

ANGLO-NETHERLANDS SOCIETY



NEWSLETTER

c/o Embassy of the Kingdom of the Netherlands, 38 Hyde Park Gate, London SW7 5DP

Tel: 07401 660 615 (Wednesdays 11 – 3 pm)

administrator@anglo-netherlands.org.uk Autumn 2019

President: Sir Michael Perry GBE

Vice-President: The Ambassador of the Kingdom of the Netherlands

Hon. Newsletter Editor: Mr Hans Neher

Chairman: Mr Dick van den Broek

Administrator: Mrs Carine Williams



The middle of October may seem early for a Christmas tree, publishing the Winter edition in January implies that we can't normally find a good reason to do so, but this year there is the Christmas Lights walk with guide on Thursday 12 December at 7pm. We meet outside the Amba Hotel, Charing Cross Station, London WC2N 5HX

Forthcoming Events

Reminder: "Rembrandt's Light"

Evening private viewing, introduction by curator Jennifer Scott and drinks reception. Only a few places available, please contact the Office.

Thursday 24 October from 5.45 for 6 - 8pm, Dulwich Picture Gallery

Reminder: Members' Dinner:

"North Sea Neighbour looking back at four eventful years in the United Kingdom"

A few places may still be available, please contact the Office.

Friday 15 November at 7 for 7.45pm, Reform Club

Annual General Meeting, preceded by a tour of the Linnean Society of London

The Linnean Society of London is the world's oldest active biological society. Enjoy a guided tour to learn more about the Society and view the treasures of the Linnaean Collections.

Monday 25 November: Visit at 3pm, Burlington House, Piccadilly, London W1J 0BF ; AGM at 5pm, Reform Club, 104 Pall Mall, London SW1Y 5EW

Christmas Lights walk with guide

Come and enjoy the magic of London's Christmas lights on this special, private, Dutch Touch Tour.

Thursday 12 December at 7pm, outside the Amba Hotel, Charing Cross Station, London, WC2N 5HX

Join the Anglo-Netherlands Society!

Looking for an Anglo-Dutch Club or Society, an association of Britons and Nederlanders together, in the United Kingdom? For almost 100 years the Anglo-Netherlands Society has worked to develop goodwill and understanding between the peoples of the United Kingdom and the Netherlands. It reaches its members by publishing a quarterly newsletter, by organising social functions and visiting interesting places. It is run by voluntary effort and conducts its events in English. For Aims and Subscriptions please refer to the reverse of this short version of the normally eight-page newsletter. The membership is roughly fifty/fifty British/ Dutch, and a number of major companies, as well as the Royal Netherlands Embassy, give generous support.

Centenary celebration

an update

Updating the report in the Summer Newsletter, we can confirm that work on the Centenary anthology has continued over the summer at the editorial committee. We now have the edited texts of 30 essays, as well as an assembly of illustrations and some introductory forewords. The essays will be grouped under the headings of a hundred years of working together, building bridges, co-operation in war and peace, friends and rivals in sport, and contact and exchange. We are working with our professional publisher on all aspects of the design and layout, will then move to the proof clearance stage with our authors and towards the printing, targeted before the end of the year.

We shall inform Members of the Society later how we propose to distribute copies of the book. Our intention remains to plan a Centenary Reception in the first part of 2020, but the date and location are still under discussion with key contacts. We aim to communicate more information on this to Members once the specific plans are firmed up.

Meanwhile, the Rembrandt exhibition in Dulwich on 24 October and the annual Members' Dinner on 15 November will mark the start of our Centenary celebration.

Paul Dimond, Hon. Secretary

ANS Award to students of Dutch at UCL

The award was presented by Paul Dimond

The Society's Adjudication Panel reached an unanimous decision on the winner of our 2019 UCL Essay Competition: Lucelle Pardoe for her thoughtful and challenging essay on award-winning children's book author Bette Westera's *Doodgewoon*. The text of the essay features in this Newsletter.

The Award was made at a reception on 26 September most generously hosted by ING, one of our Corporate Patrons, at their Moorgate premises. A memorable and enjoyable event attended by a group of UCL students and senior Faculty representatives, ING staff and representatives of the Foreign and Commonwealth Office and the Embassy of the Kingdom of the Netherlands, as well as Council, Advisory Committee, Events Committee and Adjudication Panel members.



The winner of the Society's Award for the 2019 UCL Essay Competition was Lucelle Pardoe for her essay on *Doodgewoon*. ANS Honorary Secretary and Adjudication Panel Chair Paul Dimond presenting it to last year's runner-up Alice Learmouth on behalf of Lucelle.

