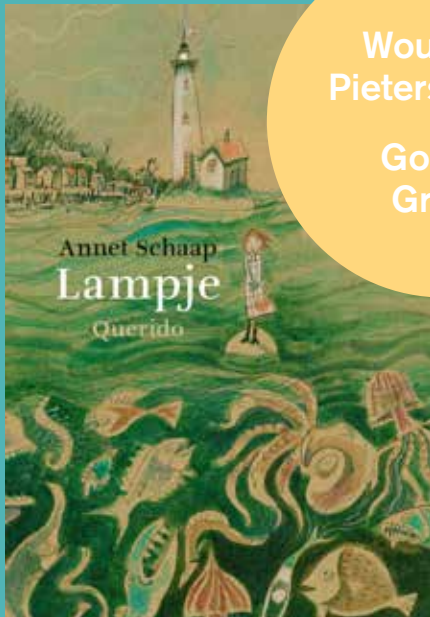


Children's Books from Holland



The Netherlands' major awards for children's books in 2018



Lampje
Annet Schaap (Querido)

Woutertje
Pieterse Prize

Gouden
Griffel

Zilveren Penseel
up to 3 years



Pippeloentje
Annie M.G. Schmidt
Fleur van der Weel (ill.)
(Querido)

Zilveren Penseel
3 to 6 years



Dit is voor jou
Sanne te Loo
(Lemniscaat)

Zilveren Penseel
6 to 12 years



Tori
Brian Elstak (tekst
& ill.) & Karin
Amatmoekrim (ill.)
(Das Mag)

Gouden Penseel



Fabeldieren
Floortje Zwigman
Ludwig Volbeda (ill.)
(Lannoo)



Konijntango
Daan Remmerts
de Vries
Ingrid & Dieter
Schubert (ill.)
(Hoogland
& van Klaveren)



*En toen,
Sheherazade,
en toen?*
Imme Dros
Annemarie van
Haeringen (ill.)
(Leopold)

Zilveren Griffels
up to 6 years



*Het lammetje dat
een varken is*
Pim Lammers
Milja Praagman (ill.)
(De Eenhoorn)

Zilveren Griffels
from 6 years up



Toen ik
Joke van Leeuwen
(Querido)

Zilveren Griffels
from 9 years up



Sabel
Suzanne Wouda
(Hoogland
& van Klaveren)

Zilveren Griffels
informative



*Wij waren hier
eerst*
Joukje Akveld
Piet Grobler (ill.)
(Gottmer)

Zilveren Griffels
poetry



*Was de aarde
vroeger plat?*
Bette Westera
Sylvia Weve (ill.)
(Gottmer)

Gouden Lijst
from 12 years up



*Er is geen vorm
waarin ik pas*
Erna Sassen
(Leopold)



Handje?
Tjibbe Veldkamp
Wouter Tulp (ill.)
(De Fontein)



Het gelukkige eiland
Marit Törnqvist
(Querido)



Lampje
Annet Schaap
(Querido)



De zweetvoetenman
Annet Huizing
Margot
Westermann (ill.)
(Lemniscaat)



De zombietrein
Edward van
de Vendel
Floor de Goede (ill.)
(Querido)

Dioraphte
Literatour Prize
from 15 years up



*Wij zeggen hier
niet halfbroer*
Henk van Straten
(Nijgh & van Ditmar)

Edward van de Vendel & Marije Tolman

Little Fox

A dream of a story in wonderful, innovative pictures and playful language, about a curious little fox who discovers what life is

Little Fox is the result of a real urge to experiment, the power of language, a love of life, and an outstanding collaboration between illustrator Marije Tolman and author Edward van de Vendel. The central figure in this harmonious picture story is a fox cub who wants nothing more than to discover life, but then takes a tumble and finds himself in a dream that is actually a near-death experience.

Tolman, the illustrator, takes the lead in the opening scenes. In five double spreads, she gives the reader the space to get to know Little Fox and his habitat, for which she has employed grainy blue-green photographs of beach and dune landscapes. In combination with the pen drawings of animals and the cheerful bright-orange fox cub, this already results in an enchanting experience. The clever composition and varying perspectives make these spreads intriguing works of art that straddle the line between reality and fantasy.

She subtly swaps the background photographs for beige textured paper when the

protagonist finds himself in a dream world after his unsuccessful butterfly hunt ends with him coming a cropper. The dream contains memories of the snug den where he took his first joyful steps with his fox brothers and sisters. Van de Vendel shows himself to be a master here, deftly leading the reader through the dream and writing in clear sentences about the happiness of small moments of discovery and experiences that excite the senses.

But what is actually happening is that Little Fox, hovering between life and death, is seeing his life pass before his eyes like a film. The story takes a new turn when a human boy zooms into the story on his bike. He knows Little Fox, as the dream tells us, from when the cub got his curious little head stuck in a jar and the boy freed him. Will he save Little Fox again?

'Curiosity will be the death of you,' as Little Fox has learned from Father Fox. But is that really true? After all, if you don't go out to explore, you don't get to know life and what it's all about – that is the inspiring message of this colourful story.

Little Fox is the second picture book by **Edward van de Vendel** and **Marije Tolman**. They previously made *Doei!* (See Ya!, 2014), a book about the consolation of the imagination. Tolman often uses mixed media, and the resulting work is a combination of art and illustration. She conquered the world with *The Tree House* (2009), which she created with her artist father, Ronald Tolman, winning a number of prizes, including the Bologna Ragazzi Award. The multi-talented Van de Vendel also has a cabinet full of awards. Whether he is making picture books or children's poetry (*Superguppie*, 2003), or writing a YA novel about gay love (*Oliver*, 2015), or a happy story about children and dogs (*A Dog Like Sam*, 2011), he finds the right form and tone for everything.

