

**NEW**

**DUTCH**

Dutch Foundation  
for Literature

Frankfurt Book Fair  
Issue **Autumn 2022**

**FICTION**

# QUESTIONS

This new edition of New Dutch Fiction once again presents a selection of books recently published in the Netherlands, books that have been included for their artistic and commercial success.

## Who makes the selection?

We want to showcase the best fiction from the Netherlands. Most titles have been published recently and have done very well in terms of reviews, sales and awards or nominations. Equally important is the question: 'Does it travel?' An advisory panel gives us advice and input on new fiction. The final selection is made by the Dutch Foundation for Literature.

## At book fairs, do you talk about these books exclusively?

While we like to discuss our catalogue, there are always other titles: books that have just appeared or are about to come out or books that just missed our selection. Our advisors read as much fiction as they can.

## Do you work together with Dutch publishers and agents?

We keep each other informed about interest in titles and rights sales. When we commission a sample translation, we usually share the costs. However, we always make our own decisions, and remain completely independent.

## How many books by one author will you support?

We can support three books by one author. If the author has changed foreign publishing house, previous titles are not counted.

## Are all books in your brochure eligible for a grant?

Yes they are, with a maximum subsidy of 100% of the translation costs for classics and 70% for contemporary prose, based

on the actual fee paid by the publisher and with a maximum of 10,000 euros per translation grant.

## Are books that aren't included in your brochure eligible?

As long as it's a good literary title, it probably is. We make our decisions based on three criteria: literary quality of the book, status of the publishing house and quality of the translator.

## Can you help us find a translator?

Lists of experienced translators are provided by e-mail. If you want to work with somebody who is not on our list, we require a sample translation of 20 pages and the translator's CV. If the translation is good, the translator will be added to our list. If the translation needs repair, we can make suggestions. If the translation is beyond repair, you are advised to hire somebody who is on our list.

## How do we apply for a translation subsidy?

We need contracts with the rights holders and the translator, plus the application form. You can submit digitally from our website: [www.letterenfonds.nl/en/translation-subsidy](http://www.letterenfonds.nl/en/translation-subsidy). Meetings are held six times a year.

## Do you subsidise production costs?

This is possible in the case of editions of poetry, illustrated children's books or graphic novels. For regular fiction and non-fiction, we support translation costs only.

## Can we invite a Dutch author for a promotional visit?

If you organise a good programme and offer the author accommodation, we can cover the travel costs. If travel is impossible due to Covid, you can apply for a subsidy for the promotion of recent translations: [www.letterenfonds.nl/en/travel-costs](http://www.letterenfonds.nl/en/travel-costs)

# Mariken Heitman

## Worm Moon

### A contemporary search for identity and a virtuoso game with the laws of nature

In her Libris Literature Prize-winning novel, Mariken Heitman explores one of the major themes of our time: the relationship between identity and gender. In parallel with that, she takes us back nine thousand years to the dawn of agriculture.

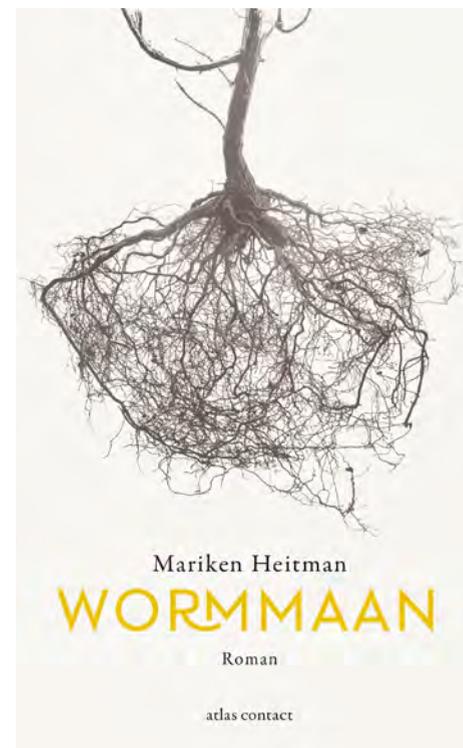
How have we become who we are? Who or what got nipped in the bud over the centuries and is it possible to push back against that as an individual? Is there still a way back to something like an origin? And what is the relationship between pea sprouts and the societal norms we're expected to conform to? These are just some of the intriguing questions Mariken Heitman raises in her daring, original novel.

*Worm Moon* tells the story of seed grower Elke, who heads for an island off the north coast of the Netherlands after a failed attempt to cultivate a new pumpkin variety. She wants to 'rewild' the pea, a crop which has been domesticated by humans. In parallel we follow the mythical figure of Ra, nine thousand years earlier in Southwest Asia. She is respected in the tribe because she is believed to possess special powers, which elevates her to the status of oracle but at the same time makes her a scapegoat for the community. Will she be able to end the famine?

Has she been sent from above? And is Ra actually a man?

Both Ra and Elke are 'middle people': their androgynous appearance creates confusion. Biking around the island on a tandem bicycle by herself, Elke is taunted by the judgments of 'the woman she didn't grow up to become', who has climbed onto the back seat: Smile more! Wear a skirt for once! Why are you making things so hard on yourself? Is Elke the one who is different? Or is Elke each of us?

Using both a contemporary quest for identity and an agricultural origin myth, Heitman shows how nature is intertwined with gender norms – and with stories. With its vivid, sensitive style and layered structure, *Worm Moon* is an uncompromising novel. Heitman makes things complicated, but also shows us why that's necessary.



**'This novel doesn't pander to its readers, but challenges them to put their brains to work – it's philosophical without being needlessly ponderous (...) A highly topical and timeless book.'**

Jury Libris Literature Prize

**'Precise, melodious, imaginative and finely balanced prose which never becomes melodramatic or overwrought. I was tremendously surprised in every way by this rich novel.'**

De Groene Amsterdammer

**'Heitman is a wholly original author – not only in her associative way of thinking, but also in her prose, which is characterised by a rich vocabulary.'**

de Volkskrant

Publishing details  
*Wormmaan* (2022)  
224 pages  
57,187 words  
35,000 copies sold  
Sample translation available

Publisher  
Atlas Contact  
Hayo Deinum  
hdeinum@atlascontact.nl

Rights sold  
Germany (Klett-Cotta)

Mariken Heitman (b. 1983) writes novels, short stories and columns. After obtaining a degree in biology, she worked as a gardener and as a teacher at an agricultural high school. Her literary debut, *De wateraap* (The Water Monkey), came out in January 2019; it was nominated for the Jan Wolkers Prize and the Bronze Owl, and shortlisted for the Anton Wachter Prize. Her second novel, *Worm Moon* (2021), which brings together her knowledge of biology, her social activism and her love of literature, won her the prestigious Libris Literature Prize.

