The Poetry of Gerrit Achterberg: A Translation Problem?

Antoinette Fawcett

Introduction

This chapter examines the case of the twentieth-century Dutch poet, Gerrit Achterberg (1905–1962) whose poetry was, in its time, both critically acclaimed and popular in the Dutch-speaking world, but whose work is barely known outside this area. After an assessment of the possible reasons for this, the chapter goes on to examine translator James Brockway's engagement with Achterberg's work, and his perception that this poetry was peculiarly challenging, and even untranslatable. This is linked to aspects of iconicity in Achterberg's poetics and, in particular, to what Brockway describes as "magic" (1961: 2).

The case of Achterberg, and his various English translators, particularly Brockway, has been chosen because it throws light on the process of acceptance or non-acceptance of a canonical poet into a new literary system, and because it enables us to see more clearly what is involved in translating a particular kind of formal poetry, in which the structure and technique play a vital role in creating the poem's meaning. Finally, Achterberg himself was aware of the part played by readers in the release of meaning in his poetry, so that this case becomes emblematic of the task of the translator as reader, and of the translator as "the second poet" (Achterberg in Fokkema 1973: 25[1]).

A. Fawcett (✉)
Independent Scholar, Ulverston, Cumbria, UK

Gerrit Achterberg: A Canonical Dutch Poet

Gerrit Achterberg has been described as one of the most important poets of modern Dutch literature, and certainly one of the most remarkable (Textualscholarship1 n.d.: n.p.). Although he wrote within a tradition that paid a great deal of attention to the sound and form of poetry, his work was highly innovative and, especially after the Second World War and into the 1950s, extremely influential (Lovelock 1984: 48). The poems are centred on a single theme: the loss of the beloved to death, and the poet's attempt to give her life again through the poem itself. Yet the effect of these poems is far from monotonous. The theme is developed through a varied range of metaphors and symbols, in language that is diverse and surprising, and in supple, self-invented forms that stretch formal poetry—and the Dutch language—to its limits. Even when Achterberg, in later life, showed a marked preference for the sonnet, his treatment of the form was far from traditional (Cornets de Groot 1968; Bittremieux 1961: 16). Achterberg himself was, according to Dutch critic Ton Anbeek, the "only Dutch poet … wholeheartedly admired" (Anbeek 2009: 598) by the experimentalist poets of the 1950s. Moreover, there is strong evidence for a continuing literary, critical and general interest in Achterberg's poetry throughout the twentieth and into the twenty-first century: from the popularity of his 1963 *Verzamelde gedichten* (Collected Poems), which up to the present day has sold more than 50,000 copies (Textualscholarship1 n.d.: n.p.), to the fact that, as for Shakespeare, many phrases from his poetry have become almost proverbial (Middeldorp 1985: 187–94).

It can be argued that Gerrit Achterberg's status as a poet reached its culmination in the year 2000 when the Huygens Institute published a historical-critical edition of Achterberg's poetry in four immense volumes detailing the genesis of each poem and its complete bibliographical history. This edition was part of the *Monumenta Literaria Neerlandica* series, devoted to publishing scholarly editions of canonical Dutch writers, including the work of Joost van den Vondel (1587–1679), the "Dutch Shakespeare" (Warner 1897: 552), and the twentieth-century poets Martinus Nijhoff (1894–1953) and J.C. Bloem (1887–1966). Many of these volumes are now freely available on-line as digital editions (Textualscholarship2 n.d.: n.p.), giving them potentially a greater reach than the original print versions.

The relatively recent publication date of the Achterberg edition points to the continuing importance of his poetry for Dutch readers, whilst the very inclusion of his *oeuvre* within this series clearly signals his canonical status (Mathijsen 2010: 34). However, with the exception, perhaps, of Nijhoff and

Vondel, none of the writers published in these costly editions are particularly well known in the English-speaking world. This lack of knowledge of important Dutch authors, and especially of non-contemporary poets, is one of the stumbling blocks standing in the way of Achterberg's literary after-life: without an already known reputation beyond Dutch language borders it may be difficult to persuade a publisher of the viability of translations of his poetry; without such translations, no worldwide reputation is likely to be established and maintained.

And yet Achterberg's poetry has already been translated into English, perhaps not extensively in comparison to the great number of poems he composed, but certainly by a number of distinguished writers, poets and translators, including Brockway (1916–2000), James S. Holmes (1924–1986), Michael O'Loughlin (1958–), Adrienne Rich (1929–2012), and J.M. Coetzee (1940–). In fact, Coetzee's 1977 translation of Achterberg's sonnet-cycle 'Ballade van de gasfitter' (Ballad of the Gasfitter) has been regarded by many critics as seminal to Coetzee's own development as a writer and to the themes and concerns of his fictional work (Attwell 1993: 58–9, 65, 67–8; Attwell and Coetzee 1992: 55–90; Clarkson 2009: 47–54, 56–8; Geertsema 2008: 113, 121–5). Coetzee's 'Ballad of the Gasfitter' was later revised and republished in *Landscape with Rowers* (2004), a collection of Coetzee's translations of Dutch poetry published soon after he received the Nobel Prize for Literature in 2003.

Nor has Achterberg's work gone untranslated in other languages. As the bibliography of translations in the historical-critical edition clearly demonstrates, Achterberg's poetry can be regarded as having importance beyond Dutch-language borders: an extensive number of individual translations are listed, in fourteen different languages, whilst single volumes dedicated to his work alone have appeared in Arabic, English, French and Spanish (Achterberg 2000: 814–38). It is no wonder, therefore, that the recent *Princeton Handbook of World Poetries* speaks of Achterberg's "almost mythical status" as a poet (De Geest and Dewulf 2016: 376).

Why then do contemporary English-speaking readers know so little about Achterberg's work?[2] Various answers may be hypothesized in response: (1) the translations exist, but are simply not well enough known, except by specialist readers; (2) they have not managed to find a place within the target literary system; (3) the translations do not make sufficient impact on the reader; (4) they do not present a full enough picture of Achterberg's *oeuvre*; (5) certain biographical facts stand in the way of Achterberg's acceptance; or, (6) a final hypothesis, and one which is examined in section "Gerrit Achterberg: A Canonical Dutch Poet" of this chapter, Achterberg's poems are peculiarly difficult to translate.

It will be seen, as the chapter progresses, and as suggested in this section, that Achterberg's case is both markedly individual and highly representative of the difficulties in establishing the reputation of a poet outside his or her own literary system—difficulties which are multi-fold, residing as they do in both the source and target literary cultures, as well as in the innate challenges of translating, and reading, poetry. Achterberg's case—and the case of one of his major translators, the poet James Brockway—brings these challenges particularly sharply into focus, and therefore forms a good example of how a "specific instance of a phenomenon" (Swanborn 2010: 2) can throw light on further instances of the same or similar problems. For this reason, the exploration of the multifaceted nature of this case, with a particular focus on the phenomenon of what it means to translate a poem in practice, should be suggestive for further studies and different instances of the translation of canonical poetry.

