

An underwater photograph of several swimmers in a pool. The water is clear and blue, with sunlight filtering through from above, creating a bright, airy atmosphere. The swimmers are in various stages of a stroke, with their bodies and limbs visible against the light. The overall mood is serene and dynamic.

**NEW**

**DUTCH**

London Book Fair  
Issue **Spring 2020**

Dutch Foundation  
for Literature

**FICTION**

# ANSWERS

New Dutch Fiction? Yes! It's the new title of the *10 Books From Holland* brochure we have been publishing for more than 20 years. We changed the title to make clearer which genre of books we are promoting.

## Who decides the contents?

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?' Our specialists Barbara den Ouden, Victor Schiferli, Tiziano Perez and Dick Broer try and keep up with all the fiction that appears and read as much as they can. As off this issue, we have worked with an advisory panel, who give 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 capped at a maximum level of 10 eurocent per word.

### 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. You can always ask in advance if a book is eligible or not.

### Can you help us find a translator?

Lists of experienced translators are provided by e-mail. We want to work with somebody who is not on your list. Then 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, the dates are announced on our website.

### 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.

### We would like to 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.

### How to apply for the Amsterdam Fellowship?

Every September, we organise a fellowship (4 days) for publishers and editors. We do not have an application procedure, but you can always send us an e-mail stating your interest.

### Individual publisher's visits

We host 8 to 10 publishers and editors per year on an individual basis. Usually, these are great if you already have one or more Dutch authors on your list and would like to see them, combined with a schedule of meetings.

### What's Schwob?

[Schwob.nl](http://Schwob.nl) is a European network for forgotten or undiscovered books, established and maintained by translators, publishers and editors, researchers, readers and critics.

### Can I subscribe to New Dutch Fiction?

Please leave your card at our stand, or send a message. All our past issues are available at [www.letterenfonds.nl](http://www.letterenfonds.nl).

# SPECIALISTS

The Foundation's specialists are present at prominent book fairs, including Frankfurt and London. They will be happy to give you more information.



Barbara den Ouden  
[b.den.ouden@letterenfonds.nl](mailto:b.den.ouden@letterenfonds.nl)

Eastern and Middle Europe  
Mediterranean countries  
Russia  
Arabic world  
Graphic novels



Victor Schiferli  
[v.schiferli@letterenfonds.nl](mailto:v.schiferli@letterenfonds.nl)

Scandinavia  
German and English-speaking countries  
Poetry



Tiziano Perez  
[t.perez@letterenfonds.nl](mailto:t.perez@letterenfonds.nl)

Managing director  
Brazil  
China  
Japan



Dick Broer  
[d.broer@letterenfonds.nl](mailto:d.broer@letterenfonds.nl)

Literary thrillers

# Herman Koch Finnish Days

A probing novel about grief and coming of age

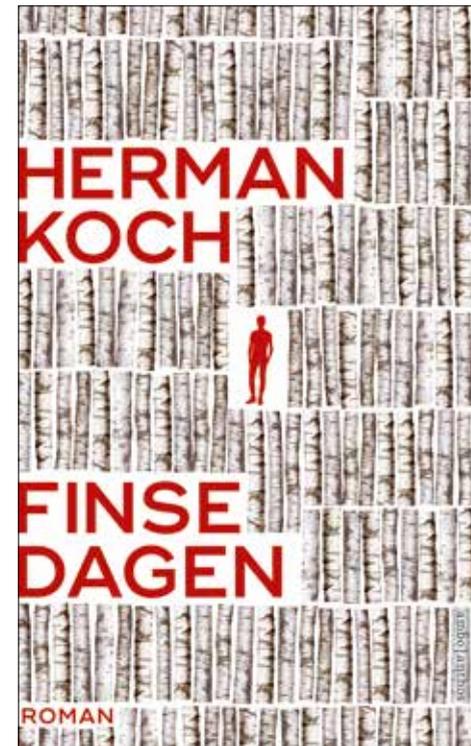
Herman Koch became known for his plot-driven literature, full of page-turning suspense and the seductive lure of evil. They're thrillers and situation comedies at the same time, in which Koch castigates the latest well-intentioned trends. With this new novel, he opts for a different, more autobiographical approach.

1973. Herman Koch was nineteen and trying to figure things out. Six months after graduating high school, shortly after the death of his mother, he left for Finland. In the dense forests of the eastern province of North Karelia, he sped around on a tractor, milked cows, plowed fields, dragged trees around, made merry at village parties, drank methylated spirits, sawed into his own limbs and kissed a rural beauty. 'I wait for you,' she told him.

But *Finnish Days* is not a love story. The youthful Koch had gone to Finland to be alone, acting on a deeply-felt existential urge that he wasn't to understand until much later in life. His father had told him to think about his future. In Koch's reflections on the subject, we recognize a portrait of the writer as a young man, or rather – a portrait of a young man in mourning, who wants to be a writer but daren't admit it.

In Finland, where physical labor served as an antidepressant, he couldn't use language to get by, let alone hide behind irony. He knew two words of Finnish: 'äiti' (mother) and 'kuollut' (dead). Nearly all of the Finnish episode is recounted in the first of the book's three parts, although Koch makes strategic use of some omitted information towards the end. But *Finnish Days* covers Koch's entire life, complete with tangents and detours – from his love of motorbikes to his strange relationship with hotel rooms.

Koch has found a clever alternative to the powerful, convergent quality of his previous, plot-driven work. Here, following the path of his life gives the book the required structure, and the core theme – the genesis of Koch's life as a reclusive writer – throws that life into intriguing relief. And the truth? 'The only truth is the book,' he says. *Finnish Days* is a book about how stories are shaped and reshaped, about the strength and weakness of memory, and an intimate portrait of the writer as a young man, contrasted with the present day.



