

THE UNIVERSITY OF HULL

The Reception of Dutch Fictional Prose in Great Britain

A Reception-Sociological Study of the Reception of Dutch
Twentieth Century Fictional Prose in Translation in
Great Britain (1970-1983) in Relation to the Dutch and
English Literary Canon

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Abstract Summary of Thesis submitted for Ph.D. degree

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on

The Reception of Dutch Fictional Prose in Great Britain

This thesis looks at the reception of Dutch twentieth-century fictional prose in translation in Great Britain, between 1970 and 1983. It tries to ascertain empirically the extent to which these translations have been accepted on the literary market of Great Britain, and what the reasons may have been for their allegedly negative reception. The three theoretical pillars on which the study rests are those of reception studies, literary sociology, and translation studies.

The acceptance of foreign literature is influenced by expectations held by the target audience. These expectations in turn are formed under the influence of

the country's own canon. In order, therefore, to compare the literary canons in the Netherlands and Great Britain, the study looks at the reading lists of prescribed or recommended literature at selected universities in the two countries. These lists are considered to be representative of what Robert Escarpit (1971) calls the cultured circuit of distribution, as bestseller and book club lists are of the popular circuit. Once the literary canon has been defined, we can see what of that canon actually gets translated (prose fiction only) and is reviewed in the British press.

A consideration of the image of Dutch and British twentieth century literature and an analytical survey of the intrinsic qualities of both literatures reveal convergences and divergences, whereby the latter appear to be less numerous than the former. Perhaps even more important, however, are the extrinsic elements: a look at the Dutch novel in translation in the British market place is therefore included. The final chapter discusses the possible translational policies and suggestions for the future of Dutch fictional prose in English translation. The appendices, appearing in a separate volume, contain various tabulations, for instance of the titles in the Dutch and British university canon.

voor mijn ouders,
voor al hun steun.

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Ant.S. - Where stood Belgia, the
Netherlands?

Dro.E. - O, Sir! I did not look
so low!

(Shakespeare, Comedy of
Errors, Act III,sc.ii).

INTRODUCTION

aim and method

The present study aims to ascertain empirically the extent to which translated twentieth century Dutch fictional prose has been accepted on the literary market of Great Britain, and what the reasons may have been for its allegedly negative reception there. As my starting point I would like to take a quotation from André Lefevere (1982, p.14), who talks about the importance of translated ("refracted") texts. He continues:

Even more significant is the question why certain canonised texts from other literary systems have not (yet) been refracted. Is it because the poetics around which they are constructed has little to offer to potential receiving systems at this moment in time? Is it because the themes, especially, they are dealing with do not appeal, or would have to be (and are) altered rather drastically in order to gain appeal? At the present moment it is a truism that texts which have not been refracted in English or Russian do, quite simply, not belong to World Literature, no matter how great their intrinsic merits may be perceived to be. It is also a fact that other texts do belong, no matter how poor the intrinsic merit of their translations. And since translations and editions of texts pave the way for criticism and historiography, this type of situation tends to become irreversible. Histories, surveys and appreciations of World Literature are often written on the basis of what is available in English. What is not available is not included. Some of the histories achieve a rather authoritative position, especially in teaching.

Translated Dutch prose-fiction on offer on the British market originates in the Dutch literary canon. What is meant by "literary canon" is quite unclear, however, and will be defined. In order to discover divergences and/or convergences in culture or taste, a small-scale survey is included encompassing the Dutch and British literary canon. To represent the cultured circuit, the literary canon at universities is investigated, whereas for the popular circuit the survey also briefly looks at bestseller lists, book clubs, as well as at the influence of literary awards and reviews. Comparing the literary canon in Great Britain and the Netherlands is of importance, because "the acceptance of Dutch work in Great Britain is strongly influenced by

what publishers and editors expect of writing according to their own country's canon" (J. Brockway in personal letter, see Appendix 6). Bridging the gap between reception-aesthetics and literary sociology, this thesis deals both with the reception of individual texts within sociological groups, and with intrinsic and extrinsic elements which influence the process of canonisation.

In Chapter 1 we will first discuss the three theoretical pillars on which this thesis rests: namely that of reception studies, literary sociology, and translation studies. Chapter 2 consists of the actual survey of university reading lists, and describes most of the data which can be found in the appendices. In Chapter 3 we will see which fictional works, from the established Dutch canon, get translated into English and reviewed in the British media. Chapter 4 then looks at the image of both Dutch and English literature, and analyses the literatures to discover the intrinsic differences and/or similarities. In Chapter 5, finally, the extrinsic elements (reading public, distribution, production) will be discussed. Empirical studies of the literary canon at universities like this have, to my knowledge, not been attempted before, and may ultimately lead us to discover what, in these circles of reception, one regards as "literature".

Because of the limited availability of data, research had to be restricted to the years 1970-1983 for the literary canon, and 1975-1984 for the reviews of Dutch fiction in Great Britain. The work does not claim to be an exhaustive study of literary or translation theory, nor does it aspire to set a norm for future translation-policy makers. Obviously, within this limited framework no justice can be done to the wide range of effects within the literary canons, although an attempt has been made to describe these effects.

Chapter 1

A THEORETICAL RECONNAISSANCE OF THE FIELD

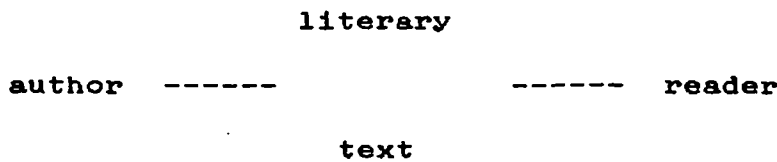
1.1 Reception Studies

1.2 Literary Sociology

1.3 Translations and Canonisation

1.1 Reception Studies

One of the most remarkable developments in literary theory of the past decades has been, without doubt, the shift away from concentrating on the author and the text in favour of a theory that would take into consideration the hitherto neglected relation between the literary text and the reader. In an adaptation of the model of verbal communication as designed by Roman Jakobson,¹ this entailed a movement towards the right:



Neither the nineteenth-century positivistic concentration on biographical information, nor the extreme text-oriented approach of formalists, New

1 R.Jakobson, "Metalanguage as a Linguistic Problem",
in: Selected Writings , VII, 1985, pp.113-121.

Criticism, and the Prague school of structuralists, seemed to do justice to the process of communication which goes on in the last leg of the triangle author - work - public. To formalists, the reader was only a registering subject; to Marxists, both author and reader had to conform to a social attitude. But in the structuralist approach of, for instance, Roman Ingarden, the emphasis is placed more and more on the reader, away from both author and literary text. The processes which make up the history of literature were seen progressively as involving the social and cultural contexts of literature, and the literary text was no longer considered as an independent, autonomous unit, although the influence of the Russian formalists and New Criticism was felt for a long time (in the Netherlands, particularly with the literary magazine Merlijn). In the 1960s, the shift towards the reader was carried forward with the genesis of reception-aesthetics, which looks at the literary text exclusively through the eyes of the reader. Hans Robert Jauss and Wolfgang Iser are the two major theorists of this school (the so-called Constance school).

The disintegration of the nineteenth-century formalist theory often involved a defeatist attitude towards theory altogether. Perhaps the move towards empirical (sociological) case studies and historical and

contemporary reception studies (Rezeptionsforschung) is an indication of this. In the Netherlands, the renunciation of theory by J.J.Oversteegen (of Merlijn) is described by Ton Anbeek (1982b). In the whole field of criticism, the emphasis seemed to shift away from the explicative or expressive realism of the text to intertextuality and what is sometimes called deconstruction : the study of the various (mis)readings which a text undergoes at the hand of its interpreters (Bloom et.al. 1979; Belsey 1980). A text is found not to have any specific meaning anymore, except in relation to its temporal and historic context. Literary theory (perhaps under the influence of the literary market it studies) has become evasive in its inability and indecisiveness to grasp the reality of the world it seeks to explain, and as a consequence became more active on the level of intertextuality, metalanguage (semiotics), and text-environment (poetics, literary

sociology, historical criticism).²

Quite often this phenomenon is referred to as a "crisis in theory" (McGilchrist 1982; Anbeek 1982b; Williams 1983), and linked with a general feeling of dissatisfaction in literary studies. The ideal of a single, all-encompassing and explaining, predictive, objective, and - above all - mutually verifiable theory has been abandoned in favour of various descriptive theories with particular relevance to a particular kind

2 D'Haen (1983), in his study on the novel's socio-cultural context, employing reception-aesthetics, speech act theory, and frame analysis, works on the postulation that: "the theoretical basis of literary studies, postulating the existence of literature as an abstract system of purely formal relations, precluded any effective correlation (beyond analogy) with other human activity" (D'Haen 1983, p.4). The limitations of autonomous literary theory confined D'Haen too much, for which reason he preferred to situate literary theory within the communicative process of general history, and not in an ivory tower of its own without bearing on the ongoing activities of the world.

of literature. Consequently, the gap between theory (or theorising) and practice became narrower, allowing for interpretations which took the social and cultural reality (and also the market economy) into consideration. This recent trend in literary studies may have been a disillusionment to some, to others it opened new perspectives, offered new challenges, and made room for fresh theories. Text-autonomy became less important, in favour of a revaluation of the text in its context and openness of the text to the exterior world. According to Vanderauwera (1982, p.11), the new developments have "injected new life into (literary studies), and contributed to a climate favourable to fresh areas of investigation, more rigorously conducted research, and better-founded theories."

We can see the postulation in 1969 by Hans Robert Jauss of his idea of the changing paradigms of literary history in light of these developments (Jauss cited by Holub 1984, p.1 ff.). Borrowing his concepts from Thomas S.Kuhn, he presents a scheme which divides the development of literary history into four major paradigms which define the accepted methodological procedures of literary criticism at a certain time. The first is the so-called "classical humanist" paradigm, which contained the norm whereby works were compared with the approved models of the ancients. A "scientific

revolution" in the eighteenth and nineteenth centuries caused the emergence of the second paradigm, the "historicist-positivist" approach, which Jauss identifies with a narrow and mechanical approach to literary texts. Jauss sees Marxist scholarship and official government examination questions as remnants of this perspective. The "aesthetic-formalist" paradigm is the third development, encompassing stylistic studies as well as Russian Formalism and New Criticism, and characterised by a concentration on the work itself instead of historical and causal explanations. Finally, Jauss sees a new paradigm arising since the Second World War, due to a rehabilitation of philosophical hermeneutics, a more socially relevant criticism, and alternatives like the archetypal criticism of Northrop Frye. "At present, however, there are no exact indications of the precise composition of the new direction", Robert C. Holub (1984, p.3) states, although for its realisation, Jauss believes reception aesthetics to be one of the most successful instruments. In this approach, the mediation of aesthetic/formal and historical/reception-related analysis, the linking of structural and hermeneutical methods, and the implementation of an aesthetics of effect ("Wirkung") which also looks at popular literature and the phenomena of the mass media as well as "high class" literature, are all included (Holub 1984, pp.1-4). For Rien Segers

(1980), the inference that reception studies could thus have a serious claim to this new paradigm, or that the theory of changing paradigms is indeed a plausible one, is slightly premature, and according to him judgements as to its usefulness had better be postponed until reception-aesthetics have developed further.

Placing literature within a wider context of historical significance naturally leads to the question where to draw the line and what to incorporate. Many of those sceptical of theory had taken the question "what is literature?" as their starting point, asking for a reevaluation of evaluative terms in literary criticism, or a reconstruction of the so-called "literary canon" or "great tradition of the national literature" (for a discussion of canonisation, see Chapter 1.3 below, p.60 ff.). Again, the answer seems to lie with the reader, without whom no literary communication is possible. Jean-Paul Sartre came to the conclusion that a work's reception is never just an "external fact" about it, but that sales figures and reviews are closely linked to the constitutive dimension of the work itself.³ In the

3 J.P.Sartre What is Literature? (1948), see
T.Eagleton, Literary Theory (1983), pp.83,84.

Netherlands, the first critical work to take the reader into serious consideration was Huygens (1946). In W.Blok's Verhaal en Lezer (1960), the author published the results of a small-scale survey concerned with the reception of Louis Couperus's Van oude mensen, de dingen die voorbij gaan, although the reader's role was here implicit rather than explicit. So we see that in early studies the reader had not been altogether neglected: Kraayeveld (1974, p.678) shows that also in the early work of J.J.Oversteegen ("Analyse en Oordeel", 1965) the reader was taken into account. It was up to the reception-aesthetics (reception theory) of Jauss and Iser to draw the attention away from the text-internal analysis, not to abolish it altogether but to incorporate it into an approach to literature which took text-internal as well as text-external factors into consideration.

The object of reception studies is to study the relation between the literary text and the reader. Its method is diverse and depends entirely upon the direction with which one wishes to approach the reader/text relationship: from the reader to the text (R -> T: reception studies), or from the text to the reader (T -> R: hermeneutic text-analysis, the study of literary effect or "Wirkungsaesthetik"). Jauss (1970), in his afterword "Die Partialität der

Rezeptionsästhetischen Methode", describes reception as the element of concretisation dictated by the addressee, and Wirkung or literary effect as the element of concretisation dictated by the text (see Grimm 1977, p.23). Van Gorp et.al. (1981) have put the different methods of reception studies into a clear diagram (see next page), which is an adaptation of a slightly simpler version used by Segers (1980).

In how far this diagram (fig. 1) is helpful is for the reader to decide. The fact is, it appears to emphasise distinctions which perhaps do not exist in such a pronounced way: I refer to the perhaps artificial demarcation between contemporary (or empirical) reception studies and hermeneutical reception studies (Rezeptionsforschung versus Wirkungsästhetik). One particular study may well cover both these areas of reception studies, and Segers (1981c) sees the possibility of a future merging of the two fields, where contemporary reception studies investigate the applicability in verifiable hypotheses of premises offered by the reception-aesthetics of Iser. A similar overlap between a history of literary effect (Wirkungsgeschichte) and reception history (Rezeptionsgeschichte) can also hardly be avoided.

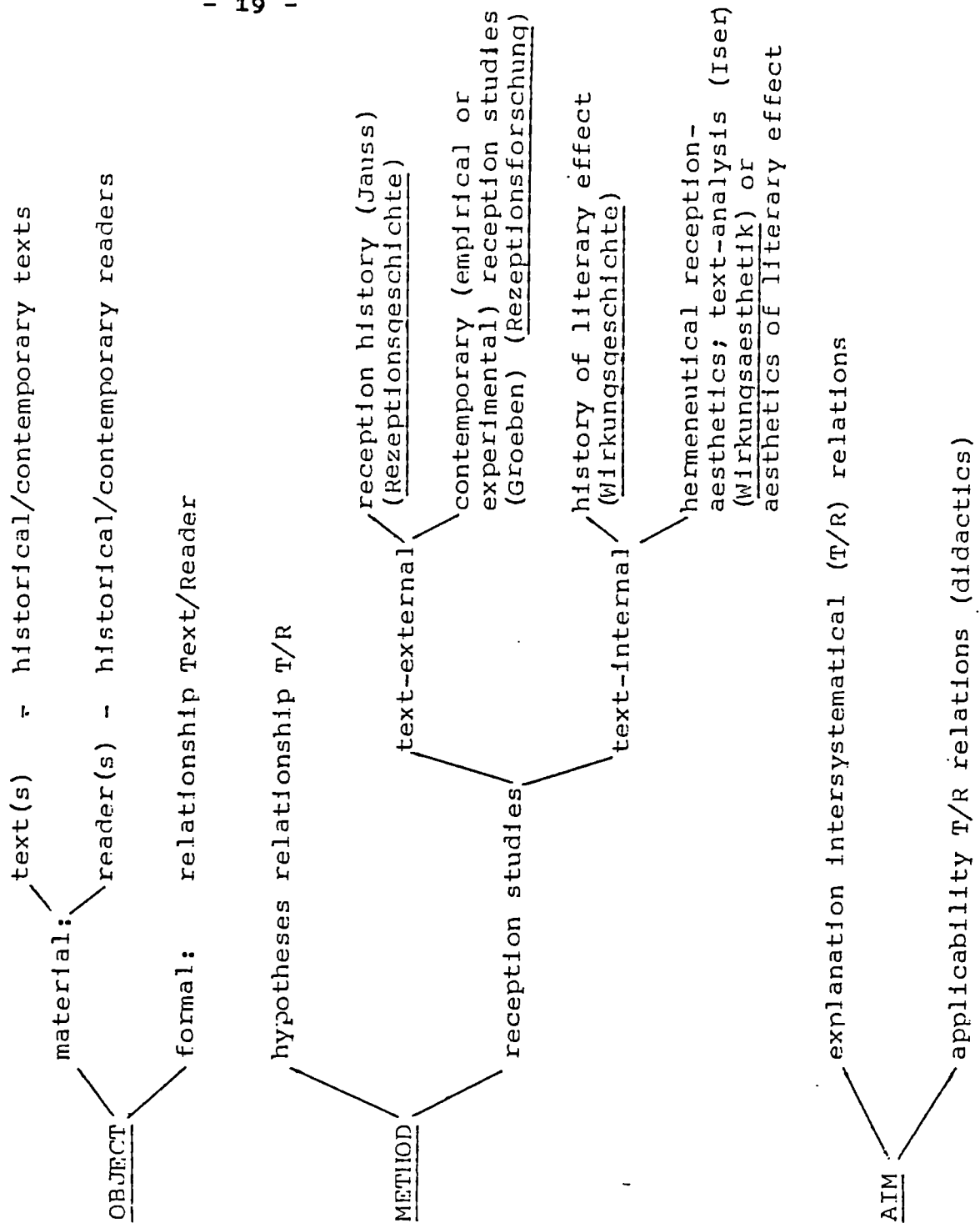


Fig. 1: Object, Method, and Aim of Reception Studies.

source: Van Gorp et.al., 1981.

Holub (1984), however, harbours serious reservations towards the applicability of empirical reception studies, and his book (aptly titled Reception Theory: A Critical Introduction) shows a clear bias in favour of reception theory. On the subject of the survey method, as used for instance by Groeben (1977 and 1981) and Faulstich (1977), Holub emphasises the unreliability of statistical techniques, the taking of a random sample-text out of its literary context, and the predictability of its results. He writes:

The problem with what has hitherto gone under the label of empirical reception theory is thus not so much empiricism, which cannot be avoided, as naive scientism, which has contributed nothing to literary theory and practice besides reams of printed pages. If empirical research is to play a useful role in larger critical projects involving response and effect, it will have to assume a more modest and ancillary function. (op.cit., pp.145, 146).

Segers, on the other hand, thinks that there can as yet be no reception theory, because the theoretical reconnaissances of reception-aesthetics are still too various in approach, are often incompatible with each other, and offer no possibility of deducing verifiable hypotheses (Segers 1980, pp.110,111). There are, in his opinion, only proposed approaches towards the development of a theory, whereby experimental reception studies clearly play the role of favourite:

Neither Iser nor Jauss have accepted the implications of their propositions, and have not occupied themselves with the real reader. This goes, by the way, for other reception scholars as well. Yet only the real reader can give a decisive answer to a conception, whether correct or incorrect, concerning the implicit reader or the horizon of expectations. As such the real reader is the touchstone of reception-aesthetic hypotheses. One sometimes gets the impression that Iser and Jauss do not wish to face the ultimate implication of their ideas. That implication would be: empirical and experimental reader-response research. (my emphases and translation, JK) (Segers 1980,p113).

The ultimate aim of reception studies, however, would be a theory of the whole literary process, without over-emphasising either theoretical or empirical aspects. Unfortunately, Segers (op.cit.) concludes, "reception scholars nowadays tend to return to their own preoccupations and personal hobby-horses, and we still have a long way to go before we have attained an overall theory of literary communication."

The diagram (fig.1, p. 19) also fails to show that historical reception studies (reception history) as well as contemporary (empirical or experimental) reception studies can both be investigated from the point of view of their reception (reader-oriented), or of their effect ("Wirkung" or text-oriented, text-internal potentialities). Furthermore, reception history (Jauss) concentrates on descriptive analyses of documents; contemporary reception studies (Groeben) on

questionnaires and sampling. An additional problem here is the translation of mostly German terms, especially in relation to the works of Jauss. Rezeptionsästhetik has been referred to in English contexts as "reader-response criticism",⁴ "affective stylistics" (this latter term coined by Stanley Fish), or simply as "the aesthetics of literary reception", but this, it would seem, covers only part of the field of reception studies, namely that concerned with the relation T → R. However, let us first look at the concept of literature as adapted by reception studies, the types of readers studied in reception analysis, and the key-terms "horizon of expectations" and "open spaces" as introduced respectively by Jauss and Iser.

The old question "What is literature?" usually brings about a plethora of reactions and opinions, none of which appears to be acceptable to everyone. It seems doubtful whether it is fair to ask the question at all.

4 Holub sees a difference between reader-response criticism and reception-aesthetics, the latter being "a more cohesive, conscious, and collective undertaking". Their mutual influence has been negligible. (Holub 1984, p.xiii).

In reception studies, the question is therefore rephrased: it is not relevant to ask what is literature, but what does (so-called) literature do?, what is its effect on the reader? Apart from interesting documentation on reader-experiences and the reading process, research in this field could in the end result in a useful definition of literature.

Reception studies look at the effect and reception of fictional texts in a historical or contemporary context (on fictionality, see p.126). Effect and reception presuppose two different types of reader to be studied: the ideal reader in relation to the process of effect (Wirkung); and the real reader in relation to the process of reception.

The ideal reader can be either text-internal or text-external. Segers (1980, p.22 ff.) distinguishes text-internally between the implied and the implicit reader, of which the former is described by Iser in his work Der Implizite Leser (1972). Signals in the text tell the real reader how to read the words on the page: the sum total of these signals constitutes the text-internal implied (or implicit) reader. Holub (1984, p.84 ff.) indicates that the term "implied reader" could be seen as a counterpart to Wayne Booth's "implied author", as put forth in his The Rhetoric of Fiction

(1961). Michael Riffaterre constructed a similar abstract, text-internal reader, the so-called "superreader", especially designed to realise an ideal reading of Baudelaire's sonnet "Les Chats".

The explicit reader is the text-internal reader which the author has in mind when he writes his work, sometimes realised as the cliché'd "dear reader" of romantic novels or, for instance, the 20th century "reader who takes his fiction seriously" in John P. Marquand's So Little Time. Text-internally, the ideal reader would be the recipient of all the intentions of the author, excluding none.⁵ Stanley Fish, realising the impossibility of this hypothetical ideal, substituted it for the "informed reader": a competent speaker of the text's language, aware of semantic constructions, idiomatic expressions, dialects, etc., and possessing full literary competence (Fish in Warning 1975, p.215). It is evident that Fish's construct is also an "educated" reader, and since it is

5 On the ideal reader, cf. also N. Laan, "De ideale lezer" in: Laan, Nico and T. Van Deel (eds), Staalkaart: Opstellen over letterkunde, 1984, pp.72-81).

an artificial, imaginary reader, especially designed to expose the author's intentions, the interest for reception studies clearly lies elsewhere. Instead of "superreaders" or "ideal readers", it would be more constructive to look at normal, real readers and their response as a group (Segers 1974, p.392). This would make empirical research more verifiable ("wissenschaftlich nachprüfbar"), and avoid the practice of making the scholar's own experiences as a reader into a norm for others (Anbeek 1974, p.163).

Research into the reading experiences of real readers can be either experimental or empirical: experimental research creating its own statistical material (surveys, questionnaires) to study a contemporary (living) audience; empirical research concentrating on other forms of (existing) documentation (e.g. reviews, criticisms, diary notes, etc.). Experimental research tries to establish the "aesthetic object" of the real reader (i.e. his concretisation of the artefact), and to compare the different reader-reactions to this work of art. Experimental and empirical studies are often confused, and the distinction between the two is not always upheld by everyone (cf. Segers 1978, p.43). In these cases, empirical research is the umbrella-term, although experimental and empirical are then mostly synonymous.

The present study is empirical, and not experimental, in the sense described above, for although it makes use of surveys and probes to discover reader-reactions, it is not based on informant surveys as in the social sciences.

One of the advocates of the empirical (experimental) method is Norbert Groeben, whose main concern was the abolition of the failure to distinguish between the subject and the object, or the investigator (interpreter) and the reader (receiver). The two, according to Groeben, should be strictly separated. His anti-hermeneutical approach (in which Groeben attacks all prior literary theory) favours the empirical (and thus verifiable) and intersubjective methods developed by psychologists and sociologists.⁶ Another empirical researcher who should be mentioned here is Werner Bauer, who investigated the reader-reactions to the short poem "Fadensonnen" by Paul Celan, applying the theoretical, anti-traditional-hermeneutical line of Groeben (see below, p.36) to an analysis of affective elements (Wirkungsanalyse). The study, which both

6 On hermeneutics see p.36 below. On Holub's objections to Groeben's survey method, see p.20 above.

entails an investigation into the horizon of expectations of 665 respondents, as well as capturing the reader's spontaneous response, was published under the title Text und Rezeption: Wirkungsanalyse zeitgenössischer Lyrik am Beispiel des Gedichts "Fadensonnen" von Paul Celan (1972). Holub reacts strongly against the "statistical overkill" which he thinks is explicit in this work (Holub 1984, pp.143 ff).

In his essay Literaturgeschichte als Provokation der Literaturwissenschaft (1970; translated into English as "Literary History as a Challenge to Literary Theory" in Toward an Aesthetic of Reception, 1982). Hans Robert Jauss emphasised the limited role played in marxist and formalist theory by the reading public. His thesis is that the relation between text and reader has both aesthetic as well as historical implications:

Die ästhetische Implikation liegt darin, dass schon die primäre Aufnahme eines Werkes durch den Leser einer Erprobung des ästhetischen Werkes im Vergleich mit schon gelesenen Werken einschliesst. Die historische Implikation wird daran sichtbar, dass sich das Verständnis der ersten Leser von Generation zu Generation in einer Kette von Rezeptionen fortsetzen und anreichern kan, mithin auch über die geschichtliche Bedeutung eines Werkes entscheidet und seinen ästhetischen Rang sichtbar macht. (Jauss in Warning 1975, pp.126-163).

A new literary text does not present itself to the reader in an informational vacuum, but presupposes the context of experience of aesthetic perception. "The new text evokes for the reader (listener) the horizon of expectations and rules familiar from earlier texts, which are then varied, corrected, altered, or even just reproduced" (Jauss 1982, p.23). The horizon of expectations (Erwartungshorizont) depends on the following three criteria:

1. the well-known generic norms which the text embodies;
2. the reader's knowledge and experience of the texts he has read before;
3. the contrast between fiction and reality, i.e. the reader's ability to perceive a new text within his literary expectations and his knowledge of life.

(Segers 1975, p.15)

These "expectations" (Erwartungen) bring about a specific emotional attitude, which can be maintained or altered during the reading process. This continual establishment and altering (breaking) of horizons of expectations determines the relationship of the text to the genre, and also (to the specific reader) its artistic character. We shall comment on the concept below (pp.31-33).

