

LETTER FROM THE PRESIDENT

Dear Friends,

Greetings from Minneapolis. We had a taste of spring just recently with temperatures as high as 80, but reality has caught up with us and we had a cold Easter. Oh well, never take anything for granted in Minnesota!

It is never too early to start thinking about preparations for the next conference, and I am happy to report that our colleague Dan Thornton at the University of North Carolina Chapel Hill is making rapid progress in organizing **ICNS 2008**. Venues have been found, funding is being secured, and a topic has been selected. Many thanks to Eep Francken who suggested "Het nieuwe Nederland: Identiteit en integratie". For the conference, this topic could be broadened to a larger context: cultuurvermenging en immigratie sinds de middeleeuwen (think about Vlaams Belang, the early colonies). A possible keynote speaker could be Ian Buruma, but we welcome other ideas and suggestions from the members. A date has been set: June 5-7, 2008. A workshop for teachers of Dutch will take place on Thursday, June 5.

We are working on the **publication** of our next volume of *Studies in Dutch Language and Culture*, the proceedings of our joint conference with NNI in Albany. Our series editor Margriet Lacy is doing an amazing job of preparing a total of 30 articles for printing, and we are hoping to be able to present the book at our next conference.

Diana M. Raesner from the University of California at Los Angeles has been awarded the **AANS**

scholarship for 2007-2008 for the completion of her Ph.D. thesis project on seventeenth-century Dutch colonialism and expansion and its impact on the poorer classes of Amsterdam. Congratulations and good luck to Diana. Many thanks to the members who have contributed to the scholarship fund.

Our colleague Simon Richter at the University of Pennsylvania is chair of this year's **MLA-panel** for the Netherlandic Studies discussion group (Chicago, 27-30 December, 2007), and we are looking forward to an exciting session on "Where German and the Netherlands Meet," with three speakers: Jane Brown, U of Washington, "Why does 'Max Havelaar' have a German narrator?: Multatuli and E.T.A. Hoffmann"; An Paenhuysen, Humboldt-University Berlin, "A Struggle for Life: The Belgian Avant-Garde in Weimar Berlin"; Jeroen Dewulf, UC Berkeley, "O liebes Land, o Belgiens Erde": The Development of the German-speaking Community in Belgium." The call for papers also generated a panel at the next **GSA** (San Diego, 4-7 October, 2007), "Dutch Matters: Identity, Translation, and Literature in Germany and the Netherlands" with three speakers: Simon Richter, U of Pennsylvania, "What Would Goethe Do?: The Dachau Diary of Nico Rost"; Eric Jarosinski, Rutgers University, "Kennen wir Deutschland? Kennt es sich selbst?": Cees Nooteboom and Harry Mulisch as 'German' Authors"; Pascale Bos, U of Texas at Austin, "Schadenfreude: German and Dutch Responses to Leon de Winter and the 'New Dutch Intolerance.'" Lastly, note the call for papers for the next conference of the **Association for Low Countries Studies** in this newsletter.

I am beginning to sound like a broken record, but would like to ask you again to send me your updated email addresses if you have not received messages through the **AANS email list**. I have recently had

some problems with our list which as you know is hosted and administered by the University of Minnesota. The list was created so members can be contacted quickly with announcements, calls for papers, and other such things. It appears that many of the email addresses were wrong or outdated and so the list administrator removed approximately 30 members from the list. I would really like to re-subscribe those members and so if you have not received any emails through the AANS list recently (and I posted the last one on March 6, 2007), please send me your current email address and we will put you back on the list. Send a message to ooste003@umn.edu.

Please note the information further down in this newsletter about the opportunity to study **Summer Dutch** at Indiana University. Also, let me remind you to renew your membership if you have not already done so. As always, AANS continues to offer to its members the opportunity to subscribe to Dutch Crossing at a reduced rate.

Lastly, I could use your input on an idea that has been on my mind for a few years now, and after a discussion with the executive board, I would like to outline it here in the newsletter so that it may be discussed in our next business meeting. I would like to centralize the different media in which we work (the website, the newsletter, the email list) in one location. The expenses that we would normally need to print and send a newsletter would go to a webmaster who would regularly update the website with new information, and the newsletter would appear on the website in (still printable) pdf-format. I have looked at the website of our colleagues in the UK where this format works wonderfully. You might take a look for yourself at <http://www.alcs.group.shef.ac.uk/>. At this time, our newsletter editor, Herman De Vries, is researching options for contracting with an outside host to implement a new website at a new web address. Send us your thoughts and suggestions.