Achterberg's Poetry in Translation

Some Possible Reasons for Achterberg's Invisibility Outside the Dutch Literary System

The first reason I posited for Achterberg's relative invisibility outside the Dutch literary system is that, (1), the translations exist, but are difficult to obtain. This certainly does seem to be the case. *Hidden Weddings* (1987), for example, O'Loughlin's fine volume of selected Achterberg translations, has never been reprinted and exists in very few copies in UK and Irish academic libraries (Cambridge and Trinity College, Dublin have a single copy each).[3] Coetzee's 'Ballad of the Gasfitter' is more fortunate: 15 copies of *Landscape with Rowers* (2004) are held in various libraries, including the British Library, the National Libraries of Scotland and Wales, and Warwick University. The translations by Holmes and Brockway, however, are scattered across several anthologies, or are hidden in journals. Rich's translations appear in her *Collected Early Poems* (1993), available online to subscribing libraries, and as physical volumes in several UK and Irish libraries.[4] In this case, however, the reader is likely to think of these five poems as belonging to her own *oeuvre*. There are a few other book-length translations: a selection by the Canadian translator Pleuke Boyce (1989), held in the British Library, Leeds University Library, and UCL; and one by the Dutch-American professor of English, Stanley Wiersma, which is not, to my knowledge, held in any UK academic library at all.[5] It is clear from this brief survey of what is available to the

UK-based reader that translations of Achterberg's work can certainly be read, but are relatively difficult to obtain.[6]

It follows from the above lack of availability of Achterberg's poems in English that, (2), they have not really managed to find a place within the target literary system. This hypothesis is further substantiated by the fact that it is unusual to come across any reference to Achterberg in standard works on twentieth-century literature. His work is discussed in the Encyclopaedia Britannica (EB 2005: n.p.; EB 2012: n.p.) and in *Who's Who in Twentieth Century World Poetry* (Willhardt and Parker 2002: 4), but is not mentioned at all in many other important literary histories or guides to literary movements such as modernism, even when these claim to give a perspective beyond the Anglo-American.[7] This lack of attention to Dutch literary modernism within standard guides and histories may, therefore, be the most prominent reason why Achterberg's work is not as well-known as that of other great twentieth-century poets from more well-studied languages.

The third, fourth and fifth hypotheses will be dealt with fairly swiftly. Without a full reader-response analysis, which is not the focus of this case study, it would be difficult to assess (3), the impact of the existing translations on the reader. It is true that some of these translations have been reviewed, and that the judgement of the reviewers has been positive (e.g. Kingstone 1989; Pilling 1993; McKee 2003) or, at the least, not negative (Givens 1988: 375–81); yet such reviews are, again, primarily available to specialist readers and are a drop in the ocean compared to the vast numbers of studies and reviews of the original poems (Achterberg 2000: 742–813). The exception in terms of the translations being well noticed is in Coetzee's case.

Coetzee's translations of the sonnets comprising Achterberg's 'Ballade van de Gasfitter' were first published in 1977 in the *Publications of the Modern Language Association of America* (PMLA), with an accompanying essay, and this work, in its totality as essay and translation, has, as noted above, been viewed by many of his critics as being crucial to Coetzee's writerly development, guaranteeing notice of these translations and keeping Achterberg's name alive for at least some English readers. Carrol Clarkson, for example, relates Coetzee's authorial ethics and the "linguistico-philosophical underpinnings" (Clarkson 2009: 2) of his writings specifically to his investigative thinking on the implications of authorial persona and grammatical person in Achterberg's 'Ballade' (Clarkson 2009: 48–54, 56–8). Clarkson is also interested in Coetzee's exploration of "translation and address as a moment of transfer or movement from 'I' to 'you'" (Clarkson 2009: 49). In other words, Clarkson has perceived that for Coetzee the act of translating this particular sequence of Achterberg's poems enabled him to break down the notion of the

singleness of the authorial voice and to release within himself, on behalf of the recipient, a multiplicity of countervoices that engage in mutual dialogue within the resources of the language itself. Clarkson also notes that for Coetzee Achterberg is of interest because of his "pressing against the boundaries" of his language (Clarkson 2009: 10–11). For Coetzee—and Clarkson—Achterberg's work in this respect can be seen as being the equal of Franz Kafka's, Isaac Newton's, Samuel Beckett's or Paul Celan's "to name a few" (Clarkson 2009: 10).

Is it the case, then, that there are simply not *enough* translations to, (4), present a full picture of Achterberg's *oeuvre*? My answer to this question is mixed. As detailed above, several distinguished translators have worked with Achterberg's poems, including Brockway, the leading literary translator of Dutch in the second half of the twentieth century, and Holmes, a foundational figure in Translation Studies (see chapter "Biography as Network-Building: James S. Holmes and Dutch-English Poetry Translation"). The historical-critical edition (Achterberg 2000: 817–27) lists 25 separate translators who between them have translated 156 of Achterberg's poems into English. That certainly seems a great deal, and there are some major translations among these, such as the already-mentioned 'Ballade van de gasfitter', translated by both Coetzee and Wiersma (1972). Yet Achterberg's *oeuvre* includes more than a thousand poems, so that the published translations represent only about 15 per cent of the total output. Moreover, some of the major later cycles of work, including *Spel van de wilde jacht* (Play of the Wild Hunt), are missing from these translations.[8] In 1959, soon after its publication, *Spel van de wilde jacht* was reviewed in glowing terms by T. W. L. Scheltema of the Library of Congress:

> Achterberg has again stunned his readers with the seemingly inexhaustible supply of imagery to express the one emotion that has haunted him for years: the never-ending longing for reunion with his departed beloved. That he has been able to do this for such a long time and in so many excellent poems, without ever repeating himself, is no less than a literary miracle. (Scheltema 1959: 285)

Contemporary criticism may read *Spel van de wilde jacht* (1957) as being less autobiographical and expressionist in impulse (see e.g. Heide 2010; Heynders 1988: 10–12), yet this excited and positive reception of the cycle, together with the amount of attention it has specifically received in Dutch literary criticism (see e.g. Meertens 1958; Rodenko 1957; Schenkeveld 1973; Stolk 1999), suggests that a full translation into English of this work would extend

knowledge of Achterberg's importance as a modernist poet beyond what is already known of his poetry from Coetzee's and other translations.

Coetzee's preface to *Landscape with Rowers* (2004: vii–ix) keeps the commentary on the poets he has translated to a minimum, simply setting their work in sufficient context to allow the translations to speak for themselves. In Achterberg's case, Coetzee states that he is from "a generation of Dutch artists who thought of themselves as belonging to the modernist revolution", and gives his opinion that although Achterberg built his reputation before the Second World War "his best work belongs to the 1950s." He speaks of Achterberg's "single, highly personal myth: the search for the beloved who has departed and left him behind" and relates that not so much to Achterberg's personal life, but rather to the "Orphic myth" that "works itself into 'Ballad of the Gasfitter' in ways that may seem cryptic" (Coetzee 2004: viii). Coetzee's earlier PMLA essay, "The Mystery of I and You", however, in which his translation is embedded, includes somewhat more of a clue to Achterberg's life, whilst simultaneously excluding biographical facts from consideration of the work. Speaking of Wiersma's version of the poem, and comparing this translation to his own, Coetzee says: "As Wiersma reads the poem, the fitter is engaged in trying to close the hole of guilt in himself by closing the hole that is God, 'for without God there would be no guilt' (Wiersma finds *the source of this guilt in various events in Achterberg's life*)" (Coetzee 1977: 294, my emphasis). Coetzee's decision to exclude these "events" from his consideration of Achterberg's poetry is typical not only of his linguistico-philosophical approach to the text, in which the biography of the writer is excluded from consideration of the literary material, but is also representative of the way in which the poems were received in Achterberg's own lifetime. It is not that the facts of Achterberg's life were unknown, but rather that literary critics felt that the worth and interest of his poetry should be considered apart from his life, and more importantly, that the poetry should not be read *primarily* in a biographical manner (Fokkema 1964: 30; Middeldorp 1985: 195–207; Stolk 2002). This point of view was powerfully emphasized by the author and psychiatrist Hans Keilson (1909–2011), in an interview broadcast on Dutch radio in 2003, when he maintained that although assessments of Achterberg's psyche may have been important for legal, societal and medical reasons, they are unimportant for the estimation of the poetry:

> The biography has some thematic importance. You can find Achterberg's biography in his poems… What's important is how the conflict, the problem within him, becomes poetry. I don't know … He himself doesn't understand it… You can't approach great poetry like this. (Keilson 2003: n.p.)

