necessary. Two equestrian statues of her were made, one to mark her role as leader in exile in World War II. Juliana, however, chose to show greater solidarity with her people by being photographed riding a bike. Beatrix seems to combine a modern approach to her job with use of the traditional image implied by riding a horse; in the 1988 TV programme, the last segment shows her galloping away along the beach — an act that seems intended to show she has the force of character of a ruler.

Like any book of separate essays, this one does not provide "continuous coverage" of the subject. Even so, the volume offers virtually a history of the Netherlands as reflected in pictures. The introduction, however, seems rather to promise to show us how to interpret pictures in the light of Dutch history, or else how to use pictures to shed light *on* Dutch history, neither of which is quite what we have here. But then, do pictures reflect society and enrich our understanding of events, or do we need to know events in order to understand pictures? If the volume makes us ask ourselves such questions, this is all to the good.

Certainly images can tell us what segments of the nation they were aimed at, and how events were shown to the target public at the time. The book can thus be seen as a partial study of the historyof collective mentalities. It is not a direct study, of a corpus where the mentalities themselves speak to us (as they do, for example, in diaries), but it can tell us a great deal, for the publishers certainly knew their publics. (Literary and other works, I suppose, can speak to us for the public of a given time, or from them). However we classify the topic of the book, it will give readers a great deal of pleasure, recalling Dutch history and familiar illustrations (familiar in a number of cases, anyway); the illustrations, both black-and-white and colour, are superb, and the whole book is a pleasure to browse in. All those concerned with its production are to be commended, and we look forward to more volumes like it.

BASIL D. KINGSTONE
University of Windsor

Blake Lee Spahr, Thomas F.Shannon and Wiljan van den Akker, eds.: *Vantage points, Festschrift for Johan P. Snapper*. Lanham, MD: University Press of America, 1996 (Publications of the American Association for Netherlandic Studies, 10). 266p.

Any undue solemnity which might hang over this homage is dissipated by the frontispiece: a photo of Prof. Snapper consulting a large volume, one foot propped on an open drawer of his desk. An introduction describes the lifes work of this ebullient and active man who has done so much for Dutch Studies at Berkeley and has Dutch, Belgian and American honours to prove it. There is also a *tabula gratulatoria* listing 87 names, and a page listing the annual holders of the Peter Paul Rubens chair at Berkeley in the history and culture of the Lowlands, which Snapper worked to create; but there is no bibliography of his publications. It is true that he has not yet stopped publishing; long may he not stop.

The volume has eighteen contributions arranged in alphabetical order of the contributors, distinguished scholars all. However, I will discuss them in chronological order of the topics.

We begin in the eighteenth century, with two articles which also refer directly to the volumes title. Margriet Bruijn Lacy (Butler

Univ.) writes on the author she knows so well, Belle van Zuylen. She argues that Belle was not "ahead of her time" as we tend to think from our vantage point; in the context of her time, Belle regretted social restrictions but accepted them, and put no faith in political change. Likewise, the late André Lefevere (Univ. of Texas, Austin) urges us to abandon our vantage point and "supertheories," cease "mak[ing] texts say what we want them to say in terms of the class struggle, matriarchy" or whatever, and put them - in this case, Dutch epic poetry, a genre which flourished in the 16th-18th centuries - back in the literary system they formed part of.

Ton Broos (Michigan) offers a re-evaluation of two 18th-century Dutch editors of *Spectator*-type publications: Jacob Weyerman, more of an entertainer, and Justus van Effen, more of a teacher, though the two are alike in many ways. Francis Bulhof (Oldenburg) presents an even less well-known author of that period, Otto Christian Friedrich Hoffham, a German who wrote a book of poems on sleep and a "theory" of Dutch poetry which, the reader slowly realises, is satirical.

There is less on the nineteenth century. Jaap Goedegebuure (Tilburg) sees in the Tachtigers work a combination of realism and symbolism (I find his argument more convincing for the novel than for poetry) and situates Arij Prins in these currents. One might say that the only romantic author discussed is - Gerard van het Reve; Ton Anbeek (Leiden) feels Reve may be the only practitioner of romantic irony in Netherlandic literature. With traditional irony it is clear that the author means the opposite of what he says, whereas one cannot tell what position Reve holds about his subject. He is also on occasion humorous and blackly pessimistic at the same time (which seems romantic to me, indeed).

