

NO. 12 AUTUMN 2007



Quality Non-Fiction From Holland



Foundation for the
Production and
Translation of
Dutch Literature

Hans Jansen is Professor of Contemporary Islamic Thought at the University of Utrecht. He frequently publishes work on modern radical Islam or 'jihad ideology' and in 1997 he edited the Dutch translation of the Koran. His previous books include *The Neglected Duty* (1986), *The Dual Nature of Islamic Fundamentalism* (1997) and *The Usefulness of God* (2001).

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The Historical Mohammed is a courageous and important book, and its accessibility makes it unique.

NRC HANDELSBLAD

Jansen has produced a minor masterpiece, a scholarly historical commentary on an early-medieval text that offers an insight into Islamic orthodoxy, is a pleasure to read, yet also makes a link with contemporary times – an achievement few Arabists can match.

DE VOLKSKRANT

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PUBLISHING DETAILS

De historische Mohammed: de Mekkaanse verhalen (2005) & *de verhalen uit Medina* (2007)

De Mekkaanse verhalen 312 pp
(88,000 words)

De verhalen uit Medina 234 pp
(62,000 words)

With references
7,000 copies sold

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TRANSLATED TITLES

The Neglected Duty. New York: Macmillan, 1986.

The Dual Nature of Islamic Fundamentalism. London/Ithaca NY: Hurst/Cornell University Press, 1997.

The Historical Mohammed. Munich: Beck, in preparation.

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Hans Jansen

The Historical Mohammed

The Historical Mohammed looks primarily at the legendary Mohammed as portrayed in old, unreliable biographies. But this Mohammed, although a product of the imagination, has probably made a deeper impression on world history than his historical namesake who, Islam specialist Hans Jansen believes, almost certainly did exist.

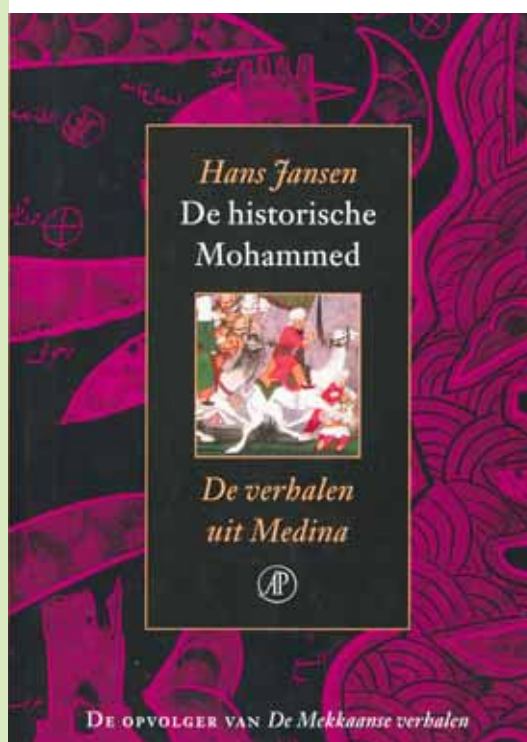
Jansen has no illusions that researchers will ever discover the real, historical Mohammed. The source material is too fragmentary. In his account he takes as his starting point an Arabic biography written by Ibn Ishaq in the mid-eighth century, around 120 years after the presumed date of Mohammed's death. Jansen shows how this biography, like other old Arabic biographies, is full of fabrications. He wonders how generations of Western experts were able to follow the example of orthodox Muslims in accepting Ibn

Ishaq as a reliable source.

The fantasy Mohammed of legend has lost none of his importance over the centuries and many Muslims still regard him as an infallible example. For them the biographies are historically accurate and they believe it is possible to deduce from them how they must follow the prophet. This is dangerous, Jansen argues, since the biographies are marked by a bloodlust that is contagious even after fourteen centuries. The prophet commits many mass murders, particularly of Jews. Cynicism is rife. 'Keep that she-devil away from me,' exclaims Mohammed as a Jewish woman weeps at the sight of the bodies of Jewish men at the Khaybar oasis, where he also has a man tortured to death.

For extremist Muslims these ancient stories convey commands that are as valid today as ever. Jansen suggests that the murder of filmmaker Theo van Gogh in 2004, for example, perfectly fits the pattern of assassination of those who mock, regularly ordered by the prophet. A close acquaintance of Van Gogh, Jansen is a formidable participant in the current debate surrounding Islam in The Netherlands and he denounces attempts by colleagues in the field to gloss over uglier aspects of the faith, one such being the acclaimed Scottish academic William Montgomery Watt.

In *The Historical Mohammed* Jansen tries to remain charitable, even funny, but the underlying tone is sombre. The dazzling narratives and sometimes delightful jokes are outweighed by horror stories.



