Schogt's text succeeds admirably.

For the Schogts, the past is still "there," although it is in some ways irretrievably lost. As the epilogue suggests, the present sometimes leaves few physical traces of the past, and the colourless garrison town of Terezín cannot suggest the images conjured up by the word Theresienstadt. But in a more fundamental way it is "there" still, though as "behind a curtain." Indeed, the curtain in the title of the book, the curtain that once protected Corrie's parents from being placed on a list of people to be sent to Auschwitz is, I believe, a multi-faceted symbol. On the one hand, it may suggest an illusory security: the curtain hides, but ultimately it cannot save, and the Frenkels perished in Auschwitz. On the other hand, while the curtain of distance in both space and time seemingly prevents us from "knowing" the past, yet the curtain may become transparent through the act of remembering, and reveal a presence.

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[1] Remkes Kooistra (ed). *Where was God? The Lives and Thoughts of Holocaust and World War II Survivors*. Oakville, Ontario: Mosaic Press, 2001.

[2] This latter type has been the subject of intense debate in the last few years (most critically in Norman G. Finkelstein's *The Holocaust Industry*). It has been suggested by Daniel R. Schwarz that specifically these questions are frequently asked: "Is the concept of a 'fictive construct' disrespectful to the Holocaust? . . . How can those of us who are not survivors write respectfully about the Holocaust since we cannot make amends through our writing for not being victims? . . . Can those who are not Jews have a legitimate vision of the Holocaust?" (Daniel R. Schwarz, *Imagining the Holocaust*, New York: St. Martin's Press, 1999.) Schwarz was thinking of the writers of Holocaust literature when he asked these questions, but of course, similar questions apply to the potential reviewer and/or reader of such works. Especially in the case of readers who are neither survivors nor witnesses, their critical reception also tends to treat the text either as a (historical and "ego") document or as literature.

[3] For the uninitiated, Schogt provides a helpful appendix consisting of a "Calendar of decrees and activities," a list of concentration camps in the Netherlands, and some chilling statistics.

[4] Jacques Presser, *Ashes in the Wind, The Destruction of the Dutch Jews*, trans. by Arnold Pomerans (Toronto: Ryerson Press, 1968).

Robert Howell and Jolanda Vanderwal Taylor, eds. *History in Dutch Studies*. Lanham, MD: Univ Press of America, 2003. 246p. (Publications of the American Association for Netherlandic Studies, 14).

This series of selected papers from conferences in Netherlandic Studies is well known to our readers, and they will be happy to see the publication of the selection from the ninth International Conference, held at the University of Wisconsin-Madison in 1998. It is as interesting as all ICNS proceedings are, and not only to historians, despite its title: as the preface says, "art history, history, linguistics and literature" are all represented here.

Of the 19 papers here, two are in linguistics (a topic which has its own biennial AANS conference, of course). Robert S. Kirsner (UCLA) argues that since all theories of grammar, applied to Dutch, concentrate on some aspects of how that language functions while ignoring other aspects, all the theories are useful. The 1997 *Algemene Nederlandse Spraakkunst* chooses to rely on traditional sentence grammar and thus, regrettably, does not deal well with some matters which Dutch teachers abroad would have liked to see discussed in the light of discourse grammar. Kristin Lovrien-Meuwese (San Diego SU) notes a perhaps related failing of histories of the language: they ignore the role of oral contact in introducing French loan words and loan translations into Dutch. Yet French influence - indeed, during the Eighty Years' War, an influx of French-speaking people - has had its effect, so it is not surprising that some borrowed words have in Dutch the form that the borrowers heard (sla) rather than their French written one (salade).

Art history is also represented by two papers. Amy Golahny (Lycoming College) suggests that Rembrandt probably owned Johan Gottfried's world history (1630-4), since drawings done in his studio of a scene involving a Roman consul and a Seleucid king are based on an illustration in that compilation. Rembrandt's teacher Pieter Lastman also drew on an illustration in that work, which he may have introduced Rembrandt to. Christine Petra Sellin (UCLA) considers why the theme of Abraham expelling his servant Hagar and his child by her, Ishmael (Genesis 21), was so popular in mid-17th century Netherlandish painting, especially in Rembrandt's circle. Family disputes, questions of legitimacy and inheritance, and a rising tide of sexual misconduct all are reflected in this theme - as is the desire of the authorities to warn young women, especially those in domestic service, not to risk becoming single mothers. The theme reinforces the importance of the family, and of the family of provinces (which quarrelled sometimes), and accepting foreigners (as Hagar was) who have become part of the Dutch nation.

Two papers are on history itself. Michael Galvin (College of Charleston) discusses "The Administration of Parochial Charity in Burgundian Flanders" (say 1384-1477). The author finds that historians' attempts to define the social purpose of the "poor tables", which dispensed food to deserving families, are too inflexible: in fact the purpose varied. Thus in Ghent, which relied for its prosperity on weaving, the goal was social control, whereas in Bruges, with its more mixed economy and relative stability, the poor tables enabled people to help their neighbours. The late Arthur Loeb traces the history of Dutch Jewry before World War II. There were Jews in that part of Europe in Roman times, and they survived medieval persecution. After the Reformation, Catholics and Protestants worked off their animosity on each other and left the Jews alone. They were mostly poor but some rose to public office. In the 19th century Jews played an increasing part in society and some were assimilated into it to the point of becoming Christian; others kept their faith and customs, though quite commonly they no longer attended the synagogue.