Photo: Jelmer de Haas



# Jaap Robben

## A Twilight Life

### This moving novel gives a voice to the silent grief of the mothers of stillborn children

With *A Twilight Life*, Jaap Robben creates an unforgettable paean to women who live with a secret grief. 81-year-old Frieda Tendeloo lives in a nursing home and increasingly finds her thoughts returning to the baby she lost in childbirth. *A Twilight Life* shows how this trauma has left lasting marks in an otherwise long and happy life.

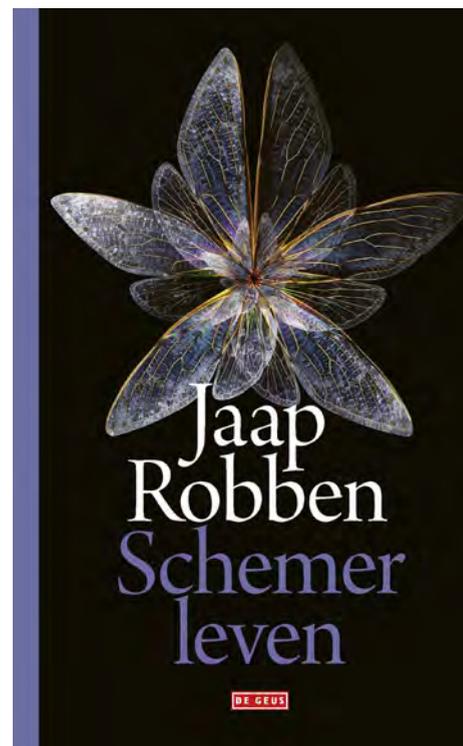
Shortly after the death of Frieda's husband and carer Louis, Frieda moves into a nursing home. During this period of mourning, the fact that her son Tobias is expecting a child should be a bright spot. But for Frieda it brings up long-buried memories of the year 1963, when she was a free-spirited young girl living with her parents in Nijmegen, a Catholic provincial town. There, she meets Otto, a married man. Thanks to Robben's description, the reader falls in love with him along with Frieda. A string of secret rendezvous follow. She goes hunting for moths with him at night – Otto is an avid butterfly collector – and on one occasion they even share a hotel room, with the reservation made under her name so no one will know.

Their affair ends badly when Frieda gets pregnant. She barely receives any support from Otto, who keeps talking about 'her baby'. She loses her job, is disowned by her parents, and when she

gives birth Otto immediately takes the baby away from her. She only gets to see its tiny feet before waking up in a Catholic hospital, where she is told the baby has died and that the tradition is for nuns to put unbaptised stillborn children in adult coffins so they can still be buried in consecrated ground. They urge her to keep quiet and forget about her misfortune. She never sees Otto again. Later on she marries Louis and they have a son, Tobias.

The novel alternates between the elderly Frieda and scenes from her past. Gradually the reader begins to understand why she is affected so deeply by certain things in the present. She and Tobias find Otto, who tells her where he took their baby at the time. This culminates in a harrowing and moving ending in which Frieda and Tobias find the place where her firstborn is buried.

With *A Twilight Life*, inspired by true events, Robben not only pulls back the veil on Frieda's story, but also shines a light on the experiences of countless women between the 1950s and 1980s. Thanks to Robben's deft skill as a writer, the story never feels too heavy – tension and emotion are carefully calibrated. The result is an impressive story about buried female trauma, caused by society, organised religion and the dominant social mores.



***'Jaap Robben steers well clear of sentimentality in this delicately wrought book about loss (...) and once again shows himself to be a master of short, restrained sentences.'***

Trouw

***'Robben gives voice to a deep-seated feminism in the form of his indomitable protagonist. As a reader, you find yourself breathing a sigh of relief knowing that nowadays we live in a more just and equitable society – although a look back over your shoulder also doubles as a word of warning about the future.'***

Humo

***'Robben deals with all kinds of inflammable material and does it with so much tact and understanding.'***

Hilary Mantel About *Summer Brother*

Publishing details  
*Schemerleven* (2022)  
309 pages, 76,000 words  
10,500 copies sold  
Sample translation available

Publisher  
De Geus  
Martijn Prins  
mprins@singeluitgeverijen.nl

Translated titles  
*You have me to love (Birk)*: UK/USA (World Editions, 2015; 2018), Czech Republic (Vysehrad, 2017), Germany (Ars Vivendi, 2016), Turkey (Kahve Yayinlari, 2016). *Summer Brother (Zomervacht)*: UK/USA (World Editions, 2021), Albania (Ombra, 2022), Egypt (Al Arabi, 2022), Bulgaria (ICU, 2022), Russia (Mann, Ivanov and Ferber, in preparation), Slovenia (Mladinska knjiga, 2020), Czech Republic (Vysehrad, 2021), Turkey (Epsilon, in preparation).

Jaap Robben  
(b. 1984) is a writer, poet and theatre director. His widely acclaimed novel *Birk*, published in the UK and the US as *You Have Me to Love*, won the Dioraphte Prize, the ANV Debut Prize, and was voted Best Book of 2014 by Dutch booksellers. It has since been translated into four languages. *Summer Brother* (2018) was longlisted for the 2021 International Booker International Prize and is made into a movie.

Photo: Stephan Vanfleteren



# Philip Huff

## What You Know of Blood

### Author overcomes the trauma of growing up in a violent, abusive family

On the outside everything seems perfect – a family with three children, living in a fancy house with a large garden; the children all play hockey. But behind closed doors it's a different story. Philip Huff has written a vivid, powerful novel about a childhood in which physical violence is a daily occurrence, and the subsequent struggle to overcome this trauma.

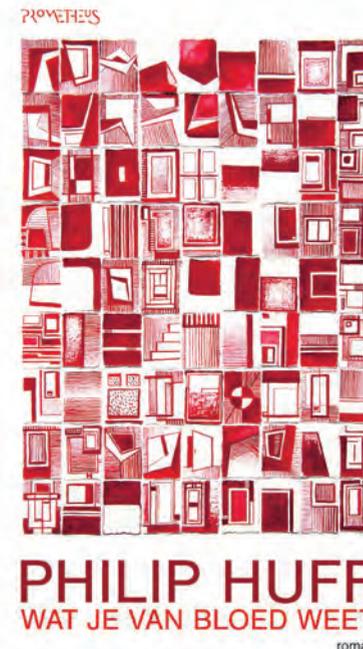
'All happy families are alike, each unhappy family is unhappy in its own way.' These famous words by Tolstoy also apply to this novel by Philip Huff, in which he describes how appearances can be deceptive. As the oldest son in a family in which the parents don't just hit each other but also their children, the nameless narrator does his best to survive while at the same time trying to protect his sister and little brother.

