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From the editor

Inge Genee

It is September 2015 and this is our spring 2014 issue. We are slowly catching up on our backlog and hope to continue to gain ground in this race against time until some day, hopefully soon, we may be in a position to publish both regularly and on time. Our apologies to our readers for the long wait.

It turns out we are by no means dealing with a unique circumstance here. Earlier this spring I sat down and reread all the editorials written by my two predecessors Adrian van den Hoven (1979-1988) and Basil Kingstone (1989-2011), both of the University of Windsor. (Having all our back issues on-line makes this sort of project an easy and pleasant undertaking.) Somewhat to my surprise, it looks like there have been several periods in the past when it has been difficult to keep up with the publication schedule. These delays are sometimes commented on in the editorials. Van den Hoven writes about “an extremely long gestation period”, “a considerable backlog of material”, “a great effort to catch up to the present”, and “a big effort to catch up with our publication schedule”. One of Kingstone’s editorials expresses the hope “to get this issue out with less delay than the last one” and in Issue XXI.1 (2000) he writes that “[h]e even dreams of doing something few scholarly journals achieve, namely putting each issue in the mail in the year and season it says on the cover!”

It is also clear from those editorials that attracting enough high quality submissions to fill our pages has always been a constant struggle. We have a comparatively low rejection rate; we prefer instead to work with authors to revise their papers and sometimes seek extra peer reviewers (in addition to the the normal number) to help with this process. This can be quite timeconsuming, as you can understand. You can help us keep the journal viable by sending us your work and by alerting your students and colleagues to CJNS/RCEN as a possible publication venue for their work! If you don’t have an article to submit, please consider writing a book review for us. Available titles are listed on our website at <http://caans-acaen.ca/journal/publications-for-review/>, and we welcome suggestions for other titles to review.

Another way in which we are different from many other humanities journals is in the help we offer authors whose papers have been accepted in formatting their text. In my experience, most journals will not send out a submission for peer review until it has been formatted exactly according to their style sheet. We tend not to be so strict. When a submission comes in, we determine if it qualifies as a scholarly article and if its subject matter is appropriate. If it is, we send it out for review. When the reviews are in and we are ready to send comments and suggestions for revisions to the author, we then ask the author to ensure their revised version is correctly formatted. Most authors are very careful at this point and pay special attention to our author guidelines. But if there are still aspects that are not perfect, or if an author is uncomfortable with it, we often take over part of that process. In practice this means that my editorial assistant does most of that work and I check it. This often takes multiple rounds and can be very timeconsuming, taking up to 15 hours for the papers that need the most work. You can help us greatly by preparing your initial submission already according to our guidelines (see <http://caans-acaen.ca/journal/authors/>) and being extra careful when you do your revisions.

The current issue contains three articles and a review. These all began as oral presentations at our annual conference held at Brock University on May 28-29, 2014, and all share a central concern with issues of translation. Ton and Janet Broos collaborated on a critical examination of an 18th century Dutch cookbook; as a special treat the article concludes with some representative recipes, which are given in three versions: first the original version in Dutch, then an English translation, and then an adaptation of the recipe for the modern kitchen, so that the reader may try his hand at some of these dishes. *Eet smakelijk!* John Buffinga looks at the use of multiple languages in Paul Verhoeven's WWII movie *Zwartboek / Black Book* (2006) and the effect of subtitling in both the English and Dutch versions. (I recently discovered that this movie is now available on Netflix in Canada, so if you haven't seen it yet, you can now enjoy it in the privacy of your own home.) Beert Verstraete looks at two modern translations of Vergil's *Georgics*, one into English by the British poet Cecil Day Lewis, and into Dutch by the Dutch poet Ida Gerhardt. He points out similarities and differences in their attempts to modernize the Classical text, and critically examines the strengths of each rendering. Finally, Michiel Horn's reviews Geert Kimpen's novel *De Prins van Filettino*, parts of which he has translated into English.

We are, as always, grateful to the anonymous reviewers of the articles published here, for their careful and detailed comments. Also as always, I would like to thank Dr Basil D. Kingstone for all French translations in this issue. This issue was produced with in-kind support from the University of Lethbridge

Journal Incubator (<http://www.uleth.ca/lib/incubator/>), a joint initiative of the University of Lethbridge School of Graduate Studies and University of Lethbridge Library. The managing editor was Madoka Mizumoto.

De la rédaction

Inge Genee

Nous voici rendus au mois de septembre 2015, et voici notre numéro du printemps 2014. Nous rattrapons lentement et nous espérons continuer à le faire, jusqu'au jour – proche, s'il plaît à Dieu – où nous serons en mesure de publier régulièrement et sans retard. Nous savons gré à nos lecteurs d'avoir tant patienté.

Mais il s'avère que cette circonstance est loin d'être unique. Ce printemps, j'ai lu tous les éditoriaux écrits par mes deux prédécesseurs : Adrian van den Hoven (1979-1988) et Basil Kingstone (1989-2011), tous deux de l'Université de Windsor. (Tous nos anciens numéros étant maintenant en ligne, cette tâche est facile et agréable). J'ai appris à ma surprise qu'à plusieurs moments dans le passé, il a été difficile de sortir la Revue à temps, ce que les éditoriaux ont commenté. Van den Hoven mentionne « un temps de gestation extrêmement long, » « une accumulation considérable d'articles, » « un grand effort pour liquider l'arriéré, » « un grand effort pour rattraper notre échéance de publication, » tandis que Kingstone exprime l'espoir « de sortir ce numéro avec moins de retard que le dernier » et (XXI.1, 2000) parle de son « rêve de faire quelque chose que peu de revues savantes accomplissent, à savoir de mettre chaque numéro à la poste dans l'année et la saison indiquées sur la couverture! ».

Ces éditoriaux reflètent aussi la lutte constante pour attirer des contributions d'une assez bonne qualité pour mériter la publication. Nous rejetons relativement peu d'articles; nous aimons mieux coopérer avec leurs auteurs pour les réviser, allant parfois jusqu'à chercher des lecteurs supplémentaires pour les évaluer. On comprendra que cela prend du temps. Aidez-nous donc à garder la qualité de cette revue en nous envoyant vos travaux, et en invitant vos collègues et étudiant(e)s à nous considérer comme débouché possible pour leurs articles. Ou à défaut d'un article, pensez à écrire pour nous le compte rendu d'un livre. Nous tenons une liste de titres disponibles sur notre site web à <http://caans-acaen.ca/journal/publications-for-review/>, et nous accueillons des suggestions d'autres titres.

À la différence de beaucoup d'autres revues dans les sciences humaines, nous offrons aussi de l'aide aux auteurs d'articles acceptés, pour ce qui est d'en formater le texte. La plupart des revues, d'après mon expérience, n'envoient pas

un article pour évaluation avant qu'il soit formaté exactement selon leur style. Nous, nous sommes moins rigides. Nous déterminons si un article soumis est savant et si son sujet tombe dans notre domaine. Si oui, nous l'envoyons aux évaluateurs. Quand ceux-ci ont répondu et nous sommes prêts à faire des commentaires et suggérer des révisions, alors nous demandons à l'auteur de modifier le formatage. La plupart des auteurs sont alors très prudents et suivent de près nos author guidelines, mais s'ils le font imparfaitement ou le trouvent difficile, souvent nous finissons la tâche nous-mêmes. Nous, c'est-à-dire l'assistante à la rédaction fait le plus gros du travail, et moi je le révise. Cela nécessite souvent des révisions multiples qui prennent beaucoup de temps, jusqu'à 15 heures dans le pire des cas. Vous pouvez donc nous aider beaucoup en préparant votre article dès le début selon nos lignes directrices (voir <http://caans-acaen.ca/journal/authors/>) et en vous révisant avec grand soin.

Le présent numéro contient trois articles et un compte rendu. Ils ont commencé comme des présentations orales à notre congrès annuel tenu à l'Université Brock, les 28 et 29 mai 2014, et tournent tous autour de la question de la traduction. Ton et Janet Broos ont fait ensemble l'examen critique d'un livre de cuisine néerlandais du 18^e siècle; leur article conclut sur quelques recettes typiques, en trois versions : le néerlandais original, une version anglaise, puis une adaptation pour la cuisine moderne qui permettra aux lecteurs de les essayer. *Eet smakelijk!* John Buffinga parle de l'usage de langues multiples dans le film *Zwartboek / Black Book* (2006), film de Paul Verhoeven situé pendant la guerre de 1940, et l'effet du sous-titrage dans les versions anglaise et néerlandaise. (À propos, ce film est maintenant disponible au Canada sur Netflix, alors si vous ne l'avez pas encore vu, vous pouvez le visionner dans le confort de chez vous). Beert Verstraete compare deux traductions modernes des *Géorgiques* de Virgile, par Cecil Day Lewis (vers l'anglais) et Ida Gerhardt (vers le néerlandais). Il signale des ressemblances et des différences dans leurs tentatives de moderniser le texte classique, et examine d'un oeil critique les points forts de chaque version. Et puis Michiel Horn fait le compte rendu du *Prins van Filetino* de Geert Kimpen, dont il a traduit des parties vers l'anglais.

Je tiens à exprimer notre reconnaissance constante aux évaluateurs anonymes des articles que nous publions ici, pour leurs commentaires considérés et détaillés. Je remercie aussi le docteur Basil Kingstone pour les traductions vers le français dans ce numéro. Celui-ci a été produit avec l'inestimable aide pratique du University of Lethbridge Journal Incubator (<http://www.uleth.ca/lib/incubator>), organisme conjoint de la School of Graduate Studies et de la bibliothèque de cette université. La directrice de la rédaction était Madoka Mizumoto.

Van de redactie

Inge Genee

We schrijven september 2015, en dit is lentenummer van 2014. We lopen de publicatie-achterstand langzaam in en hopen in de naaste toekomst zowel regelmatig als op tijd te kunnen uitkomen. Onze verontschuldigen aan onze lezers voor het lange wachten.

Bij nader onderzoek blijkt overigens dat we hier geenszins te maken hebben met een unieke omstandigheid. Eerder dit voorjaar had ik de gelegenheid om alle oude redactionele commentaren te herlezen die geschreven werden door mijn twee voorgangers Adrian van den Hoven (1979-1988) en Basil Kingstone (1989-2011), beide van de University of Windsor. (Nu dat alle *back issues* op onze website beschikbaar zijn is zoiets een gemakkelijke en plezierige onderneming.) Enigzins tot mijn verbazing bleek dat er in het verleden meerdere periodes zijn geweest waarin het moeilijk was het publicatieschema bij te houden. De redacteurs maken soms een opmerking over deze achterstand. Van den Hoven heeft het over “an extremely long gestation period” (‘een zeer lange incubatietijd’), “a considerable backlog of material” (‘een aanzienlijke hoeveelheid achterstallig materiaal’), “a great effort to catch up to the present” (‘een enorme inspanning om het heden in te halen’), en “a big effort to catch up with our publication schedule” (‘een grote inspanning om ons publicatieschema in te halen’). Kingstone spreekt in een van zijn redactionele commentaren de hoop uit “to get this issue out with less delay than the last one” (‘om dit nummer uit te krijgen met minder vertraging dan het vorige’) en in nummer XXI.1 (2000) schrijft hij dat “[h]e even dreams of doing something few scholarly journals achieve, namely putting each issue in the mail in the year and season it says on the cover!” (‘hij droomt er zelfs van om iets te kunnen doen wat weinig wetenschappelijke tijdschriften bereiken, namelijk elk nummer op de post te doen in het jaar en seizoen dat op de kaft staat!’).

Het wordt ook duidelijk uit die redactionelen dat het altijd een moeizame strijd is geweest om genoeg inzendingen van hoge kwaliteit aan te trekken. Wij wijzen relatief weinig artikelen af; liever werken we samen met de auteurs bij het bewerken en herschrijven van hun inzendingen, waarbij we soms de hulp inroepen van extra reviewers. Dit is soms zeer tijdrovend, zoals u kunt begrijpen. U kunt ons helpen ons tijdschrift levensvatbaar te houden door ons uw werk te

sturen en uw studenten en collega's te attenderen op het bestaan van CJNS/RCEN als een mogelijke plek voor hun werk. En als u op dit moment geen artikel voor ons heeft, overweeg dan om een boekrecensie voor ons te schrijven. Beschikbare titels kunt u vinden op onze website onder de link at <http://caans-acaen.ca/journal/publications-for-review/>, en we zijn altijd geïnteresseerd in andere titels voor de afdeling boekbesprekingen.

Een andere manier waarop we afwijken van veel andere geesteswetenschappelijke tijdschriften is in de hulp die we onze auteurs bieden bij het vormgeven van hun tekst. In mijn ervaring is het meestal zo dat tijdschriften submitties niet aan de reviewers doorsturen voordat die precies volgens hun specificaties zijn opgemaakt. Wij zijn in het algemeen niet zo streng. Als een nieuw artikel binnenkomt bekijken we of het een wetenschappelijk artikel is en of het onderwerp onder ons mandaat valt. Als dat zo is, dan sturen we het uit voor review. Als de reviews binnen zijn en we de commentaren en suggesties doorsturen aan de auteur, vragen we in dat stadium om er ook voor te zorgen dat de herschreven versie aan de stilistische eisen voldoet en correct is geformatteerd. De meeste auteurs doen dit heel zorgvuldig en volgen onze aanwijzingen nauwkeurig op. Maar als er nog een paar dingen niet perfect zijn, of als een auteur het erg lastig vindt, dan nemen we vaak een deel van dat proces over. In de praktijk betekent dit dat mijn redactie-assistent het grootste deel van dat correctiewerk doet en dat ik het nakijk. Dit gaat vaak over meerdere rondes en is soms erg tijdrovend, waarbij de artikelen waar het meeste werk aan moet gebeuren soms wel 15 uur extra in beslag nemen. U helpt ons enorm door uw artikel meteen in eerste versie al zoveel mogelijk te formatteren volgens onze aanwijzingen (<http://caans-acaen.ca/journal/authors/>) en er extra op te letten bij het maken van revisies.

Het nummer dat voor u ligt bevat drie artikelen en een recensie. Alle bijdragen begonnen als voordrachten op onze jaarlijkse bijeenkomst die plaatsvond aan Brock University in Ontario op 28 en 29 mei 2014; en ze hebben allen op hun eigen wijze iets te maken met vertalen en vertalingen. Ton en Janet Broos werkten samen aan een kritische beschouwing van een 18e eeuwse Nederlands kookboek; als toetje eindigt hun artikel met een aantal representatieve recepten die in drie versies weergegeven worden: eerst de originele tekst in het Nederlands, dan een Engelse vertaling en ten slotte een bewerking voor de moderne keuken, zodat de lezer zelf kan proberen deze gerechten te maken. Eet smakelijk! John Buffinga bekijkt het gebruik van meerdere talen in Paul Verhoeven's film *Zwartboek* (2006), uitgebracht voor de internationale markt onder de titel *Black Book*, en het effect van de ondertiteling in beide versies. (Ik ontdekte pas geleden dat deze film nu beschikbaar is op Netflix in Canada, dus als u hem nog niet gezien heeft kunt u hem nu thuis op de

bank bekijken – zeer de moeite waard.) Beert Verstraete bespreekt twee moderne vertalingen van de *Georgica* van Vergilius, de ene in het Engels door de Britse dichter Cecil Day Lewis, de andere in het Nederlands door de Nederlandse dichteres Ida Gerhardt. Hij wijst op overeenkomsten en verschillen in beider pogingen tot het moderniseren van de klassieke tekst, en beschouwt de sterkere en zwakkere punten van beide interpretaties. We besluiten dit nummer met een recensie van Geert van Kimpen's roman *De prins van Filettino* door Michiel Horn, die delen ervan in het Engels vertaald heeft.

We zijn, als altijd, dank verschuldigd aan de anonieme reviewers van de artikelen in dit nummer, voor hun zorgvuldige en gedetailleerde opmerkingen. Ook bedank ik graag wederom Dr Basil D. Kingstone voor alle Franse vertalingen. Dit nummer is tot stand gekomen met steun van de University of Lethbridge Journal Incubator (<http://www.uleth.ca/lib/incubator/>), een gezamenlijk initiatief van de University of Lethbridge School of Graduate Studies en de University of Lethbridge Library. De redactieassistent was Madoka Mizumoto.

How perfect is *De Volmaakte Hollandsche Keuken-meid* (1746)?

