In the more than thirty years of its existence, the Historische Uitgeverij has become a well-known presence in the Dutch-speaking cultural domain. Having established itself as a small but ambitious publishing house, the Historische Uitgeverij has consistently proved to be an independent and innovative spirit. It has attracted attention by securing funding from highly regarded sources, support from respected authors and a typographical design that is both striking and elegant. Several of its publications have been distinguished with awards. It is active on the crossroads of history, literature, the sciences, art, philosophy and psychology presenting original work by Dutch scholars as well as translations of great European thinkers, writers and poets, from the ancients like Aristotle, Lucrece and Hadewijch, to humanists like Dante, Vico and Pico, to more modern writers like Descartes, Burke and Baudelaire.

Historische Uitgeverij’s programme finds inspiration in Nietzsche’s second Untimely meditation: On the advantage and disadvantage of history for life. This was published in an acclaimed translation in 1983; with every reprint a new essay is added, offering fresh insights by a prominent philosopher. Nietzsche’s treatise can be read as a plea for lively, courageous learning and for free and revitalising contact with our common cultural heritage. For this reason Historische Uitgeverij undertakes the relevance of the classical tradition for contemporary culture and debates. It is the intention of Historische Uitgeverij to make an active contribution to the renewal of history and philosophy. For this reason it publishes well written works, full of vitality, by internationally acclaimed authors such as Douwe Draaisma, an eloquent master of memory; Frank Ankersmit, a passionate champion of the historical experience; Jelle Reumer, a clear-eyed and thought-provoking observer of evolution and fossilisation, and young and original thinkers, such as the compelling Luuk van Middelaar, a fearless historian of the present.

With great confidence I offer you their works for translation, since we believe that vitality is the hallmark of a true classic.

Patrick M.Th. Everard
publisher
Douwe Draaisma (1953) is Professor of the History of Psychology at the University of Groningen. His books have been widely praised, not only for their wealth of information, but also for Draaisma’s excellent style.

His successful *Metaphors of Memory: A History of Ideas about the Mind* (first published in 1995) was awarded the Heymans Prize of the Dutch National Institute of Psychologists. In this book he set the course for his research into the working and history of autobiographical memory.

*Why Life Speeds Up as You Get Older: On Autobiographical Memory* (first published in 2001) has won four national prizes, two literary and two scientific, and was shortlisted for the 2005 British Aventis Prize, the world’s most prestigious award for popular science. It has been translated into more than twenty languages.

In *Disturbances of the Mind* (first published 2006) Draaisma shows a highly original approach by exploring historical material and comparing it with recent findings on eponyms of well-known mental illnesses. The result is a series of poignant case histories described by psychiatrists and patients.

If *Why Life Speeds Up* established Draaisma’s reputation as a writer-psychologist, his *Nostalgia Factory* (first published in 2008) made clear that his fame was here to stay: it sold more than 50,000 copies. Again, Draaisma writes in an engaging, almost literary style. His language is accurate and full of well-chosen metaphors, by linking two highly interesting themes, namely history and the brain, Draaisma manages to reach a huge audience. Compassionately and meticulously, Draaisma details the ins and outs of the ageing memory.

His *Forgetting* (first published in 2010) describes memory in terms of one of its most vital properties: “Forgetting is mixed through our memories like yeast through dough.” By masterfully characterizing the close mesh of remembering and forgetting in this way, Draaisma has opened up an entirely new field of research, and immediately provides a splendid cartography of unsought and lost memories.

*The Dreamweaver* (first published in 2013) is a lucid series of essays on the uninhibited nocturnal life of our desires, fears and memories, in popular science “a perfect balance of erudition and elegance.”

His most recent book (first published in 2016), *If My Memory Serves Me Well*, is like an autobiography of human memory, organized around Maarten Toonder’s witticism: “something that happens in your youth is often the consequence of an incident in later life.” Draaisma investigates the obvious but underlying question: is our past the sum of our memories? Do our memories determine who we are? With great subtlety and circumspection Draaisma anatomizes the random certainties of what memory is able to remember, what it would like to forget, and how memory constantly forms new truths in the course of a human life.

