Summary
Jan Zoet of Amsterdam
1609-1674
Life and works of a colourful writer

1 Life of Jan Zoet

Jan Zoet’s date of birth has remained unknown for a long time. However, on September 8th 1609 his baptism is registered in the Reformed Church in Amsterdam as Jan Soet.

His name is spelled Soet until well on in the forties, later it becomes Zoet. The latter spelling is used in this summary. He will spend the greater part of his life in Amsterdam, a lesser part in The Hague, where he is located in 1636. There he writes his Meyspel, Uit-beeldende de winning ende wederwinninge van de Schenken-schans, of which unfortunately not a single copy could be recovered. Zoet is influenced by Huygens, Cats and Van de Venne, which particularly manifests itself in his longer poems, such as the Hedensdaaghsche Mantel-eer (1636) and Bachus-hoogh-tijt (1638) both of which were published in Amsterdam. Subjects for these satirical poems are especially found in the lower social settings. He makes fun of the dealings of whores and drunkards and he mourns the loss of essential virtues. The same thoughts are found in his lampoons on Tulipmania, interspersed with dirty jokes.

At this time he begins his co-operation with an engraver to produce an illustrated poetry broadside. He will regularly assist in the production. On the whole this type of work can be dated back correctly in the light of the described event, but for other poems by Zoet this is somewhat problematic. Many of these poems are only known from the Digt-kunstige Werkken, and this work lacks a chronological structure. Nevertheless, I could trace back most of them to establish an acceptable date.

In the period of 1636-1637 Zoet appears to move within a circle of poets surrounding the publisher Hartgers who brings out the songbook Amsterdams Minne-beekje, which will have a longstanding popularity. In some of Zoet’s many contributions there are allusions to Machteltje Claes, who later becomes his wife. Pastoral themes prevail in this little songbook as they do in his first comedy, Clorinde and Dambise, which will be performed some years later (1640). Two of his works, Jochem-Jool, a farce from 1637, and the cryptic ‘chronique scandaleuse’ Grove Roffel especially stand out against this idyllic background because of their
abundance of erotic vocabulary. His farces have not made the theatre in spite of his popular ‘Pickleherring’ character. But Zoet works as an actor in the theatre from 1640 on. Jan Vos reproached him for plagiarizing. With the subsequent work in which he ridicules prominent citizens of Amsterdam, the _Amsterdamsche Waersegger_ (1640), he calls the attention of judicial authorities upon himself. Zoet is arrested, but released on his promise of amendment. He vindicates himself with a dignified emblem book _Maagden-baak_ in which Cats’ influence is prominent. The same year he writes another two plays both of which appear on stage, _Olimpia_ (1640) and _Thimoklea_ (1641). In this period he satirizes social abuse. It is interesting to note that he criticizes Vondel’s opinion on the stock exchange. In addition to his attention to political events, including his praise of the weddings of the House of Orange, Zoet’s interest in religion grows. In 1643 he even speaks about a conversion whereby his great appreciation of the Mennonite teacher Joost Hendricksz is very evident. Although several Mennonites such as publishers and an engraver were part of his social network, he did not become member of a Mennonite congregation. He follows the Spiritualist track of David Joris and is convinced that the millennium of Christ is about to become reality and that he will play a definite part in it. Convinced of his new faith he criticizes Huygens’ _Heilighe Dagen_. Zoet’s new ideas call forth response only among a small group of adherents.

In the meantime Zoet earns a living by simple book printing, editing or translating books, such as _Wintersche Avonden_ (1649) by Viverius, as well as by composing odes and lampoons on people and events. As of 1647 most of these are written in a plain purified language, to make the Dutch language a suitable means of communication for the coming Kingdom of Christ.

William II’s assault on Amsterdam in 1650 put Zoet in trouble. His masked attack on the Amsterdam burgomasters Bicker in ‘t _Hollandts Rommelzootje_ (1650) could not be rectified by his flattering _Palm-Kroon voor de Heeren Andries en Cornelis Bikker_ (1650). After Zoet mourns the death of young William II in The Hague and celebrates the newly-born William III, of whom he predicts a grand future as Stadtholder and Redeemer in the end of times, he is arrested when back in Amsterdam. In 1651 he is banished for six years.