Janet Broos & Ton Broos

Although the Dutch Golden Age of the 17th century produced many paintings with copious displays of food, the few existing cookbooks do not reflect this opulence. It was not until 1746 that a cookbook was published in Amsterdam entitled *De Volmaakte Hollandsche Keuken-meid* ('The Perfect Dutch Kitchen maid'), which gave us an extensive and more complete look into the historical Dutch kitchen. This was a success story from the start. The reasons for this are manifold. Publisher Steven van Esveldt was a shrewd businessman who published many successful literary masterpieces by Cervantes, Defoe and Fielding as well as Dutch novels and magazines.

There is some discussion as to who the author of this work might be. The first possibility is an anonymous lady from The Hague, who is mentioned on the title page, but could not be further identified. A second possibility would be either Hermanus van den Burg or Jan Willem Claus van Laar, who were frequent hack writers for Steven van Esveldt, but no conclusive evidence for their authorship can be found either. The work rather appears to be the result of a concerted effort of many writers, including housewives, who handed notes and manuscripts directly to the publisher. He had editorial help in producing the work, as is mentioned in the *Appendix* in a later edition.

Looking at the in total more than 600 recipes, we find a well-organized collection of ingredients and cooking methods, some of them taken from previous cookbooks, followed by cures for medical conditions and rules of etiquette. Several remarkable examples are mentioned in more detail, and the reader can literally get a taste of the book by following some of these recipes which are given in the original and a modernized version.

Key terms: *Volmaakte Hollandsche Keuken-meid*; Historical Dutch cuisine; Steven van Esveldt; Hermanus van den Burg; Jan Willem Claus van Laar; 18th century recipes modernized.

That good food and literature go well together was also the opinion in the 18th century.¹ In his introduction to *Tom Jones* (1950 [1749]) Henry Fielding compares fine writing with cooking, although human nature might be in the way sometimes and

An objection may perhaps be apprehended from the more delicate, that this dish is too common and vulgar; for what else is the subject of all the romances, novels, plays, and poems, with which the stalls abound? [...] In reality, true nature is as difficult to be met with in authors as the Bayonne ham, or Bologna sausage, is to be found in the shops.

(Fielding 1950 [1749], 2)

Fielding wrote his novel from 1746-48, the period when in Amsterdam a book came out with the pretentious title *De Volmaakte Hollandsche Keuken-meid* ('The Perfect Dutch Kitchen Maid', further also referred to as VHK). We do not think that Fielding knew this work, but it is an interesting notion to realize that he had spent two years at Leiden University in 1726-1728 (Fielding [1749] 1950, VI). Although the Dutch kitchen might have a less than stellar reputation nowadays, the beautiful still lifes of painters like Van Schooten or Van Dijck with their colourful *ontbijtjes* 'breakfast pieces', Pieter Claesz and Willem Heda with *banketjes* 'banquet pieces' or *pronkstillevens* 'still lifes of display' by Willem Kalf and Jan de Heem show us, in the words of art historian Julie Hochstrasser,

a rich panoply of foods, drinks, and tableware in the painted meals of Dutch still life of the seventeenth century – as on real Dutch tables throughout the land during this, their Golden Age – represent pride.

(Hochstrasser 2007, 4)

We do not find this splendor represented in the cookbooks of the period, which are few and far between, and express utility over pride. Culinary writing has to acknowledge the superiority of culinary painting. The tradition in Dutch cookbooks goes back to at least 1510 when in Brussels the *Boecxke van cokerye* was published by Thomas van der Noot. Another 16th century cookbook was called *Receptboecxken*; the word *recept* is here closer to 'prescription' than 'recipe' because it contains more apothecary than kitchen subjects, especially about 'confitures'. (Note that Modern Dutch uses just the one word *recept* for both 'recipe' and 'prescription'.)

The 17th century produced more cookbooks, and the French influence is obvious. A popular work was *De Verstandige Kock of Sorghvuldige Huyshoudster*

¹ This article is a revised version of a paper given at the annual CAANS-ACAEN meeting in St.Catharine's, Ontario on May 28, 2014.

(‘The Sensible Cook or Careful House Maid’) published in 1667, reprinted several times in Amsterdam and Antwerp, even as late as 1802 (Van ’t Veer 1966, 182). This could be regarded as the definitive cookbook of its time, but it has relatively simple recipes (Molen-Willebrands 1996, 213).

Half the number of books are associated with or written by medical doctors, who warn for or against the bad effects of coffee, tea and chocolate, stimulants that gained in popularity towards the end of the century (Schivelbusch 1981). We see a change in the 18th century when the housewives are becoming the standard, and several writing *mevrouwen* ‘housewives’ brought their notebooks to the publisher. *De Schrandere Stichtse Keukenmeid* (‘The Clever Kitchenmaid from Sticht or Utrecht’) appears in 1754, *De Volmaakte Geldersche Keukenmeid* (‘The Perfect Kitchenmaid from Gelderland’) in 1747. Both were collected from *eene voorname dame* ‘a prominent lady’ according to the title page. Later in the century we read *De Vriesche Keukenmeid* (‘The Frisian Kitchenmaid’) in 1772, *Nieuwe Vaderlandsche kookkunst* (‘New Patriotic Art of Cooking’) in 1794 and *Aaltje, de Volmaakte en Zuinige Keukenmeid* (‘Aaltje, the Perfect and Frugal Kitchenmaid’) in 1803 (Van ’t Veer 1966, 179-187).

From the 19th century comes a quote from famous poet Jan Pieter Heije, the author of Dutch classic songs like *Zie de maan schijnt door de bomen* (‘See the moon shining through the trees’), and *De Zilvervloot* (‘The Silver Fleet’), who writes that the secret to a mother’s cookbook is *zindelijkheid en overleg* (‘cleanliness and judgment’) (Heije 1865, 107). J.J.A. Gouverneur, translator of Toepffer’s famous comic book *Mr. Vieux Bois* as *Mr. Prikkebeen*, stated in the magazine *De Huisvriend* in 1863 this opinion: “*De Volmaakte Hollandse Keukenmeid was in der tijd een orakel*” (‘VHK was at the time an oracle’) and “*hoeveel stichtelijks in zulk eene gastronomische verhandeling liggen kan*” (‘how much edifying can be found in such a treatise’) (Gouverneur 1863, 16). These gentlemen anticipate the opinions of later cookbooks like “*Kookboek van de Amsterdamsche Huishoudschool*” (‘Cookbook of the Amsterdam Science School’) (Wannée 1910) and “*Het nieuwe Haagse Kookboek*” (‘The new The Hague Cookbook’) (Stoll & de Groot 1995). Until recently, many Dutch mothers grew accustomed to their authoritative opinions and practices. Perhaps they reflect the Dutch character in its most essential form: neat, clean and not too extravagant.² Vinegar became the substitute for lemon juice, legumes for a variety of meats or roasts, and no more expensive spices. Housewives moved to the simpler formula of one piece of meat, potatoes and vegetables, although the Dutch were perhaps ahead of their time in loving the now fashionable kale.

² Both classical cookbooks of the Dutch cuisine are according to Wikipedia (2015) “marked by their moderate use of seasoning” and “food should be nourishing but it should not be a burden on the household budget.”



Figure 1. Front cover of *De Volmaakte Hollandsche Keuken-meid*.

Source: http://dbnl.nl/tekst/vol002volm01_01/.

By the time Heije and Gouverneur wrote their lines, *De Volmaakte Hollandsche Keuken-meid* had already gone through 12 editions, as publisher Van Loon in Tiel announced in *De Opregte Haarlemsche Courant* ['The True Haarlem Newspaper'] on 16 September in 1859 (Van 't Veer 1966, 185).

What was the reason for this success? We have to go back to the 18th century and look at the work itself. The title page is very informative and detailed, as was the fashion of the time:

De Volmaakte Hollandsche Keuken-meid.

ONDERWYZENDE Hoe men allerhande *Spyzen, Confituren* en *Nagerechten*, zonder de ongemeene kosten, zelfs voor de Roomsgezinden op Visdagen en in de Vasten, gezond en smakelyk kan toebereiden: Hoe men alles tegen de winter inlegt. Wat men in de SLACHTTYD doen moet: En hoe men *Mol* en versch *Bier* des zomers goed kan houden.

BENEVENS,

Eenige vaste tekens waar aan men zien kan of het Vleesch, ten tyden der Vee-Pest, gezond is of niet.

EN

Hoe men een ordentelyke TAFEL zal schikken wanneer men zyn vrienden onthaald; met eenige *Figuren*, van opgedischte Tafels, opgeheldert.

Als mede eenige

HUISMIDDELEN

Voor de Verkoudheid; om allerhande Koortzen onfeilbaar te genezen; om het Gezicht te versterken & c. Nevens de toebereiding van eenige zagte Spyzen en Dranken tot verkwikking van zieke menschen.

‘The Perfect Dutch Kitchen maid.

Educating how one can prepare healthy and tastefully all kinds of food, preserves and desserts, without extreme expenses, even for the Catholics on fish days and during Lent: How one preserves for Winter. What one has to do in Slaughtering Season: and how one can keep Mol (a kind of beer) and fresh Beer in Summer.

Also

some indications to determine whether the meat is healthy or not during a cattle plague.

And

how one should lay the table when entertaining friends, explained with some examples of dished up tables. Also some household remedies

for the common cold and the failsafe healing of all kinds of fevers, to strengthen vision etc., as well as the preparation of some soft foods and drinks to invigorate sick people.’

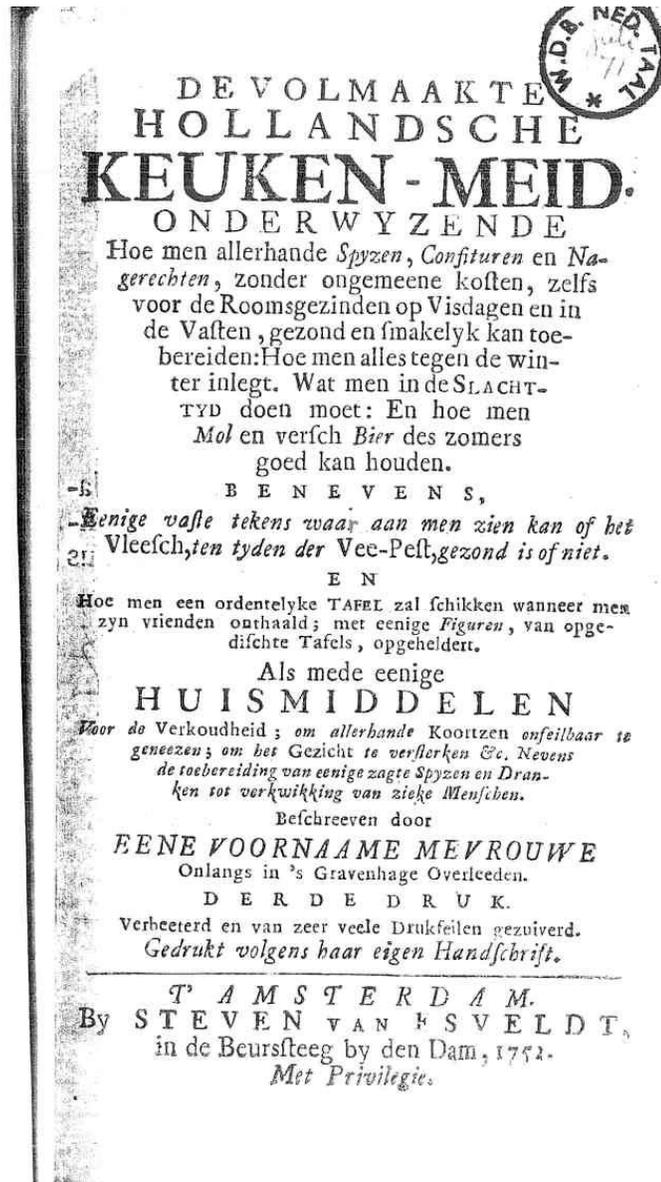


Figure 2. Title page of *De Volmaakte Hollandsche Keuken-meid*.

Source: <http://dbnl.nl/tekst/origineel.php?ec=vol002volm01&v=01&s=0000>.

Before we examine some recipes, we want to make some observations on the publisher's history and the possible author of the book. In an advertisement in *Amsterdamsche Saturday Courant* of November 20, 1745, and 's *Gravenhaegse Maendagse Courant* two days later, the publisher Steven van Esveldt announces the publication for 12 *stivers* or 60 cents (Van 't Veer 1966, 105). A common laborer made one guilder a day, i.e. 100 cents or 20 *stivers*. Three months later, a

second part called *Aenhangzel* 'Appendix' is added, and published for 12 stivers each. Within a year there is a second edition and in 1761 we notice a fifth edition, with a copyright privilege of the States of Holland and West-Friesland, the two most important provinces in the Dutch Republic, to grant the exclusive rights for another fifteen years. Copyright was not countrywide and not always enforced. To protect this success story from competitors, the privilege in the edition threatens that a pirate edition was punishable at 3,000 guilders, one third for the officer in charge, one third for the poor, and one third for the owner of the copyright, i.e. the publisher (VHK 1965, 149-153). This Van Esveldt was an adventurous publisher, printer and bookseller, responsible for Dutch translations of Cervantes, Defoe's *Moll Flanders* and Fielding's *Joseph Andrews*, international 18th century classics, and a version of the *1001 Nights*. He published early Dutch novels like *De Middelburgsche Avanturier* ('The Middelburg Adventurer'), *De Oude en Jonge Robinson* ('The Old and Young Robinson'), *De Soldaat van Fortuin* ('The Soldier of Fortune'), but also magazines, political pamphlets and other non-literary works throughout the century (Buisman 1960, cited in Mateboer 1996).

Who is the author of this cookbook? We have three candidates. Our first indication comes from the title page which reads: "*Beschreven door eene voornaame mevrouwe, onlangs in 's Gravenhage overleeden*" ('Written by an important lady, recently deceased in The Hague') and "*gedrukt volgens haar eigen handschrift*" ('printed following her own manuscript'). In the dedication it is mentioned that a very virtuous lady of one of the most prominent families in Holland has realized that this book serves as a guide to make her daughters into good housekeepers and to have capable kitchen maids. She was asked to give a copy of her notebook and, writes the unknown author, a friend redacted and organized it. There are already books like this but they deal mostly with preparation of food from France, Italy and Germany which is "*zeer strydende met de Hollandsche wyze, die vry wat gezonder, alzo smakelyk, en minder Kostbaar is*" ('contrary to the Dutch way, which is much healthier, also more tasteful and less costly'). An initial poem is "*Dankzegging aan de schryfster*" ('Thanks to the female author') and signed by C.W.L.I.V. (De Sitter 1903, 336-345).

A study in 1966 took this to be Lady I.L. Wassenaar Catwijk, but this remains far from certain, because the author's dedication to the female users is signed by "*Uwen Ootmoedige, dog onbekende Dienaar en Vriend*" ('Your humble, but anonymous servant and male friend'). Also, *eene voornaame mevrouwe* 'an important lady' appears on this, but also on the title page of other works (Van 't Veer 1966, 106-111, 186) and seems contrived. A second candidate is a hack writer called Hermanus van den Burg, who was indeed a writer for Van Esveldt. He refers in one of his magazines to *De Keuken-meid* as 'his' cookbook, so the evidence is thin. Also, the publisher could have easily inserted some advertising for his

publication in his own magazine and Van den Burg was a well-known author (Tol 1988, 88; De Blauw 1974; De Blauw 1977).

Our final candidate is a writer named Jan Willem Claus Van Laar, which would fit the four initials of the introduction's poem in anagram (Jongenelen 2001, 113). We also have testimony of a colleague called Jan Wagenaar, who in a pamphlet refers to him mockingly as the author of the *weergaloze* 'unparalleled' *Volmaakte Hollandsche Keukenmeid*. Political pamphlets were one of Van Laar's other products that got him into jail and banishment from the states of Holland and West-Friesland. His adventurous ways led him to the East Indies and Curaçao to escape bailiffs, which he had been doing since his 'Company of Commerce and Navigation' went under in 1720. His writing career was one of ups and downs. He wrote a successful crime trilogy and later works are of great variety and mostly published under pseudonym. There was a period in his life when he got married, moved to Middelburg and became a brewer. He therefore had the knowledge of the title page *hoe men Mol en versch Bier des zomers goed kan houden* ('How to preserve mol and fresh beer in Summer'), which makes for another argument in favor of his authorship (Jongenelen 2001). However, it all sounds interesting but not enough for a complete and final verdict.

