

Dutch Foundation
for Literature

Spring 2022

DUTCH



NON-

FICTION



BOUNDARIES

MICHELE HUTCHISON

The pandemic has kept us largely confined to our homes so perhaps it should come as no surprise that the books in this selection address both the boundaries and (longed-for) connections between us. As Milo van Bokkum argues in *Border Regions*, borders often go hand in hand with conflict – they form the dividing line between Self and Other. But there are solutions, such as the porous borders of the Schengen zone made up of 26 European countries. In *No Man's Land*, Adwin de Kluyver travels to the liminal zone that is the South Pole, still subject to a stand-off agreement between 54 nations. Once the realm of lone adventures, heroic huskies and inhospitable nature, the dividing line between scientific exploration and tourism has faded.

We cross the threshold into Chris Keulemans's home in *Welcoming Strangers*. As he longs for the return of guests after the isolation of the past two years, Keulemans seeks to define what he hopes is no dying art: offering others an unconditional welcome. Similarly, Teun Toebes' book *Nursing Home* looks at how to offer a real home and caring relationships to people suffering from dementia. Delving back into her own past, Francine Oomen explores intergenerational trauma after transgressions committed on the body in *How to Survive*. Caro Verbeek's *A Little Cultural History of the (Big) Nose* counters prejudices against women who don't conform to today's beauty ideal, while in *Six in a Bed* anthropologist Roanne Van Voorst explores love's fluid landscape and the future of sex.

Taking a more scientific approach, Abram de Swaan's classic *Human Societies* explains networks of human interdependence, while Mariska Kret's *Smile or Grimace* explains the role of emotions in social bonding between animals. *Whorls and Loops* by Geertjan De Vugt places fingerprints at the crux of our identity and the overlapping traces we leave on the world.

As I hand the baton back to Mireille Berman after her stint garnering valuable experience in a foreign rights department, we look forward to finally meeting you again in real life again at London Book Fair. A chance to look each other in the eye without the boundary of a screen, and connect over books.

Contact m.berman@letterenfonds.nl for an appointment.

Caro Verbeek

A Little Cultural History of the (Big) Nose



Dutch title
Een kleine cultuurgeschiedenis van de (grote) neus
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230
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Rights
Hayo Deinum
hdeinum@atlascontact.nl

As an art history student, Caro Verbeek, nicknamed ‘Ringo’ at school because of her own magnificent specimen, came into contact with an enormous variety of beautiful noses: large and small, straight, curved, flat and pointed. Historical research shows that in the past artists often accentuated larger noses. Verbeek demonstrates thematically how much our aesthetic judgement depends on cultural circumstances of which we are often barely aware.

Although today’s beauty standards would suggest otherwise, a large nose was once seen as an indicator of intellect, courage, character and status. The Renaissance poet Annibale Caro, for example, wrote the poem ‘Nasea’ in praise of substantial noses. Charles Darwin almost didn’t get a place on *The Beagle* because he didn’t have a ‘sea-farer’s nose’. The author discovers by comparing different visual sources that Dante’s death mask was manipulated to give him a more convincing ‘poet’s nose’ and that the portrayal of Cleopatra with an eagle’s nose was a political strategy. Fanciful depictions actually show her with different types of nose, from straight to aquiline.

In contrast to men, women with larger noses haven’t always had such an easy time of it. Writer George Eliot’s contemporaries wouldn’t shut up about her ‘manly’ nose. Even today, the Barbie nose is considered perfect in Western culture. A corrective nose job is standard in American culture and a status symbol in Iran. Verbeek herself has experienced the taboo against women with larger noses which do not fit the contemporary

A paeon to the nose in its great variety of forms

take on beauty. Fortunately, her own nose didn’t only give her an inferiority complex, it led to an interest in olfactory art.

In *A Little Cultural History of the (Big) Nose*, Verbeek takes the reader on a journey along notable noses in Western art and culture, from Michelangelo, Rembrandt and Gogol to Barbie, Barbra Streisand and #sideprofileselfie. She concludes that ‘taking a fresh view on the matter, every single nose is perfect – without having to change a thing.’

Caro Verbeek (b 1980) is an internationally-acclaimed art historian and academic. Her PhD project ‘In Search of Lost Scents’ received widespread press coverage. In the 2017 exhibition ‘Aromatic Art (Re-)constructed’ visitors were able to smell the Battle of Waterloo, an 18th-century canal house, medieval prayer nuts, and Futurist and Surrealist

olfactory works of art. Verbeek went on to create olfactory tours for the Rijksmuseum, Van Abbemuseum, Bible Museum, Amsterdam Museum. She teaches at the Vrije Universiteit in Amsterdam, is a member of the EU research programme Odeuropa and works as a curator at the Kunstmuseum in The Hague.

‘Verbeek has written a beautiful, evocative hymn to the nose in Western art history and calls on us to embrace different kinds of snoots. She’s right! Women like Streisand and Lady Gaga are, of course, much more interesting to look at than women with doll’s noses.’