The story takes us from their early childhood into adult life, when they have become estranged from their parents and are trying to put the pieces of a broken childhood back together. This cinematic approach, where we see a boy slowly becoming a man, is poignant and deeply moving. The narrator struggles with anger, numbness and grief and has to come to terms with the role he played as a son and as a brother – as well as making

sure he doesn't pass down the trauma to his children.

Each chapter opens with a brief anecdote from a kind of parallel world where parents adore each other and children grow up in a loving family. They are fantasies of how his childhood might have gone. It makes the scenes that follow all the more devastating – that's not what his childhood was like; that's not how his parents behaved.

At the same time, the novel is also a story about love – between him and Cato, his first girlfriend who he meets in his hockey club, and between him and his younger brother: the two have a deep connection, but his brother increasingly gets lost in drugs and psychosis. How do you deal with trauma? Can you ever liberate yourself from the shackles of family bonds? With unparalleled clarity, this impressive, haunting novel provides an answer to those questions.



**'This is no autobiographical outburst of feelings that were bottled up for ages and are now tumbling out all at once. Huff writes sensitively and carefully, with marvellous results.'**

[NRC Handelsblad](#)

**'Stunning prose. Huff has the eyes of both a surgeon and a landscape painter. A novel that will stay with you for a long time, especially the protagonist's inner struggle to break away and do things differently.'**

[Adriaan van Dis](#)

**'A brutal, compassionate, and always exhilarating portrait of a family in love with self-destruction. This is an outstanding novel by a fearlessly clear-eyed writer.'**

[Joseph O'Neill](#)

#### Publishing details

*Wat je van bloed weet* (2022)  
288 pages  
64,735 words  
35,000 copies sold  
Sample translation available

#### Publisher

Prometheus  
Marisca van der Mark  
foreignrights@pbo.nl

#### Translated titles

*Dni trawy* (Days of Grass): Poland  
(Gdansk Dobra Literatura, 2010).

#### Philip Huff

(b. 1984) made his debut in 2009 with the successful novel *Dagen van gras* (Days of Grass), followed by *Niemand in de stad* (Nobody in the City, 2012), the short-story collection *Goed om hier te zijn* (Good to Be Here, 2013) and *Boek van de doden* (Book of the Dead, 2014). He won multiple awards for his stories, novels and screenplays. Three of Huff's books have been adapted into movies for which he wrote the screenplays, and his essays frequently appear in newspapers and magazines both in the Netherlands and beyond, including *The New York Review of Books*.

Photo: Daniel Cohen



# Nina Polak

## Outer Life

### A witty, suspenseful novel about the demise of a relationship between two women living in the countryside

Esse and Rivka, a lesbian couple in their mid-thirties, move to a tiny village in the countryside. They embark on their rural idyll with high expectations, but nothing turns out the way they expect. *Outer Life* is a novel about shattered dreams, personality clashes and finding your place in the world, as moving as it is witty.

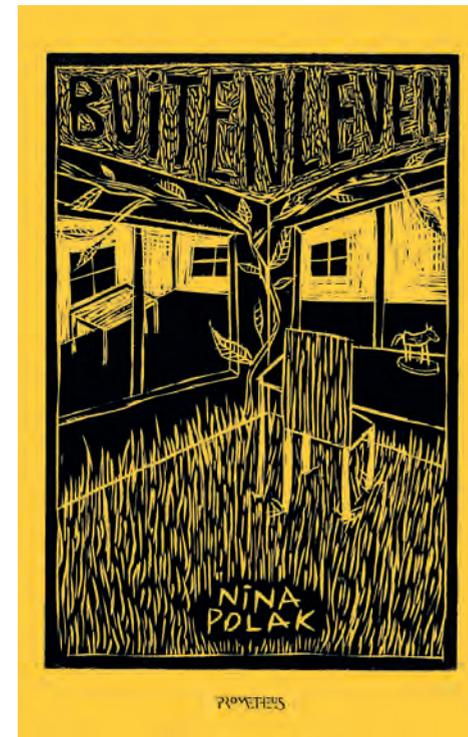
During the COVID-19 crisis, many of us toyed with the idea of moving to the countryside – more peace and quiet at a lower cost. Esse and Rivka decide to take the plunge, but the reality proves very different from what they'd expected. Esse, a retired professional athlete with a tendency to depression, finds herself thriving in this wide open landscape. She starts teaching basketball to children, elevates gardening into her new calling and befriends Eva Alta, a psychiatrist she knows from television who lives on a farm along with several of her patients. Eva Alta convinces Esse to come off her antidepressants.

However, Rivka, a young writer, finds the quiet and the sweeping expanse of land unnerving. The garden shed where she's trying to work on her next book turns out to be right next to a busy footpath and the plane tree in their garden 'with its bark that feels like a hairless cat' is unpleasant against her skin. Before

long she finds herself grappling with writer's block, which she tries to combat with daily Amazon deliveries of books by other rural writers who she hopes can give her the answers she's looking for. She's not at all happy about Esse's burgeoning friendship with Eva Alta.

Nina Polak, who has already made her name as a critically acclaimed novelist, recounts the lives of the struggling women with an unflinching gaze that is both sardonic and compassionate. She alternates between Rivka and Esse, allowing readers to get to know each of them even better than the two women know each other. As time goes by, they find themselves at odds more and more often. They're both trying to find their way in a new life, but while doing so they neglect the other's and their own inner world.

That tension rises to the surface in taut dialogue. Rivka's jealousy toward Eva is apparent in her every word. The arguments between Rivka and Esse are increasingly explosive, until the inevitable rift occurs. Polak adds a gripping subplot featuring crime and homophobia. The result is a superb psychological novel about finding your place in the world and the impact of the landscape that surrounds you.



**'Between the sardonic cynicism, the naive romanticising and the riveting crime subplot, this novel more than delivers on the expectations it sets.'**

[NRC Handelsblad](#)

**'Polak is on peak form when, toward the end of the novel, she gives us the verbatim verbal warfare of increasingly heated arguments.'**

[De Groene Amsterdammer](#)

**'Nina Polak's *Outer Life* is very popular among young people. It's an excellent novel with sublime character work, astute observations, a keen sense of the zeitgeist and relevant themes. It's been our best-selling book for weeks.'**

[Bookseller Henk Schulte in de Volkskrant](#)

Publishing details  
*Buitenleven* (2022)  
238 pages  
54,745 words  
13,267 copies sold  
Sample translation available

Publisher  
Prometheus  
Marisca van der Mark  
foreignrights@pbo.nl

Translated titles  
*Zuhause ist ein großes Wort* (Gebrek is een groot woord): Germany (Mare Verlag, in preparation).  
*The Dandy* (selected short stories): UK (Strangers Press, 2020).

