literature has had and still has on the world, with some notable exceptions.

Benjamin Jos de Roo, *Praatjes voor de West: De Wereldroep en de Antilliaanse en Surinaamse literatuur 1947–1958*, Haarlem, In de Knipscheer, 471 pp., demonstrates the importance of the radio programme *Praatjes voor de West* of the Wereldroep for the literary careers of many authors from Suriname and the Dutch Antilles. The study offers an inspiring analysis of the literary and social history of Suriname and the Dutch Antilles and connects them to the oeuvres of writers such as Boeli van Leeuwen.

Victor Schiferli, *Rembrandt van Rijn: De mooiste gedichten over de schilder en zijn werk*, Amsterdam, Rainbow, 160 pp., is an anthology of 75 Dutch poems dedicated to Rembrandt, arranged alphabetically. Modern poets, such as Vestdijk, prevail. The alphabetical arrangement prevents the reader from getting a good overview of the reception of Rembrandt's work in the literary scene.

Seks in de nationale verbeelding: Culturele dimensies van seksuele emancipatie, ed. Agnes Andeweg, Amsterdam U.P., 210 pp., is an excellent collection of essays dealing with sexual norms in modern Dutch society. The essays give insight into the many aspects of what can be called Dutch sexual nationalism. Essays include one about the 'ezelproces', which accused

Gerard van het Reve of blasphemy for describing having sex with God in the image of a donkey; or Boudewijn de Groot who sang about a 16-year-old girl getting pregnant and dying because of it.

SpdL, 57.2, is a special issue dealing with modern analysis of poetry. Besides an introduction expounding the theory of poetical analysis, it includes articles on Hadewijch's love lyric, Willem Kloos's work, body language in Karel van de Woestijne's work and Flemish experimental poetry (Vlaamse experimentelen).

Anne de Vries, Meisje, *kun je wel jikken? Achtergrond en betekenis van de Nederlandse kinderrijmen*, Amsterdam U.P., 178 pp., is an overview of research into the origins and meaning of Dutch nursery rhymes, which are often centuries old. De Vries demonstrates that many such rhymes were originally not intended for children. Her critical analysis of the genre is supported by many examples from different geographical areas. Moreover, she relates how certain rhymes evolve over time. The study reads as an exciting exploration of the Dutch children's rhyme genre.

Dick Welsink and Hans Quatfoss, *De kunst van het lijden: Het lijden en de wederopstanding van Hans Dorrestijn*, Amsterdam, Rubinstein, 68 pp. + DVD, is a richly illustrated biography of the life and work of this poet, songwriter and comedian. The biography includes a documentary and a DVD with songs by Dorrestijn himself, providing a full portrait of a remarkable person.

2 Middle Dutch Literature

Het Gruuthusehandschrift: Literatuur, muziek, devotie rond 1400: Internationaal congres Brugge 25–27 april 2013, ed. Frank Willaert, Jos Koldeweij, and Johan Oosterman, Ghent, Koninklijke Academie voor Nederlandse Taal- en Letterkunde, 320 pp., is a collection of 15 essays

providing the latest research on the *Gruuthusehandschrift*. Such perspectives include the contingency of literary milieus, the development of literary self-awareness in the city, musical eroticism in the manuscript and the heraldic verification of Gruuthuse's coat of arms. The volume is an incomparable study of one of the most important late-medieval manuscripts in Dutch literary history.

3 Early Modern Literature

General

Elizabeth de Groot, *Laet doch niemand dese brief leesen: Vrouwenbrieven uit Friese familiearchieven 1600–1800*, Gorredijk, Bornmeer—Leeuwarden, Tresoar, 215 pp., is a collection of 60 letters written by women from the family archives of Tresoar in Leeuwarden. In addition to their importance for women's studies, the letters are also of great importance for our historical understanding of daily life in the 17th and 18th centuries. The study offers a unique overview of women's writing in the Dutch Republic. All letters are translated into modern Dutch, making them accessible for a broader audience.

Helmer Helmers, *The Royalist Republic: Literature, Politics and Religion in the Anglo-Dutch Public Sphere, 1639–1660*, CUP, 235 pp., is one of the most arresting and original works of early modern literary criticism in recent years. H. explores the strikingly intimate confluence between British and Dutch literary cultures during the wars of the three kingdoms. The intersections between the neighbouring cultures is such that it is possible to talk in this period of an Anglo-Dutch public sphere. This is a major contribution to our understanding of Dutch, English, and, most importantly, Anglo-Dutch literary culture in the mid-17th century.