Three articles deal with the topic of modernism and postmodernism, offer different points of view, and thus add up to a dialogue. Wiljan van den Akker (Utrecht) and Gillis Dorleijn (Groningen) look at Valéry, Nijhoff and J. H. Leopold, and conclude that modernism is a reaction against romanticism, outlaws self-expression, and believes that language transforms ideas and that the poem is independent of the poet. Redbad Fokkema (Utrecht) looks at Hans Vlek, Rob Schouten and Sybren Polet, and proposes the distinction between modernism and postmodernism as a new means to classify Dutch poets since 1960. (Thus he replaces the system of classification, which he himself proposed in 1974, according to the review they contributed to). He quotes critics for whom modernism is "an escape from reality," "proposing silence or the destruction of language" (110-11), whereas postmodernism reintroduces the whole world into poetry. He mentions emotion and modernism in the same breath, so I assume he would agree with Anne Marie Musschoot (Ghent) that modernism was not just anti-romantic; movements absorb their predecessors as well as rebel against them. For her, however, postmodernism is not simply the reintroduction of reality, but "an eclectic representation of a fragmented and chaotic reality or a shattered ego" (195). She discusses Stefan Hertmans use of poems by Wallace Stevens as intertext in his own.

And so we come to the contemporary scene. Hugo Brems (KU Leuven) discusses how, since 1985, Flemish prose writers have been published more in the Netherlands, which perhaps explains the common feeling in their work that the Flemish *parler* both nurtures and restricts them, as the Flemish family and society do. Joris Duytschaever (Antwerp) discusses the absence of Flemish literature from the canon of world and even Dutch

literature. Its wider acceptance will not be helped, he suggests, by the present neo-Nazi streak in Flemish nationalism.

Jolanda Vanderwal Taylor (Univ. of Wisconsin, Madison) discusses two recent novels which tackle the whole nexus of Dutch feelings about the Germans: old admiration, sibling rivalry, hatred lingering from the occupation and the atrocities of World War II (though the Dutch know that not all the Germans were involved and the guilty ones are now old), and revival of fears when the Berlin Wall fell and Germany suddenly became an even bigger neighbour, plus guilt at their own mistreatment of collaborators children. The novels are Nelleke Noordervliets *De naam van de vader* and Tessa de Loos *De tweeling*.

Manfred Wolf (San Francisco SU) introduces us to the Dutch thinker J. P. Guépin, whose *Weg met de bohème* argues that the bourgeoisie created democracy and that intellectuals opposition to that class - the opposition of romanticism to rationalism - promotes authoritarianism. More recent works by Guépin equate bourgeois culture with humanism, which is allied to rhetoric rather than to philosophys bad habit of seeking absolutes. Wolf is not so sure that the bourgeoisie can tolerate change or a pluralist society, or that it is free of irrationality. He also feels Guépin takes relativism too far: should one only condemn countries which torture immoderately, for example?

It will be clear that most articles concern one or two authors. Some, however, concentrate on a smaller unit, namely the image. Marcel Janssens (KU Leuven) traces the usual stereotypical images of women in Marsman: temptress, mother, virgin/Amazon, bride. The imagery does not seem to change much from one stereotype to the other. Wiel Kusters (Maastricht) contrasts an image of the poet and physiologist Leo Vroman - we can know only surfaces, we know and love by touching - with one from the writer and geologist W.F. Herman: reality is under the surface and is inhuman. Then thank God for the surface, says Kusters.

At the other end of the spectrum are more wide-ranging articles. E. M. Beekman (U of Massachusetts) traces the sad "progress" of the Western idea of love, which is in fact about sex and dehumanises us. Reinier Salverda (UC London) discusses Dutch East Indian literature. Its realism told us a lot about the life there, but todays reader has to remember that few novels of the colonial period (he discusses three of them) tell events from the native point of view; only after Indonesian independence do some Dutch writers do that. However, of the 2000 works listed in Buurs *Persoonlijke documenten Nederlands-Indië/Indonesië*, 10-15% contain portraits of natives, from rajahs wives to freedom fighters, and an extended study of them would be fascinating.

Clem Neutjens (U of Antwerp) goes beyond literature altogether. His topic is precisely the breaking down of borders between the arts (painting and sculpture, in installations; theatre and ballet, in performances which combine acting and dance) and also between the arts and everyday life. The Flemish artist Patrick van Caeckenburgh combines image and text to restore respect for instinct vis-à-vis intellect. Neutjens gives us a short sample of Caeckenberghs work; as so often in this volume, one wants to know more, a good sign.

The editing in this volume is excellent, the slips are few. Gustave Mallarmé (p.133) is, of course, Stéphane Mallarmé, and on p.121, François is no doubt Villon and Théophile de Vian should be de Viau. Only one omission

struck me, because of its effect: Weyerman's 1729 work on painting is said (p.66) to be mostly copied from Houbraken's work of 1753. This should read "1718-21, reprinted 1753" - an emendation which makes Weyerman's job much easier.

A reviewer in *Dutch Crossing* remarked of the previous PAANS volume (containing the Indiana ICNS conference papers) that it was a challenge to read because it had no unifying theme. I cannot say that this volume has one either, except the question of vantage points. No matter; what diversity does is ensure a most interesting read.

BASIL D. KINGSTONE
University of Windsor

George G. Blackburn, *The Guns of Victory: A Soldier's Eye View, Belgium, Holland and Germany 1944-45*. Toronto: McClelland & Stewart, 1996.