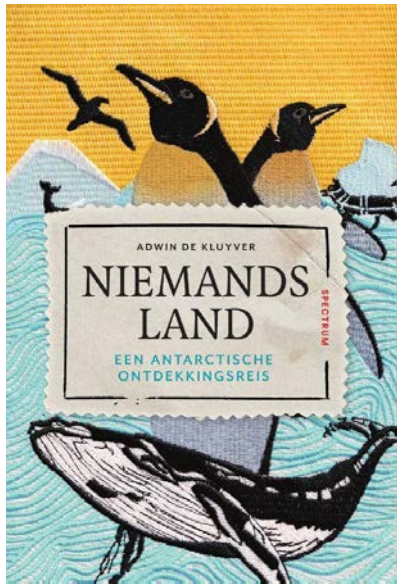
Het Parool



Photo (© Fjodor Buis)

Adwin de Kluyver

No Man's Land — An Antarctic Journey of Discovery



Dutch title
*Niemand's Land. Een Antarctische
ontdekkingsreis*
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4,000
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Available (English)
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Spectrum
Rights
Renée Deurloo
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In *No Man's Land*, historian Adwin de Kluyver takes the reader on a captivating journey of discovery to the South Pole. With infectious storytelling pleasure and a good dose of creativity, he recounts how people have explored, depicted and made use of this cold continent over the centuries. To do so, De Kluyver brings to life a motley collection of historical characters: men, women and even the animals who have played a key role in creating our picture of Antarctica.

Following in the footsteps of a man who fascinates him – not one of the traditional 'heroes' of polar discovery but a modest, 'failed' adventurer from Japan, Nobu Shirase – De Kluyver joins the crew of a historic three-master. As he sails through the coastal waters of Antarctica, he records the curiosities he comes across along the way, such as penguin highways, tins of spam, dated pinups, and a pub with a collection of bras. A small fly-away piece of red plastic comes to signify human impact on this fragile region.

The author intersperses the account of his own modern-day journey with the history of Antarctic exploration. But instead of retelling the stories we already know about Shackleton, Amundsen and Scott, he seeks refreshing new angles. For example, a species-collecting trip taken by naturalist and grouch Johann Renhold Forster is narrated with great humour. We run side by side with the husky teams on the competing exploratory missions and learn of their mostly tragic demises. We revisit Samuel Taylor Coleridge's 'The Rime of the Ancient Mariner' and discover both how it was written and the life cycle of an

A playful, compelling exploration of Antarctica, past and present

albatross. Robert Falcon Scott's merry widow, Kathleen, parties her way on the international polar explorer circuit. We spend time with Jennie Darlington and Edith Ronne, the first women to live on an Antarctic base station in 1947, and we learn of noxious attempts to claim and abuse Antarctica's riches.

This page-turning treasure chest of a book affords readers an irresistible adventure to a virtually unknown part of the world where nobody lives, and which officially still belongs to no one.

'De Kluyver shows how we have never really been able to fathom Antarctica. [...] More than just a dramatic book, a lively account of the historical quest for the continent.'

de Volkskrant

'A whirlwind journey of discovery.'

NRC Handelsblad

Adwin de Kluyver (b. 1968) is a Dutch historian and writer of creative nonfiction based in Leeuwarden, Friesland where he organizes film festivals and exhibitions. His previous work includes *The Northern Dream: An Atlas*, a narrative non-fiction book about the historical longing for northern regions. It was nominated for the Best Dutch Nature Book

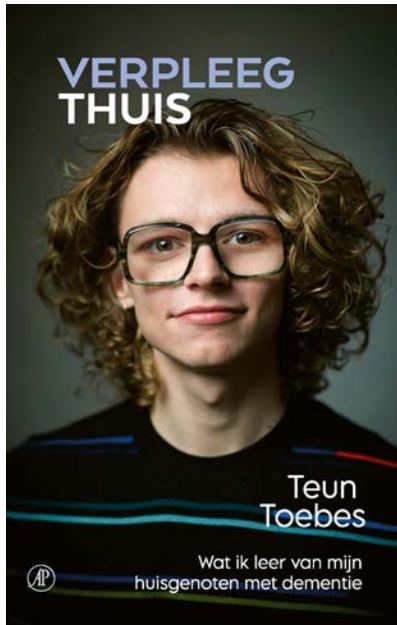
Award (Jan Wolkers Prize) and chosen by the national newspaper *Trouw* as one of the best books of 2019. Published to immediate critical acclaim, *No Man's Land: An Antarctic Voyage of Discovery* is a unique combination of travel story, essay, and cultural history.



Photo (© Tryntsje Nauta)

Teun Toebe

Nursing Home — What My Housemates with Dementia Have Taught Me



Dutch title
*VerpleegThuis. Wat ik leer van mijn
huisgenoten met dementie*

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201

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50,000

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Rights sold
German (Droemer Knauer)

This highly topical book by a young man labelled ‘the Greta Thunberg of Healthcare’ immediately made waves and entered the Dutch bestseller list at number one. After an internship on a closed ward for dementia sufferers in a nursing home, Teun Toebe, aged just 21, made the bold choice of moving into one. He planned to spend time there, not caring for the residents as an outsider, but adopting their way of life.

As a young healthcare worker, Toebe is frustrated by today’s inhumane care for dementia patients. His aim is to think about how care for people with dementia can be improved, and revolutionize the way we, as a society, regard the illness. In a disarmingly frank manner, he describes the painful systems prevalent in healthcare. The clients often end up on closed wards after the death of their partner and are rarely able to leave the building. The architecture is characterless, the location often remote or awkwardly situated, and then there are the house rules, like the compulsory wearing of ‘safety’ belts that limit the wearer’s movements. Despite aiming for loving care, warmth has slipped from the system as it leans toward medicalization, undermining long-term human relationships.

From his unique perspective, Teun brings to life the very human cast of characters living on the ward and describes the warm relationships he has with them. The stories and experiences he has will leave no reader untouched. Based on heartfelt interactions, he describes the ways the clients’ lives still have meaning – from Ad with his craft beer to the chic cake-loving Clara, from Tineke

A heartfelt cry for humaner care from a young nurse

with her sense of humour to Leny from Java with her favourite sofa.