The two opening papers of the volume (since alphabetical order was adopted) are both jointly by Wiljan van den Akker (Utrecht) and Gillis J. Dorleijn (Groningen) and concern literary criticism. The first paper traces whether and when literary historians

have distinguished between Northern and Southern Netherlandic (i.e Dutch and Flemish) literature. In the middle ages no such distinction is possible; after 1585 no southern literature exists; after 1830 it revives, and is hailed by the Dutch but treated separately in their reviews and manuals till World War I. Thereafter only a minority of manuals separate the two. The present authors argue that in fact the literary institutions of North and South do show differences; few Flemish authors are reviewed in Holland, and if they are known there, they are seen differently because the Dutch context is different. Those who write to introduce Dutch and Flemish literature to the rest of Europe, however, would be well advised to stress that basically the two are one, since even taken together the difference is small enough to be overlooked.

In their second paper the authors take a particular case. Thirty years after the Tachtiger movement, its stylistic and prosodic norms were accepted even in circles which had been shocked by the movement's proclaimed freedom from any religious or philosophical belief. This is usual. In time the ideas of the innovative circle are adapted by other circles, by which time a new circle is proposing yet newer ideas - so goes literary history. Katherine Ebel (Wisconsin-Madison) looks at a case of what that new circle itself thinks of the circle before it, namely what two post-1945 movements, *Gruppe 47* in Germany and the Vijftigers in the Netherlands, felt about earlier movements. Both groups (as always) wish to break with the past and therefore have to define it, albeit for different reasons. *Gruppe 47* felt previous movements did not offer a language suitable for rebuilding society, while the Vijftigers sought one suitable for expressing the individual untrammelled by any system, whether realism or idealism. A movement may also review works contemporary to itself, in order to promote its own needs and viewpoint. Bertram Mourits (Utrecht) looks at the poetry connected with the review *Barbarber* (1958-71), and its interpretation by the review *Merlyn* (1962-6), which believed in close reading of "poems ... as complicated language artifacts." He argues that *Barbarber*'s "anti-poetry," drawing on everyday language and found texts, is exactly the kind that *Merlyn*'s method does not work for. It needs a postmodern criticism which takes the whole social context into account.

Dirk de Geest (KU Leuven) reports on his investigation of what was actually written in Flanders under Nazi occupation, a considerable body of fiction ignored since the war as collaborationist propaganda. The author does not say if it is that or not. He describes two works which he considers typical of the period: a historical novel set in the middle ages (a popular Catholic genre) and a work presented as the diary of the writer during the Nazi conquest. Both propose a long-term historical view of a decadent society to which "new times" come. De Geest's co-worker Eveline Vanfraussen reports on a topos found in a journal of the time, *De Vlag*. Whereas de Geest examined a myth about history, this one is about geography: in various articles the journal claimed that Germanic cities have a healthy Germanic spirit, and that Flemish cities would have it again as they threw off French culture. Her examples suggest that "Germanic spirit" meant submersion of the individual in a wave of euphoria at belonging to a group.

Mary G. Kemperink (Groningen) traces in the 19th-century Dutch novel how beliefs change under the influence of Darwinism.

Belief in the Christian God gives way to a Creator who had established the laws obeyed by the universe, then to a universe with no God. Evolution itself was seen at first as progress, then (under other influences) as degeneration and as survival of the most brutal - Aletrino, Couperus, Emants, Coenen, all are of this school of thought. In reaction, Ernst Haeckel asserted that "Humankind continually approaches its divine origins by way of evolution" (thus Kemperink). We find this idea in van Eeden, van Schendel, Augusta de Witt and Couperus again. Sabine Vanacker (Hull) describes the Dutch and Flemish crime novel, a genre which was long derivative and had no roots of its own. The author discusses two Dutch crime writers who wished to be in the international tradition but also to create a Dutch one, namely Robert van Gulik and Janwillem van de Wetering - both of whom draw on their knowledge of Asian thought!

Two papers are as contemporary as it is possible to be. Johan Snapper (Berkeley) shows that the theme of birds in Marga Minco's novella *Nagelaten dagen* (1998), which represent freedom as distinct from escape, ushers in a more hopeful note in her work, which hitherto has harkened back to the horrors of Nazi-occupied Holland. Henriette Louwerse (Sheffield) introduces the topic of the difficulties that the present group of migrant writers such as Kader Abdolah have in making Dutch express their cultures, their experiences, themselves. Even native speakers can never make language say exactly what they want it to say, given their particular individual, social and geographical background, but in the case of migrants the difficulty is so great that they talk about it in their works.

Africa was not forgotten at this conference. Ton Broos (Michigan) gives an account of a number of 17th- and 18th-century Dutch travel stories about North and West Africa, ranging from sober description through embellished accounts to wild fantasy. Wilfred Jonckheere (Univ of Natal) traces the sadly persistent image of the Boer as establishing a nation with the old Dutch virtues of faith, courage and national pride - a propaganda image dating back to the first Boer War (in the 1880s, when the British were driven out of the Transvaal) and still found in adventure stories as late as the 1960s. Danie Jordaan (Univ of Port Elizabeth) describes Cape Malay (i.e. South African Asian) folksong, long ignored by Afrikaners as immoral, but now being embraced as part of a multicultural heritage - but some Christians still condemn it, and some people see the new attitude as an attempt to annex a vigorous art to a declining (white) one.

To produce a book like this on time with only two editors is an achievement; previous volumes in this series have had three or four. The number of errors is very low, mainly the occasional typo (the idea of charity is "to exchange worldly gods for the prayers of the grateful poor" - "goods," of course - or perhaps not). Altogether the editors have done an excellent job and we thank them warmly.

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