The interview with Keilson took place against a background of increasing hostility towards Achterberg, when the biographical facts of his life were threatening to dislodge his work from the Dutch canon. The controversy—which had always jeopardized Achterberg's reputation—had flared up again in 2002, when two articles by Godert van Colmjon (2002a, b) were published in the prominent Dutch newspaper *Trouw*, and readers were informed, or reminded, of the tragic actions that had marred Achterberg's life. The first sentence of the general introduction to Achterberg on the *Koninklijke Bibliotheek* (Dutch National Library) website[9] gives a bare summary of these facts:

> De populaire dichter Gerrit Achterberg staat bekend als de man die zijn hospita vermoordde en dichtte over een gestorven geliefde. (KB n.d.: n.p.)

> The popular poet Gerrit Achterberg is known as the man who killed his land-lady and wrote poems about a dead beloved.

The identification between the dead beloved who is the subject of Achterberg's poetry and the woman he killed is implicit but clear, and the further implication is that the poetry is to be read primarily in this light.

A recent pamphlet published by the Dutch Foundation for Literature is, however, less blunt and more nuanced:

> From his youth until his unexpected death, Gerrit Achterberg lived in seclusion. Firstly on one side of the so-called Utrecht hill ridge, in the Calvinist rural village Neerlangbroek. There he made friends with the son of the local Count. Later, in the difficult crisis years of the 1930s, when Achterberg had failed as a teacher and in despair had killed his landlady in the city of Utrecht, this noble-man became his life-long protector. (*Dutch Classics* 2012: 45)

The biographical facts are here placed within the framework of the larger life-story and given a relevant historical context, and are used to explain not so much the poetry but rather the fact that Achterberg was able to find a place within the Dutch literary system in spite of his isolation and mental condition. The literary importance of his work is presented by reference to the admiration which the internationally-known Dutch writer Harry Mulisch felt for Achterberg's poetry:

> Dozens of Dutch and Flemish writers dedicated a poem to him, including Harry Mulisch. What attracted him about Achterberg was purely the sound, the language, the invoking of something that is beyond the stars and that greatly appealed to his interest in metaphysics. He could think of no one to compare

Achterberg with in foreign literature—except perhaps Paul Celan. (*Dutch Classics* 2012: 45)

This kind of contextualization is essential for the non-Dutch reader because it succinctly demonstrates both Achterberg's importance within his own literary system and his place within World Literature.

My fifth hypothesis, (5), then, that the facts of Achterberg's life may stand in the way of his acceptance outside—or at this juncture, even *inside*—his own literary system, may well have some basis in fact, as it is clear that the controversies created by discussions regarding the crucial elements of his life-story may have alienated some readers or potential readers of his work.[10] Alternatively, Achterberg's dense, metaphysical, carefully crafted poetry may no longer be as appealing as it once was. Yet the Achterberggenootschap (Achterberg Society) was able to announce in 2002 that: "Gerrit Achterberg is dead, but fortunately his poetry continues to live. It still inspires readers and writers" (Bruijn 2002: 5). In the very same issue of the Achterberg Yearbook, René van de Kraats discusses his teaching of Achterberg's work to pre-university students, concluding that although students of this age may initially find Achterberg to be a difficult and inaccessible author (Kraats 2002: 38), with good teaching they can still come to admire and appreciate his work (Kraats 2002: 42). An interesting aspect of this, which tends to disprove my fifth hypothesis, is the fact that the students gained more enthusiasm for Achterberg's work *after* having their curiosity aroused "with the spectacular biographical facts" (Kraats 2002: 42). Similarly, an online American review of Coetzee's *Landscape with Rowers* speaks positively of Achterberg's work, adding a brief biographical note on the very issue about which Coetzee had kept silent:

> Even in translation, some of these poems are likely to stick to your ribs for some time to come. Gerrit Achterberg's dark, involute, alternately wrenching and ecstatic "Ballad of the Gasfitter" comes to mind.
>
> This is a cryptic, troubling work, even if you don't know that Achterberg (1905–62) eventually went mad, living out his life in psychiatric institutions after killing the Utrecht landlady who spurned him.[11] (Haven 2004: n.p.)

The implication here is that the poem made a great impact on Cynthia Haven, in spite of her knowledge of the biographical facts, and that she felt, moreover, that this knowledge would be of benefit to the reader. There is no suggestion, however, that the translation has failed in some way to represent the original texts; yet this was the issue which most greatly troubled James Brockway, Achterberg's main translator, within his own lifetime.

The Challenge of Translating Achterberg's Poetry: A Peculiarly Difficult Poet?

Brockway translated 16 Achterberg poems (Achterberg 2000: 819–21), 13 of which appeared in his anthology *Singers behind Glass* (1995a), yet time and again he wrote about his difficulties in translating these, and his absolute refusal to translate more. Brockway's importance as a translator of Dutch literature cannot be overstressed, as highlighted in his *Guardian* obituary (Perman and Heath 2001), which does, however, speak of how Brockway "submerged" his talents in his translation work. Nevertheless, it also acknowledges that Brockway placed more than 700 translations from the Dutch in English-language magazines, a truly remarkable achievement by any standards, although deprecated by Brockway himself when he said: "I became 'the translator, James Brockway' only by accident. By mistake" (Brockway 1995b: n.p.).

Brockway's reservations about translating Achterberg's work were not based on a dislike of the poetry, but rather on an unusual reverence. Brockway believed there was such a perfect unity between the form and content of Achterberg's poems that the forms should be preserved or at the least closely imitated (Brockway 1980: 52). In fact, Brockway came to the conclusion that Achterberg's work should be left alone, that he was such a special kind of poet, "one of 20th-century Dutch literature's rare geniuses", that to translate the poems was to make the "alchemy'" fly, and then "Goodbye, genius" (Brockway 1980: 51).