This is an open, honest and intimate account of the (in)visible life in a nursing home, written by an enthusiastic care provider with an unbridled passion for his profession and an unprecedented amount of attention for the well-being of the residents. Toebe uses his pen with empathy, humour and an eye for detail, producing razor-sharp, heart-wrenching analyses of a world behind closed doors. *Nursing Home* is not only a book about the future of dementia, but also a book that should concern us all, with our twenty percent chance of suffering from it ourselves.

Teun Toebe (b. 1999) is a master’s student in Care Ethics and Policy at the University of Humanistic Studies in Utrecht. He completed his nursing training in 2020. He is also a care innovator and ambassador, lobbying for better care for people with dementia. In June 2021 he was appointed to the Ministry of Health’s Advisory Board for National

Dementia Strategy. He has received many awards for his work and is a popular speaker at international conferences and in the media. Documentary-maker and writer Jonathan de Jong assisted him in the writing of *Nursing Home*.

‘*Nursing Home* is a combination of cheerfulness, imagination and genuine activism – told straight from the heart.’

Hebban

‘Although the photos Teun Toebe shares on social media each day of his eighty-year-old housemates are cheerful, his own message is serious: the way we treat people with dementia is dehumanising.’

Vrij Nederland



Photo (© Martin Dijkstra)

Chris Keulemans

Welcoming Strangers — On Hospitality



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Gastvrijheid
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Jurgen Maas
Rights
Jurgen Maas
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‘Hospitality is just as important to our existence as water and air. We would perish on our travels if no doors opened for us. We would dry up if no visitors came into our house. Without hospitality, the world would come to a standstill. It isn’t a simple barter. What I give to you, I don’t necessarily get back from you, since you pay it forward to the next person.’

During the year that all human interaction is put on hold due to the Covid pandemic, Chris Keulemans thinks back to balmy evenings in Beirut and Sarajevo, fabulous dinners in Trieste and Berlin, a stay in a cemetery in Tunis, a café where the lights were still lit on the evening after the terrorist attack on the Twin Towers, encounters with Salman Rushdie, Chimamanda Ngozie Adichie and ‘god’s gift to women’ Henk. At home in Amsterdam-Noord, he runs his hand across the dark lacquered surface of his dining table. Will the guests ever return?

In our welfare state, Keulemans argues, looking after visitors from other countries has become a cold transaction, outsourced to institutions. The pandemic has put even more pressure on hospitality. Keulemans, worrying that the art of hospitality will become lost, seeks to define it by taking his own experiences as a traveller and host as a point of departure. In a mix of travel stories, memories, and observations, he reflects on the best ways to be hospitable. Why is the welcome warmer in places where people have less? How has hospitality changed in the modern era? How do you befriend a hotel room? What do guests and hosts never say to each other? What makes a place a home?

A personal investigation into the endangered art of hospitality

The book exudes a longing for people, for coming together to talk, drink, eat and make space for others. It tells of the deep bonds that develop between guest and host, and in doing so expresses a desire for companionship, conversation and contact. If the people in this book can do it, in the midst of misery, poverty, and calamity, what’s to stop us? ‘Welcoming strangers is never self-evident,’ the author reminds us. ‘Reservations have to be overcome, on both sides.’

Chris Keulemans (b. 1960, Tunis) has moved house thirty times and believes that all over the world as much hospitality is given as received. He has travelled for work and friendship to places like Ambon and Rojava, Newark and Ramallah. In Amsterdam he ran three cultural events centres. He writes reports and essays for the *Groene*

Amsterdammer, *Byline Times* and *Kosovo 2.0*. Since his debut on the life of an amateur goalkeeper, *Everywhere Around Me Is Space* (1992), he has written seven more books. At home in Amsterdam-Noord he plays an active role in Defend North, an action group against the gentrification of his neighbourhood.

‘Chris Keulemans looks back and analyses his past. He records his memories incisively and humanely in a beautiful, precise style. What infectious prose! I read *Welcoming Strangers* with a sigh of admiration and recognition.’

Adriaan van Dis, writer

‘Against a backdrop of war and social injustice, Chris Keulemans reminds us of the beauty of our humanity in beautifully-intertwined stories. An impressive and moving book.’

Karin Amatmoekrim, writer



Photo (© Jitske Schols)

Francine Oomen

How to Survive — A Tale of Intergenerational Trauma and Healing



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*Hoe overleven we? Een verhaal over
intergenerationeel trauma en heling*
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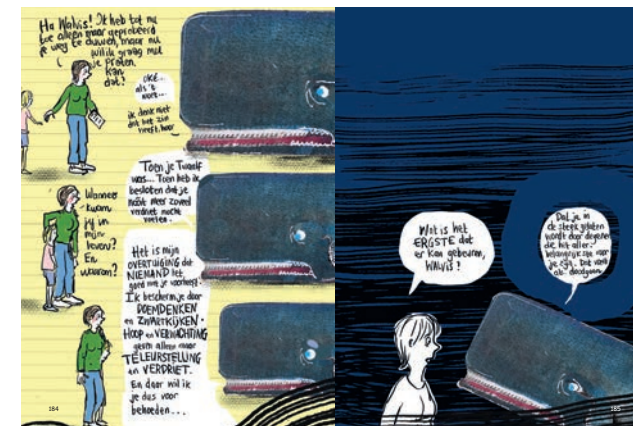
One in four girls and one in six boys are sexually abused before the age of 18, most of them by male family members. Many mothers are aware but do nothing. This harrowing graphic novel, narrated using a collage technique and a cast of animals, monsters and real-life figures, explores how patterns of behaviour are passed down in families. Francine Oomen delves into the underlying reasons for the repeated failure of her romantic relationships and comes face to face with an inherited history of abuse.

