10 Books
from Holland and Flanders

Abdelkader Benali
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In My Mother’s Voice (De stem van mijn moeder) Abdelkader Benali returns to his roots and his discovery of literature when twenty-years old. As in Wedding by the Sea (Bruiloft aan zee), the cheerful, quirky debut written in 1995 which was successful all over Europe, his new novel – written in an exuberant mix of styles and influences – tells a story which reaches a resounding climax.

‘I was a dodo who tried to fly to paradise to lay an egg,’ says the protagonist of My Mother’s Voice, a successful young photographer. It’s a wonderful picture of his creator, Abdelkader Benali, a cosmopolitan writer whose illiterate parents emigrated from Morocco to The Netherlands. Benali is that dodo.

The photographer is recalled to his parental house in Rotterdam where his mother is seriously ill. She has not spoken for years, eating, drinking and praying in silence. When her son gets to speak on the phone not only to his desperate father, but to his mother too, he knows that he needs to go home.

At home, it slowly becomes clear why the mother was silent for so long: her son had a twin, who had died in a tragic accident in Morocco when still very young. What happened is gradually revealed by a report the dead boy had written for his Dutch teacher about a journey in a yellow Mercedes 200 D with his parents, his brother and a ten-kilo jar of peanut butter.

That ill-fated journey led to his death, made the father unhappy, rendered the mother dumb and made his twin brother, the future photographer, flee the house, which is filled with guilt and resentment. The tragic story is a metaphor for the leap into the dark which migrants make in order to succeed in a new world. Or in order to return from the new world to the old.

Some, like the young photographer, much in demand for quality work, apparently succeed. And yet the photographer cannot commit to his wife and sons, also twins. Others, with identical qualifications, fail hopelessly.

Abdelkader Benali’s My Mother’s Voice exposes, without cliché, without being predictable, the painful inner conflict and tragic fate of migrant children and their parents – ‘Migration has scattered us across this continent like poppy seeds on the stale bread that is Europe. We come together to play an imaginary drum, sing songs of the olden days and reminisce. Oblivion kills the heart of the migrant. If his children forget him, the migration monster will have consumed every scrap of his being.’

A beautifully narrated account of a fear of commitment, letting go and growing up, cast in a Cain and Abel mould of two competing brothers.

De Telegraaf

The new novel by Abdelkader Benali responds to the question of what it is like to belong to the first or second generation of immigrant workers.

Boek
Major history and minor humans

Erwin Mortier

Divine Sleep

The First World War is the main theme of Erwin Mortier’s new novel Godenslaap (Divine Sleep), its magnitude and impact taking form in the recollections jarred down daily by the elderly Helena in her notebooks. Helena’s father was a prosperous Flemish merchant, and her mother a Walloon from a rich family in French Flanders. She has fond memories of summer holidays at her uncle’s large country house in France before the war, which is where, when war breaks out, she is sent by her father with her mother and siblings, in the hope that this will prevent her brother Edgar from volunteering for military service. No one can predict that an important part of the war will be fought in that part of the country.

Erwin Mortier splendidly elaborates the contrast in character between the enterprising Helena and her respectable, matronly mother. She is not enthusiastic about Helena’s relationship with Matthew, a British Army photographer (who will later become her husband). Helena visits frontline trenches with him, but then their ways part. Surprisingly, it is through the mother that Helena meets him again when she goes with her to visit the wounded Edgar at the hospital where Matthew happens to be lodging. That same evening, the hospital comes into the firing line and the two women witness scenes of indescribable horror.

How can the personal dislocation of war be recorded so as not to fade or diminish? In her memoirs, Helena wishes to master words in order to describe the indescribable, but she puts this attempt into perspective: ‘can we ever do anything else, I ask myself, but tell fairy stories burdened with footnotes?’

This ‘anything else’ is what Erwin Mortier convincingly achieves in Godenslaap. First he paints a fresco of ‘the entire propriety of good citizenship and norms.’ During the war, this world collapses in ruin and most characters are concerned only with trying to remain human in inhuman circumstances. Nothing spectacular happens in the story; Mortier is more concerned with animating such concepts as war, history and the past, imaginatively, with great empathy and engagement, with a mixture of melancholy, qualification and resignation. Its theme complements the novels of Ian McEwan and Philippe Claudel, while its monumental, yet subtly style it reminiscent of Marcel Proust and Virginia Woolf.

