

# Children's Books from Holland

A photograph of a Dutch landscape featuring a herd of cows in a lush green field. In the foreground, a person wearing a dark jacket and a cap is gently holding the head of a white calf. To the right, a black and white cow stands looking towards the camera. The background shows more cows grazing and a line of trees under a clear sky.

**N**ederlands  
letterenfonds  
dutch foundation  
for literature

Spring 2018



# The Netherlands' major awards for children's books in 2017

## Woutertje Pieterse Prize

Annual prize for the best book (text, illustration and design)



*Stella*  
Gerda Dendooven (Querido)

## Zilveren Griffels

Up to 6 years:



*Siens Hemel*  
Bibi Dumon Tak (Querido)

Non-fiction:



*T.rex Trix in Naturalis*  
Daan Remmerts de Vries (Leopold)

## Gouden Griffel

Annual prize for the best book (text)



*Naar het noorden*  
Koos Meinderts (Hoogland & Van Klaveren)

Up to 6 years:



*Tangramkat*  
Maranke Rinck (Lemniscaat)

Non-fiction:



*Baby'tje in mama's buik*  
Bette Westera (Gottmer)

## Gouden Penseel

Annual prize for the illustrator of the best illustrated book



*Tangramkat*  
Martijn van der Linden (Lemniscaat)

From 6 years up:



*Kinderen met een ster*  
Martine Letterie (Leopold)

## Gouden Lijst

Annual prize for the best book for 12 years up:



*Hoe Tortot zijn vissenhart verloor*  
Benny Lindelauf and Ludwig Volbeda (Querido)

## Zilveren Penseel



*Omdat ik je zo graag zie*  
Milja Praagman (De Eenhoorn)

From 9 years up:



*Alaska*  
Anna Woltz (Querido)

## Dioraphte Jongeren-literatuurprijs

Annual prize for the best book for 15 years up:



*Weg*  
Jowi Schmitz (Hoogland & Van Klaveren)

Joukje Akveld  
& Martijn van der Linden  
Whose Is That Tail?



The idea is simple, in this fourth part of a series by Joukje Akveld. It's a book with the same question on each page: which of the four animals on the right owns the tail on the left? You find out the answer by turning the page.

The details added by artist Martijn van der Linden raise this book above its concept: the dolphin has three handbags, the crocodile a flowery rucksack, the penguin is on a bike and towing a canoe full of books. Why? It doesn't matter. Van der Linden has drawn it all in his own realistic style, with accurate anatomy and settings to match the animals. The absurd accessories offer a wonderful contrast to the perfect logic of the tail owners.

**Author** Joukje Akveld  
**Illustrator** Martijn van der Linden  
**Age** 1+  
**Pages** 32  
**Publisher** Gottmer  
**Contact**  
Lorain Grabowski  
lg@gottmer.nl

A toddlers' book full of fun.  
– *Edward van de Vendel*

This fourth part is the best and most surprising in the series, thanks to Van der Linden: he has added a healthy dose of absurdism to his illustrations. – *NRC*

Noëlle Smit  
To the Market



Noëlle Smit has illustrated dozens of stories by other people – and now she has written her own picture book. *To the Market* is a wordless picture story of the kind made by Charlotte Dematons and Thé Tjong-Khing.

A timeless adventure about a girl and her mother at the market, with lovely side stories and little subplots. In full-spread illustrations packed with colourful designs, hats are tried on and fish are stolen by cheeky dachshunds. Smit plays an ingenious game with perspective and shows her unique take on the world. Her style is often compared to that of Fiep Westendorp – because of its liveliness, its use of space, its humour. This compliment is very nice but it makes no sense: with her balanced compositions and surprising angles, Smit's visual language most closely resembles that of Smit herself.

**Illustrator** Noëlle Smit  
**Age** 3+  
**Pages** 32  
**Publisher** Querido  
**Contact**  
Lucienne van der Leije  
lucienne.vanderleije@wpgmedia.nl

**Rights sold**  
French (Sarbacane)

Smit's glorious illustrations look slightly nostalgic and are exuberant in their use of colour. – *Trouw*

Smit pulls out all the stops, making every picture a work of art in its own right. – *JaapLeest*

Mark Janssen

## Dinosaurs Don't Exist



**This spectacular picture book plays with ingredients that have a universal appeal: perception, children's imagination and dinosaurs. Two boys, Tim and Jesse, boldly go in search of a giant dinosaur – but all Jesse finds is big tree trunks, jagged ravines and bushy hills.**

Or so he thinks. But Tim knows better, as does the reader, who is able to zoom out and even open up the pages to reveal amazing panoramas. The landscape is actually made up of giant dinosaurs.

Mark Janssen has an eye for both detail and grand scale, incorporating such depth into his pictures that the dinosaurs are very much present while still remaining hidden. This allows the book to prompt some exciting and scary questions: Are we really seeing what we think we're seeing? Or are we just imagining it?

