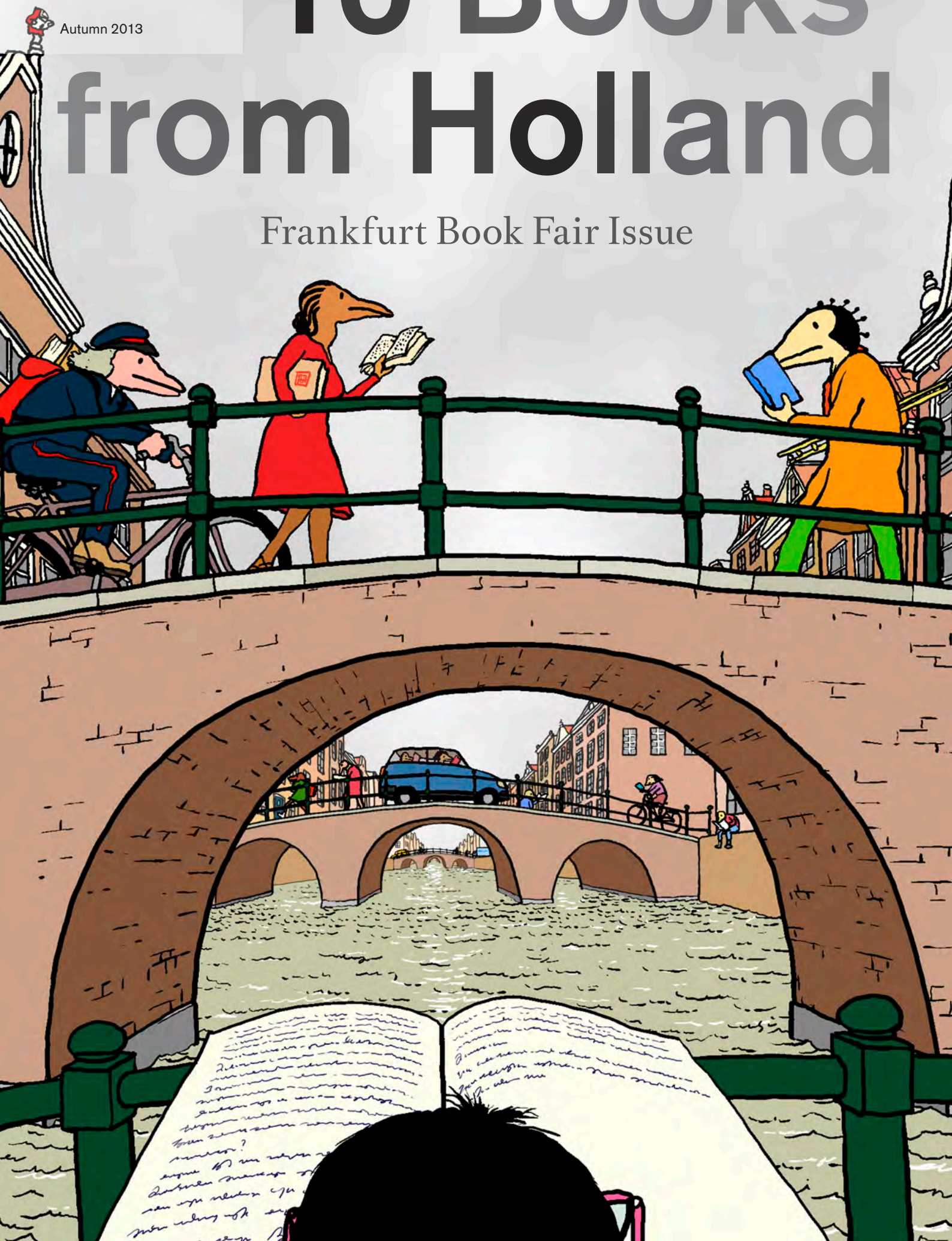


Nederlands
letterenfonds
dutch foundation
for literature

Autumn 2013

10 Books from Holland

Frankfurt Book Fair Issue



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

Information

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

Translation Grants

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

Illustrated Books

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

Promotional Travel

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

Writers-in-Residence

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

International Visitors Programme

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

Translators' House

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

Schwob: Discovering International Classic Works of Fiction

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

Background

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

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

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Ilja Leonard Pfeijffer

La Superba

An irresistible combination of migrant novel, perverse travel guide and postmodern ode to the imagination

This novel is set in Genoa, the labyrinthine port city (nicknamed ‘for the Superb’) where the author has been living for the past five years. Migration is the central theme of this autobiographical story about a writer who becomes trapped in his walk on the wild side.

‘Emigrating is like writing a new novel, without yet knowing the plot, the ending, nor even the characters that will turn out to be crucial to the progress of the story,’ says Ilja Leonardo Pfeijffer, the self-confident ‘Italophile’ who addresses us in *La Superba*. In a long letter home he reports on his life as an explorer in Genoa and contrasts his fate with that of the dirt poor migrant workers from Africa who can barely keep their heads above water.

La Superba is more than a touching story about fortune seekers who fall through the cracks. The novel starts with the discovery, by the narrator, of a woman’s leg on the street. That leg will pop up

repeatedly in his search for ‘the most beautiful girl in Genoa’, a quest that brings him into contact with the prostitutes, locals and outsiders of the port’s rougher districts and seaman’s bars. This is a pocket edition of Dante’s *Inferno*, written by an author who admits that he likes to exaggerate: ‘Let’s call it an exercise in style. But the fact that I exaggerate doesn’t mean what I say is untrue.’