Christopher Joby, *The Dutch Language in Britain (1550–1702). A Social History of the Use of Dutch in Early Modern Britain*, Leiden–Boston,

Brill, 468 pp., using extensive archive material from Britain and the Low Countries, demonstrates that Dutch was both written and spoken in a range of social domains including the church, work, learning, the home, diplomacy, the military and navy, and the court. Those who used the language included artisans and their families fleeing religious and economic turmoil on the continent; the Anglo-Dutch King, William III; and Englishmen such as the scientist Robert Hooke. Joby's account adds both to our knowledge of the use of Dutch in the early modern period and multilingualism in Britain at this time.

Klaas de Jong, *Pieter Rixtel (1643–1673): Een dichter zonder rust*, Hilversum, Verloren, 119 pp., is a biography of the life and work of Pieter Rixtel, a poet from Haarlem. Not much is known of Rixtel's life. De Jong had to do most of his research in archives and secondary literature, but the result is a sound biography of this Haarlem poet, which situates Rixtel's life and work in the broader context of the Dutch Golden Age.

Nihil obstat: Het Ghecroonde Aersgat en andere scatologische liederen uit de zeventiende en achttiende eeuw, ed. Gilbert Huybens, Kalmt hout, De Carbolineum Pers, 157 pp., is a limited edition (50 copies) of scatological songs, many unpublished, with illustrations befitting the contents. As such, this edition gives an important insight into a genre often neglected by Dutch literary research.

Freya Sierhuis, *The Literature of the Arminian Controversy: Religion, Politics, and the Stage in the Dutch Republic*, OUP, 320 pp., highlights the importance of the Arminian Controversy (1609–1619) for the understanding of the literary and intellectual culture of the Dutch Golden Age. Taking into account a wide array of sources, ranging from theological and juridical treatises, to pamphlets, plays and libel poetry, it offers not only a deeper contextualisation of some of the most canonical works of the period, such as the works of Dirck Volckertz. Coornhert, Hugo Grotius and Joost

van den Vondel, but also invites the reader to rethink the way we view the relation between literature and theology in early modern culture.

Acht.E, 47.1, is a special issue on Stephen Greenblatt's concept of self-fashioning. The issue includes articles by two social historians, two historians of political culture, and two literary historians, who have engaged in an exploration of the relevance of this concept for their own research into the history and culture of the Dutch 18th century.

ZE, 31.2, ed. Mirjam de Baar and Feike Dietz, is a special issue on learning in the Golden Age, including three articles on different aspects of learning: the problems Catholic students faced when deciding where to follow their studies: Leiden or Louvain?; thesis prints in the Southern Netherlands; and, finally, the ingeniousness of the creative hand in 17th-c. children's literature.

Huygens

A selection of the poems of Sir Constantijn Huygens (1596–1687): A parallel text, ed. Peter Davidson and Adriaan van der Weel, Amsterdam U.P., 230 pp., offers a broad selection of Huygens's poems and provides excellent translations of those written in Dutch, Latin, and a number of other languages, revealing both Huygens's literary talent and his remarkable linguistic range.

4 Modern Literature, 1800 to the Present Day

General

Lars Bernaerts et al., *Het lab van de sixties: Positionering en literair experiment in de jaren zestig*, Ghent, Academia Press, 292 pp., is a study of the experimental literature in the Netherlands and Flanders in the 1960s. Writers used different strategies to position themselves in the literary field: political positioning, group forming around literary journals, breaking of taboos, resistance against the older generation.

This study explores these mechanisms by looking at statements by authors about literature and society.

Maria Boletsi et al., *De lichtheid van literatuur: engagement in de multiculturele samenleving*, Louvain–The Hague, Acco, 153 pp., is a plea for the social relevance of literature. The authors argue that literature can play an indispensable role in the debate about the multicultural society, because of its ability to explicate the complexity of themes relevant in that society. This study offers an insight into the background and effects of cultural stereotyping and themes of Self and Other, and builds on internationally acclaimed academic theories and analyses.