The artistic character of a literary text is measured by the aesthetic distance (Ästhetische Distanz): the distance between the familiarity of previous aesthetic experience and the moment of introduction to the new text, thus creating a new horizon of expectations demanded by the new text. The process of adaptation to a new horizon is called assimilation; its reverse is the reorganisation of the horizon in order to accommodate the new artefact, hence: accommodation (see Segers on Van Assche, Segers 1980, p. 32). If the aesthetic distance is minimal, i.e. the work does not demand any "horizon change" (Horizontwandel), then the work is close to the sphere of "entertainment" art (Unterhaltungskunst or Trivialliteratur). If, on the other hand, the aesthetic distance is great and demands considerable elasticity of mind and horizon, then the artistic quality, according to Jauss, is just as great. In fact, this theory of Jauss does not seem to introduce anything new, since the quality of a work of art has been measured by reference to its "strangeness" or originality ever since the eighteenth century. A work can be "ahead of its time" by not being understood by its present audience. The aesthetic distance can grow less, which will make such a work acceptable to later audiences. By implication, the aesthetic distance can disappear altogether, thereby blending the work into the horizon of future aesthetic experience: the originality

of it has then become self-evident to readers, and the text, in its turn, has become the base-line for comparison with the originality of future texts.

The most important implication of the aesthetic distance and the horizon of expectation is, that in making it explicit an answer can be found to the question of how readers received a certain text at its moment of publication. In practice, this would mean the implementation of the experimental research methods of empirical reception studies. Many fields of research call out for attention: the literary values and norm-systems of readers (literary horizon of expectation), and the socio-cultural horizon of expectations (the wider cultural context in which a text exists, ideology, individual experience and language-related experience) are the most evident ones (Segers 1978,p.32; and 1980,p.66; see also p.36 ff.). Empirical studies comparing the reading public, their norms and values, in comparable countries, should also be considered, as well as probes to find out whether there is a difference in the horizon of expectations concerned with fictional and non-fictional texts.

A complete reconstruction of horizons of expectations would seem practically impossible. Too many uncontrollable variables are involved, such as the incapability of respondents in surveys to adequately formulate their thoughts, the interference or influence of personal situational events, and so on. M. van Buren (1981) indicates that although the terms applied by Jauss deserve our undivided attention, they also need to be corrected at certain points. Van Buren believes that the term "horizon of expectations" remains too vague and undefined (nowhere does Jauss delineate precisely what he means by it), and that one should distinguish between text-internal expectations (caused by the artist's writing skill) and text-external expectations (the package of his own expectations which the reader brings with him to every new text). Van Buren also wishes to distinguish, in this latter category, between expectations of a literary nature and those of an ideological nature (the socio-cultural horizon of expectations). Horizon change, occurring both in length (limitation) and breath (dimension), should incorporate socio-cultural elements. Furthermore, Van Buren ascertains, after having applied Jauss's theory to Gustav Flaubert's Madame Bovary, that the horizon change due to introduction to the new work is not directly proportionate to the positive reaction to the novel. Quite the opposite is usually true: too much

aesthetic distance ("horizondoorbreking") will lead to disapproval and rejection. It would seem, therefore, that there is a delicate balance between just enough and too much horizontal change, and that the acceptance of a text depends on this.

Earlier, Reinhold Viehoff (1976), in trying to apply the horizon of expectations empirically, concluded that literary texts never have an exclusively aesthetic distance to the horizon of expectations of a reader, because a horizon of expectations without "lebenspraktische", non-aesthetic implications does not exist (see also p.38). Theo D'Haen regards the horizon of expectations as balanced against the repertoire of the novel, which is then comprised of the extra-textual, socio-cultural and literary contexts to which the text itself refers. Blanks and repertorial negations in the text confront the reader with his own and his society's mechanisms to propagate its own value systems (D'Haen 1983, p.5; cf. Iser, p.35 below). Karl Robert Mandelkow doubts the practical applicability of Jauss's horizon of expectations, and sees reason for splitting up the single horizon into three such horizons: one which is concerned with the epoch or the traditions and conventions of a particular time; one where a single text of an author may become the standard against which all later works are measured; and one in which the image

of the author, representing one particular aspect of the author's creativity, may become the standard for his reception as a whole (Segers 1975). Günther Grimm (1975, p. 34 ff.) lists several more commentators on Jauss's theory, whilst Holub rightly indicates that the emphasis on novelty, which forms the basis of Jauss's aesthetic theory, seems to be part of a modern prejudice, probably related to the penetration of market mechanisms into the aesthetic realm. "Originality and genius were latecomers to the roster of favoured evaluative categories", he states, and the application of this concept to a history of reception would therefore be entirely incorrect (Holub 1984, p.63). We must bear in mind, however, that Jauss presented his theory as a Provokation, intended to invite discussion on the subject. In later publications Jauss reformulated and adapted some of his earlier ideas, particularly with reference to the aesthetic experience (or rather: aesthetic pleasure) in relation to the horizon of expectations.

Historical reception studies can be sub-divided into synchronic and diachronic studies. The former concentrate on a particular period, encompassing the time of publication of a certain work and the period shortly after that. An example is Georg Jäger's study of Goethe's Die Leiden des Jungen Werthers (see Segers 1980, p.82). Diachronic reception history looks at the

reception of a certain work over several periods, e.g. the study of Elrud Kunne-Ibsch on Nietzsche's Also Sprach Zarathustra (1976; op.cit. , p.86). The studies aforementioned are empirical researches; a limiting factor here is, that the real reception is very difficult, or even impossible, to recreate. A recent discussion developed therefore around the concept of reconstruction : the analysis of hypothetical reception in the absence of sufficient documentation.⁷ Studies by Viehoff (1976) and Faulstich (1977) could be termed experimental, investigating the applicability of the horizon of expectations and the evaluation of literary texts.

Where Jauss is mainly concerned with the reception of literary texts, Wolfgang Iser (in: Die Appellstruktur der Texte , 1970; see Warning 1975, pp.228-252) is predominantly interested in the effect (Wirkung) of literary texts. One of the arousal-factors which makes the reader interested in a particular text is the so-called indeterminacy ("Unbestimmtheit") of the text.

7 See: R.Ghesquiere (in Segers 1981) on the reception of children's literature; also J.J.Kloek (in Segers 1979). On reconstruction, see also Segers 1981b.

which manifests itself text-internally in the so-called "blanks", "open spaces", "indeterminate sections", or "Leerstellen". These gaps form a basic element in the effect which a text elicits, and the task of the reader lies in the process of "filling them in". Too many open spaces in a text would make the text incomprehensible to the reader, but too few, on the other hand, would make the text too predictable and boring. The frequency of "Unbestimmtheitsstellen" can thus determine the literary quality of a certain text.

Iser, who is an anglicist by profession and illustrates his theory with examples from Joyce's Ulysses, borrows his terms from Roman Ingarden. One of the dangers of his theory, pointed out by G. de Vriend (in Segers 1979, pp.37-47; cf. also Van Gorp et.al. 1981, pp.185,186), is that the establishment of an ideal reading of a novel, as is the case in Iser's Der Akt des Lesens (1976), re-introduces a normative approach to literary studies which should be avoided.⁸ Iser's terms, furthermore, remain intentionally vague. On "Unbestimmtheit", for instance, Iser himself said that:

8 For a plea in favour of a normative approach, see B.F.Scholz 1977.

"to define it would eliminate it as a universal that determines communication" (Iser 1975, p.335; quoted in Holub 1984, p.94). This is seen by some as a disadvantage which further impedes rather than enhances its applicability.

The implications of reception theory and the theory of literary effect are also felt in adjacent fields of literary study. The reception-aesthetic theories of Jauss and Iser originated in the primarily text-based hermeneutical school of thought, to which particularly Groeben opposed himself (cf. Groeben in Van Gorp et.al. 1981, pp.101-136; see also p.26 above). And although Iser reacts against a "naive" hermeneutics, he does admit that hermeneutics was a condition without which the theory of literary effect (Wirkungstheorie) could not have developed (Segers 1981b; Iser in Van Gorp et.al. 1981, pp.165-180).

Reception-aesthetics furthermore follows (and extends) aesthetic theory. It was Jauss's contention to restore "primary aesthetic experience to its rightful place at the centre of literary theory" (Holub 1984, p.73). Where Blok (1977, p.86) distances himself from the amplification of disinterested pleasure in aesthetic experience (because it isolates itself too much from what is said or represented), Jauss on the other hand

tries to bring new life to the concept of aesthetic pleasure. Opposing the "aesthetics of negativity" of Theodor Adorno (which allows a positive social function for art only when the artwork negates the specific society in which it is produced), Jauss in his later work Aesthetic Experience and Literary Hermeneutics (1977) realises that also his own concept of horizon of expectations too much assumes that literature is perceived and appreciated against a normal societal and/or literary background, thereby over-emphasising its innovative function (cf. Holub's criticism on novelty, p.20). Tempering his theory of the breaking of the horizon of expectations, Jauss re-introduces the concept of pleasure, splitting it up into a moment of "unmediated surrender" ("Hingabe"), and a moment of "bracketing" the object." This latter aesthetic moment can be compared to Blok's "framing", which Blok sees working together with unity, complexity, intensity, and "beliefs" ("specifically psychological, social, philosophical and moral values"; Blok 1977, pp.88,89).

- 9 "The second moment, which is peculiar to aesthetic pleasure, consists of 'the taking up of a position that brackets the existence of the object and thereby makes it an aesthetic one'" (Holub 1984, p-74, quoting Jauss 1977).

In a still wider context, reception studies should be seen in the light of semiotics : the science which investigates all forms of communication insofar as in a communication-situation signs are based upon systems or codes (definition by D.W.Fokkema, quoted by Segers 1978, p.14). Reception-aesthetic research and semiotics overlap in many aspects, and in particular the concept of horizon of expectations could be placed at the centre of a semiotic process. In this sense, the reader has both a literary code and a socio-cultural code (the terms come from information theory), by means of which he translates the literary potentialities of a work of art and the socio-cultural potentialities of language into his literary and socio-cultural horizon of expectations. The socio-cultural horizon of expectations is the sum-total of the reader's personal and linguistic experiences; the literary horizon of expectations is the result of his experiences with (literary) texts, built up from expectations relating to genres, style, and interpretative and evaluative experiences. The two horizons are not strictly separated, and where precisely they should be considered as such is difficult, if not impossible, to ascertain (cf. Segers 1979, pp.23-36; and Segers 1980, pp.58-68). Research into their construction, particularly in comparable but separate literary societies (i.e. different countries) would be one of the most interesting aspects of reception

studies. Götz Wienold (1972) ignores the literary quality of a text, which is not important to him. The emphasis of his study is on text processing ("Textverarbeitung") and the relation between reader and reader (the interpretation-text); not the relation between text and reader.

Another field of research for which reception studies have important implications, too often neglected in previous literary studies, is in the studies concerning the evaluative process used by readers of modern literature. This process, investigated by Segers (1978), entails in fact the basic decision-making in the reading process which accounts for the ultimate acceptance or rejection of a literary text. The reader has several criteria (norms, arguments) which, often implicitly, he applies to a literary text (a literary value-system). If the reader justifies the acceptance or rejection of a literary text by reference to one of these criteria, then this pronouncement is called a value judgement. The application of value judgements involving one or more of these criteria is called evaluation. If, however, a pronouncement is made without reference to a criterion, but is based only on, for instance, prejudice, ignorance, feeling (impulse, instinct), or conditioning, then this pronouncement is called preference. From both normative categories,

evaluations and preferences, can we deduce the literary value of a text, but only with evaluations do we have the possibility of finding out what reasons are playing a part in the decision.¹⁰ It is clear that the criteria at work in the process of the evaluation of literary texts are of extreme importance to studies investigating the reception of literary works. To find out which criteria the readers apply for one particular literature or in combination with other literatures (comparative studies) opens possibilities for empirical research. Segers (1978), for instance, discovered that readers do not merely distinguish between intellectual and emotional categories in their operative literary value system, but in fact distinguish between criteria concerned with the innovative character of the text (use of language, originality, tension, interest); criteria concerned with the effect of the text (emotion, credibility, characterisation, emphathy, tempo); and criteria concerned with form (plot, theme, structure).

10 The definitions of value judgement, evaluation, literary value, and (here slightly adapted) preference, are from Segers 1978 and 1980.

Another empirical study involving the process of literary evaluation is Faulstich (1977). It is of interest here that these studies (Segers 1978 and Faulstich 1977) clash in their findings concerned with the influence of education on the evaluative process. In Segers 1978 this influence was clearly present; in Faulstich 1977 it was non-significant (cf. also Segers 1980, pp.94-109). These results clearly invite other studies to be conducted, and in particular the didactic application in literature education will benefit from this.

Concerning the didactic application of reception-based studies, the question arises whether it is wise or even desirable to make full use of the application, for this would imply basing the education of the reader (pupil) on his way of reading (see Segers 1981b). This concentration on the standards of uneducated pupils for the purpose of educating to higher standards would seem the complete reverse of élitist education, of which traditional literature education has so often been accused (cf. Kruithof 1979). Whether it would also entail an improvement, remains a matter of opinion (on reception-aesthetics and education, see also Segers 1981, pp.187-236; and Kraayeveld 1983, pp.242,243).

There are, apart from education, various other applications of reception-based studies. Schampaert (1983) refers to the above-mentioned comparison of the literary value system in comparative literature (see p. 39), but also to the investigation in the evaluative processes used by publishers and juries of literary prizes. Segers (1980, p.71) mentions in this context a study by Sanford Dornbusch (1974) on evaluation-criteria used with literary, music, and film awards. Segers also suggests (op.cit. , p.124) that investigation into the decision-making processes of prize-awarding juries could eventually lead to the development of techniques whereby the element of chance and arbitrariness, at the moment prevailing at such ceremonies, could be avoided. However, this naturally entails the implicit danger (similar to the danger mentioned above in connection with the educational application of reception theory) of making the current value system into a norm for future generations, whereby natural processes of re-evaluation and taste differences are ignored. The result would be a static and anachronistic normative system, which would almost by definition be inappropriate to use for the awarding of literary prizes, even if the value system were brought up-to-date every time the prize was awarded. Yet it must be the intention of such awards to recognise works which will stand the test of time; to measure it by contemporary standards, therefore,

would almost automatically disqualify potential winners. (On literary prizes, see Chapter 5.3. p.442 ff.).

What we are concerned with in this present study, however, is the application of reception theory to the intermediate area of translation, where a text is transferred from one language into another (see p.88 ff.). Comparative literature, reception-aesthetics, and translation theory meet in this area, and of particular interest here is the role played by the mediators between text and reader: the translator, the publisher, the literary critic, etc.: their influence is greater in translation than elsewhere (see Chapter 3.2. p.222. footnote 11; cf. also Chapter 5.2 and 5.3). Prior to describing their influence on the reception of Dutch literature in Great Britain, however, we will turn our attention to yet another area where reception-aesthetics can find its application: the process of canonisation, and specifically of the Dutch and English literary canon (Chapter 2).

The implications of reception theory for hermeneutics (p.36), aesthetic theory (p.36 ff.), semiotics (p.38 ff.), and evaluation theory (p.39 ff.) have been referred to, as well as some possible practical applications for reception-aesthetic theories (p.42). This leaves us with a very important area of

literary study for which reception-aesthetics has considerable implications, namely the interaction between reception studies on the one hand and the disciplines of literary psychology and literary sociology on the other. Literary psychology has no relevance for our further study; literary sociology, however, describes the background against which literary communication takes place, and evidently the sociological background to the reception of literature cannot be passed over unnoticed. In fact, it appears that the interdisciplinary relations between reception studies and literary sociology are of extreme importance for the development of a literary theory that wishes not to lose contact with reality. It goes without saying that this interdisciplinary field is of particular relevance to the present study; to such an extent, in fact, that after Vervliet (1984) the term "reception-sociology" could well apply to this thesis.

Many scholars have pointed out how heavily reception-aesthetic theory as a communication theory depends on socio-cultural factors. Segers (1978, p.45), for instance, indicates how narrow the literary base is of Jauss's term "horizon of expectations", leaving little room for such factors, but also Segers himself has been criticised for giving too narrow an impression of the socio-cultural horizon of expectations and its

ideological contents (what Jauss terms "Lebenspraxis") (Van Buuren 1981). J.J.A.Mooij (1981) describes the artistic qualities of texts, to which he adds that a text also (necessarily) functions within a socio-cultural situation.¹¹ Holub (1984, p.128) shows us how reception-aesthetic theory has ignored societal pressure, something for which Marxist critics from the German Democratic Republic (Manfred Naumann, Karlheinz Barck, Claus Träger) heavily accused Jauss. "The public to which Jauss refers", Holub summarises, "... like the reader, is nothing more than an idealisation allowing him to circumvent decisive issues of social function" (op.cit. . p.129). Naturally, empirical reception studies have tried to redress the balance, thereby heavily relying on sociological methodology.

Literary sociology studies the interactions of all those who take part in the literary communication process: authors, publishers, critics, reviewers,

11 Mooij's choice of words - describing the artistic process as "woekeren met taalmiddelen" perhaps leaves room for some doubt and reservation. (Mooij 1981, p.2).

teachers, students, etc. Its relevance for reception studies lies in its being able to describe the interaction between the reader(s) and its/their societal background. This socio-cultural background can be instrumental in determining the reception-aesthetic dimensions, and within the context of this study the socio-cultural background of readers in separate cultural and linguistic communities (the Netherlands and Great Britain) is of particular interest. A study by Alan C. Purves, Literature Education in Ten Countries , brought to light that the response of a reader to a text is dependent on the country (or cultural community) to which the reader belongs. Pupils from Sweden, for instance, tended to evaluate a text more than pupils from the United States of America, whilst students from Italy seemed more concerned with history and background than students from Finland. Students in the Flemish-speaking part of Belgium were found to be interested in history and formal aesthetics; in Francophone Belgium, however, (as in Great Britain) students were more interested in the personal and moral concerns of what they read (Purves 1973, p.314).

Segers (1980, p.72) argues that reception studies and literary sociology both have their own field of research within the process of literary communication, whereby tasks have to be divided. Reception-aesthetics

will then concentrate on the relation between text and readers, and literary sociology on the relation between readers and society. In practice, however, the line is difficult to draw. Peter Zima (1981) suggests a sociology of the literary text, whereby reception and production are regarded as one and the same process. The semantic basis of a text (literary production) bears the mark of its socio-historic or ideological environment (socio-linguistic situation). Like Anbeek (1974), who contends that the concentration of literary research should lie with real readers, and hence with groups of readers, Zima regards literary production, as well as contemporary reception, as a reaction to a particular group-language or sociolect, and hence as an intertextual process.¹² Considering the importance of sociological factors on which both literary production and reception depend, further elaboration on this subject would seem desirable. The following section of this chapter (1.2) addresses this question.

Recent developments in the field of reception-aesthetics have been few and far between, and

12 On sociolects and the sociology of literary texts, see also Zima 1981b, pp.75-108.

it seems perhaps justified to wonder whether the present silence is just part of a ripening process - a re-orientation after an initial bout of enthusiasm - or whether the theories are exhausted and reception analysis has come to the end of its tether. Hopefully the latter is not the case; the former is more likely, particularly in the light of the enormous potential of practical applications reception studies have to offer. It is true that there are good reasons for refuting some of the earlier theories, of which a few have been mentioned

(pp.31-33, and pp.44,45). Basically one could say (with Kloek 1978) that the theories of Jauss, and in particular his concept of the horizon of expectations, is too normative with regard to the emphasis on novelty and the generalisation of the reading public. There is no evidence to assume that novelty is the only criterion by which readers judge a text: on the contrary, sometimes a text is appreciated only if it corresponds to the previously-held expectations of the reader. This seems to be a widespread attitude in the genres of popular literature (on which more in Chapter 1.2). Furthermore, where Jauss c.s. pertain to study the horizon of expectations and the reader, it does not take critics like Kloek (1978) and others long to point out that the horizon of expectations and the reader (by whatever name they go) do not exist. We already briefly touched on this on p.21, and pp.23-25. Practical

application in literary sociology teaches us, that we should look at groups of readers, for this is the way in which readers present themselves to the researcher and the book market. Jauss's theory is also limited with regard to the fact that he only studies a specific literary work, or a specific number of literary works (e.g. Madame Bovary , Goethe's Iphigenie , and Baudelaire's Les Fleurs du Mal). What would be of more practical importance to literature studies is the study of a whole corpus or canon of literature (for my definition of literary canon, see Chapter 1.3, p.88). Obviously, the very nature of such all-encompassing studies would make them highly impracticable, but it remains nevertheless desirable to have at least a partial overview of the reception of a literary canon with certain groups of readers. This study can be seen in the light of this, whereby the theories of reception-aesthetics serve as a referential background to an empirical attempt to describe the reception of a defined category of Dutch literature in Great Britain. We thereby recognise the above-mentioned shortcomings of reception-aesthetics, and it is therefore with some reservation that we apply this frame of reference.

The aim of applying this referential frame to this study is twofold:

a) To supply the terminological and methodological tools of empirical reception research, and to place the study within the context of the research of the history of reception.

b) To supply an answer to the question of what for certain recipients constitutes a certain literary canon, which in its turn could partially answer the question "What is literature?" (Vis 1978).

Three studies could serve as examples of my reception-sociological approach: Purves (1973), Kloek (1978), and Janssens (1981). Although they are all concerned with different aspects and cover different areas of investigation, they all place their study within the experimental/empirical tradition of reception studies: Purves looking at literature education and the way in which students evaluate literary texts in ten different countries; Kloek investigating the readership of lending libraries in the Netherlands in the early twentieth century; and Janssens describing the reception of Flemish literary texts in eight Dutch newspapers. Through studies of this kind, each describing a small part of the whole corpus or literary canon (with the exception of Purves), a complete picture of this corpus in terms of descriptive reception analysis would become possible.

The relation between text and reader can only be described successfully if the literary text is taken in relation to the literary corpus of which it is a part, and also the position of the literary recipient in his or her socio-cultural context as well as the reactions of (groups of) readers are taken into account. The present study, incorporating a survey of the literary canon at Dutch and British universities, a brief look at bestseller lists, book club lists, and literary awards in the two countries, as well as a listing and discussion of the reviews of Dutch translated fiction in the British press, hopes in this way to make a successful contribution to the research of the history of reception.

1.2 Literary Sociology

Getting out into the field, talking to subjects, working with questionnaires, comparing and interpreting statistics: one could say that literary sociology has to do the dirty work for a theory-based reception-aesthetics. The question one should always ask oneself is how far the approach, or rather, the angle of the approach, sheds light on the concept of literature as such. The sociological approach to literature has in this respect clearly a specific function: without the information of sociological research, important factors like reception, economics, publication, and distribution would remain unknown quantities. In other words: important factors involved in the producing of art (literature) would remain unquantified and inexplicit - a shot in the dark. It is nowadays generally accepted that an author, in creating his poetry or fiction, does actually have a specific public in mind during the writing process, and that there are presuppositions of "permanent, universal responses embodied in the work" (Booth 1961, pp.89-116). The aesthetic effect of art, one realises, basically works through what Booth calls "a successful reversal of what many readers would

'naturally' think of as a proper response" (Booth 1961, p.115): a description similar to the fundamental event described by Jauss in his theory of the breaking of the horizon of expectations (see p. 27 ff. above). Without his public, the author might as well hide his literary accomplishment deep in one of the drawers of his desk, only to look at it himself occasionally. The reading public, no matter how large or limited this may be in the eyes of the author, is clearly a preconceived factor with every artistic attempt. Without listener there is no conveyance; without reader there is no communication. The sociological approach to literature has to investigate this aspect of literary communication in order to complete the picture of the author - text - reader triad.

The reception-aesthetic approach looks at the reception of the literary work of art with the separate, individual reader. Why do we like a text specifically; what processes occur within ourselves when we appreciate a text; what attitudes do we hold to the given piece of art? These questions are answered partly by reception studies, partly by psycholinguistics and semiotics. What is absolutely clear in these cases, is that they are concerned with evaluative processes, and that the reader on whom the approach is based is treated as an individual, but generalised factor. However, can readers

be generalised in such a manner? Is it, au fond, possible and correct to pigeonhole all readers in such a grotesque way into the same, easily analysable, slot? It will be clear that every individual reader can react differently to the same work of art, and that it is wrong to make such over-generalisations. Every individual is determined by his or her environment (social ethics, economic and political background, education), and the reaction of the reader to a particular literary work is different where and when the sociological factors which influence the reader are different. It is therefore wrong to speak of the reader (see also pp.25 and 47 above); at the most we can speak of groups of readers (cf. Anbeek 1974, p.163; see also p.47). In fact, even this is an over-generalisation, and as such also literary sociology indulges in pigeonholing for the sake of analytical clarity. Perhaps we ought to strive for a psychology of the reader, in the same sense as psychological studies of the artist and the literary text already exist.

However, we must steer a common-sense midway course between generalisation and pedantry, and since the literary group is an accepted term in literary sociology and useful in the discussion which will follow, I will adopt the term forthwith for this thesis. If literary sociology were to be represented as a simple diagram (in

the same manner as Jakobson's model of literary communication; see p.10), this would naturally have to include such phenomena as: production (the author and literary group); distribution (publishers, the book trade); intermediaries (critics, theatre, libraries, translators, promotion); and consumption (the readers in the different reading publics). Attempts along these lines have been made, notably by Hugh Dalziel Duncan (1961) and Hans Norbert Fügen (1964; see fig.2, p.56). However, as Rudolf Schenda (1977, p.29) indicates, diagrammatic representations always ignore the dynamics involved in the process: complex relationships can never be represented as simple ones.