“Because something that happens in one’s youth is often the consequence of an incident in later life.” — Maarten Toonder

If My Memory Serves Me Well

*PUBLICATION DETAILS: HISTORISCHE UITGeverJI | RIGHTS | 2016-17 HISTORISCHE UITGeverJI | RIGHTS | 2016-17*

*WHAT DOES IT DO TO YOUR MEMORIES when you hear later in life that you had a different biological father from what you always thought? What happens in your memory when you find out that you have been betrayed by a lover and you realize that the betrayal has been going on for some time? What changes in your memories of a friend or loved one when it turns out later that they committed a serious criminal offence? Some experiences are so radical that they not only give you a different future but also a different past. What you only understand or find out later in life may suddenly change the shape of a life story, like a cushion that is punched to give it the right form. What does all this revision mean for the reliability of our memories? And is reliability actually the issue? Can memories contradict each other at various moments in your life and yet both be true?*
Metaphors of Memory

Douwe Draaisma's fascinating book takes the reader on a tour of these metaphors of memory from ancient times to the present day. Metaphors of memory are often derived from technological artefacts that are developed to store information, ranging from the wax tablet to the computer. Our picture and understanding of memory appears to be largely determined by technological change. Crossing continents and literature into irresistible tales. Draaisma's book is a compelling history of ideas about the mind that explores the way these metaphors have been used. Accessible and thought provoking, Metaphors of Memory should be read by anyone who is interested in memory and the mind.

Why Life Speeds Up as You Get Older

On Autobiographical Memory

Douwe Draaisma

One finishes the book with a heightened awareness of complexity and the fickleness of human memory, and a genuine sense of pleasure of having encountered such a subtle, entertaining, and illuminating guide to the subject.

— Andrew Scull, Times Literary Supplement

I know of no better thinker and writer on the wonder of human memory than Douwe Draaisma.

— Joshua Foer

Histron of psychology, Douwe Draaisma, knows well how to weave science, history, and literature into irresistible tales. Forgetting, his collection of essays around the theme of memory, is — like his successful Nostalgia Factory — hard to put down.

— Alison Abbott, Nature

Douwe Draaisma's Nostalgia Factory is written with elegance and humor, his style is engaging, careful, and full of well-chosen metaphors. There are many nuggets of research, carefully placed in the appropriate context... Nostalgia factory is compelling, allowing the reader to traverse diverse terrains of ageing, memory, nostalgia and the like.

— Andrew Scull, Times Literary Supplement

Douwe Draaisma stands up for the ageing memory. With an eye for detail he dismantles these mental gymnastics of any real use?

WISDOM COMES WITH the years. But forgetfulness precedes it. And that is why we will try anything to keep our memories sharp, from brain-training to vitamin supplements. But are these mental gymnastics of any real use?

Douwe Draaisma, in his book Nostalgia factory not only makes it clear that memory does something to our memory, but also that memory does something to time.

One finishes the book with a heightened awareness of complexity and the fickleness of human memory, and a genuine sense of pleasure of having encountered such a subtle, entertaining and illuminating guide to the subject.

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Disturbances of the Mind

Publishing details: Douwe Draaisma | Cambridge University Press | 2009 | 272 pp. | ISBN 978-0-521-71303-9 | 224 (black and white) illustrations | 10,000 copies sold | 500 copies sold | 100 copies sold | 10 copies sold | 1 copy sold | 1 copy sold