Battle of Arnhem - Remembrance

Report on the 75th 'edition'

Our Hon. Secretary, Paul Dimond, and his wife Carolyn attended two events over the weekend of 21-22 September forming part of the 75th *Herdenking* of the Market Garden operation.

The first event being a Reception at the Hartenstein Museum in Oosterbeek hosted by HM Ambassador Peter Wilson and by the Colonel Commandant of the Parachute Regiment, Sir John Lorimer, in the presence of HRH The Prince of Wales.

The other being the Memorial Service at the Arnhem Oosterbeek War Cemetery held every year in memory of the men of the 1st Airborne Division of the Royal Air Force, the 1st Independent Polish Parachute Brigade and other Allied Forces who gave their lives at Arnhem, Driel, Ede and Oosterbeek in September 1944 and those who fought there, were wounded, taken prisoner of war, evacuated or died elsewhere as result of wounds received during the Battle.

"Wij zullen aan hen blijven denken".

They had attended the equivalent events in 1994, then marking the 50th anniversary. As before and every year, the Service was impeccably organised and very moving. Wreaths were laid by all the organisations involved and at the end the local children again laid their flowers at the graves, accompanied by a number of representatives of the original Flower Children.

It was a great privilege to be at these events.

Subscriptions 2020

Council is pleased to announce that Subscription rates for 2020 will remain unchanged, for the 13th year running. Our subscription year is based on a calendar year and we would be most grateful for payments early in 2020 from those members who do not pay by standing order.

The latter is the most used method of payment and our preferred way for economic and administrative reasons. Standing orders can be set up easily through your bank account. The account number of the Anglo-Netherlands Society with NatWest is 05 40 98 45, the sort code 50-41-02.

Our membership level continues to increase and Council would like to see that trend grow further. Family members and friends with interest in Anglo-Dutch matters who can identify themselves in the Aims and Objectives of the Society (see back page) are most welcome. Just provide the Administrator with names (and addresses) and we will send a sample copy of our newsletter.

Subscription rates for 2020:	Greater London area*	Country*
Joint membership **	£30	£25
Single membership	£23	£20

Members under 35 years old may apply to pay a reduced rate. Please contact the administrator.

* A Country rebate is available for members whose address is outside a radius of 50 miles from Hyde Park Corner

** Two members at a single address, receiving one copy of each mailing.

David Glassman, Hon. Treasurer

"Rembrandt's Light" at Dulwich

there may still be some places ...

We will start the festivities to celebrate the forthcoming 100th anniversary of the Anglo-Netherlands Society with a private viewing of the exhibition "Rembrandt's Light", opening on October 2 at the Dulwich Picture Gallery. With a first drink in our hands, Jennifer Scott, Sackler Director of the Gallery since 2017 and curator for this exhibition, will provide us with insights that will help to better appreciate the paintings. Having enjoyed the exhibition, we will end the visit with another drink in the Soane Gallery

2019 is The Year of Rembrandt with celebrations taking place throughout Europe to mark 350 years since the artist's death (1669). Dulwich Picture Gallery will stage London's Rembrandt tribute with an innovative exhibition that aims to refresh the way that we look at works by this incomparable Dutch Master.



Arranged thematically, the exhibition will trace Rembrandt's innovation: from evoking a meditative mood, to lighting people, to creating impact and drama. Highlights will include three of Rembrandt's most famous images of women: A Woman Bathing in a Stream, A Woman in Bed and the Gallery's inimitable Girl at a Window which will be displayed side-by-side for the first time. Along with many firsts, this show will bring the captivating painting Philemon and Baucis (National Gallery of Art, Washington) to the UK for the first time.

We suggest you confirm your late interest as soon as possible, preferably by e-mail, to administrator@anglo-netherlands.org.uk
Rembrandt's Light, 2 October 2019 - 2 February 2020, www.dulwichpicturegallery.org.uk

Members' Dinner

there may still be some places ...

This very popular dinner will continue this year in the beautiful surroundings of the Reform Club, Pall Mall. Reception will start at 7 pm in the Strangers room after which we will sit down for dinner at 7.45 pm in the imposing Library of the Club. This year our guest speaker will be H.E. Simon Smits, since September 2015 H.M. Ambassador of the Kingdom of the Netherlands to the Court of St. James's. During the early part of 2020 he will leave this post; the title of his presentation will be:

"North Sea Neighbour looking back at four eventful years in the United Kingdom"

We suggest you confirm your late interest as soon as possible, preferably by e-mail, to dinner2019@anglo-netherlands.org.uk



Christmas Lights

guided walk in Central London

Come and enjoy the magic of London's Christmas lights on this private tour by LondonGuidedWalk.

