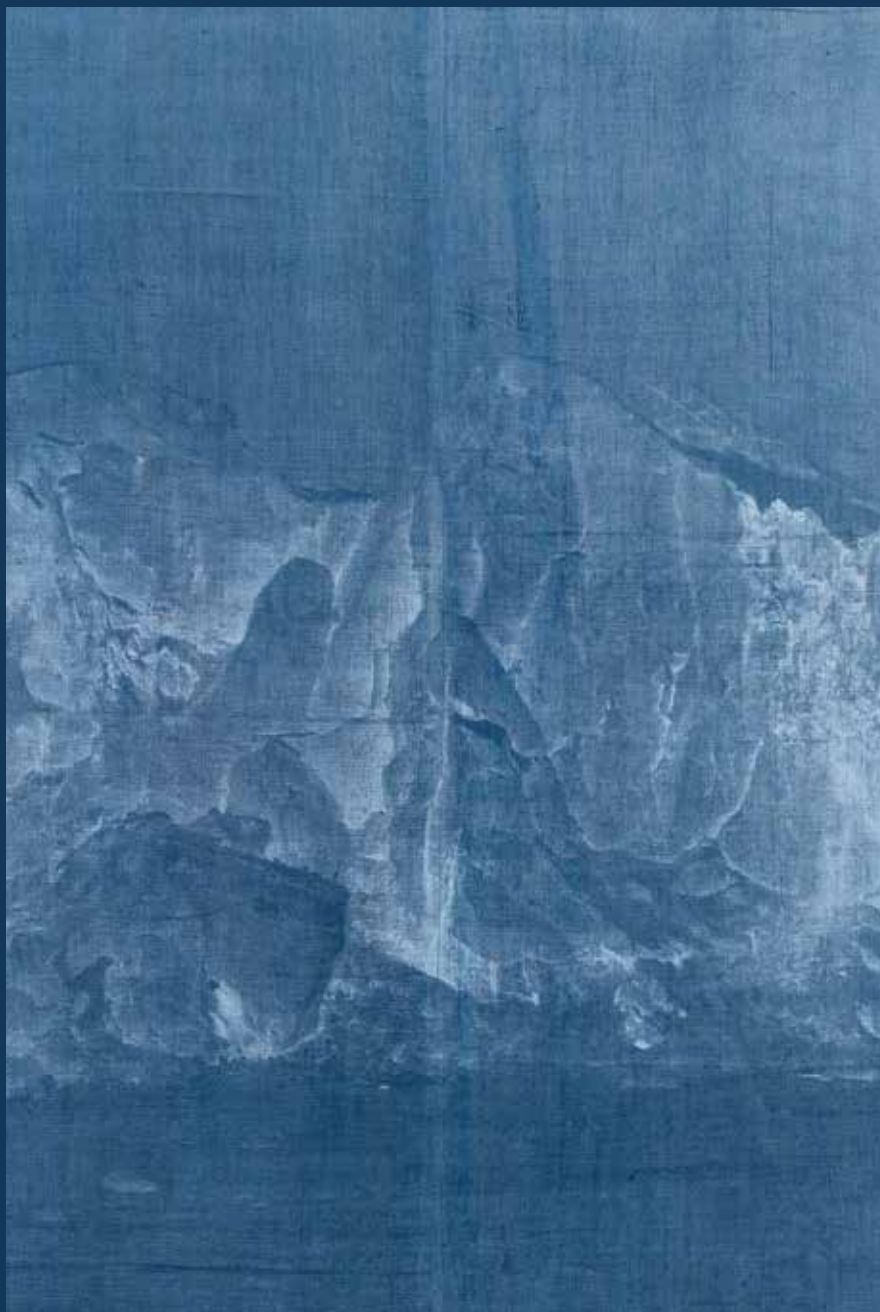




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FICTION



ANANDA SERNÉ

The Polar Bear Protocol

224 pages, 40.000 words
published by Cossee Publishers in 2026

“The greatest strengths of this novel are the setting and the atmosphere that Serné evokes. You can picture all of it.” – *De Volkskrant*

If a polar bear enters the village, one should be able to flee inside, so there are no locked doors. Eira is staying as a writer-in-residence in a research hub on Spitsbergen. The biologists she lives with have it all figured out for her: ‘This in an excellent setting for a murder mystery.’ And although Eira does everything she can to keep death out of her writing, it keeps turning up; in her thoughts, in her memories and, ultimately, in the village itself.