**Author/Illustrator** Mark Janssen

**Age** 4+

**Pages** 22 and foldouts

**Publisher** Lemniscaat

**Contact**

Sascha Duijvestijn

sascha@lemniscaat.nl

**Rights sold**

English (Lemniscaat Ltd),  
French (De La Martinière Jeunesse),  
German (Fischer), Italian (Il Castello/  
Lemniscaat), South Korean (Gimm  
Young)

*Dinosaurs Don't Exist* forces you to look carefully, and yet the book also has the ability to stun you in one fell swoop: wow. – *NRC*

Janssen's 'glowing' use of colour is phenomenal and stands out beautifully on the many fold-out pages. – *Trouw*

Pim Lammers  
& Milja Praagman

## The Lamb Who Was a Pig



**A lamb playing in the mud? That's not really the done thing. The sheep and the pigs all say he's mad, but the lamb doesn't get it. He's a pig, isn't he? So the farmer takes him to the vet, who uses a shaver and curling tongs to give him a new identity.**

Without being either too complicated or too casual, Pim Lammers and Milja Praagman tell a happy story that could be read as a fable about transgender people – although that word is never mentioned. There's no lecturing either: this book is an invitation to have an open conversation about being yourself, free from prejudices and assumptions. Praagman's light drawings, her gentle creatures and her friendly colours make the subject anything but heavy.

**Author** Pim Lammers

**Illustrator** Milja Praagman

**Age** 3+

**Pages** 32

**Publisher** De Eenhoorn

**Contact**

Sarah Claeys

sarah.claeys@eenhoorn.be

**Rights sold**

Galician (Hércules de Ediciones),  
Spanish (Hércules de Ediciones)

A nuanced picture book that addresses the theme of transgender people, without any preaching. It's a breath of fresh air. – *De Standaard*

This picture book is not a realistic, emotionally charged story about the transition from boy to girl, or the other way around, but a cheerful animal story with an uncomplicated message. – *Trouw*



## Gideon Samson & Annemarie van Haeringen Animals Afloat



**Noah and his ark, God and his fury – the Bible story has been adapted thousands of times, but rarely as ingeniously as Gideon Samson has done in this book to accompany Annemarie van Haeringen's pictures.**

Samson – nominated for the Astrid Lindgren Memorial Award – is a writer who 'is actually incapable of writing uninteresting books' (NRC). This title is his first picture book. His Noah has no name, and it is God himself who tells the story. A friendship develops, in the middle of the downpours, sealed by the ark as the ultimate coproduction. With his nimble dialogue, Samson leads the reader through Van Haeringen's tightly composed illustrations, painted in earthy tones. With plenty of space in the pictures and between the sentences, the creators leave the interpretation to the reader, whether religious or atheist.

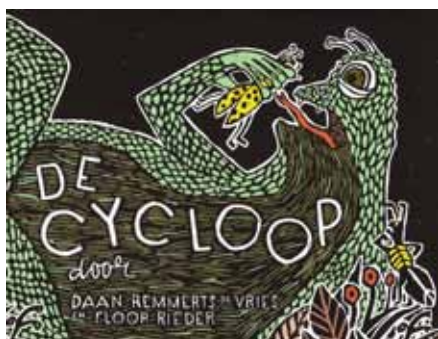
**Author** Gideon Samson  
**Illustrator** Annemarie van Haeringen  
**Age** 3+  
**Pages** 32  
**Text rights**  
 Leopold  
 Lucienne van der Leije  
 lucienne.vanderleije@wpgmedia.nl  
**Illustration rights**  
 Gerstenberg Verlag  
 Simone Klussmann  
 s.klussmann\_GerstenbergRights@aol.com

The original edition, written by Cornelia Boese, was published by Gerstenberg

Samson's perfectly pitched text is packed with lots of fine little conundrums that only reveal themselves with repeated reading.  
 – *De Morgen*

Phenomenal illustrations. – *Trouw*

## Daan Remmerts de Vries & Floor Rieder The Cyclops



**Multiple Gouden Griffel winner Daan Remmerts de Vries has written a humorous story about a monster who doesn't seem too bad at first, but turns out to be just a mean old cyclops in the end. He rewards the helpful locals who give him an eyeglass for his short-sighted eye by flattening their village.**

To reflect this refreshing idea – some monsters will always remain monsters – Gouden Penseel winner Floor Rieder has provided linocut illustrations in secondary colours and robust lines. The comic-strip layout of some of the pages introduces exciting variety to the images: by zooming in and out, Rieder shifts her focus between the industrious but rather dopey villagers – who are various kinds of creepy-crawlies – and the self-obsessed cyclops. A subversive picture book with lots of laughs, by two unique talents.

**Author** Daan Remmerts de Vries  
**Illustrator** Floor Rieder  
**Age** 4+  
**Pages** 48  
**Publisher** Gottmer  
**Contact**  
 Lorain Grabowski  
 lg@gottmer.nl

**Rights sold**  
 German (Gerstenberg)

An original, beautiful and clever picture book, an ode to thinking outside the lines. – *De Standaard*

An ingenious moral compass which proves that we need monsters in order to live our lives. – *NRC*

# Edward van de Vendel & Floor de Goede

## The Zombie Train

A collection that shows the power of a unique genre: narrative poems told as comic strips, with appealing pictures that make the poetry accessible.

**This form of poetry is still unique in the world: poems in the form of comic strips. And in this third collection of comic-strip poems, the two-man genre of poet Edward van de Vendel and illustrator Floor de Goede, the creators have refined and developed their skill.**

Poetry can tilt our gaze sideways, and comic-strip poems do that in an intensified form, without losing any of the ambiguity. They show what the poet is capable of and how a dash of poetry makes the real world more beautiful. A flock of starlings flying up out of a tree and landing again? The poem's young protagonist saw something else: 'Did you see that tree take its hat off to me?' His dad didn't see it but we, the readers, did. And we believe the boy who imagines a train carriage full of zombies and monsters in the reflection in the window, because we can see them too.