Nina Polak  
(b. 1986) studied Literature and Cultural Analysis in Amsterdam and New York. She made her debut in 2014 with *We zullen niet te pletter slaan* (We Won't Be Smashed to Pieces), which was nominated for the Anton de Wachter Prize, the ANV Debut Prize and the Opzij Literature Prize. It was followed in 2018 by *Gebrek is een groot woord* (Lack Is a Big Word), which earned the BNG Bank Literature Prize and the Inktaap ('Ink Monkey') youth literature award and which is to be translated into German. *Outer Life*, her third novel, won the BruutTAAL Rainbow Book Prize for LGBTQ writing.

Photo: Nina Schollaardt



# Machteld Siegmann

## Waiting for Morning

### A poignant monologue about family ties and learning to set the ones you love free

We only hear one voice in *Waiting for Morning*, Machteld Siegmann's second novel: that of a 72-year-old man. During a sleepless night right before Christmas he tells his life story to his granddaughter's downstairs neighbour while waiting for her to go into labour. It's a story that will hold the reader spellbound for more than two hundred pages.

A strange combination of circumstances has brought Tak back into his granddaughter Aria's life. They have gone years without seeing each other, because Tak has been embroiled in a conflict with his daughter. But after a truck plows into his living room and leaves his house temporarily uninhabitable, Aria lets him stay at her place. Now the baby she intends to have at home is almost due and Tak has gone downstairs to Filip's to get out of the way. As Filip decorates his Christmas tree, Tak tells him his life story.

His lucid monologue brings to life a string of events set largely against a typically Dutch backdrop: a place filled with water, dikes and wind, with religion permeating everyday life – an atmosphere reminiscent of the work of Marieke Lucas Rijneveld. Tak grows up in the lean years leading up to the Second World War in a family with a loving mother, who believes she can heal the sick through prayer, and

an absent father. During the war, Tak is put to work as a forced labourer in Germany, an underexplored chapter in Dutch wartime history which Siegmann brings to light with empathy and restraint.

Once he is back in the Netherlands, he becomes a carpenter and marries Chrissie, the love of his life. They have a little girl but Tak's strict, old-fashioned approach to parenting ends up clashing with his daughter's free spirit and results in a painful rift between them. And then there's Ide, the mentally disabled girl who lives in the same town. He believes himself to be her father which, though he manages to forge a bond with her, ultimately turns out to be untrue.

Tak's story is both personal and universal: it's about love, family ties and being able to set someone free, and it's about faith and forgiveness as his reunion with Aria and the arrival of new life give Tak hope of reconciling with his daughter. This makes *Waiting for Morning* a keenly observed, thought-provoking and moving novel.



**'A wonderful, thoughtful novel – compassionate, too – which touches upon many major themes. Siegmann goes her own way as an author, steadfast and assured, and has a real knack for telling a good story.'**

de Volkskrant

**'Siegmann not only lives up to the high expectations created by *The Days of the Locust*, the winner of the 2020 Bronze Owl – she even surpasses her debut, especially in terms of literary technique.'**

De Limburger

**'Many writers have a hard time following up a successful debut. Machteld Siegmann is not one of them.'**

Friesch Dagblad

#### Publishing details

*Wachter op de morgen* (2022)

216 pages

62,878 words

Sample translation available

#### Publisher

Ambo Anthos

Orli Naamani

onaamani@amboanthos.nl

#### Machteld Siegmann

(b. 1972) studied Dutch Language and Literature and Cultural History and is a writer and editor. Her 2019 debut, *De kaalvreter* (*The Days of the Locust*), put Siegmann on the map as a new talent on the Dutch literary scene. It earned her several awards, including the Bronze Owl jury and readers' awards, a Flemish literary prize given out to the best debut novel every year. It was also nominated for both the Dutch Bookstore Prize and the Hebban Debut Prize. *Waiting for Morning* is her second novel.

Photo: Judith Jockel



# Gerwin van der Werf

## The Dream Factory

### A gripping story about a transgressive relationship and the crisis in modern education

Although she doesn't have a teaching qualification, Josie Cruquius is hired by a struggling school in a disadvantaged neighbourhood. The job is more of a challenge than she anticipated: Class 3A, in particular, turns out to be an extremely disrespectful and unruly bunch. But before long one student in particular begins to draw her attention.

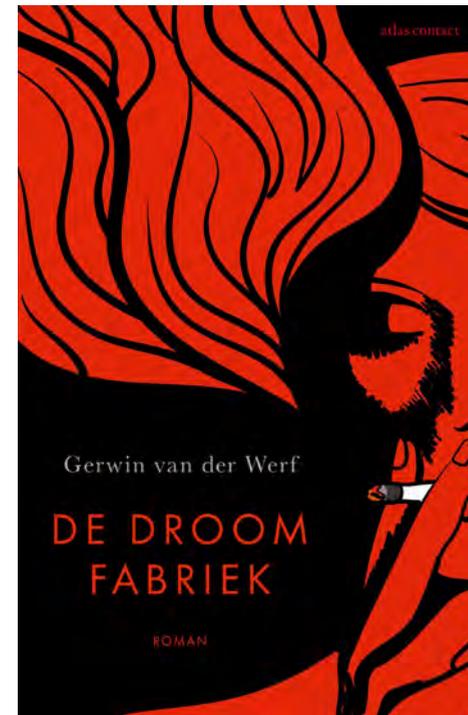
Class 3A is a nightmare. No one ever brings their textbooks and everything the teacher says is met with mocking laughter. Josie's predecessor was bullied out of the job, and Josie feels at a loss about how to deal with what is, by and large, a completely disengaged student body. She makes a list of key principles to stick to: stay calm, don't let yourself be intimidated, focus on the kids who are interested in learning. She has become a teacher on her grandfather's recommendation; he was a teacher too, and ever since he passed away she's been living in his old house in a ritzy part of town.

One of the problem children is the beautiful, rebellious Carmen. She's late all the time, constantly glued to her phone and never bothers to do her homework. She has a difficult home life, with an absent father and an alcoholic mother but does, however, have more than 60,000 followers on Instagram and is banking on a career as an influencer.