When Oomen's mother, an Alzheimer sufferer, loses her grip on the present, hallucinations and night terrors cause her to shout out: 'Don't tell! Help! Don't do it! I don't want to!' Francine decides to dig deeper and learns from her father that her mother had been abused as a child. The prettiest of eight siblings in a Catholic family, her mother was preyed on by the local priest following her father's early death.

Aided by a psychiatrist depicted as a mole, Oomen re-examines her own troubled relationship with her 'cold, uncaring' mother based on this new knowledge. Her mother's damage was most likely what led the young Francine herself entering into a sexual relationship at a much too young age with a family acquaintance. The author revisits her own damaged self at the ages of 12, 13 and 16 and helps these children to heal, assisted by a kind mother hen and a three-headed dog.

Beyond the personal quest, this book isn't only a heart wrenching memoir but also an enlightening guide to different types of developmental trauma, PTSS and survival strategies.

An excoriating enquiry into the reasons personal history repeats itself



Author and illustrator Francine Oomen (b. 1960) studied at the Academy for Industrial Design in Eindhoven. She has written more than a hundred children's books, of which over three million have been sold. Oomen is best known for her *How to Survive...* series for teenagers, which has won her the Dutch Children's Jury Prize many

times. The books have been translated worldwide, and there have been a *How to Survive...* film, musical, tv series and magazine. Her first graphic memoir for adults, *Riding The Change*, which tackled the menopause, has been translated into German, French, Norwegian, Spanish, Czech and Swedish.

'Heavy stuff, lightly packaged. Francine Oomen has produced a collage-style book with comic strips and handwritten typography. A formula for success.'
de Volkskrant

'The intensity of the writing sparks from the page, Oomen doesn't allow the reader a moment's rest. *How to Survive* is the magnum opus in Oomen's extensive oeuvre.'

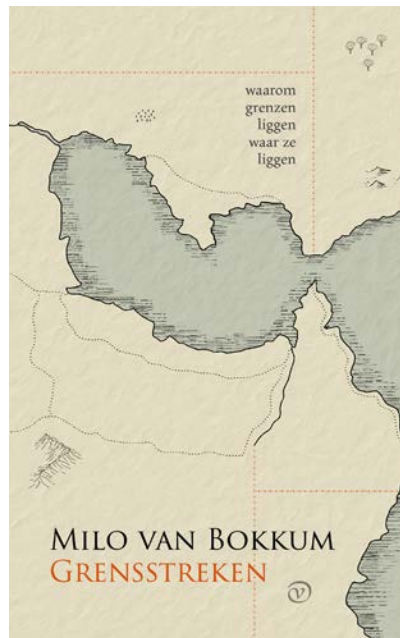
Trouw



Photo (© Carilijne Pieters)

Milo van Bokkum

Border Regions — Why Borders Are Where They Are



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Grensstreken. Waarom grenzen liggen waar ze liggen
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Rights
Cossee
Stella Rieck
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Borders divide the familiar from the foreign, the Self from the feared Other, and with that are a persistent source of conflict. And yet we continue drawing and redrawing them, while clinging to the worlds marked out by these imaginary lines. Where does this fascination come from? In *Border Regions*, journalist Milo van Bokkum sets out to understand why the world map looks the way it does, and how people have lived along some of its most bewildering boundaries.

Everywhere on the planet, humans delimit their land from that of their neighbours. These borders not only constitute millions of kilometres of identity, but are also an endless source of surprising anecdotes. Beginning with the Treaty of Westphalia of 1648, which divided the Christian world into Catholic and Protestant nations, Van Bokkum flits through history and across continents, examining various geographical phenomena.

We learn that exclaves – small parts of a country separated from its main body, like Soviet-era West Berlin or Kaliningrad today – can number in the hundreds, like those between India and Bangladesh, and that countries can even exist within countries within countries, with legal conundrums for their residents. The straight lines of the world map were indeed drawn with a ruler, mostly by distant Western diplomats, either for ease or political gain, but almost always without consulting the original inhabitants. Meanwhile, mountains and rivers form natural barriers and often function well as borders, but rivers can suddenly change course or be straightened out – leading to pockets of a country suddenly finding

A thought-provoking journey along some of the world's most bemusing borders

themselves on the opposite bank. In the Black and South China Seas, the question of when a rock becomes an island is a contested matter of foreign policy. Then there are regions no has ever claimed, where new countries like Liberland are currently trying to be established, but there are also areas, called 'condominiums', where multiple countries share a claim. In Vanuatu and neutral Moresnet, Van Bokkum reveals that it *is* possible – with a bit of creativity and cooperation – for nations to govern together peacefully, rather than fight for control.

Interleaved with eye-catching historical maps, *Border Regions* is an enthusiastic call to rethink the anxious lines we draw between ourselves. By bringing attention to the total arbitrariness of many of the world's borders, Van Bokkum hopes that we might begin to place less value on them, or at the very least not see them as divides, but as connections.

Milo van Bokkum (b. 1994) works as an economics editor at the daily newspaper *NRC Handelsblad*. He studied at University College in Utrecht and St. Petersburg University in Russia, and obtained a master's degree in Journalism and Media at the University of Amsterdam. Previously, he has done research and translation work for

articles by Simon Kuper in *The Financial Times*. *Border Regions* is his first book.