With best wishes for the remainder of the spring semester and a restful summer, hartelijke groet,

Jenneke Oosterhoff
president

COLOPHON

The *AANS Newsletter* is published twice a year (spring and fall) by the American Association for Netherlandic Studies as a service to its membership and is sent to all current, paid members. Any change of address notices should be sent to the secretary of the Association:

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This issue of the AANS Newsletter was edited by Herman De Vries. Please send reviews, announcements, or any other pertinent information you may have for the next issue to the e-mail address below, preferably before **October 1, 2007**:

e-mail: AANSNews@hotmail.com

Advance Notice : 2008 CONFERENCE

The dates for the next conference of AANS have been set. It will be held June 5-7, 2008 at the University of North Carolina, Chapel Hill. Dan Thorton will serve as conference host. A special workshop for teachers of Dutch will precede the conference and be held on June 5. More information to follow as plans develop.

AANS SCHOLARSHIP

For information about the association's annual scholarship for graduate students, please send inquiries to: Dr. Jenneke Oosterhoff, University of Minnesota, Department of German, Scandinavian, and Dutch, 205 Folwell Hall, Minneapolis, MN 55455, USA e-mail: ooste003@umn.edu.

SUMMER COURSES DUTCH**NTU Summer Courses****[Zomercursussen Nederlandse Taal en Cultuur]**

De Nederlandse Taalunie, the Dutch Language Union, is a Dutch-Flemish-Surinam organization set up in 1980 by treaty between the Netherlands and Belgium. The Language Union promotes and finances projects relating to the Dutch language, literature, education and culture, both in and outside the Dutch-language area.

Zeist: 16 July – 4 August 2007 [approximately 160 participants] more info: info@taalunie.org

Hasselt-Diepenbeek: 29 Jul – 18 August 2007 [100] more info: dirk.lapeirre@ond.vlaanderen.be

Ghent: 29 Jul – 18 August 2007 [60] more info: dirk.lapeirre@ond.vlaanderen.be

These summer courses are intended for non-native speakers of Dutch, who are not residents in the Dutch language area, but who, for educational, professional or other reasons, wish to extend their knowledge of Dutch language and culture. Participants must be at least 18 years old and preferably no older than 35, and they must have a command of Dutch of at least at an elementary level.

Those completing the whole course will receive a certificate of attendance from the Language Union. For more information about the summer courses 2007, see the website of the Nederlandse Taalunie: <http://www.taalunieversum.org>.

Congratulations to the following students who have been admitted and/or received scholarships (beurzen) for the Zomercursus in Zeist and the Zomercursus in Gent and Hasselt, respectively. They are listed here along with their affiliation.

Admitted to Zeist, with scholarship

Julia Belgum (U. of Minnesota, Minneapolis)
Jun Hee Cho (Columbia University, New York)
Amanda Hull (U. of Texas, Austin)
Elizabeth Ann Nogrady (Columbia University, New York)
Janice Smith (U. of North Carolina, Chapel Hill)
Vincent VanderHeijden (U. of Texas, Austin)

Admitted to Zeist

Cassidy Luitjen (Columbia University, New York)
Amy Powell (Columbia University, New York)

Admitted to Ghent and Hasselt, with scholarship

Gent:

Mary-Annette Atwater (New York City, NY)
Hasselt:

David Hensley (State College Pennsylvania)

Salvatore Ruggiero (Carmel, New York)

Admitted to Hasselt

Rachel Kulick (U. of Minnesota, Minneapolis)

Indiana University

Summer Dutch Institute

At Indiana University May 21 – June 29, 2007

Tuition for all participants is at the Indiana resident rate West European Studies, Ballantine Hall 542, Bloomington, IN 47405

Indiana University, Bloomington, is a Big Ten university located about one hour south of Indianapolis.

<http://www.iub.edu/>

Course Offerings:

A. Intensive Beginning Dutch Undergraduate course numbers N100/N150 (8 credits) / Graduate course numbers N400/N402 (6 credits)

Twenty-four hours a week of language and culture; the sequence is one year of language instruction. Learn the basics of the language spoken in the Netherlands and Belgium. Speaking, listening, writing, reading, culture and much, much more are part of the program.