Erica van Boven, *Bestsellers in Nederland, 1900–2015*, Antwerp–Apeldoorn, Garant, 217 pp., is a study of the bestseller in the Netherlands. Van Boven argues that the bestseller offers a unique source for historical, social and cultural knowledge, and sheds new light on the development, growth and inner-workings of the literary market

Jaap Goedegebuure, *Wit licht: Poëzie en mystiek in de Nederlandse literatuur van 1890 tot nu*, Nijmegen, Vantilt, 256 pp., is a collection of essays about the concept of white light. The essays express a strong longing for releasing insights, for the other side. This longing is not solely focused on a (Christian) God, but can also have ties to an idealized love, nature, an escape from the 'Self', and an intensification of language. G. points out parallels in western, eastern and Islamic-inspired mysticism. Such mysticism includes phenomena like 'total emptiness' and the dark night. G. makes vivid use of a variety of modernistic movements in contemporary visual art.

Laurens Ham, *Door Prometheus geboeid: De autonomie en autoriteit van de moderne Nederlandse auteur*, Hilversum, Verloren, 348 pp., a PhD thesis, considers how modern authors position themselves. Starting in the 19th century, Ham discusses the many manifestations of self-representation among Dutch authors

and their changing position in society, revealing that authors did not get more freedom to say what they like with time. H. makes clear that authors who do not conform to societal norms are taken more seriously in the literary field.

R. Havenaar, *Babyboomboek: Wat ze lezen, wat hen vormde, hoe ze dachten*, Amsterdam, Van Oorschot, 377 pp., is an overview of 36 books (18 fiction, 18 non-fiction), which have influenced the so-called baby boom generation (the generation born between 1945–1955), showing how they processed World War II, the Cold War, and the protests of the sixties. The baby boomers read the books of an older generation which had been permanently traumatized by the war, and this study shows how the baby boomers were affected by the traumas of their parents.

Hillebrand Komrij, *De ondergang van de particuliere leesbibliotheek: Een overzicht van het wel en wee van de particuliere leesbibliotheekhouders en de problemen waarmee deze branche te maken kreeg: We pakken de draad op rond het einde van de jaren '20 van de vorige eeuw tot aan het feitelijke einde van de branche in de jaren '60 en begin '70*, Drachten, Hillebrand Komrij, 490 pp., offers an overview of the commercial 'leesbibliotheekhouders' and the problems they faced between the 1920s and the late sixties and early seventies.

Dirk Kroon, *Is het werkelijk? Verkenningen van dichters*, Dordrecht, Liverse, 357 pp., is a collection of essays on referentiality in the work of Dutch poets such as Achterberg and Warmond, with an introduction to their oeuvre. The essays previously appeared in journals such as *Achterbergkroniek*, *Bulletin*, *Ons Erfdeel*, *De Parelduiker*, and *Poëziekrant*, but have been adapted and expanded for publication in this collection.

Neg.E, 39.1, is a special issue on 19th-c. satire. The articles by Ivo Nieuwenhuis, Laurens Ham and Frederiek ten Broeke highlight the historical development of satire in the 19th c. through the analysis of several typical texts, pictures

and journals. The multiformity and intangibility of satire makes it a difficult but fascinating source for historians. Eveline Koolhaas-Grosfeld shows how politics became more and more public, providing for a playfield in which cruel satire and dire scorn were common means of criticism.

Neg.E, 39.3–4, is a special issue collecting the proceedings of the conference 'Wel en onwel. Het lichaam in de negentiende eeuw', on the human body in the 19th century. The body has its own history and this issue shows which subjects, perspectives and methods (cultural) history of the 19th c. have been enriched by paying attention to it. The articles choose different perspectives and themes to show how the body was presented and experienced—art, literature, science, pop culture, disease, sports, homosexuality, criminality, slavery. Most 19th-c. people experienced the body as an uneasy and disturbing object, which offered more pain than pleasure.

TNTL, 131.4, a special issue on transculturation and narrative in Afrikaans, deals with myth-making, the bastardisation of history and nostalgia in South African literature.

Rick Honings and Peter Zonneveld, *Een tint van het Indische Oosten: reizen in Insulinde 1800–1950*, Hilversum, Verloren, 304 pp., is a readable collection of essays centred on travel stories of the Dutch East Indies. The reader meets well-known travellers such as Eddy du Perron, Aletta Jacobs and Louis Couperus, but also the travel story of the ten-year-old Anna Abrahamsz among many others.

Richard van Schoonderwoerd den Bezeemer, *De ware kindervreugd: Een overzicht van de auteurs, illustratoren en uitgevers van de protestants-christelijke jeugdliteratuur in haar bloeitijd (1900–1970)*, Kampen, Brevier, 138 pp., is a brief, but very readable overview of the most important authors, illustrators and publishers of Protestant children's literature.