With those kinds of prospects, why bother to pay attention in school? One day Josie loses her temper and ends up insulting Carmen. She feels guilty afterwards and decides to pay Carmen a visit at home to apologise. Once she sees the circumstances in which Carmen is growing up, her perspective changes and when Carmen asks if Josie would be willing to give her some after-school tutoring at her own house, Josie agrees.

Gradually student and teacher grow closer. Carmen does Josie's make-up; the two of them go shopping together; they smoke pot together. Because of what's going on at home Carmen even starts staying over at Josie's house, which ends up leading to an unexpected romantic encounter. After that the situation quickly gets out of hand, especially once one of Carmen's classmates, a pimp who targets teenage girls, gets involved.

Gerwin van der Werf impressed critics with his suspenseful novel *The Hitchhiker*, a hallucinatory story about a marital crisis during a holiday in Iceland. With this new novel, he shows us that he writes stories that are close to the zeitgeist, with darkly compelling plots.



**'The Dream Factory can be read on a number of different levels. In any case, you'll find it's a marvelous book.'**

[NRC Handelsblad](#)

**'An intriguing novel without any simple answers.'**

[Leeuwarder Courant](#)

About *The Hitchhiker*:

**'This is that rare beast: a work of literary fiction that will also satisfy the lovers of thrillers and crime fiction.'**

[GLAM Adelaide](#)

#### Publishing details

*De dromenfabriek* (2022)

288 pages

73,232 words

Sample translation available

#### Publisher

Atlas Contact

Hayo Deinum

[hdeinum@atlascontact.nl](mailto:hdeinum@atlascontact.nl)

#### Translated titles

*The Hitchhiker (Een onbarmhartig pad)*: Egypt, (Al Arabi, 2022), Australia (Text, 2022), Germany (S. Fischer, 2020).

#### Gerwin van der Werf

(b. 1969) made his debut in 2010 with the novel *Gewapende man* (Armed Man), which newspaper NRC Handelsblad named one of the best books of the year. It was followed in 2011 by his second novel *Wild*, which was longlisted for the Libris Literature Prize, *Luchtvisser* (Sky Fishers) in 2013 and *Schooldagen* (School Days), an anthology of his popular series of columns on education in the daily newspaper *Trouw*, in 2014. His novel *The Hitchhiker*, was nominated for the Libris Literature Prize and the rights were sold to Germany, Australia and Egypt. It was followed in 2020 by *Strovvuur* (Flash in the Pan), a road-trip book about a young girl who runs away from home and heads to Paris with her cousin, which was shortlisted for Best Young Adult Novel.

Photo: Fjodor Buis



# Tom Hofland

## The Cannibal

### Magical realism and dark humour in a neo-gothic novel about a corporate reorganisation

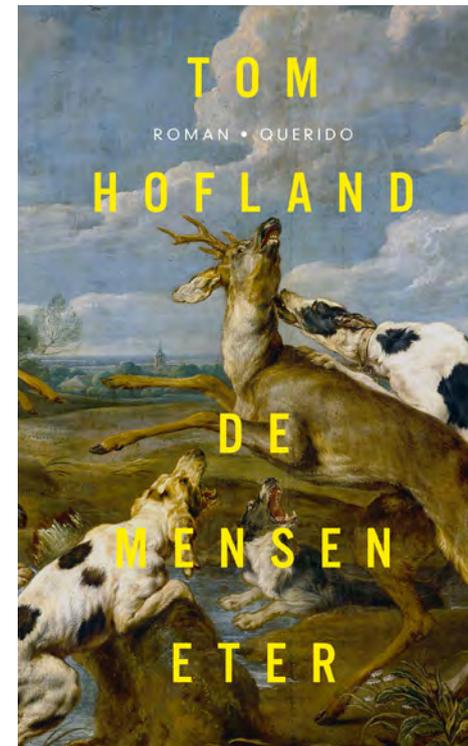
Lute manages the sales department of a pharmaceutical company somewhere in the green heart of the Netherlands. One day he is told they are to be taken over by a large Swiss corporation. And not only that – all the staff in the department he is responsible for will be made redundant.

Everyone has to leave as quickly as possible. Lute is explicitly told to make sure that his faithful coworkers resign of their own accord. When he goes to drown his sorrows in a bar, he runs into the mysterious Lombard. This experienced interim manager knows exactly how to help him. From this moment on, things get completely out of hand. It's not until someone loses their life that people start to question what's happening.

The passivity of the characters is recognisable to anyone who has ever had an office job. In essence Hofland's novel is an indictment of the dehumanisation that occurs in the corporate world, an illustration of how the drive for efficiency makes managers forget that employees are human beings.

Hofland has already demonstrated his penchant for experimenting with different genres: his debut, *Lyssa*, was a 19th-century costume drama and his second book, *Vele vreemde vormen* (Many Strange Shapes), was a detective story.

In *The Cannibal*, he combines the ingredients of a classic gothic novel with post-modern elements reminiscent of David Lynch and the humour of *The Office*. A strange, captivating and topical book.



**'Hofland adds something extra, something distinct which also characterises his other work: a combination of irony, absurdism and suspense. These elements are hard to balance – it's easy for it to end up being silly, opaque or too random. But in *The Cannibal* he gets it just right. The story is both witty and suspenseful – a rare combination.'**

[de Volkskrant](#)

**'This kind of combination of hilarity and astuteness is very rare – a book like this is one-of-a-kind.'**

[Het Parool](#)

#### Publishing details

*De menseneter* (2022)  
256 pages  
58,000 words  
Sample translation available

#### Publisher

Querido  
Martijn Prins  
mprins@singeluitgeverijen.nl

#### Tom Hofland

(b. 1990) is a writer and podcaster. *The Cannibal* is his third novel. In 2018 he was named the biggest literary talent in the Netherlands by *de Volkskrant*; that same year, he was nominated for the BNG Literature Prize and received the C.C.S. Crone Stipend, a grant awarded to writers living in Utrecht. With a Bachelor's degree in Writing for Performance, Hofland is an extremely versatile and talented storyteller.

Photo: Martijn de Vos



# Critics' choice

## Thomas Heerma van Voss Passengers/ Stragglers

Six sinister stories about people with uncertain futures



Thomas Heerma van Voss' new collection contains six stories about people who are spectators in their own lives. Often they are searching for meaning in an unpredictable world. There is a son who, with a combination of empathy and distance, describes the minutiae of his mother's life – she is a woman trapped in an unhappy marriage who beseeches him, 'I did show you enough love and affection when you were little, didn't I?' The astute gaze in these stories is reminiscent of the work of A.M. Homes or Sally Rooney. An unforgettable collection, which, despite dealing with heavy subject matter, offers room for hope and comfort.