Author Edward van de Vendel
Illustrator Marije Tolman

Age 6+

Pages 80

Publisher Querido,
www.singeluitgeverijen.nl

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Rights sold France (Albin Michel),
Germany (Gerstenberg Verlag),
Russia (KompasGuide), Italy
(Il Castoro)



'A warm story and, thanks to Marije Tolman's brilliant illustrations, one of the most beautiful books of 2018.'
– *Trouw*

'Marije Tolman and Edward van de Vendel have created an accessible and attractive book with different layers. This is children's literature of a high level.'
– *Kinderboekenpraatjes.nl*

Janneke Schotveld

The King's Frog Legs and Other Fairy Tales

Amusing contemporary tales in which classic roles are reversed

'Normal, normal – what is normal?' replies the fairy when the king asks if he's going to have a normal child. This is perhaps the key sentence of this sparkling book of fairy tales. Because there's room for everyone in Janneke Schotveld's fifteen long stories. Roles are reversed, and there's no lack of diversity in the words or the pictures: from a lesbian princess to an enchanted headscarf and a black prince who is rescued from his tower by a brave lady knight.

This might all sound a little politically correct, but fairy tales are of course the perfect format for a moral or two. The stories are also told with such a great sense of humour and imagination, in a smooth mix of modern language and the classic idiom of fairy tales, that they are a delight to read – and to read out loud.

In some of the stories, the modern world is further away, as in the story about the 'silverfish fisherman', a strong variation on the Brothers Grimm's tale 'The Fisherman and His Wife'. Schotveld's fisherman catches silverfish on the shelves of a bookshop. He lives with his wife in a

sentimental novel, but she would like to move into an exciting thriller or 'a children's book if we must'.

Schotveld alludes to other existing tales. The touching story of Shahib and Susha, for instance, has its roots in the tales of *One Thousand and One Nights*, and 'Princess Ishana from Overseas' is the female version of the well-known Dutch picture book *King & King* by Linda de Haan and Stern Nijland, about two princes who fall in love.

The social criticism may sometimes go over children's heads, but that doesn't matter. It's fun for adults who are reading the stories out loud – for instance, the commentary on factory farming (the king of the title has a mega farm for frogs in his cellars) or on children who have become so addicted to WiFi that they've stopped playing outside.

Each of the tales is illustrated by a different artist, with interesting new talents such as Pyhai and Djenné Fila joining famous Dutch illustrators like Thé Tjong-Khing. Schotveld has created her best book so far.

Janneke Schotveld (b. 1974) is one of the most popular writers in the Netherlands today. Nearly every Dutch child has read a book from her eight-part 'Superjuffie' series, about a schoolteacher who turns out to be an animal-rescuing superhero. In 2018, the film version of the first book was the most successful Dutch family movie of the previous two years. In 2017, Schotveld wrote *Kattensoep*, the Children's Book Week gift, 347,000 copies of which were given away in Dutch bookshops. Her series about Botje the robot is also popular with young readers. Schotveld's books have been translated into Albanian, Chinese, Italian, Korean, Turkish and Farsi.

Author Janneke Schotveld

Illustrators Thé Tjong-Khing, Georgien Overwater, Peter-Paul Rauwerda, Linde Faas, Alex de Wolf, Marieke Nelissen, Lisa van Winsen, Marijke Klompmaker, Annet Schaap, Pyhai, Djenné Fila, Milja Praagman, Martijn van der Linden, Kees de Boer and Marja Meijer

Age 7+

Pages 144

Publisher Van Holkema & Warendorf

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unieboekspectrum.nl



'A collection that should not be missing from any classroom or home.'
– *Friesch Dagblad*

'A captivating mixture of contemporary and classic, new and familiar.'
– *Trouw*

Dolf Verroen

Dream Grandpa

A tender and comforting story about the death of a grandfather, with beautiful illustrations

At ninety years old, Dolf Verroen is the oldest children's writer in the Netherlands who is still having books published. Two years ago, he surprised readers with the flawless *Oorlog en vriendschap* (War and Friendship), his first collaboration with the illustrator Charlotte Dematons. This apparently went well, as *Droomopa* (Dream Grandpa) has also been illustrated by the same artist.

This is a small and tender story about Thomas, who is staying with his grandparents when Grandpa dies. Grandma says he's not allowed to go and look at Grandpa, because 'death is for old people, not for children.' Thomas thinks: 'Huh? I'm nearly ten!' – and he sneaks upstairs. He doesn't think dead Grandpa is scary, just strange. 'I suddenly know what I'm really seeing: he's not dreaming anymore.'

In the days after Grandpa's death, Thomas thinks back to his stories about his adventurous dreams. Dematons depicts this beautifully, capturing Thomas's experiences in detailed black-and-white illustrations, which always have a single

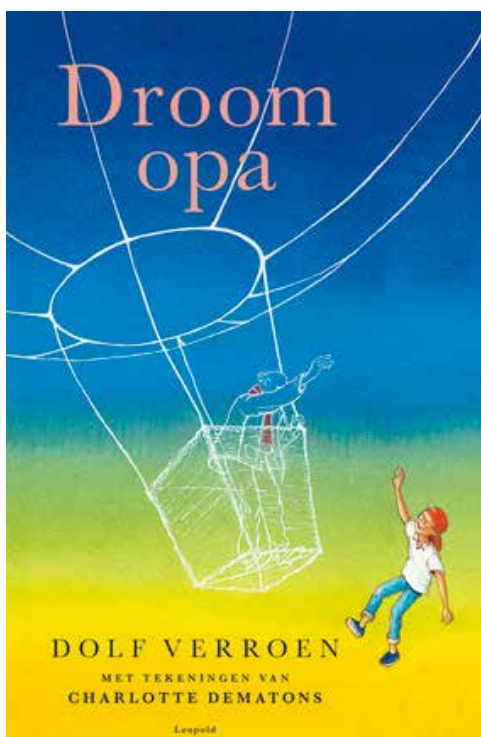
accent in red: Grandpa's scarf or Thomas's hat. You see the boy from a short distance, which emphasizes his sense of being lost, while Grandpa's dreams fill double spreads, in delicate line drawings on a coloured background. Sometimes those lines are ethereal and white, as in the most beautiful illustration, one of Grandpa flying among the skyscrapers of New York.