Eventually the main character becomes hopelessly lost in his own fantasies, leaving his readers with the feeling they have been hallucinating while roaming through a metropolis. The destination was irrelevant; it was the journey that mattered. And anyone in danger of losing the thread could cling to the style of their guide, to those dynamic sentences full of depravity and high contemplation that Pfeijffer has produced in such quantities since his award-winning debut novel *Rupert: A Confession* (2002).

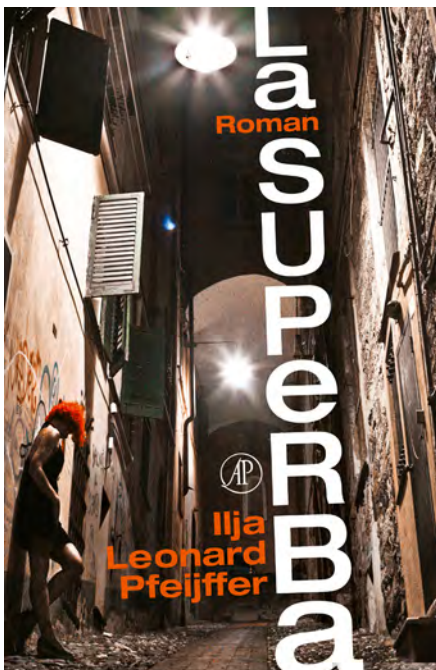


Publishing Details

La Superba (2013)
348 pp., 120,850 words
English and Italian samples available

Rights

De Arbeiderspers
Laetitia Powell,
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www.apawb.nl



Classicist **Ilja Leonard Pfeijffer** (b. 1968) made his debut with the poetry collection *van de vierkante man* (of the square man, 1999), an homage to the experimental poetry of his great models, Pindar and Lucebert. In the years that followed, in addition to poetry, he wrote stage plays, essays, columns, travel accounts, stories, political satires and four novels written in the spirit of Rabelais. In *Het grote baggerboek* (The Big Book of Dredgings, 2004) and *Het ware leven, een roman* (Real Life: A Novel, 2006) he played a game with world literature and divided the critics. *La Superba* shows Pfeijffer’s engaged side, and it has been greeted with unanimous enthusiasm.

It’s witty throughout, it’s well written and it’s an ode to the imagination.
– *NRC Handelsblad*

You read his salutary, pleasure-seeking prose to feast upon language.
Bravissimo
– *Vrij Nederland*

Wonderful.
– *Het Financieele Dagblad*

Photo: Gelya Bogatishcheva

Britta Böhler

The Decision

Reconstruction of a decisive moment in the life of Thomas Mann

Switzerland, Friday 31 January 1936. The world-famous German author Thomas Mann faces a dilemma. At the urging of his daughter Erika he has written an open letter in which he makes a public stand against the Nazi regime. On Monday it will be published in the *Neue Zürcher Zeitung* and all his connections with his fatherland will be severed.

Immediately after Hitler came to power in 1933, Mann left his country. After warnings from his daughter, he didn't dare to go back and felt forced to abandon his beloved house in Munich and a substantial chunk of his property. His holiday home in Lithuania became inaccessible. After travelling around for a while, he and his wife Katja rented a house in Küsnacht near Zurich, where he carried on writing his Joseph trilogy.

The story begins just after Mann has delivered the letter to the editorial office. He walks along the shore of the lake, contemplating his fate. He knows his letter will make him enemies, that the loss of his possessions will now be final and

that he is putting his Jewish publisher in a difficult position. Worse, he will be alienated from his fatherland and possibly even from his readers. Should he withdraw the letter? How indignant would his children and his wife be if he did? What will the courage to speak out cost him?

We feel for the prominent writer in the days he spends wavering between withdrawal and publication. Britta Böhler skilfully makes his dilemma tangible: Mann was a born doubter who needed continual reassurance from others. The decision to sever ties with Germany raises questions about the significance of nationality. 'The breach will be permanent; his country will be lost to him forever, he will have no fatherland. A German master without a country. He won't even have a German passport any longer. What does it matter? Nationality is an outdated notion, after all.'

By creating this intimate, personal portrait, Böhler unlocks a crucial moment in Mann's life, a small but significant watershed in German and European cultural history.



Publishing details

De beslissing (2013)
176 pp., 34,189 words
www.debeslissing.nl

Publisher:

Cossee
Laurens Molegraaf,
laurens@cossee.com
www.cossee.com

Rights sold

Aufbau (Germany), Stock (France),
Sifriat Poalim (Israel)
Full German version available;
English sample translation available
Eligible for translation subsidy if
translated from the Dutch

Reading the book is as if we are getting close to Thomas Mann, and it feels like a privilege. As we follow him we understand his doubts but we also get to know him as writer, a father, a husband and a citizen. While we know the outcome, it's fascinating to make the journey with him, leading up to his courageous decision. It is very moving to witness his decision which is the first step to his intellectual resistance against the Nazis. The strength of this literary novel is that it can reach a wide audience.
– Emmanuelle Heurtebize,
publisher at Stock

A clever novel. Böhler has painted a convincing picture of a period and of an exile who has no idea how the situation will unfold. She is a true novelist.
– Literatuurplein.nl



Britta Böhler (b. 1960) was born in Germany but has Dutch citizenship. She is bilingual and wrote the text in German before translating it into Dutch with the help of a translator, Nelleke van Maaren. Böhler is a lawyer and a law professor at the University of Amsterdam. As part of the writing duo Britta Bolt (with Rodney Bolt), she published the thriller *Heldhaftig* (Heroic) in 2012.

Vonne van der Meer

The Narrow Path

A classic story of loss, betrayal and forgiveness

Vonne van der Meer came to fame with a series of successful and award-winning novels set on the holiday island of Vlieland. Her great strength lies in describing the lives of ordinary people who hide their inner struggles beneath a tranquil surface. This is no less true of *The Narrow Path of Love*, the story of two couples, one of which lost a child years earlier.