Anyhow he secretly spends most of his time of exile in Amsterdam, however, without being able to carry on his old trade. As a merchant he makes the odd trip along the Rhine. Back in Amsterdam it is evident that he has not lost his skill of writing lampoons. An unknown publisher and an engraver venture to co-operate with Zoet again and in two large illustrated poetry broadsides the English aggression under Cromwell is condemned. Zoet’s circumstances are none too bright in these times. Through a satirical poem by Bara from 1656 we learn that he is wandering through Amsterdam as a billposter and is living in the Kolk in a shabby room. His poem ‘Kristelikke Kruisweg’ reflects a difficult period in his life.

Towards the end of his exile he is back in The Hague under more favourable circumstances. Westerbaen has invited him to his estate ‘Ockenburg’ and he is al-
allowed to recite his long ode on William’s birthday at the Stadtholder’s court. Back in Amsterdam he changes from tobacco-merchant to wine-merchant and becomes an inn-keeper in the Haarlemmerstraat at the corner of the Baenbrugsteeg. There the sign ‘de Rust’ or ‘De Zoete Rust’ will hang for several years to come.

His meddling in religious matters increases again. In 1657 he publishes his famous critique on various denominations, ‘t Groote Visch-net, and takes part in several meetings of the Collegiants. Important political events both at home and abroad will also catch his critical attention. He urges Vondel on in satirizing the complacency of the authorities in The Hague and their lack of interest in the safety of the common citizens. Meanwhile the German community in Amsterdam presents him with a booklet, which he translates into De Adelikke Huisvader (1658). His great love for the House of Orange inspires him to celebrate important events in the life of the young William with various odes. The latter’s coming to Leiden to enter the University there in 1659 is celebrated by Zoet in co-operation with Van de Venne through the presentation of an illustrated poetry broadside. At the same time the Pyrenees Peace-treaty is concluded, an agreement between Spain and France so important in Zoet’s opinion, that he writes a morality play about it, Hel en Heemel. By the end of that year Zoet is part of the theatrical company of Van Fornenberg in The Hague. They will perform this play, increased by ballets added by the poet himself, under the title Getemde Mars (1660). Politics inspire him again to write dramas. For the English King Charles II, who is still residing in the Netherlands, he writes a series of Vertoningen (1660) in the cycle of a year, symbolizing the mutual assistance between England and the Netherlands. Back in Amsterdam Zoet meticulously follows the events in the Mennonite congregations and in a serious conflict, the ‘Lammerenkrijgh’, his Kristelikke Kruispoort (1661) places him on the side of Galenus Abrahamsz.

An important point is the establishment of a kind of Chamber of Rhetoric, the ‘Parnassus aan ’t Y’ in his own inn. A mixed company, mostly Mennonite-minded, can be found here during the course of several years, searching for ethically religious answers to the many questions posed by Jan Zoet. The questions and answers accompanied by his comment are published in 1663. In this turbulent group quarrels often occur, as is evident in the controversy between Zoet and his former friend Steendam about polygamy in the Bible.

In 1663 Zoet marries Annetje Conings van Nahuys, 28 years his junior, a not too happy relationship. In the period of 1665-1666 Zoet ventilates his own views about a simple virtuous life in his answers to the questions of the Haarlem Chamber of Rhetoric, ‘De Witte Angieren’. He thinks following Christ’s example is essential, and interprets Coornhert’s Zedekunst in a spiritual way. To grasp the meaning of the magnitude of God’s creation even better he attends Klaas Gietermaker’s ‘Konst-schoole’ for helmsmen.

The changing political climate does not escape Zoet’s attention. The threatening danger from England, the House of Orange forced to take a defensive stand and the
republican politics all inspire his poetical comments. He denounces the political ambitions of Charles II passionately and some pride in ‘Chatham’ can be read in his illustrated poetry broadside ‘t Gezeegende Staatschip der Vrije Vereenigde Nederlanden. His poems on the Breda Peace-treaty in 1667 demonstrate Zoet’s irenic character. In his opinion the fundamental cause of war is the sinfulness of man. He even designs a medal for this peace-treaty, but it is later destroyed owing to English criticism of the image used. Zoet honours the celebration of William III’s eighteenth birthday in 1668 with a poem which he is allowed to recite at court. In the following years only minor work is published, e.g. a poem of mild mockery at the charlatan Francisco Joseph Borri. In 1670 Zoet is in The Hague again and there he sends a letter to Johan de Witt, suggesting an alternative way of imposing taxes. In 1672 William III turns up in Amsterdam for financial reasons. Zoet honours him again elaborately, but his glorification has become more and more unrealistic. In 1672 an illustrated poetry broadside on the door of Zoet’s inn, predicts fall of the De Witt brothers. After the actual assassination of both men Zoet publishes an illustrated poetry broadside in which he neither condemns their fall nor applauds it, but irenically considers it a symbol from which one can learn.