The Polar Bear Protocol is a multifaceted story about how a house is affected by thawing permafrost, an individual by her thoughts, and a small community by social control.

“One of the most original storytellers of our generation of Dutch writers.” – Nadia de Vries, author

“*The Polar Bear Protocol* deals very subtly with larger themes: transience and vulnerability, trauma and memory, and the complex relationship between humankind and nature. How humankind fears what it seeks to protect, and destroys what it loves.” – *Trouw*



Ananda Serné (1988) is a Dutch visual artist and writer. She spent her childhood on her parents’ cargo ship travelling the waterways of Europe, and is now based in Norway. Her debut novel, *Night Bloomers*, received critical acclaim and was nominated for the Libris Literatuur Prijs and the Hebban Debuutprijs. It is translated into German (Weissbooks). Serné wrote her second novel, *The Polar Bear Protocol*, in a research village on Spitsbergen.

Material

English sample and synopsis available, part of the ‘2026 Highlights’ by the Dutch Foundation for Literature

FABIENNE RACHMADIEV

Mountain, Shard

248 pages, 66.000 words
published by Das Mag Publishers in 2026

“A testimony. A whole new world opened its doors for me.” – *Opium*

Laura grew up in Almaty and feels out of place in Amsterdam. When she returns to Moscow for the first time in years, to the center of the empire that has dominated her family's lives and destinies, she thinks she recognizes someone from her childhood. The encounter exposes the rifts in her own life, and the bigger history that lies behind them. One image in particular has stayed with her: a felt tent and its inhabitants, on the outskirts of Almaty, behind it the mountains.

Mountain, Shard is a unique debut novel about people who carry the twentieth century on their backs. An ambitious and intimate narrative about the distorting and formative power of memory. It tells history from the other side, far away from the center of power, following the chaotic and exciting years after independence from Soviet occupation.

“What a fantastic use of language. Fabienne Rachmadiev excels with her linguistic intuition and presents the reader with different shards of a family history.” – *De Westkrant*



Fabienne Rachmadiev (1985) is a writer and art historian. She has published short stories, essays and other prose in literary magazines such as *De Gids*, *De Revisor* and *Tirade*. She writes about art for *De Groene Amsterdammer* and *Metropolis M*. In her dissertation she explores the intertwining of ecology and (anti)colonial history in contemporary art from Central Asia. She grew up between Nijmegen, Moscow, and Almaty.

Material

English sample available

BOB VANDEN BROECK

You Sit on a Chair

120 pages, 30.000 words
published by Kopernik Publishers in 2026

“What an experience is this book! I read it in one sitting, in a few breathless hours I submitted myself to the intoxication of these 120 pages.” – *NRC*

On an arbitrary day, in an arbitrary space, there is a table with a cup of coffee on it, and a chair, and you're sitting on it, that's you, you stir your coffee, you close a window, you open one. Something has to change. You don't know what, you don't know how. You're bored, you're longing. You're stuck, you want to move. Slowly, the realization dawns upon you that there is only one thing that can save you: imagination.

You Sit on a Chair is a kaleidoscopic portrait of someone who, trapped in the grind of daily life, desperately tries to get up. Bob Vanden Broeck examines and undermines all the certainties upon which modern times are built, holding up a mirror to the reader. He proves himself a master at observing both the tangible and the less tangible aspects of reality, resulting in dizzying prose.

“An utterly fascinating read. This debut novel feels like a hypnotic prose poem that takes its time, and asks the reader to surrender. But the reward is phenomenal.” – *Knack*



Bob Vanden Broeck (1987) writes and he does crafts. He loves birds and is afraid of the job market. In 2023, his debut poetry collection, *De ricting is ricting omleiding*, was published to great critical acclaim. It was nominated for the 2024 C. Buddingh' Prize and won both the 2024 Poëziedebuutprijs and the 2025 Debutantenprijs.