Journalist **Janny Groen** has worked for *de Volkskrant* since 1980, including a period as its US correspondent. She has published books on South Africa, America and religion. Annieke Kranenberg has been at *de Volkskrant* since 1998, writing among other things about the Yugoslavia Tribunal and the murderers of Pim Fortuyn and Theo van Gogh.

*

We need ideas and stories to counteract terrorist stories – and to keep potential recruits away from the temptations of the jihad. This book represents a major contribution.

JESSICA STERN, KENNEDY SCHOOL OF GOVERNMENT, HARVARD UNIVERSITY, AUTHOR OF *THE ULTIMATE TERRORIST AND TERROR IN THE NAME OF GOD*

Groen and Kranenberg offer a wealth of material on the activities of these young women.

NRC HANDELSBLAD

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PUBLISHING DETAILS

Strijdsters van Allah. Radicale moslima's en het Hofstadnetwerk (2006)
382 pp (80,000 words)
With references

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TRANSLATED TITLES

Allah's Woman Warriors. Philadelphia (PA): University of Pennsylvania Press, in preparation.

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Janny Groen en Annieke Kranenberg

Allah's Woman Warriors

Janny Groen and Annieke Kranenberg are the first investigative journalists to have succeeded in penetrating the social world of radical Muslim women. *Allah's Woman Warriors* is the breathtaking story of what goes on in the heads of these young women who seem so impervious and unreachable.

The Dutch secret services recently reported that young Muslim women are allowing themselves to be led astray by extremist young men. This book demonstrates that the opposite is true – the 'sisters' quite often develop a more radical outlook than the men. Their lives are completely devoted to Islam, polygamy is not unusual, and for them the internet is a vital means of disseminating the doctrines of the faith.

Groen and Kranenberg carried out their unique investigation in The Netherlands in the seething, tense atmosphere that followed the murder of filmmaker Theo van

Gogh in 2004. They talked with heavily veiled young women, who were remarkably frank, mainly because they felt publication would be good 'dawa' – a way of winning others to Islam.

For almost two years the two journalists maintained close contacts with a group of Muslim women. They found themselves in an unfamiliar and oppressive world where patiently, by trial and error, they discovered how closely allied the women were to the jihadi-salafistic movement, which permits the killing of those who think differently, while at the same time being thoroughly Western and emancipated. They read glossy magazines as well as the Koran and enjoy watching television soaps.

The authors show that radical Islam in the West is a product of our own time. They write for example about young Muslims secretly entering into so-called supermarket marriages. Little by little they find out why these women in particular are being radicalised. At first they talked mainly about religion, later they began asking questions about everyday life, parents, friends, sex and leisure pursuits.

The authors themselves describe the book as a sketch of the customs and mores of the Dutch fundamentalist Islamic scene, but *Allah's Woman Warriors* is far more than that, as American terrorism expert Jessica Stern points out in her foreword. The tolerant Netherlands is often regarded as Western Europe's 'laboratory of radical Islam'. This is therefore a crucial document for anyone interested in the process of radicalisation among young people, or 'home-grown terrorism'. Groen and Kranenberg show that 'Allah's woman warriors' are certainly approachable and in this sense their book is not only important but optimistic.



Frank Westerman is the author of *The Bridge over the Tara* (1994), *Srebenica* (1997), *The Republic of Grain* (1999) and *Engineers of the Soul* (2002). These last two titles were awarded prestigious prizes in The Netherlands and became bestsellers. In 2005 Westerman received the Golden Owl Literature Prize for *El Negro and Me* (2004).



Westerman unites the best of two worlds: the brainpower, curiosity and precision of the scientist with the freedom and artistry of the literary writer who uses language to feel out those things that escape our understanding. VRIJ NEDERLAND

Ararat is a clever book, because Westerman has managed to create an exciting story out of this complex subject matter.

HET PAROOL



PUBLISHING DETAILS

Ararat (2007)

284 pp (80,000 words)

With references

25,000 copies sold



TRANSLATED TITLES

The Republic of Grain. Berlin: Ch. Links, in preparation.

Engineers of the Soul. Berlin: Ch. Links, 2003. Also in Croatian (Durieux), English (Harvill Secker), Estonian (Sinisukk), French (Bourgeois), Italian (Feltrinelli), Polish (Iskry) and Spanish (Siruela).

El Negro and Me. Berlin: Ch. Links, 2005. Also in Catalan (Viena), Czech (Pistorius & Olsanska), English (Harvill Secker), French (Bourgeois), Italian (Iperborea) and Spanish (Océano).

Ararat. London: Harvill Secker, in preparation. Also in French (Bourgeois), German (Ch. Links), Italian (Iperborea) and Spanish (Siruela).