B. Dutch composition, reading and conversation for advanced students Undergraduate course numbers N200/N250 and N300/N330 (6 credits) / Graduate course numbers N403/N505 (6 credits)

The course has two main goals: to build on the student's Dutch linguistic skills and to expand the cultural knowledge about the three countries where Dutch is the official language. Students are asked to bring in the topics they want to work on. The instructor will develop a program especially suited to meet the student's needs. So, when students have a special reason to study Dutch, either for reading, speaking or writing purposes, a program will be developed for them. Students will thus be divided into several groups, depending on their level and interest. Want to know more, or discuss the possibilities beforehand?

Contact Esther Ham: eham@indiana.edu.

C. Anne Frank in Perspective Undergraduate course numbers N350 or W406 (3 credits) Graduate course number W605 (3 credits)

All literature will be read in English. Four times a week for 2 hours. As a course is taught in English, this course is an excellent complement to the language courses. Discover everything connected to the story of Anne Frank and what makes her story special: the country, the people, Jewish life in the Netherlands, the German occupation, the different

versions of her diary, and her other writings, all in comparison to other diaries and novels from that period. Opportunity to earn one extra credit for assignments in Dutch (for beginners and advanced learners of Dutch).

For more general information: check the website www.iub.edu/~sdi For information on the classes: email Esther Ham, director of the program: eham@indiana.edu

University of Michigan
Summer Language Institute

The University of Michigan will offer a late spring / early summer Dutch course from May 1 – June 18. For more information: www.umich.edu/~iinet/sli/, e-mail Dr. Ton Broos: tonbroos@umich.edu, or call 734-764-8018.

Universiteit Antwerpen

The Language Center (Talencentrum) of the University of Antwerp, Linguapolis, will offer a Summer course in Dutch from 10 – 30 July at the campus in Drie Eiken. On-campus lodging available. See website brochure (p. 12) for specific information

<http://webh01.ua.ac.be/linguapolis/brochures/nederlands-E.pdf>

CONFERENCES / CALL FOR PAPERS

Call For Papers

7th ALCS Biennial Conference: “Beyond Borders: The Dutch-Speaking World in Times of Globalization and (Trans)Nationalism”

University of Nottingham, January 4-5, 2008

The ALCS 7th Biennial Conference will explore the past, present, and future of the Low Countries and the wider Dutch language area in a changing cultural, historical and political setting, in the face of globalisation on the one hand and the (re)construction of the nation or the region as a bearer of cultural identity on the other.

In the Netherlands and Flanders, diversity, globalization and (trans)nationalism are again looming large in cultural and political debate. Linguistic, religious and ethnic dividing lines are becoming both more permeable and more visible, giving rise both to celebration and insecurity. History is being rediscovered as a major player in nation building. Language is changing too, with new sociolects and MTVication. At the same time, the Dutch language is

going global, witness the accession of Surinam to the *Nederlandse Taalunie* in 2004 as an associate member.

We invite papers that investigate how boundaries have been or are being moved, redrawn or confirmed; how have literary texts, histories, cultural artefacts or language responded to or helped shape the self-understanding of the Dutch language area, and/or how do they continue to do so today?

Suggested themes/topics:

What is the role of literature and historiography in addressing national, regional, or transnational identities? How are cultural artefacts (re-)interpreted as part of discourses contesting identity? Can 'outsiders' within or outside of The Low Countries provide answers to some of the questions the Low Countries are faced with? How do we construct and understand our geographical, historical, cultural, and linguistic regions? What is the role of language in social segmentation and/or cohesion?

There will also be three plenary papers:

Lila Gobardhan-Rambocus (Instituut voor de Opleiding van Leraren Universiteitscomplex): ‘The status of Dutch in Surinam’; Prof. Rudi Visker (KU Leuven): ‘The Philosophy of Multiculturalism’; Dr Jeremy Wood (University of Nottingham): ‘Rubens in Spain: The diplomatic gift to the duke of Lerma’

Submission of proposals:

Please submit abstracts, preferably as a Word file attached to an email, to: Dr Nicola McLelland, Department of German Studies, University of Nottingham NG7 2RD nicola.mcllland@nottingham.ac.uk

Deadline for submission of proposals (300 words maximum) by 31 July 2007

EXHIBITIONS

The exhibitions in honor of **Rembrandt's 400th birthday** continue. The Rijksmuseum has sent a traveling show of paintings to three US museums. The exhibition, entitled *Rembrandt and the Golden Age: Masterpieces from the Rijksmuseum*, has been to Dayton, OH, and Phoenix, AZ. The remaining stop will be Portland, OR, 26 April – 16 Sept. 2007.