Van de Vendel writes vivid poems that tell a story, supported by rhymes that never feel forced. His words show everyday

reality in a new light. He writes, for example, about the epic emotions triggered by the taste that crisps leave on your fingers, about a sneeze of tsunami-like proportions, and about flowers in spring: 'Like slow rockets and slow fountains, they pop up out of the ground.'

The poems have both feet in the real world, but are depicted with lots of imagination. This means that the words and pictures combine to create the meaning.

De Goede has expanded his palette: sometimes he makes a classic, comically exaggerated cartoon, but he captures softness and silence just as convincingly. His role in this collection is better than ever: he adds jokes and layers, such as when he gives an abandoned girl the features of a cat who had to stay at home, and when he depicts three playing boys as squirrels.

**Edward van de Vendel** (b. 1964) is one of the Netherlands' most versatile children's writers. He is at home in every genre, writing picture books and YA novels, and mastering both humour and social engagement. As a poet, he is crystal clear and humorous.

**Floor de Goede** (b. 1980) is well known as the cartoonist Flo, and has been an illustrator of children's books since 2008, when he made the first collection of comic-strip poems with Edward van de Vendel: *Opa laat zijn tenen zien*. He has collaborated with writer Edward van de Vendel on three other projects: the cheerful series about Sofie and her animal friends, a picture book about dinosaurs, and *Heel heel heel vies boek*, for beginning readers.

**Author** Edward van de Vendel

**Illustrator** Floor de Goede

**Age** 7+

**Pages** 48

**Publisher** Querido

**Contact**

Lucienne van der Leije

lucienne.vanderleije@wpgmedia.nl



Illustrator Floor de Goede excels, playing with literal meaning in a fantastically sophisticated way. – NRC

Van de Vendel disrupts and plays with confusion, with De Goede taking it up a notch here and there.  
– JaapLeest

## Ted van Lieshout

# Under My Mattress the Pea

A unique portrait of a girl created in vivid language and enigmatic photographs of dolls shows how hard it is to grow up, and what good poetry can achieve.

**In thirty-five free-verse poems and fifteen portraits of clay dolls, all-round artist Ted van Lieshout explores, in his original and distinctive way, the inner workings of a girl who is teetering precariously on the line between childhood and adulthood. Her voice is distinctive, her tone is direct, and her emotions are familiar yet ambiguous.**

The opening poem, for example, is wonderfully apt, as she is still playing her role as a mother of dolls, and yet it quite deliberately takes the form of a count-down. Too big for dolls, and too small for love, she soon becomes aware of all the changes taking place in and around her, and of the passing of time, beautifully reflected in the poet's language. She sees her grandmother 'slowly dying' and becoming lost in her own childhood ('where I don't exist yet, of course'). She wonders about her relationship with her divorced parents ('Maybe we have no right to wise parents, / although we had been

counting on them. / We can keep on longing for them too, / even though we realise there's no point') and why she is actually here on earth ('so far there's been no one who's said: it's great / that you're here, we've waited so long for you').

At some times she sounds astute, at others humorous and contrary. The poems playfully alluding to the princess status her parents created for her and her longing for fairy-tale romance are particularly touching. And yet she struggles with her appearance, mentioning 'an innate / ugliness that no child deserves'.

The photographs of the white clay dolls' heads with glass eyes reinforce that feeling. The dolls, with the common-or-garden materials that Van Lieshout has skilfully used to adorn them, not only refer to the individual texts, but also create a pattern of attraction and repulsion that nicely lends meaning to the whole. With his approach, Van Lieshout offers a kaleidoscopic gaze into a girl's life and into the best of his artistry.

Poet, novelist, illustrator, designer, innovator and rebel: is there anything that **Ted van Lieshout** (b. 1955) cannot do? After studying at the Gerrit Rietveld Academie, he started work on the children's pages of the weekly news magazine *Vrij Nederland*. His career moved quickly when he received a Vlag & Wimpel for his poetry collection *Van verdriet kun je grappige hoedjes vouwen* in 1987. Van Lieshout's work has won many awards. In 2009 he received the three-yearly Theo Thijssen Prize for his oeuvre. That same year saw the publication of *Hou van mij*, a collection of his work. Since then, he has kept constantly reinventing himself, as seen in his block poems and visual sonnets in *Driedelig Paard* (2011) and *Rond vierkant vierkant rond* (2015).

**Author** Ted van Lieshout

**Age** 10+

**Pages** 96

**Publisher** Leopold

**Contact**

Lucienne van der Leije

lucienne.vanderleije@wpgmedia.nl



Inconceivably good. – NRC

A magnificent snapshot of that fragile, confusing moment when a child says farewell to childhood, but still has one foot stuck there. – *Standaard der Letteren*



# Bibi Dumon Tak & Hans van der Meer

## The Cows' Paradise

Vivid portraits in words and photographs that open up the inner world of a bunch of lucky cows.

**They're lucky cows, the 46 creatures at De Leemweg, a retirement home for cattle. Generous animal lovers bought their freedom, saving them from a certain death in the slaughterhouse.**

Once upon a time, Bikkel, Bregje and Sjoukje <sup>214</sup> were a calf in a crate, a pet on a children's farm and a long-serving milk cow – until they were dumped. All of them have been rescued. Now they can graze peacefully on a safe bit of Dutch polder. At the cows' retirement home, they don't have to do anything, and they're free to grow old in peace.