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Frank Westerman

Ararat

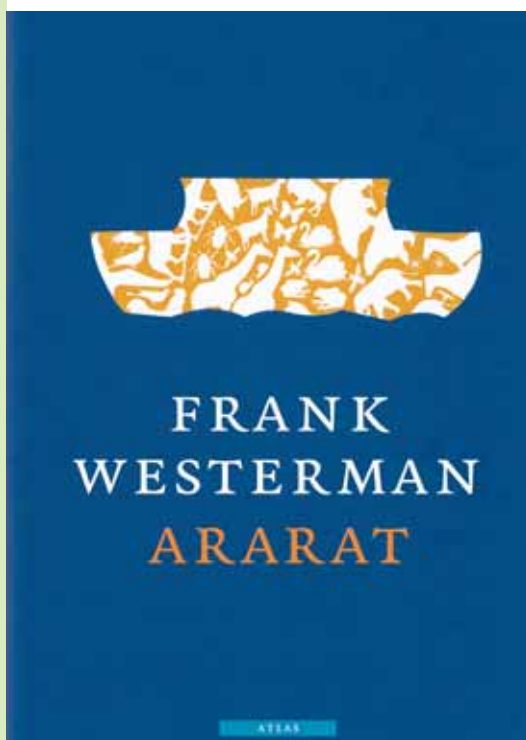
As so often among Western Europeans, religion had slipped out of Frank Westerman's life unnoticed – until he became a father and wondered which aspects of his own religious background and upbringing he wanted to pass on to his daughter. *Ararat* is a piece of highly personal journalism, splendidly combining Westerman's own questions with the history of religion, political conflict and advances in scientific research.

Westerman returns to the village where he grew up and speaks to his former maths teacher, a man no less well-versed in the Scriptures than he is steeped in the truths of mathematics. He also talks to a geologist, an avowed atheist who is deeply convinced that science will one day be able to fathom all the mysteries of life. But above all his journey takes him to Mount Ararat in Armenia where, according to biblical tradition, Noah's ark ran aground

and God made his covenant with mankind. Westerman had seen the mountain once on the horizon. Now he sets out to confront it, a challenge both physical and religious. As such, *Ararat* becomes a symbol of religion, and in attempting to conquer it, he aims to discover 'whether I was capable of freeing myself from that inheritance.'

The book is not unambiguous in its answer. During the climb Westerman feels faith steadily recede from him. The questions he poses at the foot of the mountain remain unanswered and he is certainly not converted. Nevertheless he quotes with approval the Russian cosmonaut who for years had to propound the official doctrine of dialectical materialism and now sighs: 'There is something between heaven and earth about which we humans know nothing.' For Westerman the nature of that 'something' remains inscrutable; it is perhaps the very essence of religious mystery.

Ararat ends, symbolically, just short of the summit, which remains tantalisingly out of reach in a storm of powdery snow on a sloping expanse of ice. Meanwhile he has met some of the innumerable ark-seekers who search for historical traces of the biblical story. Even long before arriving in Armenia, Westerman notes the extent to which Mount Ararat is bound up with the centuries-old history of warfare in this region at the frontier between different cultures, with the genocide committed by the Turks in the early twentieth century as its gruesome climax.



Chris Buskes is a lecturer in the philosophy of science at the Radboud University Nijmegen. *Evolutionary Thinking* has been awarded the 2007 Socrates Goblet for the most stimulating Dutch book on philosophy.



An excellent introduction for anyone wishing to take a serious in-depth look at evolutionary theory, or to be thoroughly prepared for a debate about ID.

DE VOLKSKRANT

This book will not convert anyone, but it will strengthen the wise.

TROUW



PUBLISHING DETAILS

Evolutionair denken. De invloed van Darwin op ons wereldbeeld (2006)

476 pp (150,000 words)

With illustrations and references
3,200 copies sold



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Chris Buskes

Evolutionary Thinking

Darwin's *On the Origin of Species*, which appeared 150 years ago, caused 'a conceptual landslide without precedent in the history of science', according to philosopher of science Chris Buskes. *Evolutionary Thinking* is the first book to demonstrate so authoritatively the enormous impact of Darwin's revolution in all fields, not just biology and medicine but language, ethics and religion. Buskes offers far more than a comprehensive overview of the implications of Darwinian thought; the main thrust of his polemic is his assertion that evolutionary theory deserves more space than it is usually given, although he is always careful to point out its boundaries and limitations.

Buskes begins with a succinct account of the life and thought of Charles Darwin. The clarity and occasional irony with which he tells about the young Darwin's voyage of discovery on the survey ship

HMS Beagle sets the tone. His description of Darwin's method of collecting evidence for what would become his theory of evolution reads like an adventure story. When writing about the significance of evolutionary theory for various branches of learning, the author goes into great depth and draws on impressively detailed knowledge, while maintaining the same vibrant tone and avoiding jargon.