Meanwhile Verroen writes succinctly and in a sober, direct tone about what Thomas is experiencing. He expresses his feelings in touching sentences. About the palpable emptiness in Grandpa's familiar kitchen: 'I sit across from Grandpa, who isn't there anymore.' And about the fact that he shouldn't cry: 'I don't even know if I'm sad. It's just like something's not there anymore. Not an arm or a leg or something like that. Something inside. Oh, I don't know.'

It is a dream about Grandpa that ultimately helps Thomas through his grief. Dematons rounds off the story: on the final endpapers, the boy is wearing not only his red hat but also Grandpa's red scarf. A beautiful book, full of consolation.

Dolf Verroen (b. 1928) is the grand old man of Dutch children's literature. His first children's book was published in 1957, and sixty years later he has more than a hundred titles to his name, a number of which have won Zilveren Griffel awards. His books have been translated into English, German, Italian, Basque, Danish, Swedish, Turkish, Spanish, Portuguese, Korean, Japanese, Papiamentu and Hindi. His biggest international success is the book *Hoe mooi wit ik ben* (How Beautifully White I Am), which won prizes including the German Jugendliteraturpreis and the Italian Premio Nazionale di Letteratura per Ragazzi 'Città di Bella'.

Author Dolf Verroen
Illustrator Charlotte Dematons
Age 8+
Pages 36
Publisher Leopold
Contact
 Sophie Mulder
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'Verroen shows once again how writing should be done: flawless, simple, exactly right [...] Dematons produces fresh new work.'
 – *De Volkskrant*

'This combination of author and artist is an absolute winner: together, they show perfectly what is going on inside the head of a boy who is almost ten.'
 – *AD Haagsche Courant*

Erna Sassen

An Indian Like You and Me

A modern, light-hearted portrait of an imaginative and spirited little boy who finds a soulmate in an unexpected place

In the world of books, there have been many calls for more attention to be paid to diversity. Erna Sassen's book is a laudable response. This original story about the loner Boaz, who is so proud when the new girl, Aïsha, comes to sit by him at school, shows that a friend is a friend, and appearances don't matter.

This doesn't mean that Aïsha's appearance doesn't play a role in their developing friendship. From the moment Boaz sees her, she has his attention. Because her sad brown eyes tell him that she has Indian blood. And if anyone knows how to recognize Indians, it's Boaz. He's read stacks of books about their history. He almost feels like he's one himself, particularly when he's roaming around the dunes. In her sparkling and humorous sentences, Sassen perfectly captures Boaz as he becomes absorbed in his magical game.

Meanwhile she subtly reveals that Aïsha is a refugee, without ever making an issue out of this fact. Aïsha doesn't speak Dutch,

but that isn't an obstacle to her friendship with Boaz. They even do a project together, about the Maya peoples, which is ingeniously interwoven throughout the story, along with other facts about indigenous civilizations, forming an indirect plea for greater knowledge and diversity.

The tension rises when Boaz's ambitious dad tells his son that he'll be skipping a year at school. Boaz is worried that he'll lose Aïsha as a classmate. Rejecting the expectations of his parents, his teacher and society as a whole, Boaz runs furiously, like 'an injured bison with a spear in its back', into the dunes, where he gets lost.

With vivid and appealing images like this one, Sassen cleverly drives home all of the emotions that she evokes, assisted by Martijn van der Linden's fine, robust illustrations in the style of petroglyphs.

In the end, of course, everything turns out fine. The fact that Aïsha is no more, or less, of an Indian than Boaz has no impact on their friendship. In this affectionate story, diversity is fortunately a matter of course.

Erna Sassen (b. 1961) was an actor by profession, but she left the stage behind in 2005. Since then, she has written for children and young adults. She received a lot of praise for *Dit is geen dagboek* (This Is Not a Diary, 2010), the tragicomic account of a grieving teenager whose mother has committed suicide. This was followed by the YA novels *Kom niet dichterbij* (Don't Come Any Closer, 2014) and the stylistically outstanding *Er is geen vorm waarin ik pas* (Don't Tell Me What I Am, 2016). Sassen has been commended for her sense of humour, her honest tone and the clever psychological portrayal of her characters.

Author Erna Sassen

Illustrator Martijn van der Linden

Age 8+

Pages 112

Publisher Leopold

Contact

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Rights sold

Italy (Il Castoro), Germany (Freies Geistesleben) and Spain/Catalonia (Takataka)



'Design, illustrations and text enter into a fine union.'

- Jaapleest.nl

'Erna Sassen addresses current themes in a way that is original, touching and humorous.'

- Trouw

Gideon Samson & Joren Joshua Zeb.

A tale of crazy events in an ordinary school class, all about misfits and peer pressure

One day, the teacher says that, from now on, two plus two is five. Nearly everyone accepts the new maths. And other strange things happen too. Suddenly there's a zebra in the class; she says her name is Ariane. Ozzie goes to buy a joke to impress Ziva, but can't find one that he can afford. Noepy takes part in a demonstration against the abolition of crying. Ziva's family take it in turns to have hiccups.

Gideon Samson, a smooth stylistic master, is known for his incisive and true-to-life books, which cleverly raise sensitive issues and take their young readers seriously. Samson's readers are mostly teens, but in *Zeb.* he has written for a younger age group.

Eleven students from one class, all aged around ten, talk about something strange that they have seen or done. Their stories are usually funny or gently philosophical.

The characters sometimes just don't seem to care if things happen that are actually impossible. And why should they?

But these stories are not as innocent as they sound. Maximiliaan lies awake for nights on end, worrying about the new maths. He really doesn't understand why no one is protesting. Until one day he sees it for himself: two plus two really does make five. This leaves the reader in a state of confusion. Hang on, that's not right though, is it? Or is it?