If one may believe one of his critics, Zoet spends his life drinking and smoking while still ventilating heretical ideas, whereas his wife manages the cash. Once more one of his illustrated poetry broadsides is published, this time ridiculing the greed of lawyers. On January 11th 1674 Zoet passes away at the age of nearly 65. On January 16th fourteen bearers lay him to rest in the Karthuizerkerkhof.

2  Jan Zoet and the stage.

The stage played an important part in Zoet’s life. Not only did he write various kinds of plays, he was also active as an actor at the theatre in Amsterdam for some years. His education in the world of drama was acquired in the circles of the rhetoricians of The Hague, where his first play, the unfortunately untraceable Meyspel, was performed. It already showed Zoet’s interest in politics. In the same period (1636), influenced by Cats’ Rhodope, he wrote his Tragoedie van den Onlukkighen Gnemon, a drama of which only the title is known. It probably deals with the downfall of a poet in love.

Back in Amsterdam he feels at home in the world of actors and playwrights. In the two farces he writes then, Tweede Deel van Drooge Goosen and Jochem-Jool ofte Jalourschen-Pekelharing, respectively in 1636 and 1637, the then prevailing ideas about this genre are evident. Both plays lack originality: the first one is a sequel to a farce by Krul and the second an adaptation of a German play. The two farces correspond with each other through using a motto on the title page, the defence of the main character, songs and the obvious presence of deceit and especially of self-deceit. The main characters are both variants of the well known ‘Pickle-
herring’, the first one especially in his appearance, the second more by his behaviour. The vocabulary shows influence of Bredero’s farces, but in employing sexual metaphors in Jochem-Jool, Zoet is more explicit than this predecessor.

These farces were never performed on stage, but Zoet appears to be more fortunate in producing comedies and tragedies. His Clorinde and Dambise, Bly-Eynd-Spel (1638), meant as a New Year’s gift for the governors of the Amsterdam theatre, was not performed until two years later, at first ousted by Vondel’s Gijsbrecht and after that by other plays with national-historical themes. Zoet’s pastoral play is clearly influenced by Krul’s dramatic works. In the dedication Zoet largely favours a dramatic unity of place. In this way the attention of the audience can be completely focused on the dialogues and actions. Zoet also inserts the so-called ‘minderemanstoneeltjes’, short scenes with jocular comment on the actions in the comedy itself. The themes are set by both the contrast between the luxurious life at court and simplicity and virtuousness in the country, as well as by the undignified attitude of a prince giving way to his passions.

Within months Zoet’s tragedy Olimpia is performed, a stage adaptation of a French short story, in which unrestrained passion leads to the downfall of the main characters. The words of the poet are no match for the power of the sword. As in his previous play Zoet has realized dramatic unity as much as possible, but rejected the use of monologues as they do not function on a crowded stage.

Thimoklea, a tragedy of revenge, with a woman in the leading role just as in Olimpia, was dedicated to P.C. Hooft. This play of 1641, in which the story of the raped Thimoklea from the Historie van’t leven en daden van Alexander de Groote is dramatized, shows an evident resemblance to Jan Vos’ successful spectacle Aran en Titus, which had its premiere a month before. Passions flare up immensely and the main characters meet a dreadful death. The laws of drama maintained in former plays have now been placed second to entertaining the audience who witnesses an atrocious tableau vivant in the end. With this addition, originating from rhetorical drama and the influences of Jan Vos, Zoet submitted to the public taste.

After giving up the stage for some time after 1642, it is not until 1647 that the play Zabynaja follows. In this mixture of farce and comedy of unknown Spanish origin Zoet shows how respectable people are misled by means of money and shrewdness in a merchants’ environment. To this story, set in the quarter Vlooienburg in Amsterdam, Zoet adds a few passages, in which he satirizes some well-known contemporaries because of the extremities in their pseudo-Davidjoristic views.