**'Koch commands his metier with an effortless superiority.'**

[de Volkskrant](#)

**'This could very well be Koch's best novel.'**

[Het Parool](#)

**'Even more than a book about memories, this is a book about lost memories and that is the thing that makes this one so special.'**

[Trouw](#)

Publishing details

*Finse dagen* (2020)

288 pages

78,925 words

Sample translation available

Rights

Ambo Anthos

Orli Naamani

onaamani@amboanthos.nl

Rights sold

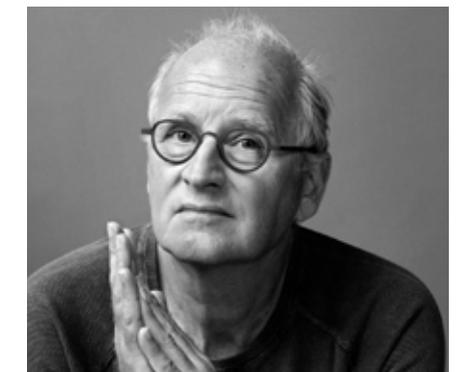
Finland (Siltala), Germany (KiWi),

France (Belfond)

Herman Koch

(1953) is an internationally best-selling author. In 2009 he wrote *The Dinner*, which was translated into 42 languages and acquired world fame. During subsequent years, bestsellers such as *Summer House with Swimming Pool* (2011), *Dear Mr M.* (2014) and *The Ditch* (2016) were published. In *Finnish Days* Koch returns to his youth, which also inspired his debut novel *Save Us, Maria Montanelli* (1989).

Photo: Maarten Kools



# Stephan Enter Pastoral

## Coming-of-age novel about being uprooted and finding freedom

Could there be a more quintessentially Dutch theme for a novel than severing ties with the Reformed Church? You could argue that ‘our’ relationship with the former Dutch colonies comes in a close second to this defining topic.

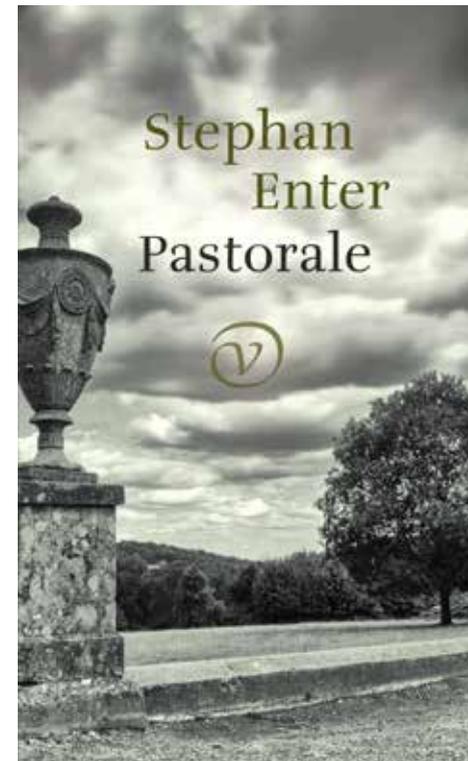
In his fifth novel, *Pastoral*, Stephan Enter sets about combining two Dutch worlds. He even has them exist quite literally side by side, in a sleepy country village in the mid-1980s, where the Reformed neighbourhood is right next door to the local Moluccan community (immigrants from the Maluku Islands in the Indonesian archipelago). But the two areas might as well be oceans apart – the Reformed villagers shun the newcomers, accusing them of all sorts of terrible misdeeds.

The history of the Moluccan population in the Netherlands – most of whom come from the island of Ambon – is as complicated as it is tragic. Initially, many of them fought on the side of the Dutch in the Indonesian War of Independence in 1948. After the proclamation of the Republic of Indonesia, it was difficult for them to remain in their home country. Some 3,500 Moluccans were shipped to the Netherlands, where they were housed in camps. The plan was that they would return to the Moluccas later on, which is why they

were isolated from Dutch society and not given the opportunity to integrate. However, they ended up never going back, and rising tensions led to several terrorist attacks by young Moluccans in the 1970s.

High-school student Oscar de Vree is asked to deliver homework to a Moluccan classmate who is temporarily absent from school, and falls in love with the boy’s sister. It’s the start of a torrid, confusing summer and a series of encounters he’ll look back on as ‘the most important events of his adolescence.’ Meanwhile, Oscar’s older sister Louise is also spending the summer in the village. She’s angry with her mother, who is becoming more religious with every Sunday that passes, and angry with the Reformed community that has stolen her childhood. This results in diverting, searing monologues and heated discussions.

What may be even more exciting than Oscar and Louise’s carefully constructed storylines is Enter’s impressively rich style. Just as in his previous work, his prose is consistently outstanding. Almost everything he describes is brought to life in apt, vivid detail.



**‘As always, he is brilliant and controlled in his dissections of the adolescent experience, and in his descriptions of the atmosphere. But *Pastoral* is even more daring than his previous work – the author is taking bigger risks.’**

de Volkskrant

**‘The impressive thing about *Pastoral* is that the book takes a political stance while at the same time showing the complexity of the situation, by closely tracking the thoughts of its two sensitive narrators.’**

De Groene Amsterdammer

**‘Irresistibly funny and astute. But for all his often brilliant descriptions, above all I would call Enter a master of tender moments.’**

Trouw

### Publishing details

*Pastorale* (2019)

288 pages, 86,831 words

### Publisher

Van Oorschot, Frederike Doppenberg  
frederike@vanoorschot.nl

### Rights

2 Seas Agency, Marleen Seegers  
marleen.seegers@2seasagency.com

### Translated titles

*Compassie*: France (Actes Sud, 2018),

Hungary (Gondolat, 2017)

*Grip*: France (Actes Sud, 2015),

Germany (Berlin, 2013), Hungary

(Gondolat, 2015), Italy, (Iperborea,

2014), Norway (Font Forlag, 2013)

*Spel*: Denmark (Turbine, 2013),

Germany (Berlin Verlag, 2009)

### Stephan Enter

(1968) debuted in 1999 with his collection of short stories *Winterhanden* (Chilblained Hands). His first novel, *Lichtjaren* (Light Years), published in 2004, was nominated for the Libris Literature Prize. His third book, *Spel* (Game; 2007), demonstrated that he was already one of the foremost writers of his generation. His third novel, *Grip*, sold over 50,000 copies. It received universal praise, was nominated for the Libris Prize for Literature and the AKO Literature Prize, and it won the Golden BookOwl Award, the C.C.S. Crone Prize and the F. Bordewijk-Award.

Photo: Annaleen Louwes



# Oek de Jong

## Black Barn

### An accusation turns the life of a world-famous artist upside down

In a grand, sweeping novel, *Oek de Jong* shows how artist Maris Coppoolse is tortured by his past and the huge impact this has, not only on his work, but also on the lives of his loved ones.