This tour is especially designed with a Dutch touch, as we will hear about the Dutch - London connection and see parts of central London that you would not have noticed before, all whilst enjoying the fabulous London Christmas lights.

The walk will take 1 hour and 40 minutes and will start at 7pm. We will meet outside the Amba Hotel, Charing Cross Station, London WC2N 5HX to begin the walk.

Afterwards we will warm up with a well deserved drink in famous Dutch pub in London DeHemsPub, 11 Macclesfield Street, London, Greater London, W1D 5BW. If you'd just like to join for drinks to socialise with fellow society members, then please come and join us at the pub!



The Anglo- Netherlands Society's

Annual General Meeting

Will be held on Monday 25 November 2019 at 5 pm
in the Strangers room of the Reform Club,
104 Pall Mall, London SW1Y 5EW

Preceded by a visit to The Linnean Society of London,
Burlington House, Piccadilly, London W1J 0BF,
earlier in the afternoon.

The Agenda for this meeting, the Minutes of the 2018 AGM and the accounts for the year 2018/19 will be available on the Members' Page on our website from 1 November, and will be sent by post upon request.

Please note that for security reasons attendance has to be confirmed at the latest on the day before the day of the AGM.

Linnean Society at Burlington House

Guided tour at 3pm to precede the AGM at 5pm

The Linnean Society of London is the world's oldest active biological society. Founded in 1788 by botanist Sir James Edward Smith the Society takes its name from the Swedish naturalist Carl Linnaeus (1707-1778) whose botanical, zoological and library collections have been in its keeping since 1829. These unique collections are of continuing fundamental importance as a primary reference for taxonomy. They are enhanced by the Society's own rich library which provides key resources for research.

Sir James Edward Smith acquired the Linnean Collections from the widow of Carl Linnaeus in 1784. He then founded the Society so the collections could be preserved, studied and enjoyed by future generations. Since 1874 Burlington House has been home to the Linnean Society.

The Linnean specimen collections comprise the specimens of plants, fish, shells and insects. The private library of Linnaeus (some 1,600 volumes) consists of the books he used as reference material, many of them given to him by fellow naturalists and admirers all over the world. Linnaeus's library also includes all the students' dissertations that he supervised.

The Linnean correspondence collection contains over 4,000 letters from 600 different correspondents. The earliest letters date from the 1730s, when Linnaeus was still a relatively young man.

It also comprises working papers, drafts for publication, lecture notes, and miscellaneous manuscripts of other naturalists, among others of his close friend and famous Dutch botanist Herman Boerhaave (1668 - 1738).

Please join us for a guided tour to learn more about the world's oldest and active biological society. After an introduction about the history of the Society, we will see the Linnean collections including his books, manuscripts (hopefully also of Boerhaave) and specimens. The visit will end in the Library, with more information concerning Burlington House and the temporary exhibition (Linnaeus' Lapland journal).



August outing to the London Canal Museum

report by Evelien Hurst on the visit on 15 August

Our trip to the Canal Museum was an eye opener for ANS members who had not been in the King's Cross area for some time. Regeneration is well on the way now, and the area is full of galleries, restaurants, cafés, bars and shops, with more and more flats being built, offering great views and a great location. Half of the group had signed up for a lunch before our boat-trip and museum visit. Although some of us thought the German Gymnasium had originally been a German school, it turned out to have been just what its name said: a gymnasium! The food we sampled was delicious, and distinctly German.

A short walk away and we found ourselves at the Canal Museum, which is situated on the eastern side of the Battlebridge Basin, right opposite King's Place, a great new arts venue. Battlebridge is the old name for the King's Cross area, and refers to an old bridge further to the West which crossed the now culverted Fleet. The Basin was opened in 1825 and comprised a beer bottling plant, a timber yard, and warehousing. Many of those warehouses have now been converted or demolished to make way for canal-side offices and flats, and the basin is used for private moorings.

The Canal Museum is housed in what used to be Carlo Gatti's Ice house. Huge



blocks of ice were cut from Norwegian fjords and shipped to the Limehouse Canal Basin and from there transferred to Gatti's storage unit, where they were stored in two wells, 10m wide by 13m deep, before being transported around London. They would stay frozen for months on end. It is interesting to peer down into these wells, and read about the fascinating history of the Gatti family upstairs. Downstairs it is all about canal boats and matters related to canal boats. You can go inside a canalboat, look at the clever use of space, and marvel that a family of 8 could actually live in this tiny space for long stretches of time. There are canal artefacts, memorabilia, displays portraying the history of canal growth and

films to watch.

We did not have much time to look at these displays, as our canal boat with knowledgeable guide was waiting to take us through Islington tunnel. As we went through, our guide told us something about the history of Regent's Canal.