The start of the story is horrifying. A man wind-surfing in a strong wind watches his baby son Björn being smashed against the pier. After the fatal incident the family decides to move to the Auvergne in France to make a fresh start. Françoise is originally from there and wants to go home; Floris is eager to leave his past behind and begin a new life with her and their two other children.

At a party in Amsterdam they meet May and Pieter, with whom they become friends immediately. The children get on well, and they visit the Auvergne every summer. May and Pieter know about Björn's death but the subject is meticulously avoided, until one evening it makes its way, awkwardly, into the conversation. It is clear that the parents have never been able to overcome their grief.

The two couples have a bond that goes beyond friendship. Whenever they are together, something amorous hangs in the air. Yet it comes as a surprise when, after a canoe trip that almost ends in disaster, May and Floris begin an affair. They disguise their meetings, saying they are going shopping when in fact they are off to a deserted house Floris is rebuilding.

Back in the Netherlands, May and Pieter receive word their friends are going to divorce because Floris has been having an affair. To May's astonishment, Françoise says her husband had been sleeping with the female owner of the deserted house. May too now feels betrayed.

It all leads to a surprising denouement, in which religion has a part to play. Through prayer – in the form of The Lord's Prayer and the song 'Tears in Heaven' by Eric Clapton – May manages to reconcile herself to the fate that struck the two families. Grief, guilt and forgiveness find their way and even lead to a mystical experience in the church: 'There was just a glow, in her and around her, a flame that drew the last remnants of pain and shame towards it like moths, and burned them up.'

Vonne van der Meer (b. 1952) made her breakthrough with *Eilandgasten* (Island Guests, 1999), a novel about visitors to a guesthouse on the island of Vlieland. The sequels *De avondboot* (The Evening Boat, 2001) and *Laatste seizoen* (Final Season, 2003) were also highly praised. Since her debut in 1985 her name has been associated with sensual portrayals of female fantasies and secrets, highlights being the novel *Een warme rug* (A Warm Back, 1987) and the story collection *Nachtgoed* (Nightwear, 1993). As the years have gone by, her work has acquired a more humanist accent, as in the novels *Ik verbind u door* (I'll Put You Through, 2004) and *Take 7* (2007). She explained the shift in subject matter by saying 'We all get older.'



Publishing Details

Het smalle pad van de liefde (2013)
218 pp., 46,983 words

Rights

Shared Stories
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Elaine Michon,
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www.sharedstories.nl

Publisher

Atlas Contact

Translated Titles

Inselgäste (Eilandgasten). Germany: Kiepenheuer, 2001; Aufbau, 2003. Also in French (Héloïse d'Ormesson, 2005); Spanish (Maeva, 2004). *Die letzte Fähre* (De avondboot). Germany: Kiepenheuer, 2002; Aufbau, 2004. Also in French (Héloïse d'Ormesson, 2006); Spanish (Maeva, 2004). *Was du nicht willst* (Ik verbind u door). Germany: Kiepenheuer, 2006. Also in Turkish (Altin Bilek, 2007). *La femme à la clé* (De vrouw met de sleutel). Héloïse d'Ormesson, 2013.

When it comes to her treatment of a woman's perspective and experience of sexuality and adultery, Vonne van der Meer has few peers in Dutch literature, none really. – *Het Parool*

With her superb style, compositional ingenuity and prodigious powers of observation, Vonne van der Meer manages to endow even the most insignificant characters and events with brilliance and depth. – *NRC Handelsblad*

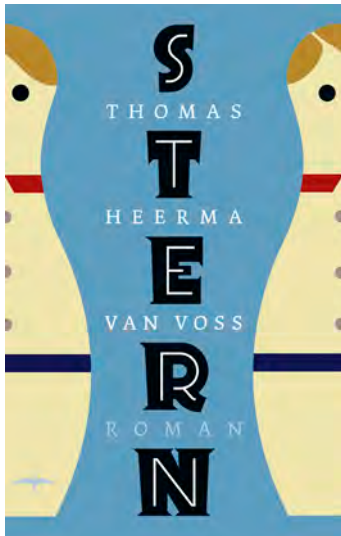
Photo: Annaleen Louwes



Thomas Heerma van Voss

Stern

The harrowing story of a man incapable of human contact



Stern is a tragic story, in some ways reminiscent of Louis Begley's *About Schmidt*. The main character is a man forced to retire and make room for a new generation, who finds himself confronted with the emptiness of his existence.

Heerma van Voss describes the life of Hugo Stern, a man who has never succeeded in creating a bond with other people. An only child, he grows up alone with his mother. In one telling episode when he is a student in London, he befriends a Korean who never ever says anything – they go to the movies together and stare at the screen. Back in the Netherlands, Stern marries. He and his wife have a baby who dies soon after birth and they adopt a Korean child, giving him the same forename. The story reaches a climax when the son, who has turned eighteen, wants to visit his native country. Stern is torn by separation anxiety, the memory of his friend in London who never answered his letters, and his inability to press his child to his chest, all of which culminates in a heart-rending final scene at the airport. Stern is a moving, disturbing and witty novel.

Thomas Heerma van Voss

(b. 1990) studied at the University of Amsterdam. He published his debut novel *De allestafel* (The Everything Table) in 2009. Stories, interviews and articles appeared in magazines including *Vrij Nederland*, *nrc.next*, *Tirade*, *Das Magazin* and *De Gids*.