Marcel (1999), the first novel by Erwin Mortier (b. 1965), was awarded several prizes and nominated for the most important literary prizes of the Netherlands and Flanders. With his following novels Mijn tweede huid (My Fellow Skin, 2000) and Sluitertijd (Shutterspeed, 2002) and the novella Alle dagen samen (All Days Together, 2004) he quickly built up a reputation as one a prominent author of his generation. Erwin Mortier often allows children to evolve innocently and unconsciously under the emotional fall out of the complex lives of adults who are carrying a burden from the past. A grand stylist, his evocative descriptions brilliantly bring past worlds to life.

Mortier writes so well that you are inclined to see everything else as of secondary importance.

NRC HANDELSBLAD

Splendid control of language DE VOLKSKRANT

If Marcel Proust had a descendant somewhere in Flanders, he must be born in Ghent. KNACK

A monumental, phenomenal book. DE MORGEN

PUBLISHING DETAILS

Godenslaap (2008)
405 pp

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De Bezige Bij
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OTHER TITLES IN TRANSLATION
Marcel (Marcel). Harvill, 2001 / Vintage, 2003. Also in Bulgarian (Veliko Tarnovo: PIC, 2001), in French (Paris: Fayard, 2003), in German (Frankfurt am Main: Suhrkamp, 2001), and in Portuguese (Lisbon: Caminho, in prep.)
My Fellow Skin (Mijn tweede huid). London: Harvill, 2003. Also in German (Frankfurt am Main: Suhrkamp, 2004), and in French (Paris: Fayard, 2004)
Shutterspeed (Sluitertijd) London: Harvill Secker, 2004. Also in German (Frankfurt am Main: Suhrkamp, 2007), and in French (Paris: Fayard, 2005).
Novels by Allard Schröder invari-
ably take place in a shadowy realm, on
the borders of life and death. The setting
always has its own peculiar significance – due
partly to Schröder’s marvellous descriptions
of atmosphere and landscape.

Amoy is set on Go Long Su, which the
famous Dutch poet and ship’s doctor J. Slauerhoff called in his work ‘Spring
Island’, off the coast of Amoy, the Chinese port. Whereas Slauerhoff endowed
this curious island with charm, since it seemed to enjoy an eternal spring, in
Schröder’s hands there is something threatening about it from the start.

The island holds lawyer Louis Seghers in an intoxicating embrace from the
moment he first steps ashore on 1 August 1937. He has come to the island
to search for Freyler, a businessman who lived and worked on Amoy before
vanishing without trace. He is also trying to escape his conventional and pre-
dictable colonial, middle-class fate (another constant in Schröder’s writing).

Seghers had kept body and soul together from his earnings at bridge,
always playing safe while secretly dreaming of a brand-new existence. Until
he arrived on Amoy he felt part of a big, dreamy painting that hung unno-
ticed on the wall somewhere for decades.

The lawyer’s arrival does not pass unnoticed on the island, especially since
the guileless Seghers is the spitting image of the man he has come to search
for. The longer he hunts for Freyler and the closer he feels he is getting, the
more the two men converge.

For Seghers, Freyler – whom the reader quickly realises an arms and opium
dealer – is a man he would have liked to be, someone with a real life. ‘Do I
want to be who I am?’ Seghers asks his reflection in the mirror. ‘If not, why
isn’t that what I want?’ But he does not know the answer. He chases the
ghost of his doppelganger and loses himself in his love for the enchantingly
beautiful wife of a rich Chinese businessman, whom Freyler also coveted. To
a degree he accomplishes his mission but it is clear that Louis Seghers is
doomed. When the Second World War breaks out and the Japanese take Go
Long Su, he is forced to leave. He steps back into the dreamy painting, as it
were, the one nobody ever looks at. Meanwhile Allard Schröder has succeeded
in capturing the bright flashes within Seghers’ lonely existence, his dreams
and his deeds, in a magnificent, melancholic style and atmosphere.
The talented and tragic life of Youri Egorov

Jan Brokken

In the House of the Poet

A well-known journalist, Jan Brokken made his debut as a writer in 1984 with the largely autobiographical novel De provincie (The Province), the story of a youth spent in the countryside. He has published gripping travel books about, among others, Africa, Indonesia and Curacao, and is the author of the acclaimed and bestselling novels De blinde passagiers (The Blind Passengers, 1996), De droevige kampioen (The Sad Champion, 1998) and Jungle Rudy (2006). His work, which has been translated into several languages, has been compared in the international press to that of Graham Greene and Bruce Chatwin.