The architect John Nash was the director and largest share-holder of the Regent's Canal Company, having been excited by the prospect of the canal as an urban feature within Regent's Park - although he eventually had to settle for it running as an arc around the top of the park. The 900 m. long Regent's tunnel was built to avoid having to create a series of locks up and over Islington Hill. Re-routing the canal to the south was impossible as the area was already built up. It was completed in 1818



but not opened till 1820, due to cash-flow problems. These cash-flow problems seem to have been mainly due to two men: the barrister Thomas Agar who bought large stretches of land south-east of Camden where the canal was going to be built, and obstructed the building of the canal right from the word go, managing to get the then



capital sum of £15,750 pounds of compensation out of the company! Another was Thomas Homer, the main protagonist of Regent's Canal, appointed as superintendent of the canal works. Unfortunately, he embezzled company funds, was found out, fled England for France and then Scotland, but was later caught, tried, found guilty and sent to Australia for seven years.

It was good there was so much to tell about the Regent's Canal Company and the tunnel, as the tunnel was very long, and very dark. We felt real admiration for the men who had to 'leg' their barges through the tunnel, as there was no towpath, and the barge horses had to be unharnessed and led over the hill. In front of us was a large Dutch barge, which could hardly make it through the tunnel. We came out close to the City Road Lock, where we turned round.

Back at the museum there were very helpful staff, prepared to answer any questions you might have. A visit to the museum can be highly recommended, and the Event Committee is considering organising another trip there next year, as there were 11 people on the waiting list. Another activity to recommend is walking the entire length of the Regent's Canal, as my husband and I have since done. It is beautiful, and fascinating, especially going east, where so much has changed.

Council and Committee nominations

inviting nominations for future appointments

Reflecting good governance practice for membership or charity-like bodies, the Society needs to consider from time to time the mix of skills, knowledge and experience the Society should have to provide an effective service to members and to attract newcomers. Appointments to the Council, Advisory Committee and Events Committee should reflect a suitable mix that balances the needs for continuity and for refreshment. The respective bodies of the Society should also be large enough for us to carry out the functions efficiently, without being unwieldy, with a good mix of skills, and at Council always with due regard for collective fiduciary responsibility on behalf of the Society as a whole.

The Society would be grateful for any nominations from Society members of individual other members known to them (not excluding self-nomination) for any one of the bodies involved. Such nominations should be sent to the Hon. Secretary in the first instance for consideration by Council qua nominations committee. All such nominations should be agreed by the nominee concerned and accompanied by a short cv showing background career, professional qualifications, current activity and interests. Council would regard such nominations as for potential future appointment rather than necessarily for immediate consideration. Our membership is already diversified and we want to continue to look for diversity on all aspects. *Council*

Visit to rowing mecca Henley-upon-Thames and the Leander Club

Report by Robert Bolier on the visit on Saturday 7 September



On a wonderful September morning 30 ANS members assembled on the riverbank in Henley to board a Hobbs river cruise. After a pleasant cruise between the locks either side of Henley we took a short walk over the bridge to the Leander Club.



After some pre-lunch drinks in the bar, we sat down to lunch in the dining room

with lovely views of the river Thames and surrounded by rowing memorabilia.

Sabine Bolier welcomed the guests. After the main course, Robert Bolier shared interesting stories about Leander and the events on the Henley stretch of the river with of course the main event being Henley Royal Regatta. Irene Hewlett got the full attention of



the audience with her account of training and competing for Oxford in the Blue Boat.

The GB Development members Cameron Buchan and Stewart Innes (Rio'16) gave a guided tour through both the social and the rowing parts of the clubhouse and amazed people with their stories on the training and selection process. The food poster in the Crew



room with a daily meals total of over 6000 calories was photographed often and the fact that athletes sometimes need to eat up to 2 pints of ice cream, made some ANS members consider taking up professional rowing.



There was even time for a special toast on the occasion of our Chairman's birthday, which was celebrated with a glass of prosecco.

Drinks reception at the Oxford and Cambridge Club

Report, by Andrew Monteath, on the event on Friday 27 September

The drinks reception took place in the Princess Marie Louise Room at the Oxford & Cambridge Club. The evening was hosted by Adrienne Monteath - van Dok, a member of our events committee, who welcomed some 60 guests - a number of whom were attending an ANS event for the first time. She introduced the evening with a short background to the historic Grade II listed building which was designed especially for the Oxford and Cambridge University Club by Sir Robert Smirke, who is best known for designing the British Museum. Opened to members in 1838, the club's facade is an important example of the Greek revival style with which Smirke was closely associated.