So this apparently bright and breezy world can be a little dangerous at times. And it is precisely this element that makes Samson's work so clever. He seems, just as in his books for older children, to want to say: there's nothing better than the imagination, but be careful what you dream up, because it might just come true. A book that will give readers plenty to talk about.

As a boy, **Gideon Samson** (b. 1985) wanted to become a professional football player. He even played for a real club for a while. But, aside from the fact that he wasn't good enough, he discovered that the world had more to offer him. Writing. He dropped out of his studies of Dutch language and literature in Amsterdam, deciding instead to deliver parcels and to write. In 2010, he became the youngest-ever winner of a Zilveren Griffel, for *Ziek*. He made a big impression, particularly among teen readers, with *Zwarte zwaan* (2013), about a girl who fakes her own death.

Joren Joshua (b. 1990), who graduated from art school in Breda as an illustrator in 2012, makes wall paintings and bold illustrations inspired by graffiti.

Author Gideon Samson

Illustrator Joren Joshua

Age 9+

Pages 96

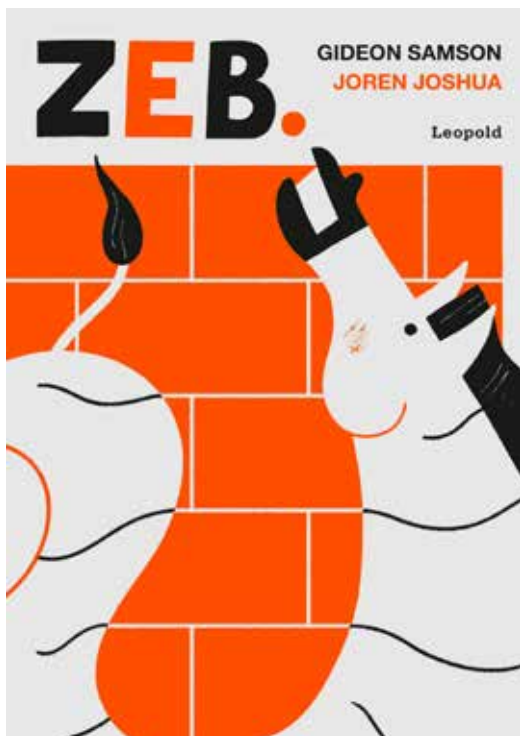
Publisher Leopold

Contact

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Rights sold Germany (Freies Geistesleben)



'Samson shows us what humour can achieve in a children's book, besides giggles.'
– *NRC Handelsblad*

'A real reading sensation. Read it out loud too!'
– *AD Magazine*

Dutch children's poetry

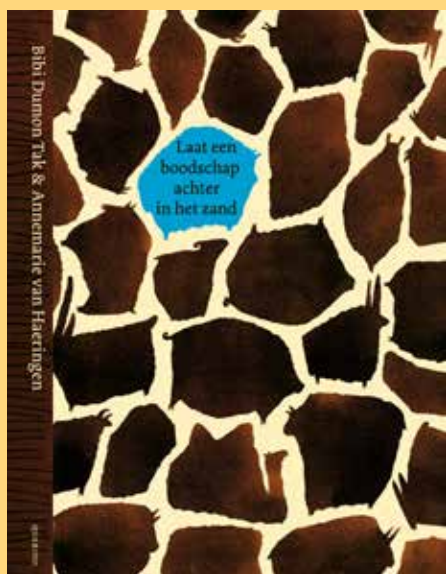
Dutch children's poetry is flourishing – and not only because the work of Annie M.G. Schmidt, the queen of the genre, is still very much alive. No Dutch child grows up without her poems, the best of which reached an international audience in 2014 with the English-language publication *A Pond Full of Ink*, translated by David Colmer. Her tradition – capturing wordplay, humour and non-conformity in appealing rhymes – is continued today by Bette Westera in particular, who impressed readers with her collection *Doodgewoon* (Dead Normal, 2015), which took the gravity of death seriously while also succeeding in adding a lighter element.

Poetry was the form in which Simon van der Geest made his debut: since *Dissus*, his prize-winning version of the *Odyssey*, he has been in the vanguard of children's literature. Edward van de Vendel, too, one of the leading and most versatile voices in Dutch children's literature, has written immortal verses for young children, in his award-winning series *Superguppie* (2004–2014).

In this flourishing landscape, there is also room for new voices: for Ted van Lieshout's experiments, for Kees Spiering's honest accounts of real-life experiences, and for Bibi Dumon Tak's 'non-fiction poetry'. These are poets who are not fixated on the example set by Schmidt, but who continue to work in her spirit. They make their own distinctive art with poetic depth, without going over children's heads.

**Bibi Dumon Tak &
Annemarie van Haeringen**

**Leave a Message
in the Sand**



In the year when Bibi Dumon Tak's non-fiction oeuvre won the Netherlands' top prize for children's literature, she also made her debut as a poet. That step is not as big as it might seem. The portraits of unusual animals in her non-fiction were practically poetry already, as a result of her unique way of observing the world.

Dumon Tak's first poetry collection is also based on her distinctive combination of originality, linguistic brilliance, humour and her love of animals. The giraffe is 'a walking lookout tower in pyjamas made of blocks of wood', the warthog is a 'wandering pool of mud' and the African bongo has 'little lamps for cheeks'. Illustrator Annemarie van Haeringen draws them realistically, but also with a poetic twist. In her poetry, Dumon Tak presents the twenty-two animal portraits in different forms: there is a WhatsApp conversation between the wild boar and her 'sister', the pig, and there is a sports commentary about gnus crossing the Serengeti. There is also a singles ad from the wild camel, which is on the brink of extinction. This reflects the constant serious undertone of human interference in the animal world, which makes this collection layered, confrontational and touching.

The Wild Camel

Male camel, single, wild,
seeks fem. for friendsh. and love.
6 y/o

Don't object to a child.

I'm faithful and strong.

Can take the heat (up to fifty above)
and extr. cold (forty below).

From the Gobi Desert (Mong.)

If you're from Lop Nur (China), that's fine.

Harems are welcome too.

No tame camels please,
(too human for me).