In an article entitled 'The Trumpets of the Word: A Translator's Note on Gerrit Achterberg,' Brockway spells out the problem in some detail. From his point of view Achterberg was truly using words as "magic":

> Not the sloppy magic of the romantic, but magic that is in deadly earnest; magic with a function to fulfil. That function is to exorcize, deny the power of, undo the fact of, death. (Brockway 1961: 2)

Brockway goes on to relate this "magic" to the biographical facts discussed above. He believes—as many of Achterberg's earlier critics also did—that the main function of Achterberg's poetry is, literally, to bring the dead beloved to life again:

> Failing this, he will reach her via the word and undo the fact of their separation. Failing this, he will find her, where she is hiding in the world … find her, and, through the magical agency of the poem, wrench her back, recompose and recreate her. (Brockway 1961: 2)

But Brockway does not dismiss this quest as naïve or foolish; instead he points out that Achterberg's poetry achieves far more than this, that in the world created by Achterberg in his poetry, words are cleansed, "charged with a new meaning, new life, and regain their magical properties" (Brockway 1961: 3). This magical effect Brockway relates to the form of Achterberg's poems, in which all elements are so finely balanced "that one false step and the translator reduces everything to bathos and banality" (Brockway 1961: 3). In a later article Brockway stresses that it is "an essential imposition on the translator to preserve these forms, or imitate them as closely as he can" (Brockway 1980: 52). That Brockway believed this was near impossible is apparent from his discussion of Achterberg's poem 'Glazenwasser' (Window Cleaner) in which he states that:

> So much depends on the use of Dutch sounds here that a translator would need to combine an insensitivity to words with self-overestimation of truly elephantine proportions to wish to, to attempt to, make another poem of it in another language. (Brockway 1962: 67)

Ironically, this very same poem is one that was also translated by James Holmes, and rather successfully so, although with an inadvertent mistake based on a faulty typescript, which Holmes then goes on to defend as "a rendering with a flaw, like the grain of sand in a cultured pearl, but for all that not a bad English poem" (Holmes 1988: 60).[12]

What is the "magic" of which Brockway speaks? Why, according to him, can't this be translated? How might it be related to the formal properties of the poem?

Although Brockway does not discuss iconicity in his various accounts of the impact made on him by Achterberg's work, it is clear from what he says that this is, in fact, what is at stake. Iconicity is a concept prevalent in linguistics, semiotics, psychology and philosophy. It is also an important resource of literature, and of poetry in particular, where, as argued by Peter Robinson, "all the aspects of a poem's technique can be endowed with significance" (Robinson 2002: 158), including the sound-patterning, the rhythms, the layout, and much more.

Irit Meir and Oksana Tkachman, two linguists working in the field of Sign Language, have defined iconicity as follows: "Iconicity is a relationship of resemblance or similarity between the two aspects of a sign: its form and its meaning. An iconic sign is one whose form resembles its meaning in some way" (Meir and Tkachman 2014). The usefulness of this definition lies in its clarity: the form of an iconic sign "in some way" (i.e. not in every respect)

"resembles", but is not identical to, its meaning. This simple fact is worth bearing in mind as Brockway's dilemma is further explored.

Although earlier arguments about the role of iconicity within a language system leaned towards the view that it challenges the Saussurean notion that the linguistic sign is primarily arbitrary (see discussions in Boase-Beier 2006:102; Fónagy 2001: 1–7; Hiraga 2005: 14; Jakobson 1965; Saussure 1983: 59), it is now more widely accepted that the iconic principle is not to be relegated to the primitive origins of language, but that it continues to be creatively operative within all sign-systems, including language. The Hungarian linguist, Ivan Fónagy, has made a strong case for the presence of dual "encoding" processes within language (Fónagy 2001: 18–40), in which iconicity acts as a form of "anti-grammar" and the iconic principle plays a vital part: "live utterance and natural language … owe their liveliness to this magic fountain" (Fónagy 1999: 26). In that view, a linguistic sign can be both arbitrary and, to a greater or lesser degree, motivated—charged again with "a new meaning, new life and … magical properties" (Brockway 1961: 3).

I believe, therefore, that Brockway did indeed spot something extremely important in Achterberg's work, and that these features were perhaps more obviously foregrounded in these poems than in the work of Achterberg's contemporaries, but far from making him a peculiarly "special" kind of poet, who wrote poems that were effectively untranslatable, it is clear that he shares with other poets a sensitivity to the meaning-making properties of language and para-language, beyond the level of plain denotative meaning, beyond the level of words themselves. This is where an openness, or sensitivity, to iconicity enters into the equation. For Achterberg, it was clearly an important aspect of his poetics to break open, return to, and work with the literal or root meaning of a word or phrase—to strip it of its conventionalization and historical accretions and, as Brockway noted, to enable it to regain its "magical properties" (Brockway 1961: 3). A small example of this tendency at work would be in the extended sonnet 'Isotopen' (isotopes) (Achterberg 1988: 912) where the Dutch idiom "*zand erover*," literally "sand over it", which means that something should be buried and forgotten (or that bygones should be bygones), becomes the seed image for an imagined journey of transformation through African deserts. But this kind of metaphor-making from the basic materials of language is something that Achterberg clearly shares with all poets and does not make his poems untranslatable as such. The choice here might be to either translate the image (that the clothes of another, now worn by the lyric-I, are covered in sand) or to translate the idiom (that the past should be buried and forgotten, so that a new person may arise). A purely formal iconic feature of a poem might, however, be far harder to translate: a tension created by the use

of a single end-assonance throughout ten lines of a sixteen-line poem, for example ('Station'; Achterberg 1988: 954), becomes iconic of a state of being lost, with release and a sense of revelation bringing a change in rhyme and vowel-sound. It would be exceptional, however, if the translator could find a way of using similar assonances in exactly the same positions in the poem, and to the same effect, without at the same time having to lose elements of the content and the meaning.

Michael Webster, in an article on the poetry of Guillaume Apollinaire and of E.E. Cummings (2001), makes a distinction between non-magic and magic forms of iconism, and analyzes poems which for him function as rituals or spells that the reader has to enter into and enact in order to come to an understanding of their deeper mysteries. In both the cases examined in the article, visual and sonic iconicity act together to enable a summoning forth of the absent into presence (Webster 2001: 106–107), merging the lyrical voice of the poem together with its subject and its reader, and thereby effecting a magical transformation of identity and transposition of reality. That Achterberg's poetry is also susceptible to similar analysis is clear: Christine D'Haen tells us:

> Het gedicht is niet alleen de *beschrijving* van een realiteit, noch alleen de *mededeling* ervan, noch alleen de *weerspiegeling* ervan. Het is een *transpositie* ervan: het is een werkelijkheid *omgezet* in een andere. Dat zij leeft, dat zij is, kan maar *geschapen, uitgedrukt, verwezenlijkt* worden, in het gevormde woord, in het gedicht. (D'Haen 1951: 225)

> The poem isn't only the *description* of a reality, or simply its *report*, or even only its *mirroring*. It is a *transposition* of it: it is one reality *translated* into another. That she lives, that she exists, can only be *created*, *expressed* and *materialized* within the shapen word, within the poem.