Finally Buskes asks: What are the consequences – often still barely considered – of the theory of evolution for all manner of disciplines? He empowers readers to engage actively with this question by giving a sober analysis of arguments for and against evolutionary explanations of culture, for example, or consciousness. By applying the theory to different domains and examining contemporary debates, he enables readers to take part in the discussions that so often arise around these issues. Why do we find some things beautiful and others not? What is the origin of human language? Do we act purely out of self-interest or is there such a thing as altruism?

A further merit of *Evolutionary Thinking* is that it places developments in evolutionary theory within a philosophical framework, commanding a broad intellectual terrain from Plato to the question of what is wrong with the notion that we are created by God. Man is no fallen angel, Buskes concludes, but an upwardly mobile primate. For many this is an unwelcome conclusion, since 'religion, as its revival goes from strength to strength, will collide increasingly often, and more violently, with the insights of advancing science. But we must make no compromises, as the Darwinian revolution is irreversible.'



Ton Lemaire is an anthropologist and philosopher. Early in his career he published the bestseller *Philosophy of the Landscape* (1970) followed by, among others, *On the Value of Cultures* (1976), *The Indian in Our Consciousness* (1986), *Back Roads* (1988), *Food of the Gods or the Bread of the Devil* (1995) and *Walk Wise* (1997).

✳

Lemaire's book can be read on several different levels. It can be seen as a guide to each of the birds that has had a major cultural influence. It is also an anthology of marvellous stories about the relationship between people and birds.

NRC HANDELSBLAD

On Wings of the Soul is an ode to the imagination and a reminder of an almost forgotten view of nature.

HET PAROOL

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PUBLISHING DETAILS

Op vleugels van de ziel. Vogels in voorstelling en verbeelding (2007)

428 pp (130,000 words)

With illustrations, notes and references

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TRANSLATED TITLES

With Open Senses. Guilin: Guangxi

Normal University Press, in preparation.

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Ton Lemaire

On Wings of the Soul

In *On Wings of the Soul* anthropologist and philosopher Ton Lemaire goes in search of 'the broad eloquence of nature', guided by birds, the creatures that have grown, as no other animal could, into symbols of the human soul. He paints a panorama of all that birds have signified in different cultures. Not confining himself to cultural anthropology, he looks at literature, music, fine art, philosophy and even politics. From Europe he also makes regular excursions to America, Asia and Africa.

The songs of the nocturnal nightingale and the diurnal lark have inspired innumerable poets and composers, and Lemaire shows how they compete. The eagle is the symbol not only of St. John the Evangelist and Christendom in general but of the United States, where it is portrayed on coins and stamps. The raven of Celtic tradition is still such an important good luck symbol that Churchill was quick to

introduce a new colony from Wales and Scotland to the Tower of London in 1940 after the ravens said to have lived there from time immemorial fled the Blitz.

People have always identified with birds, while at the same time regarding them as binding links to the heavenly. Lemaire describes two ways in which birds have opened up a wider reality than that of pragmatism and the desire for dominion over the earth. Birds made clear how closely human beings were related to animals, thereby giving man his own ecological niche, and they carried him away to an overarching reality in which he knew himself to be spiritually secure.

Lemaire loves birds and is critical of people. He appeals urgently for a new, more ecologically conscious human vision. While biodiversity is declining at an alarming rate, birdspotting is increasingly popular. Lemaire regards this not so much as a sign of growing ecological awareness but rather of a culture obsessed with quantification, with scoring. His ironic conclusion is that this demonstrates the degree to which we have lost sight of the cultural, spiritual and sacred dimensions of nature.



Douwe Draaisma is Professor in the History of Psychology at the University of Groningen. His successful *Metaphors of Memory* (1995) won him the Heymans Prize from the Dutch Institute of Psychologists. His best-selling *Why Life Speeds Up As You Get Older* (2001) won four national prizes in The Netherlands, and was short-listed for the Aventis Prize 2005.



Draaisma compels admiration most of all for his feeling for the anecdotal and the tragic. He is an infectious narrator and a gifted writer.

DE GROENE AMSTERDAMMER



PUBLISHING DETAILS

Ontregelde geesten. Ziektegeschiedenissen (2006)

326 pp (110,000 words)

With illustrations and notes

15,000 copies sold



TRANSLATED TITLES

Metaphors of Memory. Cambridge; New York: Cambridge University Press, 2000. Also in Czech (Mladá Fronta), French (Flammarion), German (Primus), Hungarian (Typotex), Japanese (Brain Shuppan), Korean (Eco Livres), Portuguese (Edusc), Spanish (Alianza), Turkish (Metis).