Publishing details  
*Passagiers/Achterblijvers* (2022)  
245 pages  
54,424 words  
Sample translation available

Publisher  
Das Mag  
Daniel van der Meer  
daniel@dasmag.nl

Thomas Heerma van Voss (b. 1991) made his debut in 2009 with the novel *The Everything Table*. In 2013 it was followed by the novel *Stern* and he was hailed as the most promising new voice in the Dutch literary world. In 2014 he published the short-story collection *The Third Person*, which was nominated for the BNG Literature Prize. *Conditions* (2020), his third novel, was longlisted for the Libris Literature Prize and the Boekenbon Literature Prize.

## Anjet Daanje The Song of the Stork and the Dromedary

A breathtakingly rich novel about love and about literature as a way to triumph over death

This masterful novel spans two centuries in a mosaic of styles and genres. Its central figure is the uncompromising Eliza May, modeled after Emily Brontë. In early 19th-century Yorkshire, she and her sisters Millicent and Helen lead a reclusive existence marred by poverty and disease. They find fulfilment in their love of reading and writing books. When, after dozens of rejections, the novels by Millicent and Eliza May are finally published (using male pseudonyms), Millicent's novel becomes a huge success, whereas Eliza May's novel is labeled 'sick' and 'immoral'. In eleven chapters, each of which could just as well be a standalone novella, Eliza May's life story is told by people who knew her personally, biographers centuries later, a mysterious notebook and characters whose lives become serendipitously intertwined with Eliza's.

In this section we are presenting three books which have received great critical acclaim but are outliers in terms of their length or subject matter: a hefty historical novel, a memorable short-story collection and a more balanced novel about pedophilia.



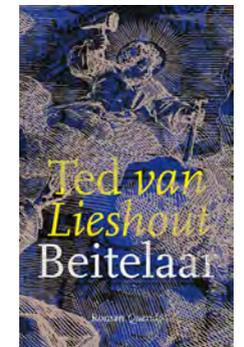
Publishing details  
*Het lied van ooievaar en dromedaris* (2022)  
656 pages  
286,727 words  
18,000 copies sold  
Sample translation available

Publisher  
Passage  
Anton Scheepstra  
info@uitgeverijpassage.nl

Anjet Daanje (b. 1965) writes novels, short stories and screenplays. Her breakthrough novel *De herinnerde soldaat* (The Remembered Soldier) won the 2020 F. Bordewijk Prize and the Best Book of Groningen Prize and was longlisted for the 2020 Libris Literature Prize. The various movies for which she wrote the screenplays have earned a total of 17 international film awards, including the Golden Bear at the Berlin International Film Festival. *The Song of the Stork and the Dromedary* is already on its fourth edition.

## Ted van Lieshout The Man With the Chisel

An artfully crafted novel about the right to self-determination – at any age



The eccentric and eloquent Antonij (age 15) is attracted to grown men and feels he is the only person who is entitled to make decisions about his body and mind. In a cemetery, he meets the handsome Leo, who doesn't lay a finger on him and yet is accused of abuse. At the request of Leo's lawyer, Antonij makes a statement. His captivating, shifting accounts of what happened keep changing your view of the situation. But is anyone listening to him? This premise gives rise to an artfully crafted novel which also features a mysterious story from the past about a grave in which a grandmother and grandchild are buried together. *The Man with the Chisel* raises important questions about sexuality, identity and whether or not to label them and expose them to the light of day.

Publishing details  
*De beitelenaar* (2022)  
176 pages  
58.000 words  
Sample translation available

Publisher  
Querido  
Martijn Prins  
mprins@singeluitgeverijen.nl

Ted van Lieshout (b. 1955) is an award-winning poet, author and visual artist. In 2019 he was awarded the prestigious Theo Thijssen Prize for his contribution to children's literature. In 2012 he won the Woutertje Pieterse Prize. In his previous novels *My Mister* (2012) and *Guilty Child* (2017), Van Lieshout also describes the relationship he had with a grown man when he was a boy and its aftermath.

# Typex Moishe

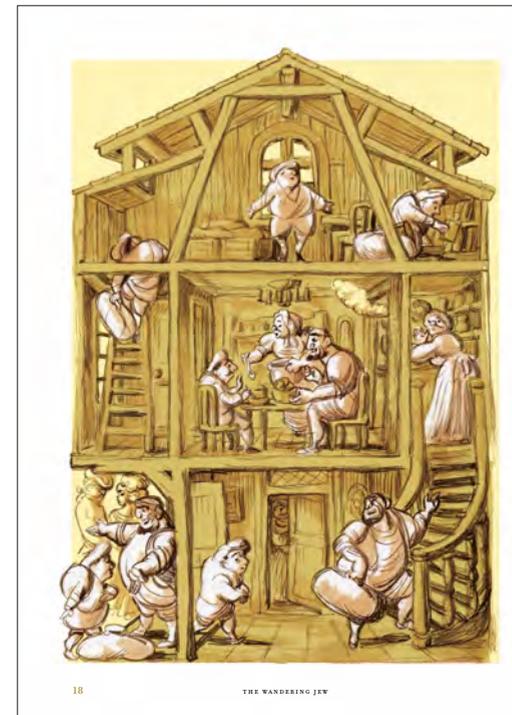
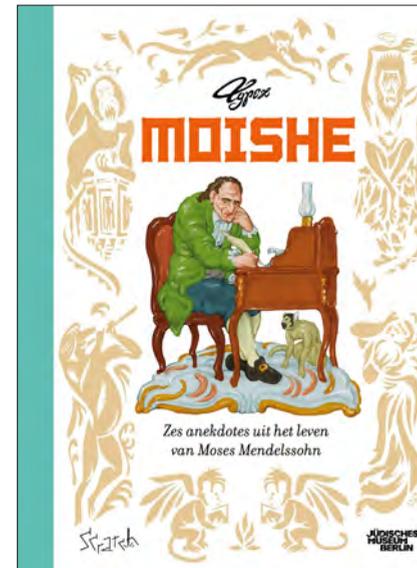
## A graphic biography which playfully debunks myths about a famous philosopher

Following the lively masterpieces *Rembrandt* and *Andy*, Typex has put together a small but phenomenal biography of the philosopher Moses 'Moishe' Mendelssohn. The book homes in on six key episodes in the life of the Jewish philosopher who came to be known as the 'Socrates of Berlin'. This approach results in an engaging, compelling introduction to Mendelssohn, whose philosophy remains influential to this day.