Publishing Details

Stern (2013)
216 pp., 55,250 words

Rights

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Hayo Deinum,
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www.debezigebij.nl

Stern is a faultlessly written novel that will leave you wondering what Hugo Stern's fatal flaw really is. Impressive.
– *NRC Handelsblad*

Emerging talents, both young and old

Robbert Welagen

The Disappearance of Robbert

A mysterious novel about a writer who vanishes



In his fifth book, Welagen plays a witty game with his own life. The main character is called Robbert Welagen, a twenty-five-year-old writer who, just like the author, has written a novel entitled *Lipari* that won him a prize for best debut.

One morning, having cleared everything out of his house, the fictional Robbert flees his friends, his family and Claire, the love of his life who is about to marry someone else. He takes a train to Germany, where he rents an apartment, finds a job and enters into a sexual relationship with the woman next door. After a while, he is tracked down by a detective hired by his family. He travels on in a Land Rover to wherever chance may take him. It's a journey that ends on a small island in the Ionian Sea.

Welagen was inspired by the classic film *L'Avventura* by Antonioni, as well as by visual artists such as Tacita Dean and Bas Jan Ader. But the origin of his narrative is quite personal. As a boy Welagen often imagined disappearing without trace; it was a desire that overcame him again after his first novel was published.

Welagen focuses on the fate of the man who disappears, rather than the empty space he leaves behind in his loved ones' lives. The result is a surprisingly light, humorous story.

Robbert Welagen (b. 1981) made his debut at the age of twenty-five with the novella *Lipari* (Selexyz Debut Prize 2007; Charlotte Köhler Stipendium). In 2008 it was followed by *Philippe's middagen* (Philippe's Afternoons) and then *Verre vrienden* (Distant Friends, 2009) and *Porta Romana* (2011).

Publishing Details

Het verdwijnen van Robbert (2013)
160 pp., 36,000 words

Rights

Nijgh & Van Ditmar
Emile op den Coul,
e.opdencoul@singel262.nl
www.singel262.nl

Where Robbert fails to disappear, Welagen has brilliantly achieved confusion.
– *de Volkskrant*

Welagen thoroughly revamps his authorship.
– *NRC Handelsblad*

Joost de Vries The Republic

A novel about history as entertainment and the hunt for the perfect enemy



The mysterious death of a prominent professor of Hitler Studies marks the start of a humorous and intellectually-challenging book, a combination of campus novel and spy thriller.

We follow the adventures of Friso de Vos, a young academic who, after the death of his legendary mentor, Josip Brik, becomes embroiled in a battle for the man's legacy. His most important rival is a contemporary by the name of De Vries (!) who soon reveals himself to be a frightening doppelgänger.

With obvious pleasure and at a considerable pace, Joost de Vries creates an absurd academic universe in which scholars study the image of the Second World War in general and 'things that look like Hitler' in particular. At the same time he depicts an insecure young man trying to find his way in a dangerous world, who is forced by harsh experience to recognize that true love is the only armour.

Joost de Vries (b. 1983) burst onto the Dutch literary scene with *Clausewitz* (2010), a biblio-thriller inspired by the work of one of his great heroes, Harry Mulisch. *The Republic* is his second novel. De Vries ranks as one of Dutch literature's major new talents and this year he was awarded the Charlotte Köhler Stipendium.

Publishing Details

De republiek (2013)
264 pp., 75,500 words

Rights

Prometheus
info@pbo.nl
www.pbo.nl

His books are courageous puzzles on a grand scale, full of references to other books, yet original and infectious reflections of contemporary reality. His work is contemplative and delicate, pedantic and sophomoric, lucid and mysterious, but invariably written in a stimulating and fluent style. – Jury Charlotte Köhler Stipendium

Emerging talents, both young and old

Eric Schneider A Tropical Memory

Two novellas about characters haunted by memories



'Memory is identity'. That quote from Julian Barnes forms the opening to *A Tropical Memory*, one of the two novellas that make up Eric Schneider's extraordinary debut. In both stories the seventy-nine-year-old author shows how important memories are to human life.

Diplomat Ferdy Ardonius travels to the Netherlands, where he will commemorate the end of the Japanese occupation of the Dutch East Indies with his family. This is the first time this traditional gathering will take place without Ferdy's father, who passed away. Ferdy meets his mother and her ex-lover in a seaside hotel. He is haunted by what happened in August 1945, during the Indonesian War of Independence. What follows is a depiction reminiscent of Tennessee Williams, a verbal spectacle of provocation and affection, of humiliation and hurt.

In the second novella, entitled 'Firs', after the character in Chekhov's *Cherry Orchard*, an actor is sitting at home. The previous evening he was injured after a performance of the play when the theatre company bus collided with a deer. He stands in front of the mirror and looks at his damaged body. His wife, once a great actress before Alzheimer's Disease struck, is asleep. He recalls their relationship, her slow destruction by alcohol and the start of her disease. Then there is the secret she divulged to him only in old age. After their lives have flashed past one more time, only one possibility remains.

Eric Schneider (b. 1934) is an actor, director, playwright and artist. He has played a total of 165 roles and has been called the *éminence grise* of Dutch theatre. He was born in the Dutch East Indies and came to the Netherlands in 1946 with his parents and brothers. The works of his older brother Carel, who wrote under the pseudonym F. Springer, have become classics.

Publishing Details

Een tropische herinnering (2013)
160 pp., 31,523 words

Rights

Cossee
Laurens Molegraaf,
laurens@cossee.com
www.cossee.com

An almost tender depiction of the powerlessness that aging brings. – Noordhollands Dagblad

A.F.Th. van der Heijden

The Hellcat

A compact melodrama about a quarrelsome femme fatale

A.F.Th. van der Heijden is back with a short novel that returns to a domain in which he excels, describing a childhood in the sultry, deeply Catholic south of the Netherlands. The story is told by Albert Egbers, whom readers remember from Van der Heijden's magisterial cycle of novels *The Toothless Time*. Everyone, including the author, thought that series had come to an end, but *The Hellcat* brings its world back to life.