For information in general on exhibits in Belgium and the Netherlands, please visit www.tento.be and www.museumserver.nl.

BOOK REVIEW

Eric Jan Sluijter, *Rembrandt and the female nude*. Amsterdam University Press, 2006, 448 pages. ISBN 9789053568378, paperback, \$75.
 Marieke de Winkel, *Fashion and Fancy. Dress and Meaning in Rembrandt's Paintings*. Amsterdam University Press, 2006, 404 pages. ISBN 978905366299, hardcover, Euro 45.
 Amsterdam University Press books are distributed in the US by University of Chicago Press.

Amsterdam University Press seems “never to say no” to publishing a good book on Rembrandt. In the current publishing climate, this is commendable; AUP is now leading in university press publishing in Dutch studies. This essay reviews two beautiful books from the Rembrandt year that are major additions to the field. The two topics here are the naked and the clothed, as it were—the female body observed and male and female bodies dressed up. Since we all have bodies and we all wear clothes, we might be naturally curious about considering these two books together. Both authors indicate how the prevailing ideal clothed silhouette informed the represented nude, a concept and practice articulated by Anne Hollander in a now-classic study (*Seeing Through Clothes*, New York 1975). Rembrandt’s usual proportions of narrow shoulders, wide hips and pronounced belly fit the ideal of mid-seventeenth-century Amsterdam. Sluijter and De Winkel place Rembrandt more firmly within contexts that relate to his artistic and cultural milieu, even as they demonstrate his deviations from the norm.

Sluijter examines Rembrandt’s female nudes in a comprehensive way, organized both chronologically and thematically. Rembrandt’s nudes most often have identities as mythological or biblical characters, but they also appear as models in the studio. Consistently, Rembrandt depicted them to elicit a response from the viewer. In this, he is well within the rhetorical rules of art then observed by most Baroque painters. Rembrandt is also well within the rhetoric of imitation and competition when he measured and conceived his inventions against those by the foremost artists of the Italian and Netherlandish Renaissance and Baroque, including Titian, Raphael, Goltzius,

Carracci and Rubens. Western artists since Greek antiquity were judged according to their nudes, and Rembrandt was no exception.

In 1681, Andries Pels directed scathing criticism toward Rembrandt’s nudes, and called the artist the “first heretic in art” for his “washerwomen with garter marks.” Most likely, Pels had in mind one early etching of a nude woman sitting on a mound. This print circulated widely, and was copied as a sign of popularity and respect by Hollar in 1635; the woman has a sagging belly, hefty hips and thighs, and garter marks, and she is an exaggeration of the prevailing ideal of narrow shoulders, wide hips, and obvious belly. However, many of Rembrandt’s nudes are trimmer and firmer than this particular one, even if they do not have the classically acceptable proportions of a Raphael, which by 1681 would have been in Pels’ mind as a praiseworthy ideal. Sluijter explores how fidelity to the natural body carries meaning that is both aesthetic and moral. Rembrandt was not the only Dutch artist to deviate from the smooth skin and regular proportions of the Italians; early in the seventeenth century, Werner van den Valckert and others cultivated a type of nude that was more voluptuous and naturalistic than the Italian model.

Sluijter emphasizes how Rembrandt selected his themes, structured his compositions, and applied paint to elicit the viewer’s responsive empathy. As mythological and biblical characters, his nudes express a wide emotional range, intensified in comparison to those of other artists. This is especially apparent in the two large canvases, Danae (St. Petersburg, Hermitage; 1636; badly damaged 1985) and Bathsheba (Paris, Louvre; 1654). Both involve lengthy narratives that Rembrandt distilled into contemplative moments. Danae marvels at the presence of Zeus changed into light, and reaches out to touch it; Bathsheba ponders the implications of the letter she has just read. In both, the moments represented indicate a pivotal incident for the protagonists, whose lives will be radically transformed. The viewer’s position as voyeur is conflicted; not only does the viewer feast his eyes on a voluptuous nude, but he also would have in mind moralistic warnings against temptation. As Jacob Cats stated, “the better the painter and the more lifelike his picture, the greater the effect on the viewer” (Sluijter, page 242). In the Bathsheba, the viewer plays the role of David, who lusts after the bathing woman, summons her to him for an adulterous

affair, covers up the affair by causing her husband to be killed in battle, and eventually marries her. Consequently, the viewer takes on an active role in the narrative. This technique of involving the viewer is highly unusual. Although Rembrandt, and other artists, often crafted paintings with a highly developed illusionism—for examples, of a curtain or ledge projecting forward—to fool the viewer, the explicit involvement of the viewer in the narrative is rare. Rembrandt's nudes are emphatically tactile, as if both to endow the canvas with the illusion of flesh and to tempt the beholder, physically and morally.