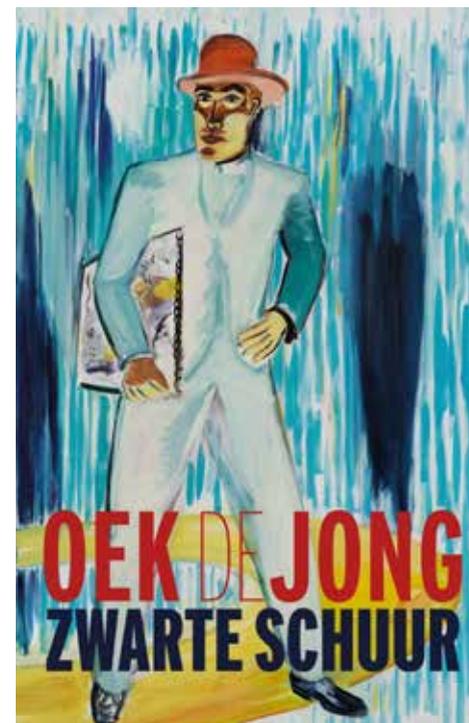
The novel opens with Maris and his wife arguing in a taxi on their way to the opening of a career retrospective at the Stedelijk Museum in Amsterdam. Maris is tense; the noise on the street is making him aggressive, and he takes everything Fran says as a provocation. Fran feels agitated and tries to ignore Maris' high-strung mood. After twenty years, they're practically strangers to one another in a relationship full of fear and mistrust: 'they belonged to a generation that had learned to talk freely about sex, but their pain and hurt had driven them back into the silence and silent suffering of their parents.'

Maris is a big man with a booming voice and a striking face. He lives predominantly in the past, but at the same time tries to repress it. His life is marked by two traumatic events in his childhood. He is abused by three boys. Then, several weeks later, he plays a sex game with Matty, the girl next door, in a black barn. She ends up falling from the hay loft and she dies. He is charged with manslaughter and has to spend some time in a youth offenders' institution.

Fran is aware of his background. She admires his work but is aware that he's sick of her. She has two children from a previous relationship with a photographer and filmmaker who then died in a car accident near Rome. Her daughter Stan is a war photographer, and her son Thijs is a journalist. Thijs is level-headed and analytical and closer to his mother; Stan is impulsive and temperamental and has a close relationship with Maris.

In his characteristic, visceral style – rich with visual and tactile detail – De Jong has Maris relive his past. He describes in detail the events in the run-up to and on the day of the fatal accident, and how Maris rebuilds his life in the aftermath, growing into a celebrated artist. In the course of this story, he also paints a vivid picture of the gritty Amsterdam of the '80s, with its artists and drug addicts.

In the novel's impressive final section, Maris and Fran travel to La Gomera. After all the darkness, De Jong offers his characters and readers some light. Maris comes to terms with Matty's death, and the marital crisis that he and Fran have been stuck in for over a year seems to be resolved.



**'Oek de Jong is a gifted, evocative storyteller with insight into the human psyche and an eye for sublime details – details that are surprising, moving, thought-provoking and that command admiration. *Black Barn* has all the makings of a classic.'**

de Volkskrant

**'With his in-depth psychological insights and a narrative arc that bends inexorably towards healing, *Oek de Jong* has once again written an instant classic, the kind that you're almost surprised is still being written.'**

de Groene Amsterdammer

Publishing details  
*Zwarte schuur* (2019)  
489 pages  
151,103 words

Publisher  
Atlas Contact  
Hayo Deinum  
hdeinum@atlascontact.nl

Rights  
Liepman Agency  
Mark Korálnik  
marc.koralnik@liepmanagency.com

Right sold  
Italy (Neri Pozza)

Translated titles  
Please see  
en.vertalingendatabase.nl

Oek de Jong  
(1952) broke through in 1979 with his debut novel *Opwaaiende zomerjurken* (Billowing Summer Dresses). Over fifteen months, the novel was reprinted nineteen times and sold 95,000 copies. He confirmed his status as one of the Netherlands' top authors with the philosophical and equally successful novel *Cirkel in het gras* (Circle in the Grass, 1985) and *Hokwerda's kind* (Hokwerda's Child, 2002), a tragic portrait of a woman. *Pier and Ocean* (2013) was shortlisted for the Libris Literature Prize and won the Gouden Boekenil ('Golden Book Owl').

Photo: Marie-Jeanne van Hövell tot Westerfliet



# Arnon Grunberg

## Occupied Territories

A groundbreaking novel on what we consider to be reality, truth and love

As a writer, Grunberg set himself the task of filling up the gaps in human memory with fiction. That's how he gave meaning to life and enabled his readers to live vicariously through his work. Twenty years after his debut, Grunberg set out to write a major novel about his mother Hannelore, who survived Auschwitz as a child. He moved back into his childhood home but on the evening of February 9th, 2015 she died, at the age of 87. 'Now I have to become my own mother,' he wrote.

In the novel *Birthmarks* (2015), a grown-up son stands in front of the door of his parental home in Amsterdam. His name is Otto Kadoke, and he works as a psychiatrist at a crisis center. Kadoke violates all the protocols to keep his suicidal patients alive. Meanwhile, he is doing everything in his power to keep his elderly Jewish mother safe. Then he learns that his mother is really his father. 'Your mother has a penis,' says the nurse who puts her in the shower. Kadoke is messed up and detached, but he does succeed at one thing: his mother is still alive and well on the final page.

In *Occupied Territories*, Kadoke and his reluctant mother – who, once again, is his father – go to Israel to find free-

dom. He suffers a public fall from grace in Amsterdam after one of his female patients comes out about having been abused by him. Kadoke flees and falls in love with his second cousin Anat. He and his father travel to a settlement where – he is shocked to discover – he is welcomed as the Messiah, the one who can father Anat's children. But that does require that he prove, in front of his mother-in-law, that he's not just 'another impotent Jew' – resulting in a scene that's as hilarious as it is harrowing.

Grunberg is a boundary-breaking writer. What's amazing is that the helter-skelter of painful and bizarre scenes in *Occupied Territories* isn't just shocking and alienating. It's also moving and speaks to the meaning of our existence. At the same time, Grunberg's 'reevaluation of all values' sheds sharp light on what we consider to be reality, truth and love. This is literature at its finest.