Families – they fuck you up, the poem goes, and Egbers discovers the bitter truth that ‘many people turn against their families when they become adults, emigrating to other social biotopes’. And: ‘If they can’t manage to extricate themselves from their family, then all that is left is the hope that someone or other will soon die.’

Tidy Tiny is no exception. She is Albert's garrulous aunt, a cleaner whose looks have caused many men to lose their heads. We follow the story of Albert and

his aunt over a period of more than fifty years. She manages to make a thorough mess of her life and does all she can to drag others down with her. But everything she does stems from her past. Rumour has it that she was infertile and men tired of her as a result.

As a student Albert ends up in bed with his aunt, where he does things her husband wouldn't dream of: ‘Koos doesn't know his arse from his elbow. He grunts alright, but not between my legs,’ she says. It is there that the essence of the story unfolds in just a few pages: incest, impotence and acid humour. The suffering in this family is immense and insane. Albert refuses to let it destroy him. *The Hellcat* is vivid proof of A.F.Th. van der Heijden's marvellous artistry.



Publishing Details

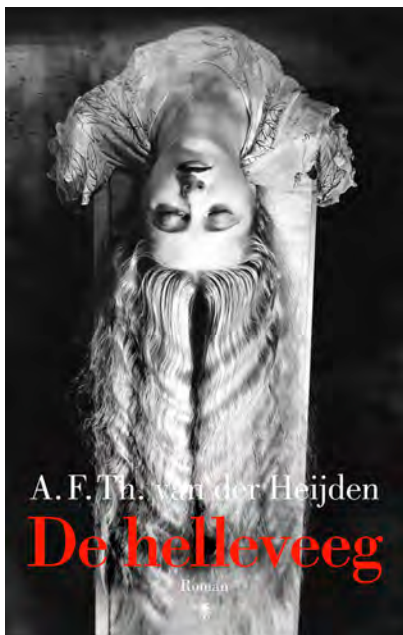
De helleveeg (2013)
244 pp., 73,844 words

Rights

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Translated Titles

Tonio was published in German (Suhrkamp Verlag, Germany, 2012), Chinese (Flower City, 2013) and English (Scribe, Australia & UK, in preparation). A.F.Th. van der Heijden's complete works are published in Germany by Suhrkamp Verlag.



The last few years have been turbulent and tragic for A.F.Th. van der Heijden (b. 1951). In 2011 his only child Tonio was killed in a road accident and precisely a year later he published an autobiographical novel, an impressive picture of his son that is imbued with his regret at never having been the father he wanted to be. *Tonio* was awarded the Libris Literature Prize and the Readers' Prize, and this year the author received the ultimate Dutch literary honour, the P.C. Hooft Prize.

However base and ignominious the story, Van der Heijden always manages to prize as much poetry out of it as possible. Giving lustre to the most embarrassing of facts and details; turning ‘mud’ into ‘gold’ by applying Baudelaire's famous alchemical formula.
– NRC Handelsblad

A hilarious requiem.
– *Het Parool*

Photo: Sander Nieuwenhuijs

Walter van den Berg

You Can't Beat a Dead Man

A family drama seen from a unique perspective

Walter van den Berg grew up in a seedy neighbourhood, about which he has written two well-received, evocative novels. In this latest book he returns to Amsterdam West in the 1970s, where a new man arrives on the scene soon after his father's death. Rather than a lifesaver, the stepfather turns out to be a violent character who dominates both mother and son.

Like David Vann and Tobias Wolff (*This Boy's Life*), Walter van den Berg draws on his own past, but gives this novel a striking and utterly convincing twist by telling the story from the stepfather's point of view, addressing his stepchild: 'You shouldn't expect much of a haircut. Someone told me that. About your mum. They said she'd come and do your hair at home for a tenner and that she was a tasty bit of skirt too, but you shouldn't expect much of a haircut.'

Fairly soon after the stepfather moves in, it becomes obvious he is bad news. When he goes to fetch his things from his

old house, he makes use of the opportunity to smash the neighbours' windows. He takes Wesley to a bar, sits him in front of the television for hours and eventually drives him home blind drunk. His mother objects but is all-too-quickly reassured, as she seems to have no resistance to this man's charms. The stepfather tries in vain to drive a wedge between mother and son by winning the boy over.

The book's tragedy lies in the character of Wesley, who loses his father and gets a terrible role model in exchange. It's the stuff of melodrama, but Van den Berg injects a good deal of humour and his chosen perspective gives everything a quite different feel.

We see Wesley through the eyes of his stepfather, who abandons the family, disappearing from sight until he recognizes himself in a monstrous character in a video game created by computer nerd Wesley. His tone is as sinister as ever: 'When that game of yours came out, "Be the Monster", I wasn't pleased. You understand that.'



Publishing Details

Van dode mannen win je niet (2013)
224 pp., 46,519 words

Rights

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Walter van den Berg (b. 1970) made his debut with *De hondenkoning* (The Dog King, 2004), a short novel about a lonely computer programmer who falls in love with the underage girl next door, which received great reviews and was announced as best debut in *Esquire* magazine. Three years later *West* appeared, which featured on the longlist of the Gouden Uil. Van den Berg writes for different magazines and newspapers. For more information, see www.vandenb.com.

We have no hesitation in announcing *De hondenkoning* (The Dog King) as the most impressive debut of 2004.
— *Esquire*

The great merit of this debut is the dry style, stripped of emotion and all the more arresting for it.
— *De Morgen*

Really good! How does he bloody do it?
— *Gerbrand Bakker*

Photo: Paul Levitton

Marcellus Emants

A Posthumous Confession

A literary classic about a weakling who attempts to justify having murdered his wife

Marcellus Emants was the Netherlands' greatest advocate of naturalism in the style of Émile Zola. In this thrilling 'whydunnit', first published in 1894, he depicts his central character as a plaything of his origins and circumstances, demonstrating that free will is an illusion.