Material

English and French sample available, part of the '2026 Highlights' by Flanders Literature

ROB VAN ESSEN

The Big Cleanup

280 pages, 65.000 words
published by Das Mag Publishers in 2026

“Rob van Essen has done it again – a sparkling, fresh follow-up to two Libris Prijs-winning novels and a delightfully quirky addition to his body of work, which blends autobiographical science fiction with down-to-earth magical realism.” – NRC

In the year John Lennon is shot, Thomas drops out of school for no good reason. Instead of starting his senior year, he takes a job at a supermarket in a nearby city, to which he cycles every morning at the break of dawn. Things work out well, until an incident occurs that defies all imagination. It marks the beginning of a mind-bending decade in which Thomas drifts through Amsterdam’s squatter art scene and Northern English nightlife districts, looking for answers.

The Big Cleanup is a compelling search for an explanation of the inexplicable. How do you hold on to your truth when no one else believes you?

“For readers who wish to embark on a journey into the twilight zone between the everyday and the unimaginable, Rob van Essen is an excellent guide.” – Dagblad van het Noorden



Rob van Essen (1963) is the author of a distinctive, beloved, and award-winning body of work. In 2015, he won the J.M.A. Biesheuvelprijs for his short story collection *Hier wonen ook mensen*. He subsequently won the Libris Literatuur Prijs twice: in 2019 for *De goede zoon* and in 2024 for *Ik kom hier nog op terug*.

Sales

17,500 copies sold

Material

English and German samples available, part of the ‘2026 Highlights’ by the Dutch Foundation for Literature

NADIA DE VRIES

Surrender on Demand

160 pages, 36.000 words
published by Pluim Publishers in 2025

“You don’t need more than 160 pages to create an entire universe.” – HUMO

“Get ready to fall in love with De Vries’s playful pen and unrelenting view of mankind. *Surrender on Demand* is gorgeous and strange and somehow familiarly human, Dickens in a sharp modern jacket.” – Yael van der Wouden, Booker Prize–shortlisted author of *The Safekeep*

Shellfish grows up under the pollution of a steel plant in a coastal village. The factory or the distribution center: these are the choices ahead. It is work in places without windows, dictated by the clock. But Shellfish dreams of a different future: no longer to serve, but to be a master. Will Shellfish succeed to break free? How radical must one be to do so? *Surrender on Demand* is about the difference between people who get to choose their future and those who have to suffer their fate. About villagers and day-trippers. About how violence is committed so casually – when it affects the other. And about seagulls. A carnivalesque, satirical, intense, big, small novel about class and destiny.

Nominations

Boekenbon Literatuurprijs 2025, shortlisted Libris Literatuurprijs 2026

Material

English and German translations available, part of the ‘2025 Highlights’ by the Dutch Foundation for Literature



Nadia de Vries’ (1991) debut novel, *De Bakvis*, was published by Pluim in 2022 and nominated for the prestigious Libris Literatuurprijs and the Boekenbon Literatuurprijs. In 2024, it was translated by Sarah Timmer Harvey and published in the UK as *Thistle*. Additionally, De Vries has published the longform essay *Kleinzeer (Hypochondriac)* in 2019 and three English language poetry collections.

Rights sold

World English (pre-empt Bloomsbury US), UK (Verve), German (Dumont), Turkish (Ayabakan), Danish (Jensen & Dalggaard)

SARAH ARNOLDS

The Sheer Nerve

168 pages, 31.000 words

published by Das Mag Publishers in 2025

“So good it gives you separation anxiety: you don’t want to let go of the characters.” – *De Volkskrant*

“These stories are reminiscent of Jeffrey Eugenides and Lana Del Rey.” – *Knack******

In the stories in this collection, lying is everywhere. Because a lie is a wonderful way to escape the truth – which is often too painful, or too boring. And it’s so easy. Anyone can do it. You lie to your friends, your masseur, your parents, your children, your partner, or to yourself. Stopping, however, is the hard part.

“The stories of Sarah Arnolds are remarkably good. Heart-rending yet gentle, laconic yet full of mystery. They slip quietly but with purpose into your mind, and refuse to leave anytime soon. Hard to believe this is a debut; every story hits its mark.” – Rob van Essen, two-time winner of the Libris Literatuur Prijs

“Arnolds’ writing is diligent, in a subtle way ingenious, and completely on point. There is a mastery and accuracy to it that you rarely encounter, especially not in a debut.”

– *NRC*....