Adrienne explained that in 1952 the Club extended its premises by buying the lease on the neighbouring property from the crown estate. The house had been home for many years to Marie Louise of Schleswig-Holstein (granddaughter of Queen Victoria) and her sister; and in recognition of this famous occupant the club decided to name one of its reception rooms after her. For many years that side of the building was for the lady associates, who were finally accepted as full members in 1997.

The ANS was delighted that Patty Zandstra, Counsellor for EU



Affairs at the Netherlands Embassy in London, was able to give an insightful speech on "Perspectives on Europe". At the end of another particularly long week in British politics she delivered some interesting insights into how the Netherlands and the UK have been historically connected - both the good and the bad!

Turning her attention to the future, she quoted King Willem-Alexander's address to the joint houses of parliament during his State visit in October 2018: "The Kingdom of the Netherlands will continue seeking to work together with you in every possible way, as a neighbour, as a partner, as a friend."

Before those present continued with their discussions and drinks, meeting old friends and new ones, the Chairman thanked Adrienne for her hospitality and Patty for her words, offering the latter a book which provides another example of the close relationship between our respective countries. A book which describes how Wellington was helped at Waterloo by a Dutch contingent, led by the Prince of Orange and strategically placed in woods surrounding the battlefield.



(paid advertisement)

Dutch Care At Home

Dutch Care At Home would like to offer Dutch senior citizens in and around London company and day-to-day support. This could be practical help around the house (e.g. organising, cooking, shopping) or the sharing of social activities (e.g. conversation, museum or restaurant visit). The support, at a reasonable hourly rate, can be on an occasional or on a regular basis. For information - and to arrange a free introductory visit - please contact Juliette Bogaers.

Telephone: 020-7435 3200 Mobile: 07968 129 490
www.dutchcareathome.com info@dutchcareathome.com

Lucelle Pardoe, winner, ANS Award to students of Dutch at UCL

Winning essay: "Doodgewoon: Translating Age-Appropriate Material in Dutch Children's Literature"

With over twenty-five publications in the past decade alone, Bette Westera is one of the Netherlands' most prolific contemporary authors of children's literature. Her picture books have been translated into over a dozen languages, large and small – Spanish, French, Slovenian, Basque; the list goes on – but they have never been translated for Anglophone literary systems. In spite of efforts from institutions like the Dutch Foundation for Literature, Westera's crowning achievement *Doodgewoon* (literal translation: "Dead Normal") was rejected by major US publishers. Although it won the prestigious Gouden Griffel award for Dutch children's book of the year in 2015, *Doodgewoon*'s themes of death and mortality would have been incompatible with reigning ideologies in the United States that determine the industry norms for "acceptable" children's literature (Toury, 1995; Oittinen, 2000). I have translated a selection of poems from this collection with the norms of the American market in mind in order to explore what a successful pitch to a US publisher might require. My target-oriented translation choices were informed not only by the aforementioned norms but also by the form of poetry and the genre of children's literature, with specific consideration of the interplay between text and image in picture books. Please see the Appendix with the translated poems to complement the following discussion of translation choices.

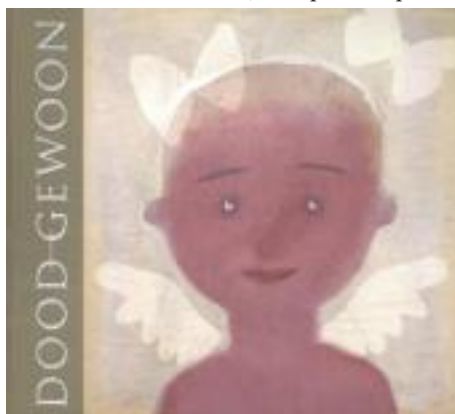
Billed as a collaboration with illustrator Sylvia Weve, *Doodgewoon* responds to phenomena surrounding death with pictures and poems. Westera muses on their mutual prerogative to answer "difficult questions" through literary art in these verses from *Was de aarde vroeger plat* ("Was the earth ever flat", 2018; my translation):

There are questions
that ask for answers
There are others
that ask
for rhymes
a poem
a painting...

The difficult questions addressed by the poems and paintings in *Doodgewoon* include "what causes death?", "what happens after you die?", and "how do I handle my grief?" As explored by Anne Scott MacLeod in *American Childhood*, death is an absolute taboo in American children's literature (1996, p.179). In the Netherlands, however, the inclusion of such themes is in keeping with a long tradition of engaging young readers with heavy topics. Other winners of the Gouden Griffel include *Oorlogswinter* by Jan Terlouw (1972) and *Kleine Sophie en Lange Wapper* by Els

Pelgrom (1984); In the former, a boy in Nazi-occupied Holland faces firing squads and the effects of national socialism, and in the latter Sophie's late-stage leukaemia provides for colourful hallucinations as she and her toys embark upon adventures that lead to her allegorical death. Both are marketed to children aged eight and up, but even Nijntje (our beloved "Miffy") buries her Grandmother in one of the classic picture books intended for even younger audiences (Bruna, 1996).

