

Nederlands
letterenfonds
dutch foundation
for literature

Spring 2013

10 Books from Holland

London Book Fair Issue



The Dutch Foundation for Literature / Nederlands Letterenfonds supports writers, translators and Dutch literature in translation

Information

The Foundation's advisors on literary fiction, quality non-fiction, poetry and children's and youth literature are present each year at prominent book fairs, including Frankfurt, London, Beijing and Bologna. *Books from Holland*, *Quality Non-Fiction from Holland* and *Children's Books from Holland* recommend highlights from each category's selection.

Translation Grants

Foreign publishers wishing to publish a translation of Dutch or Frisian literature may apply for a subsidy towards the translation costs. Having acquired the rights, the publisher's application must be accompanied by a copy of the contract with the rights owner and a copy of the contract with the translator. Application forms are available from the Foundation's website. Subsidies are paid after receipt of complimentary copies, with printed acknowledgement of the Foundation's support. A sample translation may be required and evaluated by our external advisors. Applications for translations that have already been published cannot be taken into consideration. Publishers looking for a qualified translator can request a list of endorsed translators for their language area.

Illustrated Books

In the case of illustrated children's books and/or graphic novels, foreign publishers can apply for assistance to cover a portion of the production costs. Subsidies are jointly funded by the Mondrian Foundation and the Dutch Foundation for Literature.

Promotional travel

The Foundation is able to support a publisher wishing to invite an author for interviews or public appearances. Literary festivals are likewise eligible for support. Additionally, the Foundation organizes international literary events in co-operation with local publishers, festivals and book fairs.

Writers-in-residence

The Foundation coordinates writer-in-residence programmes together with foreign universities and institutions. International authors are invited to spend time working in Amsterdam. They may stay one or two months at the writers' lodgings above the Athenaeum Bookshop on the Spui (in co-operation with the Amsterdam Fund for the Arts).

International visitors programme

The visitors programme and the annual Amsterdam Fellowship offer publishers and editors the opportunity to acquaint themselves with the publishing business and the literary infrastructure of the Netherlands.

Translators' House

The Translators' House offers translators the opportunity to live and work in Amsterdam for a period of time. It is involved with numerous activities assisting and advancing translators' skills. Each year the Literary Translation Days are held for those translating into and from Dutch.

Schwob: discovering international classic works of fiction

Schwob draws attention to and supports as-yet undiscovered, untranslated classics of world literature. Each month the editors select new titles on www.schwob.nl.

Background

The Dutch Foundation for Literature, created in 2010 as the result of the merger between the Foundation for the Production and Translation of Dutch Literature (NLPVF) and the Foundation for Literature (FvdL), is an independent organization financed by the Ministry of Education, Culture and Science. Policies and projects are carried out in co-operation with the Flemish Literature Foundation.

Interested in receiving our newsletter? Send your request to post@letterenfonds.nl or sign up on www.letterenfonds.nl.

Dutch Foundation for Literature

Nieuwe Prinsengracht 89
1018 VR Amsterdam
Tel. +31 20 520 73 00
Fax +31 20 520 73 99
The Netherlands
post@letterenfonds.nl
www.letterenfonds.nl

Advisors Fiction



Barbara den Ouden: Eastern and Middle Europe, Mediterranean countries, Russia, Scandinavia
b.den.ouden@letterenfonds.nl



Victor Schiferli: French, German and English-language countries
v.schiferli@letterenfonds.nl



Pieter Steinz: Africa, Arabic-speaking countries, Asia, Israel, Latin-America
p.steinz@letterenfonds.nl

Schwob



Alexandra Koch
a.koch@letterenfonds.nl

Tommy Wieringa

These Are the Names

A fascinating, dark novel about alienation and migration

'To discard one's old soul, that frayed, worn thing, and get a new one in its place. Who wouldn't want that?' This is Pontus Beg speaking, the police commissioner of Michailopol, a drab city in the Russian steppes. He is a melancholy cynic, a philosopher who is all too aware of the meaninglessness of life, but when he comes into contact with a group of refugees, his life takes an unexpected turn.

Tommy Wieringa, who garnered international praise with two novels full of vital energy: *Joe Speedboat* and *Caesarion*, employs a raw and sober tone in his new novel. The atmosphere is reminiscent of Coetzee's *Waiting for the Barbarians*, Cormac McCarthy's *The Road* and Isaac Babel's short stories. We follow two parallel storylines: that of the solitary policeman, and that of the refugees on their hopeless quest through a barren and desolate landscape.

The group of refugees are given neither names nor faces. They are taken over a border under false pretences, and told to go west until they reach a city. An internal conflict begins within the group, which

flares up as the city fails to appear and their wanderings take longer and longer. Finally the company arrive in Michailopol. The group of refugees look so frail and emaciated, the inhabitants take them for dead people risen up from their graves.

Then the dead body of a rabbi is found in the city. Pontus Beg's investigations lead him to another rabbi, who initiates him into the laws and history of Judaism. It is clear he will have to abandon some of his cynicism and gradually his loneliness subsides as he comes to realise that he belongs to a people who have been running for their whole lives, the Jews. 'We're a braided rope, separate threads which together make a cord. It's how we are connected. What binds us is what we are.'

The story of the police commissioner investigating the murder of the rabbi ends up merging with that of the refugees. Their story in turn resonates with the book of Exodus: hunger and despair, mystical codes and the power of believing that a higher force will lead them to the promised land. *These Are the Names* is a poetic parable about the fate of peoples adrift in the twenty-first century, a story which, despite all its darkness, still seems to offer hope.



Publishing details

Dit zijn de namen (2012)
304 pp., ca. 70.485 words
90,000 copies sold

Rights

De Bezige Bij
www.debezigebij.nl
Marijke Nagtegaal,
m.nagtegaal@debezigebij.nl
Hayo Deinum,
h.deinum@debezigebij.nl

Rights Sold

Portobello (UK), Hanser (Germany),
Iperborea (Italy), Actes Sud (France)

Other Translated Titles

Please see www.letterenfonds.nl/en/authors-and-translators/

English Sample Translation Available



Tommy Wieringa (b. 1967) is the author of *Alles over Tristan* (Everything About Tristan, 2002) and the book which propelled his breakthrough to a wide audience, *Joe Speedboat* (2005, 300.000 copies sold). His travel stories were collected in *Ik was nooit in Isfahaan* (I Never Went to Isfahan, 2006). In 2007, *De dynamica van begeerte* (The Dynamics of Desire) was published, a study into the origins of desire and the major role of pornography in the modern world. Tommy Wieringa's works have been translated all over the world, into languages like Hebrew, Korean, French, German and English. *Dit zijn de namen* has been short-listed for this year's Libris Literatuurprijs.