**'This is Grunberg at the peak of his abilities [...] Rarely has Grunberg written about love with such surprising sincerity and persuasiveness.'**

[NRC Handelsblad](#)

**'A testimony to Grunberg's ability to describe life – with all its warmth, juiciness and emotionality – at its most tragic and cynical [...] Reading Grunberg remains a tremendously exciting experience.'**

[Trouw](#)

**'The most enlightened and mature that we've seen Grunberg to date.'**

[De Telegraaf](#)

### Publishing details

*Bezette gebieden* (2020)

432 pages

121,657 words

Sample translation available

### Rights

Lebowski Agency

Jasper Henderson

[jasper.henderson@lebowskipublishers.nl](mailto:jasper.henderson@lebowskipublishers.nl)

### Translated titles

Please see

[en.vertalingendatabase.nl](http://en.vertalingendatabase.nl)

### Arnon Grunberg

(1971) is one of the most important Dutch writers of his generation. He writes novels, plays, essays, poetry and columns. His work has been translated into 29 different languages and has received many awards. Grunberg was expelled from school at the age of 17. He'd initially wanted to be an actor, but shifted his focus to writing. He was 23 when he published his debut, *Blue Mondays*, appearing like a devastating meteor in the literary firmament. *Occupied Territories* is his thirteenth novel.

Photo: Bettina Fürst – Fastré



# Romana Vrede

## The Noble Autist

Moving debut about a mother and her son, who has autism and learning difficulties

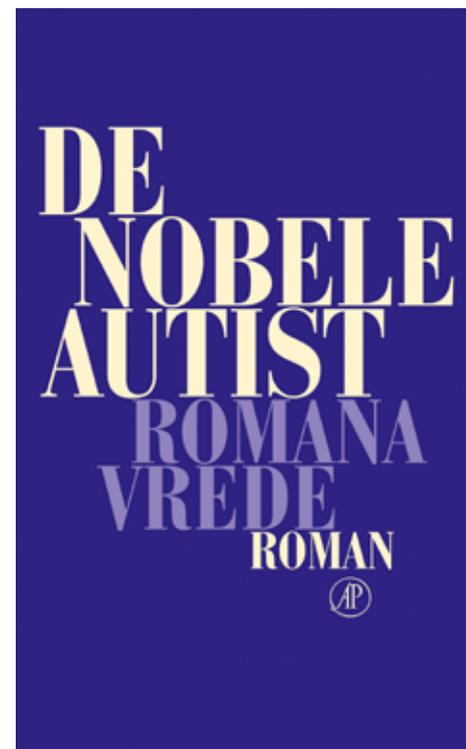
Romana Vrede created a much-acclaimed theatre show about her son Charlie, who has autism and a learning disability: *Who's Afraid of Charlie Stevens?* He is also the focal point of her debut novel, *The Noble Autist*.

De Vrede's biggest fear is that no one will be able to give Charlie the care he needs once she dies – that there will be no one left who understands him. The book starts with her imagining Charlie's death, a death she won't be around to witness, but which, with great compassion and affection, she explores in fictional form: 'I now give you my presence in print.' She then tells the story of her life before Charlie – of how she fell in love with his father, the moment of his conception, his birth and the realization that he was different from other children.

She describes the happy moments, and calls him the wisest person she knows. But the constant care of her son is hard on her: he is nonverbal, can't go to the bathroom independently, and can be so physically aggressive sometimes that his care worker ends up getting a brain contusion. She describes the despair and the exhaustion, the reactions from other people, her own shame in public and her sense of guilt about that. She doesn't always explain or

defend his behavior in public, and ends up feeling like 'a sad black woman with her sad black child.'

The chapters are told from the perspective of the mother, who regularly quotes from books and plays. Charlie's fictional response to her story is told in footnotes. This is how the author gives her nonverbal son a voice, with the novel creating the space for something that is impossible in real life – a dialogue between mother and son. De Vrede's determination to empathize with her son rubs off on the reader. *The Noble Autist* is a call for compassion for those who are different, but above all it's a moving declaration of love from a mother to her son.



**'An impressive and inspired self-examination, an impassioned plea for more understanding without any sort of moralism. Raw and powerful, but also funny and, above all, empathetic – and well-written, with an impressive literary structure. Vrede succeeds in holding up a mirror to us: who gets to decide what is 'normal'?'**

Dutch writer and TV presenter  
Cornald Maas

About *Who's Afraid of Charlie Stevens*:

**'A confronting and moving portrait whose merit goes beyond just the artistic quality of the production. It shows how valuable it is to have a different perspective.'**

De theaterkrant

Publishing details

*De nobele autist* (2020)

197 pages

57,581 words

Rights

De Arbeiderspers

Jolijn Sporen

j.sporen@singeluitgeverijen.nl

Romana Vrede

(Paramaribo, 1972) is an actor and director with Het Nationale Theater. She received the Theo d'Or – the most important Dutch theater prize – for her role in RACE. In 2019, she made *Dit is de leven*, a much-acclaimed documentary about autistic children.

Photo: Benny Stroet



# Kees van Beijnum

## 23 Seconds

Writer discovers the truth about her mother's murder in an ingeniously constructed roman noir

Anne Lieftinck grew up in Amsterdam's Red Light District where twenty years ago her mother, who was a sex worker in one of the window brothels, was bludgeoned to death with a hammer. Haantje, a boy living nearby at the time, was charged with the crime. He had the motive, means and opportunity – Anne's mother was constantly slandering him, and his fingerprints were found on the hammer.

Anne, who overcame her humble beginnings, has become a well-known writer and is working on a book about her mother's murder. One day she is asked to write a contribution for a book of photographs commemorating her high-school boyfriend Hayo, who died in a bombing in Afghanistan. He'd lived on Anne's street and wasn't afraid of anyone – undaunted, he made a career for himself photographing squatters' riots, drug addicts and, later on, war zones.

Her research increasingly leads her to doubt that Haantje is really guilty of the crime. The excerpts from his journals that she gets to read paint a picture of a somewhat naive boy who likes to draw and is trying to escape the suffocating Salvation Army environment that his mother is immersed in – not someone who'd be capable of such a brutal murder.

On that fateful evening, Anne had heard a voice in the house and smelled after-shave. Was it Hayo, hiding in her mother's bedroom? She is determined to find out the truth by talking to as many witnesses as possible. Van Beijnum skilfully conjures up a cast of different shadowy characters – a motley chorus that accompanies Anne on her dangerous quest.

Van Beijnum grew up in Amsterdam's Red Light District himself and he paints a visceral portrait of the area as a separate community, governed by its own social codes. Every move the characters make turns out to be another cog in the plot of this gripping novel, building towards an ending that leaves no one untouched.



