

Editorial

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With many thanks to Christopher Joby from Hankuk University, Seoul, and Herman De Vries from Calvin College, Michigan, for guest-editing the last two special issues of *Dutch Crossing*, on Dutch and Flemish Strangers in Norfolk and Art History respectively, it is time for a 'regular' issue again. Those amongst the readership waiting for selected literary and historical papers from the 2012 conference of the American Association for Netherlandic Studies (AANS)¹ in Grand Rapids, Michigan, will not have to wait for long as Henry Luttikhuisen has kindly agreed to guest-edit them for the upcoming summer issue. Thanks to Maney's flexibility we will be able to publish the issue ahead of schedule earlier in the year. We are very happy about the increasing productive cooperation between the ALCS and the AANS. Having said that, this regular issue has fantastic contributions as well.

José Eloy Hortal and Koldo Trápaga Monchet (Madrid) open the issue with their analysis of culture and politics around the courts of the Habsburg governors-general after the departure of Charles V and his entourage for Madrid in 1517. They present a general framework for describing the various models in which these households were used in the sixteenth and seventeenth centuries to give the Southern-Netherlandish elites a sense of at least limited involvement in governing their territories, and the difficulties that arose when this sense dissipated. As they demonstrate developments in Brussels were closely tied to changing circumstances at the Court in Madrid and the role of the governor households depended to a large extent on the dominant Court factions' decisions about the way that the Spanish Monarchy should be organized and the various nations integrated into it.

Mark Edward Hay (London) looks at the agency of the House of Orange in the formation of the modern Netherlands after the end of the Batavian-French period, 1813–14. His study of the *Légion Hollandaise d'Orange* challenges the common perception that the Netherlands were liberated from Napoleonic occupation by a coalition of foreign powers and did not take their destiny into their own hands. Hay shows that by drawing on their political and dynastic ties as well as on their network of patronage, the House of Orange managed to establish themselves, once again, as rallying point for the Dutch, allowing William V to raise a military force, the Dutch Legion of Orange, with which he got accepted into the Sixth Coalition and participated in the liberation of the Netherlands. And as a member of the victorious coalition, William, and by extension the Netherlands, could claim their position amongst the victors of the Napoleonic Wars, rather than being considered liberated, or, worse still, conquered territory.

Jo Tollebeek (Leuven) revisits the debate the nature, object and purpose of history and the social role of the historian in Belgium and the Netherlands during the first two decades following World War II. Whereas after the experience of the World War II many historians in both countries, led by Jan Romein in the Netherlands and Leopold Flam in Belgium, advocated the 'presentist' view that academic practice of history, as well as history teaching in schools, should not aim at gaining insights into the past as such, but rather contribute directly to the great contemporary challenges of (political) reconstruction and the shaping of democratic public opinion, the opposing 'historicist' camp under leadership of Pieter Geyl, was of the opinion that the study of the past for its own sake remained of great importance in post-war society, and in fact that such an orientation towards the past itself and a critical attitude towards those who wished to use history to shape contemporary society, could actually help prevent new dictatorships or conflicts.

Robert E. Gerhardt (Pennsylvania) presents evidence that a portrait of a previously unknown gentleman by Michiel van Musscher (1696) can now be identified by the artistic imagery included in the painting as a portrait of Joan Blaeu II from the famous seventeenth century printer, publisher and cartographer family Blaeu of Amsterdam. Although images of the firm's founder Willem Jansz.

Blaeu (1571–1638) and his son Joan Blaeu I (1596–1673) are known, this seems to be the first identified depiction of Joan Blaeu II (1650–1712). The Amsterdam portraitist Michiel van Musscher's (1645–1705) imagery reflects Joan II's work as a printer, his civic position, and his connection to the Blaeu firm through its printer's mark. This mark, used for the duration of the firm, was a distinctive design adopted by Willem Jansz. Blaeu, paying homage to his scientific mentor and astronomical genius of the day, the Danish astronomer Tycho Brahe (1546–1601).

Yves T'Sjoen (Ghent) studies Neo-Dadaist and Neo-Realist trends in Dutch literature in the 1950s and 1960s, in particular in the collected poems and poetry translations by the recently deceased Dutch writer J. Bernlef (1937–2012.) In his paper, based on a presentation on the Netherlandic section panel of the 2012 MLA convention in Boston, he relates modernist art and literature from both sides of the Atlantic, and particularly focusses on mentions of Marianne Moore (1887–1972), one of the leading modernist poets in American literature, in poems, translations and essays by Bernlef.

As customary, a review section closes the issue. It remains to point our esteemed readers to the upcoming Netherlandic panels on the 131th convention of the Modern Language Association (MLA) in Austin, Texas, in January 2016.² A call for papers will be published in the next issue of *Dutch Crossing: Journal for Low Countries Studies*.

¹ American Association for Netherlandic Studies (AANS), <http://www.netherlandicstudies.com>.

² Modern Language Association (MLA), <http://www.mla.org>.