In six chapters – or 'anecdotes,' as the subtitle calls them – the reader witnesses a number of important milestones from the life of the short, hunchbacked worrywart. These anecdotes are about moments in time, such as Mendelssohn's departure for Berlin, his declaration of love to his wife Fromet and his encounter with the antisemitic King Frederick the Great.

Every chapter has a clear introduction, with the official historical account on the left and the reconstruction of that story on the right. It's fascinating to discover that the history books are wrong more often than not. For example, we learn that Moishe never actually met the writer and philosopher Gotthold Ephraim Lessing, even though there is a famous painting that depicts their encounter.

With Typex's trademark flair and humour, he chooses those moments from Mendelssohn's life that he considers most apposite. His characteristic page layout is the perfect format for the story: he has his characters walk down the page from top to bottom, with the speech bubbles making up a monologue, as in the work of cartoonists such as Brecht Evens and Cyril Pedrosa. Typex captures lengthy sequences on a single page. For example, the reader sees the cross-section of a house, with Moishe being welcomed by the host in the bottom left, then following him up the stairs into the dining room where they have a meal, after which they climb another flight of stairs up into the attic. He doesn't use traditional boxes or rectangles – instead, there are classical columns or fancy curlicues to suggest panels.



**'Typex moves deftly between fantasy and reality, enthusiastically deploying stylistic elements from the eighteenth century. His pages are never conventionally boxy, but always fluid and playful.'**

Elsevier

### Publishing details

*Moishe: Zes anekdotes uit het leven van Moses Mendelssohn* (2022)

88 pages

5,700 words

Full colour

This book came out as part of the 'We dreamt of nothing but Enlightenment' Moses Mendelssohn exhibition.

It was simultaneously published in Dutch, English and German.

### Publisher

Scratch Books

Chris Mokken

chris.mokken@scratchbooks.nl

### Translated titles

Please see:

en.vertalingendatabase.nl

### Typex

(b. 1962) is a Dutch comic book artist and illustrator. He has been active in the comics world since 1982. In 2013 his graphic novel *Rembrandt* was published to widespread acclaim and has since been translated into eight languages. *Andy*, his masterpiece about Andy Warhol, came out in 2018. It was nominated for the Angoulême Grand Prix and translated into English, French, German, Italian, Polish and Spanish.

Photo: Ringel Goslinga



# A. Alberts

## The Trees

### A small gem of a book about growing up and returning to your roots

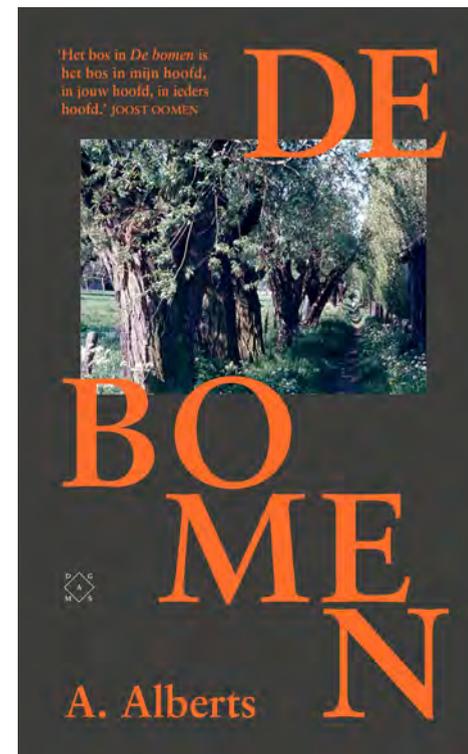
Along with other Dutch-language authors like Nescio and Willem Elsschot, A. Alberts exemplifies a school of literature that is characterised by stylistic precision and a sardonic, melancholy tone. Their work continues to attract new readers. This recent edition of Alberts' first novel, *The Trees*, has drawn even more people's attention to his timeless work.

*The Trees* is set in the Netherlands and follows the protagonist, Aart, from childhood to adolescence. We witness him going about his day-to-day life, but everything has an ineffable patina of beauty to it. Aart is spellbound by the woods – although it's not clear which woods they are, because as his mother says, 'all there is in this area is a little thicker'. He also has a special connection with his teacher, Mr. Barre, who is a talented artist, and spends a lot of time with the girl next door and her farmer father. Aart doesn't have a father himself – it's never explained why, but you feel his longing for a paternal figure. The passage of time and the transience of life well up between the lines (when Aart goes off to school for the first time, someone tells his mother, 'I'm sure it's going to seem awfully empty around here').

At the end of the story, Aart is grown up and heads off to university in the big city.

He joins a fraternity, where he is confused by an encounter with some older students and has all his hair shaved off, then heads to a bar with his new friend Budde. What follows is a visceral description of the haze of drunkenness. And then suddenly he leaves the bar, gets into a taxi by himself and has the driver take him out of town, back to the woods of his childhood, where he walks and runs among the trees until the sun comes up.

'He slammed the car door shut behind him. He crossed the road and headed into the woods. It took him a moment to find the path. Then he quickened his pace. In the dark, he saw the trunks of the trees that lined the path. He kept on walking. It got lighter and he kept on walking and when it got lighter still he saw that the trees were walking with him. He quickened his pace; the trees walked along with him. It got completely light, the trees remained beside him. He saw that in the distance the woods came to an end. Suddenly he stopped in his tracks. The trees surrounded him. Aart said: That's right. He shouted: That's right. He yelled: That's right! All of you! That's right!'



**'The Trees is many things – compassionate, witty, magical – because it dares to be unironically honest about the beauty of one boy's childhood. A small modern classic.'**

Philip Huff

**'It's a world wholly its own, full of vividly drawn characters. Take Mr. Barre! He turns out to be a drunk, but he's so sympathetic you'd almost wish everyone you knew was a drunk too.'**

Gerbrand Bakker

**'The Trees shows a glimpse of what is unknowable, but sometimes felt. Maybe that's life itself.'**

Eva Meijer

#### Publishing details

*De bomen* (1953)

148 pages

29,000 words

Afterword by Joost Oomen

Sample translation available

#### Publisher

Das Mag

#### Original publisher

Van Oorschot

#### Rights

Cossee

Stella Rieck

riek@cossee.nl

#### Translated titles

*The Islands (De eilanden)*: USA (The University of Massachusetts Press, 1983), Singapore (Periplus, 1999), Germany (Suhrkamp, 2003), France (Piranha, 2015), Romania (Univers, 2016).