The complete '*Keuken-meid*' consists of three parts. The second part called *Aanhangzel* 'Appendix' has some extended recipes from part one, and the *Kunst om allerhande Tafel geregten voor te snyden* ('art of how to slice several dishes'), and *de Wyze om allerhande Tafel-goed Konstig en cierlyk te vouwen* ('different ways how to fold 'tableware' or napkins artfully and elegantly'). The title page also mentions that these are gathered from several ladies and maids. In fact there are six names mentioned in abbreviated form like *Rook-worst van Mevrouw Graafl...* 'smoked sausage from Mrs. Graafl...' or *Koekjes van Mevr. G...* 'Cookies from Mrs. G...' which makes us believe that Van Laar might be the author, but more likely the compiling editor of material sent to the publisher. The third part '*De Volmaakte Grondbeginzelen*' ('The Perfect Principles') is a watered down version of parts one and two, and sold separately for those who think the others too expensive. It does not seem farfetched to regard the publication in several editions as a work in progress, started by an imaginative publisher who employed one author, or more, including housewives, who handed notes and manuscripts to the publisher for this very successful enterprise.

The book is divided in seven chapters and starts with the handling of meats, followed by baking, then frying and roasting, preserving fruits, frying or sautéing meat, fish and vegetables, salting and preserving for Winter time, and cooking and boiling soups etc. The culinary historian Annie van 't Veer discovered that 89 recipes have been lifted or rewritten from a cookbook of 1701 called *De Geoeffende en Ervaren Keukenmeester, of de Verstandige Kok* ('The trained and

experienced Kitchen Master or The Sensible Cook'). Van 't Veer calls this "een onhandig ingedeeld boek" ('a clumsily organized book'), with many duplications, and "hij heeft het niet afgemaakt" ('he has not completely finished it') (Van 't Veer 1966, 110). From the second part of the title it seems obvious that this would go back to a popular work called *Den Nederlandse Hovenier* 'The Dutch Gardener' and especially one part called *De verstandige Kok, of Sorgvuldige Huyshoudster* ('The sensible cook or Careful Housekeeper'). This was first published in 1662, and had many editions until 1802 (Molen-Willebrands 1996). A wonderful edition called *The Sensible Cook. Dutch Foodways in the Old and the New World*, translated and edited by Peter G. Rose, came out in 1989 (Rose 1989). It describes in detail food preparations, cooking methods and delicate dishes on both sides of the Atlantic, as she explains and compares recipes. Nicolien van der Sijs (2009) writes somewhat condescending in her *Cookies, Coleslaw and Stoops* that "The largest contribution made by the Dutch to American English proves to have been in the area of foodstuffs, where no fewer than 28 loanwords have been adopted. This is rather surprising, given that the Dutch are hardly renowned for their culinary achievements. (117)" One recognizes cookie, cruller, olykoek, pannicake and waffle, which are 17th and 18th century examples, while coleslaw and brandy are still used on a daily basis.

Our *Volmaakte Keukenmeid* has a coleslaw of red cabbage with vinegar and oil or butter. It is one of the grand total of some 625 recipes. Although not a direct version of *De Verstandige Kock* ('The Sensible Cook'), one notices that many recipes run parallel, comparable to encyclopedia entries which often look alike. Compare for instance these recipes for asparagus:

Aspergies worden slechts ghekoockt/niet al te murruw en dan gegeten met Olie/Azijn/ en Peper/of anders met gesmolten Boter en geraspte Notemuskatén. (Rose 1989, 44, 48)

'Asparagus are just boiled, not too well-done, and then eaten with Oil, Vinegar, and Pepper or otherwise with melted Butter and grated Nutmegs.'

Neemt sparsjes en snyd die heel klein zo verre ze goed zyn om te eeten, en fruit ze met booter, en giet 'er dan room over heen, dekt het toe en doet 'er dan wat geraspte notemuscaat over is heel goed.

(VHK 1, 94)

'Take asparagus and cut them into small parts as far as they are good to eat, and sauté them with butter and pour cream over it, cover it and add some grated nutmeg, is very good.'

Melted butter and grated nutmeg over asparagus is still a popular Dutch delicacy that has come down through the ages.

Predecessors are hardly ever acknowledged, although our book refers once to another publication:

Men moet niets opdisschen dat oud of buiten den tyd is; maar het geen eerst uitkomt, is altoos het raarst en het aangenaamst, ook mag men altyd vruchten voordienen zo lang die te krygen zyn, al waren het Wintervruchten; maar men moet altoos met de ALMANACH DER HOVENIERS te raaden gaan, want dit kleine maar fraaije en nuttige Werkje zal ons goede onderrichting daar van geeven, en ieder behoorden dit achter deeze *Volmaakte Hollandsche Keuken-Meid* te voegen, dewyl het van een algemeen gebruik is.

([VHK 1, 138](#))

‘One should not serve anything that is old or out of season, but what comes out first is always the rarest and most pleasant; one can also always serve fruits as long as they are available, even in Winter; but one should always consult THE ALMANACK OF GARDENERS, because this small but nice and useful work will give us good instruction, and everyone should add this to the *Perfect Dutch Kitchen Maid*, because it is for general use.’

The Almanach referred to is a translation of Bradley’s *A general treatise of husbandry and gardening* (1745), translated by C.S.A.V.L. (probably Van Laar, and published by Van Esveldt) (Anonymous 1965, 138).

If you by now are confused by the different editions and publications, we sympathize and will move to a closer look at the book’s content. The many pieces of advice one reads throughout the book are impressive in the amounts of salt for pickling, sugar for preserving, and smoking, to make sure there is enough food for winter time. There is also an abundance of spices, which do not seem to be used for masking bad food, but definitely for enhancing the taste. Take for instance the recipe for Bread Pudding:

Neemt 12 eijeren klopt die heel klein en doet ’er wat zout, een weinigje saffraan, suiker, nagelen, foelie en notemuscaat onder; een goed gedeelte korenten met fyn gesneden nier-vet, met twee witte-brooden die geraspt zyn: mengt die te saamen wel onder een, en doet ’er een weinigje brandewyn by om het luchtig te maaken, doet het dan te saamen in een doek of in een zakje en bind het maar niet styf toe, en kookt het gaar, is zeer goed, met saus gegeten.

([VHK 1, 114](#))³

³ VHK 1 and 2 refer to the different parts of the 1965 facsimile edition, each with their own pagination.

'Take 12 eggs whisk them and add salt, some saffron, sugar, cloves, mace and nutmeg; a good part of currants with finely chopped kidney suet, and two loaves of grated white bread; mix it all and add a little brandy to make it light; put it together in a cloth or bag and bind it, but not too tight, and cook it. Is very good, eaten with sauce.'

To prepare all kinds of dough for crusts for pasties and tarts one used coarse dough, fine dough and filo dough. The coarse dough is used for venison, made from rye flour, with butter, water and salt, rolled with a stick; that crust is never eaten. The finer dough is made for tarts and lids for pasties, made from flour and butter and the filo must be well kneaded.

An interesting part of the book pays attention to *huismiddelen* 'household remedies'. Here is one for *derdendaagsche koorts* 'third day fever' or malaria, which was not uncommon in Holland: purgation with different salts, four times a day with wine or beer and rye with milk (VHK 1, 71-72). Of course there were no stoves or cooking ranges and cooking in front of an open fire affects your vision. Here is a noteworthy remedy to strengthen it in a remarkable way: hard boiled egg white, and rosewater, mixed with vitriol of burnt copper, filter this through a piece of muslin, repeat a few times, squeeze it in a wine glass and put drops in the eye for eight days. If the ailment is older, then one should boil man's urine in a small red copper kettle and rinse the eyes daily in between the drops (VHK 1, 73).

A remedy for a cold can be found in "*borst-suiker*", made from sugar with rainwater and "*drie stuivers saffraan*" ('3 stivers worth of Saffron'), or "*in plaats van saffraan, een kruidnagel of 20 fyb gesneden*" ('instead of saffron, 20 cloves, finely chopped'). A cough-mixture can be made from "*Anys-drop, en een pond witte Gom, en een boetelje roosewater, en doet dat te zaamen in een aarde pot, en zet het een dag of vier te trekken*" ("Anise-liquorice with gum and rosewater to be put in an earthenware pot for four days, to steep") (VHK 1, 74). Here is the secret for the young miss to get a beautiful skin:

Neemt de kruim van het beste witte brood, legt dat in geite melk te weeken; zet het dan in den oven of in een Taarte-pan om te bakken, en neemt het 'er uit eer het half gaar is. Wryft dit kruim zo klein als gy het krygen kunt, en weekt het op nieuw in wat geitemelk, doet daar het wit van zes eijeren by, en zet alles op een klein vuur of heeten asch om 'er een watertje van overtehaalen, het geen het vel ongemeen blank maakt, en alle vlakken weg neemt.

([VHK 2, 48](#))

‘Take the crumbs of the best white bread, soak it in goat’s milk, then put it in the oven or in a cake pan to bake, when it is half done, take it out, rub it to reduce it, soak again in some goat’s milk, then add the whites of six eggs, put it all on a low fire or hot ashes to make into a liquid, which makes the skin very white and takes away spots.’

The remedy against deafness which happens from cold and head colds caused by sudden change in temperature is surprisingly simple:

Neemt wilde Menthe die men in de weiden vind; wryft daar van 3 a 4 bladeren in uwe handen, en steekt ze in uwe ooren, dog men moet alle twee uren versche neemen, dan zullen alle de zinkingen daar na toe trekken.

[\(VHK 2, 49\)](#)

‘Take wild mint that one finds in the field; rub three or four leaves in your hands and stick them in your ears, but you have to take fresh ones every two hours, and all head colds will pull towards it.’

Some Dutch people might remember *winterhanden* or *wintervoeten*, the tingling sensation that comes with cold hands and feet. Our preventive cure is “*Neemt Vossen-vet en wryft daar in het najaar en des winters dagelyks uwe hande of voeten mede, dan zal men nooit Winterhanden of Wintervoeten krygen*” (“take fox grease and rub your hands and feet daily during Fall and Winter, then you will never get ‘winter hands’ or ‘winter feet’”) (VHK 2, 49).

There may be some surprising things to eat: pigeons, finches, bunting, lark, woodcock, thrush, or plover, to name the most exotic ones. Of course one ate every part of the animals, including brains, ears, tongues and feet. Fish is organized in salt water and fresh water fish and many different kinds are mentioned. Sometimes to show consideration for Catholics and fasting time or Lent, the egg sauce is substituted with butter, mustard and vinegar, and of course meat sauce is replaced.

Of interest are also the ingredients that are not mentioned. Most obvious are tomatoes, not consumed before the end of the 18th century. One will not find potatoes either in this cookbook. They were available in most part of the Netherlands – Clusius had them already in his botanical garden in the 17th century – but they were looked down upon. The competitor of the potato was the Jerusalem artichoke. In 1750 the kitchen maid of Haarlem’s mayor was fired for serving potatoes to the family (Born 1989, 177). By that time cane sugar in cone form had also overtaken honey as sweetener. Water is always referred to as rainwater, which is a clear indication that no other water from a pump, canal or

river, or shipped in barrels was trusted. For meals, even breakfast, one drank beer or wine.

There are recipes for rice pudding and a way of cooking rice which sounds familiar.

Neemt een rond blik trommeltje of doos daar de deksel wel op sluit; doet die half vol met Ryst, en sluit het wel toe en kookt dan dit doosje in een ruime keetel met water, zo zal de Ryst zeer malsch worden, en van het water dat door de pori van het blik trekt, uitzetten, en zo wit als sneeuw blyven, is excellent.

(VHK 2, 88)

'Take a round tin can or box with a lid that fits well; fill it halfway with rice and boil it in a big kettle with water. The rice will get soft from the water seeping in through the pores, expand and will stay as white as snow. Is excellent.'

The rice may have been imported from France or Italy, or the Dutch colonies. At the end of one sausage making recipe the author mentions a way to send pork sausages to the East Indies:

[...] zo legt men ze in een goed wel ter degen digt gekuipt vaatje, dat men eerst uitbroeid, en met kruidnagelen op een test met vuur gelegd en onder het vaatje gezet, ter degen door en door laat droogen, en dan laat men het vaatje koud worden. Men gebruikt dan ook gedroogt zout: en het vaatje moet wel ter degen vol zyn en digt toegekuipt worden: en men laat het met loot bekleden, [...].

(VHK 1, 15)

'[...] put them in a wooden barrel that is dried over a fire, and put on a firepan with cloves, dried through and through, until the barrel is cooled. Use dry salt and pack the sausages close together and close it off. Cover the tub completely with lead, [...].'

To our great surprise we also found a recipe for atjar, mixed pickles used in *rijsttafel*. They call it Azia and it has ingredients like cabbage, oil, garlic, kurkuma, beer, vinegar and mustard seed. There is also "*Soja, zo goed als die uit Oost Indien komt, hoe men die maaken zal*" ('as good as it comes from The East Indies, how to make it'): a sauce from beef stock, with cloves and beer, saved in bottles (VHK 2, 65-66).

It seems obvious that the book is not used by or intended for the poorer classes, who were not able to read, or could afford expensive spices or alcoholic beverages. Table manners are also an indication of an upper and middle class

reading public for this cookbook. In the evenings one did not eat anything hot, and only light food. In what was called a 'collation' or light meal, everything was served cold, with the exception of earthnuts, chestnuts and asparagus. The order of the food at every meal was usually first the boiled, then the stewed, then the fried or roasted food, accompanied with *assietes*, 'bowls' or plates with vegetables, and dessert at the end. The rich had of course more than one *gebraad* 'roast': duck, pigeon, pheasant or pork etc (VHK 1, 133-137).

Some rules for guests must be observed and the Appendix-edition of 1763 finishes with "*WETTEN wegens het CEREMONIEEL Omtrent het drinken der gezondheid*" ('Laws concerning the ceremonies for toasting at each others' health') (VHK 2, 135-137). Offer a glass of red wine beforehand, which is good for the stomach, sharpens the appetite and welcomes the friends. Wish each other *smakelijk eten* 'enjoy your meal' and one can drink to each other's health. If the company is larger than 20 it is foolish to drink to each individual's health, as one has to drink more than one feels like, or one has to drink stale wine. It is against good manners to kiss a lady after drinking to her health, or to thank her with a kiss. Even more ill-mannered is it to get up from the table and go and kiss young ladies sitting far away; it is *vies* 'dirty', to kiss a young lady with an unwashed mouth, and it makes a chaos at the table. It is ill-mannered to press someone to drink wine or force to finish one's glass. With the last glass one should thank the host and wish other guests to have enjoyed the meal. One should never get up from the table without thanking God. One should also not fold one's serviette, because that is the servant's job.

Can one say that *De Volmaakte Hollandsche Keuken-meid* is perfect? The preface in the 1763 edition pronounces that it may be called perfect repeatedly, also because it has been revised and approved. From a chef's point of view, we believe there are perfect recipes in this work, to make a complete diner, lacking nothing. From a writer's point of view, the authors under consideration might think otherwise, as they were hackwriters and they never made a lot of money. From a publisher's point of view, one may call it a success story for hundreds of years, because even the facsimile edition by Sijthoff's went through three publications, in 1965 and 1973. Antiquarians still offer editions ranging from Eur 300-1750. The book was Dutch, with the *spekpannekoek* 'bacon pancake' as a typical example, but also international as the mainly French terms like *blancmanger*, *farceren*, *fricassee*, *ragout*, *crème brûlée* etc. indicate, but also *olypodrigo* (from Spanish *Olla podrida* 'hotchpotch') and *Spaanse pap*. Parts of it can also be called a how-to book. Despite the publisher and his professional writing team, the style is not very literary, more directing, as most recipes start not surprisingly with a repetitive *neemt* 'take'. Its 17th century predecessor is equally strict, but our '*Keuken-meid*' is much more instructive and detailed in

amounts and time. The finishing touch is frequently an abrupt ungrammatical but funny sentence *is goed*, 'is good' in many varieties, as if the cook gives her final approval. What makes the book also perfect is the respect that we got for the women who had to work in the kitchen. They not only had to cut and knead and bake and can and smoke, but also kill the chicken, debone the animal, use all parts of a pig's head, besides winterize food in several ways. We have to take a deep bow for them.