'In *Border Regions*, you go from one surprise to the next.'

de Volkskrant

'A fascinating book that not only gets you dreaming, but also makes you think about the function and usefulness of borders.'

Tzum



Photo (© Annaleen Louwes)

Roanne van Voorst

Six in a Bed — From Polyamory to Relationship Pills



Dutch title
Met z'n zessen in bed. De toekomst van liefde – van polyamorie tot relatiepillen

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352

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Podium

Rights
Feline Streekstra
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Love, be it romantic or platonic, is a fundamental part of human experience, for many of us the most important one. But spurred on by recent technological and cultural shifts, *who or what we love and how we love are rapidly changing, often in unforeseen ways and with far-reaching consequences. Futures-anthropologist Roanne van Voorst spent three years researching love's fluid landscape and immersing herself in today's trends to gain fascinating insight into tomorrow's human.*

After reading hundreds of academic articles and dozens of books, interviewing academics and futurists, and attending conferences on love around the world, Van Voorst has little left to do but to go out and 'make' future love herself. In Vienna, she finds herself in a brothel hesitantly cuddling up to a popular sex robot. With polyamorists, she talks about infinite love and jealousy, and with sologamists (people who feel best on their own) the prejudices against lifelong singles. She rents a friend for a coffee date in the park, swipes through attention-hungry dating apps and sends off saliva samples to services promising to establish matches based on her DNA. With her partner she tries love pills developed to make us fall (or stay) in love and oxytocin sprays to boost empathy during a dinner with friends. She dances in virtual nightclubs where users find romance via avatars and flirts with rugged-looking algorithms, while also meeting the young programmers racing to develop apps and robots to fall in love with. At home with sex workers and sex care workers (carers who provide sex to the physically or mentally disabled), she discusses digitalization

An adventurous plunge into the future of love, relationships and sex

and inclusive pornography, and with people who are nonbinary and gender-fluid, she explores the recent explosion of gender and sexual identities.

All the while she records her experiences, bringing philosophy and research into her reflections on the many lives shared with her, testing her boundaries and questioning her assumptions as a child of her time. Although these changes in love's forms can hide a darker side, such as addiction or exhaustion, ultimately her idea of what love can be expands.

Six in a Bed is a highly readable and stimulating examination of all that love is today and a meditation on the changing social bonds that remain society's building blocks. In this 'age of loneliness', Van Voorst makes the case for a future that preserves human contact and intimacy.

Roanne van Voorst (b. 1983) is an anthropologist and author of non-fiction and fiction. Her work has taken her all over the world, and her previous books include *The Best Place on the Planet: Living in the Slums of Jakarta* and *Once Upon a Time We Ate Animals: The Future of Food*, which was published in English by HarperCollins in 2021.

She is president of the Dutch Future Society and works as a lecturer and researcher in Sustainable Humanity and Futures-Anthropology at the University of Amsterdam.

'An intense journey through science, literature and film in search of the meaning of love, complete with entertaining fieldwork. This is how we are going to experience love and sex in the near future!'

Trouw

'Roanne van Voorst show how love is changing and with it, us humans too.'

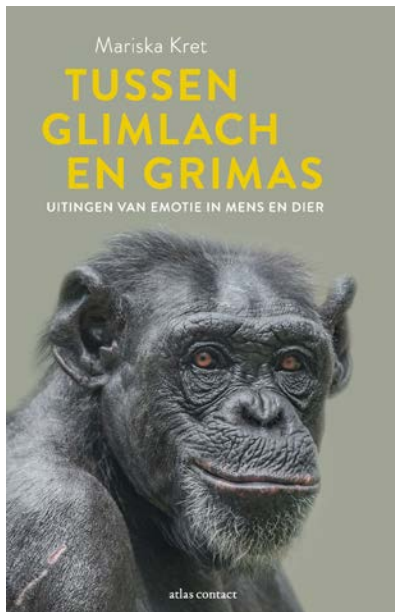
RTL Nieuws



Photo (© Jeanette Huisman)

Mariska Kret

Smile or Grimace — Expressions of Emotion in Humans and Other Animals



Although it was long taboo, scientists like Mariska Kret are now convinced that *all* animals have and express basic emotions. However, a flash of teeth can mean very different things to distinct species or individuals, or be nowhere near as important as a song's tone or a subtle smell. *Smile or Grimace* offers a look into the fascinating comparative research being done to better understand what emotions are and the link with their specific expressions across the animal kingdom.

As humans, we often think of ourselves as uniquely rational, complex creatures, yet emotions actually stem from an evolutionarily older part of our brain found in other animals. Emotions determine how we perceive the world, what we remember or forget, and the decisions we make. Integrating the latest insights from biology, primatology and psychology, Kret unveils a world of largely subconscious bodily processes that evolved to enhance social bonding, and so offer greater chances of individual survival. Some of these, like a baby's cry, are innate, while others, like a smile, are learned through social feedback. While common ancestors certainly play a role in similarities between species, a common environment can equally shape the ways different animals express their emotions, such as monkey calls and birdsongs in the jungle. What's more, scientists are discovering just how much animals like us communicate to one another beyond facial expressions, through posture, pupil dilation, temperature and chemical signals. Between a smile and a grimace lies a lot: complex body language and social context.