Moving because Brokken brings Egorov to life, fascinating for the way he sketches with crystal clarity the artistic milieu of the 1980s, and admirable because he writes about music like no one else.

algemeen dagblad

The power of this book lies in the manner, no less affectionate than it is candid, in which Brokken endeavours to get close to Egorov.

NRC HANDELSBLAD

PUBLISHING DETAILS
In het huis van de dichter
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378 pp

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SELECTED TITLES IN TRANSLATION
Mein kleiner Wahnsinn (Mijn kleine waanzin). Munich: Luchterhand, 2007
Feininger voorbij. Frankfurt am Main: Weissbooks (in prep.)
The little frictions in everyday life

Vonne van der Meer

Sunday Evening

Vonne van der Meer is clever at revealing the little frictions within everyday human intercourse and this places her at a lonely altitude in the Dutch-speaking world. Zondagavond (Sunday Evening) is more plot-driven than her other novels but it too involves a secret that a man has borne within him for far too long.

Robert Blauwhuis, seventy-two years old and for some years a widower, is visited twice a week, on Sunday evenings by his daughter Frederieke and on Wednesdays by Mila, a woman whose life he saved during the war when she was a baby. Frederieke and Mila they never come at the same time, since they consider themselves rivals. The more Robert senses that his end is approaching, the more he wants to free himself of a huge burden, a lie he has been ashamed of all his life. On this particular Sunday evening that point must be reached, and it is indeed reached, but not in the way he expects.

Van der Meer recounts the dramas of at least three lives. In using different narrative perspectives, she is able to make the reader feel her characters’ unexpressed mutual expectations and growing misunderstandings in a way that is dramatic yet understated. Zondagavond is about human behaviour, which in practice always turns out to be lesser than in the life of dreams, and about how we reconcile ourselves to this fact. His ‘daughters’ will have to forgive him, but Robert too will have at last to become kinder to himself. His inner conflict is fought out as he lies in a coma, with Mila and Frederieke on either side of his sickbed. ([If hell exists, then it’s not a raging fire but the hiss of voices saying all kinds of things about you.]) Van der Meer writes subtly and sympathetically about the ghastly situation.

In her novels Van der Meer takes her characters on a journey, during which they search for the fulfilment of their dreams. Ultimately she teaches them humility. Her moral is always digestible, since it is wrapped in flowing and meticulous prose and in seemingly gossamer-light stories.

Vonne van der Meer (b. 1952) made her breakthrough to a wide readership with Eilandgasten (Island Guests, 1999), a novel in stories about the problems and ethical choices of visitors to a guesthouse on the island of Vlieland in the Wadden Sea. The sequels De avondboot (The Evening Boat, 2001) and Laatste seizoen (Final Season, 2003) were also much in demand. Since her debut with Het limonadegevoel en andere verhalen (The Lemonade Feeling and Other Stories, 1985) she has been associated with sensual portrayals of female fantasies and secrets, but as the years have gone by her work has acquired a more moralizing, humanist accent. She defended this shift in subject matter in an interview by saying, ‘We all get older.’
Michel van Eeten

The concept of nature deconstructed

MICHEL VAN EETEN has a tremendous talent for looking at things from the reverse side. At times this arises out of a kind of wonderment, at times from a cynicism akin to that of Houellebecq, with such sentences as: ‘Some people derived an infectious zest for life from the injustice and calamity that afflict others. It was called engagement.’ Throughout the novel, the concept of nature is turned on its head – a form of deconstruction that dismantles it almost completely.

Grad Vaessen is a young Dutch scientist carrying out research into conservation at Berkeley, California, with an American professor, Leslie Breitbart. In California attempts are made to conserve nature while also serving agriculture and the state’s urban population. It becomes increasingly clear to Grad that conserving protected species of fish and making sure hydro-electric power stations have sufficient water while at the same time ensuring people in the cities have enough to drink is an impossible task. Everyone involved knows that. Grad and Leslie encounter a kind of NASA command and control centre where the volume of water is divided up, projects in which fish are moved around by boat, and dykes whose maintenance is permitted only if they do not belong to nature. Slowly the whole concept of nature is reversed. What actually is nature? ‘We’re looking at the wrong nature,’ says Leslie at one point, his eyes focused on a piece of land. In the second part of the book, in which Grad and Leslie research the Everglades in Florida, one of their respondents says that urbanization and sugar-cane cultivation should be included in the nature reserve, hence incorporating human activity into nature. Anti-nature becomes nature. Nature becomes anti-nature.