We would like to close with our choice of some interesting recipes in original and translated versions, also in modern application. They are easy to make and each, to quote the *Volmaakte Hollandsche Keuken-meid*: *is zeer goed* 'is very good'.

Witte Frikassé, hoe men die stooven zal

Neemt een aan stukken gekapt hoen, en legt het in een half pintje Room met wat water om wit te trekken: doet dan klein gekorve Chalotten; wat foelie, heele peper, 2 ansjovissen met wat booter in een stooftan, en laat het te zaamen een weinige fruiten. Neemt dan uw hoen uit de Room zonder te verzygen, en legt het in die stooftan, met wat Room en wat klein gehakte petercelie daar by, en laat het dus langzaam stooven tot dat het gaar is, ook kan men 'er Champignons in doen. Als men het op zal doen zo neemt men eenige dooiren van Eijeren fyn geklopt, en roert die wel met de helft van een half pintje Room onder een, met wat Limoen-sap 'er onder, en dan giet men dat daar over, en men schud het wel om; en de rand belegt men met schyffes van Limoenen. (VHK 2, 97-98)

White fricassee, how to stew or braise it

Take a cut-up chicken, and put it in a half a pint of cream with some water to blanch it: then put finely chopped shallots, some mace, whole pepper, two anchovies with some butter in a stewpot, and let it brown a little. Take the chicken from the cream without draining it, and put it in the pot, with some cream and some finely chopped parsley, and let it stew slowly until tender, one can also add mushrooms. When one is ready to serve, so take a few egg yolks nicely stirred and mix it well with half a pint of cream, some lemon juice with that, and then one pours it over it, stirring it well together; one covers the rim with slices of lemon.

White Fricassee, in modern application by Janet Broos

1 cut up chicken-1 cup light cream-1 cup chicken broth-2Tbs.butter-2 large shallots sliced-¼ tsp.mace-½tsp.salt-¼tsp.pepper-½lb.mushroom sliced-6 parsley

stems tied together-1or2 beaten egg yolks-1-2Tbs.cream-1tsp.lemon juice-
chopped parsley for garnish.

Bring cream and chicken broth to a simmer in a pot large enough to hold a chicken. Add chicken pieces, cover and blanch for 5 minutes. Set chicken aside, save cream/broth mixture. Melt 2 Tbs. butter in another pan, add shallots and cook until translucent, add salt and pepper, mace and mushrooms, cook until softened. Pour broth mixture into the shallots/mushrooms and bring to a simmer, then add chicken pieces. Add parsley stems, cover loosely, and cook over medium heat until chicken is tender, about 30 minutes. Just before serving, add the remaining cream and lemon juice to the beaten egg yolks and add this to the chicken, but do not let the pot boil.

Grieffoen, hoe men die in een schootel braaden zal

Neemt het vleesch van een Kalfs-Rib, maar zo veel vet als mager; doet hier onder wat zoetemelks-pap, 1 a 2 dooiren van Eijeren, en kapt het wel door een met wat kervel en droog kruid; maakt 'er balonnen van en legt ze in een schootel. Neemt dan wat vleesch-nat, een stukje booter met wat gestootte kruid, maakt daar een saus van die wat gebonden is; giet 'er een gedeelte over heen: zet het dan te braaden, met vuur onder en boven; en als het gaar is doet men het restant der saus daarover heen, is zeer goed. ([VHK 2, 34-35](#))

Gryphon, how to fry it in a dish⁴

Take the meat of a calf's rib, as much fat as lean, mingle it with some sweet milk porridge, one or two egg yolks and mix it well together, with some chervil and dry herbs, make balls out of it and put them in a dish: take some meat juice, a piece of butter with some chopped herb, make a sauce that is somewhat thick, pour a part on top: then brown it with heat both under and on top; and when it is done, one pours the rest of the sauce over it, is very good.

Gryphon, or Veal Meatballs, in modern application by Janet Broos

1 slice good white bread-¼ cup warm milk-1 lb. ground veal-1-2 egg yolks-1½ Tbs. fresh chervil-1¼ tsp. each dried rosemary and oregano-4 Tbs. unsalted butter -±1½ cups warmed beef broth-2 Tbs. flour.

4 It is unclear why this recipe for meatballs is called Gryphon.

Mash together the white bread with the warm milk until well blended. Set aside. Put the ground veal in a bowl, add 1Tbs.of the chervil and half of the rosemary and oregano. Add the egg yolk and the bread mixture, mix well until relatively firm. Make $\frac{3}{4}$ inch round balls. Brush veal balls generously with some of the beef stock. Melt two tablespoons of butter in a sauté pan and brown the meatballs. Melt the remaining tablespoons of butter in another pan. Sprinkle in the flour to make a roux i.e. cook together until lightly colored. Off heat add some of the warmed beef broth until well blended. Return pan to heat and keep adding broth until desired consistency. Once the meatballs are nicely browned, add sauce with the remaining chervil, rosemary and oregano. Bring to a simmer, reduce heat to medium-low and cook for about 30 minutes. Is good-Is very good!

Caneel Wafeltjes, hoe men die bakken zal

Neemt een kop beste bloem van Tarwe meel, een half pond gesmolte boter, twee loot gestoote kaneel, een half vierendeel suiker klein gewreven en een ey, en dat te saamen wel doorkneet, en daar bolletjes van gemaakt, en in het yzer laaten bakken, is zeer goed. (VHK 1, 28)

Cinnamon wafers, how to bake them

Take a cup of finest wheat flour, half a pound of melted butter, two half ounces ground cinnamon, a half quarter sugar finely ground and an egg, and all together well kneaded, and made into little balls, let bake in the iron, is very good.

Cinnamon Wafers, in modern application by Janet Broos

1 cup all-purpose flour-1 cup sugar-1/4 teaspoon salt-2 Tbs. ground cinnamon-1 cup unsalted butter-1 egg lightly beaten.

Preheat oven to 375 degrees. Put the ingredients in a large bowl in the order given. Mix well. The batter will be somewhat thick. Line a cookie sheet with parchment paper. With two teaspoons, drop the batter on to the cookie sheet. Bake for about 20 minutes or until nicely browned. Yields about 20-25 cookies.

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Janet Broos was born in Philadelphia and worked in many administrative capacities at the University of Michigan, in Ann Arbor, USA. Among her many interests are the culinary arts and she published her own collection of recipes in *Gracie's Soup and other favorites* (self-published, 2004). She also edits the Newsletter of the Netherlands America University League in Ann Arbor.

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***De Volmaakte Hollandsche Keuken-Meid* (1746) est-elle parfaite?**

Bien que l'Âge d'or néerlandais du XVII^e siècle ait produit de nombreuses peintures montrant une table chargée de bonne chère, les rares livres de cuisine datant de l'époque ne reflètent pas une telle abondance. C'est seulement en 1746 qu'un livre de cuisine a été publié à Amsterdam, avec le titre *De Volmaakte Hollandsche Keuken-Meid* (la fille de cuisine hollandaise parfaite), qui nous donne un aperçu étendu et plus complet de la cuisine néerlandaise d'alors. Ce livre a connu tout de suite un grand succès, et ce, pour diverses raisons, y compris le fait que son éditeur, Steven van Esveldt, était un homme d'affaires avisé. Il avait publié de nombreux chefs-d'œuvre littéraires – Cervantes, Defoe, Fielding – en plus de romans et de magazines néerlandais.

On ne sait pas qui est l'auteur de cet ouvrage. C'est peut-être la Dame haguenoise anonyme qui est mentionnée sur la page de titre mais qu'on n'a pu identifier, ou bien peut-être Hermanus van den Burg ou Jan Willem Claus van Laar, des plumitifs réguliers de Steven van Esveldt, mais cela non plus ne peut être prouvé avec certitude. L'ouvrage semble plutôt le résultat de l'effort concerté de beaucoup d'auteurs, dont des ménagères, qui auraient remis des notes et manuscrits à l'éditeur directement. Dans l'Appendice d'une édition subséquente, celui-ci a reconnu l'aide rédactionnelle dont il a profité pour créer le livre.

En examinant les recettes – il y en a plus de 600 – nous trouvons un recueil bien organisé d'ingrédients et de méthodes de cuisson, dont quelques-uns sont tirés de livres de cuisine antérieurs, suivi de traitements de diverses

maladies et de règles de convenances sociales. Plusieurs exemples remarquables sont donnés ici en détail, et le lecteur peut littéralement goûter du livre en suivant quelques-unes de ces recettes, que nous donnons dans leur forme originale et en une version modernisée.

Hoe volmaakt is *De Volmaakte Hollandsche Keuken-meid* (1746)?

Hoewel in de Nederlandse Gouden Eeuw vele schilderijen werden geproduceerd waarop overvloedige hoeveelheden etenswaren worden tentoongespreid, wordt deze overdaad niet teruggevonden in zeventiende-eeuwse kookboeken. Pas in 1746 werd in Amsterdam een kookboek uitgegeven onder de titel *De Volmaakte Hollandsche Keuken-meid*, waarin ons een uitgebreid zicht op de Nederlandse keuken wordt geboden. Dit boek was om een aantal redenen vanaf het begin meteen een enorm succes. Uitgever Steven van Esveldt was een gehaaide zakenman die vele succesvolle literaire meesterwerken publiceerde, waaronder Cervantes, Defoe, en Fielding, alsmede Nederlandse romans en tijdschriften.

Er is enige onzekerheid omtrent de auteur of auteurs van dit werk. De eerste kandidaat is een anonieme dame uit Den Haag, van wie melding wordt gemaakt op de titelpagina maar die verder niet geïdentificeerd kan worden. Een tweede mogelijkheid is een van de twee schrijvers Hermanus van den Burg of Jan Willem Claus van Laar, die beiden veelvuldig in opdracht voor Steven van Esveldt werkten, maar ook voor hun auteurschap kan geen sluitend bewijs worden gevonden. Het lijkt er meer op dat het werk het resultaat is van een gezamenlijke inspanning van een groot aantal individuen, onder wie huisvrouwen, die hun aantekeningen en manuscripten direct bij de uitgever aanboden. Hij had redactionele assistentie bij de productie van het werk, zoals vermeld wordt in de Appendix van een latere editie, maar het is niet duidelijk van wie.

De meer dan 600 recepten in het boek omvatten een goed georganiseerde collectie van ingrediënten en bereidingswijzen, waarvan sommigen zijn overgenomen uit eerder gepubliceerde kookboeken, gevolgd door een collectie huismiddeltjes voor diverse medische aandoeningen en etiquette-regels. Een klein aantal opvallende recepten wordt in meer detail behandeld, en de lezer kan letterlijk een voorproefje van het boek krijgen door het volgen van deze recepten waarvan naast de originele ook een gemoderniseerde versie gegeven wordt.

Heterolingualism in Paul Verhoeven's *Zwartboek* (2006)

John O. Buffinga

This paper deals with the treatment of foreign languages in Paul Verhoeven's Second World War/Holocaust film *Zwartboek / Black Book* (2006). By analyzing four clips that show how the heterolingual environment of the movie participates in the narrative and thematic construction of the film, it concludes that Verhoeven has a well-conceived linguistic strategy. The study not only shows that the presence of several languages in *Zwartboek* may be a function of it being a Dutch-German-Belgian-UK co-production, but it also ensures a form of authenticity that reflects the reality of the WWII setting, which is typically a combat zone depicting an armed conflict between opponents of different nationalities. The English subtitling of the film for distribution in the North-American market reduces this linguistic hybridity somewhat, thereby contributing to homogenization, but it homogenizes it less than dubbing would. Because it is a popular action film, subtitling does not prevent an English-speaking audience from engaging with the film. Given the spatial and temporal constraints of subtitling, we are nevertheless reminded that not everything can be converted from one language into another, resulting in a reduction in linguistic nuance for the secondary target audience of the North-American market by comparison with the primary target audience, the Dutch viewer.

Key terms: Heterolingualism; multilingualism; subtitling; dubbing; Second World War movies; combat movies; Dutch resistance movies; Holocaust movies.

Paul Verhoeven's 2006 movie *Zwartboek / Black Book* belongs to the well-established genre of the Second World War combat movie (Basinger 2003). More specifically, it is part of a subcategory within this genre that focuses on WWII resistance movements, particularly that of the Dutch resistance. *Black Book* takes its title from a secret list of Dutch collaborators in the Second World War. It is an action movie full of loyalty and betrayal, but never in their pure form; moral confusion and relativism are everywhere. While the movie begins and ends in Israel in 1956, the middle part is an extended flashback set in and

around The Hague, the Netherlands, in 1944-45. As in most movies dealing with armed conflict or resistance networks, *Black Book* features characters with different nationalities that speak different languages. Language, in fact, is a major theme in the film. It not only distinguishes the characters linguistically, frequently establishing their national loyalties, but the ability to speak different languages is often key to a character's survival.

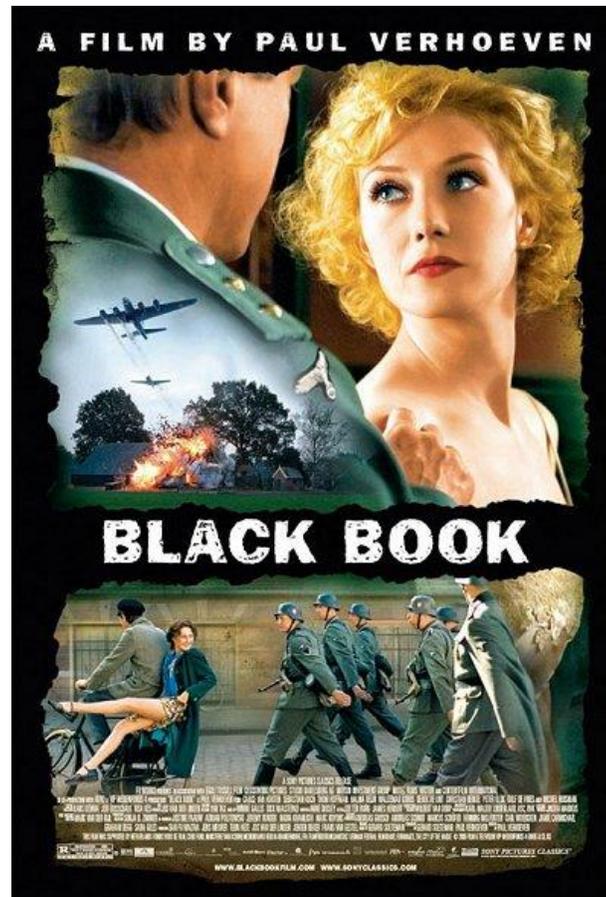


Figure 1. Poster of *Black Book*. Reproduced from <http://www.filmjabber.com/>.

Who is Paul Verhoeven and what kind of films does he make? Born in 1938, Paul Verhoeven is a Dutch film director, producer and screenwriter who has made movies in both the Netherlands and the United States. His life and work may be clearly divided into three phases, consisting of an early phase in the Netherlands between 1969 and 1983, a middle phase in Hollywood from 1983 until 2000, and a third phase following his return to the Netherlands, where he is still living and working today. Verhoeven is not for the faint of heart. He started out as an *en-*

fant terrible and remains a rebel to this day. Trademarks of his films are explicit sex and violence, coupled with social satire whose barbs are tempered somewhat by the director's humor and irrepressible wit.

Four feature films dominate the early phase in the Netherlands: *Turks Fruit* ('*Turkish Delight*'; 1974), *Soldaat van Oranje* ('*Soldier of Orange*'; 1975), *Spetters* (1980), and *De Vierde Man* ('*The Fourth Man*'; 1983). *Turkish Delight*, which won the *Gouden Kalf* award for Best Dutch Film of the Century, tells a story set in the 1970s of a passionate love story or *amour fou* of an artist and a liberal girl from a conservative background, in the process breaking all the social taboos of the time in typical counter-culture fashion. Verhoeven's international breakthrough came in 1979 with the release of *Soldier of Orange*, based on a true story about the Dutch resistance in World War II, and earning him a Golden Globe nomination. This was followed by *Spetters*, which focuses on the lives of three young dirt-bike racers who each fall in love with the same girl, and *The Fourth Man*, a horror thriller centered around a man with a sense of impending doom and his relationship with a woman who may well lead him to this doom.