Why Life Speeds Up As You Get Older. Cambridge; New York: Cambridge University Press, 2004. Also in Chinese (Shandong Education Press), Croatian (Ljevak), Czech (Academia), French (Flammarion), German (Eichborn, Piper), Hebrew (Aryeh Nir), Hungarian (Typotex), Italian (Marsilio), Japanese (Kodansha), Korean (Eco Livres), Polish (PIW), Portuguese (Relógio d'Água), Spanish (Alianza) and Turkish (Metis). *Disturbances of the Mind*. Berlin: Eichborn, in preparation. Also in English (Cambridge University Press), Hungarian (Gondolat) and Polish (PIW).



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Douwe Draaisma

Disturbances of the Mind

Parkinson's, Korsakoff's, Alzheimer's and Asperger's are syndromes, named after the physicians who discovered them. In *Disturbances of the Mind* Douwe Draaisma takes a closer look at a number of these 'eponyms' in a series of brilliant portraits, which combine literary elegance with professional expertise.

His portrait gallery offers an unusual perspective on the history of psychiatry, a science plagued by more social and ideological prejudices than it ever likes to admit. Draaisma shows how interpretations of syndromes have led to radically different conclusions over the years, often doing great harm to sufferers and – more especially – to those close to them.

Time and again, scientists saw only what they wanted to see, observed only those things that fitted their contemporary world-view. The Victorian neurologist John Hughlings Jackson, for example, believed

that higher parts of the brain restrained more primitive, 'wild' parts, much as the Navy Board controlled the British Empire. Draaisma dismisses as illusory the idea that increased methodological rigour has put paid to such preconceptions.

Draaisma never fails to take into account individual patients and doctors. The academics he describes become people of flesh and blood, caught up in their own quite often dramatic lives. Some even ended up in madhouses themselves, committed suicide, or achieved recognition only after death. From the wealth of biographical detail that Draaisma has unearthed, psychiatry emerges as a science still feeling its way, at a time when statistics have not yet replaced research.

As Draaisma showed in *Why Life Speeds Up As You Get Older*, the medicalisation of modern psychology leads not only to greater precision but to a neglect of all observations that do not lend themselves to scientific measurement. In addition to psychiatric dossiers, therefore, Draaisma uses novels, literary stories and even newspaper articles as the raw material for his fascinating panoramic study of research into the human mind.

Draaisma's sensitivity to the power politics at work within science makes *Disturbances of the Mind* more fascinating still. Eponymous syndromes emerge as a formidable weapon in the battle for influence, money and renown. In Draaisma's hands, the individuals who gave their names to psychiatric syndromes have their personal identities restored and psychiatry becomes once again a science of real people.



Eric Jorink studied history at the University of Groningen and at the École des Hautes Études en Sciences Sociales in Paris. He now works for the Huygens Institute, where he is engaged in research into scientific culture in early modern times. His previous publications include *The Science and World-View of the Golden Age* (1999) and he is currently writing a biography of Jan Swammerdam.

✱

This study dislodges a familiar picture. I consider the excellent chapter on Huygens the best thing I've read all year.

DE VOLKSKRANT

Jorink describes it abundantly, harmoniously and subtly, laying out an alternative to the long-professed thesis of renowned historian E.J. Dijksterhuis: the mechanisation of the world picture.

NEDERLANDS DAGBLAD

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PUBLISHING DETAILS

Het Boeck der Natuere. Nederlandse geleerden en de wonderen van Gods Schepping 1575-1715 (2006)

510 pp (140,000 words)

With illustrations, notes and references

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TRANSLATED TITLES

Het Boeck der Natuere. Leiden: Brill, English edition in preparation.

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Eric Jorink

The Book of Nature

The Dutch Golden Age was glorious not just for its painters but also for the inventive and original natural scientists active in The Netherlands at the time. These are the subject of Eric Jorink's fascinating book, in which he throws a completely new light on seventeenth-century scientific culture.

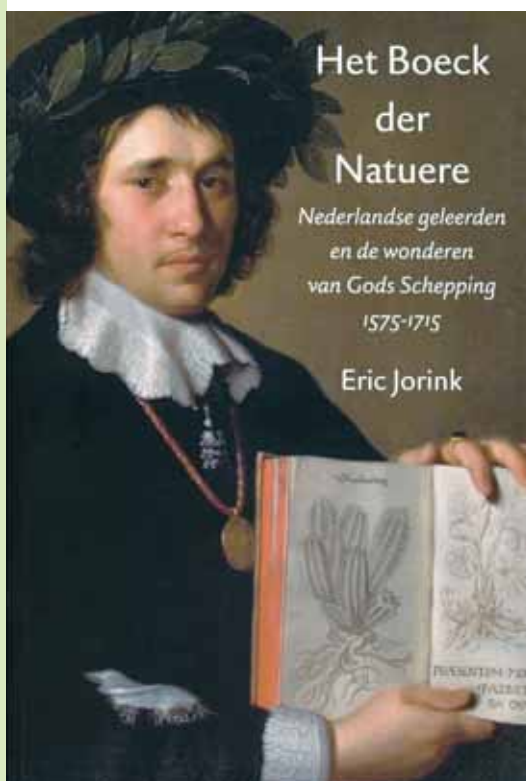
Jan Swammerdam and Antonie van Leeuwenhoek examined insects, raindrops and blood under the microscope, Christiaan Huygens studied heavenly bodies through telescopes and discovered the rings of Saturn, surgeons dissected people and animals or engaged in botanical studies, and countless interested citizens, 'amateur enthusiasts', compiled collections of natural curiosities. In their curiosity cabinets visitors could admire the astonishing wonders of Creation, including shells, rocks and fossils, mounted fish, birds, insects and plants.