Will you (pl. or sing.) be mine?

Just drop me a line in the sand.

There's only a thousand of us left,
it's quiet and lonely here, and
my ♥'s been on fire for too long.

Poem: Bibi Dumon Tak

Translation: Vivien D. Glass

Bibi Dumon Tak (b. 1964) was the first non-fiction writer to receive the three-yearly Theo Thijssen Prize for children's literature, in 2018. She had previously won five Zilveren Griffels and one Gouden Griffel, for *Winterdieren* (Winter Animals, 2012).

Author Bibi Dumon Tak

Illustrator Annemarie van Haeringen

Age 8+

Pages 53

Publisher Querido

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'While more structured poems continue to define Dutch children's poetry, this collection is completely free and exuberantly lyrical.'
– *NRC Handelsblad*

'It's a successful experiment, this non-fiction poetry, particularly in combination with the stunning illustrations.'
– *Trouw*

Ted van Lieshout
They Run Off
With Your Nose



The letters have been side-lined. The poet has written only one poem: an allegory, about a snowman who is robbed of his nose by an attractive rabbit. And then: nothing. 'We're all ready for a new poetry collection. Come on, poet!' But he has a broken heart, and so the unemployed letters decide to do it themselves.

This book by Ted van Lieshout is not a collection of separate poems, but a conceptual work of art with one storyline running through it, which culminates in a typographical war – because the letters' attempt to make poetry results in conflict. The red letters, who were supposed to bring reconciliation, stage a hostile takeover of the book.

This is a hilarious and – when the war breaks out and sentences, words and letters fly over the page – visually stunning book. At first it appears to be about algorithms taking over the work of humans, but it later develops into a completely original, humorous and sensitive story about writer's block and about the First World War.

Ted van Lieshout (b. 1955) is a poet, writer and artist for children and adults. His oeuvre includes the YA novel *Gebr. (Bros.)*, which has been translated into a number of languages, many poetry collections that he has illustrated himself, as well as *Boer Boris* (Farmer Boris), his popular series for younger readers.

Author Ted van Lieshout
Illustrator Ted van Lieshout
Age 10+
Pages 88
Publisher Leopold
Contact
Sophie Mulder
sophie.mulder@wpqmedia.nl

'A magnificent meta-fictional game, in which Van Lieshout playfully and effectively demonstrates how every text is a linguistic construction, with our imagination as its unshakable foundation.'
– *NRC Handelsblad*

'A book that is neither a children's book nor purely poetry, but a brilliant artistic and literary depiction of a battle, also an inner one.'
– *Het Parool*

Kees Spiering
You Go First



Love, adolescent insecurities, the pain of growing up. Kees Spiering writes about these themes without needing any big words. He simply records, showing that a small moment in a young life can be of great significance.

For example, when a son beats his father in a game of chess: 'Tonight I defeated my dad. / We looked up from the game / faces like yoghurt, my head / as empty as a classroom in summertime. / His too, I think. [...]' Or he lends sensitive words to a sickness: 'She's as young / as me, but the word they gave her / is for strange grandpas.' At the same time, Spiering is matter-of-fact and can also downplay moments of great happiness: 'Last night – I think – I finally really kissed.'

This rich collection brings together almost one hundred poems – and these are poems that are very intense. Spiering's poetry touches the reader, but it does not always reveal its secrets immediately. As in an ambiguous elegy to a lost love: 'I'd rather see / your eye sockets eaten out by hungry birds / than never see you again.'

Over the course of thirty years, **Kees Spiering** (b. 1958) has published five collections of poetry for young teens and three for adults.

Author Kees Spiering
Illustrator Alette Straathof
Age 12+
Pages 128
Publisher Luitingh-Sijthoff
Contact
Dorien van Londen
dorien@sharedstories.nl

'A magnificent overview of the work of one of the Netherlands' best poets for young people.' – *Jaapleest.nl*

'Spiering writes poetry without pretensions, but if you read his poems out loud, you hear that his "ordinary" sentences are indeed ingenious.'
– *Trouw*

Arend van Dam & Alex de Wolf

The Journey of Syntax Bosselman

A fascinating book about slavery, based on the true story of a former slave who was brought to the Netherlands in 1883 and put on display

During the daytime they lie in their hammocks in front of the huts that they built themselves for the exhibition, and at night they sleep in hard Dutch bunk-beds. This is the strange life of a group of Surinamese people, 'as mixed as possible', during the International Colonial and Export Exhibition, which attracted over a million visitors to Amsterdam's Museumplein in the summer of 1883.

Historical author Arend van Dam, who has written around one hundred books, mostly educational titles, has been astounded by this story for as long as he can remember. For this book, he researched the life of one of the participants in the exhibition: the 60-year-old former plantation slave Syntax Bosselman. Ten years after the abolition of slavery, at the invitation of one of the exhibition's organizers, he went to the Netherlands to put himself on display.

As Van Dam tells the story of this man, he also talks about the general history of slavery. As well as a piece of historical research that is explained clearly to children, this has also become a personal story for the author.

A story about the shame of a man with a multicultural upbringing who finds it very difficult to write outdated and denigrating Dutch terms such as 'Hottentotten', 'kaffers' and 'bosnegers'. In the book, he wonders: 'Are those quotation marks at the beginning and the end enough to make sure no one is hurt?'

It is his personal involvement and self-examination that are the strength of this layered history book. Crafting stories around the often scant historical facts is his calling. But when writing this book, the author felt an increasing need to put all his cards on the table and to explain how to make a book like this and also the effect that the process has on the author, while making it clear that, as a writer, you can't always stay on the side-lines.

The result is a history book for children that can be read in different ways. By taking this approach, Van Dam magnificently transcends his usual more one-dimensional work. *De reis van Syntax Bosselman* (The Journey of Syntax Bosselman) is a fine children's book about a sensitive subject, and one that everyone should read.