'This is a landmark novel which, alongside intelligence, discipline and originality, also shows Wieringa's lust for perfection.'
– *de Volkskrant*

'Wieringa leaves no doubt as to what it is about – what people believe. Everything revolves around the meaning they give to events. An unusually clever novel.'
– *NRC Handelsblad*

Photo: Johan Jacobs

Oek de Jong

Pier and Ocean

An expansive family history set against the backdrop of post-war reconstruct

In this monumental novel, Oek de Jong tells the story of Dina Houuttuyn and her son, Abel Roorda. He shows that no one is born without a history and that our lives are influenced by those of our parents and ancestors. This portrayal of the still sober mentality of the post-war Netherlands is painted in a evocative style, with strong, atmospheric scenes.

The novel begins with a pregnant Dina's flight from the southern provincial town where her husband has been doing his military service. One morning she comes across her landlady half-naked and flees north, to Amsterdam, shocked by her own reaction. Through a series of flashbacks, we learn what has turned her into the woman who will become Abel's mother in part two.

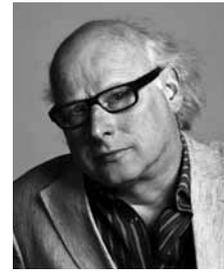
Housed with a Frisian pastor's family during the war, she falls in love with one of the son's friends. Four years later she is pregnant. It is almost a deliberate choice to put an end to her uncertainty about her sexual orientation, which first came to light in the orphanage where she worked after the war. She was happy there, glad to

escape her parents' clutches. That happiness came to an end though, when the matron, Elena, fell in love with her and seduced her.

Dina finally grows accustomed to life with a narcissistic husband who does not understand her. Abel sees his mother as a conflicted woman who feels trapped from all sides but powerless to free herself. His father's vanity does not escape him either. With an adolescent indifference, he rebels, searching for freedom.

Abel's first infatuations, his cool, distant friendships, his mooching around during endless summer holidays – all these scenes seem to echo De Jong's masterful debut *Opwaaierende zomerjurken* (Billowing Summer Dresses, 1979). The sensuousness with which its protagonist, Edo Mesch, observes the world is shared by Abel, who can feel and smell the difference between Frisian and Zeeland soil.

Pier and ocean, a reference to a series of paintings by Mondrian, seems to stand for this struggle: breaking free of social and familial bonds and striving for independence. While Abel seems to reach the ocean, Dina clings eternally to the pier.



Publishing Details

Pier en oceaan (2013)
804 pp., 253,000 words

Rights

Atlas Contact
www.atlascontact.nl
Uta Matten,
umatten@atlascontact.nl
Elaine Michon,
emichon@atlascontact.nl
See also
www.oekdejong.nl

Sample Translation Available



Oek de Jong (b. 1952) broke through in 1979 with his debut novel *Opwaaierende zomerjurken* (Billowing Summer Dresses). Over fifteen months, the novel was reprinted nineteen times and sold 95,000 copies. He confirmed his status as one of the Netherlands's top authors with the philosophical and equally successful novel *Cirkel in het gras* (Circle in the Grass, 1985) and the tragic portrait of a woman, *Hokwerda's kind* (Hokwerda's Child, 2002). *Pier and Ocean* has been shortlisted for both the Libris Literature and the Boekenuil prizes.

'You see the photos, you look at the pictures and the sensitive reader guesses at, feels and sees the churning underneath.' – *Het Parool*

'Oek de Jong's magnum opus. A magnificent evocation of lost times.' – *NRC Handelsblad*

'Without doubt, Oek de Jong's crowning achievement.' – *Trouw*

Photo: Koos Breukel

Oek de Jong Billowing Summer Dresses

The classic 1979 breakthrough novel:
a young man in search of harmony



This is one of those books which meet with success upon publication and remain successful ever after. The story follows the development of Edo Mensch from childhood to adolescence to adulthood.

He is a bundle of contradictions: he looks for love, but walks away when it comes too close. He wants to feel but constantly rationalizes. He strives for naturalness but is artificial through and through. The crux of the matter is a search for harmony, the harmony he remembers from sitting on the back of his mother's bike during a cycle ride, the souging of the wind, the billowing of skirts. It gives him an 'indescribable feeling of light and space'.

Finally all is well: 'Everything was just as it was. But he belongs everywhere and floats.' In the end, Edo chooses to live in a world of his own imagination, removed from the one he had inhabited before.

Publishing Details

Opwaaierende zomerjurken (1979)
271 pp., 88,000 words
200,000 copies sold

Rights sold

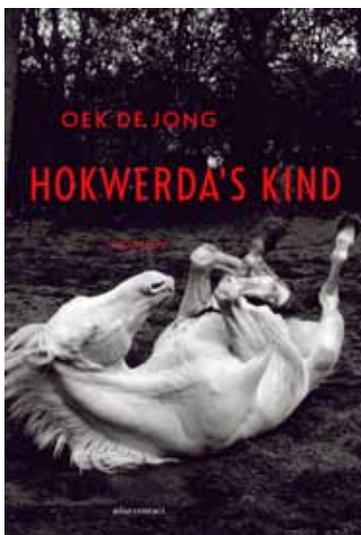
Germany (Piper), France (Gallimard), Swedish (Norstedts) and Arabic (Dar-Al-Adab)

'This first novel is, in its style and control of language, a peak in the tradition of individualistic and autobiographical literature.'

– *NRC Handelsblad*

Oek de Jong Hokwerda's Child

A darkly scintillating romance:
the psyche of a female murderer



This psychological novel is narrated with a broad vision yet an extraordinary eye for detail. The novel opens with an oppressive scene: as a young girl, Lin is repeatedly thrown into the river by her father. Every time, after splashing hard into the water, she swims back to him. Yet time and again she is flung back - until she almost drowns.