Psychiatrists and neurologists honour their colleagues by naming diseases after their discoverers. Alois Alzheimer, James Parkinson, Georges Gilles de la Tourette, Hans Asperger - all were men of flesh and blood, whose names now signify a disease, a syndrome, or 'an epileptic disorder', as the precise term they lost their first names and soon the memory of their lives and the circumstances of their discoveries vanished. In Disturbances of the Mind, bestselling author Douwe Draaisma reconstructs the histories of thirteen 'names', in the science of the mind and the brain. Who were these men, and what exactly did they discover? Who were their patients? Doctors like Parkinson, Alzheimer, Korsakov, and Asperger, but also lesser known psychiatrists like Conger and Oliver Sacks, had a talent that reminds one of Oliver Sacks: by writing the history of a disease, their patient's life, or disease, come to life, seem to stand up from the paper, and into the reader's memory. Disturbances of the Mind offers a surprising and at the same time moving view of the recent history of brain research.

Forgetting

Unlike his Why Life Speeds Up as You Get Older and Nostalgia Factory, Douwe Draaisma's Forgetting does not centre on the puzzling logic of memory. But on the wonder of forgetting. Forgetting, says Draaisma, serves a purpose, is not a defect of our memory, but one of its main strengths. Forgetting is wired through our memories like yeast, through dough, the first memory, not only makes the beginning of our memory, but also highlights the forgotten years that preceded it. Memory would not remember anything if it did not selectively erase as well.

In Forgetting, Draaisma once again demonstrates his talent for combining literary and historical research, with a talent that reminds one of Oliver Sacks: by writing the history of a disease, the patient's life, or disease, come to life, seem to stand up from the paper, and into the reader's memory. Disturbances of the Mind offers a surprising and at the same time moving view of the recent history of brain research.

The Dreamweaver

Some parts of our brain need to stand guard while we are asleep. They start to spin strange, dark dreams. You need to take an exam you passed a long time ago. You run towards the train that you fail to catch. You meet people who are no longer alive. All of these stories are spinning naked between colleagues. Most of these stories evaporate when you wake up, but the questions remain. Why do we take bizarre situations completely for granted in our dreams? Where does the sensation of flying in dreams come from? Do prophetic dreams exist? What is the origin of erotic dreams, or lucid dreams? Do we dream in black and white or in colour? What do dreams of blind people look like? And of course the toughest question of all: do dreams mean anything? Do they tell us something about the dreamer? What have psychologists and neurologists learned about our nocturnal life in the last half-century? With The Dreamweaver, Douwe Draaisma once again enters the human ring of wild stories, revealing the secrets of our nocturnal life.

Douwe Draaisma
Luuk van Middelaar

Improvisations
Europe’s New Politics

The early spring of 2017, no doubt a historic year in European politics, will see the publication of van Middelaar’s *Improvisaties*. His new book is an eyewitness report on the unmistakable political transformation of Europe in the years 2010-2016, and on the other a continuation of his razor-sharp analysis of contemporary European political history as it is gradually, inevitably and manifestly unfolding before our eyes.

For eight years after publication of *De passage naar Europa* (2009), Luuk van Middelaar was asked to become political adviser and speechwriter of Herman Van Rompuy, first Chairman of the European Council. Rarely has the history of Europe sat so close alongside her future.

For *De passage naar Europa* Luuk van Middelaar was honoured by Dutch and Flemish philosophers with the Sokrates Prize for the most stimulating Dutch-language philosophy book. Dutch historians also awarded him the Veeckens Prize: presented by the Royal Netherlands Academy of Arts and Sciences. In French translation (Gallimard: Bibliothèque des Idées) the book was awarded the Prix du Livre Européen, and the Prix Louis Marin (Académie des Sciences Morales et Politiques).

Since 2015 van Middelaar has been professor of the principles and practice of the European Union and its institutions at Leiden University, and also professor of European Studies in Louvain. Groningen University voted him Alumnus of the year. His is a regular political commentator in the Dutch newspaper *NRC Handelsblad*: he writes every two weeks for the “Flemish *De Tijd*” and his topical political analyses can be read in Die Zeit, *Le Monde* or El Pais.

Impressive. It diagnoses Europe’s troubles with realism and clarity. A discerning, balanced, gracefully written book, flavoured with the insights of political science but filled with the meat of European Union history over six decades.