An example of how this might work can be seen in Achterberg's 'Druïde', Table 1, Text (1), a poem which depicts a magical and near-shamanic act that is both literally and metaphorically ritualistic. Text (2) is my translation of the poem, while Text (3) is not a poetic translation but a word-by-word gloss, appearing below the Dutch poem rather than beneath each line, so that the shape and layout of the Dutch text can be fully appreciated. The syllable-count, rhyme-scheme, and end-consonance patterning for the Dutch text (1) are also given in Table 1. The rhymes are shown in two different ways: the second method makes it clear that there are only four rhymes involved (x = no rhyme); the inclusion of end-consonance, however, shows another underlying sound-pattern, a continuously repeated /t/ at the end of each line (a final 'd'

Table 1 Achterberg's poem 'Druïde' (1), with translation (2) and word-by-word gloss (3)

Syllable count	(1)	Rhyme		End-consonance	(2)
	Druïde				Druid
8	Formule in den	a	a	a	Formula in first light,
10	morgenstond,	a	a	a	rounded from dark spells:
4	uit donkere	a	a	a	reach her mouth
	bezwering afgerond:				
	bereik haar mond				
6	Ik teken in dit hout	b		a	I carve into this wood
4	stand, inhoud, tijd	c	c	a	state, matter, time
8	En leg het vuur aan	a	a	a	And lay the fire on the
	op den grond				ground
6	Zo keer, geladen met	d	x	a	So turn, laden with
6	antwoord van	c	c	a	answers of eternity,
4	eeuwigheid,	b	b	a	in wind, in woods
	in wind en woud				
8	Het witte, smetteloze	e	d	a	The white, unblemished horse
6	paard	f	x	a	stands ready for the night
4	staat voor den nacht	e	d	a	Here is the sword
	gereed				
	Hier ligt het zwaard				

(3)
Druid
formula in the morning-hour/dawn
from dark incantation/conjuration rounded-out/completed
reach her mouth
I draw/trace in this wood
status/state content time
and lay the fire on the ground
so turn loaded with
answer of eternity
in wind and forest
the white spotless horse
stands/is for the night prepared
here lies the sword

in the Dutch spelling system is pronounced as a /t/), contributing to the rhythm of the poem as well as its sound-structure.

This is a poem in which the reader is invited to participate in an act that feels magical, a conjuration, perhaps something even darker; an act which is made more powerful by the incantatory rhythms, the sound-patterning, and the tensions between fulfilled and defeated expectations. The syllable-count (i.e. varying line-lengths), the rhythms, and the rhyme-scheme create an

impression of fluidity and flexibility held in check by the constant consonantal repetition of the /t/ sound that ends each line. The first stanza sets up an expectation that the rhymes will operate in triplets but the poem, in fact, opens out into a much more elaborate dance of sounds, held together with the light drum-beat of the repeated /t/, appropriate to the magical and shamanic connotations of the poem.

In the first stanza, the lyric-I voice is not yet revealed, and consequently the reader is invited to step into the magic circle and speak out the command of the spell (which is the poem itself) to the words themselves: "reach her mouth" (bereik haar mond). This command is delicately ambiguous and surprising— not "reach her ears", as would normally be expected for poems, invocations, and imperatives, but "her mouth", bringing in associations both of a kiss from the speaker and of a spoken, living answer from the hearer. The atmosphere becomes, as a result, lightly erotic as well as magical.

In the second stanza the lyric-I reveals himself, wearing the mask of the Druid, and the words perform—in the present tense—the action of drawing, or carving, into wood, words or symbols (runes?) which will then be transformed by fire into the smoke and spirit that have the potential to "reach" her. It is not stated anywhere that "she" is not alive, but the implication that the lyric-I is attempting some kind of spirit, or spiritual, contact is strong.

The third stanza is once again a command, or a plea, "So turn" (Zo keer), and has the effect of changing the simple, controlled and stately conjuration of the first two stanzas into something much more emotionally resonant. The words of the poem, and the words of the conjuration (one and the same thing), are imagined returning to the speaker, with the desired answer from the beloved, which is an answer 'laden' (geladen) with eternity (everlasting life). That this is a wish, not a reality, is clear—the Druid-speaker has not actually, in the real world, effected the "magic that is in deadly earnest" that Brockway spoke of (1961: 2)—although this stanza comes close to making it seem as if it does so, by drawing on symbols of infinite and eternal spirit (the wind) and regenerated life (the smoke of the burnt wood and its symbolic words coming back to the speaker from the forest, from trees that are continuously re-clothed and spring up anew).

The final stanza opens out into further mysteries, and a series of unanswered questions for the reader. Why are a white horse and a sword suddenly brought into the ritual, for example? It may not be too far-fetched to imagine that there are shamanic connotations here. Mircea Eliade's classic study of Shamanism describes the sacrifice of horses to ensure the success of various shamanic practices, to do with illness, death and purification (Eliade 2004:

190–200) and, in such rituals, the horse must be "light-colored" (Eliade 2004: 191). Eliade also specifically links the "white horse of the shamans" to spirit-flight, that is, ecstasy (Eliade 2004: 154). Alternatively, the white horse is perhaps being readied for a ride of rescue, as in a fairy-tale, in which the hero comes to the aid of a maiden in distress. The sword may be the tool of sacrifice, or the weapon of gallantry. All is left to vibrate in the imagination of the reader—Achterberg's "second poet" (in Fokkema 1973: 25).

At first glance it may appear that the poem, Text (1), does not deploy an obvious iconicity, but the analysis I have given demonstrates that all its elements cohere and can, in Robinson's words, "be endowed with signification by their thematization" (Robinson 2002: 158). Most obviously, the repeated end-consonance in the plosive /t/ sound resembles a drumming appropriate to the shamanic/druidic ritual both evoked and enacted, adding emphasis and tension to the event, and perhaps leading to the ecstasy which monotonously repeated rhythms can provoke. At the same time the unexpected fluidities of the poem's form within the strict repetitions of the "drum", and the repeated, magical, threes of the tercets, may be interpreted as being iconic of the lyric-I's hesitancies and failures (cf. Brockway 1961: 2).

Text (2), my translation of the poem, clearly has not captured, or re-presented, all elements of that possible (magic) iconicity but "sets up its own dense weave of internal and end-rhyme, assonance, consonance, and alliteration" (Fawcett 2014: 298). If my translation works as a poem in English, which I hope it does, then it will release its potential in the minds of its readers. That potential will be somewhat different to the potential of the source text, but may act as an analogue of it—be iconic of it, in fact. Yet Brockway would in all likelihood have judged my translation as a falling short, if not the work of a downright "mountebank", since the new poem does not keep the "original form and sound patterns intact" (Brockway 1980: 52). Yet I believe that the structure that has developed in my version has a similar iconic potential to that of the ST, and that the rhythmic patterns, the flow of the words, the stress patterns, the breath-pauses, and the end-stopping, create analogous tensions and resonances: in particular, the rhythms of an incantation, a conjuration, an impassioned plea, with a final opening up of the ritual into something unresolved, and ultimately mysterious. The total sound and structure of the English poem is iconic here (or has the potential for magic iconicity, with the reader's active cooperation).

Conclusions

The first sections of this case study presented the evidence for Achterberg's importance in his own literary system and hypothesized six possible reasons for the fact that his work is not all that well known in the English literary world, examining the evidence for each. Careful analysis has shown that the reasons that Achterberg has not won himself a place in this target culture are varied and complex, but do not seem primarily to be related to the difficulties of his poetry, difficulties which made the work in Brockway's opinion, close to being untranslatable: "I did not want to interfere by putting his words into a language other than his own" (1995a: 29).