The shadow of this scene hangs over the entire book. In her twenties, after a successful but prematurely interrupted sporting career, Lin meets the man of her dreams. But the pattern of their love resembles that of the opening scene: Lin is consistently cast away by Henri but always comes back. When she meets Jelmer, a mild-mannered lawyer, it appears that she can eradicate the fatal figure from her life. However, she cannot quieten her restlessness and seeks out Henri once more.

De Jong allows his characters to attain great heights of love in sensual, erotic scenes, which cause the reader to momentarily forget the sense of menace. Finally he transports Lin and Henri with great stylistic power to the 'outer darkness' and their inevitable downfall.

Publishing details

Hokwerda's kind (2002)
444 pp., 170,000 words
100,000 copies sold

Rights sold

France (Gallimard), Danmark (Gyldendal), Germany (Piper)

'You feel as if you are really getting to know them both and, in all their challenges and tensions, you begin to see a love which is true, sometimes even pure, and which makes everything right in a most confusing fashion.'

– *NRC Handelsblad*

Stefan van Dierendonck

And It's Raining Bread

An impressive debut novel about a fatal collision with faith

Stefan van Dierendonck has written a debut novel with an improbable story actually based on the true fact of a young priest with an allergy to the Eucharist. The church, right up to the Vatican, refuses to adapt the hosts for the main character. The writer has used own experiences to compose an unusual and intelligent story, which unsettles and raises important questions.

The novel has a classical story-within-a-story structure. An elderly father has a meeting with the monastery's abbot one morning. The abbot gives him a box left behind by Clemens Driessen, an apprentice priest who died young in unclear circumstances. He returns to his monastery cell to commit young Clemens's life to paper.

Van Dierendonck skillfully builds up the tension and tells how this small boy was impressed by the grandeur of a cathedral his father took him to. When his father mentions in passing that Jesus lodges in your heart when you eat the host and remains there until you commit your first sin, his life becomes an exhausting battle to remain pure.

He avoids his peers and keeps his piety secret - he plays Marian hymns on his

Walkman and carries a rosary in his pocket. He walks away from the only girl he falls in love with because of his calling. Clemens is clearly planning on hanging onto Jesus for as long as he can. Then fate strikes and his father dies when they are out jogging together.

He enrolls in a seminary but things go wrong there too. Clemens is assaulted by a fellow student and his supervisors fail to react. He feels estranged from the churchgoers who scarcely believe in anything anymore but are happy to receive the host he gives them. He must preach things without agreeing with them. He feels like an actor.

And to make matters worse, he turns out to have a gluten intolerance: 'Imagine this: I'm ill. The holy bread has made me ill. God has made me ill.' After long insistence, the church comes up with an apparent solution: gluten-free hosts. They still make him ill, but it is a cross he has to bear.

In the end, Clemens opts to take his own life, but even in his darkest hour, he continues to consider others. *And It's Raining Bread* is a book which questions the role we give religion in our lives and shows how adhering to rules can lead to us losing, rather than finding ourselves.

Stefan van Dierendonck (b. 1972) served as an altar boy from age eight in a church in Brabant and later attended the seminary in Den Bosch. He has now left the priesthood to become a writer. His debut novel was warmly received and reprinted several times after the novel's controversial subject matter led to the author's successful appearance on a very popular talk show.



Publishing Details

En het regende brood (2012)
249 pp., ca. 60.000 words

Rights

Thomas Rap
www.debezigebij.nl
Marijke Nagtegaal,
m.nagtegaal@debezigebij.nl
Hayo Deinum,
h.deinum@debezigebij.nl

English Sample Translation Available

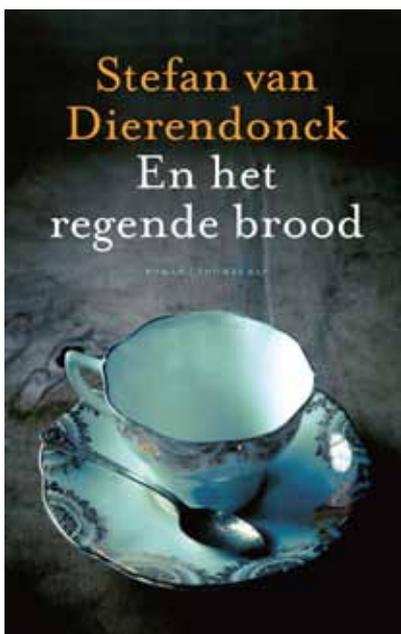
'Stefan van Dierendonck really impressed me with this harrowing, autobiographical book. The disconcerting story of this young, passionate former priest is surprisingly well-written and makes clear that a shining future awaits him outside the Catholic church.'

– Jan Siebelink, author of *In My Father's Garden*

'Van Dierendonck's style is vitriolic, precise and funny, his debut as a novelist is a real pleasure to read.' – *Vrij Nederland*

'A beautiful, semi-autobiographical debut. Subtle and convincing.' – *Trouw*

Photo: Keke Keukelaar



Hanna Bervoets

Everything There Was

A post-apocalyptic novel about human behaviour in a state of emergency

In the reality TV show *Big Brother*, people were voluntarily locked up in a house and filmed. This may well have been the inspiration for the new novel by writer and columnist, Hanna Bervoets, in which a group of eight people gather in a school building to record a TV programme about science. A brilliant young boy with a talent for maths is being interviewed for the show.

During the recordings, a huge explosion is heard outside. Afterwards all they can see from the windows is a thick mist; no one knows what's happened. They turn on the television and are instructed to seal off all openings and cracks in the building. The people soon begin to adapt to the 'new situation', but no one knows what fate has in store for them.

The novel is made up of the non-chronological diary entries of Merel, one of the production crew. She keeps a diary about the events following the bang and

because she is the only source of information, the reader doesn't always know whether to trust her.

To make things more complicated, her entries are not in the right order – which might suggest that we are reading the loose pages of a manuscript found after the culmination of events. The coolness with which she keeps a record stands in stark contrast to the state the world is in. In addition, she casually mixes high and low culture. In the face of death, there's little difference between Norbert Elias's writings and the Burger King menu.