Partly influenced by such philosophers

as Bacon, Galileo, Descartes and Newton, these eager researchers and collectors developed a passion for empirical knowledge. By experiment and systematic observation, thinking rationally, they developed a modern insight into the diversity of natural forms and slowly but steadily distanced themselves from knowledge handed down in the works of classical antiquity and from the authority of the Old Testament. Jorink suggests, however, that this did not involve such a radical break with the past as is generally believed.

He criticises concepts like 'the scientific revolution' and 'the mechanisation of our world-view', convincingly demonstrating that such notions are too simplistic. There was no straightforward battle between science and religion or between reason and superstition. Seventeenth-century researchers continued to see God's hand in the world they were studying. In their view, God had revealed himself in nature as well as in Scripture; nature could be seen as a book, one that researchers had the task of reading, which meant they should analyse it with care and precision as a way of proving God's power and goodness and revealing the inner fabric of Creation.

As well as offering a new perspective on such an important chapter of science in the early modern period, *The Book of Nature* represents a major contribution to contemporary debates about the relationship between science and religion, and between the 'scientific revolution' and the Enlightenment.



Henk Wesseling is Professor Emeritus at Leiden University, Honorary Fellow of the Netherlands Institute for Advanced Study (NIAS) and Editor in Chief of the *European Review*. His earlier publications include *Certain Ideas of France* (1987), *Soldier and Warrior. French attitudes towards the army and war on the eve of the First World War* (1988), *Divide and Rule. The partition of Africa* (1991) and *The European Colonial Empires, 1815-1919* (2003).



With astonishing ease, Wesseling packs his texts with information without ever endangering the apparent lightness of his story. NRC HANDELSBLAD

It's a breath of fresh air to read someone capable of providing an overview without sacrificing depth and readability.

VRIJ NEDERLAND

Wesseling manages to turn people and events into a story both compelling and well-organised. TROUW



PUBLISHING DETAILS

Frankrijk in oorlog, 1870-1962 (2006)

351 pp (100,000 words)

With illustrations and references

5,000 copies sold



TRANSLATED TITLES

Divide and Rule. The partition of Africa, 1880-1914. Westport (Conn.) / London: Praeger, 1996. Also in French (Denoël,

Gallimard), German (Steiner), Italian (Corbaccio), Portuguese (UFRJ), Spanish (Península) and Swedish (Historiska).

Soldier and Warrior. Westport (Conn.) / London: Greenwood, 2000.

Certain Ideas of France. Westport (Conn.) / London: Greenwood, 2002.

The European Colonial Empires, 1815-1919. Harlow: Pearson Education Ltd., 2004.



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Henk Wesseling

France at War, 1870-1962

We tend to forget that France – the land of culture, gastronomy and fashion – was until recently a nation so bellicose that it was waging war for almost a hundred years. In *France at War* Henk Wesseling, a historian with a lifelong fascination for French history, tells the story of the French hunger for colonies and its desire for revenge on Germany. The loss of its status as a great power, and the continual struggle to come to terms with that loss, exert a powerful influence on French politics and society to this day.

In the perpetually turbulent history of France it would be hard to point to any period as violent and dramatic as the years between 1870 and 1962. Three times the country became engaged in bloody wars with Germany, and during the Second World War national independence seemed lost for ever. France also entered into a series of colonial wars, spilling much

blood in the conquests of Algeria, Tunisia, Morocco and Indochina and, above all, in the post-1945 wars of colonial independence. After its humiliating defeat in Vietnam in 1954, France found itself engaged in a particularly dirty war in Algeria. Bloodbaths, torture and terrorist attacks on French soil landed the country in a huge political crisis.

Wesseling's doctoral dissertation was on French attitudes to warfare on the eve of the First World War, and he went on to specialise in colonial history, with books including the much-acclaimed *Divide and Rule* describing how the European powers divided Africa among themselves. In *France at War* the two subjects that fascinate him most are brought together as never before, with his usual erudition and stylistic excellence.