The Hollywood phase in the middle stands out for several blockbuster movies directed by Verhoeven: the three science fiction films *RoboCop* (1987), *Total Recall* (1990), and *Starship Troopers* (1997), and the erotic black widow thriller *Basic Instinct* (1992). Each of these movies has become a cult classic in its own right, not only for its pure entertainment value but also for its relentless preoccupation with the darker corners of the human soul. A fifth movie made in the Hollywood years is *Showgirls* (1995), which became famous not because it was considered good, but because it was deemed to be so bad. It received no less than seven Golden Raspberry Awards, including Worst Film and Worst Director. Verhoeven is the only director to have accepted the awards in person, which is a testament to his sense of humor, as well as his ability not to take himself too seriously. Ironically, the film then went on to become a camp classic and one of MGM's all-time bestsellers, making more than 100 million on the home video market.

This is, then, the context within which we can place *Black Book*, Paul Verhoeven's major feature film following his return to the Netherlands in 2000. This movie has much in common with Verhoeven's earlier work in the Netherlands, not least of which is his collaboration with Gerard Soeteman, his scriptwriter for almost all of the earlier feature films made in the Netherlands. For his subject matter, Verhoeven returns to the Second World War and the Dutch resistance, a subject already featured in *Soldier of Orange*. *Zwartboek* also continues a long tradition in all of Verhoeven's work of focusing on a strong woman. With the Hollywood blockbusters, *Black Book* shares not only the focus on action and the high production values but also the moral relativism of its

characters. Although this movie is subtler in many ways than its Hollywood predecessors, nothing is black and white; victims are at the same time perpetrators.

Front and center in *Zwartboek* is Rachel Stein, alias Ellis de Vries, whose Jewishness, however, does not stand in the way of her getting ahead. She is a good example of the “new Jew” about which Nathan Abrams writes in his book *The New Jew in Film: Exploring Jewishness and Judaism in Contemporary Cinema* (2011). Abrams argues that around 1990, films about Jews and their representation in cinema multiplied and took on new forms, marking a radical break with the past and its depiction of Jewish stereotypes. Rachel is neither a victim nor a long-suffering Jewish mother or the Rose of the Ghetto, but smart, beautiful, talented, strong, resilient, and likable – a virtual superwoman. Rachel is also multilingual, moving within the heterolingual environment of the Second World War, and in a movie that is an international Dutch-German-Belgian-UK co-production. In addition to Dutch, we hear German, English and Modern Hebrew, and Rachel appears to be equally fluent in all of them. It is a sign of her infinite adaptability. Other characters slip in and out of Dutch, German and English as well, but in their case it is often a matter of their questionable national loyalties.

What I am particularly interested in is the question of how and to what extent the heterolingual reality of *Black Book* as a mainstream film engages the viewer, especially a North-American viewer who has to rely on translation in the form of subtitles. Can the linguistic hybridity that is celebrated by the original heterolingual soundtrack be maintained by the subtitles or do they undermine it? Is there such a thing as universal convertibility, that is, can subtitles capture all the nuances of the original language? Since German is the language of the occupier and Dutch of the occupied, while Modern Hebrew is intimately linked to the Zionist movement and the founding of the modern state of Israel, what happens to these languages and the national brandings they represent when they are converted into English – which is also the language of the liberator – for globalized markets? In these and other questions, I am building on the theories proposed by Carol O’Sullivan in her book *Translating Popular Film* (2011), as well as by other theorists interested in the diversity of translating practices in modern cinema.

What is the cinematic “linguascape” of *Black Book*, to use Adam Jaworski’s term (Jaworski et al. 2003), and how does the film work with and represent foreign languages? To explain this, I would like to use two terms coined by two more specialists in the field of translation. The first is Meir Sternberg’s notion of vehicular matching (Sternberg 1981), which essentially matches the language or languages of the characters in the story world. If the

story features foreign languages, for example, vehicular matching allows foreign characters to speak in their own language. The practice responds to a perceived demand for authenticity or realism. The second term is "heterolingualism," to which I allude in the title of this paper. First coined by Rainer Grutman in 1996, the term may be defined as "the use of foreign languages or social, regional and historical language varieties in literary texts" (quoted in Meylaerts 2006, 4). Although originally envisaged in relation to literature, the concept resonates with potential within the context of translation in cinema, which is "in some ways freer to multiply languages than print literature is" (O'Sullivan 2011, 20). I also use the term heterolingual, rather than multilingual, in the sense that a person or character may speak multiple languages, and is therefore multilingual, but the environment in which multiple languages are spoken is heterolingual.

In this sense, then, the environment in Paul Verhoeven's *Zwartboek* is heterolingual. Although primarily a Dutch language film, we hear more than one language. In the DVD version released for the domestic market or the primary target audience, the Dutch remains unsubtitled, while subtitles in Dutch are supplied for the German, English and Modern Hebrew dialogue. The Dutch viewer therefore encounters the heterolingualism directly and each of the different language groups experiences the moment of the exchange of languages. For example, a Dutch viewer would immediately take note of the switch from Dutch to another language not only orally but also visually, since subtitles make linguistic differences visible on the bottom of the screen. Subtitles are therefore simultaneously a translation of the oral into the visual.

Subtitling in cinema must be distinguished from dubbing. Dubbing has been defined as "a translation mode which replaces the verbal signs present in the acoustic channel by another set of verbal signs in another language, respecting a series of constraints such as lip-synchrony" (Diaz Cintas & Remael 2007, quoted by Labate 2012, 12). In other words, the translation of the source language into the target language is carefully matched to the lip movements of the actors in the film. In the case of movies with multiple languages, however, those in charge of dubbing have to decide whether or not they want to leave this multiplicity intact. This can be done, in the words of Bleichenbacher (2008), through presence (leaving foreign utterances intact), evocation (by means of foreign accents, for example), signalisation (referring explicitly to a foreign language), or elimination (getting rid of foreign languages altogether in favour of the target language). Whichever choice is made, the practice of dubbing puts the onus squarely on the viewers and their willingness to suspend disbelief as it compromises the principle of realism.

Instead of being dubbed, foreign movies are subtitled for release into the North American market. In the award categories such as the Oscars, a picture is

listed as foreign when the dominant language is not English. In the North-American market, the Dutch, German and Hebrew that we hear in *Black Book* are marginal languages that are therefore rendered into the dominant language of English. The reasons are primarily commercial; more viewers will get to see the movie. The English subtitles resolve the comprehension issue almost immediately, with a delay of no more than the six or seven seconds that it takes to read the two-line text that usually appears on the bottom of the screen.

Subtitles give us access to another culture, to worlds outside of ourselves. The viewers of a subtitled film receive the subtitles as the original dialogue. However, subtitles normally tend towards greater standardization than their source texts (Touy 1991, 188). There is a kind of discursive levelling, as subtitles elide “gestural language, tag questions, repetitions, and exclamations” (O’Sullivan 2011, 188-189; see also Hatim and Mason 1997, 78-96). Swear words in the foreign language are often softened in the English subtitles so as not to alienate the audience. Since subtitling tends to reduce, paraphrase and homogenize in order to fit the dialogue box or not to offend, viewers sometimes perceive subtitles as unfaithful (see O’Sullivan 2011, 103).

While subtitled films in general raise the visibility of multilingualism and might even “trigger a certain kind of multilingual imagination” (O’Sullivan 2011, 141), they render all languages into the language of the subtitles, which in our case is English. For example, while a Dutch viewer of *Black Book* would have no difficulty registering the switch from Dutch to German in the film, English-speaking viewers watching a subtitled version might not necessarily perceive this language shift, unless they have some knowledge of the languages involved. Of course, this lack of awareness of the language shift is not limited to English speakers only, but to any speaker not familiar with these languages. This brings up an interesting paradox: while, on the one hand, subtitling or translating dialogue makes visible linguistic differences on screen, it reduces it, on the other hand, by homogenizing it into the target language.

A related paradox may be observed in relation to the distribution of foreign-language films. Historically film distributors in North America have been reluctant to distribute these films, as there is a perception that the North American viewer resists reading subtitles (O’Sullivan 2011, 177-178): presumably it places a cognitive burden on them or is perceived as work. Audiences of art house cinema are generally speaking more accepting in this regard. The paradox is that language differences limit the market for imported films, but the preservation of those differences remains essential to the market (see O’Sullivan 2011, 200).

Since movies set in the Second World War or in combat zones in general inherently involve armed conflict that pits friends against foes in an international

environment, they lend themselves very well to an analysis of heterolingualism and the translation strategies used to deal with this (see Basinger 2003). Simon Labate (2012) analyzes this in relation to two Hollywood movies set in World War II that were dubbed into French: *The Longest Day* (1962) and *Saving Private Ryan* (1998). Using quantitative analysis, he comes to the conclusion that the earlier movie tends to eliminate or homogenize heterolingualism, whereas the latter leaves foreign languages as such, pointing to a recent trend in audiovisual translation to maintain linguistic differences (Labate 2012, 1). Presumably, this trend is in response to a demand for a higher degree of realism. By contrast with dubbing, however, subtitles always maintain the linguistic landscape of the source languages. The difference lies in the viewer's ability to perceive these language shifts.

I have selected four short clips to illustrate the heterolingual landscape of *Black Book* and the translation strategies used to deal with multiple languages. The criteria I used for selecting the clips are twofold: 1) the presence of two or more languages in a particular clip, and 2) clips that clearly show a thematic relationship between the use of multiple languages as part of the overall narrative structure of the film. While the first clip introduces the viewer to the heterolingual environment of *Black Book*, the second and third clips demonstrate the use of language as a way of constructing and deconstructing the enemy. In the last clip, finally, the linguistic setup is such that the characters speak their own respective languages (Dutch and English), while understanding each other perfectly.

Clip 1: Opening sequence (0:41-4:03)

The first clip is the opening scene set in Israel in 1956. The landscape is foreign, dry and dusty. An old tour bus, clearly marked "Holy Land Tours" approaches, and then drops off a group of foreign tourists at a kibbutz led by an English-speaking tour guide who admonishes the tourists not to linger more than 15 minutes, so that they will be on schedule for the next stop on their Jesus Trail Tour. A woman walks towards a school with open windows through which she hears children singing. The camera then takes us inside the school where we see a female teacher dressed in a pale blue dress and wearing a head scarf, leading the children in a Hebrew song while keeping time with her hands. As the teacher sees the flash of a camera, she tells the woman outside in Hebrew that taking pictures is not allowed. The woman outside recognizes the teacher as her friend Ellis de Vries from the war, and Ellis, in turn, recognizes the woman outside as her old friend Ronnie.

In this brief opening scene, the language shifts from Hebrew to English to Dutch, all rendered in one language through the subtitles as English. A certain

levelling of language may be observed by the English translation of Ronnie's pointed question "*Hoe ben jij hier in gods naam gekomen?*" as the rather flat translation in the subtitle "How did you end up here?" A much more colourful and literal translation of Ronnie's question would be "How in God's name" or "How on earth did you end up here?" Ellis' answer "I live here. This is my country" surprises Ronnie, because she did not even realize that Ellis was Jewish. It turns out that Ronnie is now married to the Canadian she met during the liberation of the Netherlands in 1945, and Ellis de Vries is now Rachel Rosenthal, married, with two children. The kibbutz where they live is called Kibbutz Stein, which is Rachel's maiden name. The whole movie will therefore focus on the mystery of who and what Rachel is, which begins in Holland in September 1944 and ends in May 1945, before we reconnect with the final scene of the movie which transports us back to Israel in 1956. At the end of the clip we see Rachel walking towards the water, where the camera focuses on her face as she is going into a pensive mode, reflecting about her past, which will form the extended flashback in the main part of the movie.

As this is the opening or establishing scene, the polyglot characters of Ellis and Ronnie immediately pique the viewer's curiosity and draw us deeper into the movie's narrative. They are both survivors of the war, which may well have something to do with their fluency in more than one language. It soon becomes clear, however, that Ronnie is a kind of sidekick of Ellis, a close companion who is subordinate to the one she accompanies. As the lead character, Ellis, as we discover later, is motivated by the honourable goal of serving in the Dutch resistance, whereas Ronnie is an opportunist. While Ronnie is merely visiting the state of Israel with her new Canadian husband in this opening clip, Ellis appears fully committed to the goals of Zionism as a nationalist and political movement dedicated to the reestablishment of a Jewish homeland. Ronnie's questions as to how she got there are also the viewer's questions. The use of multiple languages sets the stage for what is to come, which is the extended flashback of a nation at war.

Heterolingualism is commonly used in war films as a way of building up binary oppositions between friend and foe or good and evil. This is the case in the following clip.

Clip 2: Interrogation between Franken and Kuipers jr. (57:31-58:35)

In this scene, Kuipers junior, a communist, has been rounded up by the Germans along with others in the Dutch resistance after they were caught bringing in a shipment of weapons hidden amongst crates of fruits and vegetables. The Germans will later execute Kuipers for this. Officer Franken speaks German, of course, and so does Kuipers jr. at first. However, after Franken tells Kuipers in

German that he is nothing but a “pile of shit on the road to German victory” (English subtitle), Kuipers responds in Dutch by saying “*Over een paar weken trappen de Russen jou de zee in, met al je beulen erbij*” (translated in the subtitle as ‘Soon the Russians will drive you into the sea. You and all your henchmen’). After being slapped in the face twice by Franken, the archetypal “bad German”, Kuipers calls him “*Vuile schoft*” (‘Filthy Bastard’). Franken then tells the German guards to “rinse out” Kuipers’ mouth for using such foul language, presumably for being called a “*Vuile schoft*”, but also for speaking to him in Dutch rather than German.

Clearly, German is the language of the enemy here, and Dutch the language of the victim. A Dutch viewer would immediately pick up the language shift, but a viewer who relies on subtitles alone might not so readily, as they are not tuned in to the acoustic differences between the two languages. Here, the use of German clearly underlines the antagonistic nature of the Germans in general, and officer Franken in particular. Franken is a particularly vile and ruthless character in the movie. He becomes the face of the Germans who otherwise remain nameless and soulless parts of a war machine that is driven by the evil ideology of National Socialism. The kind of Dutch defiance in the face of Nazi brutality on display in Kuipers’ language and behavior, by contrast, identifies him as a positive character. Dutch defiance against the Germans expressed through language is also a trope or a type of national branding commonly found in Dutch films dealing with the Second World War. The use of Dutch and German triggers suspense and maximizes audience identification; it builds an antagonistic opposition between Us, the good guys, and Them, the Other.

To equate the German language exclusively with the language of the Other is not Verhoeven’s style. Similarly, there are a sufficient number of traitors and collaborators among the Dutch characters to defy the notion that Dutch is the exclusive domain of the good. In Verhoeven’s filmic world, the lines are often blurred. The following clip shows how the viewer’s expectations are thwarted while hearing German.

Clip 3: Ellis meets Ludwig Müntze (31:38-33:31)

This clip is a good example of a “meet-cute”, a plot device enabling the first meeting of the film’s romantic lead characters. It could also be called “Jew meets Nazi”. Rachel is now Ellis de Vries, with dyed blond hair and working for the Dutch resistance. A great beauty and a quick wit, she manages to finagle her way into the first class train compartment of SS Officer Ludwig Müntze and ingratiate herself with him. A singer before the war, Ellis explains that she is travelling with a phonograph and her own recordings. Rescuing her from having her identification papers checked, Müntze is chivalrous and charming. He became

interested in far-away places and studying geography, as he says, from passionately collecting stamps since the age of six. As an SS officer he is now able to collect stamps from all the countries that he has been stationed in since the war began: Poland, France, and now the Netherlands. Noting that he has not yet collected all the stamps in the Queen Wilhelmina series, we know that Ellis will do her utmost to provide him with these.



Figure 2. Screenshot from Zwartboek / Black Book. Reproduced from <http://www.filmjabber.com/>.

Although couching the invasion of neighbouring countries in terms of stamp collecting, thereby rendering harmless Nazi Germany's imperialist reach, Müntze is not a "bad German". German is spoken throughout this scene; there is no language shift. Although it is the language of the enemy, there are no negative associations with hearing German, and Ellis' own fluency in German, although tinged with a Dutch inflection, is a testament to her versatility, her gift for languages, and, perhaps, to the Dutch school system. These nuances are not easily picked up by the English subtitles, although the tension in this scene is palpable, as the audience knows so much more than the characters do.