While all of the above examples were translated into English and continue to be available on the American market, *Doodgewoon* has not enjoyed the same honour. Riitta Oittinen explains that publishers are governed by ideological norms that dictate "choices of subject matter and form: only certain books dealing with certain subject matter in a certain form are chosen for translation" (2006, p.40; emphasis



Cover of the Dutch language original of Westera, B., (2014). *Doodgewoon*. Haarlem: Gottmer

mine). Although above examples deal with taboo subject matter, they seem to have done so in an acceptable form to American publishers. *Oorlogswinter* will have earned its rights to translation by slotting into the subgenre of post-war novels, *Kleine Sophie*'s dark narrative softened through the novel's power of allegory, and *Miffy*, of course, sheltered by its canonical status. Westera and Weve, by contrast, use the form of a children's picture book to present a collection of illustrated poems "for young and old" (from the back cover, my translation) – intended for a dual readership of children and adults. While there is always a dual audience to consider in children's literature because adults write, publish, sell, and purchase the products, the model of a picture book that deals with adult topics for all ages does not exist in the American polysystem (Alvstad, 2010; Even-Zohar, 1990).

American publishers, schools, and public libraries are rife with the censorship of homegrown literature, let alone literature in translation, for reasons that range from the control of sacrilegious themes to a collective impulse to dictate age-appropriate material

(MacLeod, 1996). Oittinen also cites Susan Stan's research on the USA, which posits, "editors tend to choose books that will travel easily and that conform to American poetics, cultures and values" (2006, p.40). In other words, censorship in the United States is pre-empted by barring books like *Doodgewoon* from the polysystem altogether. There are, however, methods to overcome this "preliminary norm" of text selection policy in target systems (Toury, 1995, p.58). Zohar Shavit observes, "if the model of the original text does not exist in the target system, the text is changed by deleting or by adding such elements as will adjust it to the integrating model of the target system" (2006, p.28). In light of this, I reluctantly conceded that deletion and addition would be necessary tactics for producing an "acceptable" translation of *Doodgewoon* (Toury, 1995).

Of the forty-six poems in the book, three are unfit for publication in the American market, in this form. *Op eigen kracht*, explains the suicide of a school-aged girl, *Vaas* offers the perspective of a grandmother who is glad her abusive husband has died, and *Cheeta / Mama* portrays a family that believes they will be reborn as different animals. I recommend these poems be left out of an American translation due to their direct references to ideologically incompatible taboos like suicide and abuse, and to Christian taboos like reincarnation.

Selected from the remaining forty-three poems, my sampling required a combination of deletion and addition for this translation, in other words, "compensation" (Vinay and Darbelnet, 1995). For example, in "Always, above all" I replaced the reference to Albert Heijn with the more generic "grocery store", considering there is no nation-wide equivalent to the popular Dutch chain in the United States. In the same stanza, Westera also writes (literally translated) "I miss you on the back of the bike," which refers to the typical Dutch act of riding on the luggage rack of someone's bicycle. The same practice does not exist in the United States, so I simplified the reference to "I miss you when I'm biking." The same issue arises later in the poem when they (literally translated) "go cycling on the dike." Again, this reference is culture specific, so in keeping with my target-oriented strategy, I chose "play all of our old games" instead. This particular choice of "games" was informed by the rhyming scheme of the poem ("frames"): If I felt any sadness for making concessions to the content of the original, it was a consolation to find that compensation was also required by the poetic constraints of rhythm and rhyme.

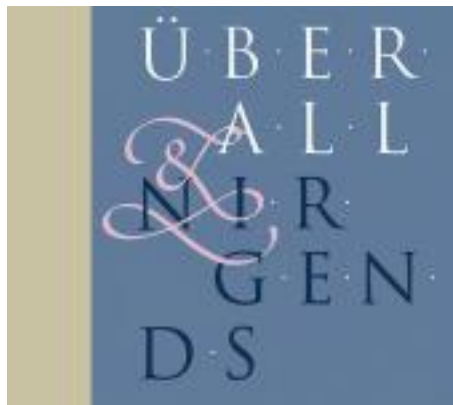
Westera deliberately uses the form of poetry to approach "difficult questions" of mortality. Though death is not taboo in the