Willem Termeer's confession begins with the famous line 'My wife is dead and buried'. After an exchange of words, Termeer gave his wife Anna a few spoonfuls of sleeping draught too many, and tells the reader about his life to explain why. The story, made up of short paragraphs, keeps readers on the edge of their seats.

The son of a debauchee and a lazy mother, Termeer was destined for a life of unscrupulous hedonism, which he once had the vain hope of escaping through

marriage. When Anna turns her back on him and he begins a relationship with the demanding Carolien, a woman of easy virtue, murder seems a logical solution. But now that the deed is done, he no longer dares to visit his mistress. His conscience turns out to be stronger than he is, and he will never be rid of his cowardice and inertia.

The great thing about *A Posthumous Confession* is that Termeer commands understanding despite all his undesirable traits. Not for having committed the perfect crime but because he is so good at analyzing his own wickedness and simultaneously denouncing the hypocrisy of the supposedly respectable world. Or, as Termeer puts it: 'Respected, honoured, decent, high-minded reader, if you think you have become so excellent by free will, why then are you not even better?'

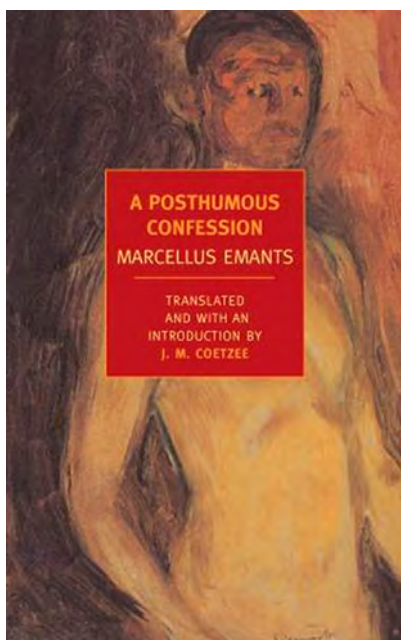


Publishing Details

Een nagelaten bekentenis (1894)
292 pp., 74,000 words
Copies sold: 110,000.
Translated into Slovak, Polish, French and English (New York Review of Books Classics, in a translation and with a foreword by J.M. Coetzee, 2011)

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The son of a judge, **Marcellus Emants** was born near The Hague in 1848 and began his writing career with plays and epic poems. After a number of polemics in which he expressed opposition to the 'petty idealists' of Dutch literature, who far too simplistically divided humanity into angels and devils, he made his novelistic debut in 1888 with *Juffrouw Lina* (Miss Lina), the story of a kitchen maid suffering from hereditary insanity who is driven to suicide. Emants was an inveterate pessimist who continued in later work to expose the deficiencies of creation by portraying emotionally unstable fictional characters. His understated but elegant style, very different from the word painting favoured by his contemporaries, has ensured that Emants, who died in 1923, remains one of the most frequently read of nineteenth-century Dutch authors.

Since the time of Rousseau we have seen the growth of the genre of the confessional novel, of which *A Posthumous Confession* is a singularly pure example
– J.M. Coetzee

The work of an eminent novelist who was also a first-rate psychologist. Emants is a literary god. No one should leave him unread.
– Simon Vestdijk

Charles den Tex

The Heir

Atmospheric literary thriller about rural secrets

The backdrop to Charles den Tex's new thriller is a village in the south of the Dutch province of Limburg. It is a world where everyone knows everyone else and no one can hide their origins, a world of secrets and smouldering feuds.

In the powerful opening, we meet 'heir' Breder Weltmann, who looks out over the valley from his country estate and sees the village lying in the depths. He lives alone on the property, which was acquired with money earned from the mining industry and fell to him after his parents died in a car crash. Was it really an accident?

Weltmann knows that everything he can see belongs to him and this keeps the outside world at a reassuring distance. On this particular morning, however, his peace of mind is disrupted. He senses a

presence, an intruder, a danger that is not yet tangible or visible but shortly afterwards becomes all too concrete: his house is set on fire, he is robbed and assaulted. Breder discovers that a mysterious woman has a grievance she wants settled.

The Heir proves once again that Charles den Tex is a master of crime writing. His understated, suggestive style keeps the source of the lurking danger a mystery up to the moment when it is revealed to the heir himself. Den Tex's depiction of relationships in the village is convincing, with the rich, privileged heir in stark contrast to the jealous, conniving alderman. Step by step, in a beautifully sustained cadence, his central character discovers the secrets his forefathers swept under the carpet – or buried deep underground.



Publication Details

De erfgenaam (2013)
376 pp., 107,000 words

Rights

De Geus
Sander van Vlerken,
rights@degeus.nl
www.degeus.nl

Translated Titles

Die Macht des Mr. Miller (De macht van meneer Miller). Dortmund: Grafit, 2007. Also in Turkish (Okuyan Us, 2010) and Italian (Edizioni e/o, 2010).
Die Zelle (Cel). Dortmund: Grafit, 2009. Also in French (Presses de la Cité, 2010), Italian (Edizioni e/o, 2011) and Turkish (Yapi Kredi, 2011).
Password (Wachtwoord). Dortmund: Grafit, 2011.



One of the Netherlands' most acclaimed crime writers, **Charles den Tex** (b. 1952) has written fourteen thrillers to date. Eight have been nominated for the annual Dutch award for crime fiction, the Golden Noose (De Gouden Strop), which he has won three times: for *Chance in Hell* (2002), *The Power of Mr Miller* (2006) and *Cell* (2008). His thrillers have been compared to those of John Grisham, Michael Crichton and Michael Ridpath.