**'An accomplished, powerful portrait of the Red Light District – a place that's difficult to get away from, where you're at risk of getting pulled under by the self-destructive current that seems to be prevalent there.'**

[De Telegraaf](#)

**'23 Seconds sounds like a thriller, but it's much more than that. It's an intriguing portrayal of a certain era, of a certain place and the oftentimes disturbed relationships between people. Love, betrayal [...] Van Beijnum describes it all with ease, without resorting to clichés.'**

[De Zondag](#)

### Publishing details

23 seconden (2019)

392 pages

103,271 words

Sample translation available

### Rights

De Bezige Bij

Marijke Nagtegaal

m.nagtegaal@debezigebij.nl

Uta Matten

u.matten@debezigebij.nl

### Translated titles

*De ordening*: Germany (DVA, 2000)

*De offers*: Germany (Bertelsmann, 2016)

### Kees van Beijnum

(1954) broke through with bestsellers like *Dichter op de Zeedijk* (Poet on the Zeedijk, 1995) and *De oesters van Nam Kee* (Oysters at Nam Kee's, 2000), which was later turned into a successful movie. He writes in the tradition of Capote, Hemingway and Faulkner. Van Beijnum spent most of his childhood in the cafés and hotels run by his family on Amsterdam's Zeedijk.

Photo: Keke Keukelaar



# Anneloes Timmerije

## Maria's Men

How a girl from humble beginnings worked her way up from maidservant to extremely wealthy woman

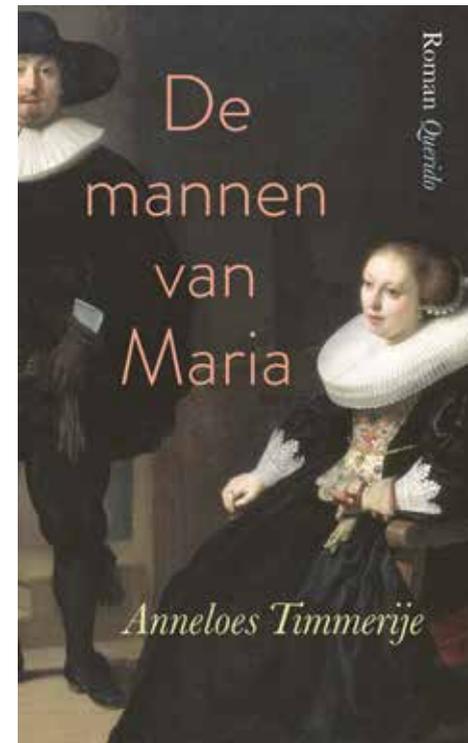
The protagonist of this novel, Maria van Aelst, really existed. We don't know much about her, other than that she was married to Antonio van Diemen, Governor-General of the former Dutch East Indies between 1637 and 1645, that their marriage remained childless and that she died an extremely rich woman. Timmerije has largely filled in the details of Maria's life herself and made her into a smart, headstrong woman.

In 1625, Maria van Aelst leaves for Batavia (present-day Jakarta) on a Dutch East India Company ship. She and six other girls are being sent to give birth to Dutch progeny: 'We went to bear children, shipped at the request of the gentlemen over there, seven girls, most of whom had never even been kissed.' After a hazardous, nine-month journey, Batavia turns out to be in the middle of a dangerous, swampy plain. Maria is chosen by an older, upper-class gentleman, who soon afterwards dies. Her second husband, too, passes away within a year – at just 22 years old, she has already been widowed twice.

Because Maria marries increasingly powerful men, she ends up privy to a lot of information – for example about the decisions made by the Seventeen Gentlemen, the Dutch East India Company's

board of directors. She climbs the social ladder, can't seem to get pregnant and is bored out of her mind. As much as was possible for a woman in those days, she takes risks and breaks with convention. She helps her third husband maintain the clove monopoly and rules the roost in Batavia's social circles. Flouting all the rules, she starts trading in diamonds. Over time, she grows to be the 'queen of Batavia.' When she finally moves back to Amsterdam in 1646, she is among the one hundred richest people in the Republic.

In her fifth work of fiction, Timmerije – a journalist who herself has Indonesian roots – vividly describes the 17th century world of scurvy, swamp fever, slavery and pirates, and takes us inside the colonial, patriarchal mindset that existed back then. *Maria's Men* is a gripping story about a self-made woman who seizes life by the horns.



**'A lively portrait of a 17th-century businesswoman, and a fantastic portrait of the era. Timmerije describes it all equally vividly: the hardships of life at sea, the thriving East India Company, the extreme boredom of women in the upper classes. She doesn't allow the novel's world to be too colored by her 21st-century perspective: no one is fazed by corporal punishment, slavery is a fact of life.'**

de Volkskrant

**'Timmerije has good taste and a skilled pen, and she did thorough research.'**

AD Magazine

### Publishing details

*De mannen van Maria* (2019)  
344 pages  
86,107 words  
5,000 copies sold

### Rights

Querido  
Jolijn Spooren  
j.spooren@singeluitgeverijen.nl

### Translated title

*Slaapwandelen bij daglicht:*  
Germany (edition fünf, 2018)

### Anneloes Timmerije

(1955) is a journalist and author of literary and historical non-fiction. In 2005 she made her fiction debut with the short-story collection *Zwartzuur* (Black and Sour), which received the 2006 Vrouw & Cultuur Debuutprijs (Woman & Culture Debut Prize). This initial success was followed by her first novel, *De grote Joseph* (The Great Joseph, 2010), *Slaapwandelen bij daglicht* (Sleepwalking in Broad Daylight, 2013) and, together with Charles den Tex, *Het vergeten verhaal van een onwankelbare liefde in oorlogstijd* (2014), which was translated into English as *Finding Her* (World Editions, 2016).

Photo: Esther Hensing



# Henriette Roosenburg

## The Walls Came Tumbling Down

Three women in the Dutch resistance movement are liberated by the Russians in 1945, but have to escape their liberators in a rowboat

May 1945. Three women from the Dutch resistance movement are languishing in a German Nazi prison. The thunder of war outside tells them that the Allied forces are advancing, but they could still end up being executed at the eleventh hour. After the Russian army has liberated them, they find themselves faced with an unexpected question: how do you find your way home without help in a country that's completely in ruins?

Henriette, Nel and Joke were sentenced to death by the Nazis in 1944 for helping Allied pilots who'd been shot down and smuggling military intelligence to England. Before their sentence is carried out in the Netherlands, they find themselves in a German prison, where they keep up their spirits by singing and doing embroidery.