Carel Peeters, *De cultuur van de paradox*, Amsterdam, De Harmonie, 327 pp., is a collection of essays on the importance of the paradox

in the work of writers and thinkers like Joost Zwagerman and Charles Darwin. Peeters offers a method to analyse the paradox in their work and is the first to do so consistently.

Spiegel of lachspiegel? De betekenis van de campus novel voor de wetenschaps- en universiteitsgeschiedenis, ed. Leen Dorsman, Hilversum, Verloren, 111 pp., is a collection of essays dealing with the so-called 'campus novel' in Dutch literature. An interesting question is whether these novels provide new insights for university history. The authors make clear that this is possible, if a researcher is aware of the specific use of the novel as source material.

Janneke Weijermars, *Stepbrothers: Southern Dutch Literature and Nation-building under Willem I, 1814–1834*, Leiden, Brill, 315 pp., is a revealing study, which describes the driving force of William I's policy to stimulate and control literary life in the South, encouraging unity throughout his kingdom; and especially its impact in the South. For some authors, Northern Dutch literature represented the standard to which they aspired. For others, unification triggered a desire to assert their own cultural identity. The quarrels, mutual misunderstandings and subsequent polemics were closely intertwined with political issues of the day. *Stepbrothers* views the history of the United Kingdom of the Netherlands through a literary lens.

Suzanne Fagel-de Werd, *De stijl van gewoon proza*, Leiden, LUCAS (online), 271 pp., is an exploration of style in 'normal' prose, not dependent on figures of speech. Through the combination of linguistic and literary methods in stylistic research, F. gives a scientific basis for intuitive judgements about style, and discusses the relationship between style and the theme of a novel.

Van Beek

August Hans den Boef, Joost Gyula Kircz, and Astrid Werumeus Buning, *Onbegonnen werk: De ontvangst van het oeuvre van F. Harmsen van Beek, een casestudy*, Groningen, Kleine Uil, 119 pp., is a long-awaited and multifaceted gender

critical study of the reception of Harmsen van Beek's oeuvre, showing how literary criticism has reduced this poet to the intangible writer of her debut.

Couperus

Johan W. Eland and Mieske van Eck, *Hypnose in de Nederlandse literatuur: Het magnetisme van Louis Couperus*, Zoetermeer, Free Musketeers, 126 pp., is a study of the influence of hypnosis and its predecessors (such as sympathy and animal magnetism) on Dutch literature, with examples from the history of hypnosis alongside text fragments from novels, with particular emphasis on the life and work of Louis Couperus.

Ruud Veen, *Couperus bij de burens: Een onderzoek naar de uitgaven van vertaald werk van Louis Couperus bij Duitse uitgeverij tussen 1892 en 1973*, Culemborg, Stichting Couperuscollectie, 426 pp., is a study of Couperus's success in Germany. Veen traces the many editions of Couperus's work and reveals that often a title was published in five different editions at the same time. The translator of Couperus's work was the German Else Otten, who was responsible for 18 of the 23 Couperus translations into German. Veen shows that Otten's reputation as a translator heightened Couperus's success in Germany. The study is both readable and informative.

Claus

Georges Wildemeersch, *Hugo Claus: de jonge jaren*, Antwerpen, Polis, 381 pp., is a biography of the early Hugo Claus. With much erudition and eye for detail, w. reveals how much of an impact World War II had on Claus's life and places art and literature at centre stage. The biography is a masterful and surprising reconstruction of Claus's younger years enabling us better to understand Claus's world view.

De Haan

Jan Fontein, *Onrust: Het leven van Jacob Israël de Haan, 1881–1924*, Amsterdam, De Bezige Bij,

685 pp., deals with the fascinating life of the erudite and controversial writer Jacob Israël de Haan, setting his life in context, describing the *Zeitgeist* of the fin de siècle, the literary circle around the Tachtigers, and the origins of socialism and Zionism in the pre-war era.

Hermans

Willem Otterspeer, *De zanger van de wrok*, Amsterdam, De Bezige Bij, 1149 pp., is the second part of the biography of Willem Frederik Hermans, one of the three major authors of the post-war period. In the first part, H. had been revealed as an author with unrealistically high ambitions which were doomed to failure. In this second part, O. makes clear that these failed ambitions were a source of inspiration for Hermans's literary oeuvre. H. held enormous grudges, saw his academic career fail and migrated to Paris, where he felt lonelier than ever. *De zanger van de wrok* is a shocking revelation of one of the most important Dutch authors.