His style is sparkling and never hackneyed and that helps to preserve the impact of the events he describes. It's the style that gives them their punch.
– *NRC Handelsblad*

Like John Grisham, Charles den Tex always tells a rich story.
– *Vrij Nederland*

Beautifully written.
– *de Volkskrant*

Photo: Liesbeth Kuipers

Floor de Goede

Dancing on the Volcano

A brilliant graphic novel about the many different sides of love

Dancing on the Volcano is a dramatic and original story of gay relationships that can easily hold its own with graphic novels like Howard Cruse's *Stuck Rubber Baby* or Alison Bechdel's *Dykes To Watch Out For*.

Floor de Goede portrays a young gay man's love life in three episodes. In part one, Sander and Flo travel to the Aeolian Islands in Italy. They are just good friends; Flo's own partner Bas stays behind in Amsterdam. Soon the irritation arises between the two, who differ in every way. Sander wants to dine out; Flo is happy to just grab some fast food. Sander wants to climb the mountain; Flo trails after him, sweating. But at the summit the heavens open up for Flo: he's got a signal! He can call his lover at home.

In part two Flo returns home, but there is no fond reunion. As the men lie in bed

together, their thoughts are with a third man, Tom, who is staying with them for a while. They try to keep their relationship alive but are unable to get their guest out of their minds. The clever thing about this scenario is the way De Goede uses a sofa and a bed as the two pieces of scenery in an almost theatrical depiction of the triangular relationship: sophistication by the simplest of means.

In part three Flo travels to New York to visit his sister and to go out with the tireless Jasper, who works his way through one lover after another. Bas is at home now, but not as alone as Flo thinks. While Flo fights temptation under the strobe lights of an American disco, Bas simply gives way. Betrayal? When he arrives home Flo asks Bas distrustfully whether he's seen any nice-looking boys. The answer is simple: 'Of course.'

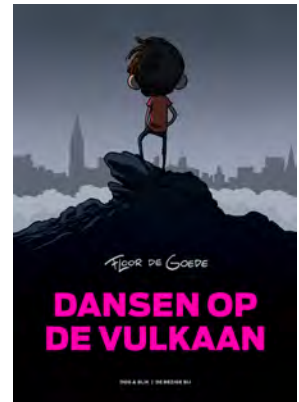


Publishing Details

Dansen op de vulkaan (2012)
255 pp. 4,487 words

Rights

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



Floor de Goede (b. 1980), known to his readers as Flo, is an illustrator and cartoonist. He made his debut in 2002 in *Expreszo*, a magazine for young gays and lesbians. A year later he launched a daily autobiographical cartoon at doyouknowflo.nl, of which a paper version has been published. *Flo, the Everyday Anxieties* appeared in 2005 and was awarded the VPRO Debut Prize. As well as cartoons and graphic novels, De Goede creates children's books.

Photo: Gwen Mustamuw

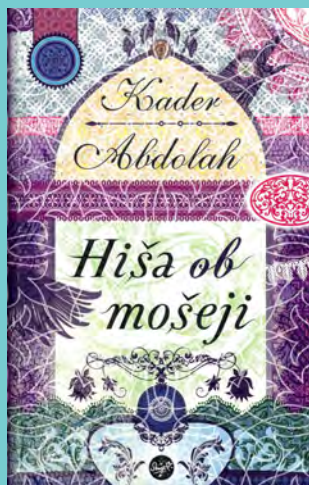


Flo reveals big themes in the smallest of gestures. Subtle but merciless. His book is moving and honest.
— Renske de Greef

By the end of the book I was in love with each and every character. And especially with Flo, the sweetest grouch I know.
— Alma Mathijsen

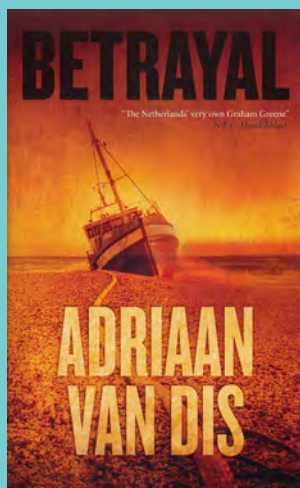
Recent Translations

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



Kader Abdolah
The House of the Mosque

Published in Slovenian by Sanje. Translated by Stana Anzelj. Also in: Arabic (Kalima), Danish (Gyldendal), English (Canongate), Finnish (Bazar), French (Gallimard), German (Claassen), Greek (Kastaniotis), Icelandic (JPV Publishers), Italian (Iperborea), Norwegian (Gyldendal), Spanish (Salamandra), Turkish (Timsah), Swedish (Norstedts) and other languages.



Adriaan van Dis
Betrayal

Published in English by MacLehose Press. Translated by Ina Rilke. Also in: Afrikaans (Protea Boekhuis), Danish (Tiderne Skifter), French (Actes Sud) and Italian (Iperborea).



Jeroen Brouwers
Numberless Days

Published in French by Gallimard. Translated by Daniel Cunin. Also in: Greek (Metaixmio).



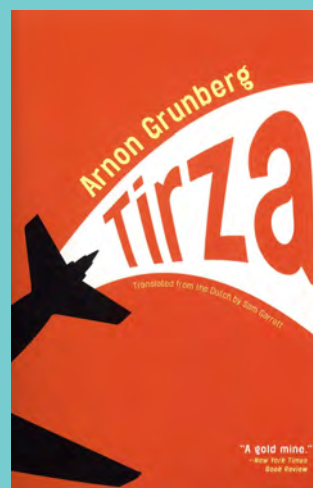
Marcellus Emants
A Posthumous Confession

Published in Spanish (Argentina) by Fiordo. Translated by Diego Puls. Also in: English (New York Review of Books), French (Éditions Universitaires), Polish (P.I.W.), Slovak (Európa) and Spanish (Sajalín Editores).