— Tony Barber, Financial Times

In *Improvisaties* the author shows with great expertise and panache how, by fits and starts, politicians in Brussels, Berlin, Paris, London or the Hague are adapting their expertise and panache to the requirements of the European Union to these exciting and excitable times. Although not always able to take in or size up what they are doing, their words and actions are reshaping Europe. Now that she is no longer manacled by the regulation fetishism in Brussels, Europe is ready for a new politics of events. Brexit, Greek ballots, the magnetic pull of Europe on neighbours and refugees, the world political events of her borders: all this requires skillful improvisation in situations for which there is no rulebook. A politics of events is the best answer to the unpredictability of onrushing history. Improvisation: the ability to meet unexpected challenges and act out of the blue is not a weakness but a quality that immediately gives shape to the present. In the world-historical era in which Europe is under immense pressure to remember its limitations she also develops a new political identity that takes shape because she is challenged by countries and populations. Improvising is composing at breakneck speed.

Eight years after *De passage naar Europa*, which took the European stage by storm, Luuk van Middelaar once again offers a dazzling history of the “present” that is as instructive as it is revealing.
The passage to Europe surprises us as a kind of passageway. In The passage to Europe, Luuk van Middelaar brings to light a political history that has left French political philosophy on the world stage. In no uncertain terms he breaks with the commonplaceplaces and clichés of EU literature. He unravels the complicated origins of Europe by homing in on unique events, at telling details: an empty chair or a word in a treaty. What the American historian Joseph Ellis did for the American Republic in Founding brothers, Van Middelaar does for Europe. In The passage to Europe the reader will not find lists of treaties and government bodies, but the untold story of the politicians who have led and created Europe, from Spak to Särközy, from Thatcher to Merkel. With a sense of irony, the author shows how
Jelle Reumer (*1953) is full Professor of Paleontology and Earth Sciences at the University of Utrecht after being director of the Natural History Museum Rotterdam for many years. In an extremely fruitful combination of evolutionary biology and paleontology he consults fossil remains and biological phenomena to reconstruct how the seemingly infinite biodiversity of millions of kinds of animals and plants was formed. Reumer has already proved himself an astute researcher, an inventive thinker and a lively writer.

At the same time Jelle Reumer has been appointed at the university to communicate academic science with the general public, which he does in many different ways. For one year together with the British artist Michael Coates he is supplying daily nature reports about arrivals and departures on the information boards of Utrecht Central Station. Every week he writes in Trouw newspaper and at the invitation of Dutch Nature Reserves he will stay as ‘writer in nature’ on the South Holland Nature Island of Tienhoven in the autumn of 2016, preparing his next book on Henry David Thoreau (2017), a bicentennial memorial of the inventor of nature conservancy.

WHERE JELLE REUMER argued earlier for a positive appreciation of urban nature in Wildlife in Rotterdam, in Watch How You Go! he asks us once again to look at the urban environment through different, more focused eyes. By way of a preliminary study to his major work in preparation, The Canon of Dutch Fossils – the lowland delta is one of Europe’s most interesting fossil treasure houses – Jelle Reumer draws our attention to the amazing fossils that we can see right before us, with the naked eye, in the street, in pavements, walls and buildings. Urban palaeontology at its best!

To make a start with inventorying the variety of petrified animals in the Dutch delta, Jelle Reumer travelled along the lowland seawalls to luxurious northern urinals, crawled over modern marble shop floors from the last century and charted, centimetre by centimetre, church walls in Maastricht, corals in Hanseatic monasteries and brachiopods in the Amsterdam Weteringplantsoen, and then: eye to eye with the ancient oyster in the wall of Utrecht Cathedral. The multicoloured, unexpected and surprising yield of fossils in the Netherlands is photographed in colour, painstakingly mapped and described according to origin, species and moment of petrifaction. The result is a convenient fossarium, with extensive and relevant fossil-historical descriptions of what you never saw before Jelle Reumer opened your eyes: if you watch how you go, you see a lot more!
Homo urbanus
An evolutionary paradox