Arend van Dam (b. 1953) is the son of a lorry driver, and he likes to say that he does exactly the same as his father: discovering the world, but through books. Since his debut in 1989, which was inspired by the same subject, he has developed into the history and geography teacher of Dutch children's literature. **Alex de Wolf** (b. 1958) is one of the most productive illustrators in the Netherlands. In addition to the more serious books that he makes, for example, with Alex van Dam, he also has a lot of funny picture books to his name.

Author Arend van Dam
Illustrator Alex de Wolf

Age 10+

Pages 304

Publisher Van Holkema & Warendorf

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'A very successful book that will give many young readers - not to mention parents and teachers who are preparing lessons on this subject - a clearer picture of the history of slavery.'
- *Friesch Dagblad*

'Van Dam's passion, in particular, compels admiration.'
- *Trouw*

Jan Paul Schutten & Floor Rieder

The Mystery of Nothing and Infinite Snot

An imaginative, informative tour of the amazing mysteries of our universe, with clear language and brilliant illustrations

From the Big Bang to Einstein's theory of relativity, and from supernovas to reverse gravity: in this book, non-fiction writer Jan Paul Schutten and illustrator Floor Rieder manage to present the most complex of subjects in an accessible and appealing way, one step at a time and with a great sense of humour.

'When you've finished this book, you'll know a bit more about how the world works,' writes Schutten. That's reassuring. Understanding everything is obviously quite a challenge, so knowing 'a bit more' sounds pretty good. Particularly when you read later in the book that even the greatest geniuses don't always understand everything and that plenty of their questions remain unanswered. By having the occasional 'pause for thought' and asking the reader to keep on questioning everything, Schutten rightly points out that not all science is based on facts, but on insights that have been proved - for now - and so it is never finished.

Schutten, along with the reader, takes part in all kinds of scientific thought experiments, the kind of thoughts that preceded all those pioneering insights into how our universe was born, the qualities of matter, the forces of magnetism and electricity, and why time and space form a whole. He succeeds in guiding the reader through all this material because of his direct style of writing and his captivating and often amusing use of language and imagery. He sends the reader off on a 'journey through time', goes for 'a tour of space' and explodes frozen cola in order to explain the rapidly expanding universe.

Rieder's playful illustrations are an essential element, clarifying the thought processes while allowing lots of space for the imagination. The lively pictures that pile up with details, zooming in and out like a microscope or a telescope, are particularly effective, like the one of a line that is expanded to such an extent that you begin to grasp the notion that there might be an infinite number of dimensions.

This constantly changing perspective on life makes it a 'golden book'.

Jan Paul Schutten (b. 1970) and **Floor Rieder** (b. 1985) are at the very top of Dutch non-fiction writing for children. Their previous titles are *Het raadsel van alles wat leeft* (2013, published in English as *The Mystery of Life: How Nothing Became Everything*) and *Het wonder van jou en je biljoenen bewoners* (The Miracle of You and Your Billions of Residents, 2015), about evolution and the human body. *The Mystery of Nothing* is the final part of the trilogy. Rieder's debut as a book illustrator, *The Mystery of Life*, won a number of awards, including a Gouden Griffel and a Gouden Penseel. In 2014, Rieder put herself back in the spotlight with her stylized illustrations (black/white and red/green) for Lewis Carroll's 'Alice' books. Schutten, as 'the king of children's non-fiction', has been a familiar fixture in the world of children's books for some time now, having won many awards.

Author Jan Paul Schutten

Illustrator Floor Rieder

Age 12+

Pages 160

Publisher Gottmer

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Rights sold

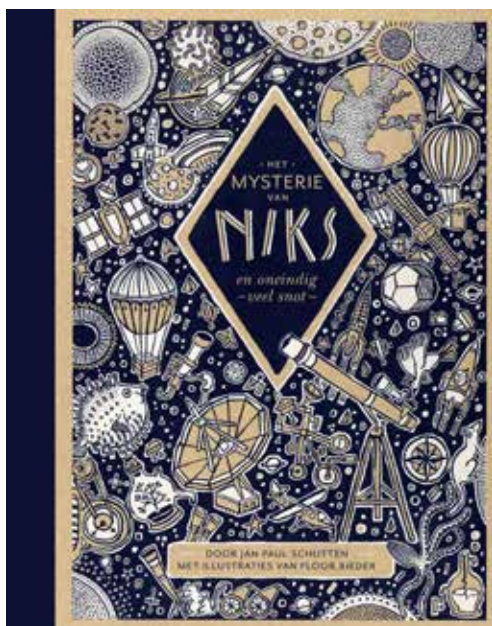
China (Shanghai 99), Russia (Albus Corvus), Poland (Format), Norway (Spartacus), Germany (Gerstenberg)

'Jan Paul Schutten's special gift lies in his ability to serve up complicated science in an attractive and easy-to-digest way.'

- NRC Handelsblad

'Rieder surpasses the work she did in *The Mystery of Life*, for which she won the Gouden Penseel, with illustrations that are even more enlightening and amusing, and so they hit the target perfectly.'

- NRC Handelsblad



Tjibbe Veldkamp

Catfish

An exciting story about hope, courage and friendship, which presents a realistic picture of the plight of young illegal immigrants

Exciting, funny and amazingly well written: there are few Dutch writers who can combine these elements as well as Tjibbe Veldkamp. In his economical and crystal-clear sentences, he deftly transforms the ordinary life of a high-school student into a thriller.

Ate, who lives in the north of the Netherlands, has no friends at school, but whenever possible he talks to Baptiste, his friend in far-off Brussels. Baptiste is a boy of the same age as Ate, and the two of them met online. Ate doesn't know much more about Baptiste than the few bits and pieces that he has revealed during their chats. At first that doesn't matter. His daily conversations with Baptiste make him happy.

So when Baptiste, who has already hinted that he is short of cash, begins to ask him for money, Ate doesn't hesitate for a moment. And when it looks as if their online friendship is going to come to an end, because Baptiste is completely broke and has to sell his phone, then Ate decides to skip school and catch the train to Brus-

sels, so that he can give Baptiste his old mobile. While the reader suspects something fishy right from the beginning, Ate doesn't realize that everything is not as it seems until he finds himself being pursued by a gang of criminals. Luckily, he receives some help from a spirited girl who owns a chicken called Beyoncé.