This debate is the focus of the novel. At the same time, at another level, Grad’s own ‘nature’ is deconstructed. He is introduced as a heterosexual, with a pleasant, socially aware girlfriend in the Netherlands, but Leslie, a married homosexual, flirts with him. Grad finds himself thinking, ‘You can’t be too dogmatic about this kind of thing,’ and the time comes when Grad ends up in bed with Leslie. Feeling like a scientist in need of recalibration, he departs for home bewildered. So the novel ends pretty nihilistically, which is where Van Eeten slots in with Arnon Grunberg and Michel Houellebecq. But his succinct style’s all his own, replete with surprising images and comparisons, which makes him entertaining to read, especially in his sketch of Leslie and his wife as archetypes of the neurotic intellectual American surrounded by an army of therapists.

Michel van Eeten (b. 1970) is an associate professor at the School of Technology, Policy and Management at Delft University of Technology. He gained his doctorate with a thesis (once thought too literary) entitled Dialogues of the Deaf: Defining New Agendas for Environmental Deadlocks. Among the subjects he has focused on in his policy research are cyber-criminals, train conductors and reindeer managers. Van Eeten is also an enthusiastic blogger. His bijzinnen.com was awarded the 2008 prize for the best-written Dutch weblog.

Van Eeten reaches beyond cynicism for a philosophical layer, that of being successfully imperfect, of technology as anti-nature, and of destruction being the only way to save something. DELTA

The book is full of apt observations and ironic comments. By the end you have, amazingly, learned a lot about nature conservation, even though you simply wanted to know how the story turned out. If only every scientist could sell his research in novels like this. VPRO
Two amusing losers in times of revolution

Bernlef

The Red Dream

De rode droom (The Red Dream) is a playful, unconventional novel about two older men who are engrossed in their dream of a new utopia. Spare-time philosophers Krap and Kowalski live in K, a city where they plan and develop theories to advance society. When their country Homeland is taken over by the regime of Neighbouring Country, many of their certainties are shattered and both lose their jobs – one as attendant at the Lift Museum, the other as a lavatory-paper distributor.

Everything was better in the past, they both believe. The old regime was Communist, but in the new enlightened dictatorship, the free market reigns supreme and the poor become poorer and the rich become richer. Krap and Kowalski’s situation deteriorates so much so that they decide to leave and travel to Amsterdam, where prosperity is in sharp contrast to the world they have left behind. Initially, because they are foreigners, they cannot find work, but then they are offered to travel to a luxurious resort in Tunisia as inspectors for a travel agency. The isolation of the resort reminds the reader what the former communist utopias were like – isolated, as if the world around them wasn’t there.

The story of the two gentlemen is rich in literary references, from Kafka to Orwell, from Voltaire (Candide) to Flaubert (Bouvard et Pécuchet). Bernlef enjoys poking fun at reality: the novel is full of witty dialogue and playful asides. Another of the novel’s leitmotifs is Kowalski’s unrequited love for Krap’s ex-wife, to whom he writes poems. Krap himself propagates free love. De rode droom veers from parody to parable, from picaresque novel to political statement. And, as much is left to the reader’s imagination, it is a novel which grips the attention.

Bernlef (b. 1937) has produced an extensive body of work including poems, short stories, novels and essays. The best known of his many novels are Hersenschimmen (Out of Mind, 1984, which was made into a feature film and translated into many languages) and Publiek geheim (Public Secret, AKO Literature Prize 1987). He has received many prizes, including the PC Hooft Prize and the Constantijn Huygen Prize. His recent successful novels are Boy (2000, nominated for the Libris Literature Prize) and Buiten is het maandag (Outside It’s Monday, 2003, nominated for the Libris and AKO Literature Prize).

In 2008, Bernlef was the author of the annual Book Week present, entitled De pianoman (The Piano Man), a novella, nearly a million copies being given away free.
Stefan Hertmans
Hidden Fibre

Het verborgen weefsel (Hidden Fibre) is Stefan Hertmans’ fourth novel, again unique in its combination of structure and content. In fragmentary way he explores and evokes the consciousness of forty-year old author Jelina. Married with an eight-year-old daughter, she leads a comfortable and independent life, and yet she feels dejected and discontented, and these ‘incongruous feelings’ burden her life, her work and her relationship with her husband. Her fear of growing old, her sense of something lacking, her existential loneliness and her underlying melancholy have come to assume a regular place in her life. Her sister has spurned contact with her, ever since they had a conflict about their father’s unevenly distributed affection, but this isn’t the problem. Jelina is actually at a critical stage of confronting life as it is. Reluctantly she recognizes that now she has reached forty, the promises for the future have failed to deliver and that any hope of finding happiness has shrunk. However, she worries that acceptance and resignation will weaken her feelings and erode her authorship. At a writers’ congress, she is socially intractable, alternately extrovert and anti-social, and even when she embarks on a passionate relationship, the fatalism in the depths of her soul stays firmly in place. In the surprising conclusion to the book, she opts for her family, only to leave them immediately again.