Louis Couperus
Eline Vere

Published in Macedonian by Ikona. Translated by Eli Doežè. Also in: English (Pushkin Press; Archipelago Books) and Urdu (Ferozsons).



Arnon Grunberg
Tirza

Published in English by Open Letter. Translated by Sam Garrett. Also in: Afrikaans (Protea Boekhuis), Arabic (Sphinx), Bosnian (AP Neretva), Croatian (SysPrint), Czech (Argo), Danish (Tiderne Skifter), French (Actes Sud), German (Diogenes), Greek (Kastaniotis), Hebrew (Hakibbutz Hameuchad – Sifriat Poalim), Hungarian (Gondolat), Italian (Feltrinelli), Serbian (B & S Publishing) and Turkish (Alef).

Recent Translations



Maarten 't Hart
The Steep Slope

Published in German by Piper. Translated by Gregor Seferens.



Toine Heijmans
At Sea

Published in French by Christian Bourgois. Translated by Danielle Losman. Also in: Danish (Turbine), German (Arche) and Hungarian (Gondolat).



Ernest van der Kwast
Giovanna's Navel

Published in Italian by ISBN Edizioni. Translated by Alessandra Liberati.



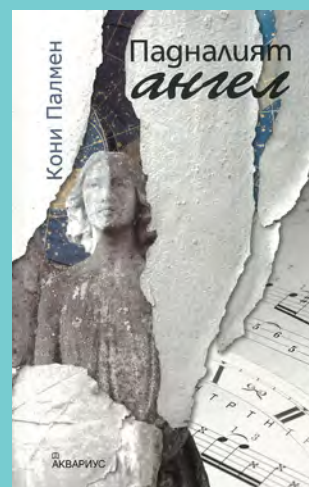
Vonne van der Meer
The Woman with the Key

Published in French by Héloïse d'Ormesson. Translated by Isabelle Rosselin.



Margriet de Moor
The Virtuoso

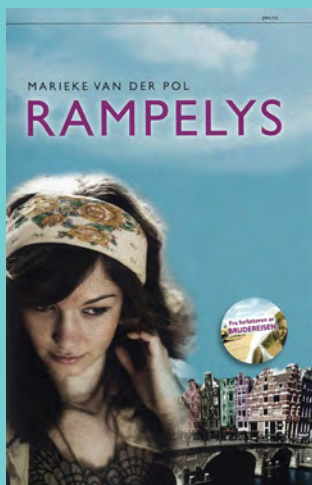
Published in Czech by Pistorius & Olsanska. Translated by Magda de Bruin-Hübllová. Also in: Albanian (Dituria), Danish (Samleren), English (Picador; The Overlook Press), French (Robert Laffont), German (Hanser), Hungarian (Európa), Italian (Garzanti), Japanese (Chikuma Shobo), Norwegian (Gyldendal), Polish (Historia i Sztuka), Portuguese (Companhia das Letras; Asa), Romanian (Univers), Slovenian (Studentska založba), Spanish (Emecé) and Swedish (Norstedts).



Connie Palmen
Lucifer

Published in Bulgarian by Aquarius. Translated by Maria Encheva. Also in: German (Diogenes), French (Actes Sud), Slovenian (Didakta) and Swedish (Forum).

Recent Translations



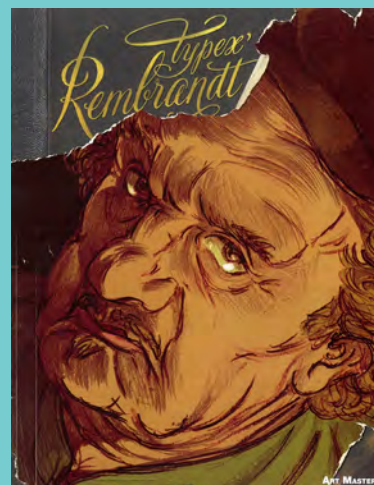
Marieke van der Pol
Voetlicht (Footlights)

Published in Norwegian by Pax. Translated by Hedda Vormeland.



Jan Siebelink
Kneeling on a Bed of Violets

Published in Italian by Marsilio.
Translated by Laura Pignatti.
Also in: Danish (Tiderne Skifter), German (Arche) and Portuguese (Cavalo de Ferro).



Typex
Typex' Rembrandt

Published in English by SelfMadeHero.
Translated by Anna Asbury.
Also in: Spanish (Norma).



Leon de Winter
The Right of Return

Published in Danish by Turbine.
Translated by Miriam Boolsen.
Also in: Czech (Odeon), French (Seuil), German (Diogenes), Italian (Marcos y Marcos) and Russian (Mosty Kultury/Gesharim).

Ilja Leonard Pfeijffer
La Superba

Britta Böhler
The Decision

Vonne van der Meer
The Narrow Path

Thomas Heerma van Voss
Stern

Robbert Welagen
The Disappearance of Robbert

Joost de Vries
The Republic

Eric Schneider
A Tropical Memory

A.F.Th. van der Heijden
The Hellcat

Walter van den Berg
You Can't Beat a Dead Man

Marcellus Emants
A Posthumous Confession

Charles den Tex
The Heir

Floor de Goede
Dancing on the Volcano

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Books from Holland

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

Editors

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

Contributions

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

Translation

Liz Waters

Cover Image

Wouter van Reek
<http://www.keepvogel.dds.nl/>

Printing

Platform P

Design

Kummer & Herrman, Utrecht