An engrossing look into why and how animals have and express emotions

Kret dives into the many experiments she and her colleagues have been conducting, while also addressing emotion's measurement and the fiery debates in the field. She also addresses the limits of empathy and human emotions in social media, robots and AI. Ultimately there remains a stubborn gap as to what emotions we humans can identify in animals vastly different from ourselves. And yet, as much as we might like to consider the unfamiliar as simple or unintelligent, Kret believes 'The challenge for humans lies in recognising and taking into account the emotions and well-being of fellow humans and other animals.'

Informative and accessible, this book reveals the world of emotions as one of beauty. Kret sketches, with enthusiasm and wit, an exciting area of research – though time is running out as our chances to study our closest relatives in the wild are shrinking. For readers of Frans de Waal.

Mariska Kret (b. 1980) is a Professor of Cognitive Psychology at the University of Leiden. After completing a PhD on the perception of human body language, she gradually shifted her work towards comparative research on great apes and patients with mental illnesses. She now leads the CoPAN lab (Comparative Psychology and Affective

Neuroscience). An essay she co-authored with Yena Kim, 'The function of emotional expressions: An ontogenic and phylogenetic comparison', was recently included in the *The Oxford Handbook of Emotional Development* (2022).

'Thanks to Mariska Kret's research we are learning more about our own emotions.'

Radio 1

Mariska Kret was nominated 'Scientist of the Year' by *New Scientist*.



Photo (© Bart Koetsier)

Geertjan de Vugt

Whorls and Loops — On Fingerprints



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Fonkelrozen. Over vingerafdrukken
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Rights
Frederike Doppenberg
frederike@vanoorschot.nl

A fingerprint is like a book, though what exactly it contains – one's life story, psychology, genetics – has long been debated. Over two centuries its concentric swirls have mesmerised and misled, and even betrayed, as people try to disappear. In *Whorls and Loops*, Geertjan de Vugt collects the lives of doctors, administrators, artists, eugenicists, writers, illusionists, palm readers and weather predictors to weave together a history of fingerprints – and reveal an obsession with presence and absence.

Since their original classification in Prague in the 1800s, fingerprints have been celebrated as physical proof of our individual uniqueness. However, it didn't take long for colonial administrators in British India to see in that same uniqueness a tool for supervision and control. From there, the practice of registering fingerprints made its way to policing and forensics in Western Europe and the United States, where scientists would repeatedly try and fail to connect fingerprints to race. At the same time, though, engravers discovered in fingerprints a method of fighting forgeries, and illusionists a new source of tricks. Chirologists found reason to make palm reading a science and later artists considered god's fingerprints on the world.

De Vugt playfully unfolds this mixed history through nine disparate lives, and yet each is also a story of fascinations. We join the 19th-century Czech doctor Jan Evangelista Purkinje as he descends into an herb-induced hallucination, whose *Flimmerrosen* ('flickering roses') find echo in the swirls of his hands. German émigré

A narrative history of the fingerprint, told through nine lives

Charlotte Wolff's psychoanalytic approach to palm reading not only attracts the attention of the Surrealists, for whom hands are a source of human mystery, but also the writer Virginia Woolf. In the States, Mark Twain is captivated by fingerprints and includes ground-breaking forensics in his fiction, while British woodcut engraver Thomas Berwick sees fingerprints as nature's own engravings. Arthur Kollman, a German illusionist intent on categorizing fingerprints by species, finds himself infatuated with a graceful chimpanzee. In the 1970s, the Austrian painter Arnulf Reiner's bold attempts at painting himself out of the world are foiled by the fingerprints left on his canvases.

Sensitive to coincidences and resonances, De Vugt stitches these histories together with literary flair. He plays with the line between fact and fiction, connecting fingerprints with social, philosophical and existential themes for an age in which they form part of our daily lives as ID, bank card and key. For readers of Matthijs Deen and Charlotte van den Broeck.

Geertjan de Vugt (b. 1985) currently works as Science and Art Coordinator at the Dutch Royal Academy of Arts and Sciences. He also writes about poetry for *de Volkskrant*, *Poëziekrant* and *DW B* magazine, while his essays have been published in *De Groene Amsterdammer*, *De Witte Raaf*, and *De Nederlandse Boekengids*. As a literary researcher he has

worked with the University of Wisconsin-Madison, Princeton University and the Internationales Forschungszentrum in Vienna. In 2018 Palgrave Macmillan published his PhD dissertation *Political Dandyism in Literature and Art: Genealogy of a Paradigm*. *Whorls and Loops* is his creative non-fiction debut.

On *Political Dandyism in Literature and Art*:

'Even current forms of populism draw on dandyism, as Geertjan de Vugt vividly and convincingly demonstrates in his brilliant investigation of Baudelaire and his followers.'

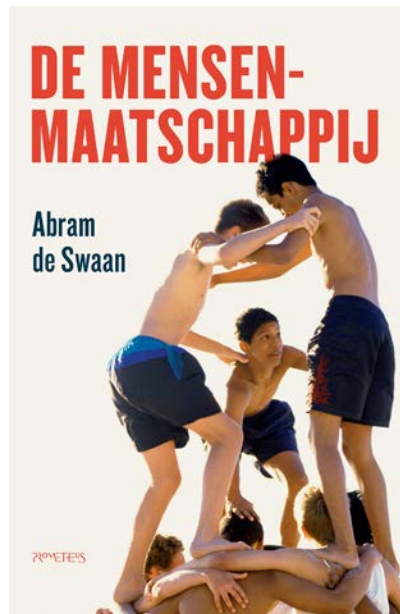
Thomas Macho



Photo (© Annaleen Louwes)

Abram de Swaan

Human Societies — The story of human interdependence, its evolution, consequences and dilemmas



From the moment we're born, we are dependent on other humans for our survival, whether we choose to acknowledge so or not. Over the course of history, and our progression from hunter-gatherer tribes to modern states, these networks of dependence have only extended across the globe. In his seminal text *Human Societies*, Abram de Swaan combines anthropology, sociology and political science to trace the evolution, dilemmas and consequences of human social life to the globalised world of today.