Material

English sample and Swedish translation available, part of the ‘2025 Highlights’ by the Dutch Foundation for Literature



Sarah Arnolds (1992) graduated from the Gerrit Rietveld Academie in Amsterdam. She wrote screenplays and published stories in *De Gids*, *Extra Extra Magazine*, and *MacGuffin*. *The Sheer Nerve* is her debut.

Rights sold

World English (Scribe), Swedish (Flo Förlag), German (Aufbau)

Sales

10.000 copies sold

Nominations

Boekenbon Literatuurprijs 2025,
De Boon Literatuurprijs 2026

NON-FICTION



Paul Verhagen

The Tectonic Shift.

Power, Tech and the End of Nations

240 pages, 69,500 words
published by Das Mag Publishers in 2026

‘Essential to understanding how technologies challenge governance around the world with a significant task for Europe.’ — Marietje Schaake, Fellow at Stanford’s Cyber Policy Center and at the Institute for Human-Centered AI

For anyone trying to understand how geopolitics and technology are radically reshaping our world. Geopolitics and tech specialist Paul Verhagen shows how the nation-state is being challenged by Big Tech, the rise of AI, and private companies specializing in military power. Drawing on his Dutch-American-Chinese background and deep academic expertise, Verhagen offers a unique perspective on the intersection of technology and society.

‘Paul Verhagen makes a compelling argument that technology will determine the future of our democracy, but that European countries have failed to adapt their institutions to this reality. He provides an important perspective on the challenge Europe is facing and the solutions that may be possible.’ — Rob de Wijk, Founder of HCSS & Professor of International Relations, Leiden University



Paul Verhagen (1991) is a Dutch-American-Chinese analyst, lecturer, and strategic liaison at the University of Amsterdam, as well as a senior fellow at The Hague Centre for Strategic Studies. As a prominent voice in international affairs, he is a frequently sought-after commentator for domestic and international media.

Material

Full English manuscript
available

WILLIAM KENTRIDGE

A Natural History of the Studio

224 pages, 40.000 words
published by Cossee Publishers in 2025

A book that celebrates one of the leading artists of our time, and offers a personal insight into his work, his thinking, his artistic techniques, and his life.

In 2016, William Kentridge created a monumental mural frieze along the right bank of the river Tiber, for the anniversary of Rome's legendary founding in 753 BC. To celebrate the launch, he and his long-time collaborator, the composer Philip Miller, devised a series of performances featuring live shadow play and more than 40 musicians.

One of Kentridge's chapters of *A Natural History of the Studio* treats the production process of this outstanding public work. Together the six chapters of the book show the philosophical, autobiographical, technical and practical aspects of his oeuvre in a unique way. They also give an intimate insight into his Jewish family background, growing up in South-Africa, and his studio in Johannesburg, where all his projects start.

Kentridge likes to collect ideas from different fields, including literature, political speeches, and myths. He reflects on the many paths (and errors) from first draft to finished painting, and on the process of filming, acting, discarding, and rehearsing. His *A Natural History of the Studio* is not only a must-read for the admirers of his art, but also a unique book on the creative process, filled with philosophical reflections. It takes a challenging and entertaining look at the world and the condition humaine.



Rights sold

World English (Grove), World Spanish (Anagrama), Czech (Kunsthalle Praha), French (Editions Delpire), German (Aufbau)

Material

Full English manuscript
available

WILLIAM KENTRIDGE

Doctrines of Affection.

From Studio to Stage

144 pages, 30.000 words
published by Cossee Publishers in 2026

William Kentridge, one of the leading artists working today, explores how his works came into being, from the first photograph he ever made, through studies in drama, posters for theatre plays and work in the film industry.

In *Doctrines of Affection* he shows how intuitions, connections and objects migrate from a table-top model in his studio to opera houses and exhibition spaces, how to work with music and to connect this work with the outside world.

Kentridge celebrates the pleasures of the absurd and of self-deception, resisting the purely rational. When certainties fail, he allows ambiguity and doubt to emerge, and “the less good idea” to flourish. With humour and generosity, he explores how he finds a visual language on a vast scale for well-known classical works from Mozart to Monteverdi thereby enhancing their expression of the human condition.