In 1649 Zoet finishes his Kornelia Bentivogli, a dramatization of a short story by Cervantes in which he adds an implicit reference to the Munster Peace-treaty. In this never performed comedy Zoet presents his new linguistic views in ‘decent’ terms. The rage of passion plays a prominent part again, but can be kept within bounds, so that a happy ending follows. No new opinions on stage setting are presented, dramatic unity of time and place are maintained with some difficulty and Zoet even reverts to the approved ‘minderemanstoneeltjes’ and ‘tableaux vivants’.
Zoet’s play *Hel en Heemel* on the Pyrenees Peace-treaty has been constructed as a combination of displays. It was performed in the Hague bearing the title *De getemde Mars*, enlarged with some ballets devised by Zoet, everything according to the concept of the *Vlaamsche Vrede-Vreught* by the Flemish author Jan Lambrechts. His ‘tableaux vivants’ exaggerate harmonious peace and the Spanish-French wedding besides the atrocities and sufferings endured by the Flemish and Brabant people in the time leading up to the eventual peace-treaty. Concerning the number of actors as well as the scenes of terror in contemporary thematic plays, Zoet follows in the line of earlier morality plays.

Sympathy and respect for the newly crowned Charles II in 1660 prompted Zoet to write *Vertoningen gepast op de Blyde en Staatcyrijkke Inkoomste van d’Alder-doorkluchtigste Majesteit Karolus de Tweede*. This baroque and somewhat manipulated survey of Anglo-Dutch relations is his last stage production. Because of the use of many maxims the printed edition can also be considered a political emblem book without engravings.

His high praise of a farce by Adriaen de Leeuw in 1668 shows once more that Zoet’s interest in theatrical performances has not diminished. His earlier ideas about this are not explicitly known to us, but they undoubtedly reflected an intention quite different from his later view on the moral function of a farce. This vision emanates from his ethical-religious convictions in later years.

3 Jan Zoet and religion

Religion dominated him more as Zoet grew older. The ‘Jaer-liedt’ of the latter part of 1637 in the *Amsteldams Minne-beekje* contains the earliest testimony of his religious opinions. He summons people to follow the commandments of Christ penitently, so that He will bless the Netherlands and its Stadtholder in the combat against Spain. After this urgent request his interest in religious matters seems to confine itself to mockery of the Roman Catholic Church and to his conversion, which he mentions in an occasional poem in 1643. Although he does not advocate any denomination there, both the religious preference of most of the people in his social network and the great esteem for the peace-loving pastor Joost Hendricksz seem to give Zoet’s religious views a Mennonite colouring. After 1647 his ideas appear to be more extreme. Untraceable persons and groups put him on the track of Davidjorism. Zoet carries on propaganda for his newly obtained insight by publishing a selection of prophesies from a songbook by David Joris. With the help of the *Profetische Refereynen* (1647) Zoet sketches a picture of the millennium of Christ to be realized in the Netherlands. This millennium is oncoming only for converted, ‘spiritual’ people and Zoet considers himself one of the pioneers.

His Spiritualist feelings are put into words in the *Geestelikke Door-zigten*, containing a considerable correction of Huygens’ simulated religion in his *Heilighe
Daghen. Zoet strongly urges toward a complete conversion, for which one should unconditionally and submissively follow Christ in his agony, bear his cross, do penance and practice self denial. To prepare himself for the coming millennium, Zoet already composes a new, purified Dutch idiom in line with David Joris. This will be the vernacular of the coming millennium, the language of the Holy Spirit.

Zoet’s chiliastic views appeal only to some people; during his banishment his impact declines. The poems written in this time still reflect the effects of his Spiritualism and Millenarianism. He pays a visit to Jan Volkertsz’ collection of curiosities and the sight of God’s world of wonders is a mystical experience for him. More and more he considers the Stadtholder a God-sent leader of the Netherlands and a Redeemer in the end of times. During his banishment which lasts until 1657, Zoet does not ventilate any controversial religious opinions, but soon afterwards his long religious satire, ’t Groote Visch-net is published. Zoet recognizes lust of power, hypocrisy and untruthfulness among the larger religious communities, but also among the smaller denominations, including the Mennonites, he notices many faults such as inner quarrelling and rigorism.