Nothing indicates that the purpose of evolution was to create man. And nothing indicates that life revolves around one single individual. So why do we think we are so important, so unique? Though the behaviors of groups of people show a structural similarity to what has been called a superorganism, a termite state, each individual member of such a group is firmly convinced that he has total control over his own thoughts, actions, and feelings. This somewhat uneasy paradox is the subject of De mierenmens (Homo urbanus). From a sense of original wonder Jelle Reumer takes us through the events of our time, in which individualization, carried through to nearly absurd lengths, seems to coincide with an almost obsessive group behavior reminiscent of a school of fish or a flock of starlings. Is man preferring more and more to live on a self-chosen desert island, or is he incorporated in the collective brains of all those people connected by invisible glass filaments? In his quest to explain this paradox, Jelle Reumer sees the shaping of a new, as yet unknown kind of human being, who seems to do more justice to evolution than we would like. De mierenmens is not a futuristic or apocalyptic scenario. On the contrary, Jelle Reumer sticks to the facts which have governed life itself throughout an entire evolution, since the future, too, belongs to evolution. He is the perfect guide through the contemporary museum that hosts the permanently changing exposition of evolution.

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The Fish that Crawled onto Land
The Evolution of the Vertebrates

Although evolution has no purpose, the origin of species does have a rich past. The Fish that Crawled onto Land offers a complete survey of the origin of the vertebrates. Whatever happened in evolution, from the first and the second Big Bang up to the invention of the wheel, our spines are products of chance and mishaps.

Despite this, the crowning glory of creation, but Jelle Reumer does turn evolution into an astonishing history. What is so special about walking, flying, swimming, crawling and breathing? What is a fish actually? And why is a cow more similar to a dolphin than to a horse? The Fish that Crawled onto Land is the best travel guide to our origins.

Wildlife in Rotterdam
Nature in the city

Homo sapiens is the most successful animal species on our planet. Today more and more animals and plants are following us into our urban environment. Rubbish tips, subway passages, high-tech savannas, mountain chains of glass and concrete: they form a habitat just as suitable as pristine forest or new wilderness. How does the change of scene impact on conservationists, urban developers and architects? What does it mean for biologists? Is the white tiger or orphan seal more valuable than the scavenging seagull or suburban fox?
Mystical Love Songs

With unparalleled skill, Louis Peter Grijp, has reconstructed melodies to which Hadewijch wrote her mystical love songs. The melodies are precisely rendered with their musical scores, and can be listened to by using the four enclosed CDs. All the songs are in the original language of Hadewijch and are either recited or sung by professional vocalists. Hadewijch is the beating heart of the pantheon of Dutch literature, she leads the canon of the Dutch classics and occupies a high seat in the throne room of religious courtly love poetry. This collection of her songs is a monumental edition of a unique and classic mystical text, which reveals the spiritual and sensory world of a passionate woman.

In Hadewijch’s poetry we see the culmination of a prismatic European culture, in which the regional cultures move about freely like travelling concepts, thus influencing, accommodating and changing each other, until a particular truth of feeling and expression is rediscovered.

HADEWIJCH OF ANTWERP (*thirteenth century) is the first woman in Europe to have dared to sing of mystical love in pure love poetry. Hadewijch is a passionate and uncompromising poet, whose poetry is complex, sensitive and ingenious, and whose songs are direct and intense. In her courtly love lyrics she sings of love and despair, of terrible desolation and the longing for union. For the reader and listener, her passion is almost palpable.

This magnificent edition of her Songs, which forms the first part of Hadewijch’s Collected Works, is based on the oldest manuscript known to us. The editors, Frank Willaert and Veerle Fraeters, have provided an exact reproduction of the original Middle Dutch text along with their expert translation. Thanks to an exemplary introduction, an erudite, sensitive and insightful commentary, the world and the passions of Hadewijch are made immediately accessible to the modern reader.