Bibi Dumon Tak made her debut with *Het koeienboek* (The Book of Cows), literary non-fiction that won her a Zilveren Griffel. In *Het koeienparadijs* (The Cows' Paradise) she is returning to her favourite animal and getting inside the heads of these good-natured animals. Viktoria, Keesje and Deci – she has given a voice to more than twenty of them, allowing them all to tell their own stories. About how they broke out of the cattle trailer and went on

the run. About how they looked death in the eye and lived to tell the tale. With a great deal of compassion, Dumon Tak depicts these animals with a mixture of journalistic passion and imagination. Not by humanising them, but by keeping close to their daily lives. 'We cows don't think about the future and we don't think about the past. We think about today,' states Annie. And former laboratory cow Tolbert says: 'Cattle want peace. The more boring our lives are, the better.'

By describing these cows from the inside, Dumon Tak brings their stories closer to us. Photographer Hans van der Meer does the same with his camera, but from the outside, portraying them so vividly that you can read the stories in their big brown eyes. In the way a weary animal lies contentedly in the sand. In the way a leg that was once broken stands on the grass, crooked but steady. The creators of this book affectionately give a face to these animals, who for so many people are no more than a consumer product.

With her 2001 title *Het koeienboek*, **Bibi Dumon Tak** (b. 1964) took a new approach to non-fiction for children. Her angle is journalism, but her writing shows great literary flair. This is 'infotainment' at its best, a powerful combination of information and entertainment. Dumon Tak nearly always finds her subjects in the animal world. She does not shy away from ethical issues such as the agricultural industry or animals that are used for science, but she never judges. With her thoroughly researched, personally written portraits, she places these animals in the spotlight, in books such as *Bibi's bijzondere beestenboek* (2006, Zilveren Griffel) and *Winterdieren* (2011, Gouden Griffel).

**Author** Bibi Dumon Tak  
**Illustrator** Hans van der Meer  
**Age** 9+  
**Pages** 64  
**Publisher** Querido  
**Contact**  
 Lucienne van der Leije  
[lucienne.vanderleije@wpgmedia.nl](mailto:lucienne.vanderleije@wpgmedia.nl)



Dumon Tak presents these life stories through the eyes of the animals themselves: you get to know these cow characters from the inside out and to identify with them. Hans van der Meer's radiant photographs double that effect. – *Trouw*

Van der Meer has captured these old-timers in such a way that it feels as if he has caught their personalities too. – *NRC*



# Joukje Akveld & Piet Grobler

## We Were Here First

A captivating animal book with a unique approach, brimming with humour and the love of language.

Cheetahs who hardly ever breed, rhinoceroses on the run from armed poachers, penguins who get in the way, pesky bag-stealing baboons. Journalist and writer Joukje Akveld hitches a ride on a cargo ship to South Africa and visits shelters for wild animals with problems.

She writes captivatingly about this subject in an animal book whose title reveals her own attitude: *We Were Here First*. Every chapter is a compelling portrait of an animal and the place where it lives. This is a popular subject with children, but the personal observations, the knowhow of local experts, and the funny tips about how to – and especially how *not* to – handle wild animals make her approach unique.

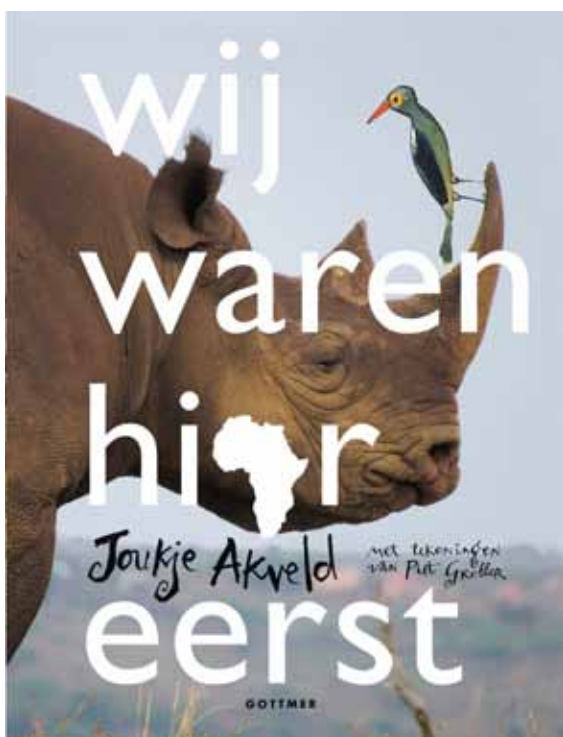
Akveld does not avoid difficult subjects either. For example, are there too many elephants or not enough? It all depends how you look at it. There are few of them

worldwide, but in and around nature reserves there are too many: they strip everything bare and have frequent run-ins with the local villagers, who would also like something to eat.

This is far more than just a book about animal issues, though. It's brimming with humour and the love of language. You can feel the cheetah with its 'power paws' thundering across the pages. 'Is there an impala somewhere who's not watching out?' You can't help but love these animals after Akveld has told you about them. Her observations about nervous tourists are hilarious too; when they hear their guide's stories about the hippopotamus, the grumpiest and most dangerous animal in Africa, all they want to do is get back to their Jeeps as quickly as possible. Akveld has written not only her best book as a children's author, but also as a travel journalist.