Wesseling is an historian blessed with a prodigious literary talent; he paints a broad panorama and charts complex long-term developments with great clarity. He has an eye for striking details, telling anecdotes, and the personalities and eccentricities of the numerous actors in the historical dramas he describes. The physical and mental breakdown suffered by Napoleon III during the rashly declared war of 1870, the search for Pétain, who locked himself away with a mistress in a Paris hotel while the French army teetered on the point of collapse at Verdun, the extreme aversion often felt by the Allies for the wayward De Gaulle – all this Wesseling effortlessly weaves into his account of international relations and military developments.



The **authors** of *Studio Secrets* are well-known art historians, including Paul van den Akker, Hildelies Balk, Carel Blotkamp, Claudine A. Chavannes-Mazel, Eddy de Jongh, Eveline Koolhaas-Grosfeld, Arjan de Koomen, Astrid Kwakernaak, Ann-Sophie Lehmann, Ger Luijten, Ileen Montijn, Robert Scheller, Frits Scholten, Jeroen Stumpel, Evert van Uiter and Ernst van de Wetering. The **editors** are Mariëtte Haveman, Eddy de Jongh, Ann-Sophie Lehmann and Annemiek Overbeek.



As far as I know, no book so extensive – in time and space – has ever been written about the studio.

DE VOLKSKRANT

Studio Secrets brings together a great deal of knowledge and insight, garnered by art historians with considerable achievements to their name. Within their own fields they paint broad panoramas unobscured by jargon.

NRC HANDELSBLAD



PUBLISHING DETAILS

Ateliergeheimen. Over de werkplaats van de Nederlandse kunstenaar vanaf 1200 tot heden (2006)

368 pp (45,000 words)

With both colour and black-and-white illustrations



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Mariëtte Haveman et al.

Studio Secrets

Few people know what goes on in an artist's studio, since art lovers rarely have a chance to examine the workplaces where paintings, sculptures or engravings come into being. *Studio Secrets* offers a fascinating and comprehensive insight into practical aspects of Dutch art production from 1200 to the present.

Close to twenty experts discuss with enthusiasm and infectious curiosity every imaginable aspect of artistic practice, from painterly techniques and design procedures to the function of the workplace in teaching and the importance of the studio in the images contemporary artists project of themselves. One contributor presents an all-embracing study of the use of mirrors, windows and spectacles in the painter's studio, while another looks at the mysterious phenomenon of hand-eye coordination so essential to the creative process in the fine arts.

The descriptions and analyses in *Studio Secrets* are all the more remarkable for the fact that the places where painters worked were usually closed worlds in which oral tradition, now lost to posterity, was central. The book draws on artistic treatises, books of paint-mixing recipes and inventories of artists' property, while also investigating what artworks themselves can tell us about the use of sketches, for example, the practice of copying, or the valuable objects passed on from one artist to another, such as the suits of armour and nautilus cups that appear again and again in seventeenth-century paintings.

Learned medieval treatises, impractical for studio use, are appraised differently from practice-oriented handbooks, such as that written by the twelfth-century monk Theophilus. While prints showing artists' workplaces do not necessarily reflect actual artistic practice, the seventeenth-century genre of painted studio scenes proves more factually accurate than is generally assumed.

The customs of medieval and early modern studios require some ingenuity to reconstruct, but far more abundant documentation is available for later periods. In the eighteenth century the encyclopedic approach of the Enlightenment ensured that the techniques of artistic production became widely known. Nineteenth-century gentlemen artists opened their lavishly decorated studios to the public. In letters to his brother Theo, Vincent van Gogh described finding both artistic satisfaction and domestic happiness in his simple studio in The Hague.

The approach and coherence of *Studio Secrets* make it unique. This engaging study of the long hidden world of the artist's studio will be extremely instructive for anyone seeking a better understanding of works of art.



August Willemssen is a great football fan, but first of all he is a man of letters. He has translated work by several major Portuguese and Brazilian writers. His previous books include *Brazilian Letters* (1985), *Language as a Pair of Spectacles* (1987), *Friends, Strangers and Women* (1998) and *From Tibooburra to Packsaddle* (2001).

*

It is literature, an ode to Brazilian football and, above all, to the talents of individual Brazilian players.

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For a few hours a Brazilian amongst Brazilians. That's the liberating sense of joy that awaits the reader of *The Divine Canary*.

TROUW

*

PUBLISHING DETAILS

De goddelijke kanarie. Over het Braziliaanse voetbal van Garrincha en Pelé tot Ronaldo en Ronaldinho (2007)

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August Willemssen

The Divine Canary

The Netherlands has been a world-class footballing nation since the early 1970s, but only in the past twenty years has a tradition of football literature sprung up. Oddly, the best of them, *The Divine Canary*, is not a book about Dutch soccer but a compelling socio-cultural sketch of Brazil in the light of its love of football.