Hillesum

Etty Hillesum *weer thuis in Middelburg*, ed. Klaas A.D. Smelik et al., Antwerp–Apeldoorn, Garant, 211 pp., deals with Hillesum's use of language and style, comparing it with Rainer Maria Rilke, who was a strong influence.

Kellendonk

Frans Kellendonk, *Verzameld werk. Twee delen in een cassette*, ed. Jaap Goedegebuure and Rick Honings, 2 vols, Amsterdam, Querido, 1208 pp., is a complete edition of K.'s works. The first volume comprises novels and stories, the second essays, critiques, travel writing and a broad selection of articles, with a bibliography, a biographical outline and several interviews with K. on literature, politics and religion.

Frans Kellendonk, *De brieven*, ed. Oek de Jong and Jaap Goedegebuure, Amsterdam, Querido, 479 pp., is a critical edition of K.'s correspondence, offering new insight into Kellendonk's personal thoughts and personal life.

The editors introduce all letters with background information.

Mystiek lichaam van Frans Kellendonk. Voorgelezen door Ilja Leonard Pfeijffer, ed. Rick Honings and Jaap Goedegebuure, Amsterdam, Rubinstein, 45 pp., is an audiobook of K.'s most controversial novel *Mystiek lichaam*, read aloud by Ilja Leonard Pfeijffer, with an introduction setting the work in its context.

Mulisch

Sander Bax, *De Mulisch mythe: Harry Mulisch: schrijver, intellectueel, icoon*, Amsterdam, Meulenhoff, 477 pp., is the first biography of Harry Mulisch, perhaps the best-known author of the Netherlands to date. It is arguably not a true biography, since Bax is looking for the myth rather than the person behind M.'s public appearances. Bax is interested in the image M. created of himself in the public domain, a central point of interest in this study. By means of interviews, reviews of his books, television appearances and M.'s oeuvre, Bax describes how M. moulded his persona, always searching for a balance between public intellectual, autonomous writer and mythical media figure.

Van Ryswyck

Adelheid Ceulemans, *Tussen liereman en literator: Het poëtische œuvre van Theodoor Van Ryswyck (1811–1849)*, Brussels, UPA, 711 pp., analyses how Van Ryswyck moulded his Flemish-Belgian identity in the new Belgian nation state by means of his poetry. C. sets her study in a broader, European context, demonstrating that a bohemian culture manifested itself in Antwerp in the first half of the 19th century, almost simultaneously with Paris. C. explodes the myth of Van Ryswyck: he was not the simple, jolly national poet who wrote for an illiterate population in a literary space far behind on the general European literary movements, and corrects the image of both Van Ryswyck and the many clichés around 19th-c. Flemish literature.

Salomonson (Stoke)

Gerard Termorshuizen, *Een humaan koloniaal: Leven en werk van Herman Salomonson, alias Melis Stoke*, Amsterdam, Nijgh & Van Ditmar, 326 pp., is a well written biography of the Jewish-Dutch journalist and writer Herman Salomonson, providing an insight into the life and work of this intriguing writer, who took the name of the 13th-c. Dutch writer Melis Stoke as his alias. The biography draws on extensive archival material.

Schotman

A.H. Huusen jr., *Johan Schotman: 1892–1976: Psychiater, dichter, filosoof*, Soesterberg, Aspekt, 451 pp., is a re-evaluation of Johan Schotman, who played a minor role in the literary scene of the Netherlands. Huussen discusses all aspects of Schotman's multifaceted oeuvre and his personal and eventful life.

Sipora

Frank Schaake, *Ida Sipora: Hoe een onbekend leven leidde tot een beroemde dood. De vrouw*

die Jan Wolkers inspireerde tot het levenseinde van Olga in Turks Fruit: Een biografische vertelling, Oegstgeest, Ida Sipora, 373 pp., is an intensely personal history of the life of photographer Ida Sipora, who died of brain cancer at the age of 28. Her life inspired Olga's death in Wolkers's *Turks Fruit*. The book is a biography, but at times it seems that Schaake has written a novel.

Stijn

Paul de Pessemier 's Gravendries, *Reimond Stijns: Van 'Arm Vlaanderen' tot 'Hard labour'*, Antwerp–Rotterdam, C. de Vries-Brouwers, 267 pp., is a captivating portrait of an author who never received the recognition he deserved. The biography offers a fresco of Stijns's world and his place in Flemish literature, and discusses Stijns's contribution to literary evolution from romanticism to realism, and finally to Flemish naturalism.