William Kentridge (1955)

is one of the leading artists of our time. His charcoal-, pencil- and black ink drawings, his playful installations about history and politics can be seen in museums, opera- and art houses, film centers, galleries and outdoor installations worldwide. Kentridge has served as overall director of numerous productions, combining drawings and multi-media elements alike, often in collaboration with other artists.

Rights sold

Greek (Kapa)

Material

Full English manuscript
available

MOHAMMED BENZAKOUR

The Song of Agilouz

240 pages, 51.000 words
published by Cossee Publishers in 2026

‘A lyrical book. The love for birds is the beating heart of the entire story.’ – NPO

When Mohammed Benzakour learns that his mother will never fully recover from a stroke, he takes a walk in the park, his spirits low. Suddenly, he hears a jubilant sound. From a nearby treetop, a little bird chirps as if to cheer him up. For Benzakour, this marks the beginning of a deep love for birds. When he learns that in the bird paradise of Indonesia, there are more birds in cages than in the wild, he decides to take matters into his own hands and packs his bags. But how wise is that? Is it justified to secretly release other people’s birds?

The Song of Agilouz is a lyrical picaresque. An inspiring ode to freedom, wildness, and dreams.

“A delightful book about a daring bird liberator, a modern-day Don Quixote who wants to free caged songbirds in distant Indonesia. Benzakour writes so masterfully about the birds he meets that, as a reader, I was irrevocably won over and found myself thinking that a bird liberation front might not be such a crazy idea after all.” – Arita Baaijens, author



Mohammed Benzakour (1972) is a sociologist, writer, and birdwatcher. He has written nine books, such as *Yemma* (2013) and *De reus uit de Rif* (2024), and has received multiple awards for his work, including De Zilveren Zebra, the E. du Perron-prijs, and the ANV Debutantenprijs.

Material

English sample available

MICHEL KRIELAARS

River of Blood.

A Cultural History of the Volga

336 pages, 85.700 words
published by Pluim Publishers in 2026

“This really is a compact cultural history of Russia in its entirety, as there is little that isn’t connected to the Volga river.” – *De Volkskrant*

It seems to become increasingly impossible to truly understand Russia and its actions. The Volga river, spanning 3500 kilometers, is the heart of the country, and a source of the formative ideas and myths that shaped the country into what it is: an imperial power that still does not accept the disintegration of its empire in 1992. Michel Krielaars traveled on and along the Volga in search of precisely those founding myths.

Coming across Ivan the Terrible for example, who really speaks to the imagination. Dressed in black robes with dog heads strapped to their saddles, his troops crossed the land on horseback, plundering and raping, to keep the nobility in line. It is no coincidence that there are parallels to Putin’s reign of terror. Using a wealth of examples and anecdotes, Michel Krielaars shows that the roots of today’s Russia lie in its past.

“Krielaars, who worked as a newspaper correspondent in Moscow, speaks Russian and knows the culture’s tender spots, especially now that Putin is reviving the Soviet playbook of violence and silence.” – *The Guardian* on *The Sound of Utopia*



Michel Krielaars (1961) is a writer and a journalist specialising in Eastern Europe and the former Soviet Union, who currently writes for the Dutch daily newspaper *NRC*. He was a correspondent in Russia between 2007 and 2012. Krielaars has written novels, short-story collections and several books about Russia, including most recently *The Sound of Utopia*.

Rights sold

German (pre-empt Beck), Italian (Mondadori), World English (Polity Books), Azerbaijani (Alatoran)

Material

English sample & summary available, part of the ‘2026 Highlights’ by the Dutch Foundation for Literature

CLASSICS

SOPHIE EN JOOP CITROEN

Huwelijks- monologen

1940-1945



Cossee

SOPHIE AND JOOP CITROEN

Marriage Monologues

1940 – 1945

352 pages, 100.000 words
published by Cossee Publishers in 2026

“These vivid memories will stay with me forever. This book is a gripping warning to future generations.” – Frits Abrahams, journalist, NRC

During World War II, the Jewish couple Citroen is separated. Joop is drafted into the Dutch army, sent to Camp Vught and later deported to Auschwitz. Sophie embarks on an endless journey from one hiding place to another. They are forced to leave their young son with the Dutch resistance.