A translator from Portuguese, August Willemssen is in a good position to draw on the work of great Brazilian writers for whom football has been an acceptable literary subject for many years. He quotes a poem about football by Carlos Drummond de Andrade, Brazil's most important twentieth-century poet, which includes the lines: 'My eleven athletes / are eleven children, lashed / by a futile god who rules their fate.' Then there is Armando Nogueira, a writer who sums up the fascination for the game in the maxim 'God is round' and claims that 'To understand a Brazil-

ian's soul you must catch him at the moment of a goal.'

Willemssen does exactly that, with colourful observations, analyses and anecdotes. He uses many goals and considerable understanding to lay bare the soul of Brazilian football and with it the soul of the land where he spent many years of his life. He colours in the blank early days of Brazilian football with an anecdote about Carlos Alberto, a mulatto who played for the great club Fluminense and whitened his face before every match with *pó-de-arroz*, or 'poudre de riz', a kind of perfumed talc that fashionable ladies had been using on their faces for generations. Even today, decades after the marvellous feats of black footballers like Pelé and Garrincha, fanatical fans of clubs playing against Fluminense accuse them, in thunderous unison, of being 'Pó-de arroz!', which demonstrates for Willemssen the historical awareness of Brazilian football fans.

The Divine Canary is also the story of the author's own love of Brazilian football. According to Willemssen, the 'canaries', as the yellow-clad Brazilian internationals are known, displayed their 'divinity' in the years between 1956 and 1970, with players like Garrincha, Pelé, Jairzinho and Rivelino. Willemssen is content to make an exception of 1982, but he is not impressed by the football played by the Brazilian World Cup winners and finalists over the past twenty years; it is simply not 'Brazilian' enough.

It is precisely through this repudiation of the recent performance of the canaries that Willemssen points to the essence of an ideal: the canaries are first of all 'divine', a concept they need to live up to.



Most of these books were covered previously in our QNF brochures. For a complete list of translations of Dutch quality non-fiction, please consult our website: www.nlpvf.nl

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* Wim Blockmans &
Peter Hoppenbrouwers
Introduction to Medieval Europe 300-1550
(Eeuwen des onderscheids)
Published in English by Routledge.

* Midas Dekkers
The Larva
(De larf)
Published in German by Blessing.
Also in Polish (W.A.B.).

* Douwe Draaisma
Why Life Speeds Up As You Get Older
(Waarom het leven sneller gaat als je
ouder wordt)
Published in English by Cambridge Univer-
sity Press. Also in Chinese (Shandong
Education Press), Croatian (Naklada Ljevak),
Czech (Academia), French (Flammarion),
German (Eichborn, Piper), Hebrew (Aryeh
Nir), Hungarian (Typotex), Italian (Marsilio),
Japanese (Kodansha), Korean (Eco Livres),
Polish (PIW), Portuguese (Relógio d'Água),
Spanish (Alianza) and Turkish (Metis).

* Jelto Drenth
The Origin of the World
(De oorsprong van de wereld)
Published in English by Reaktion. Also in
Chinese (Flower City), Japanese (Saku-
hinsha), Korean (East Asia), Spanish
(Libros de Araucaria) and Turkish (Agora).

* Jacqueline van Maarsen
My Name Is Anne, She Said, Anne Frank
(Ik heet Anne, zei ze, Anne Frank)
Published in English by Arcadia. Also in
French (Galaade), German (Fischer) and
Turkish (Agora).

* Jos de Mul
Cyberspace Odyssee
Published in Chinese by Guangxi
Normal University Press.
Also in Turkish (Kitap).

* Minka Nijhuis
Khala's House
(Het huis van Khala)
Published in German by Herder.
Also in Spanish (Siruela) and
Turkish (Kitap).

Recent translations

* Lotte van de Pol
The Burgher and the Whore
(De burger en de hoer)
Published in German by Campus. Also in
Chinese (People's Literature Publishing
House), English (Oxford University Press)
and Spanish (Siglo XXI).

* Mineke Schipper
Never Marry a Woman With Big Feet
(Trouw nooit een vrouw met grote voeten)
Published in English by Yale University Press.
Also in Arabic (Dar-el Shorouk), Chinese
(New Star), German (Eichborn), Hungarian
(Partvonal), Russian (Astrel) and Spanish
(Océano).

* Henk Wesseling
Divide and Rule
(Verdeel en heers)
Published in English by Praeger Greenwood.
Also in French (Denoël), German (Steiner),
Hungarian (Gondolat), Italian (Corbaccio),
Portuguese (UFRJ), Spanish (Península) and
Swedish (Historiska).

* Frank Westerman
El Negro and Me
(El negro en ik)
Published in German by Ch. Links. Also in
Catalan (Viena), Czech (Pistorius), English
(Secker Harvill), French (Bourgois), Italian
(Iperborea) and Spanish (Océano).