Tension mounts as the characters' situation becomes more and more perilous. One by one, the characters begin to leave the stage. People become mistrustful. Merel already realizes quite early on that 'it doesn't matter what you do. It matters what people think you do.' The essence of the novel is the fight for survival, right up to the chilling end.



Publishing details

Alles wat er was (2013)
283 pp., 63,520 words

Rights

Atlas Contact
www.atlascontact.nl
Uta Matten,
umatten@atlascontact.nl
Elaine Michon,
emichon@atlascontact.nl

English Sample Translation Available



Hanna Bervoets (b. 1984) is a writer, columnist and journalist. She is the author of a popular column in the broadsheet, *de Volkskrant*, and has written for various newspapers and magazines. Her novelistic debut *Of hoe waarom* (Or How Why, 2009) was followed by the winner of the OPZIJ Literature Prize *Lieve Céline* (Dear Céline, 2011).

'In Bervoets's work, in her novels and columns, her tone is always light and modern, she is clearly rooted in the present day. Her sentences are not sensitive or poetic, but functionally carefree. They ring with self-confidence.'
– *de Volkskrant*

'If there's light at the end of the tunnel, it's probably just wishful thinking. Eat or be eaten, that's the great question in this uncompromising work of art.'
– *De Groene Amsterdammer*

Photo: Stefan Vanfleteren

Pieter Waterdrinker

Lenin's Balsam

An adventure story about the pursuit of beauty, money and love in the crumbling Soviet Union

Lenin's Balsam describes a young man's animated search for a mysterious cream. The story takes place in Russia in the period immediately following the Cold War when fortune hunters and profiteers made their move.

Moscow 1990. Lawyer and orphan, Olaf Weber, makes a lot of money on the black market and by conning tourists. Then he meets the charming scoundrel, Alexander Perelman, who tells him that the balsam used to preserve Lenin's body also makes wrinkles disappear. Eternal youth and immeasurable riches are within hand's reach. Olaf must find out what the ingredients are and invest in the project.

During his search for the balsam's secret formula, colourful figures pass review, such as Ivan the Nose, Ivan the Chin, perfume expert Maurice Maupas-sant and master embalmer Abrikosov. The quest begins at Lenin's mausoleum and leads from Siberia to Vinnitsa in the Ukraine. There, with the help of his

great-aunt Felicia, Olaf manages to find the formula and keep it out of the hands of an armed cleric who has been following him for months.

The recipe turns out to be simple, but completely useless: the balsam doesn't work on living people. Olaf finds happiness, not in business, but through his love for the beautiful Masha. They move to France together where he becomes a writer.

Nothing is what it seems in this picaresque novel: the conman gets conned, the lovely lady who talks about orgies is still a virgin and Aunt Felicia turns out to have been Jewish all along.

But there is no ambiguity about the essential matters: the destructive influence of 20th century ideologies, the importance of parental love, and the author's compassion for characters who strive after an independent existence under their control. *Lenin's Balsam* is an ode to freedom and love, a compelling and moving novel about an orphaned folk and a nation adrift.



Publishing Details

Lenin's balsem (2013)
400 pp., 120,902 words

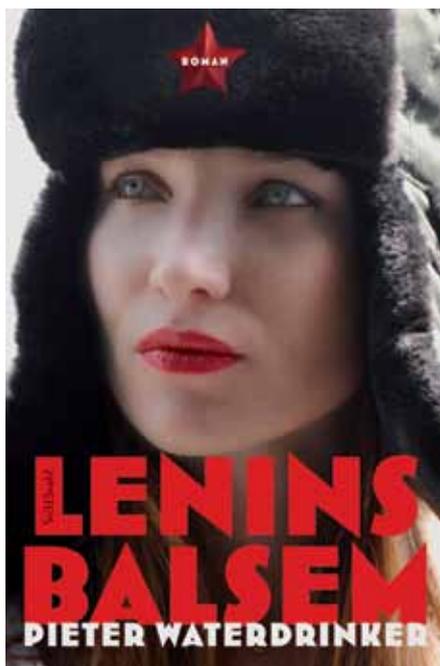
Rights

Prometheus
www.pbo.nl
Denise Larsen, d.larsen@pbo.nl

Translated Titles

The German Wedding
(Duitse bruiloft). Atlantic Books, 2009. Also in German (Aufbau, 2007).

[English Sample Translation Available](#)



Pieter Waterdrinker (b. 1961) lives by turns in Moscow and Saint Petersburg. He has unparalleled knowledge of modern Russia, and his habitat always plays a principal role in his work. In 1998, he made his debut with the novel *Danslessen* (Dancing Lessons) which received immediate acclaim. This was followed by the novels *Liebmans Ring* and *Een Hollandse romance* (A Dutch Romance) and the collection of short stories entitled *Montagne Russe*. His major breakthrough came with the novel *Duitse bruiloft* (*The German Wedding*) which was translated into English, German and Russian, and was nominated for the Gerard Walschap Prize and will be made into a movie. His penultimate novel *De dood van Mila Burger* (*The Death of Mila Burger*) is being adapted as a Russian opera.

'A book with an exotic elegance.' – *de Volkskrant*

'A hilarious quest, written in a wonderful baroque style.' – *De Telegraaf*

Photo: Julia Klotchkova

Saskia Goldschmidt

The Hormone Factory

The history of a multinational corporation in a thrilling novel about sex addiction and the abuse of power

In her debut as a novelist, Saskia Goldschmidt has chosen the true story of two brothers and a scientist who set up a pharmaceutical factory in the years running up to the Second World War. The author transforms this story into a tragedy of biblical proportions, with hormones flying all over the place.

Main character – and unreliable narrator – is the 97-year-old Mordechai ('Motke') de Paauw, a former conman and womanizer who is looking back on his life from his deathbed. 'A coach and horses could drive through the gaps in my conscience,' he says at the beginning, while his twin brother Aron's high moral stance led him 'right into the abyss'.

Next comes a picaresque account of the rise of the factory in the southern part of the country. We learn how Motke and Aron, with the help of a vain scientist, isolated hormone preparations from offal. How the brothers were driven apart by

Motke's haggling, his loose morals and, finally, a scurrilous plan. How the company survived the war while Aron died in a concentration camp. And how Motke picked up his carefree life again after the war – but is now heading for a resentful and unhappy death.