Viewers of a Second World War movie, and particularly of a resistance movie, have been conditioned to associate the use of German with the enemy. As such it is the "acoustic equivalent" (Labate 2012, 20) of a Nazi or SS uniform that often identifies the enemy visually. Both contribute to the way the enemy is constructed. In this segment, however, our expectations are foiled, thereby deconstructing the enemy. The suspense that is initially triggered by the use of German, by Müntze's uniform, and by the fact that this is a meeting between

victim and perpetrator is lifted somewhat by being presented as a “meet-cute” of the love interest in the movie. This affects our perception of Müntze as the enemy or the “Other”, and goes a long way in aligning the viewer’s sympathies with him in spite of his uniform and the language they speak.

In the last clip we have reached a point in the film at which the chief dramatic conflict is worked out.

Clip 4: Dramatic resolution (2:08:41-2:11:22)

Gerben Kuipers, father of the younger Kuipers whom we saw being interrogated in the second clip, believes that Ellis de Vries is responsible for the death of his son and others in the resistance, as she was framed by the Germans to receive the blame. Her innocence is now proven with the help of the black book of the title that contains all the names of the Dutch collaborators in the movie and the Jewish people they betrayed. The dialogue is in Dutch and English. It is an example of vehicular matching that allows foreign languages to be used directly and realistically; while the Dutch characters speak Dutch, the British officer speaks English. However, the difference is that they all understand each other, which makes it a variation of vehicular matching in the sense in which Meir Sternberg uses it. Although the British Intelligence Officer, played by the British actor Nolan Hemmings, is not expected to speak or understand Dutch, the two Dutch characters speak and understand English perfectly, and have no difficulty switching from one to the other. Moreover, there is no resistance on the part of the Dutch characters to speak the other language, as there was in the earlier scene in which the young Kuipers refused to speak German with his tormentor. English is the language of the victor, of course, which goes a long way in explaining the amicability and linguistic harmony between the characters, and obviates any need to question the authenticity of the scene.

It is often said that true audiovisual translation or translation of any kind is impossible, but it is necessary at the same time. But in Verhoeven’s film it actually works quite well. It works, in part, because *Black Book* is a popular action film and not particularly wordy. The many years he spent in Hollywood may have helped him in this regard. Moreover, the presence of several languages within the same film as it was first released in the domestic market ensures a form of authenticity, reflecting the reality of the WWII setting, and requires a well-conceived linguistic strategy. Verhoeven has this. For example, he uses only native speakers for the foreign language parts; among them a number of major stars in the German film industry, such as Sebastian Koch and Christian Berkel, or British actors such as Nolan Hemmings mentioned above. The fact that *Black Book* is a Dutch-German-Belgian-UK co-production may have factored into this decision as well, in the sense that the contractual obligations surrounding

the international co-production may have required the use of actors from the participating nations. Foreign languages also participate in the narrative and thematic construction of the film. The multilingualism of the heroine, for instance, allows her to adapt and survive, giving her agency; Ellis is not a Jewish victim, and language becomes an instrument of (her) power. However, the heterolingual environment also reflects the moral relativism that characterizes so much of Verhoeven's work. Not all speakers of Dutch are good characters, for example, and not all speakers of German are bad. Even the use of Hebrew is compromised in light of the Arab-Israeli War of 1956 to which the movie's conclusion alludes, and which suggests that the heroine's life will continue to be a difficult one. In the final analysis, when several languages are involved within one film, the director has to rely on certain conventions to ensure spectatorial comfort. One of these conventions is subtitling and the other is suspension of disbelief. It is part of a pact with the audience and language is one part of this pact. The audience will buy into it as long as it is made clear how the film works with foreign languages and how it represents them.

In answering the questions raised in the introduction of this paper, I conclude that the English subtitling of Verhoeven's *Black Book* for distribution in the North-American market reduces its linguistic hybridity somewhat, thereby contributing to homogenization. However, it homogenizes it less than dubbing would. Moreover, because it is a popular action film, subtitling does not prevent an English speaker from engaging with the film. Given the spatial and temporal constraints of subtitling, we are nevertheless reminded that not everything can be converted from one language into another, thereby leading to a reduction in linguistic nuance for the secondary target audience of the North American market by comparison with the primary target audience, the Dutch viewer. Similarly, although North American viewers of the film are quite capable of differentiating between friend and foe, hero and villain, and Dutch and German from a narratological (i.e., having different positions and interests) or a visual point of view (i.e., their uniforms), they might not be able to readily distinguish between them from a linguistic point of view. Finally, the use of English as the language of the victor and the *lingua franca* between characters who do not share the same native language – as witnessed in both the first and the last clip – seems to point toward the emergence of a transnational community, advancing the brand nationalism of English in a globalized context. The English subtitles in this international co-production certainly contribute to this.

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About the author

John O. Buffinga was born in Groningen, the Netherlands. He received his Bachelor of Arts in French and German and his Master of Arts in German from Western University in London, Ontario, and his PhD in German from the University of British Columbia. He is an Associate Professor and Head of the Department of German and Russian at Memorial University in St. John's, Newfoundland. His main areas of teaching, research, and publication are German literature of the first half of the 20th century – especially Rilke, Expressionism, and literature of the Weimar period – and the history of German cinema, with a focus on New German Cinema and post-unification German cinema. His interest in film also includes the cinema of the Netherlands, specifically the work of the Dutch filmmaker Paul Verhoeven.

L'Hétérolinguisme dans *Black book* (2006) de Paul Verhoeven

Cet article discute le traitement des langues étrangères dans le film de Paul Verhoeven, *Black book* (2006), sur la deuxième guerre mondiale et l'Holocauste. En analysant quatre extraits qui montrent comment le milieu hétérolingue du film participe à la construction narrative et thématique du film, nous concluons que Verhoeven a une stratégie linguistique bien conçue. Notre étude montre non seulement que la présence de plusieurs langues peut être le résultat de sa nature de co-production néerlandaise-allemande-belge-anglaise, mais aussi qu'elle assure une forme d'authenticité qui reflète la réalité de la guerre de 40 dans un zone de combat entre des ennemis de nationalités diverses. Le sous-titrage anglais ajouté pour la distribution sur le marché nord-américain en réduit quelque peu l'hybridité linguistique, ce qui résulte en une certaine homogénéisation, mais moins que ne le ferait le doublage. Pour ce film populaire d'action, le sous-titrage n'empêche pas un public anglophone de s'engager avec le récit, mais étant donné ses contraintes spatiales et temporelles, il nous rappelle quand même qu'on ne peut pas tout traduire d'une langue en une autre et donc qu'il y a perte de nuances linguistiques pour le public cible secondaire (nord-américain) par comparaison avec le public cible primaire (néerlandais).

Anderstaligheid in Paul Verhoeven's *Zwartboek* (2006)

Het onderwerp van dit artikel is de behandeling van vreemde talen in Paul Verhoeven's WWII / Holocaust-film *Zwartboek* (2006). Op basis van een analyse van vier fragmenten waarin de heterolinguale omgeving van de film een integraal deel uitmaakt van de narratieve en thematische opbouw van de film laat ik zien dat Verhoeven een zorgvuldig uitgedachte linguïstische strategie toepast. De aanwezigheid van meerdere talen in *Zwartboek* heeft wellicht ook wel iets te maken met het feit dat het hier om een Nederlands-Duits-Belgisch-Britse coproductie gaat, maar zorgt tegelijkertijd voor een vorm van authenticiteit die recht doet aan de werkelijkheid van de WWII setting, een oorlogsgebied waarin een gewapend conflict plaatsvindt tussen tegenstanders van verschillende nationaliteiten. De Engelse ondertiteling ten behoeve van de distributie van de film op de Noord-Amerikaanse markt reduceert deze linguïstische hybriditeit enigszins, wat resulteert in een zekere homogenisatie, maar minder dan het geval zou zijn als voor dubben was gekozen. Omdat het hier om een populaire actiefilm gaat staat de ondertiteling het engagement van het Engels-sprekende publiek met de film niet in de weg. Gegeven de ruimtelijke en temporele beperkingen inherent aan het ondertitelen worden we er desalniettemin aan herinnerd dat niet alles kan

worden omgezet van de ene taal naar de andere, en dat de ondertiteling noodgedwongen leidt tot een reductie in talige nuance voor het secundaire Noord-Amerikaanse publiek in vergelijking met het primaire publiek, de Nederlandse kijker.

Translation intertextualities: A literary-critical comparison of Cecil Day Lewis's and Ida Gerhardt's translations of Vergil's *Georgics* in the light of the 20th century's turn to modernity in the translation of the Greek and Roman classics

Beert Verstraete

A comparative literary-critical study of Cecil Day Lewis's and Ida Gerhardt's translations of Vergil's great and influential didactic poem, the *Georgics*, well illustrates the turn taken in the mid-20th century to modernity, away from earlier archaizing, in the translation of the Greek and Roman literary classics, although the accommodation by each of these two poets to modernity is very different, with Day Lewis coming close to a sweeping 'domestication' of the original Latin in his target language, whereas Gerhardt's Dutch translation shows much more the characteristics of what might be called a 'foreignizing' rendering.

Key terms: Vergil; *Georgics*; translation; Cecil Day Lewis; Ida Gerhardt; archaizing; modernity; domesticating; foreignizing.

Since the Renaissance literary translation has played an immense role in the reception of Greco-Roman culture in the West, and has often posed over the centuries an equally great challenge to the translators of the Greek and Latin originals into the vernacular languages.^{1,2} For wherever the translation's goal is not simply to serve a purely practical end, that is, only or mainly to convey

¹ This article is an expanded version of a paper presented at the annual meeting of the Association for the Advancement of Netherlandic Studies at Brock University in May 2014.

² This study is inspired by George Steiner's magisterial *After Babel: Aspects of Language and Translation* (1975) – still, after forty years since its publication, a key work highlighting the unique and major role played by the practice of translation not only in the transmission and dissemination but also in the creation of culture. The reader will find in Umberto Eco's *Experiences in Translation* (2001) a keen semiotic perspective which draws on the author's own extensive experience as a literary translator. This work introduced me to the terms "foreignizing" and "domesticating" which I have used in this paper.

information and knowledge – still the aim of the practical, everyday activity of translation, whether oral or textual, we are familiar with today – but, rather, to work with the target language and with its literary-creative possibilities in such a way so as to capture some sense of the aesthetic-stylistic qualities of the source text, this poses the supreme challenge to the translator. The major article on translation contained in the recent collection of essays, *The Classical Tradition: Art, Literature, Thought*, co-authored by Michael Silk, Ingo Gildenhard and Rosemary Barrow, demonstrates that past translators, wherever possible and thought necessary, built upon and responded to the work of previous translators. The history of the central role played by translation in the reception in the West of the Greek and Roman literary classics thus provides us with a rich, variegated record of what might be called translation intertextualities. This paper will offer a literary-critical comparison of the 1940s translations by the English poet Cecil Day Lewis (1904-72) and the Dutch classicist-poet Ida Gerhardt (1905-97) of Vergil's poetic masterpiece, the *Georgics*, in order to highlight an admittedly small but still significant chapter in translation history, as we will see a signal change making itself felt in the style and manner of both English and Dutch literary translation of the Greek and Latin classics.

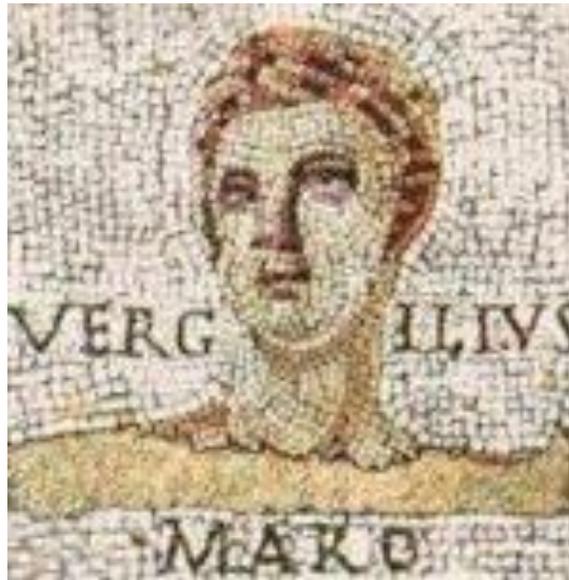


Figure 1. Depiction of Virgil, 3rd century AD.
 “Monnus-Mosaic”, Rheinisches Landesmuseum, Trier.
 Source: <https://en.wikipedia.org/wiki/Virgil>

In terms of genre, like its Greek model of almost seven centuries earlier, Hesiod's *Works and Days*, the *Georgics* is a didactic poem which purports to offer

instruction to farmers on how to carry out their work, that is, when and how to work their fields and crops and how to breed and raise their animals. However, much like its great predecessor, the *Georgics* moves well beyond these didactic parameters, for it is animated by the urgent public and private concerns of Vergil's own time, the age of the final collapse of the Roman Republic and the dawning of the Roman imperial period, and it intimates the profound need for the peoples of Rome and Italy to rediscover their moral, ethical and religious roots in their ancient agricultural heritage. The *Georgics* places its hope that this rebirth is possible in the meteoric rise to power of the young Octavian, later to be the emperor Augustus, and lavishes him with praise as the saviour of Rome. In short, Vergil's poem of 2188 lines, composed slowly and meticulously over a period of nine years (37-29 BCE), is not so much didactic in that it aims at practical utility but rather is inspirational in that it sets out to awaken in its audience and readers a renewed appreciation of the truly good life anchored in the farmer's hallowed, ancient heritage on the land. In this sense, the *Georgics* makes a fundamental point which transcends its immediate Roman historical context, as is well summarized by Janet Lembke in her 2005 verse translation: "An underlying thesis of the *Georgics* is that agriculture is the underpinning of civilization and the existence of civic communities" (Lembke 2005, xviii).

Moreover, the *Georgics* inscribes the ineluctable cycles of life and death and of creation and destruction upon its unfolding panoramic vision of agriculture's civilizing transformation of the human condition. Thus, in book one terrible storms and floods are vividly described as undoing the farmers' toil in the fields, while in book three disease ravages herds and flocks, and indeed nature at large becomes tainted with the plague. The peasant's lot, therefore, is one of *improbis labor* ('relentless toil', *G.* 1.146; Day Lewis translates it as 'unremitting labour', Gerhardt as '*koppig werk en nood*'). An ultimately pessimistic strain predominates in these two books. In contrast, book two, with its focus on viticulture and its descriptions of Bacchic celebration, its well-known *laus Italiae*, and its lengthy finale where praise of the farmer's life and work transitions into homage of a life given over to the philosophical contemplation of nature, radiates optimism. Book four, which deals with bee-keeping, seems to be heading towards a fatalistic pessimism when it begins to describe how the beehive may be devastated by disease and death, but in the mythological second half of this book, where the beekeeper Aristaeus learns, through to the miracle of necrobiosis, how to create for himself a new swarm of bees, a ray of light pierces this sombre vision. The story of Aristaeus frames Vergil's retelling of the myth of Orpheus: how his rescue of his beloved Eurydice from Hades is undone by his anxiety and impatience and how later the inconsolable poet-singer is torn limb from limb by the crazed Thracian women whose amorous advances he has

spurned – a life of tragedy, therefore, but even so, we are told, Orpheus’ loving voice and music can never be completely stilled. Loss, death, love persisting in death, and miraculous regeneration from death are thus brought into balance, albeit a precarious one.

Whether read in the original or in translation, the *Georgics* enjoyed great popularity in the sixteenth, seventeenth, and eighteenth centuries in European literature. This enthusiastic reception is encapsulated in the supreme accolade by John Dryden in the Preface to his verse translation published in 1679: “the most complete, elaborate and finished piece of all Antiquity [...] the *Georgic* [sic] has all the perfection that can be expected in a poem written by the greatest poet in the flower of his Age [...]” (Dryden 1987, 153). In the Dutch Republic, the afterlife, so to speak, of the *Georgics* in later literary echoes and allusions peaked in the seventeenth and in England in the following century (Schrijvers 2004, 23-26; Wilkinson 1982, 46-49). Schrijvers distinguishes three forms taken by this literary legacy: 1. translations; 2. didactic poems on rural subjects inspired by the *Georgics*; 3. descriptive poems of landscape and nature with “purple passages” – i.e. passages heavily ornate with poetic devices and effects – modelled on specific parts of the *Georgics*, e.g. the *laus Italiae* in book two (Schrijvers 21, 2004). Both Schrijvers and Wilkinson make clear that the *Georgics*-inspired literature of the early modern period reflects the interests of the wealthy landowning class, whether rural (as in England) or urban-based (as in the Dutch Republic) and largely elides the perspective of the small farmer, which comes much more to the fore in Vergil; the upper-class ambiance is especially transparent in the Dutch *hofdichten* (poetry celebrating the beauties of country-estates) of the seventeenth century. The canonical Dutch and English translations of the *Georgics* during this period date from the middle and late parts respectively of the seventeenth century. Joost van den Vondel’s prose translation of all of Vergil’s works, excluding the juvenilia (commonly referred to as the *Appendix Vergiliana*), was published in 1646; his verse translation followed in 1660. His combined prose and verse translations, are, in my estimation, a marvel of philological erudition and poetic skill – it is worth remembering Vondel was an autodidact – and they compare favourably with John Dryden’s verse translation of the complete works, which appeared in 1697.