There can be respect only for the few who cherish Spiritualist ideas and have made a covenant with God. In his irenic conclusion Zoet wishes everyone to follow Christ obediently. He also impresses his peace-loving attitude upon the quarrelling Mennonites in his Kristellike Kruispoort. In this way Zoet defends the Spiritualist minded Galenus Abrahamsz against the confessionals of his congregation eager for his downfall. His congregation divides up into ‘Lammisten’ and ‘Zonnisten’ in 1664.

In his inn Zoet assembles Mennonite poets and Collegiants. With the help of ethically religious questions they attempt to fathom the moral life of man and to formulate suggestions for improvement. Questions and answers are collected and published under the title Parnassus aan ’t Y. Besides the great value attached to the message of the Bible and the emphasis laid on the Spiritualist interpretation of following Christ, especially recommended by Zoet, influences of Coornhert’s ethics and Epictetus’ Tafereel van Cebes are also evident among the members of his circle. Unanimity does not prevail about all subjects. Opinions about polygamy, for example, lead to vehement controversy. More explicit about his religious views than in the Parnassus aan ’t Y, are Zoet’s answers to questions of the ‘Witte Angieren’ of Haarlem. He concludes his elaborate comments showing his aversion to confessional points of view in various denominations with a Spiritualist interpretation of the art of living virtuously. This is a gift to man through God’s grace. Both intense practice, combined with deprivation and penitence, and especially serving Christ in ‘Gelassenheit’, lead to a blissful life without poverty and disaster, but with only peace prevailing. It is more and more evident in Zoet’s work that he believes that mankind calls disaster upon itself by living a sinful life, as the inhabitants of Ter- schelling should realize after their houses were destroyed by the English. Until the last days of his life he urges people to expel all sins.
All his life Zoet commented with varied intentions upon persons and events of political importance. At first only Spanish defeats inspired him to write odes. He devoted a play to the victory at the Schenkenschans in 1636, and wrote five large poems about the battle of Duins. Tromp’s triumph assumes great proportions because of Zoet’s baroque style. Drawing parallels with the Bible he attributes the triumph to God’s assistance of the Dutch to overcome Spanish tyranny. Besides this, Zoet ridicules the Spanish defeat in jocular language, by imagining himself in the world of the Roman Catholic religion and thus exposing the Spanish lies about ruling the Netherlands. Glorification of Dutch triumphs as opposed to the exposition of a cruel enemy will be regular ingredients in Zoet’s political poems. They are often published as illustrated poetry broadsides. The first one is also about the battle of Duins. Then in 1641 two marriages in the House of Orange – one of which appeared a bit premature – gave Zoet and an engraver the opportunity to make propaganda for the political ambitions of Frederik Hendrik literally and by illustration. Zoet tries to boost the latter’s declining glory in his Oranjens zooege-krans about the otherwise not so spectacular conquest of Hulst. Together with the fine print by Van de Passe, Zoet’s ode on the heroic deeds of the Nassaus propagates his conviction that Frederik Hendrik strives to protect the whole country including rebellious Amsterdam and will lead it to peace. Joy, mockery but also anxiety about an increasingly influential France, dominate his ‘Beerinnevangel’, a poem on the capture of Dunkirk by the French in 1646. At the same time Zoet points out the harmful effects of the prevalent class justice in his ‘Stroppeklacht’. Misery among the people and lack of attention of politicians for their situation are frequent subjects of Zoet’s political poems. An example of this is can be read in his distressing poem ‘Duitslands Oorlogswee’. In an illustrated poetry broadside on the Munster Peace-treaty Zoet does not picture any scenes of war or personal heroic deeds, but he celebrates the victory which the allegoric characters Love and Harmony gained over the horrible Envy and War. This generalizing attitude is set aside in his comment on the decapitation of Charles I of England in 1649. Zoet unquestioningly supports this Stuart policy as is obvious among others in his Vorstelike-Lijks staasy. Charles’ death causes turmoil and misery among the people. Zoet’s preference of the monarchic form of government is also explicit in his satirical poems on republicans, such as the murdered Doreslaer. When William II makes the controversial attack on Amsterdam in 1650, Zoet’s love for the House of Orange is damaged. On the other hand, his guarded criticism in ‘t Hollandts Rommelzootje (1650) on the greed and lust of power of burgomaster Bicker will lead to his banishment, in spite of his toadyism in the Palm-kroon. Zoet mourns the unexpected death of William II in 1650 in baroque stereotyped phrases, but the birth of the next William shortly after, definitely and unconditionally establishes his love for the House of Orange. In him Zoet sees the future Stadtholder who will not only be the greatest
Monarch after the example of illustrious predecessors from the Bible, but also the Redeemer in the end of times.