The interest in the reading public began to take shape in the 1930s, when Q.D.Leavis published her treatise Fiction and the Reading Public (1932). This work soon came to be regarded as a highly influential sociological study, although Mrs Leavis preferred to call her approach "anthropological" (cf. Sutherland 1983, and p.84 below). Empirical research on the sociology of the reading public before this date had been scant, although particularly the works of Madame de Staël, Karl Marx, Hippolyte Taine, and Leslie Stephen (English Literature in Society in the Eighteenth Century , 1904) deserve mentioning. They are explorations into the social background of literature

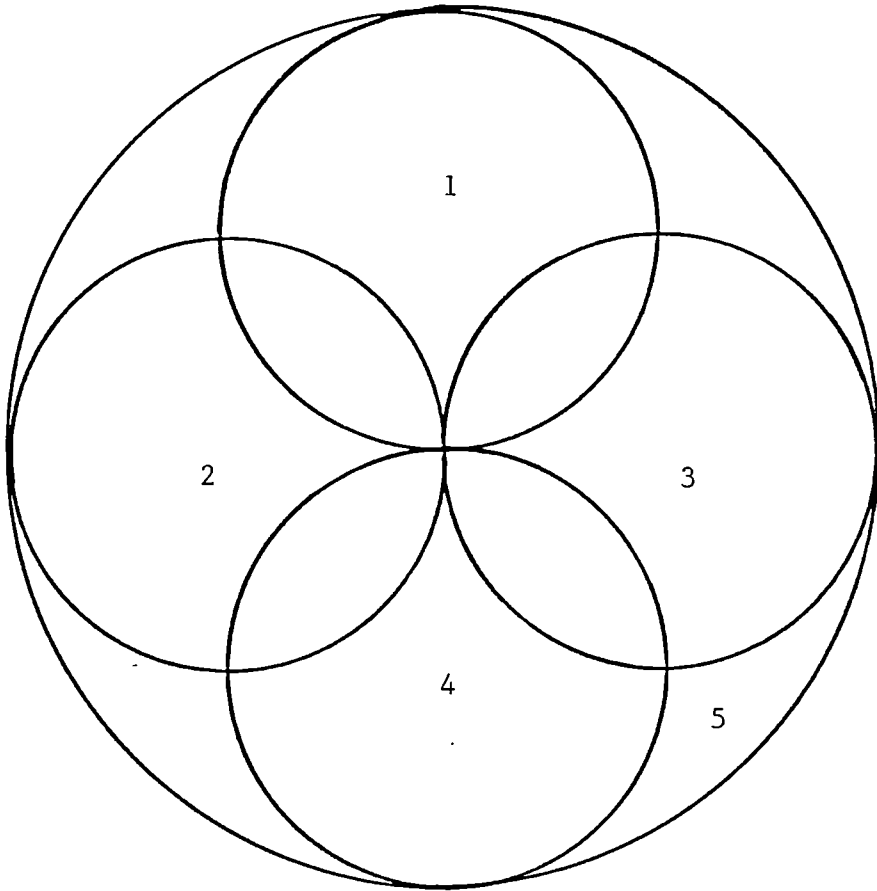


Fig. 2: The problem-fields of empirical literary sociology (a variation of the model of N.Fügen, 1964, by R.Schenda 1977, p.28).

1 = production

2 = intermediaries

3 = distribution

4 = consumption

5 = society

predating the surge in this field in the 1930s. In her work, Mrs Leavis broke new ground for studies relating to the registering of "shifts of taste and changes in cultural background, allowing ... conclusions ... to emerge simply by comparison and contrast and analysis" (Leavis 1932, p. xv). One year earlier in Germany, a study by Levin L. Schücking, Die Soziologie der Literarischen Geschmacksbildung (1931), was published, but it was not until 1944 that this became available in English translation. In this study Mr Schücking is mostly concerned with the process of sociological taste formation and the Spirit of the Age ("Zeitgeist"), emphasising the importance of the former and refuting the latter (see p. 64 below). "The main criterion for art seems to be its entire departure from earlier taste", Mr Schücking concludes (op.cit. . p.53), and here an interesting analogy with Jauss's theory of the breaking of the horizon of expectations arises.¹³

13 Earlier, we commented that the emphasis on novelty as a main criterion for artistic quality is incorrect (pp.29, 33 and 48). Schücking seems to have similar misconceptions in his sociological theory. On Jauss's theory, see p. 27 ff.; cf. also Even-Zohar's polysystem theory, p.115 ff. below.

The main conclusion of Schücking's work, however, was that an essential function should be attributed to the formation of schools and groups in the development and evolution of literary taste, the absence of which could well explain artistic poverty. Well-known is the attack made by F.R. Leavis on the study by Schücking ("Sociology and Literature" in: The Common Pursuit, 1952), in which he accused the author of shallowness and conducting his arguments without "a more inward acquaintance with the works of literature". The actual literary work should never be lost from one's focus of attention, Mr Leavis suggests, which indeed is a slip easily made in sociological enterprise. In that sense the "virtue of sociological interpretation", in Malcolm Bradbury's words, is easily turned into a "vice": its tendency to withdraw from literature any initiating power and merely regarding it as a reflection of forces which are given much larger priorities (Bradbury 1970).¹⁴

The fact that Schücking's approach to literature remains very theoretical is something which has also

14 On literature as a social reflector, see p.66 below.

been emphasised by J.G.Bomhoff (1961). For a more practically-oriented description of the taste of the reading public he refers to G.W.Huygen's De Nederlandsche auteur en zijn publiek (1946). Bomhoff's main objection to the sociological approach to literature is like that of F.R.Leavis: it does not shed any light on the individual works of literature themselves. The extrinsic approach, Bomhoff argues, is not as much a study of literature as a study of the taste of certain culture-periods (Bomhoff 1961, p.52). Literature, therefore, becomes merely documentation material: the approach is not able to explain the irreplaceable individuality of a literary text, nor the differences in quality between one text and another.

Apart from the fact that sociological studies seldom claim to explain the individual works of literature (it tries to explain the social context of literature, and therefore only indirectly the separate works), they do, however, have the ability to register differences in quality between separate works of literature in the sense that the study of the culture periods in which the literary works are embedded, and the study of the acceptance and reception of these works through these periods, can go to show the value(s) which these works possess(ed) for their respective audiences (for "art possesses values that range beyond a

definitive period and are of universal appeal" - Schücking 1931, p.75). The "lasting" nature of a literary work is, so it seems, the only criterion by which to measure literary quality. The readers - for it is only they who decide what has quality and what has not - , studied through the groups which exercise the most influence on a certain society (the so-called "trendsetters" and advocates of taste)¹⁵ and also all the sub-groups (including those which make up different audiences of one and the same book diachronically - cf. Bomhoff 1961, p.59) will therefore enable us to draw conclusions objectively on whether certain reading publics consider a particular work to have certain (artistic) qualities or not. One should not forget the important effect of the media either: sometimes they give popularised representations of literary works (e.g. serialised novels re-marketed with new dustcovers) allowing new publics to re-appreciate

15 Schücking (1931, pp.64-67). The groups of readers are taste-upholding by the very activity of their buying- or borrowing habits, possibly instigated by key-figures (in Dutch: smaakmakers?) who influence their group (reviewers, editors of literary magazines, publishers, teachers, or authors themselves).

existing works of literature. If initially the reading public denies a certain work the qualities some claim it possesses, then this piece of art will not be accepted; later re-assessment of its artistic values may result in its acceptance later (e.g. the "re-discovery" of Nescio in the 1970s). In this sense, the present study (survey) is a description of the varied literary tastes in Great Britain and the Netherlands, concentrated on the "taste-upholding groups" of compilers of university reading lists (conservative? traditional?), reviewers and juries of literary awards (conservative? more neutral? commercial?), and the "mass" reading public (commercial? indoctrinated? manipulated? independent?).

The breakthrough for sociological studies concerned with literary phenomena came as late as 1958 when Robert Escarpit published his Sociologie de la Littérature, translated into English in 1965 and, in 1971, with an introduction by Malcolm Bradbury and Bryan Wilson. Since this study appeared, most works on the sociology of literature follow the three main categories of Production, Distribution, and Consumption in literature, as they are concerned with the authors, the publishers, and the reading public; and of course their

interactions.¹⁶ This will immediately go to indicate that literary sociology is not only concerned with the readers, but that they form merely one aspect of it. The purpose of literary sociology, one could say, is to study the functioning of literature within the society or culture of which it is a part, or the study of the context of literature as opposed to its content.

This definition of literary sociology does need some clarification. Firstly, it is a working definition: not an exhaustive axiom postulated to bind, control, and kill. Wellek and Warren (1949, p.49) simply describe the sociological approach to literature as "attempts to describe and define the influence of society on literature", continuing with the Marxist addendum: "and to prescribe and judge the position of literature in society". We shall, in this study, mainly attempt to do the former and refrain from the latter. Secondly, as Bradbury (1970) points out, there are two different ways of looking at the social nature of literature. On the one hand there is what Bradbury calls the "English" tradition of a deep involvement with the idea of a culture.

16 Note here the absence of the literary text as study interest (cf. p.59).

Creative achievement is the expression of this culture, keeping alive its best values and preserving its standards. This, Bradbury indicates, is the line of the "cultural debate" which Raymond Williams explored in Culture and Society (1958). On the other hand, there is the "objective" literary-historical approach which, in contrast to the "English" tradition, far more concentrates on a theoretical systemisation; its bias is more historicist and determinist, and its tradition more European and American. This distinction is a valid and important one, and although their interests merge quite frequently, it would not be entirely wrong, if categorisation were desirable at all, to place the present study in the second category. If we consider the first approach as deriving mainly from literary criticism (tending to make alliances, as Bradbury sees it, with political social history, especially Marxism), then the second approach has its roots in literary scholarship (empirical research), whereby the analysis of statistical data and the design of theories of social structure replace mere impressionism, taking in area studies because of its interdisciplinary character. All this, we should immediately add, ^{while} adhering to Mr Leavis's axiom described above (p.58). If such a combination of apparently different approaches seems paradoxical, we must refer to F.R. Leavis's statement that: "A real literary interest is an interest in man, society, and

civilisation". To which he adds: "its boundaries cannot be drawn" (F.R.Leavis 1952, p.200).

Schücking's theory of the importance of social groups in the process of the formation of literary taste denies, almost by definition, the relevance of the Spirit of the Age or Zeitgeist in this process. As we saw on pp.47 and 54, there is not just one reading public but various social taste-upholding groups of which the sum total could be called the "Spirit of the Age". But this Zeitgeist is not an ontological fact, only an easy generalisation of a total of reading publics (audiences) and their influences, and the concept has as such been rejected by Schücking. It cannot be denied, however, that the process of trendsetting and adoption by larger groups, ultimately leading to the reaching of the largest circles of reception as in a centrifugal ripple-effect (see p.115 ff.), generates something like a convention of the age, but only if there is some measure of compatibility between the original impetus (extending horizon of expectations) and "common" acceptance. It is this acceptance within larger circles of reception which determines the Zeitgeist, and it is the law of cause and effect which makes this Zeitgeist subordinate to the general acceptance within sociological groups, and not vice versa. This also implies that the

compatibility between original impetus and the widening circles of reception shows in retrospect something like a "mirror of the age". To state, on the other hand, that literature is nothing but a reflection of society (as in Marxist studies) would be holding on to the wrong end of of the stick.¹⁷ This concept shows the weakness, as Hall (1979, p.32) indicates, of suggesting that the artist is nothing but "a passive agent opening himself manfully to the bombardment of social stimuli". It would

17 There are other, more general grounds on which to find objections to the Marxist approach to literature. For one, it regards literature only as a function of changes in history in which literature has to fit. Matei Calinescu and André Reszler (1975) question this normative approach and the commitment of literature to any political cause. This is, for instance, the case with Vanheste (1981), who ascribes to his critical literary sociology the task of bringing about changes in society, in true Marxist fashion, and of breaking the élitist domination of science and art. This in itself commendable cause loses credibility in practice when Vanheste over-emphasises relatively peripheral literary phenomena like political drama and "vormingstheater".

be better, Hall argues, to regard literature not as a social reflector, but rather as a social referent: this takes the writer's active concern to understand his society into account. In so far as it avoids misconceptions, Hall's suggestion may be a worthy improvement.

The extrinsic approach to literature allows two ways from which to look at the context of literature:

1. from the author; and
2. from the reading public.

Theoretically these two angles of approach can be easily distinguished: practically, however, they form an inseparable unity (Bomhoff 1961, p.55). The division of the reading public into social groups or communities is, as Schücking and Escarpit showed, a perfectly acceptable and even desirable thing to do. When Escarpit (1971) categorises the authors into groups and generations, however, (and bases his entire study upon this categorisation), there is, in my opinion, reason for some caution. Particularly in the Netherlands, but also in Great Britain, the artistic potential exists not so much out of groups but out of unaligned individuals within certain groups, and to a large extent also outside such groups. In spite of easy categorisation like "the movement of Forum" and terms like "the Bloomsbury group", the "Tachtigers" and the

"Vijftigers", artists are, almost by definition, still purely Einzelgänger in their profession. The problem of categorising authors according to these groups has been adequately shown by the compilers of the reading list 1976 for the University of Nijmegen (see pp.133,134 below), who admitted in their introduction that this approach was far from ideal: some authors, not identified with any specific school or literary magazine, had to be left out of the reading lists altogether (e.g. Kees Ouwens, Wisse Smit, Heere Heeresma). The concept of "generation" is equally vague: some authors (in the Netherlands particularly W.F.Hermans and Simon Vestdijk) belong to more than just one generation.

It cannot be denied that many people still have a fairly romantic notion of literature: that of the inspired artist in his ivory tower. Needless to say, this is a distorted view of reality: something which Escarpit emphasised from the outset. He writes (1971, p.2):

If we wish to understand writers in our time, we cannot forget that writing is a profession - or at least a lucrative activity - practiced within the framework of economic systems which exert undeniable influences on creativity. We cannot forget, if we wish to understand literature, that a book is a manufactured product, commercially distributed and thus subject to the laws of supply and demand. We must see that literature is, among other things, incontestably, the production segment of the book industry, as reading is its consumption segment.

Obviously, this approach to literature also entails a different view of the concept of literature as such, giving it a quantitative rather than a qualitative definition. Escarpit (1971, p.14) describes it as: "any work which is not functional but an end to itself"; or: "each act of reading which is not a means to an end, one which satisfies a cultural, non-utilitarian need, is literature". This, perhaps somewhat clinical, approach (Escarpit goes as far as to say that literature is but a category in the decimal classification system for libraries) is necessary for the systematic way in which the literary act in society is studied; the only way to find out what literature really entails, Escarpit implies, is to design a questionnaire and simply ask a sufficient number of judiciously chosen persons. But Escarpit immediately mentions the disadvantages of the experimental approach: the possibility of lucid answers and the difficulty of people confessing to themselves the true nature of their taste. We can therefore approach literature in a satisfactory way only by observing the literary activity within a society, or as Escarpit puts it: "It is only through the study of objective data, systematically exploited without preconceived ideas, that we may approach the literary fact" (Escarpit 1971, p.18): a plea, therefore, for empirical, not experimental, studies. Statistical data (e.g. statistics concerning the book industry, the

distribution channels, the frequency of borrowing in libraries, statistical data of the social structures, etc.) will form the basis of these studies, as it will for this one. Before we explain what sort of statistical data we will use for this particular study, however, we must turn to an important distinction Escarpit makes within the circuits of distribution: that between the cultured and the popular circuits.

Looking at the reading public as a whole one soon realises the enormous diversity of literatures that people read. There are westerns, detectives, true-story romances, science fiction novels, horror stories, fantasies, classics, feminist literature, books for boys, books for girls, books for adults: books for nearly every public for which it makes economic sense to create a separate market. As Q.D. Leavis (1932) had pointed out, and Wellek and Warren (1949) re-emphasised, 20th century readers are properly not spoken of as "the public" but as "publics". Consequently, publishers, magazines, and writers all specialise. Wellek and Warren (1949, p.99) therefore conclude that: "a study of the economic basis of literature and of the social status of the writer is inextricably bound up with a study of the audience he addresses and upon which he is dependent financially". Earlier classifications of the reading public into working class, peasant class, and the higher

classes have become totally obsolete, particularly, we might add, in the predominantly middle class society of the Netherlands.¹⁸ Q.D.Leavis (1932) had already divided the reading public into four main categories:

1. those who read to pass the time not unpleasantly;
2. those who read to obtain vicarious satisfaction or compensation for life;
3. those who read to obtain assistance in the business of living; and
4. those who read to enrich the quality of living by extending, deepening, refining, co-ordinating experience.

However, the only statistically verifiable and therefore empirically acceptable classification of the reading public is nowadays that which reflects the distribution patterns of the book industry, distinguished as the cultured and popular circuit. These two circuits

18 Whether the prevailing class-awareness in Great Britain, perhaps enhanced by the present political situation, would make it appropriate to maintain these distinctions for the British market, remains open to discussion.

presuppose two different kind of readers, or rather: readership.

The first are the cultured or cultivated readers, which Escarpit defines as "persons having received an intellectual training and an aesthetic education advanced enough to enable them to exercise literary and personal judgements, having sufficient time to read, and having enough money to buy books with regularity" (Escarpit 1971, p.59). Escarpit emphasises that this is a "potential" definition and not a real one, leaving enough leeway for the necessary reservations. This cultured group, according to Escarpit, used to correspond to the aristocracy and later became identified with the cultivated middle class with its background of classical secondary education (in the Netherlands: Gymnasium and Hogere Burger School). This group has extended considerably over the last few decades - a trend already registered by Escarpit - taking in members of the intellectual or liberal professions (such as teachers), workers in the arts, and (to a lesser degree) manual labourers educated at elementary or vocational levels. A comparison of this group between the Netherlands and Great Britain would perhaps show a larger percentage of people belonging to this group in the (middle class) Netherlands, although evidence for this is at present not

available.¹⁹ Van Assendelft (1981) estimates the number of "literary readers" at

19 For comparison: the total number of students in full-time university education (including establishments of further education and adult education courses) are 1,332,000 in the United Kingdom (1985, 2.4% of the total population), and 164,559 in the Netherlands (1984, 1.1% of the total population, excluding Belgium, excluding part-time or correspondence courses). The total number of pupils in secondary education in 1985 were 4,243,000 in the United Kingdom (7.6% of the total population; 49,000 of which passed the A levels exam in English - boy:girl ratio for A-levels English = 3:10) and 933,000 in the Netherlands (1984/85, including part-time education: 6.4% of the population). It would seem, therefore, that in the United Kingdom the "cultured" market is still larger, unless other methods of research will yield more reliable figures. Sources: Statistisch Zakboek, 1980, and Zakboek Onderwijsstatistiek, 1986, Centraal Bureau voor de Statistiek; Boekenvakboek 1986; Education Statistics for the United Kingdom, 1985 and 1986, Government Statistical Service. See also Apx. 5:1,5:2.

approximately one third of the adult reading population, i.e. approx. 3 million readers in the Netherlands (20% of the adult readers do not read books at all). In Great Britain, one third of the adult population would be approx. 14 million "literary" readers (the total population of the Netherlands).²⁰ The distribution of the cultured circuit mainly consists of the medium-sized bookshops. One could claim, à propos, that the cultured or cultivated reader is here an example of the empirical evidence which sociological studies have been able to supply for the theoretical reception-aesthetic notion of "informed" or "educated" reader (cf. p.24 ff.).

The second kind of readership is found within the popular circuit of distribution. Escarpit describes its readers as belonging to the socio-professional

20 The real figures (1979) for the United Kingdom were as follows: total population, 55,944,000; 15 years and over, 43,898,000. One third of the last figure is 14,632,000 "literary" readers. Total population of the Netherlands (1986): 14,5 million. Sources: Annual Abstract of Statistics, 1983, no.119, Central Statistical Office; Boekenvakboek 1986.

categories whose upbringing endows them with an "intuitive literary taste", but not with "an explicit or reasoned power of judgement". "The conditions of their work and existence", Escarpit (1971, p.59) continues, "make reading an unwonted or uncomfortable activity", and their lack of resources prohibits the purchase of many books. Belonging mainly to the lower classes (including lower middle class), they are predominantly employees, manual labourers, and farmers. The channels of distribution concerned with supplying the needs of this circuit are more diversified than that of the cultured circuit: members of the popular circuit buy far less frequently in bookshops, but more from various book outlets (e.g. on stations, in big department stores, or from tobacconists and chemists). Lundqvist (1977, p.15) describes the cultured circuit as having at its focus of attention the author of the book; whereas in the popular circuit the author mainly remains anonymous and the distribution system or the publisher is most important (the author writing precisely what his publisher wants him to or the patterns of consumption compel him to write). According to Escarpit (1971), the members of the popular group have no way of making their reactions known to those writers and publishers responsible for the literary output, in contrast to the exchange of ideas which occurs in the cultured bookshop (there is, therefore, a negative interaction between

reader and publisher/bookseller: there is no explicit demand, one does not ask for a specific title or author but only for a particular genre). By consequence, Escarpit concludes that these readers do not participate fully in the literary "game".

One could easily find objections to the classification of Escarpit described above. For instance: having the (albeit "potential") definition of the cultured circuit depend on the purchase power of the reader would seem to exclude, therefore, the not so well-endowed student from this "intellectual" class. Money has only relative bearing on this, and it would perhaps make more sense to include the frequency of borrowing from public and university or school libraries (although these figures are hard to obtain and not always reliable - see p.85 below). More seriously, however, are the objections one could raise against Escarpit's description of the popular circuit. The bold assertion that readers in this class do not possess "an explicit or reasoned power of judgement" would, in my opinion, be extremely difficult to maintain, and sounds downright snobbish. The fact that they have, on the other hand, an "intuitive literary taste" (to compensate?) would imply that cultured readers do not possess this. Also, the claim that the conditions of their work or existence make reading "an unwonted or uncomfortable

activity" is really absurd: readers of, for instance, Mills and Boon romances or similar Trivialliteratur most certainly enjoy their reading, and must find it a very comfortable activity - why else should they bother? Here, booksales reflect the demands of the "popular" group, which means of course that this reader does make its reactions known. Escarpit's careless definition unfortunately undermines the whole idea of the popular circuit, affecting it in such a way that misconceptions could easily be construed. Redefining of this, otherwise important, concept would therefore seem imperative.

It would seem equally desirable to reject the terms "high" and "low" literature so often confused with the circuits of distribution described above: the terms "low" as well as "marginal" or "trivial" imply a degradation of literature as opposed to "high" art. Mooij (1981, p.13) speaks of "literature" and "semi-literature", in which latter category he mentions folk art (rhymes, folk stories, sagas, etc.) and popular literature. "Artistic literature" and folk art, according to Mooij, relate in the same manner as the opposition of sophisticated art *raivety* ; popular literature, on the other hand, lacks the depth and quality of "artistic" literature. Mooij indicates that Trivialliteratur remains outside the developments which characterise "artistic" literature, such as group

formation, literary trends, clusters, traditions, fashions, etc. But even if one questions the argument of Raymond Williams (in: Culture and Society, 1958, p.317) of a future merging, in an ideal situation, of the working class culture and the high culture, one would still be obliged to acknowledge the enormous interaction between the two (see below). Professor Alistair Fowler of Edinburgh University takes up this point in relation to the British situation: "In this country there is no split between high and low literature", he writes. "Many of the readers of what you might suppose to be high literature are not academics, have never been to a university, and correspond in many ways to the 'uninformed' type." (from a personal letter, cf. Appendix 6:1).

Interactions between the two circuits of distribution are stimulated by the media: radio and television programmes and advertising, filming, the creating of "bestseller" lists, but also through the use of public libraries. Also in the works of literature themselves, the demarcations become less obvious. Writers of "popular" literature (i.e. the literature intended for the popular circuits of distribution) borrow more and more from the "cultured" literatures: the "stream of consciousness" technique, for instance, has evolved from the "cultured" to the "popular" forms

of literature (cf. Mooij 1981, p.12). Conversely, "cultured" literature often borrows from "popular" genre forms, and the border line (as Hall 1979, p.98 indicates) is indeed very difficult to draw. Would Kingsley Amis be an inferior writer when he writes crime stories? Is Wordsworth's and Coleridge's poetry lacking in quality because they make use of the narrative ballad which for centuries belonged to popular literature? Are Daphne du Maurier, Somerset Maugham, or Charles Dickens to be considered "cultured" or "popular"? Or are the Brontë sisters to be rejected because they have been influenced by romantic literature? The same "problems" occur in the Netherlands, where authors like Godfried Bomans, Johan Fabricius, Jan Mens, Jan de Hartog, and Jan-Willem van de Wetering seem to fit (or not quite) in both categories. However, these questions are as ridiculous as they are irrelevant (what is important and serious to one can be trivial to another), especially if one takes into consideration that shifts in taste can account for the same author being considered "low" or "popular" by one public or generation, and "high" and "serious" by another (e.g. Shakespeare). What matters for this study, from an empirical point of view, is only the statistical evidence of what goes on at present in the different circuits of distribution of a segmented market economy.

Even in total, the "literary culture" will prove to have a very small basis indeed: a survey quoted by Hall (1979, p.130) found that 31% of a sample in 1965 did not read any books at all; 32% never used public libraries, and only 31% read more than 20 books a year. More recent figures in Van Assendelft 1981 (see pp.391,392) show that the situation has not altered at all since then. In this sense, the "literary culture" is therefore supported (in Europe) by only one third of the entire public.

But what, indeed, is a "culture"? It would seem obvious that, for instance, Raymond Williams has a very different idea of what (working class or high art) culture entails than, say, Queenie Leavis. Whether it depends on a "collective democratic institution" (Williams, cited by Hall 1979, p.152), on virtues such as liberty, tolerance, and a certain standard of living, or on the place of literature in specific and art in general in society, this all remains rather vague and, for the present discussion, rather unimportant. What would seem more sensible, for this study, is to narrow the concept of culture down to the community or group, and in particular its assumptions of group-identity on which it is dependent. In this sense, a culture would be the expression of the shared assumptions (ideas, beliefs, value judgements and real judgements) of a

certain community (Escarpit 1971). This community can be as narrow and as large as the group-identity allows, but is usually restricted by a common language or, on a smaller scale, a dialect or group-language (sociolect). Escarpit (1971, pp.77,78) correctly remarks that the writer in such a community is automatically a prisoner of the current ideology or Weltanschauung of his milieu-public. Similarly, the literary critic belongs to the social group for which he writes (see pp.223,224). The reason why he frequently disdains particular books is because they somehow pass outside the limits of that particular group.

The author is often himself a product of the social group or class which forms his audience, and there are, according to Kristensen (1975, p.15 ff.) different ways in which the products of creative writing are accepted within these social groups. The three uses of literature connected with this social acceptance are, according to Kristensen:

1. the confirmative use, particularly relevant for traditional groups;
2. the formative use, for groups seeking change; and
3. the diversive function (e.g. escapist literature) characteristic of social groups which do not choose according to need (cf. Escarpit's notion of negative

interaction, p.74 above), but in a sense make do with the "discarded taste of the ruling class".

Kristensen does indicate, however, that combinations of these functions of literature (or ways of reading) do occur. This classification is, by the way, reminiscent of Q.D.Leavis's categorisation of the reading public (see p.70 above).

Returning to the concept of "culture": according to Henri Lefebvre (1967), culture and all its aspects (art, aesthetics, ideologies, customs and morals) is a crystallisation of everyday-life elements in the modern world. Under these conditions, culture divides into two parts: the mass culture and the culture of the élite. The culture of the masses extends to the level of everyday life ("la vie quotidienne"): it penetrates it through radio, television, and the record industry; but it does not transform it, leaving it its characteristics of monotony and passivity (cf. Escarpit's notion of negative interaction, p.74). As far as the culture of the élite goes: the art which it generates is a greater or lesser extent an experimental art, an "art avantgardiste", inaccessible and irreducible for the mass culture and aloof from everyday life. Art, in this sense, brings about crises and radical mutations: art passes on to the daily aspects of life to change it,

realistically and not ideally, and the élite art disappears (cf. Even-Zohar's polysystem theory, p.115 below, and Jauss's theory of the breaking of the horizon of expectations, p.28 ff. above). Linked with this is the notion of negativity, which is considered by Lefebvre as, paradoxically, a positive force:

L'important, c'est de concevoir le négatif au coeur de la création, de la structuration. C'est de concevoir le devenir qui ronge l'extistant, le voue à l'éphémère et crée, ainsi de nouveau, de telle sorte que le négatif est en vérité créateur, "positif".(Lefebvre 1967, p.111).

