

of articles in *NEM*. Contributions on translations of Dutch literature into Czech and Polish have already appeared in 2004 and 2005 and are now supplemented by Slovak (M. Maňáková and W. Engelbrecht, *NEM*, 44.1, 2006:24–34), Hungarian (J. Gera, *ib.*, 44.2, 2006:33–44), English (P. Vincent, *ib.*, 44.3, 2006:1–6) and Portuguese (A. Pos, *ib.*, 45.2:13–19). H. Van Uffelen, 'Wie zoekt, die vindt... Nederlandse migrantenliteratuur in Duitse vertaling, zum Zweiten!', *ib.*, 44.1, 2006:10–20, discusses the reception of Dutch migrant literature in Germany as a response to articles by R. Grüttemeier (published in *NEM* in 2001 and 2005) who replied to V.U.'s article with 'Naschrift bij "Wie zoekt, die vindt..."', *ib.*, 44.1, 2006:21–23. Related topics are discussed in S. Huygen, 'De contouren van een Nederlandse schrijftraditie in Zuid-Afrika tussen 1652 en 1925', *ib.*, 45.1:23–32 and E. Saguer, 'Enrique Conscience. Het overweldigende succes van de schrijver Hendrik Conscience (1812–1883) in Spanje', *ib.*, 45.2:1–12. The second issue of the promising new Poznań-based journal *Werkwinkel*, devoted to Low Countries and South African studies, includes articles on the reception of Dutch literature in Poland: B. Czarnecka, 'De Nederlandse literatuur in de themanummers van Poolse literaire en algemeen-culturele tijdschriften na 1945', *Werkwinkel*, 2:13–31; I.B.Kalla, 'Receptie van Harry Mulisch in Polen', *ib.*, 33–49.

The reception of foreign literature in the Netherlands is the topic of *Het buitenland bekeken. Vijf internationale auteurs door Nederlandse ogen (1900–2000)*, ed. Els Andringa, Sophie Levie and Mathijs Sanders (*NLet*, 11.3), Assen, Van Gorcum, 2006, 197–329 pp. This interesting special issue brings together five essays on the reception in the Netherlands of Arthur Schnitzler (T. Naaijken), André Gide (M. Sanders), Paul Valéry (S. Levie), Virginia Woolf (E. Andringa) and Jorge Luis Borges (M. Steenmeijer), preceded by a general introduction by the editors that sets out the theoretical framework for the case studies. The reception of Goethe in the 19th c. is discussed in T. Streng, 'Goethe in Nederland tussen 1814 en 1870. Van ongodist tot heraut der moderne beschaving', *TsNTL*, 122, 2006:117–41. See also Piet Driest and Diederik Jansen, **Flaubert in Nederland 1870/2005*, Amsterdam, Autres Directions, 2006, 56 pp.

Other studies have a comparative focus, many of them published in *NLet*: M. Sanders, 'Van *Paludes* naar *Moer*. Nijhoff, Gide en de tekst als Europese ruimte', *NLet*, 11, 2006:1–22; J. W. H. Konst, 'Waar ik gedwongen word als moordenaar te handelen. Adriaan van der Hoops *Hugo en Elvire* (1831) en *Die Schuld* (1813) van Adolf Müllner', *ib.*, 23–43; H. F. van den Berg, "'Doch knap als imitatie is het." Marsmans "Seinen", August Stramm en de Sturm-poëzie na de Eerste Wereldoorlog', *ib.*, 12:118–146. See also H. van Duijn, 'De *Sprachkepsis* voorbij. Onderzoek

naar de functies van taal in *Eva* en *To the lighthouse*', *Voortgang*, 25: 89–121. Similar papers can be found in *The Low Countries: Crossroads of Cultures*, ed. Ton J. Broos, Margriet Bruyn Lacy and Thomas F. Shannon (Studies in Dutch Language and Culture, 1), Münster, Nodus, 2006, 256 pp. A. Zweers compares Herman Heijermans to Anton Chekhov, K. Steyaert compares Willem Kloos to Percy Bysshe Shelley, and J. Bel compares Louis Couperus's *De stille kracht* to Joseph Conrad's *Heart of Darkness*. Other comparative perspectives are given by H. Bousset, who discusses Stefan Hertmans's *Als op de eerste dag* against the background of Julia Kristeva's theories, and by L. Nussbaum, who compares the German-Dutch writers Anne Frank and Gerhard Durlacher. Odile Heynders, *Correspondenties. Gedichten lezen met gedichten*, Amsterdam U.P., 2006, 240 pp., discusses in seven stimulating essays poetry by Anneke Brassinga, Hans Favery, Eva Gerlach, Guido Gezelle, Maurice Gilliams, Herman Gorter, Willem Frederik Hermans, Pierre Kemp, Paul van Ostaijen and Simon Vestdijk, and compares them to poets such as Paul Celan and Rainer Maria Rilke, using H.'s own method of 'correspondence'. Correspondences are similarities between poets and poems that cannot be ascribed to influence: they do not derive from the author, but from the reader. H.'s method is thus a type of (meticulous and detailed) reading that is closely linked to intertextuality.

B. Besamusca, 'The Portal to Middle Dutch Literature. Pleidooi voor een Engelstalig *Verfasserslexikon* over de Middelnederlandse literatuur', *TsNTL*, 122, 2006:44–53, finds that students of Middle Dutch literature incorporate international insights but do not contribute to international methodological discussions nor make Middle Dutch literature internationally accessible; B. therefore pleads for an electronic English portal.

INTERNATIONAL COLLECTIONS. *Neerlandistiek in contrast. Bijdragen aan het zestiende colloquium neerlandicum*, ed. Jane Fenoulhet et al., Amsterdam, Rozenberg, 624 pp., contains the proceedings of the 16th conference organized by the *Internationale Vereniging voor Neerlandistiek* (IVN) and includes a large number of papers on literature. A.-M. Musschoot opens the volume with a reflection on recent developments in Dutch studies and its future, including the role of extramural scholars. Other contributions discuss migrant writers in the literary canon at school (U. Topolska), the supposed discrepancy between theory and practice in the writing of literary histories (R. Grüttemeier), the devil in medieval exempla (M. Dowlaszewicz), the medieval tale *Van Sinte Bartholomeus geboorte* (A. Berteloot), Pieter van Woensel's