Enthusiasm for the *Georgics* and the uses to which this might be used in literature, especially poetry, waned in the nineteenth century, although, as Wilkinson points out, in Britain nostalgia for a rural past in the wake of the Industrial Revolution and progressive urbanization, coupled with awakening feelings for the environment, could still be nurtured by it (Wilkinson 1982, 49). Thus, in the Preface to her 2002 ultra-modernist translation of the *Georgics*, Olivia Chew cites the words of the Victorian British scholar W. Warde Fowler

which reflect the continuing British fondness for Vergil's poem: "No book of classical antiquity makes such a strong appeal to Englishmen as the *Georgics*" (Chew 2002, xxi). Even so, since the early twentieth century and especially since the Second World War, translations of the *Georgics* have been vastly outnumbered by those of the *Aeneid*, Vergil's great epic on the founding of the Roman nation. Not surprisingly, this shift is especially noticeable in the English-speaking world with its hundreds of millions of potential readers for whom translation became the only portal of access to the treasure-house of ancient Greek and Latin literature.

Well into the last century, archaism was the standard speech register for both Dutch and English translations of the Greek and Roman literary classics. This held true especially for the elevated genres of epic and tragedy, although preferences in this respect varied from translator to translator. A source-text in verse posed a special challenge to the translator if the medium of verse was to be chosen for the target language. Archaism was a standard means of heightening the poetic quality of the translation and thus its aesthetic impact on the listener or reader, and was especially defensible if the language of the original was already archaic in the age in which the work was composed. Thus, the language of the Homeric epics was already archaic in the sixth century BCE when, in all likelihood, the first complete written versions of the *Iliad* and the *Odyssey* were produced. Classical Latin literature, too, furnishes examples. Lucretius' great epic-didactic poem, *De Rerum Natura* 'On the Nature of Things' is replete with archaisms which, for this reason, would have struck the poet's contemporaries in the mid-first century BCE as imparting a special gravitas to it. Vergil, too, employs the occasional archaism in both the *Georgics* and the *Aeneid* for similar effects.

A distinction is sometimes made between translations which may be said to "domesticate" the original as rendered in the medium in the target language and those which produce the opposite result, that is, to "foreignize" (if this neologism is to be used) (Eco 2001, 22-25; Silk et al. 2014, 174-176). A "domesticating" translation, as Silk et al. put it, works "by accommodating itself to the norms of the translator's language and culture [...]" (Silk et al. 2014, 175); its opposite, as one might expect, continually alerts the reader or listener to the otherness of the language and culture of the source text and its overall effect will be therefore one of strangeness. The best example in English literature of the former is Alexander Pope's famous translation of the *Iliad*, on which the renowned British classical scholar Richard Bentley commented to the author: "A pretty poem but you must not call it Homer" (Silk et al. 2014, 174). On the other hand, the translations of classical Greek prose (Plato) and poetry (especially tragedy) by P.C. Boutens (1870-1943) – who, in my estimation, can lay fair claim

to be considered the most accomplished Dutch translator ever of classical Greek literature – are, in my judgment, “foreignizing”, although, fortunately, only moderately so: at times, especially in their renderings of Greek tragedy, they stretch the creative-linguistic possibilities of the Dutch language to their limit but with magnificent aesthetic impact.³

“Archaizing”, it should be emphasized, is not necessarily altogether “foreignizing” in its effect on the reader or listener. Thus, the language, certainly archaic in the context of the twentieth and twenty-first centuries, of both the authorized King James version of the Bible and the Dutch *Statenbijbel* possesses an authoritative gravitas which, however, is at the same time comfortably familiar to traditionally-minded speakers of English and Dutch who are not so comfortable with new translations where the idiom is contemporary. However, the march towards modern translations of the Bible has proved to be unstoppable, and the same is true of the replacement of archaically coloured translations of the Greek and Roman literary classics by modern renderings since the middle of the last century.

In the Preface to her aforementioned translation, Chew makes reference to a 1928 translation of the *Georgics* into English hexameters by C.W. Brodribb of which she cites the first two lines of Book one:

What giveth us glad crops, what star makes timely the ploughman’s
Labour, or his that mates, Maecenas, vine to the elmtree;

(Chew 2002, xv)

The archaizing is already patent here: the archaic third-personal singular ending of “giveth”; the idiom of “makes timely”; and even the capitalization of “Labour”. Within a few decades such archaizing had fallen out of usage. This is as true for Dutch as it is for English language translations, and so we see that Day Lewis’s translation of 1940 and Gerhardt’s of 1949 have opted for modernity in their poetic craft, although, as will become clear, Day Lewis’s modernity is quite different from Gerhardt’s.

³ My appreciation of Boutens’s achievement is based on my reading of his translation of Aeschylus’ *The Suppliants* in a separate publication and of Sophocles’ *Electra* and *Oedipus the King* and Plato’s *Symposium*, *Phaedo*, and *Phaedrus* in volume five of his *Verzamelde Werken*. The Dutch of his prose translations had undoubtedly become dated by the standards of the later twentieth century, but it captures the original Greek with great precision and elegance. I don’t think it would have been extremely “foreignizing” in its effect on a cultured Dutch reader of the first half of the last century. Greek tragedy also fares extremely well in his translations: again, the Dutch is dated but it renders the poetry of the original with great precision and power.



Figure 2. Cecil Day Lewis.

Source: https://en.wikipedia.org/wiki/Cecil_Day-Lewis

By 1940 Day Lewis, who is the father of the well-known actor Daniel Day-Lewis (sic), was already a well-established English poet of a decidedly modernist stamp, who during the 1930s had moved in the circle of the so-called Oxford poets, left-leaning and even communist, which included W.H. Auden, Stephen Spender, and Louis MacNeice. In the 1940s the anti-establishment political tenor of his poetry began to fade, and Day Lewis held the position of British poet-laureate from 1968 to 1972, the year of his death.⁴

Ida Gerhardt could not be more different, being an accomplished scholar and teacher of the Greek and Roman classics who obtained in 1942 her doctorate in classical philology at the University of Utrecht. Her dissertation was a verse translation of a large portion of Lucretius' *De Rerum Natura* accompanied by a meticulous scholarly examination of existing translations in various languages.⁵ Gerhardt's poetry, unlike that of her radical contemporaries such as

⁴ I have drawn on the excellent study of Day Lewis's poetry, *Living in Time: The Poetry of C. Day Lewis*, by Albert Gelpi (1998).

⁵ This was published in 1942 under the title of *Lucretius: de natuur en haar vormen. boek I, en boek V*. Kampen: Kok.

the *Vijftigers* of the 1950s (and their epigones of the 60s and 70s) was not ultra-experimental and never a podium for social alienation and protest, except, perhaps, for her strongly held conservationist feelings for the traditional rural landscape. It was not until relatively late in her life that her poetry gained the widespread recognition it merited.⁶



Figure 3. Ida Gerhardt, 1940. Collectie Letterkundig Museum.
Source: [Koninklijke Bibliotheek](#)

The introductory 42 verses of book one of the *Georgics* state the theme and invoke and praise, at great length, the tutelary gods of the countryside and other deities whose protection is essential to the farmer's work, and conclude with the invocation and eulogy of Octavian. The real difference between the modernity of Day Lewis's translation and that of Gerhardt's already becomes clear in their

⁶Mieke Koenen's 2002 monograph, *Stralend in Gestrengde Samenhang: Ida Gerhardt en de Klassieke Oudheid* on the classical presence in Gerhardt's poetry, including her translation of Vergil's *Georgics*, has been invaluable to my study. Koenen's biography of Gerhardt, *Dwars tegen de Keer: Leven en Werk van Ida Gerhardt* has just (2014) appeared. The "Keer", of course, is the conspicuous "turn" to radical modernism, much driven by anti-establishment animus, taken by Dutch poets in the 1950s.

respective renderings of this passage, and this is already brought out in the first nine lines.

Day Lewis:

What makes the cornfields happy, under what constellation
 It's best to turn the soil, my friend, and train the vine
 On the helm; the care of cattle, the management of flocks,
 The knowledge you need for keeping frugal bees: – all this
 I'll now begin to relate. You brightest luminaries
 Of the world, who lead the year's parade across heaven's
 face:
 Wine-god and kindly Harvest-goddess, if by your gift
 Earth has exchanged the acorn for the rich ear of corn
 And learnt to lace spring water with her discovered wine:

(Day Lewis 1966, 51)

Gerhardt:

Wat rijkdom geeft van graan, bij welke ster de akker,
 Maecenas, moet gekeerd en om de olm de wijnrank
 geleid, wat zorg het vee vereist en 't schapenhouden
 en hoe gekend wil zijn het spaarzaam volk der bijen, –
 dit wil ik zingen. – Gij, stralende wereldlichten,
 die langs het firmament 't verschuivend jaar wilt leiden;
 Liber and milde Ceres, als op aarde uw gave
 Chaonië's eikel voor de gulle aar verruild heeft
 en de Acheloüs-drink mengt met de ontdekte druiven;

(Gerhardt 1980, 635)

The Latin text, as edited by R.A.B. Mynors, is as follows:

Quid faciat laetas segetes, quo sidere terram
 vertere, Maecenas, ulmisque adiungere vitis
 conveniat, quae cura boum, qui cultus habendo
 sit pecori, apibus quanta experiential parcis,
 hinc canere incipiam. vos, o clarissima mundi
 lumina, labentem caelo quae ducitis annum;
 Liber et alma Ceres, vestro si munere tellus
 Chaoniam pingui glandem mutavit arista,
 poculaque inventis Acholoia miscuit uvis;

(Mynors 1972, 29)

First a brief comment on metrics. Both Day Lewis and Ida Gerhardt have opted for a verse line with six beats, i.e. six word-stresses. Since this provides some approximation to the dactylic hexameter (i.e. six-foot line) of the original, it is clearly a superior metrical rendering of the original. Importantly, too, this allows the translation to retain the same line count of each of the four books of the original (for a total of 2188 for the entire poem), something that Dryden, with his pentameter line, (with a total of 3149) is quite unable to do; Vondel, who uses the slightly longer alexandrine line – very popular in 17th century poetry – also well exceeds (with a total of 3048) the line count of the original. However, Day Lewis does not hesitate to depart from the general metrical pattern. The reader will notice that line 6 in Day Lewis is hypermetric, i.e. its final word “face” is set apart in a separate line but must be counted with the preceding line, which then has seven beats. In the introductory 42 verses alone, there are a further six hypermetric lines as well as a half line with three beats. Such irregularities continue throughout the entire text. In contrast, Gerhardt strictly maintains the metrical structure.

The reader will also observe very noticeable lexical differences between the two translations. One will notice that in line 2 Day Lewis omits the name of Maecenas, Vergil’s patron, who is addressed there, and substitutes for it “my friend”. Further on, too, Day Lewis elides proper Greek or Latin names and substitutes explanatory or generic designations for them. Thus where Gerhardt, following the original, writes “Liber” and “Ceres” in line 7, Day Lewis has “Wine-god” and “Harvest-goddess”. The Greek geographical epithets in the following two lines kept by Gerhardt (Chaonia, a region in north-west Greece well-known for its oak forests; Acheloüs, the longest river in Greece, rising in the north-west) are elided by Day Lewis, who simply has “acorns” and “spring water”. These epithets are purely ornamental and as such might be dismissed as superfluous to the poetic impact of these lines, but I suspect that even to the educated Roman reader of Vergil’s time who was proficient in Greek, these words, by virtue of their very Greekness, would have sounded mellifluous and exotic and thus would have carried real poetic effect. Perhaps, even the modern reader or listener without much of a background in the Greek and Roman classics might be able to respond to them as such.

These changes and omissions are intentional on the part of Day Lewis, for it is part and parcel of what we might call his “domesticating” of Vergil’s masterpiece for the benefit of the modern reader or listener. In his Preface to the 1966 Oxford paper edition of his complete translations of Vergil, he states: “However complex his pattern of images, however elliptical his thought, the English poet has tended over the past twenty-five years to a simplicity of language, a habit of putting down words in an order approximating to that of prose” (Day Lewis

1966, v). He goes on to say that this simplicity is especially “suited to the down-to-earth matter and manner of the *Georgics* [...]” (Day Lewis 1966, v). This comes close to prescribing a colloquial or near-colloquial register of language, but it can be argued that such a register stands in danger of missing out on a good deal of the rich poetic texture of the *Georgics*. However, it must be pleaded in favour of Day-Lewis that his translation is eminently suitable for public recitation, just as is his later translation of the *Aeneid* published in 1952; BBC Radio indeed carried readings of lengthy portions of the latter by well-known actors and actresses in 1949 and 1950 (Gelpi 1998, 56).

Day Lewis’s turn towards modernity in his translation of the *Georgics* is clearly followed in the five English-language translations since 1940 I have examined (Smith Palmer Bovie 1956; L.P. Wilkinson 1982; Kristina Chew 2002; Janet Lembke 2005; Kimberly Johnson 2010); four of the translators (Bovie, Chew, Lembke, Johnson) are American. Three (Bovie, Chew, Lembke), in their frequent elimination of proper names obscure to the modern reader, show the same tendency to “domesticating” as Day Lewis, although their versification is more regular. My earlier characterization of Chew’s translation as ultra-modernist is based on the extreme variations in length of her verse lines and on her continual recourse, for the sake of emphasis, to capitalization; both of these stem from her explicitly stated intention in the Preface to employ “free verse” (Chew 2002, xv). The virtue of her translation is undoubtedly its great vigour, which, as it were, leaps into the eye of the reader. Wilkinson and Johnson (whose translation is accompanied by the Latin text) are more conservative lexically, retaining nearly all proper names and, for this reason, providing detailed notes at the back. In this respect, therefore, their translations may be termed somewhat “foreignizing”, but at the same time they certainly succeed in being accomplished and elegant. It is interesting to note that both Wilkinson and Johnson are scholars, Johnson’s field of expertise being Renaissance culture, and the late Wilkinson a well-known Latinist who taught at the University of Cambridge and made important contributions to the scholarship on the *Georgics*.

In her 2002 study of what might be called the classical presence in Gerhardt’s poetry, Mieke Koenen cites Gerhardt’s recollection of how she “fell in love” (“*mijn hart verpand*”) with the *Georgics* from the moment she first laid eyes on it in her fifth year at the *gymnasium* (Koenen 2002, 130). Gerhardt devoted much of the wartime period of 1940-45 to a meticulous preparation of her translation and had produced a first version by 1946, which she carefully revised before the final publication in 1949 (one is reminded here of Vergil’s own nine years of labour on his poem). As Koenen emphasizes, this love was animated by Gerhardt’s “admiration and empathy for farmers, for their capacity

for hard work, simplicity, and closeness with nature” (“*waardering en sympathie voor boeren, hun werkkraft, eenvoud en verbondenheid met de natuur*”) (Koenen 2002, 131) – here, too, one is reminded of Vergil. Gerhardt consulted widely with farmers around Kampen, the city where she was teaching, in order to make sure in certain cases she was using the right agrarian word. Koenen calls attention to another parallel with the Roman poet, who composed much of his poem while Rome was still gripped by civil war and by 29 BCE had emerged from it only a year earlier, just as Gerhardt was to devote much of her wartime years and the years immediately following to her labour of love on her translation (Koenen 2002, 132).