The novel’s title refers to the structure of the soul, that incomprehensible tangle of yearnings and emotions that forms the basis of a person’s behaviour. To those around her, Jelina is going through a difficult time, being tossed between varying emotions. But the reader gets to know her as a woman who is asking essential questions at a key moment in her existence, about the nature and significance of her intense and complex interaction with people and the things that concern her, about her anxiety and her ambition, about her longings and the underlying melancholy. Stefan Hertmans registers and evokes admirably the mind of an intense and lively woman as she draws up a midlife balance, weighing up hope and satisfaction, expectation and realization. Het verborgen weefsel is a recognizable, probing, and sublime portrait.

Stefan Hertmans (b. 1951) has made a name as a poet and essayist, but he has also written extraordinary travelogues and a theatre play. In addition, his novels and collections of short stories have been consistently praised by the critics. In 2002, his most important essays to date were collected in Het putje van Milete (The Well of Miletus) and in 2008 he received the five-yearly essay prize of the Royal Academy for Netherlands Language and Literature for Het zwijgen van de tragedie (The Silence of the Tragedy). His novels Naar Merelbeke (To Merelbeke, 1994), Als op de eerste dag (Like the First Day, 2001) and Harder dan sneeuw (Harder than Snow, 2004), primarily cover themes such as memories of youth and the relationship between imagination and reality.

Het verborgen weefsel is a recognizable, probing, and sublime portrait.
Family drama with black edges

Herman Koch

The Dinner

Four people. One dinner. An unavoidable decision. The blurb for Herman Koch’s new novel sounds like a film trailer and the reader is not disappointed. The story of a father wanting the best for his child unfolds like a tightly directed family drama with black edges, in which at every turn a little more of the underlying reality is revealed. How far will the father go to protect his son after he finds out what terrible thing the boy has done? Far, is the answer.

In the most congenial of settings, a sumptuous dinner for two brothers and their wives at a fashionable establishment in the capital, knives are sharpened. They are meeting to discuss what to do about their fifteen-year-old sons, partners in crime. During the dinner the dissatisfactions and frustrations that have smouldered for years rise to the surface. Paul Lohman, a history teacher who’s taken early retirement, is full of aggression, both towards the restaurant with its pretentious food and service, and towards his brother, Serge Lohman, the popular politician whose ambition is to become premier of the Netherlands in the forthcoming elections.

Koch’s characters grapple with themselves in finely spun prose, ‘That was how I saw life sometimes, like a plate of warm food sitting getting cold.’ Comforting and loyal as Paul’s wife initially seems, her true role in this horrifying story turns out in the end to be one of treachery. Brother Serge and his wife have a hidden agenda too. After this dinner – you can hear the film music swell – nothing will ever be the same again.

Het diner (The Dinner) is a portrayal of modern mores, exploring a contemporary moral dilemma about honesty and dirty tricks. Koch distils this dilemma into the question of how far, as a parent, you open your eyes to the actions of your child and call him to account. The drama cuts close to the bone.

With Het diner, which went straight to the top of the Dutch bestseller lists, Koch has hit the right note. His fast, lucid and tart style is perfectly tailored to the story’s telling. Koch at his best, thinking and writing splendidly all the way through to the ultimate conclusion. HET PAROOL

A masterful builder of plot. TROUW

Herman Koch is an accomplished writer. VRIJ NEDERLAND

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Het diner (2009)
301 pp

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RIGHTS SOLD
Germany (Cologne: Kiepenheuer & Witsch), Italy (Milano: Neri Pozza)
Attempts to disguise anger and grief

Paul Baeten Gronda
Let Us Together Say Farewell to Love

The title of Paul Baeten Gronda’s debut refers to the opening sentence of the celebrant at the funeral of the narrator’s brother: ‘Let us together say farewell to Roy Venkenray’. Roy was involved in an absurd accident and dies after a coma lasting several days. Had other members of the family shown more responsibility, he might have been saved.