Netherlands per se, the topic still demanded nuance: Doodgewoon is buoyed by a combination of rhythm and rhyme to offer respite from the melancholic subject matter and bring life to the topic of death. Poetic form is therefore just as essential as semantic content in my translation. To retain images of diving boards, canyons, beaches, and fries in "If you could never", I rearranged the verses to make room for consistent meter and strong rhymes. To rhyme with "swim", the back-translated line "sail without a life vest on" becomes "cast off your life vest at a whim". While in some poems, the rhyming scheme is jovial and the content whimsical, in others like "Condolences", the positioning of the rhyme gives greater impact to the tragic turn in content. In this poem, the rhyming words are rug, which means "back" as a noun, and terug, which means "back" as an adverb. In English, this is not a case of rhymes but of homonyms, which would fall flat in translation. In keeping with the motifs of a funerary reception, I chose to rhyme the second "back" (terug) with "no need to wear black". Having also lost the word condolences for the sake of meter, "Condolences" became the title of the poem in translation, whose Dutch original back-translates to the less catchy "funeral invitation".

While bearing in mind rhyme and rhythm, I also translated alongside the accompanying drawings. Born as a collaboration between author and illustrator, the book is full of images that often held the answers to translation problems. For example, the poem "Tabby Cat" is set among illustrations of dozens of animals, a selection of potential pets both tame and wild that goes beyond those mentioned in the poem. When I failed to rhyme all the Dutch examples, I turned to the drawing for inspiration. Thus, papegaai en vissen ("parrot and fish") became "slimy snake that slithers" to pseudo-rhyme with "tame iguana lizards". Considering the inclusion of a snake in the drawings, this choice was cohesive. In other instances, however, the drawings posed cross-cultural problems. In the poem "Candle," a young girl laments the death of her classmate, whose passing is commemorated with the burning of a candle. While this might be permissible in the Netherlands, an open flame in the classroom is one illustrated detail that would not go unnoticed in America where fire drills are a highly regular part of the school routine. For this reason, I have translated the poem as "turn the light back on" as opposed to "light the candle again", and recommend amending the drawing to feature a candle with an electronic bulb.

Finally, I call for an intersemiotic translation of the cover, a suggestion inspired by the German edition of Doodgewoon, translated by Rolf Erdorf

(Jakobson, 1959). Featuring a drawing of a young girl with a melancholic expression and angel wings, the original cover is confrontational and has no pretensions of masking the content within. Erdorf skirted the issue by retitling the collection *Überall & Nirgends* ("Everywhere & Nowhere"), filling the cover with the more whimsical title against a dark blue background and stylized pink ampersand. For a book whose illustrations are held in just as high regard as the accompanying poems, such a departure is notable enough to have been necessarily dictated by the norms of the target culture. The German cover is appealing and says conveniently little about the topic of the book, directing adult shoppers to read the blurb on the back where they will be reassured that, although this is a book about death, it is "(...) also a celebration of life and happiness" (Westera, 2016; emphasis and translation mine). Such



Cover of the German language translation of Westera, B., (2016). *Überall & Nirgends*. Translated from Dutch by R. Erdorf. München: Susanna Rieder Verlag.

a marketing strategy would make all the difference in the United States, so I followed suit by removing the word "dead" from the title, naming the collection after the poem "Always, Above All", and recommending a neutral cover design with reassurances on the back.

While the changes I suggest for the translation of Doodgewoon seem extreme when described as above, what remains is the bulk and beauty of a collection to which I have stayed true. Although it is easy to condemn censorship – and I am quick to do so myself – the observed conditions of the polysystems we reckon with as writers and translators cannot be ignored, even if we disagree with the norms under which the systems operate. I believe in the message of Doodgewoon: Each new poem gently introduces a novel perspective on life, death, or grief, with the intention of bringing the reader, young or old, closer to an understanding of mortality. The inevitable ceases to be so frightening, and for readers in the throes of grief, mournful feelings are validated and welcomed as "normal". If books like Doodgewoon are otherwise to be pre-emptively censored in the American market by rejecting their translation altogether, then a nuanced amount of deletion to make way for acceptable, meaningful content is justified. To embrace the taboo of death in children's literature with poems and drawings is a triumph of emotional didacticism, and this book can be an invaluable resource. The strength of the taboo in America is even more reason to ease its publication into the system by means of my suggestions.

Als je nou eens

Als je nou eens niet kon sterven,
zou je dan op zwemles gaan?
Van de hoge duiplank duiken?
Zeilen zonder zwemvest aan?
Op de hoogste bergen klimmen?
Op de smalste richels staan?
Langs de diepste kloven lopen?
Was daar dan nog wel wat aan?

Als je nou eens niet kon sterven,
Was vakantie dan nog fijn?
Zou je je nog steeds verheugen
Op dat reisje met de trein?
Zou je van het strand genieten?
Van de zee, de zonneschijn?
Van de ijsjes, van de frieten?
Zou je dan gelukkig zijn?