Brockway was in a sense a privileged translator-reader of Achterberg's poetry. Not only did his lifetime overlap with Achterberg's; he lived in the Netherlands during the time-period when Achterberg's poems had their first strong effect on the Dutch-language reading public. He also knew Achterberg personally, first meeting him in 1952, because of his translation of Achterberg's poem 'Wichelroede' (Divining-rod) (Hazeu 1989: 566), and later regarding Achterberg as a friend. Achterberg's last visit to Brockway was on the very same day he died, and had as its probable objective the discussion of further translations of his work. Brockway felt that he could do nothing more to help Achterberg in this respect—that his poetry was effectively untranslatable (Hazeu 1989: 606–7). Yet, the fact remains that he did translate—admirably, and memorably—sixteen short Achterberg poems. Although his words of prohibition seem harsh—that a translator would have to have a "self-overestimation of truly elephantine proportions to wish to, to attempt to, make another poem of it ('Glazenwasser') in another language" (Brockway 1962: 67), all the evidence points to the fact that these words were uttered out of a sense of impasse and baffled admiration, and from an empathetic resonance with Achterberg's *oeuvre*. But these words, and others like them, often repeated, may also have had some kind of a braking effect on the further translation of Achterberg's poems into English. It is not the case, of course, that individual translators did not attempt individual translations, but the first book-length selection of Achterberg's poems in English did not appear until 1972 (Wiersma), ten years after Achterberg's death. The fact remains, though, that of all Achterberg's translators into English, Brockway has been the most sensitive to the effect and meaning-potential of the formal aspects of Achterberg's poetry, including their iconicities.

I have already cited Peter Robinson's succinct explanation of such features of poetry, but it is worth looking at his comment in a little more detail:

> In a poem, the responses are never simply just to the meaning of the words. Since all the aspects of a poem's technique can be endowed with significance by their thematization, its structure will have significant things to imply about the meaning of the words, and about itself…. (Robinson 2002: 158)

Since "*all* aspects of a poem's technique can be endowed with significance" (my emphasis), this clearly includes aural and visual features such as sound-patterning, the perception of rhythm, and the shape of the poem on the page. Of course, there is nothing new in highlighting the fact that these are important aspects of poetry, but what is interesting in Robinson's statement is that he carefully expresses his insight to suggest that there is a cognitive process at work in which these aspects of technique "are *endowed* with significance" (my emphasis), not only because of the ways in which theme and meaning interact with the structures of the poem, but also because of the various ways in which these interactions are *read*, in the act of making (by the poet) and in the act of re-making (by the reader). Achterberg himself laid stress on the vital role of the reader (and by implication the translator) in the creation of a poem's effects: "the reader must be the second poet" (in Fokkema 1973: 25). Since every reader will read a poem differently, it is also clear that Achterberg's poems—in common with all poetry—will produce a *different* poem in each reader's mind, and that this obvious fact also releases for the translator a permission to translate with difference.

If Brockway, in his work with Achterberg's poems, had taken his own insight to heart, that "it is impossible to ascribe to any piece of writing an identity, since its identity is dependent upon the mind engaged with it" (Brockway 1980: 55), he might have translated more of the *oeuvre*—not binding himself to using the identical resources that the source text deploys, and in exactly the same manner—but drawing on the resources of his own language to create a poem that *resembles* an Achterberg poem, as the form of an icon resembles the meaning which it conveys, but is not and never can be identical to it.

The case I have examined in this chapter, therefore, becomes emblematic for the translation problems faced by all translator-poets, and Achterberg is discovered not as a peculiarly difficult poet to translate, but rather as a poet whose awareness of the possibilities of form, in and beyond language, made him particularly open to the co-creative act of reading. The translator cannot hope to convey every element of the ST, but can hope to read the ST with both heart and mind. Paying attention to every aspect of the poem's technique and structure is an important part of this, but so is the recognition that the target text will have a life independent of the ST in the mind of its new reader. From this recognition either impasse or creative impulse may flow.

Notes

1. All translations in this chapter are my own, unless otherwise indicated.
2. A simple Google search shows this to be the case: apart from a basic Wikipedia article on Achterberg in English, most of the "hits" on the first few pages are of Dutch websites. The US-based Poetry Foundation website, which publishes *Poetry* magazine, has no information on Achterberg at all, although it does include information on many non-English language poets. Germany, for example, is represented by brief introductions to twenty-six different poets. The Netherlands makes *no* appearance in the list of countries and regions (Poetry Foundation n.d.).
3. The single copy available from the Amazon website in January 2017 (search terms Achterberg / Hidden Weddings) was priced at £116.17 (Amazon 2017).
4. In November 2016 there were 21 copies of Rich's *Collected Early Poems* listed on the COPAC site (COPAC 2016).
5. The US-based reader will find Wiersma's translations available at the Library of Congress.
6. All the information regarding British holdings of Achterberg's poetry in translation was found by searching on the COPAC website (2017).
7. I have checked the following standard works: Armstrong (2005), Brooker et al. (2010), Childs (2008), Kolocotroni et al. (1998), Levenson (2011), Lewis (2011), Nicholls (1995), Tew and Murray (2009). None of these mentions Dutch or Flemish modernism. However, Eysteinsson's and Liska's (2007) two-volume collection has a complete chapter on 'Modernism(s) in Dutch Literature' (Berg and Dorleijn 2007: 967–90).
8. Boyce includes two poems from this cycle in her collection: 'Jachtopziener' ('Gamekeeper') and 'Dwingelo' ('Dwingelo') (Boyce 1989: 65–6). There are also translations by P.K. King of two of the 'Spel van de wilde jacht' poems: 'Huisbewaarder' ('Caretaker') and 'Mon trésor' ('Mon trésor') (King 1971: 128–131).
9. Henceforth KB.
10. In addition to the discussion created by Colmjon's two articles (2002a, b), the literary weblog *De Contrabas* (now defunct), also had a discussion on Achterberg's worth as a poet, in response to an article by Huub Mous entitled 'Een overschat dichter' ('An over-rated poet') (Mous 2009). See 'De zeer overschatte Achterberg' ('The extremely over-rated Achterberg') (Contrabas 2009).
11. Haven's assertion that Achterberg "lived out his life in psychiatric institutions after killing the Utrecht landlady who spurned him" (Haven 2004) isn't absolutely accurate (see Hazeu 1989: 233–5). By 1945, Achterberg had been granted the right to live, under controlled conditions, outside the asylum, and was looked after by his former girlfriend, Cathrien van Baak, whom he married in 1946. Although the State Order remained in operation until

1955, only seven years before his death, after his marriage Achterberg's various stays in psychiatric institutions were only of a temporary nature.
12. See also Davis (2001: 31) which discusses Holmes's anecdote about his inadvertent mistake and relates this to the inevitability of the "grain of difference—or *différance*" which makes both poetic composition and translation possible.

References

Achterberg, G. (1988) *Verzamelde gedichten* (Collected Poems), Amsterdam: Querido.

Achterberg, G. (2000) *Gedichten; Historisch-kritische uitgave*: *Deel 2, Apparaat* (Poems; Historical-critical Edition: Part 2, Apparatus) (ed. P.G. de Bruijn), Den Haag: Constantijn Huygens Instituut.

Amazon (2017) 'Achterberg, *Hidden Weddings*' (www.amazon.co.uk) [accessed 04/01/2017].

Anbeek, T. (2009) 'From the Hunger Winter to the First Morning, 1940–1960,' tr. L. Waters, in T. Hermans (ed.) *A Literary History of the Low Countries*, Rochester and New York: Camden House.

Armstrong, T. (2005) Modernism: A Cultural History, Cambridge, UK and Malden, MA: Polity Press.