In *Marriage Monologues* they both recount what happened to them, and the miraculous events that led them to survive, in alternating chapters. This is a unique document on World War II of a couple that lived through dreadful circumstances, separated from each other, but at the same time came closer to each other because of shared fate. Their moving stories show that even among strangers, under such inhumane circumstances, love for one's neighbour can exist.

“Uitgeverij Cossee did a good thing in republishing these important stories by Joop and Sophie Citroen about their experiences in the camps, and while in hiding.” – Trouw

“A unique document about the Second World War, of two people that while the geographical distance between them is growing, due to their shared fate also grow ever closer to each other.” – Bookiewoogie



Joop Citroen (1906 – 2001) worked at Philips in Eindhoven both before and after the war, where he became head of the translation department in 1951. He later became director of the Dutch Association of Translators.

Sophie Citroen (1911 – 1995) was a housewife her entire life. After the war, she struggled greatly with her experiences and began writing them down. That is how this book came to be.

Material
English sample available

Sarah Arnolds, *The Sheer Nerve*: German (Aufbau), World English (Scribe), Swedish (Flo Förlag)

Gerbrand Bakker, *The Hairdresser's Son*: French (Grasset), Spanish and Catalan (Rayo Verde), US (Archipelago), Commonwealth/UK (Scribe), Turkish (Metis), German (Suhrkamp), Italian (Iperborea), Hungarian (Libri Kiado), Croatian (Fraktura), Hebrew (HaKibbutz)

Gerda Blees, *We are Light*: Albanian (Muza), Bulgarian (Perseus), Croatian (Hena Com), English (World Editions), German (Paul Zsolnay), Macedonian (Antolog), Serbian (Treci Trg), Slovenian (Goga), Italian (Iperborea), Spanish/Argentina (Serapis), Tamil (Emerald), Turkish (April), Arabic (Al Arabi), Malayalam (DC Books)

Toine Heijmans, *Oxygen Debt*: Italian (SEM), German (Mairisch), French (Belfond), Spanish (Acantilado), Persian (AnaPol)

Tiemen Hiemstra, *W.*: German (Kein & Aber), Italian (Adelphi), Turkish (Kaplumbaa), Croatian (Naklada Ljevak)

William Kentridge, *A Natural History of the Studio*: World Spanish (Anagrama), World English (Grove), Czech (Kunsthalles Praha), French (Editions Delpire), German (Aufbau)

Sander Kollaard, *A Dog's Day*: German (Kanon), French (Heloise d'Ormesson), Shinchosha (Japanese), Next Wave Media Corporation (Korean), Turkish (İş Kultur), Croatian (Naklada Ljevak), Arabic (Saray)

Michel Krielaars, *River of Blood*: Italian (Mondadori), German (Beck), World English (Polity Books), Azerbaijani (Alatoran)

Tobi Lakmaker, *The History of my Sexuality*: German (Piper), World English (Granta), Italian (Mondadori), Norwegian (Aschehoug), Swedish (it-lit), Serbian (Treći trg), French (La Peuplade), Slovakian (Okraj Publishing), Spanish/Spain (Aristas Martinez), Finnish (Kosmos), Greek (Ekdoseis Nisos), Bulgarian (Janet 45), Hungarian (Vince) and film rights under option

Jennifer Makumbi, *The First Woman*: French (Métailié), German (Interkontinental), Dutch (Cossee), Turkish (Sola Unitas), Ukrainian (Knigolove), Spanish (Deleste)

Eva Meijer, *The Life of Mice*: German (Matthes & Seitz), Turkish (Kaplumbaa), Polish (Linia), Spanish (Penguin Editorial)

Donald Niedekker, *Strange and Perfect Account from the Permafrost*: US/Canada (Sandorf Passage), Polish (ArtRage), Croatian (Sandorf), Swedish (Ramus)