**Joukje Akveld** (b. 1974) studied Dutch language and literature and worked in publicity and as a picture-book translator for Lemniscaat. She now writes about theatre and children's books in newspaper *Het Parool*. After a number of publications about illustrators and authors, she made her debut in 2012 with her first picture book, *Olle wist zeker dat hij geen bril nodig had*, which has been translated into a number of languages. Her love of animals has played an increasingly important role in Akveld's work. In *Een aap op de wc* (2015, Zilveren Griffel), she wrote about the German bombing of Rotterdam's zoo. She is currently travelling around various countries in southern Africa for a year, working on her next book.

**Author** Joukje Akveld  
**Illustrator** Piet Grobler  
**Age** 9+  
**Pages** 224  
**Publisher** Gottmer  
**Contact**  
 Lorain Grabowski  
 lg@gottmer.nl



A beautiful balance between journalistic distance and genuine involvement. – NRC

A fine example of intelligent and passionate journalism.  
 – *De Morgen*

# Imme Dros & Annemarie van Haeringen

## And Then, Scheherazade, and Then?

A beautiful adaptation of *The One Thousand and One Nights* in words and pictures, which does justice to the frame narrative's universal themes.

The stories from *The One Thousand and One Nights* have their roots in the Indian, Persian and Arab cultures. They came about in the ninth century and have travelled all over the world. Imme Dros has made a personal selection from this colourful collection of stories, rewriting thirty-one tales in an impressive, smoothly flowing metre that begs to be read aloud. Annemarie van Haeringen has created expressive pictures with a suitably eastern atmosphere to accompany the stories.

As in the original, Dros begins with the frame story that unites *The One Thousand and One Nights*. Two royal brothers discover that their wives have been unfaithful, after which one of them (Shahryar) has his sweet revenge by taking a new virgin every night and then beheading her in the morning. Enter Scheherazade, who seduces Shahryar with her stories, so preventing her own execution while also healing the damaged king.

Dros beautifully shares her own role as a passionate storyteller with the heroine

of her title. In every tale, however briefly, Scheherazade has her say, subtly becoming part of the flow of stories, while Dros shapes a coherent whole, assisted by Annemarie van Haeringen's lively full-page illustrations. Not only does her bold yet nuanced colour palette lend the book an eastern atmosphere and allure, but her consistent, elegant play with patterns forges visual unity throughout the illustrations. The sumptuous shapes of the waves upon which Sinbad the sailor bobs around are, for example, magnificent. The lush green vegetation in the parallel opening and closing images is also striking, alluding to the vengeful start and loving conclusion of the frame narrative.

Anyone who is already aware of Dros's love of Odysseus and the sea will not be surprised that she has included all of Sinbad's seven sea voyages. Together with the large number of animal stories she has selected, these symbolise the human search for wisdom and happiness. Dros's enchanting storytelling shows us that, without imagination, this quest is doomed to fail.

Everything that Imme Dros (b. 1936) writes begins with language. Whether it's the picture books she has made with her husband, illustrator Harrie Geelen, or her celebrated translations and adaptations of the *Iliad* and the *Odyssey*, all of her stories are driven by the sound of the words and the rhythm of the sentences. There could be no better author for this respectful yet highly personal adaptation of *The One Thousand and One Nights* than the acclaimed Dros, and no better illustrator than Annemarie van Haeringen (b. 1959). This multiple winner of the Gouden Penseel and creator of picture books such as *Beer is op Vlinder* and *Sneeuwwitje breit een monster* has continued to surprise her readers and critics year after year.

**Author** Imme Dros  
**Illustrator** Annemarie van Haeringen  
**Age** 10+  
**Pages** 192  
**Publisher** Leopold  
**Contact**  
 Luciënne van der Leije  
[lucienne.vanderleije@wpgmedia.nl](mailto:lucienne.vanderleije@wpgmedia.nl)



In her own unique style and with great panache, but also with deep respect for the source text. – Tzum

*And Then, Scheherazade, and Then?* is a very clever book: an adaptation that harmonises tradition and modern reading and in which writer and illustrator have found the perfect match. – Mappalibri.be



# Annet Schaap

## Little Lamp

This rich and layered fairy-tale adventure story has everything it takes to become a classic.

Emilia lives in a lighthouse with her father. He has a wooden leg, drinks too much and makes his daughter do all the work. In the harbour town, everyone calls her Lampje, or 'little lamp'. During a terrible storm, Lampje realises she's forgotten to buy matches and so the lighthouse lamp remains unlit and a ship smashes into the rocks.

As punishment, her father is locked up in the lighthouse and Lampje is made to work as a cleaner for seven years in the admiral's spooky house, where everyone says a monster lives. She makes friends with the housekeeper and her mentally disabled son, but remains curious about the one room where she's not allowed to go.

Skilfully, Schaap tells a sad and exciting story through the eyes of Lampje and the other characters, including the monster itself. Dead people, such as Lampje's mother, and even the wind are all given their own voices. A colourful fairy-tale

world comes to life, in which the presence of bizarre fairground artistes and blood-thirsty pirates seems like the most natural thing in the world. In these harsh conditions, which are at times reminiscent of classics such as *The Water Babies*, *The Secret Garden* and *Sans famille*, the appealing and ingenious Lampje discovers that she can stand on her own two feet.

What makes *Lampje* particularly interesting is the way the novel incorporates the world-famous, tragic tale of the Little Mermaid. Everyone knows how she exchanged her beautiful voice for legs so that she could go and live with the man of her dreams. This story begins where the fairy tale ends.