The illustrations, which are modern with a hint of the 1960s, are also remarkable. Not only the cover but also the brilliant mini-illustrations make this one of the best-designed children's books out there at the moment. The app conversations depicted in the same colour scheme reinforce what Veldkamp does so successfully in the text: modern methods of communication are present in a way that is completely unobtrusive, becoming an essential part of the story, without any desperate need to look up to date.

Catfish turns ordinary life into art, with its compelling plot, effortlessly beautiful sentences and eye-catching design that will captivate readers and leave them breathless.

Tjibbe Veldkamp (b. 1962) has written both for the very youngest readers and for young adults, and everything he writes is well worth reading. He studied psychology in Groningen and then started writing for children. Even his most serious work has always remained fresh and direct, perhaps in part because he also writes for the weekly *Donald Duck* comic. He worked with Kees de Boer to create the hilarious *Agent en Boef* (Cop and Robber) series. For teens and older readers, he wrote the incisive *SMS*, the gritty *Tiffany Dop*, the nerdy book for high-school boys *De lachaanval* (The Laughing Attack) and the thriller *De lovebus* (The Love Bus). **Maartje Kuiper**, the illustrator and designer of *Catfish*, reveals little personal information about herself, preferring to show the world her sharp designs.

Author Tjibbe Veldkamp
Illustrator Maartje Kuiper

Age 10+

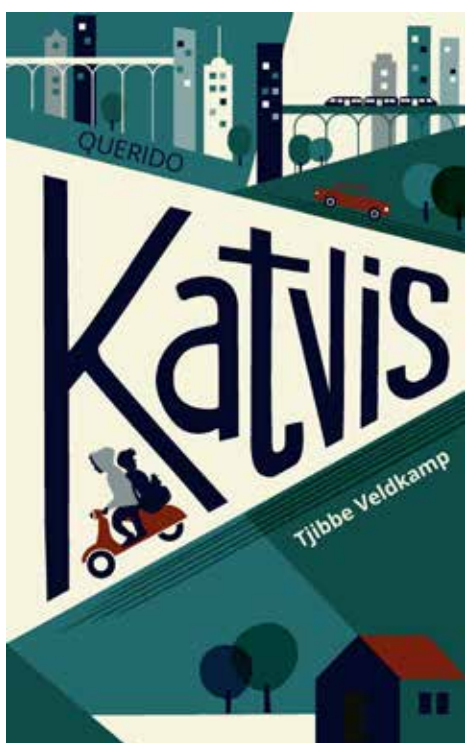
Pages 304

Publisher Querido

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(Carlsen Verlag)



'Absurd, fresh, funny, exciting.'
– *Trouw*

'It doesn't get any fresher than *Catfish*.'
– *Volkskrant*

Marloes Morshuis

The Shadows of Radovar

A tense dystopian YA novel about resistance against power, exploitation and indoctrination

This haunting YA novel by Marloes Morshuis – her third and the best one so far – convincingly demonstrates what can happen when a government introduces a social system based on scoring points. Your behaviour determines your score, and that score is linked to both privileges and restrictions.

Teenager Jona lives with her parents and her brother in the grey city of Radovar, in a block of flats known as 'Starlight'. Beside every front door there is a scoreboard showing the points that the family has gained for hard work, school performance and social behaviour. Mistakes cost points.

In Starlight, your score determines, for instance, which floor you live on and whether it is above or below ground, and also how much time you are allowed to spend in the city's park. Jona's family is among the fastest climbers, but life in the block of flats is driving her increasingly crazy.

During an illegal trip outside, she meets Kilian, a rebel who has set up the Free Radovar action group in some old tunnels under the city, with the aim of overthrowing the

system. He opens Jona's eyes to the dark side of the regime, and she joins him. But rebelling without drawing the attention of the tough Grey Brigade doesn't prove easy.

Morshuis has cleverly thought out the grim psychology behind the points system. Suspicion, envy and fear run rampant among the citizens, along with the fanatical desire to earn points. Radovar is 'a cunning monster that feeds on the strongest fuel in the world: the very will of its inhabitants themselves.'

There are, of course, lots of dystopian novels already out there, but Morshuis's cinematic story is tightly constructed, exciting, largely believable and grabs you from the very first page. It deals, in a contemporary way, with important and timeless issues, such as power, exploitation, indoctrination, and particularly (the lack of) freedom and resistance.

A particularly successful element is the way in which the protagonist Jona's struggle is driven by memories from her life in a village, which date back to before the system, and the believable way she grapples with her betrayal and that of her parents.

Marloes Morshuis (b. 1970) initially self-published her fairy-tale debut, *Koken voor de keizer* (Cooking for the Emperor), but it was spotted by Lemniscaat, one of the best-known children's publishers in the Netherlands, and she joined their list of authors. Her second adventure story, *Borealis*, is about environmental issues and was enthusiastically received as a chilling eco-thriller. Both books have already been translated into German.

Author Marloes Morshuis

Age 12+

Pages 300

Publisher Lemniscaat

Contact

Robin van der Gaag
rechten@lemniscaat.nl

Rights sold

Russia (KompasGuide)



'Morshuis draws you in with her lively narrative voice, making you reflect on contemporary developments, which ultimately go back to the age-old, complex question of where the line between the common good and the individual's freedom should be drawn.'
– NRC Handelsblad

'Marloes Morshuis carries you away into a terrifying world.'
– Kidsweek

Wilma Geldof

The Girl with the Braids

An impressive YA novel about the youngest girl in the Dutch resistance during WWII

The death of the Dutch Freddie Oversteegen (92), on 5 September 2018, attracted a lot of attention from the international media. From Brazil and India to Denmark and America, journalists told the story of Freddie, who, as a teenager, became part of the Dutch armed resistance during WWII.