Not surprisingly, following in Koenen’s footsteps, Piet Schrijvers, a distinguished Latinist, professor emeritus of Classics at the University of Amsterdam and the author of a new and highly acclaimed translation of the *Georgics* as well as of other classics of Roman literature, shows, in the Introduction to his translation and, in greater detail, in a 2006 article, a keen appreciation of Gerhardt’s poetic artistry. Thus, Gerhardt evinces a penchant for using “beautiful, exceptional words” (“*fraaie, uitzonderlijke woorden*”), of which a large proportion are of seventeenth century provenance or are taken over from earlier authors, e.g. “*traagzaam*” (‘haltingly slow’, coined in analogy to “*langzaam*”) as used by the Flemish poet Guido Gezelle (Schrijvers 2006, 3). This, one might argue, might be thought of as smacking of the traditionalist poetic archaism discussed earlier, but this is counterbalanced by the sheer rarity and expressiveness of these words – and it worth noting that Vergil, too, in both the *Georgics* and the *Aeneid*, is not averse to resorting to an occasional archaism. Although he praises Gerhardt as his “great predecessor” (“*grote voorgangster*”) and for her “majestic translation” (“*majestueuze vertaling*”) (Schrijvers 2006, 1, 4), Schrijvers judges that, in her search for *le mot juste* in its precise, technical sense, she does not always let shine through the empathetic or playful aspects of the original – above all, Vergil’s penchant for personification, even humanization, of plants and animals, which reaches its acme in book four with its lovingly pursued and detailed poetic construction of beehives as mini-states ruled by “kings”. Schrijvers speaks, in fact, of Gerhardt’s “to some extent Dutchified” translation (Schrijvers 2006, 14), which somewhat obscures the thoroughly Mediterranean ambiance of the original; I might add that Gerhardt’s rendering of the *Georgics* in the title of her translation as “*Het Boerenbedrijf*” reinforces this impression. My own response is that Schrijvers’s criticisms are somewhat overstated, and I would emphasize that in the basic two elements of the style and manner of his translation – the verse-line of six stresses and staying close to Vergil’s Latin – he is very much following in the footsteps of his “great predecessor,” as Schrijvers himself, of course, would generously recognize.

In comparing Gerhardt's translation to the original Latin and then to Day Lewis's translation, I endorse Gerhardt's generally staying close to the Latin without lapsing into awkward literalness – and thus inevitably into a too-heavy foreignizing. This quality is pronounced already in lines 4 and 5 of book one, where Gerhardt translation of *vos, o clarissima mundi / lumina, labentem caelo quae ducitis annum*, as “*Gij, stralende wereldlichten, / die langs het firmament 't verschuivend jaar wilt leiden*”, renders the Latin with precision. Day Lewis's translation, “*You brightest luminaries / Of the world, who head the year's parade across heaven's / face:*” is certainly satisfying poetically but introduces a “parade” image which is not in Vergil. Both Gerhardt's and Day Lewis's translations have their own strengths, Gerhardt's for its qualities of formality, stateliness and closeness to the Latin, and Day-Lewis's for its near-colloquial flow and suppleness, which, as I observed earlier, makes it ideal for public recitation, whereas Gerhardt's, in my judgment, is more suitable for private reading, ideally by someone with some classical background who will not be completely dependent on the excellent end-notes provided by the author.

It is good, however, to see Day Lewis's and Gerhardt's translations come closer to converging when rendering a passage where the verbal artistry of the Latin is not freighted with mythological and geographic references which are inevitably puzzling to the non-classicist reader or listener. Such is the lengthy section immediately following the introductory 42 verses. Here the farmer is instructed on how to work his fields at the approach of spring. I will cite its first four lines (1.43-46) in both translations.

Day Lewis:

Early Spring, when a cold moisture sweats from the hoar-
head
Hills and the brittle clods are loosening under a west wind,
Is the time for the bull to grunt as he pulls the plough deep-
driven
And the ploughshare to take a shine, scoured clean in the
furrow. (Day Lewis 1966, 52)

Gerhardt:

Vroeg in het voorjaar, als de sneeuw op 't grijs gebergte
smelt en bij westenwind de grond weer gaat ontdooien
moet de os door de zware bodem trekken, zwoegend,
de ploeg, 't gesleten ijzer blinken in the vore. (Gerhardt 1980, 636)

The Latin text, as edited by R.A.B. Mynors, is as follows:

Vere novo, gelidis canis cum montibus umor
liquitur et Zephyro putris se glaeba resolvit,
depresso incipiat iam tum mihi taurus aratro
ingemere et sulco attritus splendescere vomer.

(Mynors 1972, 30)

The image of sweating as applied to “cold moisture” in Day Lewis’s translation is not in the Latin, but Gerhardt renders the original precisely. On the other hand, in the following line Day Lewis is close with his rendering of “brittle clods are loosening under a west wind”, whereas Gerhardt’s generic translation of *putris glaeba* simply as “grond” is inadequate. (Schrijvers with “*een wind uit het westen de kluiten verkruimelt and los maakt*” is close, but, in my estimation, somewhat too prosaic.) One will also note that the word order in Gerhardt’s lines 1.45-46 is quite unidiomatic but preserves the sequence in Latin of *aratro* (‘plough’) / *ingemere* (literally, ‘groan over’; Gerhardt translates it as “*zwoegend*”, but Day Lewis’s “grunt” and Schrijvers’ “*kreunen*” come closer to the original, which illustrates beautifully Vergil’s penchant for humanizing animals).

Finally, the Latin of line 1.45 has *taurus*, which Day Lewis translates literally as “bull”, but becomes “os” in Gerhardt (and also in Schrijvers). It is, of course, the ox, the castrated male, and, together with the mule, the standard draught animal on or off the Roman farm, which is meant here, and in this respect Gerhardt is absolutely right. However, it is tempting to suspect that Vergil used *taurus* rather than *bos* in order to dramatize – perhaps half-humorously – the animal’s brute strength which is still barely up to the heavy toil exacted from him.

The Day Lewis and the Gerhardt translations each have their own merits. One might say that as poet-translators they have followed different drummers, but each has basically opted for the path of modernity, Day Lewis more conspicuously, but Gerhardt, too, in her “*majestueuze vertaling*”.⁷ Both, therefore, well exemplify the signal turn that was taken in the past century in the translation of the poetic classics of Greek and Roman literature.⁸

⁷ Gerhardt at times is even successful in capturing in Dutch the sound effects, such as onomatopoeia, of the Latin original; see Koenen (2002, 137), who rightly observes that Gerhardt’s rendering is “*vaak mooi en expressief van klank*” (‘often beautiful and expressive in sound’).

⁸ There is no indication in the sources available to me that Gerhardt was familiar with Day Lewis’s translation. We can pretty well rule out access on her part to that translation during the war years 1940-45 when she was working hard on her own translation.

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Renaissance, mainly as translator; the construction of gender and sexuality in Greco-Roman Antiquity; and comparative literary studies, especially in relation to the reception of classical culture in later western literature.

Intertextualités de la traduction: comparaison critique des traductions des *Géorgiques* de Virgile par Cecil Day Lewis et Ida Gerhardt, à la lumière du tournant moderniste de la traduction des classiques grecs et romains au 20^e siècle

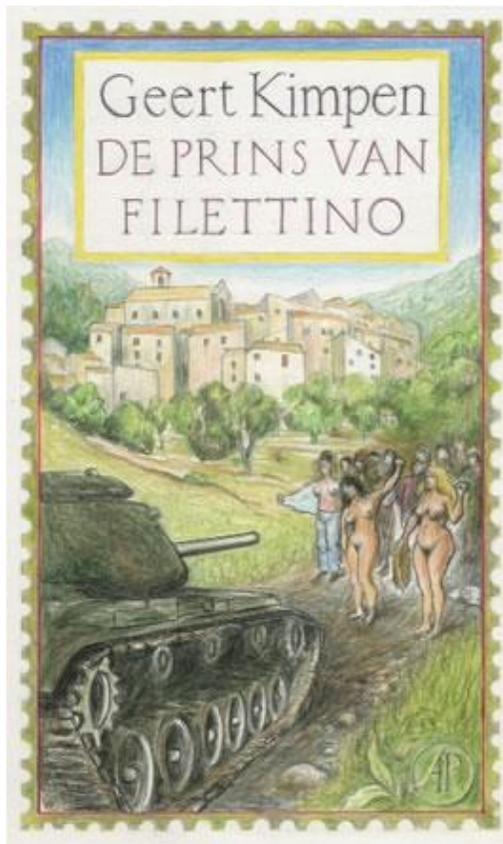
Une étude critique comparative des traductions par Cecil Day Lewis et Ida Gerhardt des *Géorgiques*, ce grand poème didactique de Virgile, illustre bien le tournant vers la modernité pris au milieu du 20^e siècle par la traduction des classiques grecs et romains, abandonnant le style archaisant précédent. Ces deux poètes suivent pourtant des chemins fort différents. Day Lewis, traduisant vers l'anglais, s'approche de près d'une « domestication » radicale du latin original, tandis que la version néerlandaise d'Ida Gerhardt s'efforce plutôt de garder la saveur de l'original.

Intertextualiteit in vertalingen: Een literair-kritische vergelijking van Cecil Day Lewis' en Ida Gerhardt's vertalingen van de *Georgica* van Vergilius in het licht van het twintigste-eeuwse streven naar moderniteit in de vertaling van Griekse en Romeinse klassieke werken

Een vergelijkende studie van Cecil Day Lewis' en Ida Gerhardt's vertalingen van Vergilius' belangrijke en invloedrijke leerdicht de *Georgica* illustreert hoe in het midden van de twintigste eeuw een eerdere tendens tot archaïseren bij het vertalen van Griekse en Romeinse klassieke werken plaatsmaakt voor een nieuwe trend naar moderniseren. Elk van beide dichters streeft op eigen wijze naar die moderniteit, waarbij Day Lewis een verreikende 'domesticatie' van het oorspronkelijke Latijn naar de doeltaal toe benadert, terwijl Gerhardt's vertaling meer het karakter vertoont van wat wel 'verbuitenlandsing' genoemd zou kunnen worden.

Review
Geert Kimpen
De prins van Filettino: A post-crash fantasy
Amsterdam: De Arbeiderspers, 2013. 162p.
ISBN: 9789029587587

Reviewed by Michiel Horn



The financial crisis of 2007-08 is receding into history. It nevertheless continues to dominate the discussion of current economic and political events, not least because many people are still living with the consequences. Among these are the

massive additions to government debt needed to bail out the banking sector, the public austerity introduced to try to reduce government deficits, and the reduced public services and high unemployment that are part and parcel of that austerity (Krugman 2014).

Hardest hit by the crisis in public and private finance were the so-called PIIIGS countries: Portugal, Ireland, Italy, Greece, and Spain. Geert Kimpen's novel *De prins van Filettino* (2013) is set in one of these hapless countries, Italy, providing the backdrop for a fantasy in which the people of a small village defy the national and international forces that are grinding them down.

Who is Geert Kimpen? The name was unknown to me when Laetitia Powell, the foreign rights editor at the *Arbeiderspers*, gave me a copy of this, his fourth novel, last summer and subsequently commissioned me to translate a fragment from it. According to his website (<http://www.geertkimpen.com/>), Kimpen was born in Antwerpen in 1965 and became interested in theatre when he was a teenager. At age 25 he moved to Amsterdam to attend the *Hogeschool voor de Kunsten Utrecht* and prepare for a career in theatre direction. He soon established his own company, *Belgisch Toneel Amsterdam*, and remained active in this field for years. However, he was also drawn to writing. His first novel was *De Kabbalist* (2007), which was inspired by his study of the Kabbalah, in which he now finds his spiritual home after being raised in Roman Catholicism. Two more novels followed, *De geheime Newton* ('The secret Newton'; 2008) and *Rachel, of het mysterie van de liefde* ('Rachel, or the mystery of love'; 2011), both suffused with a mysticism that Kimpen says he derived from the Kabbalah, before the appearance of *De prins van Filettino*. This fourth novel is a fantasy of sorts but one in which mysticism is scarcely in evidence. Rather the opposite: the novel is shot through with a worldly joie de vivre.

The context is provided by post-crash affairs in Italy, as the national government is seeking to effect savings in the public accounts. The protagonist is Luca (last names scarcely exist in this novel), the recently elected mayor of Filettino, a village with 554 inhabitants in the hill country seventy kilometres east of Rome. Faced with an order to merge his village with the nearby and larger Trevi nel Lazio, Luca rebels. He calls the inhabitants of Filettino together, sketches the current situation in all its misery, and says: "Basta!" He persuades his listeners to claim independence for their community and to abandon the euro in favour of a new currency, the fiorito. The novel is the story of Luca's and Filettino's quixotic quest.

I have called the book a fantasy, but its main premise is actually based on fact. In the late summer of 2011 the BBC reported that the real Italian village of Filettino, led by its real mayor Luca Sellari, was claiming independence as well as the right to issue its own currency, the fiorito (Willey 2011). Hearing of this event

inspired Kimpen to write his novel, in which he himself becomes a character, the writer from the Netherlands who hears about Filettino's actions and, having sent an email to Sellari without receiving a response, decides to drive down with his wife and daughter to find out for himself what is happening (for a video report on Kimpen's adventure see De Vries 2014).

Although the novel has a factual basis, Kimpen makes clear that he has written a fictional account of what happened in Filettino and leaves the reader in no doubt about it. He concludes the novel with this exchange:

"Nice to meet you," Luca said.

"Nice to meet you," said the writer, and they shook hands while the writer's wife took a photo.

"Now it comes back to me," Luca said, "that email. Sorry, but so much has happened in the past few days."

"Yes, I wrote you a couple of days ago. But I got no answer. So I came without notice."

"Don't kid me," Luca laughed. "You not only wrote that email, but also my reaction to it. And you'll even write how you'll react to my words right now."

"And if I am written into it myself," smiled the writer.

"However that may be, for now my part is ended," Luca said to the writer, who looked at him in surprise. "I was the prince who had a dream that *you* made your own."

The writer nodded: "Yes," he said, having finally met the man who had given him new hope. "Thanks for allowing me to dream, for allowing me to be you just for a little while."

"Or you there," the prince winked, and he pointed at you. "Yes, you who are now reading this story. Because at this moment I exist only in your thoughts. I've told you everything I had to say. Don't let my weakness be a reason for you to do nothing. We're all human. We all make mistakes. Those who never try to do anything won't make mistakes, true, but they won't make any difference either. You can do more than you think. And if you won't do it for yourself, then do it for your children. It's high time. Now it's up to you."

"Come on, Luca, let's dance," Alessia shouted exuberantly, and she pulled him away. And then the Prince of Filettino walked out of the story without looking back even once.

(Kimpen 2013, 294; English translation by the reviewer)

This passage not only ends the novel, it also contains its moral: we must do something in the face of a largely unregulated global financial industry and its effects on the finances of nations, especially the austerity it imposes on ordinary people who had no share in causing the crash. We must do something even if we

are likely to fail, for we *are* likely to fail. It is clear that Luca is up against forces that are far stronger than those available to a small Italian village. A moral victory is all that can be expected. That, and the realization that little can be expected from those who hold power, and that if we ourselves were to become powerful we would very probably behave in the same way as those who already are. And yet: there is a startling confrontation between the forces of the state, represented by three tanks and an air force helicopter, and the citizens of Filettino, that ends with a victory for the latter when, led by Alessia and Faustina, they strip to the buff in defiance of the government forces.

Before we reach this point, Kimpen tells us a rollicking tale. The lusty and uninhibited Luca plays the central role, but a number of other well-drawn characters also appear, among them Alessia, who hopes to marry Luca, and her older friend Faustina, who is not loath to share her bed with the mayor. There is Bernardo, a caretaker who gains promotion to state secretary in the new principality but makes off with the million-plus euros that have been collected to form the reserve for the newly-issued fioritos. Sergio, a journalist, explains the ins and outs of the financial system to Luca. The local priest comes up with an idea for an industry that will bolster Filettino's economy. The Italian premier (unnamed) makes an appearance as he attempts to deflect Luca from his course.

The plot has many twists and turns, including several deaths (this is not just a comedy). Since I hope you'll read the book for yourself, I won't spoil your fun by revealing the plot. Suffice it to say that the novel's conclusion contains an element of hope: the tanks withdraw, and the Italian premier resigns. Back in the real world, there was no escape for Filettino. Having had, *pace* Andy Warhol, its fifteen minutes of fame, the village passed from the news, still part of Italy. But the dream of some sort of special solution remains alive in that country, as a *Guardian* story in March of this year reveals (Davies 2014). A small group of activists in Sardinia, fed up with the way Italy is being run, wants to secede from the country and join Switzerland! Material for another novel by Kimpen? Probably not, but who knows?

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