Their euphoria upon being liberated is followed by the sobering realization that no one will be coming to help them. No one in the Netherlands knows if they're even still alive or where they are. Germany is in ruins and flooded by hundreds of thousands of survivors from camps and prisons. Without identity documents, the women – weakened from their time in prison – are not allowed to leave the Soviet occupation zone.

They set out on foot for the River Elbe with a Dutch sailor, Dries. Here they steal a rowboat called the 'Montgomery' in hopes of making it to Hamburg, in the British-occupied zone. They have hilarious encounters with Russian soldiers, but they are also cautious – the Russians frequently rape women. Before they get to Hamburg, they are forced off the water by gunfire and put in a Russian camp. Eventually they are handed over to the Americans as former 'political prisoners.' They can finally go home.

A moving yet light-footed memoir, *The Walls Come Tumbling Down* tells the true story of a journey, with women as the unexpected leads. Their liberation and journey home required just as much courage, inventiveness and humor as their dangerous work in the resistance and their imprisonment had. The literary style almost makes you forget that this book is a historical eyewitness account of an unexposed period in German history: the chaotic first weeks after the end of the Second World War.

The afterword by historian Sonja van 't Hof provides more context on Roosenburg's life and the impressive role she played in the resistance.



### Publishing details

*De muren vielen om* (1957, March 2020)

320 pages

80,000 words

### Rights

Cossee

Stella Rieck

riec@cossee.com

### Rights sold

Germany (Aufbau), Italy (Fazi), Scribe

(World English)

### Henriette Roosenburg

(1916–1972) was born into a wealthy family of doctors in The Hague. During the Second World War, she worked for an influential illegal Dutch newspaper, *Het Parool*, until a secret agent recruited her to a clandestine route for smuggling people and intelligence over the border into Spain. In 1994 she established a military espionage route to Switzerland for the Dutch government. After the War, Roosenburg worked in New York as a reporter for *Time*, *LIFE* and *Fortune*. *The Walls Came Tumbling Down* (1957) made her instantly famous and was a bestseller in both the US and the Netherlands.

**'It's an absolute knockout.'**

Viking Publishers, 1957

**'A female *Bridge on the River Kwai*.'**

Hollywood actress Jan Sterling, 1958

**'Here is a book full of utterly unself-conscious heroism.'**

The Washington Post, 1983



# Charles den Tex

## A Woman Lost

Tech thriller about identity and what can and can't be made

In Den Tex's cynical tech universe, a young woman goes in search of her identity. Is she a remote-controlled cyborg, or does she have an autonomous existence and past?

An exhausted man on his way home spots a beautiful young woman lying unconscious, covered in vomit and urine, in a dark alley between two buildings. He figures she's probably had too much to drink or taken the wrong pills. Luc doesn't have much faith in the emergency medical services and decides to take Djenna home. He undresses her, puts her in the shower and then to bed. Luc earns a living as a scammer. He acts as an intermediary in real-estate transactions, charging a cash fee and then vanishing without a trace, using false identities.

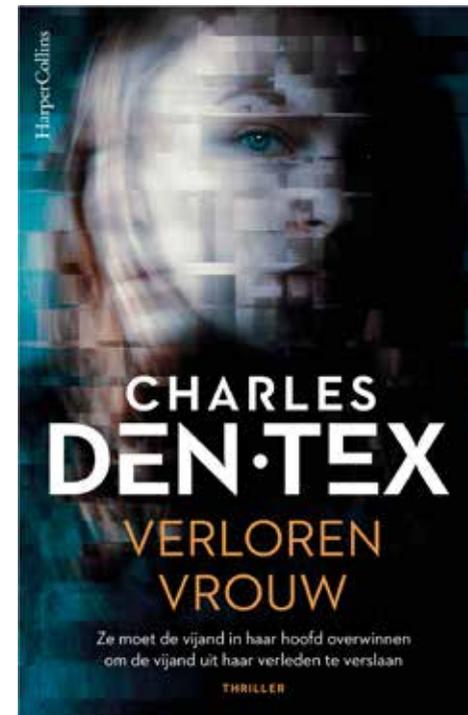
It turns out that Djenna has been the victim of two street urchins, Sem and Rafik, who were supposed to steal her cellphone. They slipped her a pill so that she wouldn't be able to remember anything. But when they meet with their handler, Berry, to give him the phone and get paid, things go awry. He refuses to pay them the full amount before getting the PIN to unlock the device, but the boys are reluctant to give out the PIN until they've got their money. This mutual distrust culminates in Berry

being shot dead, after which the boys have to try and hide from the powerful higher-ups that their handler was working for.

When Djenna regains consciousness, it turns out she has no memory of her past whatsoever. She and Luc set out in search of her identity. She discovers she is proficient in a martial art form that allows her to kill an opponent with a single blow – and that she *enjoys* doing it. So what is she – a sexy call girl or a cool-blooded, violent murderer?

Den Tex crafts this premise into a gripping page-turner, with the various players searching for each other and especially for Djenna and control over her brain cells.

It's a skilful depiction of the potential harmful consequences of technological knowledge – a world in which one's identity and one's past can be bought and sold and where people can be transformed into remote-controlled fighting machines.



***'The main thing that strikes you is the pleasure with which he spins his web. You see it, for example, in the unparalleled way that he gives each character their own idiolect [...] Worlds collide, but the distinct voices make each character credible.'***

de Volkskrant

***'Den Tex once again proves that he can rightly be called the Michael Crichton of the Low Countries.'***

Hebban

### Publishing details

Verloren vrouw (2019)

384 pages

14,390 words

### Rights

Harper Collins

Erwin Koning

erwin.koning@harpercollins.nl

### Translated titles

*De macht van meneer Miller*: English (WorldEditions, 2015), Italian (e/o, 2010), Germany (Grafit, 2007)

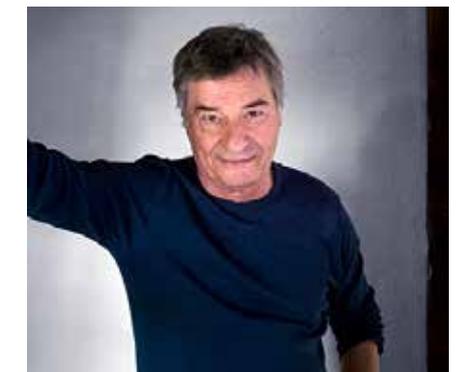
*Cel*: Turkish (Yapi Kredi, 2011), France (Presses de la Cité, 2010), Italian (e/o, 2010), Germany (Grafit, 2009)

*Wachtwoord*: Germany (Grafit, 2011)

### Charles den Tex

(1952) is the Netherlands' leading thriller writer. His work has won all the major prizes in crime fiction and has been translated into several languages.

