

EDITORIAL

The idea for a Special Issue on Netherlandic Literature in English and French translation was first bandied about at the CAANS Learned Societies meeting held in June 1987 at Mc Master University in Hamilton, Ont. It grew out of a round-table discussion of the relatively slight impact that Netherlandic literature has had on the world scene. It seems that the Low Lands are mainly known internationally for their painters and for certain industrial or agricultural products, yet most educated people in the world will have heard of and even read the work of Peruvian, Czech and Danish writers.

In other words, it is not just a matter of language or the fact that there are only twenty million Netherlandophones. For some reason Netherlandic literature seems to lack universal appeal. But the situation is changing. Dutch films, such as *The Assault*, which is based on a novel, won "The Best Foreign Film Award" in Hollywood and has been distributed widely. Hugo Claus' *The Sorrow of Belgium* has been translated and well received far and wide. Therefore it can be said that the world is beginning to view the Low Lands not just through a pictorial but also through a verbal prism.

The purpose of this issue is frankly propagandistic. It is hoped that it will lead to Canadians showing a greater interest in Netherlandic literature. We think it contains some real gems and we are eager to share this knowledge with you. Of course this issue would not have been possible without the active cooperation of the "Foundation for the Promotion of the Translation of Dutch Literary Works." I spent two delightful afternoons with its staff, and soon afterwards I received the collections of translations which have been scrutinized by our contributors. Without that valuable contribution as well as the many book reviews which they also very kindly supplied, we could not even have begun to think about this Special Review.

Another note of thanks is due to the Taalunie. I also visited its headquarters, was warmly received, and found financial support to the amount of \$1400. Its secretary-general Mr. Oscar de Wandel deserves special mention because he stood enthusiastically behind the project and he was as generous as he could afford to be. An equally appreciative word of thanks should be given to the Royal Netherlands Embassy and its first secretary for cultural affairs Mr. Ed Van Bunge, who has since been transferred to The Hague. I was always most impressed by the concrete support which he lent to CAANS cultural activities. Not only did he attend our conferences, he supplied speakers and films for them. In this instance he supported us with a grant of \$1000, and once again it made a significant difference.

Finally it should also be mentioned that we received the usual grant from Dr. J. Culliton, Dean of Arts, the University of Windsor. Dr. Culliton is in the final year of his first mandate as Dean and it is now more than evident that he is the most industrious and dedicated Dean the Faculty of Arts has ever had. May this stand as a word of genuine appreciation!

Of course, everybody knows that as usual Basil Kingstone had a significant hand in the production of this issue and since he has now also taken over as editor, we can only wish him God speed.

At the CAANS Learned Societies meeting at Laval University in June 1989, I resigned as editor (but I will remain as associate editor) and therefore the time has come to say farewell to you in my official capacity as editor of CJNS / RCEN.

It was Joan Magee and the late Louise Vanhee-Nelson who proposed that we create the journal and I accepted the position of editor on blind faith. CJNS/RCEN has had many ups and downs in its ten year history, but I know that the present editorial board has firm control of its policy and of the direction in which it wishes to take the Journal. Hence I know that CJNS/RCEN is in good hands and that I can disappear to France for a year and return to see it in an ever more flourishing state.

Adrian van den Hoven

Cover: three of the six versions of one "original": St. Jerome, patron saint of translators, painted by van Dyck during his first Antwerp period (1614-21), three of which were listed among Rubens' possessions at his death.

Front cover: Vaduz, the Prince of Liechtenstein.

Back cover, top: Dresden, Gemäldegalerie.

Back cover, bottom: Stockholm, Nationalmuseum.

Illustrations from: Emil Schaeffer, ed.: *Van Dyck, des Meisters Gemälde in 537 Abbildungen*, Stuttgart and Leipzig: Deutsche Verlags-Anstalt, 1909, p. 29-32.

Locations *fide* Alan McNairn: *The Young van Dyck*, Ottawa: National Gallery of Canada, 1980, p. 160-165.

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