Contested by Eduardo Sanguineti, Lucien Goldmann, and others, who respectively reject the (Marxist) idea of negativity completely or prefer to balance and relativise it more (Lefebvre 1967, pp.119-124), Lefebvre argues that negativity - expressed in literature in, for instance, dadaism and surrealism or the works of Beckett, Joyce, Kafka (could we think, in a Dutch context, of Paul van Ostaïjen?) - is characteristic of our age and all ages. This avant-garde art is the forerunner of more accepted art forms: "Le succès vient quand on retourne aux formes habituelles et classiques. On commence par l'anti-théâtre pour ensuite faire du théâtre" (op.cit., p.116). This suggests a dynamics between what is termed "high" art and "low" art, resulting in a similar parameter as Jauss's process of assimilation in the horizon of expectations (see p. 29).

Taste and norms can be subject to change (cf. p.61). If this occurs, an avant-garde novel can be assimilated into the newly set pattern of expectations of the audience, whereby the public conforms to art with avant-garde literature (accommodation), and art conforms to the public with the popular literature (assimilation; see p.29). This explains the ephemeral nature of bestsellers and the durative quality of "cultured" literature. However, the reaction of the readership (its shifts in taste and norms) sometimes stays limited to only a very small group. Also, where "elitist" art is transformed by elements from everyday life into mass culture, Lefebvre considers this to be the destruction of art. This negative picture of mass culture is unrepresentative of most recent sociological studies, although it does emphasise the destructive forces of commercialism which turn a work of art into a mere piece of merchandise.

But ^{it is} not only Lefebvre ^{who} shows disdain for the "mass culture" or "popular" literary circuit. We already mentioned Escarpit's doubtful definition of the popular circuit (p.71), and as Rudolf Schenda (in: Volk ohne Buch, 1977) indicates, also Levin Schücking ignored popular literature. "Das ist", according to Schenda, "aristokratisch gedacht, rücksichtslos in bezug auf eine 'niedere' Literaturproduktion. Diese konnte nach

Schückings Meinung nur 'abgesunkenes Kulturgut' sein; an eine autochtone populäre Literatur dachte er gar nicht" (Schenda 1977, p.15). Even Q.D.Leavis, although she concentrated her work (1932) on popular fiction, scoffed at the "lowbrow" art forms. "'Criticism' was for her appropriate only to 'literature'; for the 'sub- or non-literary product' the proper analytic apparatus is (for her) 'anthropology' (Had she been writing in the 1960s rather than in the 1930s, she would have used the term 'sociology')." (Sutherland 1983). "De hedendaagse literatuurstudie", Janssens (1984, p.18) writes, "kan het fenomeen van de 'paraliteraturen' niet meer ontwijken." Sociological works, apart from Mrs Leavis's study, which concentrate on the popular art forms are, among others: Löwenthal (1972), Kristensen (1975), Lotman (1976), Schenda (1977), Klein and Hecker (1977), Lundqvist (1977), and Hall (1979). In Chapter 5 we shall come back to the popular circuit and the phenomenon of "bestseller" as a manifestation of the publishing industry.

Statistical evidence which is representative both of the cultured and the popular circuit of distribution is not to be found without the necessary fieldwork. The question "What do people read?" will ultimately lead us to the question "What is (in the separate circuits of distribution) regarded as literature?".

For this study, we took the reading lists with prescribed or recommended literature as they are compiled at the literature departments of universities in Great Britain and the Netherlands as representative of the cultured circuit of distribution. Lists with compulsory reading material (literature) in secondary education were not considered, because they can be regarded as "thinned down" versions (via the teachers) of the university lists, though a brief comparison of university lists and syllabuses of the examination boards for secondary education in Great Britain is made in Chapter 2.2.

For the popular circuit, statistical data would ideally consist of impression numbers from the various publishing houses, but these figures are kept confidential and hence are very hard to obtain. Besides, even these figures may be unreliable, for purchased books may not be read, books which are read may be misinterpreted in a multitude of ways (Sutherland 1983). "There is no rating system which will tell us for books, as for television, what gratifies and what not" (op.cit. . p.11). Library statistics are not very reliable either: the label "literature" includes in different countries the most diverse and sometimes least literary articles (Escarpit 1971, p.15). The only way out is to resort to bestseller lists, so it seems, and

although these do not give a reliable picture of the popular market either (the same objections as with publication figures remain; there are also varying sampling techniques and vague definitions of "bestseller" - cf. pp.432,434) - it is still the best option open to empirical research. It is these statistical data which we shall employ in our survey of the present Dutch and British literary situation (Chapter 2).

It will be interesting to see how certain titles, during the course of the years, move from the cultured circuit to the popular circuit (as Löwenthal 1972, p.29, indicates). Even more interesting, from an academic point of view, is to register the move from the popular mass-culture to the universities' cultured circuit. This phenomenon, translated as a move from bestseller lists to university lists, would be possible to record and investigate in our survey. Apart from this we shall look at yet another commercial influence that may affect the university reading lists, viz. the awarding of literary prizes.

The purpose of this study, for which literary sociology appears to be the appropriate auxiliary instrument, is to come to a body of literary works, both in the cultured and popular circuit, which can be said

to be representative of the literary canon in the Netherlands and Great Britain, and which will make comparison possible between the two. The results of this comparison can be measured against the literature (20th Century fiction) that gets translated from Dutch into English, intended for the British and American markets (Chapter 3). There is little doubt that translation techniques also play a part in the exchange of literature between the two cultures, and that the acceptance and reception of a translated literary work depends on this and other (extrinsic) factors, apart from the intrinsic (stylistic, cultural) factors deducible from the comparison between the two literatures. The intrinsic elements will be discussed in Chapter 4; the extrinsic (commercial) elements in Chapter 5. First, however, we will have a brief look at the role of translations within the process of canonisation.

1.3 Translations and Canonisation

Translations are not only very important in the evolution of literary knowledge throughout the world, they also appear to behave in a special way within the literary systems. In this section of Chapter 1 we shall first look at the place of translation studies within literary studies (pp.88-95) and subsequently look at the influence of extra-literary socio-economic factors which regulate and manipulate the translating business, calling for specific adapting policies (e.g. "target accommodation") to counteract these constraints (p.98). Whatever the hold of the real world and its economic pressure zones (see p.100 ff.), the reception of a literary work can be seriously affected by the quality of the translation (pp.102-109).

The separate position of translations in relation to the process of canonisation sets them aside from this process as secondary activities. As we shall see (p.112 ff.), the polysystem theory of Even-Zohar explains the canonisation of literature, but needs reconsideration in relation to the dynamics of this process. Popular literature and bestsellers seem to apply better to

Even-Zohar's presentation of matters than the literary classic, which retains immobility due to perpetuation in literary histories, handbooks, anthologies, etc. (p.115 ff.). Towards the end of this theoretical part of the study (Chapter 1) we shall develop our own approach to the literary canon after a brief digression on literary systems and its relevance for translational policies, finally giving the definitions of literary canon and fictionality adopted in the rest of this study.

The relatively young discipline of translation studies has known a rapid development which implied a breaking away from the area of comparative literature and incorporation into the wider field of the literary polysystems. The status of translation studies as an individual discipline is closely connected with the question whether either translation studies or literary studies in general can be regarded as scientific: a case defended by André Lefevere (1977 and 1982), and refuted by George Steiner (1975). According to Steiner, translation theory is directly dependent on a theory of language, which because it has estranged itself from the "living" language and only works with an abstractum, cannot claim to be scientific (Steiner 1975, p.294). Raymond van den Broeck (1978) relates Steiner's refusal to accept anything but praxis of translation to a reluctance to accept scientific status for the so-called

Geisteswissenschaften or liberal arts, or what Karl Popper calls the "myth of a scientific method": the fallacy of absolutely certain, demonstrably timeless truth. Lefevere, on the other hand, has shown that Popper's postulation that truth is truth if and for as long as it survives testing, if and for as long as it is not falsified, works both for literary studies and for translation studies. The objective character of truth arrived at in science, he quotes Popper, "resides in the fact that it can be intersubjectively tested" (Lefevere 1977, p.11). Lefevere concludes that literature is a non-scientific discipline, but the study of literature ("metaliterature") is scientific because it is intersubjectively testable, whereby he rejects the logical positivist approach as well as the hermeneutic approach on which Steiner bases his discourse.

The fact that Steiner accepts Wittgenstein's definition of translation, "the finding of solutions to problems without any systematic method of solution" (Steiner 1975, p.275), and only tolerates the "idealised recipes" of praxis or taxonomies, involves a rejection of models for translation. "The theories are so selective and limited in their applicability". Steiner argues, "that a model cannot be set up" (Steiner 1975, pp.272,273). Steiner is here diametrically opposed by the translation theorist Eugene A.Nida. The use of

models, according to Nida, "is obligatory if we are to comprehend something of the complex interrelationships of such a multidimensional structure as language" (Nida 1964). A closer observation shows, however, that the model which Nida offers in Toward a Science of Translating (1964), although it places the process of translating within a cultural framework, does so in too restricted a sense. His "ethnolinguistic model of translation", paying lipservice to temporal differences in translating, is improved by the model of translation within the communication process as proposed by Katharina Reiss (1982 and 1983). This "Faktorenmodell" (see fig.3, p.92) places the translator between the situational and socio-cultural context of the source pole and the target pole of a transmitted (translated) text, and as such it clearly demonstrates the special place occupied by translations within the process of literary communication.

In practice, the socio-cultural context of literature requires the translator to employ certain tours de force in order to vouchsafe the semantic equivalence of intellectual and aesthetic values of the target text to the source text. This may take the form of "shifts of expression", which reserves for the translator the right to "differ organically, to be independent, as long as that independence is pursued for

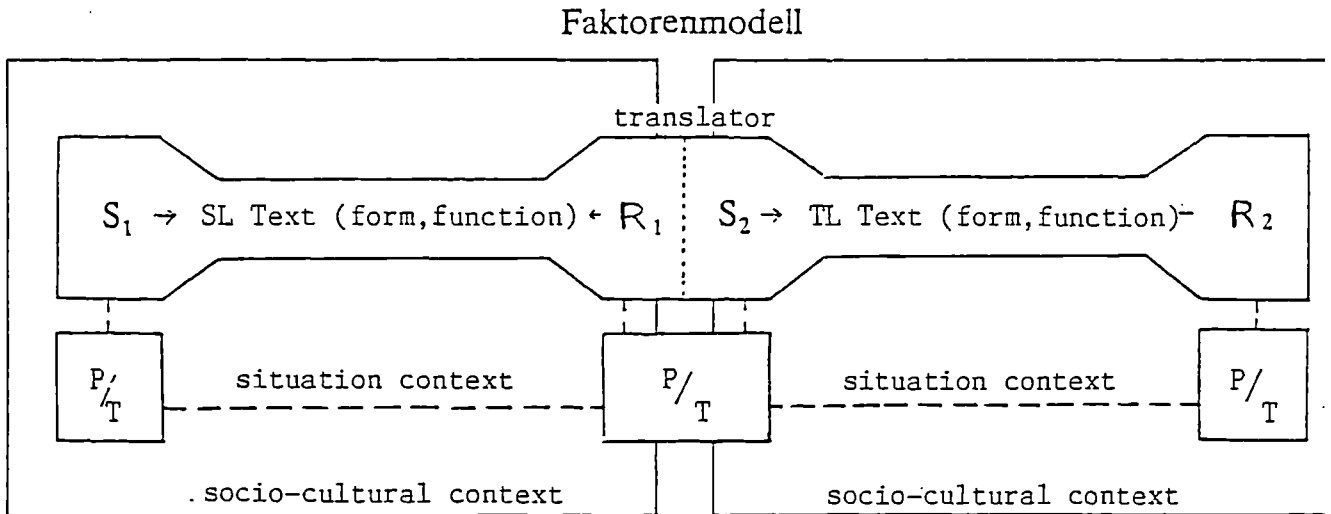


Fig. 3: Translation within the process of literary communication ("Faktorenmodell", adapted from K.Reiss 1982 and 1983).

The author (S_1) of the source language (SL) produces (sends) a text in an expressive form and with a specific function (informative, expressive, or operative) within the socio-cultural context of his linguistic community, at a certain time (T) and in a certain place (P). The translator as intermediary reads this text as receiver (R_1) within this source pole (at another time and in another place), and formulates it as secondary sender (S_2) in the target language (TL) for the target receiver (R_2) in a new and different socio-cultural context of the target community.

the sake of the original, a technique applied in order to reproduce it as a living work" (Popovič 1970, p.80). Underlying this is the old discussion whether to be faithful to the original text or whether to allow a certain degree of freedom in translating. To Popovič, faithfulness to the source text implies shifts in translation and various degrees of "freedom", not necessarily preserving all the singularities but finding suitable equivalents in the milieu of the time and society of the target audience (op.cit.). Some translators still adhere to Dryden's definition of paraphrase: "to produce a text which the foreign poet would have written had he been composing in one's own tongue", originating in the tri-partite distinction of metaphrase (strict literalism), paraphrase (translation), and imitatio (free translation) (Steiner 1975). Freedom in translation is regarded essential by, for instance, Ad Zuiderend (1976), who sees translation as a "gestileerd leesverslag", inviting comparison between the interpretation of the translator and the original text. The translators of the Swedish poet Göran Sonnevi opt for the practical solution of remaining faithful to the source text where two languages are so similar that rhythmically and imagistically a mirror poem works, and would apply a free translation if the two cultures are alien, or if the poems are traditionally formal (Hogue and Karlsson 1982).

Apart from the tautology that every speech-act involves a process of translation, whether in interlingual or intralingual discourse, Steiner (1975) also emphasises the fact that every translation is a translation from a past to a present. Strictly speaking this is always true, even when S_1/T and $R_1/T + S_2/T$ are more or less the same; a certain time-lapse always occurs (but this is also true for any work of literature: printed text does not have the same speed as electronic writing or television, and therefore has a different function). In the ephemeral world of present-day bestsellerdom, however, this problem does sometimes become more urgent. Language is in evolution, and it may be not surprising that an "old" translation (as, for instance, that of Van Eeden Van de koele meren des doods by Margaret Robinson, translated in 1902 and published again in 1974 by Twayne; or the 1918 translation of Couperus's Van oude mensen... by Teixeira de Mattos, used again in 1963)²¹, is received in the target pole with a certain awkwardness.

21 E.g. also the 1952 translation of de Hartog's Captain Jan by Carlos Peacock, re-issued in 1976 in Great Britain and the United States (Pan Books and White Lion).

On the other hand, a text must of necessity retain a certain "strangeness" or "positive otherness" in order to capture the original meaning and stimulate an interest in the target audience, setting it off against run-of-the-mill contempor^oneity. In the particular case of Dutch literature, this often involves an appeal to the picturesqueness of Dutch culture, or the idiosyncracies of naturalist writing. An obvious danger here is stereotyping the image of Dutch literature, which may do more harm than good abroad (cf. Chapter 3.2, p.251).

Cultural and stylistic considerations also apply in the dispute whether to translate for the Anglophone reader in British English or American English. The linguistic gap between the two English-speaking nations appears to have grown wider over the last few decades, although current evidence indicates that this process, under the influence of American domination of the market place, seems to have halted and, in some respects, even reversed (Economist , 20-12-1986). However, a translation marketed for both target poles seems to be an impossibility with the target culture either in

England or America.²² A compromise in so-called "mid-Atlantic" seems to be just as undesirable.²³ For America, Alan Pryce-Jones (1970) remarked that: "it is better to edit than to translate... Normal Americans

22 E.g. the Els Early translation of Mulisch's Twee Vrouwen, 1983. It is debatable whether the intercommunication within the Anglophone world is making the differences less pronounced or just more accepted (tolerated). Even "translations" from American English to British English are not uncommon. Also in the Netherlands, texts in Flemish are frequently "Dutchified", often by well-known northern authors: in 1976, Jeroen Brouwers caused an uproar by claiming to have "translated" some of the work of Gijsen, Claus, Vandeloo, and Geeraerts for Manteau (Brussels), together with Theo Oegema van der Wal. It is also known that Jan Greshoff "translated" Gijsen's Joachim van Babylon (Janssens 1984, pp.47,48; cf. also W.F.Hermans in NRC 12-8-1983). This practice, however, is more frowned upon in the Netherlands than the similar editing practices in the Anglophone world.

23 Translations in "mid-Atlantic" are sometimes insisted upon because they make it possible to split costs between English and American publishers.

have a very small vocabulary." He writes: "The basic thought of an American society is that words are greatly inferior to deeds", and this "puritan distrust for words" is something which translators should take to heart. Dutch and English, so it seems, are more compatible, culturally as well as stylistically (see Chapter 4.5), although exceptions confirm the rule and the "journallese" short stories of, say, Joop Waasdorp, the experimentalism of Van Ostaïjen, or the "naive" style of Ben Borgart should go down well in American English. Generally, however, a novel which in translation stays within its European context is less likely to cause a culture clash than a novel which, even with linguistic adaptation, attempts crossing the Atlantic.

It follows that all these considerations which have to do with socio-cultural influence on translations affect the translation on the microlinguistic level: the choice of words, the punctuation, the "touching up" of expressive or emphatic style, rationalisation of tenses, and the omission of words, phrases, sentences, or whole passages. This latter tendency is often due to involuntary or voluntary censorship by the translator or editor. An example of involuntary censorship can be found in the translation of one of Hubert Lampo's works into Russian (see Elsevier Magazine, 7-1-1984); an

example of voluntary censorship or "Bowdlerisation" is Frederik van Eeden's Deeps of Deliverance translated by Margaret Robinson and edited by Egbert Krispijn for Twayne. A review by Prof. M.H. Schenkeveld demonstrates the pettiness of such activities in 1974.²⁴

Where, however, the microlinguistic shifts are concerned with matters of opinion to do with semantic equivalence or "mistakes", the discussion about translations will remain fruitless. On the macrolinguistic level, on the other hand, the discussion will soon involve such matters as "target accommodating policies", as put forward by Vanderauwera (1981, 1982, 1985) and Lefevere (1981). Their non-normative approach suggests the sidestepping of (cultural) "constraints" (see p. 222, footnote 11), and treats translation as the teleological activity which it basically is (cf. Toury 1979). The peripheral or secondary position of Dutch translated fiction in the British literary system necessitates, Vanderauwera and Lefevere argue, streamlining of narrative peculiarities and a general overhaul of the Dutch novel in translation in order to

24 M.H.Schenkeveld in: Tijdschrift voor Nederlandse Taal- en Letterkunde, XCII, 3-4, 1976, pp.314,315.

meet the (assumed) requirements and expectations of the target reader. These target expectations comprise literary genre and narration, but also ideology and the presentation of the prose text. In fact, the norms of the translator are replaced by the norms of the target public. That this may result in differences between source text and target text seems unavoidable and is consistent with the evolutionary character of the literary system. At its worst, a translation can become a mere version of the original (as with I Jan Cremer), or different novels from different periods are translated into the same target language so that one can hardly distinguish whether a novel is, say, by Flaubert or Zola.²⁵ What the target reader loses in depth, however, he may gain in accessibility. I would contend that the target accommodating approach has definite advantages for literature in the periphery or popular circuits of distribution, but fewer advantages for literature in the cultured circuits or "hard core" of the literary polysystem where a specific knowledge of the text and its authenticity are preferred to the

25 This complaint is heard, for instance, of the Penguin translations of the French classics (hence the examples of Flaubert and Zola).

levelling tendencies dictated by fashion and mass taste. In policies promoting Dutch literature abroad, however, target accommodation may again have a positive contribution to make (see Chapter 3.2, p.218 ff.).

That the different cultural environment has a strong hold on translating can also be derived from the trends in translation as stated by Escarpit (1971). These trends follow the existence of so-called high and low pressure zones of literary production, and include: 1. ideological trends; 2. pooling trends; and 3. balancing trends. The ideological trends in translating exist, for instance, in the Russian linguistic block, and are directed against the various linguistic minorities within the U.S.S.R. or towards those of the Soviet satellite states. Pooling trends occur between the large-producing and large-consuming blocks: France, England, and Germany, for instance, share 10% to 20% of their literary production. Balancing trends, finally, occur between high pressure and low pressure literary zones. Escarpit writes:

The high pressure zones are not only the large-producing blocks, but also and specifically the little linguistic groups with an advanced culture whose overabundant literary production (sic!) easily saturates the reading population and looks for an outlet through translations. Examples are the Netherlands or the Scandinavian countries, which in 1952 produced respectively 590 and 442 indigenous titles per million inhabitants, while France produced 212 and Spain 100. As for the low pressure zones, they are located mainly in young countries with high birth rates where the rapid cultural evolution of the population creates a need for reading which local production still cannot satisfy, e.g. Japan and Latin America. (Escarpit 1971. p.58).

The recent activities sponsored by the Dutch Foundation for Translations between the Netherlands and Poland and Russia ²⁶ could be an example of those balancing trends in more recent years. Evidently, the existence of high and low pressure zones of literary production invites power politics, going under the guise of economic imperialism sometimes dubbed "Americanism",

26 Poland had 26 works translated from Dutch in 1978; 20 in 1979, 1980, and 1981; and 19 works in preparation in 1985. Russia had 10 works translated from Dutch in 1979, 1980, and 1981; and 7 titles in preparation in 1985 (Annual reports Foundation for Translation 1978-1981 and 1985. Cf. also: Ons Erfdeel 1983 no.1. On the Foundation for Translations, see Chapter 5.2.3.

which works to the detriment of minority literatures such as the Dutch. For Harry Mulisch, the concentration of (political) power and interest in these areas is one of the major reasons why Dutch literature has so little appeal outside the Netherlands and Belgium.²⁷ On the other hand, this does not explain the high creative production from politically and economically weak zones such as Iceland and Sweden, which does find appeal in stronger nations. The extra-literary factors will be discussed further in Chapter 5.

Whether controlled by macrolinguistic or microlinguistic factors, the translation as such appears to be of major importance for the reception of foreign literature in the target country. Witness to this are the many criticisms in reviews of translated Dutch literature (see Chapter 3). Most of the time the translation is not mentioned, which can be regarded as a good sign and evidence that the translation was unobtrusive: good translations, the Dutch/English translator James Brockway claims, strive to remain

27 Harry Mulisch in a German (WDR) television programme quoted in NRC/Handelsblad 5-10-1983. Cf. also Lundqvist 1977 (see p. 254).

"invisible".²⁸ In other circumstances, translators are praised for their activities: the aforementioned James Brockway, for instance, had done "an efficient job" with Heere Heeresma's A Day at the Beach (TLS, 6-7-1967); R.R.Symonds's translation of Jan Wolkers's The Horrible Tango was "unusually skilful (...). R.R.Symonds has preserved the deliberate fragmentariness and indirection of the narrative without any loss of fluency and naturalness" (TLS, 9-10-1970; review no.28 in Chapter 3.2, p.126 below); and Cees Nooteboom's Rituals was "excellently translated" (Library Journal , 3-3-1983), "agreeably translated" (TLS 28-12-1984), and "translated quite beautifully by Adrienne Dixon" (Booklist , 1-4-1983). Similarly, Arnold J.Pomerans's translation of Etty: A Diary had been "seemless, and one has no sense of not reading her original words" (TLS, 16-2-1984; review no.11 on p. 125). Also, Els Early's translation of Harry Mulisch's Two Women is "elegantly translated" (TLS, 3-10-1980; review no.15) and "excellent" (The Listener , 11-12-1980, review 18), but not all critics agree. On this subject, Brian Martin in The New Statesman

28 J.Brockway: "Do the Dutch Have Writers, Too, Then?"
in: The Scotsman , 12-12-1966, p.1.

(3-10-1980, review 16) thinks "it is a pity that he (Harry Mulisch) is let down by his translator who is ill at ease with English idiom"; and Bernard Levin in The Sunday Times (26-10-1980, review 17), mentioning some howlers in the translation, remarks that "the publishers have also thought it unnecessary to engage for the translation someone with more than a rudimentary knowledge of English".

Evidently, native speakers of English without any knowledge of Dutch are poor judges of the resemblance the translation bears to its original, as John Updike (in The New Yorker , 13-5-1972) admits: "Also excellent, at a guess , is Mr Beekman's translation from the Dutch; at any rate, Van Ostaijen's prose comes over as elliptical and limpid and unlike Mr Beekman's own overwrought English" (my emphasis, JK). Gratification about "excellent" translations will, therefore, have to be taken with a pinch of salt. But on the other hand, native speakers and critics steeped in English or American literary tradition and speech are the best judges of the fluency and tone of the language in which the translation is set, and critiques such as Brian Martin's and Bernard Levin's above should therefore be taken to heart (cf. also the Sunday Times review of Nooteboom's Rituals , 23-12-1984, which mentioned the translation as "a bit peculiar in dialogue passages").

Particularly the opinions of publishers have to be honoured: Tom Maschler of Jonathan Cape (publisher of Etty: A Diary) complains that the few translations of Dutch literature he gets are often of such a poor quality that they are immediately consigned to the waste-paper basket. According to him, the Foundation for Translations (see p.235 ff.) spends a lot of money on ridiculously bad translations, "and bad translations of wonderful books don't sell!" (HP, 3-3-1985).

A special case has to be reserved for translations depending on local colour or dialect, particularly in Flemish novels. "Though the specifically Flemish qualities of Streuvels's prose cannot be reproduced in translation", the reviewer in Forum for Modern Language Studies (January 1978, review 24) claims, "the feel for Flanders comes across well enough as the location for Steuvels's fatalism." The reviewer of Boon's Chapel Road (in TLS, 11-8-1972, review 1) argues along the same lines: "The translation reads well, and admirably conveys the idiosyncrasy of the various, generally colloquial, styles of the book, though the essentially Flemish atmosphere depends largely on linguistic features that cannot be retained in

translation."²⁹ Again, one wonders whether native speakers of English without Dutch can afford these opinions. Those who can, Dutch scholars or colleague-translators, tend to agree that disappointing translations (like, for instance, Mulisch's Two Women or 't Hart's Bearers of Bad Tidings) can work as a further constraint to a positive reception of Dutch literature abroad, apart from the demoralising effect it may have on translators and patronage alike.³⁰ It should be added that usually the bad translations are a result of economic considerations by the publishers.