Told at a fast pace, packed with colourful vignettes of daily life in the twentieth century, *The Hormone Factory* offers a fascinating insight into the ruthlessness of businessmen or, as Motke says himself: the men who know what it means to sacrifice their own lives and those of their loved ones for a large business.

Motke is neither subtle nor sympathetic, but his candid voice and his unhypocritical approach to life make him a character you won't soon forget. This is clear from the first page, when he says, 'Yes, I have left my mark. But whether that helped the world? In avoiding the rain, we stumble into a ditch. We do nothing more, none of us.'



Saskia Goldschmidt (b. 1954) worked as a youth theatre producer and trainer of hospital staff and debuted in 2009 with *Verplicht gelukkig* (Compulsory Happiness), an autobiographical non-fiction book about growing up in the shadow of the Holocaust. The success of her debut and the discovery of documents about the rise of the pharmaceutical giant Organon (producers of the contraceptive pill), prompted her to write this novel. *The Hormone Factory* was an instant success in the Netherlands and rights have already been sold to Germany, Israel and the United States.



Publication details

De hormoonfabriek (2012)
285 pp., 82,000 words

Rights

Cossee
www.cossee.com
Eva Cossee,
cossee@cossee.com

Rights sold

France (Gallimard), Germany (DTV),
USA (The Other Press)

Full English Translation Available

'A gripping story in which the birth of modern medical science, the post-war explosion of wealth and the bargaining that goes on between science and commerce are brought together.' – *8Weekly*

'Goldschmidt's narrative style is arresting, picturesque and humorous. A gripping story, which seduces the reader with wonderful sentences.' – *Literair Nederland*

Photo: Krijn van Noordwijk

Thomas Rosenboom

The Red Carpet

A contemporary tragicomedy about fame and loneliness

A born loser from a city in an eastern province is the protagonist of the new novel by Thomas Rosenboom, one of Dutch literature's most refined stylists. *The Red Carpet* charts the life and times of a proud underachiever, 'constantly on the move without getting anywhere.'

Lou Baljon's story begins with his friendship with the illustrious members of Shout, an unsuccessful cover band. He becomes their faithful roadie and we follow him through the free-wheeling seventies, the gritty eighties and the hectic nineties until his career as a recording engineer ends when the band breaks up. He finally finds his calling as the owner of a cinema in which audience members can admire themselves on the screen.

'Narcissism is the disease of our age,' Baljons's only childhood friend Eddie says. To his mind, the world suffers from 'an endless longing for attention and admiration, but how do you get that if you have no talent?' The gap in the market – symbolic of this hankering after an artificial, unfound-

ed fame – is the red carpet of the title, derived from the Oscars, which gives every non-entity a sense of self-importance.

The Red Carpet is a satire containing wonderful vignettes of marginal pop musicians, vain dignitaries and reluctant profiteers. At the same time, the novel offers a profoundly sad portrait of a naive, shy man who yearns for love and friendship while not being capable of it himself: 'He'd only snacked at love, or stood in the kitchen and eaten out of the pan, but now he was forty-two years old and it was time to sit down at a table – but with whom?'

In Lou Baljon, Rosenboom adds a new anti-hero to his pantheon of do-gooders adrift in an indifferent and absurd universe. He is a man behind the times, who realizes that his ideals no longer fit the age he is living in. Rosenboom's work puts forward a case for good manners, and for success and fame when it is earned. He is a man with a mission, even though that mission is dated. Paradoxically enough, this is what makes his story so urgent.

In 2000, **Thomas Rosenboom** (b. 1956) was the first and only writer to win the prestigious Libris Literature Prize for a second time. That he was an exceptional writer had been clear since the publication of *De mensen thuis* (The People Back Home, 1983), three stories about a outlandish waif, and *Vriend van verdienste* (An Honorable Friend, 1985), based on the true story of a teen homicide. In 1994, he underscored his talent with the monumental novel set in the 17th century, *Gewassen vlees* (Clean Meat). He followed this five years later with *Publieke werken* (Public Works) received enthusiastically by critics and the public, and then *De nieuwe man* (The New Man, 2003), *Spitzen* (Pointe Shoes, 2004) and *Zoete mond* (Sweet Mouth, 2009). Controversial was his essay on the decline of educational standards, *Denkend aan Holland* (Thoughts About Holland, 2005).



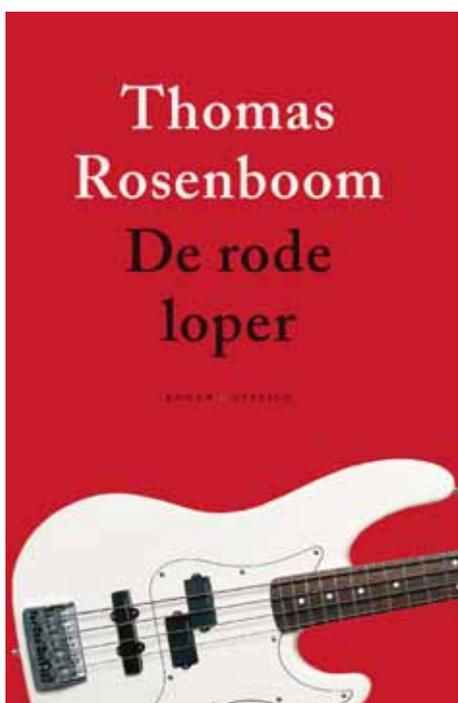
Publishing Details

De rode loper (2012)
252 pp., 59.298 words

Rights

Querido
www.querido.nl
Emile op den Coul,
E.Opdecoul@singel262.nl

[English Sample Translation Available](#)



'Bitter, witty and up-to-date. And beautifully written as well. One of the year's best books.'
– *Het Parool*

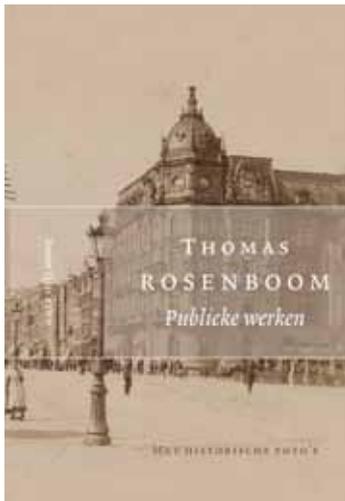
'A story that manages to touch the reader despite its simplicity. Rosenboom succeeds in turning Lou into a moving character with a sincere hunger for intimacy.'
– *NRC Handelsblad*