If you could never

What if you could never die,
would you still learn to swim?
Dive off the highest diving board?
Cast off your life vest at a whim?
Or climb up to the tallest peak?
Look down deep canyons from the rim?
Would walking on a narrow ridge
inspire that rush of life or limb?

What if you could never die,
would holidays be worth it then?
Would looking forward to the train
give you that smile time and again?
Would you still relish sunny days,
sand on the beach, the sea, or when
you eat ice cream and crispy fries,
-- would you still be happy then?

SIGNPOSTS

Wigmore Hall, London | www.wigmore-hall.org.uk

Lucas & Arthur Jussen, piano | Mendelssohn, Schubert, Ravel and Say
Sunday 3 November, 11.30am

Janine Jansen & friends | Mozart, Mendelssohn
Monday 4 November 7.30pm

Thomas Oliemans, baritone & Malcolm Martineau, piano
Sunday 8 December, 7.30pm | Schumann, Gade and Brahms

Kings Place, London | www.kingsplace.co.uk

Natalie Clein, (cello) and others | Cello Sonata (1919) by Henriëtte Bosmans
Thursday 24 October, 7.30pm | Hall One
also: Schumann: five late songs. Berlioz's *La Captive*, Pauline Viardot's *Les étoiles*, Debussy: *3 Chansons de Bilitis* and Cello Sonata (1918), a new commission from Judith Weir and Brahms: two songs for voice, cello & piano Op. 91.

Melvyn Bragg & Simon Schama on Rembrandt
Monday 4 November, 7.30pm

Jobine Siekman (cello) | Sunday 10 November, 5.45pm
Dutch cellist, quickly building career as a chamber musician and soloist.

Dutch Centre / Dutch Church | www.dutchcentre.com

Jan Six (art historian) | an insight into his Rembrandt discoveries
Tuesday 22 October, 7.00pm
Discovery of two previously unknown paintings by Rembrandt: Portrait of a Young Gentleman (ca. 1634), and Let the Children Come to Me (ca. 1627).

Nederlandse City Lunch (NCL) | www.nedcitylunch.org.uk
Wednesday 23 October 12.30pm: Mark Blaisse, freelance journalist, writer.
Buffet lunch, prominent speaker from the Netherlands, in Dutch. Zaal open 12.00, inleiding 12.30, £10 p.p, 'book by email/ pay on door', incl. consumpties.

The Fifth Low Countries Film Festival | Dutch Centre | 5-7 November
Expect the best of Dutch and Flemish cinema, Q&A with filmmakers etc.

Dutch Market | Monday 11 November, 12-2.30 pm | Dutch Sinterklaas, Kerst and Oudejaars delicacies | info: secretaris@neerlandia.org.

Sinterklaasfeest | Saturday 23 November | info: sinterklaas@neerlandia.org

Comedy Night | Monday 9 December, 7.00pm
Three Dutch and Flemish stand-up comedians will take to the stage.

Lessons and Carols service - bilingual | Tuesday 10 December 6.30pm

ING Discerning Eye Exhibition 2019 | 14-24 November, 10am – 5pm.
Mall Galleries, The Mall London SW1
The ING Discerning Eye is an educational charity, established in 1990, to encourage a wider understanding and appreciation of the visual arts and stimulate debate. | <https://thediscerningeye.artopps.co.uk/>

The Goldfinch is an American drama film (2019) adapted from the novel by Donna Tartt. Ansel Elgort attempts to recover a painting called "The Goldfinch" ("Het Puttertje", by Carel Fabritius) which he studied as a boy when his mother died in a terror attack. www.warnerbros.co.uk/movies

Janine Jansen | London Symphony Orchestra | Bruch: Violin Concerto No. 1
| 28 November 7.30pm | Barbican | search for: Tchaikovsky Fifth Symphony

Anglo-Netherlands Society

Established 1920, incorporated 2002

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AIMS and OBJECTS

The Anglo-Netherlands Society exists to promote the social, artistic, literary, educational, scientific, and other non party-political interests in common to the United Kingdom and the Netherlands. Apart from publishing this Newsletter, the Society reaches its members by organising social functions (including dinners, lectures and recitals) and by arranging visits to exhibitions, concerts, and places of interest. The Society relies on voluntary workers.

MEMBERSHIP INFORMATION

Any person or organisation desirous of promoting the objectives of the Society is eligible to apply for membership, subject to acceptance by the Society's Council. More information is available from the Administrator.

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Members' Page at www.anglo-netherlands.org.uk

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Members can download duplicate event registration forms and various other papers via links on the Members' Page. Alternatively, please request a paper copy from the Administrator.

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