Texts which are "easier" to translate or will be met with a favourable reception in the press are obviously preferred by the translators. Also because translations are often made only on the instigation of the translators themselves, it follows that the question of personal preference affects the entire presentation of Dutch literature abroad, and may explain why some authors are seldom translated (or is Reve just too

29 The question of untranslatability is taken up by Steiner (1975, p.74).

30 See e.g.: J.Brockway, in Dutch Crossing 25,4-1985,p.96.

difficult to translate? Cf. Wolf 1970). As for personal tastes, the translator Manfred Wolf, for instance, translates poets for the American market which are peripheral in their home country (Michaelis, Corsen, Warmond, Wauters)³¹; Willem Brandt, in a discussion of contemporary Netherlands prose in PEN International (Vol.XIII, no.2, 1960) devotes disproportionate attention to the relatively unknown author Helma Wolf-Catz, or mentions as important Nel Noordzij, Aya Zikken, H. Baron van Lamsweerde (using the pseudonym Herluf van Merlet), and Willem G. van Maanen. It is perhaps unavoidable that translators and literary historiographers have such hobby-horses, but it does distort the general representativeness of Dutch literature in foreign countries. The choice of literature to be translated by such bodies as the Foundation for Translations may be just as subjective, and has often been attacked for its bias in favour of traditionalism and well-established authors (see Chapter 5.2.3, p. 457 ff. above), but at least it is done by consensus of a team of eight different specialists of which four resign every two years, which makes their

31 M.Wolf in Ons Erfdeel, Vol.18 no.3 (1975), pp.325-333.

choice intersubjective rather than subjective.³²

The question of choice aside, it is difficult to say what constitutes a good translation, and of course everyone has his own definition. A translation can be correct in language and register, even qualify for Brockway's accolade "invisible", and yet not be the equivalent of the original text. What seems to be missing, in many instances, is the dimension which makes the translation the worthy approximation of the original and which is, au fond, the essence and only justification of its existence: the artistic value. It is therefore imperative that the translator, as what Michael Glenny calls the "interpretative artist" (Glenny 1983), has the same "feel" as the original artist himself for the reasons behind the work of literature and its realisation in the medium of language. Eugene Nida already contended that: "even thorough knowledge of that language and the subject matter, combined with empathy, will not suffice to guarantee really effective translating unless the translator also has a capacity for literary expression", quoting Vladimir Nabokov who

32 Subjectivity can be avoided by adopting the methods proposed in this study (see Chapter 6, p.502).

claimed that the translator should have as much talent, or "at least the same kind of talent, as the author he chooses" (Nida 1964, p.150). A "dry" translation often results when a translator does not take the "untranslatable" factors into account. Translation is an activity of weighing off against each other units of artistic content: if some passages appear hard to translate, these often result in "second choice" translations or (necessary) concessions, but the balance is usually not redrawn elsewhere in the text. This is where most translations go wrong. It results in artistic poverty and, in a translation process which depends on mutual exchangeability, poetic lopsidedness. A translator has to "put in" as much as he "takes out", or the result will be barely worth the trouble (cf. Kaat 1985). This is why most good translators are artists in their own right, regarding the source text with respect and reverence, not awe.³³

33 This applies even more to translating poetry. "Vertalen van poëzie is nog moeilijker en verdraagt vrijwel geen enkel verlies aan nuance", Menno ter Braak writes, and "het is daarom alleen aan een dichter toe te vertrouwen". Ter Braak (1935, in: Vezamelde Werken 1950-1951) called this "overtalen".

The place of translations within literary studies, whether a science or not, and the relevance of economic influences to its existence and prosperity have thus far justified its inclusion within this study. What is even more important to us here, however, is its relation to the literary canon of the source and target communities. It will appear that the translation acts totally differently from all other forms of literature in the process of canonisation, mainly because of the retarding factor. A translation, by its nature, has to rely on forces within the source community, from which it is a development. Usually a translation does not justify itself until these forces are fully established (a foreign publisher will not be interested in merely a whim of fashion in the source community).³⁴ This implies that translations are always one step behind the actual movement in canonisation. Furthermore, translations are then transplanted from the source

34 There are, of course, notable exceptions to this rule: literature that did not do well in the source country but nevertheless gets translated and is received with much acclaim in the target community, when subsequently it does well in the source community (e.g. Heere Heeresma, Cees Nooteboom, Jona Oberski).

community to the "strange" environment of the target community. Various elements, most importantly the affinity it has with trends and characteristics within the foreign literary system, will then determine the success or failure of the translation within that system. Even-Zohar (1979) therefore correctly speaks of translations as secondary activities within the polysystem of canonised and uncanonised literature.

Jurij Lotman (1976, p.344) characterised the literary polysystem as self-regulating: various factors from (extra) literary sources like criticism, publishing, advertising, television and radio coverage, serialisation and anthologisation, as well as coverage or non-coverage in literary magazines, influence and, in effect, determine the actual polysystem, and by implication the process of canonisation. "It is not just literary texts which take part in the development of literature." (Lotman 1976, p.343). Here the literary polysystem is part of a much larger cultural polysystem, and various sub-systems are like cogs in the clockwork that make the literary polysystem tick. One such important influence is that of school curricula, which itself is strongly dependent on other (extra) literary factors. Literature lists of universities are the realisation of various interrelated (also extra-literary) factors within the literary polysystem

and could be seen as representative of canonised literature. Everything within the literary polysystem which is classed as "literature" but does not appear on the university reading lists, I shall therefore call uncanonised literature.

These definitions need further explanation, however. Even-Zohar defines canonised literature as: "roughly the established literature: literary works which have gained recognition within 'literary circles' and are usually regarded by society as part of their cultural heritage" (Even-Zohar 1979, p.8; my translation). My definition, as we shall see on p.123, is more exact than that, and, by analogy, easily quantifiable. Even-Zohar's definition of non-canonised literature is equally vague: "literary works which are usually refused admittance to literary circles because of their lack of 'aesthetic value' and are soon forgotten, such as detectives, romances, westerns, pornographic literature, etc." (op.cit., idem). Even-Zohar's definition is therefore not able to cope with works of non-canonised literature which do gain admittance to literary circles: what, for instance, of the detective stories of Raymond Chandler, Dorothy L. Sayers, Agatha Christie, or Sjöwahl and Wahlöö; the "entertainment novels" by Graham Greene; the spy novels by John Le Carré; or the science fiction stories of

H.G.Wells? The non-canonised literature, as well as translated literature, juvenile literature, and what he calls "epigonal literature" (i.e. dominant forms of literature which have had their time and are on the way out) are described by Even-Zohar as "secondary" within the hierarchy of the literary polysystem.

Evidently, each individual also has his personal canon. As Alistair Fowler (1982) indicates, this personal canon is highly influenced by the "institutionalised" canon of education, but also by one's personal inability to respond to certain types of literature, and by infusions of elements from popular art. Translations also play a part, for as Fowler shows, Petrarch, Chaucer, and Dante could never have been available to us without translations. Similarly, Shakespeare would never have become available outside the Anglophone world, the Nobel prize literature committee could never have functioned, no-one outside their own countries would ever have heard of the likes of Ibsen, Strindberg, Flaubert, Zola, Proust, Kafka, Dostojevski, and Cervantes, and many literary influences

could never have occurred.³⁵ The many examples make the argument ridiculous. All these great names of literature acquired their deserved world-wide reputation thanks to what Lefevere calls the "refractions" of their work.³⁶ However, the literary canon in its broadest sense is seriously limited by the availability in print: "Even for a good novelist with a readership as wide as Trollope's, the canonical works (in the present sense) are confined to those recently reprinted" (Fowler 1982, p.215). Until its full publication in the recent Lattan

35 Another example may be the influence of Marsman on the English poet James Dickey through the translations of Adriaan Barnouw; cf. R.Heylen, "The Zodiac: Hendrick Marsman, Adriaan Barnouw, James Dickey (a Case Study in Interliterary Communication)" in: Dispositio, Vol.VII, no.19-20-21 (1982), pp.85-94.

36 Lefevere calls all texts which have been processed for certain audiences, e.g. children or t.v. viewers or speakers of different languages, "refracted" texts, and it is they which, according to him, are mainly responsible for the canonised status of the corpus, and are the force that keeps the literary system going (Lefevere 1982, pp.15-18).

edition, much of the diary of Samuel Pepys was unknown and uncanonised. Furthermore: "paperback publication and anthologising still limit the accessible canon for some social groups; warehousing costs put some great books out of print" (op.cit.). Schools, universities, and public libraries are also normal customers in the sense that they have to work within a certain budget, and higher prices for books mean that they, like the pupils, students, and general readers for which they cater, cannot purchase all the books they want. In this sense, the accessible canon becomes smaller and smaller.

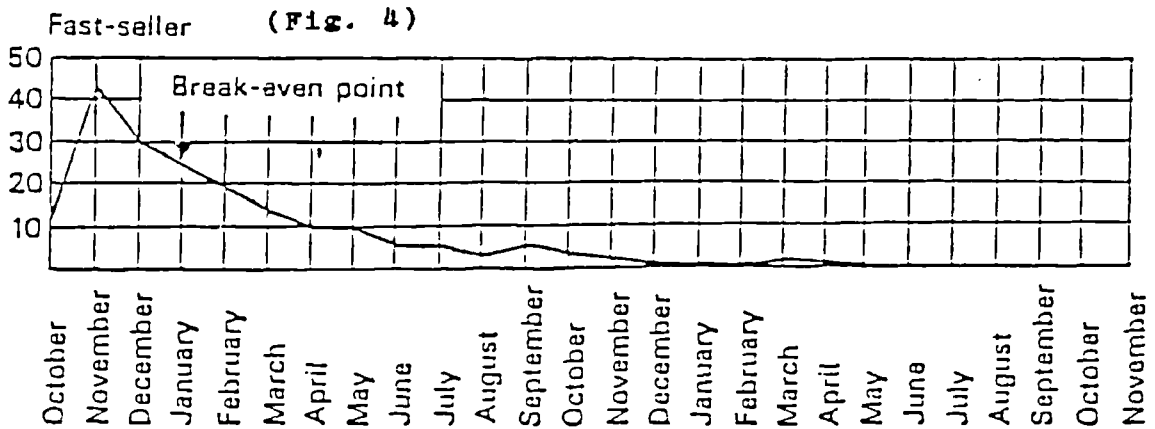
The description of the tension between the primary and secondary systems in the polysystem theory of Even-Zohar (1979) is, in this model, too restrictive. According to Even-Zohar, phenomena within the centre of the literary system gradually move towards the periphery and ultimately become secondary phenomena, whilst new phenomena are created and move from the periphery to the core. This explains very well the dynamics of the system, but clearly not all phenomena comply with this rule. Some literary phenomena move towards the centre of the system and refuse to move: they are the "classics" which will always belong to the cultural heritage of a country, and will never be "un-canonised". Their inclusion in many, if not all, of the literary

histories, handbooks, and anthologies assures them of a place in the canon from which they will not be ousted, in spite of possible temporary depreciations.³⁷ Like world history, literary history in this sense cannot be rewritten: history books will always mention ancient Greece and Egypt or the decline and fall of the Roman Empire, as literary historians must talk of the minor Edda or the decline and fall of Romanticism. Milton, Spenser, Shakespeare, or - more recently - Joyce, Yeats, Lawrence, Eliot, cannot be removed from the literary canon of English literature at will, just as Vondel, Hooft, Bredero, and Kloos, Perk, Marsman, Roland Holst, Vestdijk, Van het Reve, or Hermans cannot be removed from the contemporary Dutch canon. Their inclusion in umpteen handbooks and literary histories has already seen to that, and malicious practices of censorship in less liberal times cannot alter this either (e.g. Joyce, Lawrence). The "hard core" of anthologised literature within the canonised literature will, therefore, never comply with Even-Zohar's model, and not disappear from the perimeter of the polysystem.

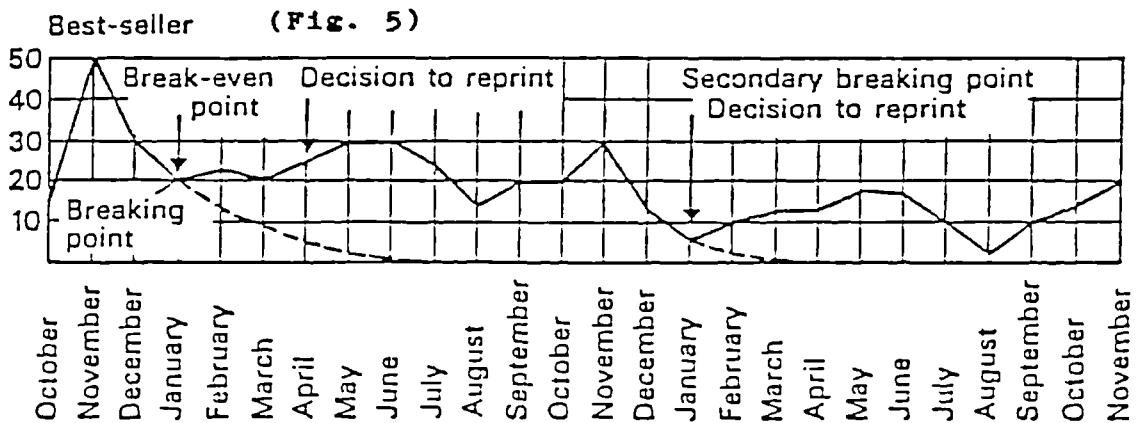
37 Van Deel (1986) points out that collections of essays and special issues of literary magazines also have a serious effect on the process of canonisation.

Whereas uncanonised literature does seem to abide by Even-Zohar's rules, canonised literature needs an improved representation in the model. It would perhaps be best to adopt the diagrammatic illustrations as used in the book trade (the so-called restocking curves, see Escarpit 1966, p.117). From these curves the book trade concludes whether a book is a fast-seller, a steady-seller, or a bestseller. Similar curves can be made to represent the influences of a particular title over the years, measured, for instance, by the mentions in critical works, handbooks, literary histories, etc., or the number of times the work has been included on university reading lists.³⁸ For ephemeral (or peripheral) works we will then get a similar curve as for the fast-seller in the book trade, ultimately disappearing from the scene. Non-canonised literature would fit into this category (see p.118, fig.4).

38 On mentions, see Rosengren 1968, p.144; also Chapter 3.2, p.224 below.

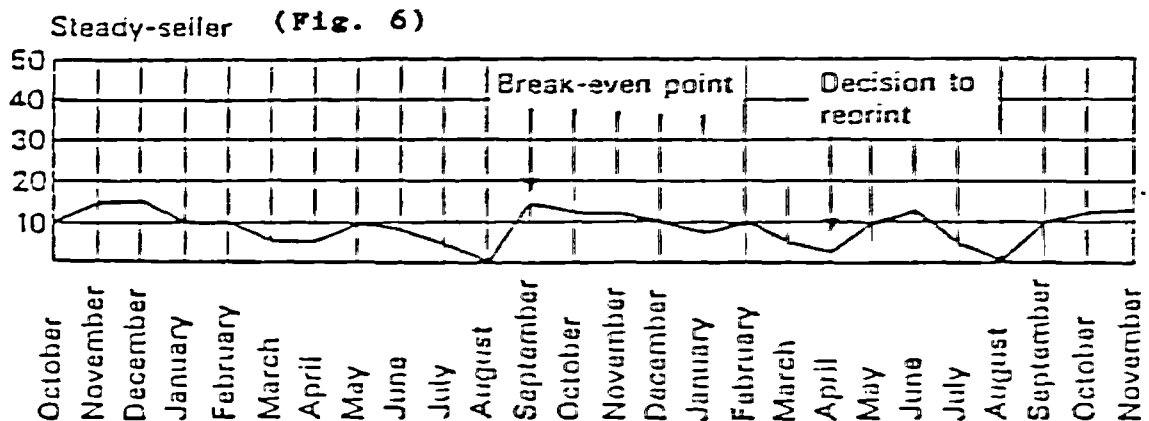


A book which appears to be popular enough and has sufficient qualities to be canonised will have the curve of the bestseller. Ultimately, this work's influence will probably recede and slowly peter out: no more mention will be made of it after a (still considerable) number of years. It may have found itself included in some anthologies and handbooks (see fig.5).



Source: Escarpit, 1966, p.117.

Finally, the "classics" among the titles will show a pattern similar to that of the steady-sellers. Complete incorporation in the established literary canon of schools and universities will make this work appear in all literary histories for a respectable number of years, maybe for as long as they will be written. The curve does not end, but continues indefinitely. Compared with the fast-seller and the bestseller, the classics among the canonised titles will not show many fluctuations in their curve (see fig.6). Obviously, the graphs are not absolute and titles may vary in the way they adopt a certain pattern.



Source: Escarpit, 1956, p.117.

It would be possible to superimpose the curve of the sales of a title - still the basic indicator of a title's reception, if it were only easier to obtain; see p. 85 - onto that of its canonisation. Where possible, a third curve could be introduced indicating the number

of times the title has been borrowed from public lending libraries, and a fourth to trace the pattern of its reviewing history in the press. This will then reveal the complete reception pattern of the title: its commercial reception as well as its historical influence.³⁹ Counting all the mentions in literary

39 John Boening, having written one of the few works on the reception in the press of particular literary works, warns of the confusion between reception and influence: "Evidence shows that there is no necessary chronological relationship between reception and influence, and that they do not always operate in tandem. Readers familiar with the German influences on certain major British writers of the Romantic and Victorian periods will sometimes be surprised at the unlikely backgrounds - at the configuration of "receptions" - against which these influences made way."(John Boening, The Reception of German Classical Literature in England, 1760-1860 , 1977, 10 vols., vol.1, p.xx). Although influence is difficult to measure, the number of mentions given in literary histories, handbooks, criticisms, reviews in the press, and anthologies would seem to give a reasonable approximation.

histories, reviews, etc. is of course a very laborious and time-consuming task, but if it were done for a specific title in a certain period, the outcome would no doubt give as accurate a picture of its actual reception as is practically possible. Presentation of culminations (parts of the literary system) will then also be possible, e.g. per genre, or only concentrating on translations. One would imagine that there are sufficient grounds here for further studies.

In an article on the relationships between literary systems, Shelly Yahalom (1979) mentions the conservative trends of literary systems which have to be conquered or outmanoeuvred by the incoming translation. A literary system is not always as open to foreign penetration as is desired by authors and publishers, and this accessibility appears to be linked to the system's own conception of "completeness": i.e. does it have a "hard core" of accepted, canonised literature or is there much disagreement concerning what the best titles are? If there is a "weak core", this is usually deducible from extra-literary influences which were necessary to complete the literary system, and which are adopted by the literary modes, such as the influences from letter-writing, sermons, diaries, or documentary prose which find a place in the novel. As such, the present-day literary system of the Netherlands could be

regarded as "weak", which is in accordance with the findings in Chapter 2.1. The literary system of English literature is by comparison definitely stronger (see Chapter 2.2), although recent developments in the literary canon, in particular the trend to draw detective stories, science fiction novels, third world literature, etc. into the core of the traditional English canon may be an indication that the English system, too, is crumbling. If the British canon is in a phase of transition, and there are signs of a numerical decrease in novel-writing, then perhaps the time will be ripe to introduce Dutch literary forms, inasfar as they have developed sufficiently in their own system, and to try and penetrate the English system. As Yahalom (1979) indicates, the best chance of achieving success with this lies in not bluntly attacking the system and demanding a place in the new literary canon, but by "camouflage techniques": i.e. disguising the work to be exported as an extra-literary activity which (see above) the "weak core" systems are only too willing to adopt. Dirk Ayelt Kooiman's book Montijn (1982, translated as A Lamb to Slaughter , 1984) is a good example of how a work which is considered "literature" and even "fiction" in the source system is smuggled into the foreign literary system in the disguise of biography, which of course it also is. Similar penetrations with diaries (Hillesum, and earlier Anne Frank) have already proved

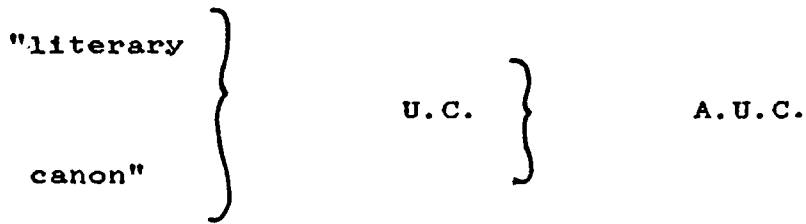
successful. It is, however, not necessarily true that a bestseller in one system automatically becomes a bestseller in another: too many factors play a part. We also have to bear in mind that the definition of literary canon adhered to by Yahalom is Even-Zohar's (see p.112 above). The form which the literary canon takes in this study will appear to be more precise and more concrete, based on the empirical evidence from the university reading lists.

The definition of canonised literature, as far as it applies to this study, reads: all those titles which appear on the reading lists compulsory or recommended literature of the Dutch departments of Dutch and Flemish universities (for the Dutch literary canon), and those of the English departments of British universities for the British literary canon. This body of texts will henceforth be referred to as the university corpus .

In this study we shall want to make a distinction between the whole university corpus and a selective part of this which is representative of the consensus among at least four universities. The evolutionary nature of the body of texts used in university curricula, in particular because of special seminars or study-groups, gives to the literary canon a flexibility which belies the true nature of the traditional literary canon, which

would seem to be far more conservative. It is therefore safer to speak, as we do, of a university corpus, and to apply the name university canon to a body of texts which rests on a wider consensus, i.e. on the selective canon which can be seen as the "hard core" of the university corpus. With relation to a general concept of the literary canon, titles appearing on the reading lists of all universities will still be referred to as the university (literary) canon, but with relation to this study (because these lists may include titles of only temporary significance to university staff) we will refer to this canon as the university corpus or U.C. The smaller part of this corpus, which includes titles with the widest range of acceptance as taught literature, is henceforth referred to as the accepted university canon or A.U.C. : the term "canon" is safer applied to this. It is the opinion of the author that the A.U.C. is a closer approximation of what one usually identifies as the "literary canon" than the U.C., although one may disagree and take the wider view of including all the titles in the university corpus. In how far the U.C. and what one generally regards as "canonised literature" actually overlap remains a matter of conjecture, because of the fact that the "literary canon" cannot be properly identified and measured. This also goes for the term "cultured literature", of which it is here seen to be representative. It is the

advantage of the U.C. that it can be positively identified and quantified.⁴⁰ The definition of the university canon (A.U.C. within the U.C.) could therefore be represented graphically as:



Chapter 2 looks at the U.C. and A.U.C. of both the Netherlands and Great Britain: all literature, or what is regarded as literature - also poetry, essay writing, etc. - is included. In Chapter 3, however, we shall only look at fiction. Because fictionality is hard to define and, so it seems, entirely a matter of personal attitude we have towards a text (whether we expect it to

40 The UC and AUC are taken from reading lists of the years 1970-1983. Subsequent studies may show this canon developing.

be fiction and thus suspend our disbelief or not), we shall follow both N.N.Holland (1968) and Blok (1977). Holland studied the relation between the patterns one finds objectively in a text and a reader's subjective experience of it, thus coming to the conclusion which I rephrased above (Holland, The Dynamics of Literary Response, 1968). Blok contends that all the text-internal indications of fictionality are secondary to the extra-textual, primary signs which are exhibited, for instance, on the cover or the fly-leaf of the book (Blok 1977, pp.82-84). These outward signs are always present in non-fictional works, and make a check by the reader against the truth/untruth about what is being said relevant; with fictional works, there are usually no outward signs and the necessity to check becomes irrelevant. In fiction, primary signs are normally absent because they are taken for granted: to see a title such as "Een Vlucht regenwulpen: Roman" is an exception and only professed by some publishers. Fiction, therefore, comprises all those literary narratives which are regarded as such by readers and compilers of reading lists, bestseller lists, or book club lists (who are, of course, readers themselves). The titles will, for this study, include diaries (intericr monologue), drama, and documentary prose where verification of the non-fictional content is irrelevant or usually omitted. Truly non-fictional works

(correspondence, essays, autobiography) are only included if the author also has other (fictional) works on the list (see also Chapter 2, pp.140-141 and pp.168,169,170; for my definition of prose fiction, see Chapter 3.1, p.189, footnote 1).⁴¹

41 An interesting work on fictionality is F.C. de Rover's "Verzonnen, maar toch: net echt. Over De aanslag van Harry Mulisch" (in: Laan, Nico and T. Van Deel, Staalkaart: Opstellen over letterkunde, 1984, pp.130-141). Cf. also J.J.Oversteegen on Multatuli in Oversteegen (1982), p.95 ff. The practice of publishers to display the "primary" signs is more common with translated literature, especially if it concerns a novella, which form is relatively unknown in many literary systems like that of America.

Chapter 2:

THE UNIVERSITY CORPUS: THE LITERARY CANON IN THE
NETHERLANDS AND GREAT BRITAIN 1972-1983

2.1 The University Reading Lists (the Netherlands
and Belgium)

2.2 The University Reading Lists (Great Britain)

2.1 The University Reading Lists (the Netherlands and

Belgium)

In order to discover which literary works were included in the canons set by the six Dutch universities and one Belgian university, a small-scale survey was set up. The six Dutch universities were: the Free University of Amsterdam (VU); the University of Amsterdam (UA); the State Universities of Groningen (RUG), Utrecht (RUU), and Leiden (RUL); and the Catholic University of Nijmegen (KUN). The Catholic University of Leuven (KUL) was added to the list as representative of the universities of Belgium. The results of the survey appear in Appendix 2:1.

Not all reading lists were easy to obtain. Some had been thrown away, others mislaid, and many lists had simply never been filed. The older lists in particular come for a major part from the personal files of lecturers rather than from departmental archives or university libraries. I have succeeded, however, in tracing the most important university reading lists. Where lists are missing I have been assured that

they had been unchanged reprints of previous lists, or that the changes had been only marginal. The situation at particular universities involved in this study needs some elaboration.

Free University of Amsterdam (VU)

The reading lists of this university included in the survey are those of 1970, 1975, 1980, and 1982. They are first-year lists, like all the other lists following (unless otherwise stated). Apart from these lists I have included a list of authors (1981) which students were advised to study later in their course. They appear in the list as "special options".

University of Amsterdam (UA)

The only list I have been able to include is the one of 1982. However, this list is based on one in current use since as early as 1966, and changes throughout the years have been marginal or only quantitative. It covers both first year and second year prescribed titles.

State University Groningen (RUG)

Until 1970 the literature courses at this university were only concerned with literature up to 1930, for which students compiled their own reading lists. In 1970, however, this changed and the reading lists "Modern Dutch Literature" were introduced. The primary literature on these lists consisted initially of 50 titles, but were later (presumably in 1976) reduced to 41. The "Modern Dutch Literature" list dating from 1978 is the earliest list from Groningen incorporated in this study. That year a new study programme was introduced (the so-called "nieuwe stijl" exams), and again the number of titles on the literature lists was reduced, this time to 30. This "nieuwe stijl" list is represented in the survey by (1978b); the "oude stijl" list by (1978a). Nineteenth and twentieth century literatures were now taught as one course, called "literatuurhistorische tekstinterpretatie", with the emphasis on recent literary history. The list of the following year hardly saw any changes, but it is incorporated here just the same for the sake of completeness (1979). In 1982 the list was revised again, and of that year both the unchanged version (1982a) and the changed version (1982b) appear in this survey. That year also saw the publication of a syllabus, entitled

"Poëtische achtergronden bij de geschiedenis van de Nederlandse Letterkunde uit de 19e en 20e Eeuw", which apart from obvious parallels also shows considerable differences with the accompanying (new) reading list of that year, for which reason both have been included. The syllabus is represented as (1982s).