'Fantastic. *Spinal Tap* in the polder.'
– *Barry Hay, lead singer Golden Earring*

Photo: Lona Aalders

Thomas Rosenboom Public Works

A majestic historical novel about two men whose good deeds bring about a catastrophe



The violin maker, Vedder, and his nephew, pharmacist Anijs are two unforgettable characters. At the beginning of the twentieth century, the former takes on a property developer who wants to build a hotel facing Amsterdam Central Station: his home has to make way, but he refuses to accept the price they offer. The latter tries to strengthen his position as village dignitary by helping a group of poor Jewish settlers by impersonating a doctor, despite his lack of qualifications.

Vedder and Anijs's joint plan to send the Jews to America with the money Vedder hopes to get from the builder goes wrong in a slow and horrific manner. The reader is already tipped off at the beginning of the book when Rosenboom describes an Amsterdam fish market. Storks circle the roof space having entered through the upstairs windows, drawn by the smell of fish.

They can no longer get out: 'In the absence of safe resting places the only thing they could do was to keep on flying around, in large circles past the windows filling up with yet more storks, until they finally fell down with cramp, exhausted or dead amongst the people and the fish.'

Publishing Details

Publieke werken (1999)
500 pp.

Rights

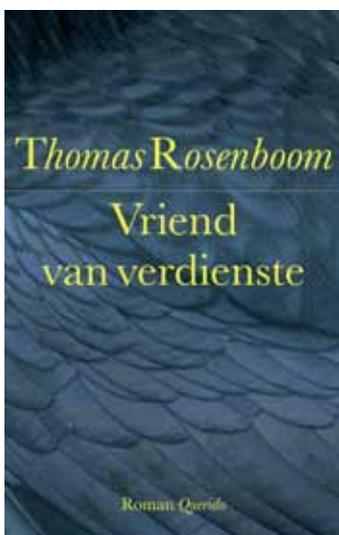
Querido
www.querido.nl
Emile op den Coul,
e.opdecoul@singel262.nl

Rights sold

Germany (DVA, 2004; Rowohlt, 2006),
Denmark (Gyldendal, 2002), Hungary
(Gondolat, 2009), Slovakia (Kalligram,
2013)

Thomas Rosenboom An Honorable Friend

Thrilling and haunting novel about friendship and betrayal



How far would you go for friendship? This is the subject of the novel based upon a controversial affair which took place in the early 1960s in the wealthy village of Baarn.

Two teenage aristocratic brothers, Otto and Pieter, keep their friend Theo locked up in a turret because they'll fear they'll get into trouble if he is discovered. The police want to talk to Theo about the theft of a scooter, but the brothers also had him steal a valuable object for them – which he did in order to become their friend.

At first, the atmosphere is jovial: we've got someone in hiding, we can outsmart all of them. But hiding Theo becomes increasingly dangerous and the brothers are repeatedly confronted with this.

The situation becomes untenable; hiding becomes captivity. In the heat and isolation, things get more and more out of hand, until it all comes to a head in a brutal murder – of the wrong person. Unforgettable and chilling to the very last page.

Publishing details

Vriend van verdienste (1985)
272 pp.

Rights

Querido
www.querido.nl
Emile op den Coul,
e.opdecoul@singel262.nl

Rights sold

Germany (Suhrkamp, 1991)

'His use of language is already on a par with the best prose I've ever read.'
– *Vrij Nederland*

'An alarmingly fine book.'
– *Arnhemse Courant*

Lieneke Dijkzeul

What Remains

A literary thriller about the instinct to protect one's loved ones

The fifth volume in Lieneke Dijkzeul's Vegter series begins with a chilling scene. A large, heavy-set man lies dead on the kitchen floor. He's 6 foot tall, over 12 stone of dead weight. The female murderer wonders how she is going to move his much too heavy body.

The perpetrator's solution for moving 'that thing lying in the way' is simple and effective. She gets a trolley, ties the head to the legs and rolls the lot out of the door. What comes next is a classic *whodunit*. The duo Vegter and Talsma, a Dutch version of Dalziel and Pascoe, follow a series of clues to unmask the culprit. In her choice of characters, Dijkzeul lends an unexpected twist to the familiar patterns of the genre.

The dead man, Richard Verkallen, co-owned with his brother a car body shop, a family business set up by their father. Brother Peter follows in his father's footsteps but Richard is a misfit. He would rather have been an artist but his father more or less forced him to join the family business. His marriage to Asli, who came to the Netherlands seventeen years previously as a student from Somalia, is

not exactly welcomed by the family. As he wrestles with all of this, he seeks solace in the arms of a secretary, Gemma, a relationship which his family does approve of.

The police investigation revolves around these two women. Gemma wants just one thing, Richard's love, but she suffocates him so much with her longing that he holds her at arm's length. Asli experiences the detachment that goes with being a migrant. She misses the close family bonds and warm climate of her motherland. She focuses all her attentions on her son, the deaf and autistic, Keja. *What Remains* is not just a whodunit but also a family drama about the importance of a safe home.

Dijkzeul's clear style and attention to detail fit perfectly with the sober, observational detective work in the novel. The reader closely follows Vegter and Talsma along the way. Detective Vegter, who enjoys wine, classical music and literature has almost reached retirement age. Fans of this series can only hope that Dijkzeul manages to prolong his farewell from working life a little longer.

Lieneke Dijkzeul (b. 1950), began as a children's book author and published her first adult novel in 2006, the psychological thriller *De stille zonde* (The Silent Sin). In 2007, she followed this up with *Koude lente* (Cold Spring), her second book with Paul Vegter in the lead role. Vegter is a greying middle-aged detective, voluntarily making way for younger, less experienced colleagues. The successful series continued with *De geur van regen* (The Scent of Rain, 2009), *Verloren zoon* (Lost Son, 2011) en *Wat overblijft* (What Remains, 2012).