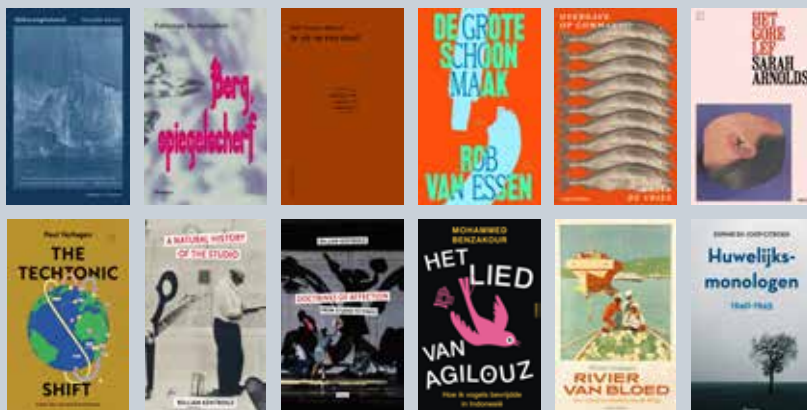
Chaja Polak, *Letter in the Night*: English (New Menard Press), German (Droemer), Italian (RCS)

Jente Posthuma, *What I'd Rather not Think About*: World English (Scribe), Spanish (Bunker Books), Bulgarian (Colibri), German (Luchterhand/PRH), Norwegian (pax), Swedish (Ramus), Korean (Munhakdongne), Arabic (Sefsafa), Polish (Glowbook), Portuguese (Dom Quixote), Brazilian (Record), Ukrainian (Knigolove), Turkish (Koridor), Czech (Vyšehrad), Albanian (Onufri), Latvian (Satori), Macedonian (Bata), Slovenian (Pivec), Serbian (option)

Bea Vianen, *My Name is Sita*: US/Canada (Sandorf Passage), German (Transit), Polish (Art Rage), Tamil (Emerald Publishers)

Nadia de Vries, *Surrender on Demand*: World English (Bloomsbury US), German (Dumont), Danish (Jensen & Dalgaard), Turkish (Ayabakan)

- Yasminn Abdel-Magied – *At Sea* (Canongate)
Atef Abu Saif – *A Suspended Life*
Nathacha Appanah – *La nuit au coeur* (Gallimard)
Kristine Bilkau – *Halbinsel* (Michael Gaeb)
Italo Calvino – *Tutte le cosmicomiche* (Wylie Agency)
J.M. Coetzee – *Freud and Marriage* (Peter Lampack)
Osamu Dazai – *Ningen Shikkaku, Shayo*
David Diop – *Ou s'adosse le ciel* (So Far So Good Agency)
Jane Gardam – *Bilgewater* (David Higham)
David Grossman – *Words where are you?* (Deborah Harris Agency)
Annett Gröschner – *Schwebende Lasten* (C.H. Beck)
Ayelet Gundar Goshen – *Uninvited Guests* (Kein und Aber)
Christoph Hein – *Das Narrenschiff* (Suhrkamp)
Saou Ichikawa – *Hunchback* (New River Agency)
Sacha Naspini – *Il Seminario* (Edizioni E/O)
Luisa Neubauer – *Was ware, wenn wir mutig sind?* (Rowohlt)
Doireann Ní Ghríofa – *Said the Dead* (Wylie Agency)
Yoko Ogawa – *Hotel Iris* (CAA)
Nerea Pallares – *Punto de Araña* (The Ella Sher Literary Agency)
Cesare Pavese – *La casa in collina*
Pier Lorenzo Pisano – *La Somme delle Cose* (CAA)
Maria Reva – *Endling* (CAA)
Montserrat Roig – *The Barcelona Trilogy* (Casanovas & Lynch)
Bernhard Schlink – *Gerechtigkeit* (Diogenes)
Ásta Sigurðóttir – *Streichölzer* (Reykjavik Literary Agency)
Charles Simmons – *Salt Water* (C.H. Beck)
Irene Sola – *Et vaig donar ulls i vas mirar les tenebres* (Casanovas & Lynch)
Livia de Stefani – *La vigna di uve nere* (Ugo Guanda Editore)
Wisława Szymborska – *Pocztą literacką* (Fundacja Wisławy Szymborskiej)
Nathan Thrall – *A Day in the Life of Abed Salama* (FSG)
Miriam Toews – *A Truce That Is Not Peace* (Wylie Agency)
Justin Torres – *Blackouts* (Wylie Agency)
S. Yizhar – *Khirbet Khizeh* (The Israeli Institute for Hebrew Literature, Tel Aviv)
Oksana Zabuzhko – *Muzej Pokynutykh Sekretiv* (Beata Stasińska Literary Agency)



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