State University Utrecht (RUU)

The earliest reading list from Utrecht still obtainable and incorporated here dates from 1972. The copy I used was the personal list of the compiler, and was full of deletions and red pencil marks, with added suggestions for the next reading list in preparation. Those authors and titles which did not appear on the original list but were added in pencil are represented in this study by (1972v), where "v" stands for "verbetering" or "variation". Subsequent lists are those of 1978, 1980, 1981, and 1982, and need no further comment. A combination of a 1979/1980 syllabus and "bloemlezing" (anthology), mentioning only authors (not titles), has been included as (1980s). The syllabus included the sections "De Tachtigers" and "Ontwikkelingen in de poëzie na 1945".

State University Leiden (RUL)

Only the list of 1982 is represented here: other lists were unfortunately not available (this reading list was unaltered for 1983). I have been urgently advised by lecturers at Leiden to add here that the list represented is by no means binding, and that students are free to add authors they like or find interesting, of course after having first consulted their tutor about this. The same advice was given at other universities, particularly Utrecht and Nijmegen, where the same message was conveyed to me. Nevertheless, the list as compiled and presented to the students does indicate a "hard core" of accepted authors which the students can take as an example, and as such their postulatory (if not authoritative) effect can hardly be denied.

Catholic University Nijmegen (KUN)

The earliest list from Nijmegen included here dates from 1973. The authors on this list had been grouped according to chronology, genre, or with a particular literary group. This approach was abandoned in 1976, when all authors were listed according to their

affiliation with literary magazines (the preceding 1975 list followed Knuvelder in his categorisation of authors).¹ Clearly the new approach had its disadvantages, which was openly admitted in the preface to the reading list: both the author and the magazine are liable to change their views on art, society, and life, so that a particular magazine and a particular author do not necessarily hold common values even though that may have been the case earlier. Other authors have never been affiliated with any literary magazine, and that is why Wilfred Smit, Kees Ouwens, and Heere Heeresma do not appear on the 1976 list.² Curiously enough, the latter does appear on the 1979 list which maintains this uneasy categorisation (see p.67). but

1 G.Knuvelder, Handboek tot de Geschiedenis der Nederlandse Letterkunde, (1967 or 1976), and his Handboek tot de Moderne Nederlandse Letterkunde (1964).

2 The problem of classifying authors according to their affiliation with literary magazines was also put forward by W.J. van den Akker and G.J.Dorleijn in relation to the works of Nijhoff (Literatuur, 1986,4, pp.211-222).

now it is Geert van Beek who joined the unlucky banned authors. The 1976 list, like the 1972 Utrecht list, was again a personal copy of the compiler himself, heavily annotated with newly proposed entries mainly concerning Belgian authors. The adaptations mentioned here appear in the survey as (1976v).

Catholic University Leuven (Belgium) (KUL)

Actual printed reading lists of this university were not available, but Prof. Janssens has been so kind as to reconstruct the situation for me from 1970 onwards. The fact that the material is rather scarce is mainly due to the fact that all titles mentioned by Prof. Janssens are course material, and should be interpreted as giving a general overview rather than an exact representation of the situation. For first-year students Prof. Janssens also made use of his anthology Tachtig jaar na Tachtig (1969): the authors and titles listed in this work have therefore been incorporated in the lists. For first-year "kandidaatsstudenten" (undergraduates) the lists of 1970, 1975, 1980, and 1982 have been included; for second-year students the 1975, 1980, and 1982 lists; and finally the 1975, 1980, and

1982 "licenties" (specialised postgraduate studies) have also been incorporated. In addition, some titles and authors have been taken from the 1976, 1980, and 1982 exam papers. They are represented as (1976e), (1980e), and (1982e). In our conclusions we must take into consideration that the data from Leuven are not quite comparable to that of the other (Dutch) universities.³

Summarising, we find the following university lists making up the survey (p.t.o., see also Appendix 2:1):

- 3 The language spoken in the northern part of Belgium is Dutch. The authors have the Belgian nationality, hence I will refer to them as Belgian, not "Flemish". The literary works they produce can, however, be referred to as "Flemish" or southern Dutch literature in order to distinguish them from northern Dutch literature (see also pp.287-291). "Netherlandic" (Twayne) is a misnomer. Dutch is the official language of the Netherlands (including Frisia) and northern Belgium: for argument's sake we shall treat this area synonymous with the geographical area known as "the Low Countries".

Free University Amsterdam (VU)

1970, 1975, 1980, 1982.

University Amsterdam (UA)

1982.

State University Groningen (RUG)

1978a, 1978b, 1979, 1982a, 1982b, 1982s.

State University Utrecht (RUU)

1972, 1972v, 1978, 1980, 1981, 1982.

State University Leiden (RUL)

1982.

Catholic University Nijmegen (KUN)

1973, 1975, 1976, 1976v, 1979.

Catholic University Leuven, Belgium (KUL)

1970, 1975, 1976e, 1980, 1980e, 1982, 1982e.

The Compilers

Where the compilers of the list were mentioned, it is perhaps advisable to bear in mind that personal tastes and opinions can in some ways affect the final drafts of the reading lists: we are, after all, concerned with trendsetters as described in Chapter 1.2, p.60. Personal bias may have been eliminated to some extent at those universities where the reading lists are compiled by consensus amongst the teaching staff: decisions to include or exclude authors or titles are made, in those cases, at faculty staff meetings. However, where only one or two people are responsible for compiling the list, personal bias may have considerable influence. For Groningen the 1978 ("oude stijl") list was compiled by M.G.Kemperink, who was also the author (together with J.M.J.Sicking) of the 1982 syllabus. In Utrecht the 1980 syllabus was written by R.L.K.Fokkema. Nijmegen mentions dhr. C.W. van de Watering as the editor of the 1973 list, and S.N.Bakker and G.F.H.Raat for the 1975, 1976, and 1979 lists, with W. van der Paardt also assisting on the latter list. The books at Leuven, finally, have been prescribed mainly by Prof. M.Janssens, who also wrote the anthology incorporated in the first-year reading list.

Concerning the Appendix (2:1):

In the final column on the extreme right of the tables as shown in Appendix 2:1 (and similarly Appendix 2:2, 2:3, and 2:4 for the British universities' reading lists), a number indicates the frequency of occurrences of that particular work at the various universities. Hence, for example, Bertus Aafjes's Een Voetreis naar Rome , published in 1946, only occurs at one university: Nijmegen. Gerrit Achterberg's collection of poetry Voorbij de laatste stad , however, was mentioned on the lists of five universities: VU, UA, RUG, RUL, and KUN. Sometimes the year of publication of a book, shown directly after the title, was not known; at other times there are two or more dates: one for the original date of publication and further dates for subsequent reprints (preferred editions, especially mentioned on the university list). Some titles have been taken together where it concerned novellas or short stories published in one and the same volume, e.g. Nescio's De Uitvreter/ Dichtertje/ Titaantjes/ Mene Tekel , and separate mentions of these novellas or stories have been included in this entry. Occasionally, however, the emphasis fell so much on the separate work that, in spite of inclusion in a collection or later edition also mentioned on the list, the individual entry was nevertheless maintained.

This was often the case with poetry, e.g. Van Ostaijen's Het eerste boek van Schmoll, also included in the posthumously published Nagelaten gedichten. This might slightly distort the total mentioned in the final column, for students who have been told to read Nagelaten gedichten almost certainly have also been told to read Het eerste boek van Schmoll, although these readers have not been accounted for in the "total" column of this latter work. However, this example raises the problem presented with all collections of poetry or prose and anthologies, for it is impossible to ascertain what in fact the students were supposed to read and what could be omitted. I therefore sidestep all discussions by simply recording all that is actually on the reading list, whether or not doubling occurs.

Also, this study only considers mentions as they occur on the reading lists, in syllabuses, or in exam papers (following Rosengren 1968, see Chapter 3.2, p. 224 ff.). This does not imply that the mention is actually expected to be compulsory reading for the students, as some entries from exam papers are only closely linked comparisons with an established work. The mention only registers its inclusion among the works discussed at university level. In how far the thus-established work is only marginally or entirely part of the literary canon at that university is a question which is irrelevant to the

nature of this survey.

The survey, therefore, is an empirical investigation into the occurrence (and, by analogy, acceptance) of works of Dutch twentieth century literature at five Dutch universities and one Belgian university. The restriction to twentieth century literature means that I have excluded works that were written before 1900. Sometimes this caused serious problems where it concerned "turn of the century" authors like Couperus, Kloos, or Van Eeden. The criterion I hold here is that if a particular author occurs on the reading list with titles (or a title) published in or after 1900, then the author is included. This is why, for instance, Kloos is included (with the majority of his works published in the nineteenth century, but with his Nieuwere Literatuurgeschiedenis . published in 1914, well inside the twentieth century), and his contemporary Jacques Perk is excluded. This also explains the exclusion of, for instance, Multatuli (though often mentioned on 20th Century lists), Willem Paap, Bernard ter Haar, H. Borel, Nicolaas Beets (Hildebrand), Conscience, etc. Critical works (essays, as well as the occasional literature handbook) were only included if the author also appeared on the list with other, literary works (prose, poetry, etc); normally, secondary literature is excluded.

Some preliminary results and conclusions:

By far the most striking result of this short survey is that the seven universities vary greatly in what should be or what should not be considered "canonised" literature: only Paul van Ostaïjen's Music Hall was found to be present on the lists of all the universities making up this survey. Sceptics may interpret this as a lack of tradition or true "classics" in the Dutch twentieth century literature: by comparison, the situation in Great Britain does indeed show a completely different picture. However, the lack of consensus among the compilers of the reading lists sooner reflects the wide and diversified nature of the Dutch literary canon. When we leave the University of Leuven out of consideration, only six works appear on the lists of all Dutch universities, two of which by the same author (see Appendix 2:5). The high score of some of these titles may be somewhat surprising: Nescio, for instance, has always been somewhat neglected until his re-discovery in the early 1970s. His inclusion in the top 6 here could well be an after-effect of this.

Other observations may include the absence of certain authors who are mentioned in existing anthologies and handbooks (such as Knuvelder 1976, Van

Geelen 1978, and Lodewick 1979).⁴ One such author is Stijn Streuvels: his Leven en de dood in den Ast only appears on the list of three Dutch universities (and Leuven). The reason for this may be the absence of agreement among university lecturers and professors about which work should be considered as most important and representative of his whole oeuvre. This is clearly also a problem with many other authors who are never mentioned with one particular title at more than four universities and therefore score rather low, but do appear with more than one title (e.g. Claus, Couperus, Bordewijk, Van Eeden, Emants, Michiels).

It is very interesting to see where the "classic" authors (those authors regarded as such in the existing anthologised "canon", i.e. the aforementioned handbooks and anthologies) do not appear on the reading lists at all (A.U.C. authors excluded from the reading lists of a

4 Van Geelen, et.al. (eds), Lexicon van de moderne Nederlandse Literatuur, 1978, Meulenhoff, Amsterdam; H.J.M.F.Lodewick, Literatuurgeschiedenis en bloemlezing, Vol. 2 (omstreeks 1880 tot heden), 1979 (32e bijgewerkte druk), Malmberg, Den Bosch. For references to Knuvelde (1976), see p.134 footnote 1.

particular university - the A.U.C. vacuum - can be found in Appendix 2:9 - 2:15). In the case of the UA and RUL this absence can perhaps be explained in terms of shortage of evidence (there only one reading list was available for the survey, hence the absence of Bordewijk, Michiels, and Streuvels at the UA and Claus at the RUL may not be indicative of the actual situation at these universities), but the total absence of Couperus, Van Deyssel, Van Eeden, Emants, and Kloos at the University of Nijmegen is something which definitely raises questions. Also Wolkers's absence from the VU lists is, to say the least, remarkable. A quick glance at Appendix 2:9 indicates that apart from Wolkers, the VU does not list (among others) Biesheuvel, Van Deyssel, Vasalis, Van Keulen, en Walschap; in addition to Bordewijk, Michiels and Streuvels the UA does not list Bernlef, Gijssen, F.B.Hotz, Kooiman, Vasalis, Verwey, and Walschap (Appendix 2:10) ; Utrecht does not mention Komrij or Kousbroek (Appendix 2:12); together with Claus, Leiden excludes Boutens, Van Eyck, Gossaert, Van der Leeuw, Henriette Roland Holst- van der Schalk, and Vermeylen (Appendix 2:13); Nijmegen (Appendix 2:14) remains silent about the five authors mentioned above (Couperus, Van Deyssel, Van Eeden, Emants, and Kloos); and Leuven (Belgium) sports an impressive list of 66 authors which fall outside the A.U.C. (with too many names to mention, see Appendix 2:15).

Another conclusion that can be drawn from the comparison is that the lists from Leuven are definitely more inclined to include Belgian authors: particularly Streuvels and Teirlinck are well represented. However, also Dutch universities show a clear bias towards certain authors: Ter Braak, Gorter, and Verwey at the VU; Claus, Couperus, Koolhaas, Teirlinck, and Vestdijk at the RUG; Claus and Vestdijk in Nijmegen (KUN); and Couperus and Hermans at the UA. The author prominence graphs (Appendix 2:25 - 2:31) may be a visual aid here. Simon Vestdijk is the author with most entries on the university lists: a result of the number of quality works this prolific author has produced. Second after Vestdijk, with the number of titles included on the lists, is Claus, closely followed by a host of established authors. It is, however, very interesting to see which authors are mentioned at one university only, or which authors have been excluded from the lists altogether. As an example of the first, we can see Insingel, Belcampo, and Den Doolaard mentioned only by Nijmegen, Dermoût only by Groningen, or Oek de Jong only by Leuven. As examples of the second (obvious omissions at all universities) we can mention, for instance, Johan Fabricius, Kees van Kooten, Joop Waasdorp, Jan de Hartog, Jan-Willem van de Wetering, or Jacob Presser (De Nacht der Girondijnen). It is, for both cases, not hard to find more examples (see Appendices 2:9 - 2:15).

A comparison between Appendix 2:52 (bestsellers in the Netherlands) and Appendix 2:47 (Time between date of publication and appearance on the university lists) invites the conclusion that books, as long as their commercial impact has been assured, will soon be evident on the university reading lists. Appendices 2:53 and 2:48 for British titles show a similar picture. Although on average it takes at least four years after publication before a title appears in the university canon, many bestsellers do a lot better than that. 't Hart's Een Vlucht Regenwulpen and F.B.Hotz's Ernstvuurwerk were adopted by the University of Groningen in the same year they were published; Alberts's De Vergaderzaal, Biesheuvel's De Weg naar het Licht, 't Hart's Een Vlucht Regenwulpen, Hotz's Ernstvuurwerk, Kellendonk's Bouwval and Mulisch's Twee Vrouwen reached the university lists after 1 year; and 8 bestsellers did so after 2 years. ⁵

5 This, one should bear in mind, is according to the definition of "bestseller" as a title reaching the annual top-6 list. Had we not used this very strict definition, many more titles would have followed a similar pattern (see Appendix 2:47; also p.426-436).

Particularly Nijmegen and Groningen seem eager to adopt bestsellers on their reading lists; after four years Louvain includes Maarten 't Hart's Regenwulpen in the exam questions.

There are a few more conclusions to be drawn from Appendix 2:52, showing the annual bestseller top-6 from 1975 to 1982. Starting in 1977, the bestseller lists were compiled by a point system, and from this we can deduce that over the whole 6-year period (1977-1982), Eddy Hillesum's diary Het Verstoorde Leven comes out as bestseller number one (with in total 390 points). Second over those years is Maarten 't Hart's Een Vlucht Regenwulpen (348 points), third Oek de Jong's Opwaaiende Zomerjurken (214 points), fourth Frans Kellendonk's Bouwval (196 points), and fifth Kees van Kooten's Veertig (149 points). When we see that Maarten 't Hart's book was adopted immediately for the Groningen university canon (and after one year by Nijmegen), that Oek de Jong's title could be found on the Leuven lists after three years, and that Kellendonk's Bouwval took only one year to penetrate the reading lists of Groningen university (cf. Appendix 2:47), it could be argued that at Dutch universities there appears to be a definite susceptibility either for the success of fiction on the market, or for pressure from external sources (students, publishers) to include

those successful and therefore easily available works on the lists of prescribed books (evidence for the latter assumption is rather difficult to obtain). As a general rule, however, genre literature is kept outside the taught canon (this in contrast to the British lists, where e.g. crime and science-fiction novels quite often appear on the list and the popular and cultured circuits are quite often intermixed: think of e.g. John Le Carré or Graham Greene). Karel van het Reve, in his lecture "Het Raadsel der Onleesbaarheid" (1978), argued that by ignoring genre literature, Dutch literary scholars also ignored the question of quality judgements in literary studies (however, we must assume that this rejection presupposes a literary judgement). We also find that titles on the bestseller lists are hardly representative of the popular circuit. Particularly in the Netherlands, the tendency of bestseller lists is towards the cultured rather than the popular circuit (cf. Appendix 2:52). For the true popular titles (regional novels, romances etc.), we have to turn to the lists of the Dutch book clubs (Appendix 2:55; in Appendix 2:57 a comparison is made of literary titles at Dutch and British book clubs). It is here that we find the true popular authors such as Cor Bruijn, Anton Coolen, A. Ferwerda-van der Berg, A. den Doolaard, Anke de Graaf, Sanne van Havelte, Margreet van Hoorn, Foka van Loon, Ton Kortooms, Olaf de Landell, Jos van Manen-Pieters, Cissy

van Marxveldt, H.J van Nijnatten-Doffegnies, Sheherazade, Miep van het Sant, Leni Saris, N.Schuttevaer- Velthuis, Henny Thijssen-Boer, J.Visser-Roosendaal, Anne de Vries, and Gerda van Wageningen, to mention but a few.

Literary prizes hardly seem to have any influence on the canonisation process at Dutch universities (in contrast to the situation at British universities; cf. Appendix 2:58, 2:59, and 2:60), and has no noticeable influence on sales either.⁶ The only effect the awarding of prizes seems to have is on the authors themselves and on the publicity bandwagons, apart from perhaps the P.C.Hooft prize and the Prijs der Nederlandse Letteren. This lack of effect is probably attributable to the sheer abundance of literary prizes in the Netherlands and Belgium: Aart's Letterkundige Almanak (1982) alone lists 95 of them. Small wonder that many claim that, in Belgium and the Netherlands,

6 Cf. Piryns and Schaepman 1982; also Reinjan Mulder in "Vier Mythes over Literaire Prijzen", NRC 13-11-1981.

there is a prize for every author.⁷ There are also many voices claiming that the awarding of prizes in the Netherlands and Belgium is too cliquish, raising questions about the conscientiousness (or rather: the lack of it) with which juries are composed. A very famous case has been that of W.F.Hermans, who refused the P.C.Hooftprijs 1971 because of a typing error in the announcement (he had pronounced himself in principle to be against all awards and prizes in Mandarijnen op

7 Willem Kuipers, "Iedere schrijver zijn eigen prijs" in: De Volkskrant, 6-11-1981. A new Dutch prize, the AKO prize, was introduced in 1987. Its aim is to emulate the success of the British Booker Prize and the French Prix Goncourt, its prize money being higher than any other Dutch award. The 1987 jury consisted of four artists and one politician chairman (Hans van Mierlo, Paul de Wispelaere, Hella Haasse, Kees Fens, and Pierre H.Dubois). The first winner was Bernlef. Also recently (after the problems with Brandt-Corstius), it has been announced that the P.C.Hooftprijs (worth 15,000 guilders in 1987) will be awarded by an independent body made up of the Dutch writers' organisations, rather than by the state (NRC, 10-7-1987).

Zwavelzuur , 1964), although he did accept the 1977 Prijs der Nederlandse Letteren (because it was presented by the "friendly" King of Belgium, and the Belgian people would not understand his refusing the prize). The influence of prizes on the British canon is, it seems, altogether different (see pp.176-178).

The most celebrated artist in the Netherlands and Belgium, according to Aarts' Letterkundige Almanak (1982), is Hugo Claus who in total has been awarded twelve prizes. He is followed at a brief distance by Simon Vestdijk, Louis Paul Boon, Ida Gerhardt, Harry Mulisch, Adriaan Roland Holst, W.F.Hermans, and Remco Campert. Some literary prizes seem to have been awarded to a particular author for the simple reason that he or she had never been awarded one before. Another well-known objection one frequently hears is the fact that in Belgium prizes are predominantly awarded to Belgian authors, while the Dutch prizes go both to Dutch and Belgian writers. According to Reinjan Mulder in the NRC this is because Dutch juries award prizes for literary qualities only, whereas Belgian juries are influenced by political arguments and select on grounds of the author's "Dutchness".⁸

⁸ See footnote 6, p.149.

Literary anthologies show a similar picture of controversy. Although most works conform by silent agreement to the traditional lists of "classics", the odd inclusion (or, more interestingly, exclusion) in the personal canon of the editor(s) often leaves room for wonder. Knuvelde's Handboek tot de Geschiedenis der Nederlandse Letterkunde . for example, leaves out Louis Paul Boon, Ernst Claes, and Theo Thijssen in its 1967 edition.⁹ The 1976 version corrects this to a certain extent, including Claes but still leaving out Boon and Thijssen. Knuvelde's 1964 edition of the Handboek tot de Moderne Nederlandse Letterkunde leaves out Boon, Claes, and Thijssen, but also Adema van Scheltema, Ina Boudier-Bakker, Frans Coenen, J.van Oudshoorn, and August Vermeylen. In R.J.Meijer's otherwise exhaustive Literature of the Low Countries (second and revised edition, 1978) we look in vain for Anna Blaman, Gerard den Brabander, Simon Carmiggelt, J.B.Charles, Johan Daisne, Maurice Gilliams, Guillaume van der Graft, Hella Haasse, Jacques Hamelink, Hubert Lampo, Hans Lodeizen, Marga Minco, and Hugo Raes: certainly not all small fry, and mentioned in other handbooks and anthologies (e.g. Van Geelen 1978,

9 See footnote 1, p.134.

Lodewick 1979).¹⁰

One particular (recent) anthology of poetry has been very much discussed because of its apparent personal bias: Gerrit Komrij's De Nederlandse poëzie van de 19e en 20e eeuw in 1000 en enige gedichten (1979). Poets of whom Komrij included ten poems or more were: Achterberg, Beets, Bloem, Gerhardt, Gezelle, Gorter, Ten Kate, Kemp, Leopold, de Schoolmeester, Lucebert, Marsman, Minne, Dèr Mouw, Nijhoff, Van Ostaijen, Paaltjens, Du Perron, A. Roland Holst, Slauerhoff, Staring, Verwey, Vestdijk, Hendrik de Vries, Vroman, and Warren. The reader of this work knows, if only because of the introduction, he must expect a slightly "different" anthology than that of its predecessors: exclusions are not only due to Komrij's red pencil (or rather: the holes in his "sieve"). A neat little "noot van de uitgever" explains:

Gewoontegetrouw weigerden Gerard Reve, Annie M.G. Schmidt en L.Th.Lehman ("Gij zult niet bloemlezen") hun toestemming. De dichters J.Bernlef, Remco Campert, Gerrit Kouwenaar en Bert Schierbeek zijn het niet eens met de door Gerrit Komrij gemaakte keuze.

Kees Fens (1986) sees Komrij's anthology as indicative of a re-assessment of literary values in Dutch poetry. He writes:

10. See footnote 4, p.143.

Deze bloemlezing is gemaakt vanaf een bestaand punt in de ontwikkeling van de literatuur. De poëzie van Komrij zelf is daarvan een voorbeeld en markeert het punt waarop een nieuwe, traditionele poëzie is ontstaan, die over alle jaren heen lijkt aan te sluiten bij de jaren dertig. Het gevolg is een sterke benadrukking van gebonden vormen, die bewondering opeisen voor het virtuoos gebruik ervan, en het herstel van het sonnet.

Komrij therefore toned down the influence of the "Vijftigers" in his anthology. What seems to be unavoidable and yet what many compilers would like to avoid, i.e. personal bias in choice. Komrij made normal practice. However, one has to agree with Kruihof (1979, p.31-35) that a traditional corpus should not be dismissed offhand, explaining, as it does, the innovations in literature.

Obviously the authors Bernlef, Campert, Kouwenaar, and Schierbeek could object to Komrij's choice by virtue of the fact that they were still alive. Generally, however, the axiom that an author is not believed to be alive until he is dead has been tacitly adopted as a rule of thumb by anthology writers, and a ten to thirty year period is generally accepted as an average bridging period to sieve out any fashion influences from the canon and rank an author among the classics (Escarpit 1971, p. 22). An additional argument is that contemporary literature is difficult to teach in schools

because of its controversial and sometimes even subversive nature (Kruithof 1979, pp.31-35). What this chapter reveals is the accessibility to a particular canon, through anthologies and the educational establishments as well as via the market place. Appendix 2:67 is a random sample of the accessibility of Dutch literature in British libraries (the main library of one of Britain's largest cities).

What remains, after all the discussions, is a residue of canonised authors who, so it seems, find themselves in a hall of fame by the general consensus of compilers of anthologies and reading lists, contemporary authors, critics, and teachers of literature alike. In spite of occasional discrepancies where a compiler of an anthology prefers to emphasise some aspects of literature above others (in casu Komrij above), the general picture of a perpetuating process of tradition seems hardly undeniable. Reading lists and anthologies maintain a practically unchanged "hard core" of authors, here realised as the Accepted University Canon (A.U.C., see p.123 ff.). Special series for the education market emphasise this: the Synthese series for instance (books on individual authors and their most important work, more or less comparable to MacMillan's Casebook series in Britain or Englewood Cliffs's Twentieth Century Views series in America). Titles in the

Sythese series include: Boon (De Kapellekensbaan en Zomer te Ter Muren), Ter Braak (Politicus zonder partij), Burnier (Een tevreden lach), Carmiggelt (prose), Claus (De verwondering and De hondsdagen), Couperus (Eline Vere), Elsschot (Lijmen/Het been), Hermans (De donkere kamer van Damocles), F.B.Hotz (stories), Guus Kuijer (juvenile literature), Hans Lodeizen (Het innerlijk behang), Nescio (De uitvreter/Titaantjes/ Dichtertje), Nijhoff (De wandelaar), Van Oudshoorn (Willem Mertens' levensspiegel), Du Perron (Het land van herkomst), (Van het) Reve (Op weg naar het einde/ Nader tot U and De avonden), Van Schendel (Een Hollands drama), Slauerhoff (Het verboden rijk and poetry), Vestdijk (Terug tot Ina Damman and other Wachter-novels, the Greek novels, and De koperen tuin), and Wolkers (Terug naar Oegstgeest). Apart from Burnier, Hotz, and Kuijer these authors are also well represented on the university reading lists. Publications of other series, such as the Privé Domein series of the Arbeiderspers or the specially cheap student-editions of "Bulkboeken" (see Appendix 2:62 and 2:63) do not vary greatly from these lists either. This could on the one hand raise some doubts concerning the possibility of publishers and education working only in each other's interests - whereby secondary literature perpetuates primary literature - but on the other hand it could also confirm

the idea of a general acceptance of a rather stable literary canon, formed by the tacit consensus in a continuous process of change and development. Temporary discrepancies and lack of consensus (of which the present survey may be an example) are part and parcel of this slow and steady, but nevertheless dynamic process.