Narrator Max Eugène Venkenray spreads his story over three days, beginning with ‘the day before yesterday’, the day he turned twenty-one. He refers to himself deprecatorily as an ‘emotional gnome’ and a ‘worrier’, and distances himself from the great stream of life, being content with ‘superficial glimpses of prêt-à-porter happiness’. With an inheritance from his grandfather, he divides his time between his job as an airco technician, a sort-of girlfriend, and a friend called Jimbo who is a fan of heavy-metal bands. Max’s light-hearted, ironic, narrative grips the reader right from the outset. Father Staf has tried to explain his dissatisfaction to his son and now Max’s story is permeated with the rejection of bourgeois life and particularly his parents’ lifestyle. But Max’s rejection becomes poignant when his father jumps out of a window in the second part (‘yesterday’), and ends up in hospital a year after his son Roy’s death, leaving behind letters for his wife and sons. The letters lead Max to revise his judgement of his father and he heads for the hospital to become reconciled with his father. But he is too late.

Max’s rejection of ‘the ugly game that you land in after a certain age’, both repelling and yet inevitable, is reminiscent of Holden Caulfield in J.D. Salinger’s The Catcher in the Rye. The more the underlying drama of the family relationships becomes clear, the more Max’s cynical humour acquires an ambiguous undertone: his dismissive attitude conceals a longing for intimacy, and sarcasm is his weapon to pre-empt melancholy. His overconfidently chosen loneliness is an attempt to disguise anger and grief. With Nemen wij dan samen afscheid van de liefde (Let Us Together Say Farewell to Love) Paul Baeten Gronda presents the reader with a penetrating embodiment of the 1990s and through the eyes of an emotionally haunting character. The cynical humour makes the story all the more engaging.

Following his great cinematographic examples Lynch and Tarantino, Baeten’s city is occasionally a hallucinatory breeding ground for anonymity, freebooting, danger and stress.

What this book has, above all, is a tone in which anger, indignation, nastiness and love plausibly converge.

All comic registers are opened to record this story of death and despair […]. In order to allow this combination of dejection and laughter to dovetail without hopelessly clashing, you need bags of talent. Paul Baeten Gronda just happens to have them.

Paul Baeten Gronda (b. 1981) gained a reputation as a columnist in the Flemish newspaper De Morgen. Immediately after publication Nemen wij dan samen afscheid van de liefde was praised for its exceptional style, and this led to a steady flow of media interviews. He lives alternately in Piedmont and Flanders, and is currently working on his second book, the novella Kentucky, my country.
Recent publications

Maarten ‘t Hart
Psalmupproret
(Out of mind)
Translated into Romanian by
Gheorghe Nicolaescu for Humanitas

Lucette ter Borg
The gift from Berlin
(Het cadeau uit Berlijn)
Translated into English by
Liedewij Hawke for Cormorant Books

Stefan Brijs
La fabbrica dei bambini
(The Angel Maker)
Translated into Italian by
Franco Paris for Fazi

Remco Campert
Tagebuch einer Katze
(Diary of a Cat)
Translated into Slovakian by
Adam Bzoch for Európa

Louis Couperus
Psyché
(Psyché)
Translated into Slovenian by
Adam Bzoch for Humanitas

Anna Enquist
Kontrapunkt
(Counterpoint)
Translated into German by
Hanni Ehlers for Luchterhand

Stephan Enter
Spiel
(Game)
Translated into German by
Christiane Kuby for Berlin Verlag

Hella S. Haasse
Aloe ferox et autres nouvelles
(The Garden House)
Translated into French by
Anne-Marie de Bath-Diez and Annie
Kroon for Actes Sud

Maarten ‘t Hart
Psalmupproret
(Out of mind)
Translated into Swedish by
Kenneth von Zeipel for Atlantis

Marcel Möring
In a dark wood
(Dis)
Translated into English by
Shaun Whiteside for Fourth Estate

Harry Mulisch
Kamenoe bračno lože
(The Stone Bridal Bed)
Translated into Russian by
Irina Grivnina for Text

Cees Nooteboom
Ráj ztracený
(Lost Paradise)
Translated into Czech by
Magda de Bruin-Hüblová for Paseka

Gerard Reve
Kvällarna
(The Evenings)
Translated into Swedish by
Joakim Sundström for Ersatz

Philip Snijder
Sonntagsgeld
(Sunday Money)
Translated into German by
Eva Schweikart for Claassen

Most of these books were covered
previously in our 10 Books
brochures.

For a complete list of translations of
Dutch fiction, please consult our
website: www.nlpvf.nl/translations