Publishing details

Wat overblijft (2012)
284 pages, 76.099 words

Rights

Anthos
www.amboanthos.nl
Uta Matten,
umatten@amboanthos.nl
Elaine Michon,
emichon@amboanthos.nl
See also
www.lienekedijkzeul.nl

Rights sold

German (DTV)

Translations

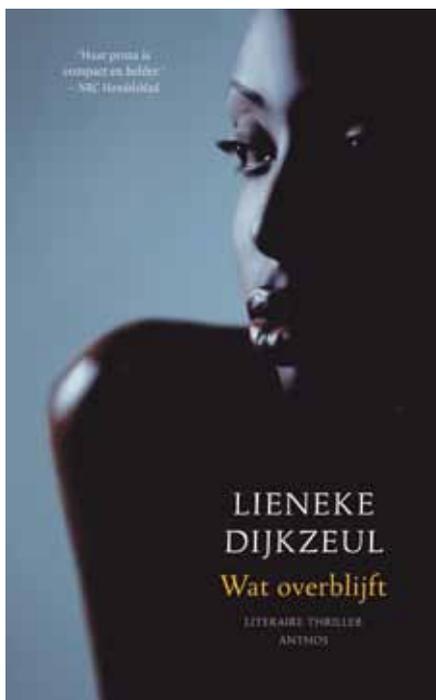
Vor dem Regen kommt der Tod (De geur van regen). German (DTV, 2011)
Schweigende Sünde (De stille zonde). German (DTV, 2012)
Ein Traum vom Fußball (Aan de bal). German (Arena, 2006, 2007)

'In her attractive style Dijkzeul describes the way the lives of her main characters become sucked into a whirlpool of violence and despair. A good book about discrimination, domestic violence and desperate people.'
– *Algemeen Dagblad*

'Lieneke Dijkzeul is one of Holland's best thriller writers. This is a gripping story but also a human drama which at times is very affecting.'
– *Libelle*

'Her use of language borders on the poetic.'
– *De Telegraaf*

Photo: Tessa Posthuma de Boer



Typex Rembrandt

Graphic novel about the life of the old master from the Golden Age

Typex's magnum opus, a biography of Rembrandt in the form of a graphic novel, opens with images of an elephant. Burly yet vulnerable, ungainly yet with kind eyes: this is how Typex depicts the elephant as a metaphor for one of the giants of the painting world, Rembrandt van Rijn (1606-1669).

In eleven chapters, each named after key figures in his life such as his wives Saskia, Geertje and Hendriekje, Typex tells the story of a man whose painting enabled him to do everything: grow rich, seduce women, understand people.

Rembrandt was not a handsome man but he was sensual. With his sensuous lines, Typex is the ideal graphic novelist to draw him. Rembrandt's tuberous nose, soft cheeks and sly eyes give the illustrator great scope to experiment. The drawing techniques used here have been inspired

by Rembrandt's own, with his excellent eye for the details of imperfection.

Rembrandt's renowned intimacy and humanity come out particularly well in this book. This is no remote idealisation of a genius, but an intimate portrait of a man who could be difficult at times. Typex keeps the narrative lively with an almost choreographic representation of his character's movements, and varies his formats to continually surprise the reader.

He also plays a sophisticated game by reflecting Saskia's moods in the artist's brushstrokes, having him literally paint over her in dark umber tones – symbolic of his dominating attitude towards women. The larger tableaux which portray Rembrandt at full-length are entralling; we see him both proud and vulnerable in an increasingly dark studio as the end grows near.



'Here's to the greatest Dutch artist... I mean the second greatest. First there was Rembrandt, then there was Typex.'
– Nick Cave



Publication details

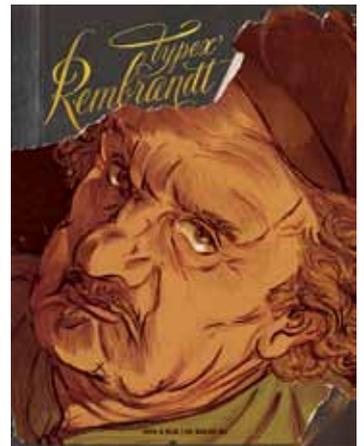
Rembrandt (2013)
238 pp., 8,879 words

Rights

Oog & Blik
www.oogenblik.nl
Mara Joustra,
m.joustra@debezigebij.nl

Rights sold

Spain (Norma), UK (Self Made Hero)



Typex (b. 1962) has been active in the comics world since 1982. His first work appeared in the underground magazine *De Balloen* and in various children's magazines. For the magazine *Zone 5300*, he developed the cartoon *De Belevissen van Moortje Poes* (The Adventures of Moortje the Cat). In 1996, he published *Melkman* (Milkman) which echoed Max & Moritz. A football comic followed in 2004, *De nieuwe avonturen van Kick Wilstra* (The New Adventures of Kick Wilstra). He also published his own magazine *Chorizo* for a while. *Rembrandt* was published in close collaboration with the Rijksmuseum in Amsterdam.

Recent Translations

This is a selection of recently published translations from the Dutch. For more information please go to our online database of translations www.vertalingendatabase.nl.



Gerbrand Bakker
The Twins

Published in Croatia by Fraktura. Translated by Maja Weikert. Also in: Danish (Gyldendal), English (Harvill Secker; Archipelago), French (Gallimard), German (Suhrkamp), Italian (Iperborea), Spanish and Catalan (El Rayo Verde), South African (Protea) and many more.



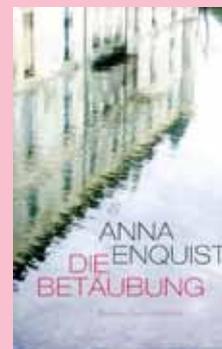
Mark Boog
I Understand the Murderer

Published in German by DuMont. Translated by Matthias Müller.



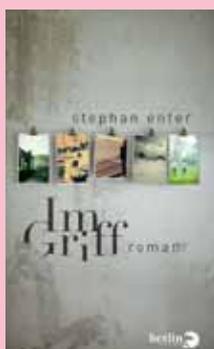
Peter Buwalda
Bonita Avenue

Published in French by Actes Sud. Translated by Arlette Ounanian. Also in German (Rowohlt), Italian (Mondadori), English (Pushkin), Spanish (Salamandra), Hungarian (Scolar) and Czech (Odeon).