2.2 The University Reading Lists (Great Britain)

To compare with the six Dutch universities and the one Belgian university, the survey covering the British Isles looks at six comparable English universities and one Scottish university (cf. Appendix 2:2, 2:3, and 2:4). These British universities are:

- The University of Cambridge (C)
- The University of Hull (H)
- The University of Leeds (L)
- The University of Manchester (M)
- The University of Sussex (Brighton) (S)
- The University of York (Y)
- The University of Edinburgh (Scotland) (E)

The native literatures of Scotland and Northern Belgium (Flanders) find themselves to a greater or lesser degree subordinate to another dominant culture, i.e. the English and Dutch cultures. In this respect the reading lists at the Universities of Edinburgh and Leuven may reflect a disparity if compared to the other universities: we may expect more inclusions of the native literature, which goes under the name of

"Scottish literature" in Scotland and "Flemish literature" in Belgium. We already found that this held true for Leuven (see p. 145), which included more Belgian authors on its lists. The University of Edinburgh may therefore serve as a valid comparison with this university.

Because reading lists at British universities are more often lists of particular courses rather than general reading lists, it becomes necessary to mention these courses. Since there are so many, we give these course lists in Appendix 2:49. Prospective students in Britain may base their choice of university on the specific courses taught there (in Britain the choice of university is still much freer than in the Netherlands, where placement is by ballot only and where numerus fixus may apply). It appears that some universities have a good reputation for certain courses: in an article in The Observer Colour Supplement of 25 September 1983 one could read:

For a solid, traditional trot through the great books and their authors go for Leeds, Manchester, Sheffield, Nottingham, anywhere in London, and Bristol. For American bias go to East Anglia or Warwick; for cafeteria choice of courses and the chance to avoid Chaucer, try Sussex. There is a creative writing option at Exeter and, of course, Malcolm Bradbury's postgraduate course at East Anglia. The department of York is one of its best. Liverpool is just merging its language and literature departments, it offers an all-embracing course: "Auden is as important to us as Beowulf - well, perhaps not quite". The popularity of Liverpool's film option slightly distresses traditionally minded staff.

Whether or not these reputations are representative of the universities concerned, they have to be taken into account in order to get a balanced picture. Universities which are regarded as more traditional (such as Cambridge) had to be balanced against those with a more popular appeal (such as Sussex, where more courses were on offer which studied the literature outside the mainstream of traditionalism; cf. Appendix 2:17). The Dutch universities were balanced in a similar way (from the "traditional" University of Leiden to the more "experimental" University of Groningen). As indicated above, the Universities of Edinburgh and Leuven were included in order to balance each other. Also, a balanced geographical distribution had to be maintained. A restricting factor in all of this, however, was the availability of reading lists.

In this sense, the British universities fared a lot better than their Dutch counterparts. It was again extremely difficult to obtain these lists: most of them had never been filed and, if extra copies did exist, they were frequently disposed of every time the secretaries cleared out their cabinets. Universities such as Liverpool and Newcastle upon Tyne, which were originally considered for this survey, had to be dropped because of the unavailability of sufficient material. Also the University of London (University College) had to be disregarded, since it was not the custom there to distribute general reading lists. Instead, every individual student is sent his or her own list compiled especially for that student at the beginning of the term. Where literature lists were not available or only in short supply, the prescribed titles could often be found in the examination papers. The lists of Hull and Manchester are supplemented in this way (where reading lists were not available, examination papers were consulted). Where insufficient undergraduate course material was available, I had to resort to postgraduate material (Cambridge, Manchester, Sussex, York; this may, of course, distort the results slightly). Separate listings were made of authors native to Great Britain, the United States of America, and the Commonwealth countries (Appendices 2:2, 2:3, and 2:4). We shall return to these listings shortly (pp.164-168).

Facts and Figures

It is difficult to ascertain precisely how far the literary canon, as it is generally regarded, has its impact on everyday life. The fact is, that it rules and regulates all thinking on literature and the publishing of literature, and that this, in its turn, influences the literary canon. As such, its impact is very easily underestimated. Most of the influencing, however, occurs more indirectly than directly, through the various channels of the media. Selected daily newspapers cover important literary events such as the awarding of literary prizes, and at least once a week they feature the newly published books in their review sections.¹¹

Add to this the number of people who watch television programmes on literature, as well as those people who listen to radio programmes on literary topics, and the total number of people who may be influenced by this media "canon" runs into millions. Obviously, titles in the English language can reach an even wider public if one were to consider the (admittedly different) canon in

11 See Appendix 5:1 and 5:2 for education statistics. For circulation figures, see Appendix 3:7.

the U.S., as well as the Anglo-American canon in the Commonwealth countries and everywhere else in the world where English is prevalent as a second language. The actual number of people affected by such canons would simply be too large to consider. More relevant, perhaps, is also to look at the circulation figures of literary magazines. However, it is hardly necessary to dazzle the reader with impressive figures. More important is the question: of which authors and titles does the U.C. and, derived from this, the A.U.C., actually consist?

Exclusions

Only authors who have been published in the twentieth century have been included. Where authors on the reading lists appeared under the heading of a different period (as, for instance, "Nineteenth Century Literature" or "Aspects of English Literature 1830-1900" at Manchester University) they were ignored, although this may have affected the final representation of authors such as Hopkins, Hardy, Melville, James, etc. whose general importance for English literature at English and American university faculties may in this way be under-represented. What is measured, however, is not their importance for English literature as such, but

for twentieth-century literature in particular. Where turn-of-the-century authors were considered for nineteenth-century courses only, their absence or misrepresentation could therefore be justified. Where the same authors were mentioned for twentieth-century courses combined with nineteenth-century literature, their inclusion was maintained. Authors excluded in this way from the lists were, among others: Sir James Barrie, W.Somerset Maugham, Sir Arthur W. Pinero, A.C.Swinburne, Oscar Wilde, George Robert Gissing, E.Dowson, Walt Whitman, J. C.Mangan, Ambrose Bierce, F.L.Hawkes, and C.P.Gilman.

American titles: incorporated but separate

Like Flemish and Dutch literature, American and British literature are closely interwoven. The British universities, however, treat American literature quite separately from the traditional British line: most universities run separate courses on American literature and some universities even have separate departments for (British) English and American literature, with little

or no inter-departmental consultation.¹² To exclude American titles from this study, however, would do English literature as a whole a gross injustice, and would reduce the relevance of a project such as this to an unacceptable level. American titles are so much part and parcel of the book industry in Great Britain (a brief look at the bestseller lists, Appendix 2:53, will show this), that accounts of the British market for English-language fiction and poetry would be impossible without incorporating transatlantic imports.

The problem with incorporating American literature in this survey appears to be twofold: how do we present the findings, and which authors do we include? To begin with the latter: there are great novelists and poets who are claimed by American and British scholars alike as belonging to their tradition and culture. There is, for instance, W.H.Auden, who was born in England, emigrated to America, and became an American citizen. Aldous Huxley, too, decided to stay in the United States from 1937 until his death in 1963. More often the reverse

12 Separate American (Studies) Departments exist in Hull, Sussex, and (until recently) Manchester. In Edinburgh is an Institute of Canadian Studies.

happened: T.S.Eliot, for instance, settled in England in 1915 and became a British subject in 1927, as well as a member of the Church of England and director of the publishing firm Faber and Faber. Like him, Henry James, Ezra Pound, and Sylvia Plath decided to leave the American continent and settle in the perhaps more artistically conducive European (British) environment. Categorisation as belonging to one literature or another is furthermore made difficult by the fact that these expatriates usually show in their work a greater debt to the British than to the American literary tradition. Nowadays a rapid internationalisation and establishing of cross-cultural exchange patterns in world literature make the distinctions even more futile. If, however, a line has to be drawn somewhere, it must be one which is in agreement with existing ones, where James, Pound, and Plath are found in the American camp, and Eliot, Huxley, and Auden remain firmly on British ground.

The presentation of findings will have to reflect the separate British and American lists without losing sight of their mutual dependence and influence. American authors have therefore been presented separately from their British counterparts on the university lists, whereas on the accumulative lists (see Appendix 2:6 and 2:8, also Appendices 2:16 to 2:17 and 2:23) they appear separately but on the same tables as their British

colleagues. On the graphic representations of the distribution of authors at all British universities (Appendix 2:44) and the author prominence graphs (Appendices 2:34 to 2:41, and also on the graphs in Appendix 2:42 and 2:46), the British and American authors have been taken together: the total picture is more important here than that of the two separate constituents.

Commonwealth and foreign literature:

This treatment of American works sets a precedent for other titles. Although Scottish, Welsh, and Irish literature can be said to belong safely within the literature of Great Britain, Commonwealth literature is again a different case. Authors like Patrick White, Katherine Mansfield, Doris Lessing, V.S. Naipaul, and Alan Paton may have their roots in cultures different from the Anglo-Saxon one, but their works have been fully integrated into English literature. Their importance is reflected by the fact that English departments at British universities compile separate lists of Commonwealth literature, taught in separate courses. In our survey, the universities of Hull, Leeds, York, and Edinburgh compiled such lists. Where no such

course lists existed, Commonwealth literature was integrated with British contemporary literature. In the light of this, Commonwealth literature in this survey has been treated like the American titles: on separate lists in Appendix 2:4, and incorporated in the accumulative lists.

In contrast to the Dutch universities, British universities seem far more inclined to place English literature within the context of European or world literature. Some foreign authors are compulsory reading for students of English literature in Great Britain, mostly in translation. We find, for instance, works by: Mauriac, Anouilh, Hochwälder, Tolstoy, Chekhov, Ibsen, Barbusse, Remarque, Proust, Kafka, Musil, Mann, Robbe-Grillet, Borges, Brecht, Büchner, Sartre, Pasternak, Wittig, Flaubert, Zola, Baudelaire, Mallarmé, Rimbaud, de Beauvoir, Auerbach, Simenon, Wahlöö and Sjöwall, and Camus. These authors have obviously been excluded from the lists. But why does this interest in foreign literature not extend to Dutch literature?

Non-fiction:

Although the survey includes only poetry and fiction (novels and short stories), the borderline between fiction and non-fiction is sometimes difficult to draw. Should, for instance, E.M.Forster's novels be included, but his essays (Two Cheers for Democracy , Aspects of the Novel) not? The literary reputation of a novelist may be partly or even entirely attributable to his or her critical writing, and in most cases they supplement each other (e.g. T.S.Eliot, George Orwell, Edwin Muir, Leslie Fiedler, W.B.Yeats). As with the Dutch lists, the author who was only mentioned in relation to his critical/philosophical work or scientific/historical work, was excluded from the lists here presented. If, on the other hand, the author was mentioned earlier for his poetry or fiction (as was the case with T.S.Eliot, Ezra Pound, etc.), the non-fictional work was added to the list. Some authors excluded in this way were, for instance: F.R.Leavis, David Daiches, Bertrand Russell, Washington T.Booker, Bob Woodward and Carl Bernstein, Margaret Mead, William Reich, and Rachel L.Carson. Admittedly, the decision to include or exclude is often an arbitrary one, and open to discussion. Washington T. Booker's Up from Slavery is a case in point, especially when compared to The

Biography of Malcolm X or Elridge Cleaver's Soul on Ice , which have been included. Sir Winston Churchill's work has been included: it was awarded the 1953 Nobel Prize for Literature. The need to be selective sometimes necessitates choices which normally one would refrain from making: Carson's Silent Spring is excluded, but John Berger's The Seventh Man (winner of the 1972 Booker Prize) and Germaine Greer's A Female Eunuch remain on the list.

Schools

In addition to the prescribed titles as they appear on the university reading lists and in examination papers, the survey also briefly looks at the prescribed titles of English and American literature of the Examination Boards of Great Britain. School examinations in Great Britain are centrally organised, and the titles and examination topics centrally prescribed. These secondary school examinations therefore offer an ideal opportunity to compare the titles mentioned in those with the university lists. The Examination Board lists do not appear here, but the findings of the comparison are listed in Appendix 2:50 ("Secondary School Lists: Examination Boards of Great Britain"). We can conclude

that, apart from typical "school" titles such as Harper Lee's To Kill a Mockingbird, school examination lists adhere to the same works as appear in the university canon, with the obvious exceptions of titles which may be considered too difficult (e.g. modernists like T.S.Eliot and James Joyce). This is not surprising, because A-levels determine whether an applicant will be accepted for a university English course. For comparison, there is in Appendix 2.51 a list of titles of "outstanding fiction for the college bound", compiled by the American Library Association in 1982.

Some preliminary results and conclusions:

The British A.U.C. (Accepted University Canon, see p. 123 ff.) is, where both titles and authors are concerned, larger than the Dutch A.U.C.: an indication, perhaps, of the fact that the compilers of British university reading lists know what they want to include and what to exclude (cf. Appendices 2:5 and 2:6 for titles, 2:7 and 2:8 for authors). The graphic representations in Appendices 2:45 and 2:46, however, show that the British A.U.C. for authors takes up a smaller slice of the whole U.C. than the Dutch A.U.C. for authors. This is obviously because the whole U.C. of

British/American/Commonwealth authors is considerably larger (n = 471) than that of the Dutch/Flemish authors (n = 292). The composition of the British canon, in its widest sense, could simply be such that choices for the compilers are not difficult to make. Where at Dutch universities only Paul van Ostaïjen was mentioned as appearing on the lists of all seven universities, in Great Britain the list of literary works shared by all universities consists of six titles: T.S.Eliot's Collected Poems ; James Joyce's Ulysses ; D.H.Lawrence's Women in Love ; Virginia Woolf's To the Lighthouse ; Scott Fitzgerald's The Great Gatsby ; and Thomas Pynchon's The Crying of Lot 49 . Most of the titles found in the British A.U.C. (on the lists of four or more universities; see Appendix 2:6) belong to the "classics" of British and American writing. As such, the survey is in line with many existing literary histories, anthologies and handbooks. It is interesting to see, however, that contemporary authors begin to penetrate the gallery of classics and compete with them for attention in the university syllabuses. So we find Thomas Pynchon's novella among the most "popular" university titles, and also the contemporary Philip Larkin among those mentioned at six universities, rubbing shoulders with Joyce, Eliot, Lawrence, Conrad and others. Although obviously the lists do not reflect the importance given to the titles and authors in terms

of number of lectures or tutorials spent at them, we see titles by Ted Hughes, Edwin Muir, and Edward Thomas on the list of five universities. If we look at the mentions of authors, not titles, we see that contemporary authors even outnumber others in the A.U.C. at six universities (Appendix 2:8). As expected, the University of Edinburgh included more authors indigenous to Scotland: e.g. Neil Gunn, George Mackay-Brown, E.Morgan, and L.G.Gibbon.

As we saw in the survey of Dutch universities, the absence of authors from particular lists ("A.U.C. vacuum") is often more striking than their presence. We find, for instance, from the author distribution tables (Appendix 2:17 - 2:23), that Cambridge (Appendix 2:17) has only a small A.U.C., which is also clear from the graph in Appendix 2:44: Cambridge disposes, amongst others, of E.M.Forster, G.B.Shaw, and H.G.Wells. Especially American authors are underrepresented: of 42 in the A.U.C., only 14 appear on the Cambridge list (cf. Appendix 2:8). A strong bias towards English literature is clearly present, so it seems, but not exclusively turned in favour of the traditional classics: contemporary authors such as Green, Greene, Heaney, Hughes, Jones, Larkin, McDiarmid, Murdoch, and Waugh have been given equal attention in Cambridge. Again it should be emphasised that the survey does not profess to

be exhaustive and complete: the absence of some authors may well be due to the limited number of reading lists available from a university. This is not so at Hull University, where the A.U.C. is nearly complete and only David Jones, Geoffrey Hill, and G.M.Hopkins are left out of the British canon and Flannery O'Connor, James Baldwin and Richard Wright out of the American. The University of Leeds, in contrast to Cambridge, favours American literature (so American bias is not only confined to East Anglia and Warwick, as The Observer article wanted us to believe; see p.160). York, like Manchester and Sussex, has a reasonably complete A.U.C., and Edinburgh has, except ^{for} E.M. Forster, no striking exclusions either. This all confirms the general impression that there is more of a consensus at British universities as to what should constitute an accepted literary canon. A sense of tradition is perhaps a contributory factor in this, as well as the correspondence between the university course lists and school (A-level) curricula (also because of the British system using external examiners?). To say, on the other hand, that the British university canon is more conservative than the Dutch equivalent, is not true. Traditional titles are adhered to, but contemporary ones are just as easily included. The selection, so it would seem, occurs perhaps just a bit more consistently and reverentially.

The author with the most mentions of titles at the seven universities is Henry James with 40 entries, followed closely by D.H.Lawrence with 39 (Apx. 2:2 and 2:3). On the other hand, there are not many authors who do not appear in the British U.C. at all, although for instance J.B.Priestly, Kathleen Raine, Malcolm Bradbury, A.E. (George Russell), James Woodhouse, and (more recently) Alan Ayckbourn are missing.¹³ Some American names, too, cannot be found. To mention a few: Harper Lee, Jersey Kosinski (The Painted Bird) and works by E.L.Doctorow (e.g. Ragtime).

The table showing the lapse of time between date of publication and appearance on the university list (Appendix 2:48) indicates that British universities are just as inclined to include popular titles on course lists as the Dutch universities, perhaps (with an eye to the organisation of the courses as described above, pp. 159,160) even more so. Dutch universities include more top bestsellers, however (cf. Appendices 2:47 and 2:48, where a prefixed "B" denotes a bestseller occurring on

13 Compared with existing anthologies and histories, e.g. M.Drabble (ed), The Oxford Companion to English Literature , 5th edition, 1985.

our bestseller lists, Appendices 2:52 and 2:53). Appendix 2:48 shows that, particularly if the author is well-known and has built up a good reputation (like, for instance, Mailer and Updike), the inclusion of a bestselling title can happen almost overnight. Provisional entries are usually maintained on subsequent lists when, after a while, the hardcover edition is followed up by a paperback issue, which the students are better able to afford. Thus Leeds included Anthony Burgess's Earthly Powers immediately after the paperback edition was published, and the book (a major bestseller, too) caused an uproar by finishing only second for the Booker Prize in 1980.

We see that prize winning possibly has an effect on the university corpus too: Seamus Heaney's North, published in 1975, was adopted for the Cambridge list in the following year, when it was also awarded the W.H.Smith Literary Award. John Updike's Rabbit is Rich appeared in 1982, won that year's Pulitzer Prize for fiction, and found its first inclusion on a university list in Hull the following year. Saul Bellow's Mr Sammler's Planet followed a similar pattern: it was published in 1970, won the National Book Award in 1971, and appeared on the Hull list that same year. Hull University seems particularly susceptible to this kind of influence: another example here may be Robert Lowell,

who won the Pulitzer Prize for poetry in 1974 and appeared for the first time that same year on the literature list of Hull University with ten specific titles. Is this just coincidence? A special case must be reserved for Edinburgh University, where the Professor of English Literature is also the (only) judge of the James Tait Black Memorial Awards. Not surprisingly many of the prize winners find their way into the Edinburgh list of prescribed literature, compiled by the same professor (e.g. Angus Wilson, Graham Greene's The Heart of the Matter, Neil Gunn's Highland River). Assuming that awards can influence the university canon in this way (or is the influence vice versa?), it would be interesting, in further studies, to look at this interaction more closely.

The commercial effect of literary prizes is without doubt very substantial in Great Britain - in contrast to their negligible effect in the Netherlands. The novel The White Hotel by D.M.Thomas, for instance, hardly sold enough copies after its first publication in England to justify reprinting. When the novel was introduced in the United States, however, it was received with enormous enthusiasm. When subsequently it was awarded the Cheltenham Festival Prize, reception in Great Britain stepped up and the book appeared in

Penguin paperback.¹⁴ Another example may be William Golding's Rites of Passage , of which the original print run was 20,000 copies. After it won the 1980 Booker McConnell Prize, the sales were pushed up to 38,000 in 1980 and 51,000 in 1981.¹⁵ The next two Booker Prize winners had equal commercial successes: the 2,500 initial copies of Salman Rushdie's Midnight's Children were considered a risky venture by its publisher. After it won the award, however, it sold 30,000 copies through bookshops, some 200,000 in paperback, and 11,000 through book clubs. The 1982 winner, Thomas Keneally, would according to his publisher Ion Trevin of Hodder and Stoughton have been lucky to have sold 7,000 or 8,000 copies of Schindler's Ark . After winning the Booker Prize it sold 66,000 through bookshops, 35,000 through clubs, and 240,000 in paperback through various outlets. The film rights were bought by Universal Studios, to be made into a film by

14 James Brockway: "Het toekennen van literaire prijzen een ziekteverschijnsel?" in: Bzzlletin 91 (December 1981).

15 The Bookseller , 3-1-1981, p.21; and 9-1-1982, p.95.

director David Spielberg.¹⁶

The effect of bestseller lists on the university lists appears to be more covert than that of the major award winners. We have already mentioned Anthony Burgess's Earthly Powers, and perhaps we can supplement the list of commercial as well as academic successes with the re-issue of John Fowles's The French Lieutenant's Woman (1969), which became a bestseller in 1981 (after the film), and can be found for the first time on the university list of Hull in that same year. For the rest we must conclude that the commercial effect of books on the market has relatively less impact on the university canon than that of prize recognition.

In November 1983, the Book Marketing Council of Great Britain published a list of "Best Novels of Our Time", which invites comparison with our A.U.C. in order to see whether the literary works which seemed to need a commercial "boost" by this or similar promotional bodies have been recognised by the English departments or not. The list was drawn up to promote the titles selected, as was done earlier (with considerable commercial success)

16 The Observer, 25-9-1983.

with similar projects like the "Best of British Authors" and the "Best of Young British Novelists". The list, heavily criticised by Anthony Burgess (who was not on it and created one of his own -see Appendix 2:66) included: George Orwell, Animal Farm ; Evelyn Waugh, Sword of Honour Trilogy ; William Golding, Lord of the Flies ; Elizabeth Taylor, Angel ; Kingsley Amis, Take a Girl Like You ; Saul Bellow, Herzog ; Paul Scott, Raj Quartet (plus: Staying On); Anthony Powell, A Dance to the Music of Time ; Graham Greene, The Honorary Consul ; Iris Murdoch, The Sea! The Sea! ; Vladimir Nabokov, Lolita ; J.D.Salinger, The Catcher in the Rye ; I.Compton-Burnett, Manservant, Maidservant .¹⁷

All authors on this, obviously subjective, list can be found in the U.C., but Elizabeth Taylor and Paul Scott receive only one mention (both Manchester). Anthony Powell gets two mentions (Manchester and Hull), and George Orwell, Kingsley Amis, Ivy Compton-Burnett, and J.D.Salinger, three. This makes 7 out of 13 authors who cannot be found in the A.U.C. This perhaps makes the title of the campaign ("Best Novels of Our Time") a little too ambitious to deserve justification. On the

17 The Observer , 6-12-1983. Cf. also Chapter 5.3.

other hand, what the campaign attempted to achieve - a greater awareness with the public for these "underrated" works: a canonisation for these titles - was presumably not only aimed at libraries and film studios, but also (indirectly) at universities. The A.U.C. possibly shows the need for this campaign; only the situation of the A.U.C. in a couple of years time, however, can show its possible success rate.

For a comparison of the U.C. and the A.U.C., Appendix 2:24 may be useful. Here (and also if we compare this with the graphical representation in Appendix 2:42) we see that where Hull and Leeds have by far the largest U.C., Manchester shows a fairer A.U.C. to U.C. ratio. Hull and Manchester do not have a very large A.U.C. vacuum (see below), but Sussex and York do not do too badly either (17% and 22%). In Appendix 2:24, a direct comparison with the Dutch situation can be made: we see that the average A.U.C. is 63% for the Netherlands and 50% for Great Britain. The percentage of authors missed out by the universities ("A.U.C. Vacuum") is practically the same in the Netherlands and Great Britain: 24% and 25% respectively. As we shall see in Chapter 5.2.2., the bestseller lists are not very representative of the popular circuit of distribution. We see in Appendix 2:52 - 2:54 that particularly the Dutch bestseller lists have a bias towards the cultured

market. For the true popular titles we have to go to the book clubs (Appendix 2:55 - 2:57). It is here, and not necessarily on the top-6 bestseller lists, that one has to look for the recurring names of Jeffrey Archer, Arthur C. Clarke, James Clavell, Catherine Cookson, Len Deighton, Arthur Hailey, Frank Herbert, Hammond Innes, Stephen King, Heinz Konsalik, Eric van Lustbader, Robert Ludlum, Alistair MacLean, James Michener, Harold Robbins, and Wilbur Smith, to mention but a few. Although their inclusion depends on the book club, most of these can be found in Appendix 2:56.

As for anthologies, selecting titles for projects like this will obviously always remain a difficult and subjective task. Like the "Best Novels of Our Time" campaign, selections in The New Cambridge Guide to English Literature (C.U.P., 1983) have received a poor reception. C.B.Cox in The Critical Quarterly considers it a "disgrace": "The entry on Edith Sitwell is longer than that on T.S.Eliot, and three times as long as that on W.H.Auden. The entry on Swinburne is longer than that on G.M.Hopkins. Not surprisingly, A.C.Bradley is in and Leavis is out".¹⁸ There will, however, always be people who

18 The Critical Quarterly, 25,2 (Summer 1983), p.2.

find objections to a particular selection in any anthology. One's own criticism can easily be added: in James Vinson's editions of Contemporary Novelists (1972 edition), Contemporary Poets (1980 edition), and Contemporary Dramatists (1973) authors who have died (even the year before) are immediately excluded. Perhaps the series should be re-named "Living Novelists": contempor^{re}ness has often less to do with concurrence of birthdays than with concurrence of taste, concern of the day, style, etc. Ivy Compton-Burnett and Edward Bond, however, although still among the living, are not mentioned at all in Vinson. Malcolm Bradbury misses out the occasional woman writer: in his The Modern American Novel (1983), no mention is made of Willa Cather, and he gives short shrift to Flannery O'Connor and Eudora Welty.