This book is about her gripping true-life story. Wilma Geldof's cinematic account is based on actual events, which she has crafted to serve her story, with the permission of Freddie, who helped her when she was writing the book.

Freddie, vividly portrayed as a young and spirited girl, is only fourteen when she and her sister join the resistance. They're afraid of nothing and no one, and Freddie looks like she's about twelve, so no German soldiers are going to suspect her of working for the resistance. Their mother impresses upon them that they should never become like the enemy: 'Don't kill any people [...] no matter how bad they are.'

But once they are in the resistance, the girls become involved in eliminating Nazis and their sympathizers. At first they lure their targets into traps, using their clumsy skills of seduction, and later they actually shoot them too. The story is highly tense at such moments and its explicit tone is often shocking, even more so because, as a reader, you share Freddie's conflicting emotions. 'It's as if I'm not myself anymore,' thinks Freddie after killing a man. 'As if part of me stayed behind with him.'

There has never been such raw writing about the resistance in a YA novel before. Freddie's inner struggle intensifies, particularly when the occupying forces execute innocent people in reprisals for the actions of the resistance. 'Is the line between good and bad less clear-cut than I always thought?'

The introduction of a fictional romance between Freddie and a boy who does not join the resistance works well, giving Freddie a foil and reminding the reader that she is also still a teenager, on her way to adulthood.

Wilma Geldof (b. 1962) made her debut in 2001 with *Kiki op zoek naar Tom* (Kiki's Looking for Tom), for children aged 8 and up, and went on to write seven realistic books for teen readers. Her big breakthrough, however, came with the YA novel *Elke dag een druppel gif* (A Drop of Poison Every Day), about a boy growing up in a Dutch family of Nazi sympathizers during WWII. This book received a great deal of acclaim, winning the Thea Beckman Prize in 2015, the Dutch award for the best historical children's book.

Author Wilma Geldof

Age 15+

Pages 335

Publisher Luitingh-Sijthoff

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Dorien van Londen

dorien@sharedstories.nl



'An absorbing and important book.'

– De Grote Vriendelijke Podcast

'A believable portrait of an incredibly brave girl, who puts everything at stake [...] The intensity of the resistance work and the insanity of war are beautifully captured.'

– *Sevendays*

Recent Translations

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



Paul Biegel
& Carl Hollander
Chinese edition

[Xiaochuanzhang quanji]
translated by Jiahui Jiang
(Jacklyn) for Shanghai 99,
2018. Original title: De grote
kleine kapitein, published by
Holland, 2007.



Peter van Gestel
Spanish edition

Hielo de invierno translated
by Gonzalo Fernández for
Panamericana, 2018. Original
title: Winterijs, published by
De Fontein, 2001.



Annet Huizing
Turkish edition

Nasil Oldu da Kitap Yazdim
translated by Erhan Güner for
Destek, 2018. Original title: Hoe
ik per ongeluk een boek schreef,
published by Lemniscaat, 2014.



Pim Lammers
& Milja Praagman
Spanish edition

El cordero que es un cerdito
translated by Maria Rosich
Andreu for Hércules de
Ediciones, 2018. Original title:
Het lammetje dat een varken is,
published by De Eenhoorn, 2017.



Erna Sassen
German edition

Keine Form, in die ich passe
translated by Rolf Erdorf for
Freies Geistesleben, 2018.
Original title: Er is geen vorm
waarin ik pas, published by
Leopold, 2016.



Annet Schaap
German edition

*Emilia und der Junge aus
dem Meer* translated by Eva
Schweikart for Thienemann,
2019. Original title: Lampje,
published by Querido, 2017.



Annie M.G. Schmidt
& Fiep Westendorp
Italian edition

Pluk e il Grangrattacielo.
Translated by Valentina Freschi
for LupoGuido - Datanova srl,
2018. Original title: Pluk van
de Petteflet, published by
Querido, 1971.



Jan Paul Schutten
& Floor Rieder
Polish edition

*Ewolucja. Zagadka życia na
ziemi* translated by Malgorzata
Woźniak Diederer and Iwona
Mączka for Format, 2018.
Original title: Het raadsel
van alles wat leeft, published
by Gottmer, 2013.



Toon Tellegen
Japanese edition

[Kigen no ii risu] translated by
Saki Nagayama for Shinchosha,
2018. Original title: Bijna
iedereen kon omvallen,
published by Querido, 1993.



Jan Terlouw
English edition

Winter in Wartime translated
by Laura Watkinson for Pushkin
Press, 2018. Original title:
Oorlogswinter, published by
Lemniscaat, 1972.



Edward van de Vendel
& Wolf Erlbruch
English edition

*I'll Root for You and other
poems* translated by David
Colmer for Eerdmans, 2018.
Original title: Ik juich voor jou,
published by Querido, 2013.



Edward van de Vendel
German edition

Die Tage der Bluegrass-Liebe
translated by Rolf Erdorf for
Carlsen, 2008. Original title: De
dagen van de bluegrassliefde,
published by Querido, 1999.

Edward van de Vendel
& Marije Tolman
Little Fox

Janneke Schotveld
& Thé Tjong-Khing et al.
*The King's Frog Legs
and Other Fairy Tales*

Dolf Verroen
& Charlotte Dematons
Dream Grandpa

Erna Sassen
& Martijn van der Linden
An Indian Like You and Me

Gideon Samson
& Joren Joshua
Zeb.

Bibi Dumon Tak
& Annemarie van Haeringen
Leave a Message in the Sand

Ted van Lieshout
They Run Off With Your Nose

Kees Spierings
& Alette Straathof
You Go First

Arend van Dam
& Alex de Wolf
The Journey of Syntax Bosselman

Jan Paul Schutten
& Floor Rieder
*The Mystery of Nothing
and Infinite Snot*

Tjibbe Veldkamp
Catfish

Marloes Morshuis
The Shadows of Radovar

Wilma Geldof
The Girl with the Braids

The illustration on the
front is from *Little Fox*

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