Since its original release in 1996, *Human Societies* has never once been out of print as the social processes it first described have continued their course. Drawing on insights from such thinkers as Norbert Elias, Richard Dawkins, Bruno Latour, Max Weber, Pierre Bourdieu and Adam Smith, this modern classic deals with such fundamental questions as: What do people need from one another? How are they connected? How do they control themselves and one another, and how do they coordinate their efforts?

Divided across twelve chapters, the book's structure mirrors that of human history as one of increasing complexity and interdependence. Starting with our basic qualities and requirements as individuals, De Swaan progresses through our dependence and (unintended) influence on one another to the evolution from tribes and kingdoms to states and global markets. Although societies have constantly changed as the scale of our species' coordination has grown, certain challenges like the 'dilemma of collective action' still hamper our approaches to such global issues

A concise and original introduction to sociology, celebrated for its clarity

as the climate crisis. Often a chapter begins with seemingly simple observation – that we clap or bow for certain people when they enter a room, while ignoring others, say – before unfolding into an expansive, perceptive argument on, for example, property relations, social stratification, differences in age and gender, or the exclusion of newcomers.

Recognised throughout Europe for his academic work, De Swaan was awarded the P.C. Hooft Prize, the highest literary award for an entire oeuvre in the Netherlands, in 2008. In this new, fully updated edition of *Human Societies*, we see at work an analytical mind and a nimble literary pen. Driven by a playful curiosity, the clear-sighted societal analyses offered here serve not only as a highly readable guide for our history and times, but also as an original and compelling rebuttal to the popular narrative of our increasing individualisation.

Abram de Swaan (b. 1942) was awarded the prestigious position of University Professor of Social Science at the University of Amsterdam in 2001, where he is now emeritus professor. His many teaching appointments included the Collège de France in Paris and Columbia University in New York. De Swaan's most successful books

include *In Care of the State*, *Words of the World* and *The Killing Compartments*, all published in English editions. His books have been translated into twelve languages.

'Martians could benefit greatly from this book.'

NRC Handelsblad (1996)

'This should be required reading at every secondary school.'

NRC Handelsblad

'De Swaan writes about both complex and simple matters in a nimble, crystal-clear language that sparkles with visible enjoyment.'

P.C. Hooft Prize jury report



Photo (© Bob Bronshoff)

Dutch title
De mensenmaatschappij
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1996 (newly updated edition 2022)
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Marisca van der Mark
foreignrights@pbo.nl
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English (Polity Press, 2001),
Swedish (Arkiv, 2003)

And Why Bitcoin Is The Solution

Bert & Peter Slagter Our Money Is Broken



Our money is broken. For a growing group of people it is becoming increasingly difficult to build wealth. They start their careers with a hefty student debt. Houses have become unaffordable. There is no longer interest to be earned on savings. Worldwide, billions of people live under financial censorship and have to contend with high inflation. Their bank accounts are closed because they stand up for minorities or support the opposition. Or they work overseas and have to pay outrageous fees to send their wages to their families back home. Bitcoin could be part of the solution. This radical new money system is ideally suited to a digital future. It is programmable money, an open protocol that anyone can build applications on.

The authors do not guarantee that cryptocurrency will be a success. In fact, they are clear about the many kinds of ways in which it can fail. But they also see the ways it can succeed and transform the world.

‘The writing style is what makes *Our Money Is Broken* so accessible. [...] All the relevant aspects are handled.’

Financieel Dagblad



An account of an Obsession

Emy Koopman Signs from the Universe



While recording a documentary series in Canada, Emy and her Quebecois fixer find themselves sharing a hotel room during a heavy snowstorm. They’re attracted to each other but hold back as they both have partners. Nevertheless, when they decide to keep in touch from their respective countries, they soon become ensnared in an emotional affair that spirals out of control, forcing Emy to confront her relationship with love and desire.

Signs from the Universe is an intimate and elegant account of the author’s descent into the ‘disease’ of romantic obsession, as well as a meditative and fearless dissection of the personal history leading her there. Combining memoir and essay, Koopman interweaves her story with thoughts on literature, philosophy and art to reflect on the ways in which we diminish and lose ourselves in love. With a sharp sense for suspense, she explores the pain and allure of transgression – and the struggle between restraining oneself and letting go.

‘A courageous book because Koopman rarely shies away from showing the flaws and rambling thought processes of her characters, especially of “Emy”.’

De Morgen

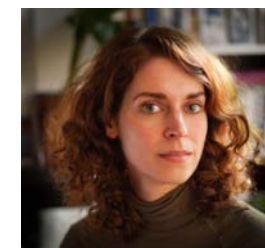


Photo (© J. von Engelhardt)

A Small History of a Paradox



Page count
192
Publisher
Ambo Anthos
Rights
Orli Naamani
onaamani@amboanthos.nl

Karwan Fatah-Black Slavery and Civilisation

In this incisive work, historian Karwan Fatah-Black contributes important historical context to the debate surrounding the cultural legacy of the transatlantic slave trade. He refutes what he calls the 'Grand Narrative' that in the history of Christian civilisation, slavery was a short-lived aberration picked up from the Islamic world, until its definitive abolition by humanist Europeans, which many Western Europeans still cling to.