For the time being reality is in complete contrast to these visionary prophesies, for the republicans come into power. They are confronted with English aggression. According to Zoet, as he writes in his satirical poems on the ‘Tailmen’ this is all due to Cromwell’s ambition fed by arrogance and sheer lust for power together with rapacity. For this reason not only the Dutch but also the English suffer. Slightly disguising the real situation, he praises the otherwise moderate results of the Orangist Maerten Tromp in an illustrated poetry broadside. Zoet’s outspoken partiality is an unmistakable example of propaganda. In 1656 he predicts an important political future for the young William (III) in a large poem. In other poems Zoet points out the threat to the country’s safety because of De Witt’s poor statesmanship. In 1659 he once more carries on propaganda for William who is about to enter the University of Leiden by again pointing out his golden future. The Pyrenees Peace-treaty offers Zoet the opportunity to express his aversion of wars, by using symbolic characters. Here he takes no sides, but he blames the from Hell originated Lust for political power, Violence, Murder and War for the misery endured by the people. His longing for peace is in keeping with the general sentiment of the country.

In Zoet’s Vertoningen (1660), written for the newly crowned Charles II, in which he points out the good relations between the two countries in the past, expectations of lasting peace are evident. Some years later Zoet cannot but note a deteriorating political climate in his Bedrogen Hoop. Vainly he proposes solutions such as patience and a virtuous life. Again Zoet carries on propaganda for the House of Orange by means of baroque odes on Johan Maurits and William. He criticizes the actions of the De Witt brothers and Charles II is attacked severely because of his lust for political power. However, the triumph of the raid on Chatham scored by the De Witt brothers is appreciated by Zoet together with other poets, but, for his doing, complimented sparingly, using the familiar allegoric characters. The actual triumph is due to God according to Zoet, and he expects the two countries to live together in brotherly love again. On the occasion of the new peace-treaty Zoet designs a medal which causes political commotion. In his ode on the Breda Peace-treaty in 1667 Zoet writes in generalizing terms again. Without mentioning parties, he blames the craving for power as the cause of war, but above all war is caused by lack of sincere love of God.

Using even more stereotypes than before, Zoet praises William’s virtues, the last time being during the young Stadtholder’s visit to Amsterdam. In the same year the murder of the De Witt brothers takes place. Zoet thinks they have met their end in a dreadful way, but they have no one to blame for their downfall but themselves which is evident in his Ydele Vlugt. He also accuses Cornelis de Witt of arrogance and greed. The French invasion in 1672 could not inspire Zoet to salient statements anymore.
5 Conclusion

At the end of this study it should be clear that it was more than worthwhile to dust off Jan Zoet’s work and to take away the many misunderstandings about his life. By brushing up his image thoroughly, the real Jan Zoet could be presented as correctly as possible after 300 years. This rediscovery and revaluation do not mean that he deserves a place of honour among the great authors of the seventeenth century. But he certainly has a right to an honourable position among the minor poets. The greater part of his plays, satirical poems, political odes, religious poems and prose texts contains an abundance of interesting material, wrapped up in a burlesque and baroque style, usually very much worth reading. His ideas may lack the depth of those of contemporaries, such as Hooft, Huygens and Vondel, his style at least is worthwhile. Zoet’s greatest talent lies in his narrative skills in which he follows Jacob Cats’ style. For the lesser but not insubstantial part he uses all his talents to persuade man to live a virtuous life whereby following Christ stands central.

The sometimes acute shortage of detailed studies encumbered paying more notice to certain satirical poems and other publications which deserved better attention. Zoet’s narrative skill would definitely be done justice if separate annotated textbooks would be published. Within the scope of that work especially the Hedensdaaghsche Mantel-eer, Maagden-baak and Wintersche Avonden are to be recommended. In addition it would be worth publishing an annotated selection from the posthumous edition of the Digt-kunstige Werkken, so as to present some fine examples of Zoet’s poetry to a larger reading public.

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