What if the Little Mermaid had had a child, half-human, half-merman? Little by little, Lampje unravels the puzzle of the monster and of her own troubled past. *Lampje* has everything it takes to become a classic.

**Annet Schaap** (b. 1965) is best known in the Netherlands as the illustrator for successful authors such as Francine Oomen, Jacques Vriens and Janneke Schotveld. After studying at two art schools, in Kampen and The Hague, she has illustrated around two hundred picture books since 1991. She has also studied creative writing and worked for a youth theatre as a poster maker and scriptwriter, with a dream of one day creating a book that she both illustrated and wrote. Her literary debut came as a complete surprise to most readers and was soon declared to be one of the best books of the year. The children's literature critics unanimously praised *Lampje*, which won the prestigious Nienke van Hichtum Prize.

**Author** Annet Schaap

**Age** 10+

**Pages** 328

**Publisher** Querido

**Contact**

Luciënne van der Leije

lucienne.vanderleije@wpgmedia.nl

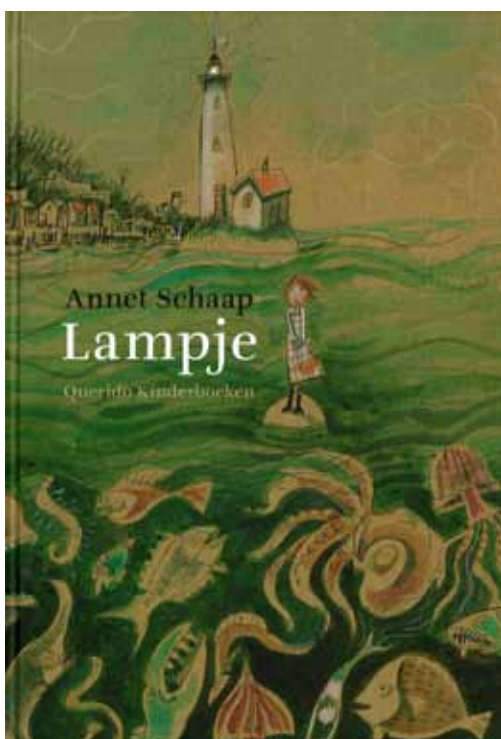
**Rights sold**

English (Pushkin Press),

French (L'école des loisirs),

German (Thienemann-Esslinger),

Polish (Dwie Siostry)



*Lampje* is a fan-tas-tic book that I hope will be read aloud to all eight- to twelve-year-olds at least, at school or at home.

– Trouw

Some writers of children's books understand the art of creating characters that instantly capture your heart. Annet Schaap has succeeded in doing exactly this in *Lampje*.

– De Standaard

# Rob Ruggenberg

## Pirate's Son

Rob Ruggenberg's seventh historical novel is another thrilling, cinematic adventure that effortlessly transports you to a piece of forgotten history.

The naval battle of Sluis (1603) between the Spanish and the Dutch during the Eighty Years' War and the story of a woman from Medemblik who ended up as a slave in the pirates' nest of Salee (Morocco) inspired Ruggenberg to write this book. From the unusual perspective of the Moorish galley slave Zain – the son of a Dutch slave and a Barbary slave trader – Ruggenberg tells a captivating story of cruel wars, human trafficking and religious strife.

What sets Ruggenberg's work apart is his thorough, journalistic approach. Everything that this former journalist has written is partly based on facts and is well researched. So you won't find any annoying anachronisms. His nose for a good story also results in some surprising perspectives.

Believable young characters like Zain, who, far from home and torn apart by doubt and loneliness, have to fight to survive, are typical of Ruggenberg's historical adventures. Thirteen-year-old Nunôk from his *IJsbarbaar* (Ice Barbarian, 2011), for instance, is unforgettable, an Inuit boy who was abducted from Greenland in 1624 by lost Dutch explorers. Or fourteen-year-

old Reyer, in *De boogschutter van Hirado* (The Archer of Hirado, 2013), who finds himself on a Japanese island as an apprentice merchant for the Dutch East India Company, where he falls in love with a girl called Sakura.

Forbidden or impossible love and culture clashes in days gone by also feature in *Slavenhaler* (Slaver, 2007), *Manhattan* (2009) and *Haaieneiland* (Shark Island, 2015). These accessible themes, combined with Ruggenberg's vivid and sensory writing style and exciting plots, explain his popularity with both adult critics and young readers. It was no surprise last year when *Shark Island* won the Thea Beckman Prize for the best historical children's book of the year twice, both from the children's jury and from the professionals.

It is also commendable that Ruggenberg never romanticises the past. His descriptions of historical events are often realistic and raw. The sketch of the 'drowned land' around Sluis in the featured title, with the corpses of Spanish soldiers, 'rotting in the mire of the creeks and mudflats', prey for both wolves and young scavengers, convincingly demonstrates how the past was all about survival. The name's Ruggenberg – get reading!

**Rob Ruggenberg** (b. 1946) was, until he was 23, just as much of an adventurer as some of his protagonists. For six years, he worked for the Dutch Royal Navy and travelled all over the world. When he later went into journalism, he kept on travelling. He made his debut as an author at the age of sixty with *Het verraad van Waterdunen*. This adventure story about child slaves during the Eighty Years' War won a Vlag & Wimpel. In 2012, *IJsbarbaar* (2011) also received this award from the Griffel jury. Ruggenberg's books are believable because of their combination of unfamiliar historical facts and his powerful imagination.