During the transatlantic slave trade, slavery's justification in the colonies encoded into Western culture a tradition of racial hierarchy and white paternalism, whose reasoning is still repeated today. Fatah-Black ultimately turns to the enslaved and their descendants for a more inclusive narrative, one that acknowledges the pivotal role of the Haitian Revolution of the 1790s – a revolt of enslaved people inspired by the ideals of the French Revolution – in the eventual abolition of slavery. By including histories of resistance, and the Black humanist ideas that inspired them, we might begin to build a new narrative about our shared past, as well as our future together.



Photo (© Juliën van Eck)

'All in all, Fatah-Black convincingly debunks European civilization's alleged innocence and beneficence.'

NieuwWij.nl

In Search of the Spirit of Digitalization



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158
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Marijke Nagtegaal
m.nagtegaal@debezigebij.nl

Hans Schnitzler We Nihilists

Within a period of just fifteen years, an elite made up of tech entrepreneurs has managed to dominate society. Since the introduction of the iPhone in 2007, our lives have changed rigorously as services like WhatsApp, Instagram, Snapchat and the cloud have become part and parcel of our daily existence. A collective digital conversion has taken place.

In *We Nihilists*, philosopher Hans Schnitzler poses a question rarely asked: how did this virtual class achieve its dominance? Inspired by Nietzsche's writings on nihilism, he searches for the cultural roots of this drive towards frictionless exchange. His search immerses the reader in the wonderful world of that archetype of the internet age: the nerd. At the same time he holds up a mirror to us. The truth is, we are all nerds.

The data revolution threatens to eat up our children, and Schnitzler urges us to face our own responsibility. This pithy application of philosophy to technology addresses core issues like the self, identity, decadence and the fake, while referencing the work of thinkers such as Simone de Beauvoir, Hannah Arendt and Johan Goudsblom.

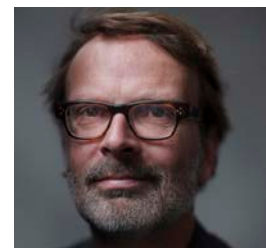


Photo (© Frank Ruiter)

'Schnitzler's book is an indispensable follow-up in the fight to curb the dangerous power of Big Tech.'

VPRO

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A selection of recently published translations from the Dutch.
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en.vertalingendatabase.nl



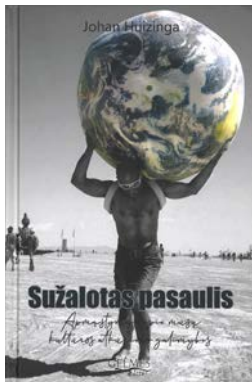
Joke J. Hermesen
A Good and Dignified Life

Dutch title
Het tij keren

Published in
Danish by Frydenlund
(2021)

Translated by
Miriam Boolsen

Other translations
Arabic (Aljumhuriya Collective), English (Yale University Press), German (Klaus Wagenbach), Norwegian (Existenz), Spanish (Siruela)



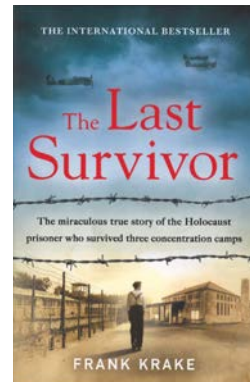
Johan Huizinga
The Injured World

Dutch title
Geschonden wereld

Published in
Lithuanian by Gelmės Publishing (2021)

Translated by
Antanas Gailius

Other translations
German (Wilhelm Fink), French (Pantheon), Italian (Mondadori), Japanese (Kawade Shobo Shinsha), Slovak (Kalligram)



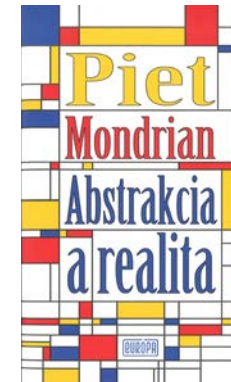
Frank Krake
The Last Survivor

Dutch title
De laatste getuige

Published in
English by Seven Dials
(2021)

Translated by
Haico Kaashoek

Other translations
English (Lyons US), French (Leduc), Hungarian (HVG), Italian (Newton Compton), Romanian (Corint), Russian (Eksmo), Serbian (Publikum Praktikum), Slovenian (Zalozba-KMS)

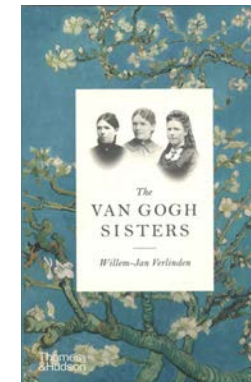


Piet Mondriaan
Natural and Abstract Reality

Dutch title
'Natuurlijke en abstracte realiteit' from: The complete writings

Published in
Slovak by Európa (2021)

Translated by
Adam Bžoch



Willem-Jan Verlinden
The Van Gogh Sisters

Dutch title
De zussen Van Gogh

Published in
English by Thames and Hudson (2021)

Translated by
Brendan Monaghan & Yvette Rosenberg

Other translations
Chinese (Guangxi University Press), Korean (Manbokdang)



Elke Wiss
How to Know Everything

Dutch title
Socrates op sneakers

Published in
German by Kösel Verlag (2021)

Translated by
Bärbel Jänicke

Other translations
Arabic (Al Arabi), English (Arrow Books), Spanish (Plataforma)

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Photo: Rafal Milach. A former Soviet labour camp in a limestone quarry has become a popular place for the residents of Rumm, Estonia to go for a swim.