Attwell, D. (1993) J. M. Coetzee: South Africa and the Politics of Writing, Berkeley and Oxford: University of California Press.

Attwell, D. (ed.) and J. M. Coetzee (1992) *Doubling the Point: Essays and Interviews—JM Coetzee*, Cambridge, MA and London: Harvard University Press.

Berg, H. F. van den and G. Dorleijn (2007) 'Modernism(s) in Dutch Literature', in Á. Eysteinsson and V. Liska (eds) Modernism (vol. 2), Amsterdam and Philadelphia: John Benjamins.

Bittremieux, C. (1961) 'Het kryptische huwelijk' (The Cryptic Wedding), *Hollands weekblad*, *Jaargang 3*, Deel 115: 15–16.

Boase-Beier, J. (2006) Stylistic Approaches to Translation, Manchester: St. Jerome.

Boyce, P. (tr.) (1989) *But This Land has No End: Selected Poems of Gerrit Achterberg*, Lantzville, B. C.: Oolichan Books.

Brockway, J. (1961) 'Trumpets of the Word: A Translator's Note on the Poetry of Gerrit Achterberg', Typescript in the Museum of Literature, The Hague, B. 8714 H.1.

Brockway, J. (1962) 'And Death Shall Have no Dominion: on the Poetry of Gerrit Achterberg', PEN International 13: 62–8.

Brockway, J. (1980) 'At a Loss for Words; Achterberg in English', Dutch Crossing 12: 51–5.

Brockway, J. (tr.) (1995a) *Singers behind Glass: Eight Modern Dutch Poets*, Lincoln: Jackson's Arm.

Brockway, J. (1995b) 'Translator or Actor', *The Low Countries* 3: 289–290 (http://www.literaturefromthelowcountries.eu/translator-or-actor/) [accessed 30/11/2016].

Brooker, P., et al. (2010) The Oxford Handbook of Modernisms, Oxford and New York: Oxford University Press.

Bruijn, P. G. de et al. (eds) (2002) 'Vooraf' (Preface), *Jaarboek Gerrit Achterberg* (Gerrit Achterberg Yearbook) 2: 5–6.

Childs, P. (2008) Modernism, London and New York: Routledge.

Clarkson, C. (2009) J.M. Coetzee: Countervoices, London: Palgrave Macmillan.

Coetzee, J. M. (1977) 'Achterberg's "Ballade van de gasfitter": The Mystery of I and You', PMLA 92 (2): 285–96.

Coetzee, J. M. (tr.) (2004) Landscape with Rowers: Poetry from the Netherlands, Princeton: Princeton University Press.

Colmjon, G. van (2002a) 'Wegens gebrek aan leven' (Because of a Deficiency in Life), *Trouw* 15/06/2002 (http://www.trouw.nl/tr/nl/5009/Archief/archief/article/detail/2782299/2002/06/15/Wegens-gebrek-aan-leven.dhtml) [accessed 28/11/2016].

Colmjon, G. van (2002b) 'Het meisje van zestien' (The Sixteen Year Old Girl), *Trouw* 16/11/2002 (http://www.trouw.nl/tr/nl/5009/Archief/archief/article/detail/2777885/2002/11/16/Het-meisje-van-zestien.dhtml) [accessed 28/11/2016].

Contrabas, De (2009) 'De zeer overschatte Achterberg' (The Extremely Over-rated Achterberg) (http://www.decontrabas.com/de_contrabas/2009/03/de-zeer-overs-chatte-achterberg.html) [accessed 29/11/2016].

COPAC (2016) 'Adrienne Rich' (http://copac.jisc.ac.uk/) [accessed 01/11/2016].

COPAC (2017) 'Gerrit Achterberg' (http://copac.jisc.ac.uk/) [accessed 04/01/2017].

Cornets de Groot, R.A. (1968) 'Het afwijkend sonnet bij Gerrit Achterberg' (The Deviant Sonnet in Achterberg), *Labirinteek*, Bert Bakker and Daamen NV: Den Haag, pp. 139–47.

Davis, K. (2001) Deconstruction and Translation, Manchester, UK and Northampton, MA: St. Jerome.

De Geest, D. and J. Dewulf (2016) 'The Poetry of the Low Countries', in R. Greene and S. Cushman (eds) The Princeton Handbook of World Poetries, Princeton and Oxford: Princeton University Press.

D'Haen, C. (1951) 'Beschouwingen over Achterberg' (Observations on Achterberg), Dietsche Warande en Belfort, Jaargang 96: 223–35.

Dutch Classics (2012) (http://www.letterenfonds.nl/en/publication/68/dutch-classics) [accessed: 04/01/2017].

EB (2005) 'Dutch Literature', *The New Encyclopaedia Britannica* (15th edn) (vol. 4), Chicago etc.: Encyclopaedia Britannica, Inc., 300: 3a.

EB (2012) 'Gerrit Achterberg', *Encyclopaedia Britannica Online Library Edition* (http://library.eb.co.uk/eb/article-9094713) [accessed: 01/10/2012].

Eliade, M. (2004) *Shamanism: Archaic Techniques of Ecstasy* (tr. W.R. Trask) (2nd paperback edn), Princeton: Princeton University Press.

Eysteinsson, Á. and V. Liska (2007) *Modernism* (2 vols), Amsterdam and Philadelphia: John Benjamins.

Fawcett, A. (2014) *Translating the Form: A Process-based Approach to Translating the Poems of Martinus Nijhoff (1894–1953) and Gerrit Achterberg (1905–1962)* (Unpublished doctoral thesis), Norwich: University of East Anglia.

Fokkema, R. L. K. (1964) 'Het taboe rond Achterberg' (The Achterberg Taboo), De Gids 127 (1): 52–5.

Fokkema, R. L. K. (1973) *Varianten bij Achterberg. Deel 2: de commentaar* (Variations in Achterberg's Work. Part 2: Commentary), Amsterdam: Querido.

Fónagy, I. (2001) Languages within Language: An Evolutive Approach, Amsterdam and Philadelphia: John Benjamins.

Fónagy, I. (1999) 'Why iconicity?', in M. Nänny and O. Fischer (eds) Form Miming Meaning, Amsterdam and Philadelphia: John Benjamins.

Geertsema, J. (2008) 'Between Homage and Critique: Coetzee, Translation, and the Classic', in A. Lianeri and V. Zajko (eds) Translation and the Classic: Identity as Change in the History of Culture, Oxford: Oxford University Press.

Givens, R. (1988) 'Contemporary Dutch poetry', The Literary Review 31 (3): 375–81.

Haven, C. (2004) 'Coetzee Mines Jewels of Dutch Poetry / Small Book of Translations Stands Tall as Collection of Little-known Treasures' (http://www.sfgate.com/books/article/Coetzee-mines-jewels-of-Dutch-poetry-Small-book-2792326.php) [accessed 28/11/2016].

Hazeu, W. (1989) Gerrit Achterberg, Amsterdam: De Arbeiderspers.

Heide, H. van der (2010) 'De bancirkelslag in de natuur: Gerrit Achterberg en de sacrale geometrie' (The Magic Circle in Nature: Gerrit Achterberg and Sacred Geometry), *Jaarboek Gerrit Achterberg* (Gerrit Achterberg Yearbook) 10: 19–39.