**Author** Rob Ruggenberg

**Age** 10+

**Pages** 336

**Publisher** Querido

**Contact**

Luciënne van der Leije

lucienne.vanderleije@wpgmedia.nl



About *Pirate's Son*: Ruggenberg thrillingly brings history to life, taking you with him to other times when a human life was worth very little.  
– *Seven Days*

About *Manhattan*: Well done to the author for his realistic, captivating account. But be warned: *Manhattan* is not for wimps.  
– *De Telegraaf*



Erna Sassen

## Don't Tell Me What I Am

A penetrating YA novel in a very distinctive style and form about a schoolgirl who has to face up to a traumatic experience.

A schoolgirl suffering from a burnout tries to understand and process her traumatic experience. A fragmentary book full of conversations, memories and song lyrics, about a teenager's search for herself.

Sixteen-year-old Tessel has long been under the spell of her drama teacher. As she travels with him all over the country to his cabaret shows, their relationship becomes increasingly intimate. The teacher's partner is pregnant, so he welcomes the extra attention. But when he abruptly breaks off contact with Tessel and accuses her of stalking him, her world falls apart. Only then does she realise what she has been through and what lines have been crossed.

This is the story of an adolescent losing her grip on reality. Tessel takes time off school and tries to pull herself together by

working through what happened. She writes soul-searching poems and song lyrics and finds support and comfort in her conversations with the mother of a girl who has recently died.

The book is built up of fragments, consisting of memories, conversations and poetry – a style that is a perfect match for this confusing phase of Tessel's life. Erna Sassen grabs the reader by the throat with her poignant portrait of an insecure young woman who is trying to find her sense of self-worth. Sassen is emerging as an author who really knows what's going on inside teenagers' heads. The innocent days of childhood are over, and the transition into the adult world is a struggle. This author is uniquely talented at putting this tricky time into words.

**Erna Sassen** (b. 1961) is a well-known Dutch actress, cabaret artiste and author. She made her debut in 2004 with the children's book *De gemeenste opa van Europa* and went on to write a number of other books for younger children. In 2009, her first book for young adults was published: *Dit is geen dagboek*, in which a boy writes about his mother's suicide. *Kom niet dichterbij* (2014), like the featured title, is about a relationship between a student and a drama teacher and was also partly inspired by the author's own experiences. *Er is geen vorm waarin ik pas* was unanimously praised in the Dutch press.

**Author** Erna Sassen

**Age** 12+

**Pages** 216

**Publisher** Leopold

**Contact**

Luciënne van der Leije

lucienne.vanderleije@wpgmedia.nl

**Rights sold**

German (Freies Geistesleben)



Superbly written with an apparent lightness. Sassen captivates the reader with a story about family, friendship and absence that is by turns wise and penetrating and then very spicy and stomach-achingly funny. – *de Volkskrant*

Erna Sassen's feeling for language is almost dazzling. Her sentences fascinate and flow, making this a real page-turner. – *NRC*

## Lydia Rood

# Nobody's Girl

A bold YA novel full of humour and wisdom, by the Netherlands' most socially engaged children's author.

Seventeen-year-old Liesbeth thinks she is big and ugly. She wants to go to university, but her parents, who are getting divorced, say they can't afford it. She has to take care of her autistic brother and sister, one of whom bites himself, while the other wipes poo on the walls. Liesbeth feels abandoned, as her two best friends are now going out with each other. And after she gets off with a guy called Beer, half the school starts calling her a slut and Beer wants nothing more to do with her.

There are lots of ways to be nobody's girl, and Liesbeth seems to manage all of them at once in this fierce, funny, courageous and sometimes sad new YA novel by Lydia Rood, the Netherlands' most socially engaged and pugnacious children's author.

When she ends up in an institution after a serious incident, Liesbeth reluctantly

starts to talk to her therapist and to a group of her fellow patients. Much of the book consists of transcripts of these conversations, in which Liesbeth vents her anger with lots of striking observations and black humour. A picture of exactly what happened gradually emerges.

A gloomy novel? Far from it. It's hard not to smile as you read about this tough and eloquent young woman. But just as the reader is laughing away, Liesbeth delivers a blow below the belt. These characters barely get up out of their chairs, and yet the story runs along at breakneck speed.

After the last page, Liesbeth's unique voice lingers in the reader's mind for a long time. Lydia Rood dares to write things that most authors choose to avoid. Without her, literature for young adults would be a less interesting place. This book is the sequel to *Survival* (2015), but can be read independently of that title.

**Lydia Rood** (b. 1957) studied journalism and Spanish and began her career as a journalist and editor at *de Volkskrant*. She wrote her first children's book while she was studying, but did not devote herself entirely to writing until 1991. She is best known as an author for young adults, but she writes for all age groups. In the 1990s, she caused something of a stir with a series of erotic stories in which the leading roles were played by women. Rood lives in a picturesque wooden fisherman's cottage with her husband, Mohammed Sahli, and her daughter, Roosmarijn. Characters under pressure who stand up for themselves are a theme that runs through her work.