#### Albert Alberts

(1911-1995) made his debut in 1952 with the short-story collection *De eilanden (The Islands)*. Other well-known titles include *De vergaderzaal (The Conference Room, 1974)* and *De honden jagen niet meer (The Dogs No Longer Hunt, 1979)*. In 1996 he was awarded the P.C. Hooft Prize, the most prestigious Dutch prize for an author's body of work.

Photo: Chris van Houts

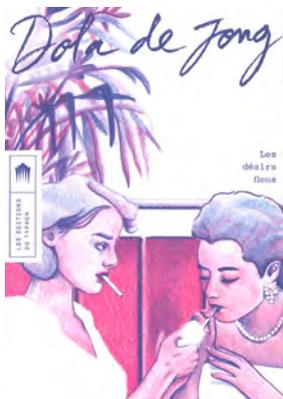


# RECENT



Hanna Bervoets  
*Les choses que nous avons vues*

Translated into French by Noëlle Michel for Le Bruit du monde, 2022



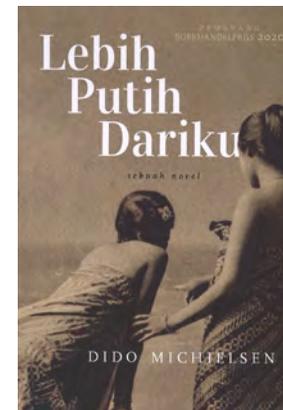
Dola de Jong  
*Les désirs flous*

Translated into French by Mireille Cohendy for Les éditions du typhon, 2022



Herman Koch  
*Diva Sophia*

Translated into Italian by Laura Pignatti for Neri Pozza, 2022



Dido Michielsen  
*Lebih Putih Dariku*

Translated into Indonesian by Martha Dwi Susilowati for Marjin Kiri, 2022



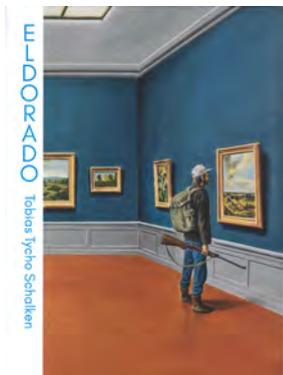
Marieke Lucas Rijneveld  
*Mein kleines Pracht tier*

Translated into German by Helga van Beuningen for Suhrkamp, 2021



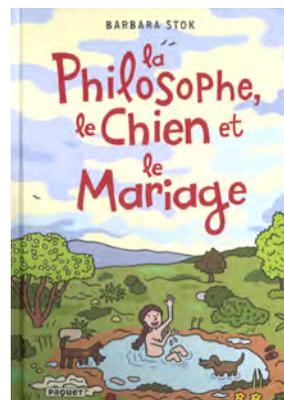
Jaap Robben  
*[Letniyat brat]*

Translated into Bulgarian by Maria Encheva for ICU, 2022



Tobias Tycho Schalken  
*Eldorado*

Translated into Italian by Laura Pignatti for Coconino/Fandango, 2022



Barbara Stok  
*La Philosophe, le Chien et le Mariage*

Translated into French by Philippe Nihoul for Paquet, 2022



Robert Welagen  
*[Antowanetto]*

Translated into Japanese by Yumiko Kunimori for Shueisha, 2022



Gerwin van der Werf  
*The Hitchhiker*

Translated into English by David Colmer for Text, 2022

# TRANSLATIONS

This is a selection of recently published translations from the Dutch. For more information please go to our online database of translations: [en.vertalingendatabase.nl](http://en.vertalingendatabase.nl)

Barbara den Ouden, Tiziano Perez and Victor Schiferli will be present at the Frankfurt Bookfair (4.0 C 60), and will be more than happy to make an appointment or arrange a videocall with you.



Barbara den Ouden  
b.den.ouden@letterenfonds.nl  
Fiction, graphic novels



Victor Schiferli  
v.schiferli@letterenfonds.nl  
Fiction, classics, poetry



Tiziano Perez  
Managing director

New Dutch Fiction is distributed to international editors and publishers. Please contact us if you would like to be included on our mailing list.

Nederlands Letterenfonds

www.letterenfonds.nl  
post@letterenfonds.nl  
t +31 (0)20 520 73 00

Postbus / PO Box 16588  
NL-1001 RB Amsterdam

Visiting address:  
Nieuwe Prinsengracht 89  
1018 VR Amsterdam

**N**ederlands  
letterenfonds  
dutch foundation  
for literature

Editors

Romy van den Akker  
Barbara den Ouden  
Tiziano Perez  
Victor Schiferli

Contributions

Romy van den Akker  
Esther op de Beek  
Tim van den Hoed  
Marlies Hoff  
Andrea Kluitmann  
Janita Monna  
Barbara den Ouden  
Tiziano Perez  
Victor Schiferli

The text about *Moishe* was based on a review by Stefan Nieuwenhuis (De 9e Kunst).

This brochure is printed on FSC-certified paper.

Advisory panel

Esther Op de Beek  
Margot Dijkgraaf  
Arjen Fortuin  
Tim van den Hoed  
Andrea Kluitmann

Translation

Emma Rault

Cover photo

Roberto di Mitri

Printing

Jos Morree Fine Books /  
Wilco Art Books

Design

Stroomberg

CONTACT

***'A highly topical and timeless book.'***

Mariken Heitman **Worm Moon** 2

***'Razor-sharp storytelling.'***

Philip Huff **What You Know of Blood** 4

***'Jaap Robben steers well clear of sentimentality in this delicately wrought book about loss.'***

Jaap Robben **A Twilight Life** 6

***'It's an excellent novel with sublime character work.'***

Nina Polak **Outer Life** 8

***'A wonderful, thoughtful novel.'***

Machteld Siegmann  
**Waiting for Morning** 10

***'An intriguing novel without any simple answers.'***

Gerwin van der Werf  
**The Dream Factory** 12

***'This kind of combination of hilarity and astuteness is very rare – a book like this is one-of-a-kind.'***

Tom Hofland **The Cannibal** 14

***'Sweeping (...) ambitious, erudite, chock-full of wonderful stories.'***

Anjet Daanje  
**The Song of the Stork and the Dromedary** 16

***'These are clever slices of life, carefully calibrated for maximum effect.'***

Thomas Heerma van Voss  
**Passengers/Stragglers** 16

***'A deft, elegant novel.'***

Ted van Lieshout **The Man With the Chisel** 17

***'Another pearl in the crown that Typex has been entitled to wear for several years now.'***

Typex **Moishe** 18

***'A small modern classic.'***

A. Alberts **The Trees** 20