De Winkel explores the range of meanings invested in clothing the body, whether in current fashion or archaic robes. Clothes and accessories denote profession, wealth, family ties, interests, aspirations, and status. By investigating Dutch seventeenth century inventories for clothing and accessories, De Winkel has brought into discussion the terminology of fashion, and established who wore what, and why. Rembrandt's two portraits of Jan Six, an etching of 1647 and a painting of 1654, have long been considered among the artist's most brilliant depictions in these media. The etching presents a man of learning in his library, and the painting, a man with a cloak over his shoulder. Hanging on the wall in the etching are a wide-brimmed hat, sheathed knife, and game bag. Relating these items to the grey riding coat and scarlet cloak that Six wears in the later painting, De Winkel demonstrates how both these portraits reflect Six's interests: he pursued scholarship, wrote on moral behavior in his book *Zede-wetten* (1651), and practiced the privileged country activities of riding and hunting. In his studied casual postures in both etching and painting, Six presents himself as the ideal gentleman and courtier, as articulated by Baldassare Castiglione, whose book *Il Cortigiano* was translated into Dutch by Lambert van den Bos in 1662 and dedicated to Jan Six. Viewers of Rembrandt's painting have wondered if Six were putting on or taking off his glove. They need not be puzzled any more. De Winkel explains that Six is pulling on a glove with a broad gauntlet edged with fringe, in preparation for riding his horse on his estate.

Rembrandt frequently portrayed himself and historical characters in elaborate clothing, often of an out-dated style. Since old garments rarely survived, as material was fragile and decayed quickly, Rembrandt probably relied upon prints and

his imagination to clothe some of his characters, as in his several portraits of Saskia and many historical characters. He also relied upon textual description, as in his painting of Juno (Los Angeles, Hammer Museum, 1660-65), which closely corresponds to Van Mander's description of the goddess (De Winkel, 207).

The portions of Amsterdam inventories concerning clothing of two wealthy women and 21 artists are included in the appendices. Of particular interest to those interested in material culture, these inventories are intriguing and offer significant variety. The rich women, Oopjen Coppit and Aeltje Schouten, were both portrayed by Rembrandt, with their spouses (in 1635 and 1641, respectively), so we have an elegant record of what they looked like, and a written record of what they owned in their later years. The rich owned more clothing, accessories, and jewelry than the artists, which comes as no surprise, even in the cases of some of the painters who were themselves fairly well-to-do, such as Barent Theunisz and Pieter Lastman. Generally, archivists have focused on the portions of the inventories that concern art works; it is fascinating to learn about other kinds of possessions, especially when we are able to correlate art owned with clothing worn.

Pels, who castigated Rembrandt for his rendition of the nude, also mocked his habit of picking up ragged garments and considering them valuable antiques. In fact, Pels probably exaggerated mightily, but helped construct a Rembrandt who soon after his death was misunderstood in many ways. The real Rembrandt possessed an unequalled imagination, and he did not need to look at lush red velvet or shimmering gold silk in order to paint it convincingly. Rembrandt deceives us into believing that he presents a rigorously observed reality, whether it is the nudes of mythology or the residents of Amsterdam.

Reviewed by **Amy Golahny**, Lycoming College

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Dutch Crossing
A Journal of Low Countries Studies

Dutch Crossing is a multidisciplinary scholarly journal devoted to all aspects of Low Countries studies, and it has been the journal of the Association for Low Countries Studies. It also functions as one of the journals of the Association for Language Learning (ALL). It appears in two

issues per year, each of about 150 pages, with illustrations.

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Annual Subscription Rates

AANS members can obtain the 2006 volume (2 issues) of *Dutch Crossing* for just \$36. *Payment can be made in US\$ to AANS as part of the annual membership fee.*

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