**Author** Lydia Rood

**Age** 14+

**Pages** 212

**Publisher** Leopold

**Contact**

Luciënne van der Leije

lucienne.vanderleije@wpgmedia.nl



Rood creates authentic literature that is sure to win you over. – NRC

I have rarely read such a realistic account of the innermost feelings of young people who are struggling to deal with life as this bold and uncompromising YA novel.  
– Jaap Leest



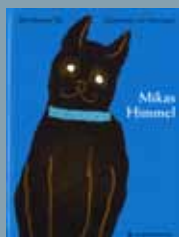
# Recent Translations

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



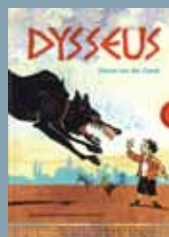
Jolkje Akveld  
& Philip Hopman  
English edition

*Get on Your Bike* translated by Laura Watkinson for Eerdmans Books for Young Readers, 2018. Original title: Ga toch fietsen!, published by Querido, 2014.



Bibi Dumon Tak  
& Annemarie van Haeringen  
German edition

*Mikas Himmel* translated by Meike Blatnik for Gerstenberg, 2017. Original title: Siens hemel, published by Querido, 2016.



Simon van der Geest  
& Jan Jutte  
German edition

*Dysseus* translated by Rolf Erdorf for Thienemann-Esslinger Verlag, 2017. Original title: Dissus, published by Querido, 2010.



Benny Lindelauf  
& Ludwig Volbeda  
English edition

*Tortot, the Cold Fish Who Lost His World and Found His Heart* translated by Laura Watkinson for Pushkin Press, 2017. Original title: Hoe Tortot zijn vissenhart verloor, published by Querido, 2016.



Rindert Kromhout  
Turkish edition

*Klaus Mann* translated by Gül Özlen for Paloma, 2017. Original title: Een Mann, published by Leopold, 2016.



Guus Kuijer  
Latvian edition

*Lielā grāmata par Madaru* translated by Inese Paklone for Liels un mazs, 2017. Original title: Het grote boek van Madelief, published by Querido, 1983.



Sjoerd Kuyper  
French edition

*Hôtel Grand Amour* translated by Emmanuèle Sandron for Didier, 2017. Original title: Hotel De Grote L, published by Lemniscaat, 2014.



Mies van Hout  
Italian edition

*Giocolandia* published by Castello/ Lemniscaat, 2017. Original title: Speeltuin, published by Lemniscaat, 2015.



Truus Matti  
Swedish edition

*Mister Orange* translated by Per Holmer for Lindskog Publishing, 2017. Original title: Mister Orange, published by Leopold, 2011.



Ingrid Schubert  
& Dieter Schubert  
English edition

*The Umbrella* published by Lemniscaat Ltd, 2017. Original title: De paraplu, published by Lemniscaat, 2010.



Barbara Tammes  
German edition

*Mein (halbes) Leben ist ein Ponyhof* translated by Andrea Kluitmann for Coppentrath, 2017. Original title: Het leven volgens Pippa Leeuwenhart, published by Querido, 2015.



Anna Woltz  
Slovenian edition

*Mavec* translated by Katjuša Ručigaj for Miš Založba, 2017. Original title: Gips, published by Querido, 2015.

Joukje Akveld  
& Martijn van der Linden  
Whose Is That Tail?

Noëlle Smit  
To the Market

Mark Janssen  
Dinosaurs Don't Exist

Pim Lammers &  
Milja Praagman  
The Lamb Who Was a Pig

Gideon Samson  
& Annemarie van Haeringen  
Animals Afloat

Daan Remmerts de Vries  
& Floor Rieder  
The Cyclops

Edward van de Vendel  
& Floor de Goede  
The Zombie Train

Ted van Lieshout  
Under My Mattress the Pea

Bibi Dumon Tak  
& Hans van der Meer  
The Cows' Paradise

Joukje Akveld &  
Piet Grobler  
We Were Here First

Imme Dros  
& Annemarie van Haeringen  
And Then, Scheherazade,  
and Then?

Annet Schaap  
Little Lamp

Rob Ruggenberg  
Pirate's Son

Erna Sassen  
Don't Tell Me What I Am

Lydia Rood  
Nobody's Girl

The photograph on the front cover  
is taken from *The Cows' Paradise*

**N**ederlands  
letterenfonds  
dutch foundation  
for literature

Postbus/PO Box 16588  
1001 RB Amsterdam  
t +31 (0)20 520 73 00  
f +31 (0)20 520 73 99  
post@letterenfonds.nl  
www.letterenfonds.nl

visiting address  
Nieuwe Prinsengracht 89  
1018 VR Amsterdam

**Children's Books from Holland** is published by  
the Dutch Foundation for Literature.

The Foundation stimulates interest in Dutch  
literary fiction, non-fiction, poetry and children's  
books by providing information and granting  
translation subsidies. Foreign publishers wishing  
to publish translations of Dutch literature may  
apply for a subsidy towards the translation  
costs. In the case of high quality illustrated  
children's books, additional financial support  
is possible. For more information please visit  
[www.letterenfonds.nl](http://www.letterenfonds.nl) or contact Agnes Vogt,  
[a.vogt@letterenfonds.nl](mailto:a.vogt@letterenfonds.nl).

---

**Editors**

Dick Broer, Laura de Bruijn, Marlies Hoff,  
Agnes Vogt

---

**Contributors**

Joukje Akveld, Jaap Friso, Pjotr van Lenteren,  
Bas Maliepaard, Mirjam Noorduijn,  
Thomas de Veen

---

**Translation**

Laura Watkinson

---

**Printing**

Platform P

---

**Design**

Kummer & Herrman, Utrecht