Photo: Wim van de Hulst



# Guido van Driel

## In Holland Suburbia

The Virgin Mary hovers over a residential neighborhood, but she's not there to protect the people

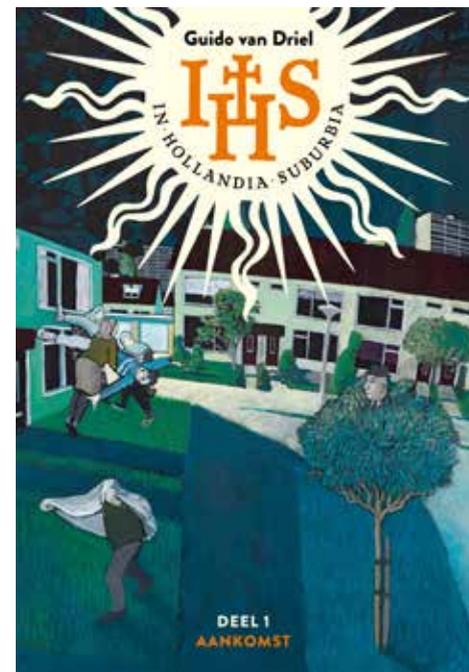
Strange things are afoot in Guido van Driel's graphic novel, *In Holland Suburbia*. The backdrop is a typical new development in the Dutch suburbs, complete with family homes, tidy front yards and garages. A Beatles-esque band rehearses inside one of those garages, but things soon take a turn for the worse for them. One of the band members is found dead in the bushes; another is hit by a piece of metal that falls from the sky. UFOs are flying overhead, and the Virgin Mary is hovering up there too, as a silent witness to all the mayhem.

Guido van Driel paints his stories onto black paper with acrylics, which makes you feel like you're inside a movie theatre, watching the action unfold. That's no coincidence, because Van Driel is also a filmmaker with several feature films to his name. His latest, *Bloody Marie*, got rave reviews in the US. Multi-talented Van Driel uses his own graphic novels as storyboards for his movies, with the influence of directors such as Tarantino and David Lynch leaving a clear mark on the dialogue and events. Into this mix, Van Driel adds his fascination with unidentified flying objects – he feels people should dare to believe in miracles. *In Holland Suburbia* is currently being adapted into a TV series.

### Guido van Driel

(1962) is a history graduate and self-taught artist. His first comic, *Vis aan de wand* (Fish on the Wall), was published in 1994, promptly winning awards. He received a great deal of attention from the press for his book *De fijnproever – Een raamver telling* (The Connoisseur – A Frame Story), about saxophone repairman Nico, and his fondness for prostitutes. His choice of subjects for his subsequent books was also unconventional: the 1974 World Cup final, which was so traumatic for the Netherlands, in *Toen wij van de Duitsers verloren* (When We Lost to the Germans), or the life of an asylum seeker in the provinces in *Om mekaar in Dokkum*. Van Driel has created his own film version of this graphic novel with the title of *The Resurrection of a Bastard*, which was selected as the opening film of the 42nd International Film Festival in Rotterdam in 2013. He also works as an illustrator for a variety of newspapers and magazines.

Photo: Lennert Hillege



'An exciting and intriguing story.'

Het Parool

### Publishing details

*In Holland Suburbia* (2020)

176 pages

10,050 words

### Rights

Concerto Books

Hansje Joustra, Dick van Dijck

[hansje@concertobooks.nl](mailto:hansje@concertobooks.nl)

[dick@concertobooks.nl](mailto:dick@concertobooks.nl)

### Translated titles

*Toen we van de Duitsers verloren:*

Germany (Avant-Verlag, 2016)

*Gasten:* France (L'Agrome, 2014)

'If there were a Nobel Prize for comics, *In Holland Suburbia* would definitely be a contender.'

De Poort comic bookstore,  
Ghent, Belgium



Recent Dutch novels that have been acquired by publishing houses from many different countries.

## Marieke Lucas Rijneveld The Discomfort of Evening

Intense, poetic debut about the daughter in a God-fearing family coming to terms with the loss of her brother

Original title  
*De avond is ongemak*

40,000 copies sold

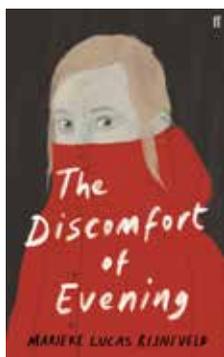
Rights  
Hayo Deinum  
hdeinum@atlascontact.nl

Rights sold  
Arabic World (Al Arabi), Spain (Temas de Hoy), France (Buchet Chastel), Germany (Suhrkamp), Italy (Nutrimenti), Korea (Gimm-Young), UK & Commonwealth (Faber & Faber), USA (Graywolf Press)

'The Discomfort of Evening is something special. Rijneveld has created a world of language unlike any other: her wild, striking imagery in all its horror and beauty will be

imprinted on my mind forever. I can't remember the last time there has been so much in-house excitement about a debut novel – and we can't wait for others to experience it.'  
*Ella Griffiths editor at Faber & Faber*

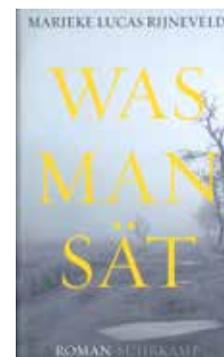
'The novel not only convinces the reader through the lively portrayed characters, but also through a spirited, dense narrative. The rural metaphors and the language coming from the mouth of ten-year-old Jas, are even more impressive.'  
*Neue Rhein Zeitung*



English edition by Faber & Faber  
Translated by Michele Hutchison  
Scheduled for March 19, 2020



US edition by Graywolf Press  
Translated by Michele Hutchison  
Scheduled for September 2020



German edition by Suhrkamp  
Translated by Helga van Beuningen (2019)



Italian edition by Nutrimenti  
Translated by Stefano Musilli (2019)



French edition by Buchet Chastel  
Translated by Daniel Cunin  
Scheduled for April 2020