Hadewijch

Sappho of the Lowlands

Dit nuwe jaer es ons onstaen,
dies si God ghebenedijt.
Hi mach gherne den tijt ontfaen,
die van minnen hevet delijt
ende die dan kint in sinen sinne
dat hi pine omme hoghe minne
gherne wilt doghen in allen tijt.

In allen tiden moet men doghen,
die hogher minnen dienen sal,
ende sijen dienst in minnen hoghen,
sal hi van hare hebben gheval
ende sal hi die nature bekinnen
daar de minne in mint met minnen,
die hem sen ende herte stal.

Nuwe tijt ende nuwe minne,
dat wondet beide in enen gront.
Dat ict over nuwe bekinnen,
dat hevet mijn herte nu ghewont:
dat die edele figure
verborgen in hare subtile nature
vore ons es soo langhe stont.

Die nuwen tiden in minnen diende,
dat scene nu herde nuwe sake.
Want men vindet nu lettel liede
die staen na rechter minnen smake.
Want den wreden vreemden bliet verholen
hoe mi mijn herte hevet verstolen
die tijt, daer ic altoes na hake.

— HADEWIJCH VAN ANTWERPEN
HADEWIJCH

The new year is upon us now, and praise to God we all must sing. He who finds love a joyful thing and knows he has the strength to bow to pain and freely undertake to suffer always for love’s sake shall eagerly welcome the spring.

He who wishes to serve love sublime must serve with unbounded zest and suffer in every season and time if he is to thrive and be blessed by the knowledge of love ever growing and in love overflowing, that stole his heart, his reason, his rhyme.

A new love and a new season, together they wound to the core. And this very newness the reason my own heart is wounded and sore: that this noble presence in its subtle essence eludes us — a distant shore.

To serve love in new seasons would be new indeed — that noble art few will embrace: few feel they should find out what true love can impart. Never will those cruel strangers know how the season that I’ve longed for so be new indeed — that noble art.

Il nuovo anno è arrivato,
Dio sia lodato.
La primavera è accolta con esultanza da colui che dall’amore gioia riceve, e riconosce in sé stesso d’esser pronto a patire ogni ora il dolore per l’altro amore.

In ogni stagione deve soffrire colui che l’amore sublime vuole servire, e deve aumentare i suoi servigi d’amore, se da esso prosperità vuol ottenere e sperimentare come l’amore ami con l’amore che lo derubò del suo cuore e del suo senno.

Una nuova stagione e un nuovo amore aprono entrambi una ferita in fondo al cuore. Un’esperienza a me nuova che il mio cuore ora ha ferito: che questa nobile presenza nella sua sottile essenza elude or lontano una selva.

Servire in amore in nuove stagioni è circostanza assai nuova. Sono ben rari ora le persone che anelino al sapore del vero amore. Mai i crudeli stranieri scopriranno come la stazione che sempre bramo il mio cuore m’abbia sottratto.

HADEWIJCH of Antwerp is among the most remarkable mystics of the Middle Ages, not only for the profundity of her teaching, but also because of her virtuosity and range as a writer both in prose and in poetry. Her Liederen are among the high points of mystical poetry, comparable to the poems of John of the Cross. This new edition of these moving courtly lyrics makes the music for many of them available for the first time. Hadewijch’s Liederen is a major contribution to the literature of mysticism.

— Bernard McGinn, Naomi Shenstone Donnelley Professor Emeritus of Historical Theology and of the History of Christianity in the Divinity School and the Committee on Medieval Studies and on General Studies, University of Chicago

Habrá de sufrir en toda estación quien quiera al alto amor servir, y mayor será su servicio al amor si de él espera obtener ventura y conocerá también la natura del amor que ama al amor robador de razón y corazón.

Nueva estación y nuevo amor hieren ambos en el mismo sueño. Conocerlo ahora de nuevo me ha herido el corazón: que esa noble figura quede en su sutil natura oculta a nosotros largo tiempo.