The fiftieth anniversary of the end of the Second World War unleashed a remarkable outpouring of emotion, especially from the people of the Netherlands, who, with their characteristic warmth and organization, feted thousands of Canadian veterans through the spring and summer of 1995. The sight of aging veterans marching through the streets of Apeldoorn and Nijmegen was profoundly moving, especially since this was the last great anniversary of the war in which the participants themselves will play a central part. Far fewer of those soldiers will return to Europe for a fifty-fifth anniversary, fewer still for the sixtieth.

With the popular memory of the war fading, memoirs are emerging as even more important ways to convey how Canadians understood that time. We as Canadians have produced a smattering of wartime memoirs over the last fifty years. Many are very good; some, like the late Charlie Martins *Battle Diary*, are exceptional. Only a very few authors, like Farley Mowat and Denis Whittaker, have published more than one volume.

George Blackburn holds a record of sorts with a three-volume set of wartime memoirs. His first, *The Guns of Normandy* (1995) is an award-winning account of the Normandy campaign. His second book, *The Guns of Victory* (1996) takes up the story in September 1944, and details his experiences in France, Belgium, Holland — and finally Germany — to the end of the war in May 1945. The third volume, *Where the hell are the guns?*, dealing with the war years before the Normandy invasion, appeared in the f all of 1997.

This is an important series. First, it makes the simple but important point, stressed by such historians as Terry Copp and the late Robert Vogel, that the Canadians "made a contribution out of all proportion to their numbers." (xi) Blackburn's gripping accounts of the lesser known battles for the Scheldt estuary, the opening of the port of Antwerp and the Rhineland, confirm again that, for whatever reason, the Canadians always found themselves up against the strongest and most determined German defences.

These battles form the broad divisions of Blackburn's second volume, and, like any good gunner, he makes sure that his audience never loses sight of the "big picture". A half century ago, Blackburn was a FOO — a Forward Observation Officer — with the 4th Field Regiment of the 2nd Canadian Infantry Division. His job of directing artillery fire for the advancing troops was lonely and dangerous, whether he worked from a cold dug-out marked by a Canadian grave, or in a tower that stood, somehow undamaged, overlooking the Rhineland. Blackburn had a

fascinating view of the battlefield, both of the infantry, with whom he worked closely and whom he much admired, and the gunners, whose 25-pounders were among the most effective weapons on the Allied side.

Blackburn's keen eyes kept him alive much longer than most, as his gift for detail makes this a great read. His use of the second person and the present tense takes some getting used to, but the style draws the reader into each of the short but powerful vignettes he describes in 75 chapters. One cannot help being moved by the remarkable acts of bravery he recalls. One story passed on to him as a routine example of soldierly courage was of an infantry officer who fainted after he learned of orders that he knew would end in his death. The man recovered immediately, however, and moved off to carry out the operation. Within minutes, he had died, as he knew he would, at the front of his column.

Quiet bravery forged close bonds between officers and men, and Blackburn's many generous descriptions of his drivers, sergeants and gun crews may say something about the Canadian armys junior leadership through these years. Of senior commanders like Guy Simonds, with whom the young officer had an occasional brush, Blackburn is less charitable. A lecture by Simonds after the Scheldt battles that was "larded with endless platitudes" impressed few.(155) Luckily, the divisional commanders agreed that the Canadian army only needed some recreation after weeks of hard fighting, and they opened the city of Antwerp in November as a much-needed haven. When Blackburn returned to the city several weeks later, the city was empty. The soldiers were gone, and the only visitors were the hated V-bombs.

Certainly readers of this journal know how the Dutch people regard the Canadians, and Blackburn provides plenty of detail to explain why. His account of the kindnesses shown to, and by, the Belgian and Dutch civilians with whom he billeted are an important part of this work. Well known are the stories of Canadians providing Christmas parties and extra rations to grateful civilians, but Blackburn tells them again here, and does it very well.

Blackburn also goes to great lengths to describe the mood of the time. Take, for example, his insistence that

> no collection of official documents now being filed away by the great political and military commanders for their memoirs, no scrapbook of newspaper and magazine clippings, nothing now being placed in print and on film that historians one day will claim for posterity to be the true story of the War, will ever capture the spirit and soul of these days in the way popular song lyrics are doing. (159)

This reviewer, who can recall his grandfather with tears in his eyes listening to Vera Lynn singing "Well Meet Again," can only say "Amen."

As memories of the Second World War begin to fade, it will fall more and more to historians and critics to select the proper "memory" of the war. Some may look to poets and the politicians to define the wars meaning. Others may condemn the memoirs of individual soldiers as to narrow, romantic, or self-serving. Nevertheless, George Blackburn's trilogy will form an important collection for anyone who wants to learn about what the Canadian soldiers did, and how they felt, during the Second World War.

GEOFFREY HAYES
University of Waterloo

Cornelia Fuykschot: *Hunger in Holland. Life During the Nazi Occupation.* New York: Prometheus Books, 1995. 165 pages.