# TITLES

## Ilja Leonard Pfeijffer Grand Hotel Europa

Writer pays homage to lost love and a dying Europe



Dutch edition by  
De Arbeiderspers, 2018

250,000 copies sold

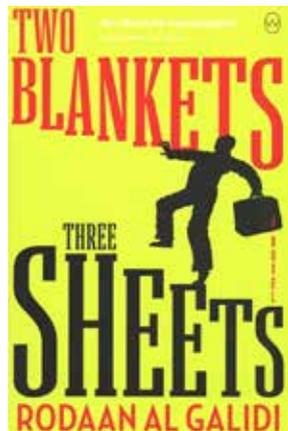
Rights  
Jolijn Spooren  
j.spooren@singeluitgeverijen.nl

Rights sold  
Bulgaria (Colibri), Czech Republic (Host), Croatia (V.B.Z), Finland (Gummerus), France (Presses de la Cité), Germany (Piper), Israel (Modan), Italy (Nutrimenti), Macedonia (Antolog), Norway (Gyldendal), Portugal (Porto Editora), Spain (Acantilado), UK (Fourth Estate), USA (Farrar, Straus and Giroux)

'Pfeijffer's prose is funny, nasty, sharp, and at once self-conscious and absolutely light on its feet. I'm so pleased to be able to publish his biggest and most important statement to date here in the New World: the Great European Novel indeed!'  
*Jeremy Davies, editor at Farrar, Straus and Giroux*

'A great satire concerning everything from the destructive force of mass tourism to the sellout of European culture. Pfeijffer captures the Zeitgeist and serves it up irresistibly.'  
*NRC Handelsblad*

# RECENT



Rodaan Al Galidi  
*Two Blankets, Three Sheets*

Translated into English by Jonathan Reeder for World Editions LLC, 2020



Gerbrand Bakker  
*Pear Trees Blossom White*

Translated into French by Françoise Antoine for Grasset, 2020



Marjolijn van Heemstra  
*And His Name is*

Translated into Italian by Laura Pignatti for Rizzoli, 2019



Herman Koch  
*Easy Living*

Translated into German by Herbert Post and Christiane Kuby for Kiepenheuer & Witsch, 2019



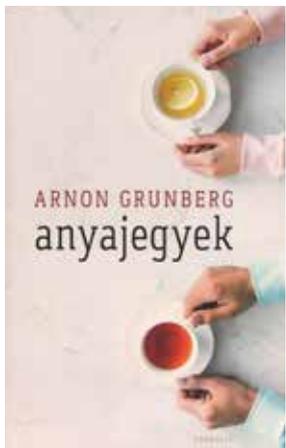
Gerard Reve  
*[Sjeot ha-erew]*

Translated into Hebrew by Ran HaCohen for Am Oved, 2019



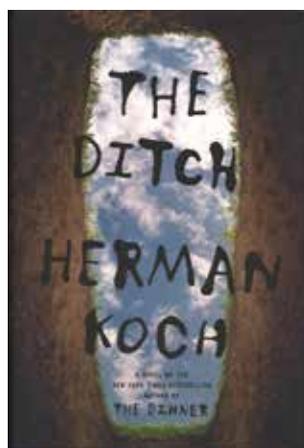
Hendrik Groen  
*Live and Let Live*

Translated into German by Wibke Kuhn for Piper, 2019



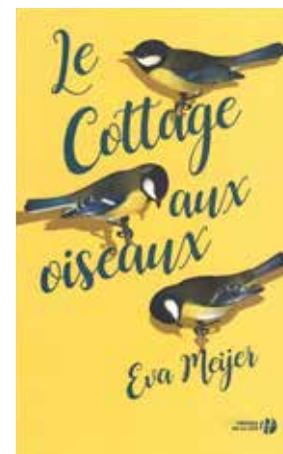
Arnon Grunberg  
*Birthmarks*

Translated into Hungarian by Szabolcs Wekerle for Gondolat, 2019



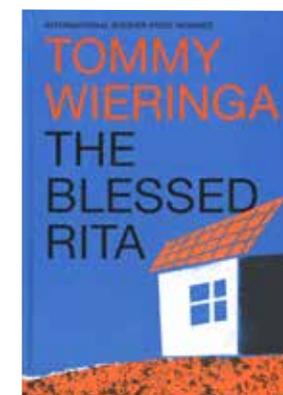
Herman Koch  
*The Ditch*

Translated into English by Sam Garrett for Hogarth, 2019



Eva Meijer  
*Bird Cottage*

Translated into French by Emmanuelle Tardif for Presses de la Cité, 2020



Tommy Wieringa  
*The blessed Rita*

Translated into English by Sam Garrett for Scribe, 2020

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)

New Dutch Fiction 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,  
Tiziano Perez, Victor Schiferli

Contributions

Onno Blom, Dick Broer,  
Sonja van 't Hof, Marlies Hoff,  
Barbara den Ouden,  
Joost Pollman, Victor Schiferli

Some texts in this brochure were based on reviews by Judith Eiselin, Dries Muus and Jeroen Vullings

Translation

Emma Rault

Cover photo

Margaret Hart

Printing

Jos Morree Fine Books

Design

Philip Stroomberg

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

CONTACT

***‘Koch commands his metier  
with an effortless superiority.’***

Herman Koch **Finnish Days** 4

***‘Irresistibly funny and astute.’***

Stephan Enter **Pastoral** 6

***‘Oek de Jong has once again  
written an instant classic,  
the kind that you’re almost  
surprised is still being  
written.’***

Oek de Jong **Black Barn** 8

***‘A confronting and moving  
portrait whose merit goes  
beyond just the artistic  
quality of the production.’***

Romana Vrede **The Noble Autist** 12

***‘Reading Grunberg remains  
a tremendously exciting  
experience.’***

Arnon Grunberg  
**Occupied Territories** 10

***‘23 Seconds sounds like a  
thriller, but it’s much more  
than that.’***

Kees van Beijnum **23 Seconds** 14

***‘A lively portrait of a 17th-  
century businesswoman,  
and a fantastic portrait of  
the era.’***

Anneloes Timmerije  
**Maria’s Men** 16

***‘A female Bridge on the  
River Kwai.’***

Henriette Roosenburg  
**The Walls Came Tumbling Down** 18

***‘Den Tex once again proves  
that he can rightly be called  
the Michael Crichton of the  
Low Countries.’***

Charles den Tex **A Woman Lost** 20

***‘If there were a Nobel Prize  
for comics, In Holland  
Suburbia would definitely  
be a contender.’***

Guido van Driel  
**In Holland Suburbia** 22