En estaciones nuevas servir al amor puede parecer algo muy nuevo. Pues pocas gentes se encuentran que ansien gustar amor verdadero. Pues desconocen los crueles estratós como me ha robado el corazón la estación que de anhelar no cejo.

— DIEGO J. PULL

To give an impression of her international poetic scope and reach, we here offer several translations of the 17th song.
ON 26 JULY 1581, the States General of the rebellious Dutch provinces declared that Philips II, King of Spain, had forfeited the sovereignty and government of the Netherlands. This Act of Abjuration or ‘Declaration of Independence’ was a self-conscious call for independent government. The document has come to be regarded as the ‘birth certificate’ of the Republic of the United Netherlands and the political grounding of the Golden Age.

Its world-historical importance is in line with that of the American Declaration of Independence of 1776 and the droits of the French Revolution in 1789.

In a lucid introduction, Nicolette Mout provides insight into the political, historical and religious circumstances under which this fundamental historical document came into being. The Dutch Declaration of Independence is an indispensable work of reference for anyone interested in Dutch history, or the history of modern, Dutch states, and an unexpected icon in any contemporary exit-debate.

‘Modern criticism has reduced performance to a theoretical category that often has little to do with the actual aural experience of literature that was meant to provide a feast for the senses, above all the ear.

This book and the accompanying recordings lend voice to Hadewijch’s visionary poetry in ways that will enchant listeners of all stripes, whether scholars or simply lovers of medieval literature.’

— Jeffrey E. Hamburger, Kuno Francke Professor of German Art & Culture, Harvard University

‘Mout’s style is meticulous and the book comes in a beautiful edition. Within a limited scope it gives a clear insight into the genesis of the Dutch nation.’

— Nederlands Dagblad

‘The Act of Abjuration is among the most important state papers in Western history. In form as well as content, the Plakkaat furnishes a striking archetype for the American Declaration of Independence.’

— Stephen Lucas, Evjue-Bascom Professor in the Humanities, University of Wisconsin

‘The Plakkaat van Verlatingе is the ‘birth certificate of the Netherlands’’

— Willem-Alexander van Oranje, King of the Netherlands
The DUTCH FOUNDATION FOR LITERATURE stimulates interest in Dutch literary fiction and non-fiction abroad by providing information and granting translation subsidies. When buying the rights to a work of Dutch fiction or non-fiction, publishers may apply to the foundation for a translation grant. Applications should be submitted together with a copy of the contract between the publisher and rights owner, as well as a copy of the contract with the translator. The book itself, the translator and the publisher are all factors taken into consideration when determining the amount of subsidy awarded. If the translator is unknown to the foundation, a sample translation is required. The subsidy is paid on receipt of ten complimentary copies of the foreign-language edition.

For information, see letterenfonds.nl/en/translation-subsidy, or contact Mireille Berman, staff-member non-fiction: m.berman@letterenfonds.nl.

The FLEMISH LITERATURE FUND awards subsidies to foreign publishers for the translation of literary works by Flemish authors. For poetry (Hadewijch), prose, and literary non-fiction, in evaluating a project the fund considers the literary quality of the book, the status of the publisher and the quality of the translation. The subsidy may amount to 100% (poetry), or 70% (prose, or non-fiction) of the translator's fee.

The FLEMISH LITERATURE FUND can refund Flemish writers' travel expenses when they are invited abroad for readings or press presentations in connection with their translated works. Their participation in literary events and book fairs is also eligible for subsidies.

In some cases, the FLEMISH LITERATURE FUND may decide to make a contribution towards publishing and promotional costs. For detailed information and application forms, see http://buitenland.vfl.be/en/content/125/grants.html, or contact Patrick Peeters, staff-member poetry: patrick.peeters@vfl.be.

FINANCIAL ASSISTANCE FOR THE TRANSLATION OF LITERARY NON-FICTION AND POETRY