Heynders, O. (1988) 'De formule van de dichter. Een beschouwing over de versimmanente poëtica van Achterberg' (The Poet's Formula. Observations on Achterberg's Verse-immanent Poetics), *Forum der Letteren. Jaargang 1988*, 1–14.

Hiraga, M. K. (2005 *Metaphor and Iconicity: A Cognitive Approach to Analysing Text*s, Basingstoke: Palgrave Macmillan.

Holmes, J. S. (1988) Translated! Papers on Literary and Translation Studies, Amsterdam: Rodopi.

Jakobson, R. (1965) 'Quest for the Essence of Language', Diogenes 13: 21–37.

KB (n.d.) 'Gerrit Achterberg (1905–1962)' (https://www.kb.nl/themas/nederlandse-poezie/dichters-uit-het-verleden/gerrit-achterberg-1905-1962) [accessed: 28/11/2016].

Keilson, H. (2003) 'Psychiater en schrijver Hans Keilson over Gerrit Achterberg' (Psychiatrist and Author Hans Keilson on Gerrit Achterberg), *De Avonden* 02/10/2003 (http://www.npo.nl/de-avonden/02-10-2003/POMS_VPRO_212759/POMS_VPRO_212683) [accessed 28/11/2016].

King, P. K. (1971) '"Caretaker" and "Mon trésor"; Translations of Two Poems by Gerrit Achterberg', in *Dawn poetry in the Netherlands*, Amsterdam: Athenaeum-Polak and Van Gennep, pp. 128–131.

Kingstone, B. D. (1989) 'Review of *But this land has no end, selected poems of Gerrit Achterberg*, trans. Pleuke Boyce', *Canadian Journal of Netherlandic Studies* X (ii): 37–38.

Kolocotroni, V., J. Goldman and O. Taxidou (1998) Modernism: An Anthology of Sources and Documents, Edinburgh: Edinburgh University Press.

Kraats, R. van de (2002) 'Achterberg in het Studiehuis' (Achterberg in the Study House), *Jaarboek Gerrit Achterberg* (Gerrit Achterberg Yearbook) 2: 35–48.

Levenson, M. H. (2011) The Cambridge Companion to Modernism, Cambridge: Cambridge University Press.

Lewis, P. (2011) The Cambridge Companion to European Modernism, Cambridge: Cambridge University Press.

Lovelock, Y. (1984) *The Line Forward: a Survey of Modern Dutch Poetry in English Translation*, [S.I.]: Bridges.

Mathijsen, M. (2010) *Naar de letter. Handboek editiewetenschap* (To the Letter. Handbook of Editorial Science), Den Haag: KNAW Press.

McKee, L. (2003) '*Landscape with Rowers: Poetry from the Netherlands*', *Library Journal* 128: 72–73.

Meertens, P. J. (1958) 'Magie en folklore in Achterbergs *Spel van de wilde jacht.* Een poging tot toelichting' (Magic and Folklore in Achterberg's *Play of the Wild Hunt.* An Attempt at Elucidation), *Maatstaf. Jaargang 5*: 741–752.

Meir, I. and O. Tkachman (2014) 'Iconicity' (http://www.oxfordbibliographies.com/view/document/obo-9780199772810/obo-9780199772810-0182.xml) [accessed: 12/01/2017].

Middeldorp, A. (1985) *De wereld van Gerrit Achterberg* (The World of Gerrit Achterberg), Amsterdam: Synthese.

Mous, H. (2009) 'Een overschat dichter' (An over-rated poet) (http://www.huubmous.nl/2009/02/28/een-overschat-dichter/) [accessed 29/11/2016].

Nicholls, P. (1995) Modernisms: A Literary Guide, Basingstoke: Palgrave Macmillan.

O'Loughlin, M. (tr.) (1987) Hidden Weddings: Selected Poems of Gerrit Achterberg, Dublin: Raven Arts Press.

Perman, D. and T. Heath (2001) 'James Brockway' (obituary) (https://www.the-guardian.com/news/2001/jan/02/guardianobituaries1) [accessed 05/01/2017].

Pilling, J. (1993) 'Review of *Hidden Weddings* by Gerrit Achterberg; *The White Shaman* by H.C. Ten Berge', *Poetry Nation Review* 91, 19 (5): 59–60.

Poetry Foundation (n.d.) 'Poems and Poets/Poets' (https://www.poetryfoundation.org/poems-and-poets/poets#) [accessed 01/12/2016].

Rich, A. (1993) Collected Early Poems: 1950–1970, New York and London: W. W. Norton and, pp. 251–61.

Robinson, P. (2002) Poetry, Poets, Readers: Making Things Happen, Oxford: Oxford University Press.

Rodenko, P. (1957) 'Spiegel van de wilde jacht: Kanttekeningen bij Achterberg's *Spel van de Wilde Jacht*, de reactie van de kritiek en enkele persoonlijke commentaren van de dichter' (Mirror of the Wild Hunt: Annotations to Achterberg's *Play of the Wild Hunt*, the Critical Reaction and the Poet's Personal Observations), *Maatstaf. Jaargang* 5: 708–40.

Saussure, F. de (1983) *Course in General Linguistics* (tr. R. Harris; ed. by C. Bally and A. Sechehaye), London: Duckworth.

Scheltema, T. W. L (1959) 'Review of Gerrit Achterberg's *Spel van de wilde jacht*', *Books Abroad* 33 (3, Summer 1959): 285.

Schenkeveld, M. H. (1973) 'Achterbergs *Spel van de wilde jacht*' (Achterberg's *Play of the Wild Hunt*), *Tijdschrift voor Nederlandse taal- en letterkunde* 83: 267–74.

Stolk, F. (1999) *Een kwestie van belichting. Genetisch-interpretatief commentaar bij Gerrit Achterbergs Spel van de wilde jacht* (A Question of Clarification. Genetic-interpretative Commentary on Achterberg's *Play of the Wild Hunt*) (Doctoral thesis) (2 vols), Utrecht: University of Utrecht.

Stolk, F. (2002) 'Het is te grof voor woorden' (It is too Coarse for Words), *Trouw*, 07/12/2002 (http://www.stichting-genootschap-gerrit-achterberg.nl/rumoer/Trouw07-12-2002.htm) [accessed 28/11/2016].

Swanborn, P. G. (2010) *Case Study Research: What, Why and How?* Los Angeles, London, New Delhi and Singapore: Sage.

Tew, P. and A. Murray (2009) The modernism handbook, London: Continuum.

Textualscholarship1 (n.d.) 'Gerrit Achterberg, Gedichten' (Gerrit Achterberg, Poems) (http://www.textualscholarship.nl/?p=8393) [accessed 03/01/2017].

Textualscholarship2 (n.d.) 'Digitale edities' (http://www.textualscholarship.nl/?page_id=6573) [accessed 04/01/2017].

Warner, C. D. (1897) A Library of the World's Best Literature, Ancient and Modern (vol. 42), New York: International Society.

Webster, M. (2001) 'Magic Iconism, Defamiliarization, Sympathetic Magic, and Visual Poetry (Guillaume Apollinaire and E.E. Cummings)', European Journal of English Studies 5 (1): 97–113.

Wiersma, S. (1972) A Tourist Does Golgotha and Other Poems, Grand Rapids: Being Publications.

Willhardt, M. and A. M. Parker (2002) Who's Who in Twentieth-Century World Poetry, London: Routledge.