Anna Enquist
The Sedators

Published in German by Luchterhand. Translated by Hanni Ehlers. Also in Swedish (Natur och Kultur).



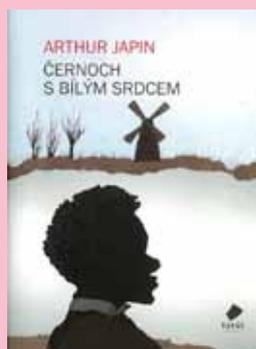
Stephan Enter
Grip

Published in German by Berlin Verlag. Translated by Christiane Kuby. Also in Italian (Iperborea) and Norwegian (Font Forlag).



Anne-Gine Goemans
Gliding Flight

Published in German by Insel/Suhrkamp. Translated by Andreas Ecke. In preparation: Danish (Turbine), Icelandic (Forlagid) and Italian (Iperborea).



Arthur Japin
The Two Hearts of Kwasi Boachi

Published in Czech by Vakát. Translated by Veronika Havlíková. Also in: Danish (Tiderne Skifter), English (Chatto & Windus (UK)/ Alfred A. Knopf (US)), French (Gallimard), German (Claassen/List), Greek (Kastaniotis), Hebrew (Keter), Italian (Ugo Guanda), Norwegian (Gyldendal), Portuguese (Teorema) and Spanish (Debate).

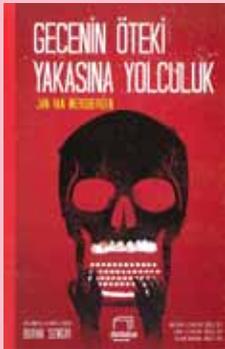


Herman Koch
The Dinner

Published in US by Crown Hogarth. Translated by Sam Garrett. Also in: French (Belfond), German (Kiwi), South African (Protea), Spanish (Salamandra), Turkish (Dogan Kitap) and many more.

The New York Times Bestseller!

Recent Translations



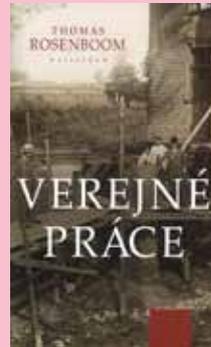
Jan van Mersbergen
**To the Other Side
of the Night**

Published in Turkish by Dedalus.
Translated by Burak Sengir.
Also in: Catalan and Spanish
(El Rayo Verde).



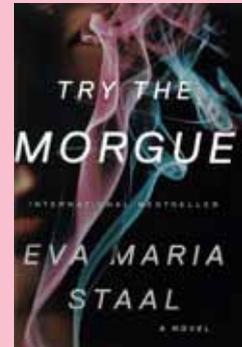
Gustaaf Peek
I Was America

Published in Czech by Barrister
& Principal. Translated by Pavla
Marková.



Thomas Rosenboom
Public Works

Published in Slovak by
Kalligram. Translated by Adam
Bžoch. Also in: Danish
(Gyldendal), German (Rowohlt)
and Hungarian (Gondolat).



Eva Maria Staal
Try the Morgue

Published in English by W.W.
Norton & Company. Translated
by Pim Verhulst.



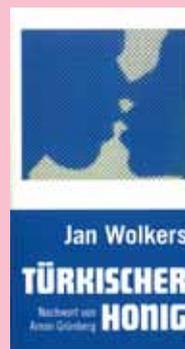
P.F. Thomése
Grillroom Jerusalem

Published in Swedish by Ersatz.
Translated by Joakim
Sundström.



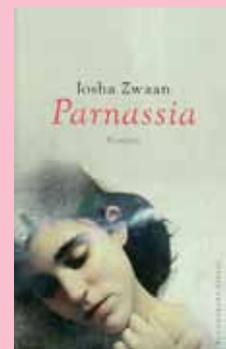
Robert Vuijsje
Only Decent People

Published in Serbian by Clio
Publishing House. Translated by
Jelica Novakovič Lopužna.



Jan Wolkers
Turkish Delight

Published in German by
Alexander Verlag. Translated by
Rosemarie Still. Also in:
Bulgarian (Literaturen Forum),
Croatian (AGM), English
(Calder & Boyars (UK)/ Dell
(US)), Finnish (Otava), French
(Belfond), Frisian (Friese Pers
Boekerij), Italian (ScritturaPura),
Japanese (Kadokawa Shoten),
Polish (Iskry), Portuguese (Casa
Portuguesa), Slovenian
(Obzorja), Slovak (Slovart),
Spanish (Libros del Zorral),
Swedish (Forum) and Turkish
(Versus).



Josha Zwaan
Parnassia

Published in German by
Bloomsbury Berlin Verlag.
Translated by Christiane Kuby
and Herbert Post.

Tommy Wieringa
These Are The Names

Oek de Jong
Pier and Ocean

Billowing summer dresses
Hokwerda's Child

Stefan van Dierendonck
And It's Raining Bread

Hanna Bervoets
Everything There Was

Pieter Waterdrinker
Lenin's Balsam

Saskia Goldschmidt
The Hormone Factory

Thomas Rosenboom
The Red Carpet

Public Works
An Honorable Friend

Lieneke Dijkzeul
What's Remains

Typex
Rembrandt

10 Books from Holland is distributed to international editors and publishers. Please contact us if you would like to be included on our mailing list.

Editors

Dick Broer, Barbara den Ouden,
Victor Schiferli, Pieter Steinz

Contributions

Dick Broer, Marlies Hoff,
Barbara den Ouden, Joost
Pollmann, Victor Schiferli,
Pieter Steinz

Translation

Michele Hutchison

Cover photo

Julio López Saguar
www.jlopezsaguar.com

Printing

Platform P

Design

Kummer & Herrman, Utrecht

Nederlands
letterenfonds
dutch foundation
for literature

Postbus/PO Box 16588
1001 RB Amsterdam
t +31 (0)20 520 73 00
f +31 (0)20 520 73 99
post@letterenfonds.nl
www.letterenfonds.nl

visiting address
Nieuwe Prinsengracht 89
1018 VR Amsterdam