The difference between the selections lies, of course, in the various selection procedures applied by the compilers. A.C.Ward of Longman's Companion to the Twentieth Century Literature (1981) includes authors whose work has given "widespread pleasure, as well as those intellectually exciting and academically approved". It includes G.M.Hopkins, although he died in 1889, but, according to Ward, "his work is of twentieth century adoption" (which is presumably why he also features in our university survey). Thomas Hardy's

poetry is noted in Ward's anthology, but not his fiction, and only the novels of Henry James appear. James Vinson uses a panel of advisers upon whose recommendations he bases his selection, and others may again use different criteria to achieve their own way of selection. Only where the selection procedure is not explicitly stated, and the anthology pretends to adopt an official or semi-official stance (as Harry Blamires in Twentieth Century English Literature , 1982), should the reader be warned against implicit subjectivity.¹⁹

The anthologies and collections of poetry mentioned in the survey lists (although not by name) were usually adopted by more universities than one. Among others, frequently found were: Peter Jones, Imagist Poetry ; K.Allott Penguin Book of Contemporary Verse ; M.Wilson, Poetry Between the Wars ; R.Skelton, Poetry of the Thirties ; J.Silkin, Penguin Anthology of World War I Poets ; J.Reeves, Georgian Poetry ; A.Alvarez, The New Poetry ; George MacBeth, Poetry 1900-1965 ; Gottesman, Holland, et.al. , The Norton Anthology of American Literature , Vol. 1 and 2; and G.Moore, Penguin Book of American Verse .

19 See footnote 32, p.108.

Summarising, the following information can be found
in the appendices to Chapter 2:

Apx.	Data:
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2:1	Dutch university lists: Dutch authors
2:2	British university lists: British authors
2:3	British university lists: American authors
2:4	British university lists: Commonwealth authors
2:5	A.U.C. titles (Dutch universities)
2:6	A.U.C. titles (British universities)
2:7	A.U.C. authors (Dutch universities)
2:8	A.U.C. authors (British universities)
2:9	Author distribution: VU
2:10	Author distribution: UA
2:11	Author distribution: RUG
2:12	Author distribution: RUU
2:13	Author distribution: RUL
2:14	Author distribution: KUN
2:15	Author distribution: KUL
2:16	Authors at British universities: main line courses
2:17	Author distribution Cambridge
2:18	Author distribution Hull
2:19	Author distribution Leeds
2:20	Author distribution Manchester

- 2:21 Author distribution Sussex
- 2:22 Author distribution York
- 2:23 Author distribution Edinburgh
- 2:24 A.U.C. in the Netherlands and Great Britain: totals
- 2:25 Graph: author prominence, VU
- 2:26 Graph: author prominence, UA
- 2:27 Graph: author prominence, RUG
- 2:28 Graph: author prominence, RUU
- 2:29 Graph: author prominence, RUL
- 2:30 Graph: author prominence, KUN
- 2:31 Graph: author prominence, KUL
- 2:32 Graph: accumulative author prominence, Dutch univ.
- 2:33 Graph: The Dutch canon, authors in U.C and A.U.C.
- 2:34 Graph: author prominence, Cambridge
- 2:35 Graph: author prominence, Hull
- 2:36 Graph: author prominence, Leeds
- 2:37 Graph: author prominence, Manchester
- 2:38 Graph: author prominence, Sussex
- 2:39 Graph: author prominence, York
- 2:40 Graph: author prominence, Edinburgh
- 2:41 Graph: accumulative author prominence, British univ.
- 2:42 Graph: The British canon, authors in U.C. and A.U.C.
- 2:43 Author distribution (U.C. and A.U.C.) per university:
the Netherlands and Belgium
- 2:44 Author distribution (U.C. and A.U.C.) per university:
Great Britain
- 2:45 Graph: The Dutch canon: author distribution

- 2:46 Graph: The British canon: author distribution
- 2:47 Time between date of publication and appearance on university lists (the Netherlands and Belgium)
- 2:48 Time between date of publication and appearance on university lists (Great Britain)
- 2:49 British universities, reading lists used
- 2:50 Secondary school lists: Examination Boards of G.B.
- 2:51 "Outstanding fiction for the college bound" (U.S.)
- 2:52 Bestsellers 1975-1982: the Netherlands
- 2:53 Bestsellers 1974-1982: Great Britain
- 2:54 Bestsellers in the U.S. 1900-1983
- 2:55 Book Clubs in the Netherlands: recurring titles
- 2:56 Book Clubs in Great Britain: recurring titles
- 2:57 Comparison of literary titles, Dutch and British book clubs
- 2:58 Literary prizes: the Netherlands
- 2:59 Literary prizes: Nobel Prize for literature
- 2:60 Literary prizes: Great Britain
- 2:61 Literary prizes: United States
- 2:62 Titles published by De Arbeiderspers in the series of autobiographical works "Privé-Domein"
- 2:63 "Bulkboeken" published by Patty Knippenburg, A'dam.
- 2:64 "De literaire top-100 aller tijden" (De Bijenkorf)
- 2:65 Dutch (contemporary) authors mentioned in Fens (1973)
- 2:66 Anthony Burgess's "99 Novels"
- 2:67 Dutch titles in City Library, Manchester (1985)

Chapter 3:

DUTCH FICTION ON THE BRITISH LITERARY SCENE:
TRANSLATIONS AND THEIR RECEPTION

3.1. What gets translated?

3.2. Reviews in the British press 1970-1984

3.1. What gets translated?

The total number of Dutch literary works translated into English and published in Great Britain from 1970 to 1984 (including non-fiction, children's and juvenile literature, poetry, and anthologies) amounts to approximately 86 publications. Some of these are reprints or paperback editions of earlier translations, and the anthologies (as well as some hybrid collections of prose or poetry of a single author) have been intended for the target market and obviously did not appear in that form in the country of origin (the Netherlands and/or Belgium). If we exclude non-fiction, poetry, and children's literature (also juvenile literature) from our consideration and only concern ourselves with prose-fiction¹, the total number of

1 By "prose-fiction" is meant: fictional novels; collections of prose or short stories; diaries (interior monologue); documental prose with fictional elements or presented as fiction; drama and dramatised historical novels. On fictionality, see pp.126,127.

translations over that same period totals 32 for Great Britain (see Appendix 3:4). If we include all the translations into the English language (also poetry and also those published in the United States, Canada, the Netherlands, and other places), the same period 1970-1984 gives us roughly 191 titles, from which we can conclude that of all the Dutch literature translated into English between 1970 and 1984, only 45% (prose fiction only: 16.7%) has been published in Great Britain. If we look at the 1960s and 1970s separately, however, we can see that from 1960 to 1969 Great Britain took 32 titles or 71% of a total production (fiction only) in Great Britain and the United States 45 titles; and between 1970 and 1979 it published 23 translations or 44.2% of a total of 52 works of translated Dutch fiction in Great Britain and the United States (reprints included, see Appendix 3:4 and 3:5). These figures show a discrepancy between the 1960s and the 1970s as far as the publishing of translated Dutch fiction is concerned, with the prominent position of Great Britain taken over in the 1970s by the United States of America; a discrepancy which is even more pronounced if also

non-fiction is taken into account.² It was presumably this trend which prompted the Dutch Foundation for Translations to concentrate its policies on the American rather than the British publishing scene (see Chapter 5.2.3, pp.453-462, especially p.461). It seems that the 1980s continue the trend, still slightly in favour of American publishing.³

Reasons for the discrepancy in publications of Dutch translated fiction between the 1960s and the 1970s

2 These figures exclude works by Dutch authors written in English, e.g. Jan de Hartog (e.g. The Peacable Kingdom, 1972, and The Lamb's War, 1980, published by Harper & Row/Atheneum). Jan de Hartog has been writing in English since 1960. Furthermore, 19 of the titles of translated Dutch prose and poetry (1970-1984) have been produced in countries other than Great Britain and the United States (the Netherlands, Belgium, Switzerland, Hungary) and have not been accounted for here.

3 Cf. also Appendix 3:8 for a graphical representation of the number of translations of Dutch prose fiction published in the U.K. and the U.S.A. 1960-1983.

between the U.K. and the U.S.A. must be sought in the unfavourable economic climate of the early 1970s in Britain. Publishers saw their overheads rise with astronomical leaps due to the rise in the cost of paper, labour, warehousing and stockholding, and postal rates, and last but not least the galloping rate of inflation caused by the general recession accompanying the oil crisis of 1973-74. Between mid-1974 and mid-1975 the price of an average book in Great Britain had risen on average between 25% and 35%, some had even shown a 50% price increase (Sutherland 1978, p.26). From 1974 to 1977 there was a drop in turnover at fixed prices from £ 251 million to £ 249 million. On an even larger scale, a book that cost 66 pence in 1960, cost on average £ 4.17 in 1978: an almost 600% increase in less than 20 years (Gedin 1977, pp.117 and 212). In such an economic climate the publisher looks for ways of cutting costs in the least harmful manner: cutting production is one of these measures. From 1975 to 1977/78 book production in Great Britain fell from 3,805 titles to 3,681 titles, in a period of one-and-a-half years (Gedin 1977, p.119). The result of these measures was that unknown authors, either those with a first novel or those from foreign countries, found it much harder to get published in Great Britain. The publishers were simply not willing to take any chances: cultural philanthropy was a thing of the past and the earlier policy that successful books

could pay for the prestigious or secondary books had to be abandoned. All published titles had to be successful now. No failures could be allowed. In 1975, paperbacks had to sell at least 25,000 copies to yield a reasonable profit (Sutherland 1978, p.40). Another measure for overcoming the rising cost-pattern was to concentrate on best-selling titles of which the publishers could sell the paperback rights. Again, marginal literature such as translated works were hardest hit. Add to this the rising cost of the translation itself and the expertise necessary to recognise publishable foreign productions, and the prospects for translated fiction in the 1970s was very bleak indeed. Per Gedin writes:

The situation is even worse in Great Britain for translations. At a symposium on the publication of German books in English, a publisher stated that 4 different translations of German novels sold on average 500 copies each, which produced a loss of £ 1,200 per book in direct costs. Production costs per book were £ 1,700 and sales brought only £ 500. According to a representative of Penguins this is also true of paperbacks, especially the translation of poetry. A series of modern European poets had, as late as 1967, sold 3,500 copies per book per year, but by 1973 sales were down to a maximum of 500 copies. (Gedin 1977. p.216).

Meanwhile, however, the competition on the other side of the Atlantic had less to suffer. American publishers enjoyed a lower inflationary rate than their British counterparts, and also postal charges were far lower than in Great Britain. As in England, there was no V.A.T., but the potential market for success was also far greater, and publishers could afford a much larger print run. Moreover, the American publishers had a far better liquidity than the relatively shaky British publishers because they were owned by conglomerates. Backed by big money, the publishing houses in the U.S. grew and grew, and ultimately their influence stretched back across the ocean to Great Britain where in the mid-1970s the major publishing companies realised that they either had to adopt American standards (sales techniques, management) or go down in a rapidly Americanising market economy. In Chapter 5.3.1 we shall return in more detail to the publishing crisis and the tendencies which turned publishers from family companies into huge multinationals involved in a fiction industry with aggressive merchandising tactics.

Among the 32 titles of fiction in translation from Dutch originals published in Great Britain between 1960 and 1969, the most prestigious was the Bibliotheca Neerlandica set up by Sijthoff in Leiden in co-operation with Heinemann in London and London House

and Maxwell in New York. From 1963 to 1967, 10 titles were published in this series, among which there were: Multatuli (Max Havelaar , translated by Roy Edwards); Couperus (Old People and the Things That Pass , tr: Teixeira de Mattos); Coenen and Van Oudshoorn (The House on the Canal and Alienation , tr: respectively by James Brockway and N.C.Clegg); Van Schendel (The Waterman , tr: N.C.Clegg); Vestdijk (The Garden Where the Brass Band Played , tr: Alex Brotherton); Walschap (Marriage and Ordeal , tr: Alex Brotherton); Elsschot (Three Novels: Soft Soap, The Leg, Will-o'-the-Wisp , tr: Alex Brotherton); and Teirlinck (The Man in the Mirror , tr: James Brockway). Apart from these, there were of course other translations in the 1960s. In 1960 there were: Marga Mico Bitter Herbs (tr: Roy Edwards, published at Oxford University Press); Maria Dermoût Days Before Yesterday (tr: Hans Koningsberger, Secker & Warburg); Rogier van Aerde The Poor Wedding Guest (tr: Elfried Zaeyen, Heinemann); Tip Marugg Weekend Pilgrimage (tr: Roy Edwards, Hutchinson); Jacob Presser Breaking Point (De nacht der Girondijnen , tr: Barrows Mussey, Hamilton). In 1962: W.F.Hermans The Dark Room of Damocles (tr: Roy Edwards, Heinemann); and Harry Mulisch The Stone Bridal Bed (tr: Adrienne Dixon, Abelard-Schuman). The year 1963 saw, apart from the Bibliotheca titles, the publication of Vestdijk's Rum Island (tr: B.K.Bowes, Calder) and Adriaan van der

Veen's Make Believe (tr: Roy Edwards, Bodley Head). In 1965 there were: I. Jan Cremer at Calder and Boyars (tr: R.E.Wijngaard and Alexander Trocchi) and Remco Campert's No Holds Barred (Liefdes Schijnbewegingen , tr: John Scott, Hart-Davis). In 1966 Hugo Claus appeared in paperback edition with Sister of Earth (De Metsiers , tr: from the French by George Libaire, Panther), together with F. Bordewijk's Character (tr: E.M.Prince, Peter Owen). Heeresma was published in English in 1967, translated by James Brockway (A Day at the Beach , London Magazine Editions), as well as Albert Mol (Amsterdam Streetwalker: Greta talks to Albert Mol , the translation of Wat zien ik... at Tandem) and Jan Wolkers (A Rose of Flesh at Secker & Warburg, translated by John Scott). In 1968 Campert's The Gangster Girl was published (tr: John Scott, Hart-Davis) as well as Ruyslinck's The Dead Beats (De Ontaarde Slapers , tr: R.B.Powell, Peter Owen) and Philip Mechanicus's Waiting for Death (In depôt , tr: Irene Gibbons, Calder & Boyars). In 1969, finally, a second edition of Roy Edward's translation of Marga Minco's Bitter Herbs was published at the Pergamon Press in Oxford. Appendix 3:8 plots the most important titles against a time axis.

There are some translations of Dutch literature published before 1960 which nevertheless deserve

mentioning here: the many translations of Louis Couperus among them. His Footsteps of Fate appeared on the British market in 1891 (tr: Clara Bell), followed in 1892 by Eline Vere (tr: J.T.Grein) and Majesty in 1893 (tr: A.Teixeira de Mattos and E.Dowson). In 1897 A.Teixeira de Mattos and John Gray collaborated on Ecstasy, followed in 1898 by Psyche (tr: B.S.Berrington). Teixeira de Mattos was also responsible for the translations of The Hidden Force, Small Souls, The Later Life, Dr. Adriaan (Het Heilige Weten), The Twilight of Souls, The Law Inevitable, The Tour: A Story of Ancient Egypt, and Old People and the Things That Pass in 1914 (3 times), 1918, 1920, 1921 (twice) and 1924 respectively. Published among others at Heinemann and Cape, the works of Couperus continued with Babel (tr: Albert A.Betham), Eastward (tr: J.Menzies Wilson and C.C.Crispin in 1924) and The Comedians 1926). F.H.Marten's translation of Arrogance, the Conquest of Xerxes followed in 1930, and finally John dela Valette's translation of Nippon in 1936. Max Havelaar, the classic by Eduard Douwes Dekker (Multatuli), had been translated as early as 1868 (by Alphonse Nahuijs at Edmonston & Douglas in Edinburgh), and appeared again in 1927 in a translation by W.Siebenhaar with an introduction by D.H.Lawrence. Frederik van Eeden's The Deeps of Deliverance appeared in 1902 in a translation by

Margaret Robinson (the same translation would later be used by Twayne's Library of Netherlandic Literature series, 1974).⁴ Herman Heijerman's plays The Good Hope and The Rising Sun appeared in 1921 and 1925 respectively, translated by Christopher St. John and published by Hendersons & Labour Publishing. Between 1930 and 1933 several translations of Jo van Ammers-Küller were published by Jarrold's and Cape in London (Tantalus , The Apple and Eve , Jenny Heysten's Career , The Rebel Generation , The House of Joy), the theme of which (the suffragette movement and the liberation of women) clearly appealed to the British public. Also the 1952 and 1958 publications of Jan de Hartog's Captain Jan (Hollands Glorie) deserve mentioning (tr: C. Peacock), as well as the 1959 translation of Julie Storm's Till the Shadow Passes by Antonia White at Collin's. But most of all we have to point to the year 1958 as one of the most productive years for English translations. Titles which appeared in that year were - apart from de Hartog's Captain Jan - Piet Bakker Ciske the Rat (tr: Celina Wieniewska and Peter Janson-Smith at Michael Joseph's); Maria Dermoût

4 Re-publishing old translations is by no means uncommon: a 1914 translation of The Hidden Force by Couperus was published in 1986 (LI).

The Ten Thousand Things (tr: Hans Koningsberger, Secker & Warburg); A.den Doelard The Land Behind God's Back (tr: N.C.Bruinwold-Riedel, Heinemann); Jacob Presser Breaking Point (tr: Barrows Mussey, Muller); Adriaan van der Veen The Intruder (Het Wilde Feest . tr: James S.Holmes and Hans van Marle, Abelard-Schuman); and E.S.Willard's My Mother was Hanged (tr: Roy Edwards at Heinemann).

In the 1960s, the situation for translations on the British market was still reasonably favourable. It should be added that in spite of the publishing crisis in the mid 1970s, the British book industry nevertheless fared better than most other industries and also the book industries in other European countries, largely because of its low wages and vast export market (Gedin 1977, p.117). After the Second World War, 40% to 50% of the British book production was exported; firms like Penguin and Collins had more than half their sales overseas (Sutherland 1978, p.28; see also Chapter 5.3.2). But also generally, the British book trade had known a gradual expansion: between 1946 and 1972 the number of titles produced rose from 13,000 to over 30,000; the turnover of the trade from £ 27m to over £ 200m (Sutherland 1978, p.xv). The market for translations was therefore not entirely unfavourable, although the constraints working against the publication

of a Dutch original still remained more numerous than those against an English original.⁵

American publications during the same periods tend to be few and far between compared to the reasonably favourable British output.⁶ Before the 1960's

5 Distribution, promotion, and reviewing are less than favourable in the British "target pole" (to use the term of Lefevere 1981 and Vanderauwera 1982), and Dutch literature still has image problems apart from being an unknown literature. On constraints, see footnote 11 on p. 222 below.

6 Translation for the American market also included poetry. Although it lies outside the scope of this study, I would like to mention collections by M.Wolf (1969), J.Snapper (1971), P.Glassgold (1974), Y.Lovelock (1984), and J.S.Holmes and W.J.Smith (1984). An early prose anthology, Harvest of the Low Countries, was compiled by Jan Greshoff and published in New York in 1945. Of non-fiction, the theological works by Edward Schillebeeckx (1981, 1985) and Johan Huizinga's publications deserve mentioning (1970, 1972, 1973). The latter's The Waning of the Middle Ages was published in England by Penguin (1972).

there were, among others: Hugo Claus's De Metsiers, translated as The Duck Hunt by George Libaire at Random House in 1955; Jacoba van Velde's The Big Ward (tr: Ellen and Roy Hubert at Simon and Schuster, 1855); Piet Bakker Ciske the Rat (Doubleday, 1958); Maria Dermoût's The Ten Thousand Things (Simon and Schuster) and her Yesterday (Nog pas gisteren; tr: Hans Koningsberger, 1959); A. den Doollaard's The Land Behind God's Back (also in 1958 and also at Simon and Schuster); and Jacob Presser's Breaking Point in 1958 at World Publishing Co. in Cleveland and in 1959 at the Popular Library, New York. During the 1960s the trickle continued: 1960 saw Van Velde's The Big Ward reprinted, as well as the first publication of Hugo Claus's A Bride in the Morning (at Maidman Playhouse), Felix Timmerman's The Christ Child in Flanders (tr: from the German by Elinor C. Briefs at Regnery of Chicago), and Rogier van den Aerde's The Tormented (De arme bruiloftsgast at Doubleday, tr: Elfried Zaeyen). Then there is a long silence until, in 1965, I Jan Cremer and Daisne's The Man Who Had His Hair Cut Short were published (the former by Shorecrest, and the latter by Horizon Press in a translation by S.J. Sackett). The year 1966 saw Cremer's first commercial success reprinted in paperback for the American market, as well as the first publication of Wolkers's A Rose of Flesh at Braziller. In 1967, Maria

Dermout's The Ten Thousand Things came out as a paperback, Albert Mol's Streetwalker appeared at Universal in New York, and Maurits Wertheim's The Last of the Levanos (tr: R.L.Schpektor-Baker) followed at Yoseloff. In 1969, Albert Mol's Her From Upstairs came out at Award Universal, and Jan Cremer 2 saw the light as Jan Cremer Writes Again, translated by Jon Lulius for Grove. We should not forget the success of Jan de Hartog in the United States either: his play The Fourposter was converted into the successful Broadway musical I Do! I Do!

As already indicated, the 1970s saw the market for Dutch literature in English translation move away from Great Britain to the United States. Britain's contribution slowly grew less and less important: in 1970 there were still: Han Aalberse The Love of Bob and Daphne (tr: A.J.Pomerans, Gorgi), Ernest Claes Whitey (tr: Charles Dowsett, Oxford University Press), Jan Cremer 2 in paperback (tr: John Lulius, Panther), Jan Wolkers A Rose of Flesh (tr: John Scott, Panther paperback), and the same author's The Horrible Tango (tr: J.J.Symonds, Secker & Warburg). In 1971 and the following three years production was at a low: in 1971 there was Mark Insingel Reflections (tr: Adrienne Dixon, Calder & Boyars), Anne Frank Tales from the House Behind (tr: H.H.B.Moerberg and Michael Mok, Pan

paperback), and Wim Hornman The Rebel Priest (tr: J. Maxwell Brownjohn, Collins). In 1972: Corrie ten Boom The Hiding Place (tr: John and Elizabeth Sherill and the author, Hodder & Stoughton), Hugo Claus Friday (tr: Christopher Logue and the author, Davis-Poynter), and F. Hazelhoff-Roelfszema Soldier of Orange at Hodder & Stoughton. In 1973: Wim Hornman The Rebel Priest in paperback edition (Fontana), and Jan-Willem van de Wetering The Empty Mirror at Routledge & Kegan Paul. In 1974 there was only Jan Wolkers Turkish Delight (tr: Greta Kilburn, Calder & Boyars), until finally in 1975 the situation brightened up a bit with the publication of Jef Geeraerts Gangrene (tr: Jon Swan, Weidenfeld & Nicholson), Ward Ruyslinck Golden Ophelia (tr: David Smith, Peter Owen), Gerard Walschap The Man Who Meant Well (tr: Adrienne Dixon, Panther paperback), Jan-Willem van de Wetering A Glimpse of Nothingness (Routledge & Kegan Paul), and a Dell-Futura paperback edition of Jan Wolkers Turkish Delight. In 1976, de Hartog saw his Captain Jan re-introduced in Pan paperback, Jef Geeraerts had a paperback issue of his Gangrene at Futura, and Dimitri Frenkel Frank had one of his comedies, Roger's Last Stand, published at French in London in collaboration with Peter Thwaites. There were no translations published in 1977 and 1979; 1978 could only offer Ward Ruyslinck The Reservation (tr: David Smith, Peter Owen), so for the 1970s that

concluded the main British contribution to publications of Dutch fiction.

In the 1980s there was a minor resurgence in Britain ⁷: 1980 saw Anja Meulenbelt The Shame is Over (tr: Ann Oosthuizen, The Woman's Press) and Harry Mulisch Two Women (tr: Els Early, Calder); 1981 Anne Frank's Diary in Pan paperback and Jan-Willem van de Wetering A Glimpse of Nothingness (Heckley, Routledge & Kegan Paul, in paperback); in 1983 there was Maarten 't Hart Bearers of Bad Tidings (tr: J.W.Arriens, Allison & Busby), Etty Hillesum Etty: A Diary (tr: A.Pomerans, Cape), Cees Nooteboom Rituals (tr: Adrienne Dixon, Harvester), and Jona Oberski A Childhood (tr: Ralph Mannheim, Hodder & Stoughton); and

7 There were also some short stories published in the early 1980s. We mention: Jan Cremer's "Snow" (tr: Jon and Marianne Swan, Calder 1980), Hugo Raes's "A Sunrise" (tr: R.B.Powell in Twenty Houses of the Zodiac, New English Library 1980), Hannes Meinkema "The Name of My Mother" (in Sex and Sensibility, Sidgewick & Jackson 1981), and Harry Mulisch's "Antique Air" and "Symmetry" (both 1981, both at Calder in the translation of Adrienne Dixon).

in 1984 Dirk Ayelt Kooiman with his Montijn biography A Lamb to Slaughter (tr: Adrienne Dixon, Souvenir).⁸

The American scene in the 1970s was far friendlier to Dutch ventures, for the reasons described earlier (p. 194). Appendix 3:5 gives the full biographical details of the Dutch works of literature published there in this period; Appendix 3:4 does the same for the titles published in Great Britain. Here only brief mention will be made of the years, the authors, the titles, and the translators concerned (see also Appendix 3:8 for a graphical representation of the publication of translations in both countries). In general, the American output of Dutch literature remained steady:

8 Since then, new titles which have appeared in Great Britain include: Anne Frank Anne Frank's Tales from the Secret Annexe (tr: R.Mannheim and M.Mok, Viking); Anthony van Kampen Beyond the Seas (Angus & Robertson); Yvonne Keuls The Mother of David S. (tr: J.W.Arriens, Souvenir Press), Harry Mulisch The Assault (tr: C.Nicolas White, Collins Harvill), and Cees Nooteboom Rituals (tr: A.Dixon) in Penguin. All these titles appeared in 1985, making it a good year for Dutch translations.

1974 and 1975 being good years. In contrast, the British pattern shows remarkable gaps, particularly in 1974 and 1977, 1978, and 1979, which can probably be attributed to the economic situation (cf. Appendix 3:8). Apart from a sudden absence of Dutch publications in 1982 - mirrored in Great Britain - the 1980s give a good prospect for translations in the United States, but also in Britain, which can hopefully be maintained in the years to come.⁹

In 1970 there were no publications of Dutch translated works in the U.S. The year 1971 saw Corrie ten Boom The Hiding Place (tr: John and Elizabeth Sherill and the author, Chosen Books), Jan Cremer Writes Again (tr: Jon Lulius, Grove paperback), Wim Hornman The Stones Cry Out (De Rebel , tr: J.Maxwell Brownjohn, Lippincott), and Paul van Ostaijen Patriotism Inc. and Other Tales (tr: E.M.Beekman, University of Massachusetts Press). Insingel's Reflections was published in 1972 (tr: Adrienne Dixon, Red Dust), and this year also saw the start of yet

9 It was: 1985 was a good year in Great Britain. Cf. p.205, footnote 8. For the situation in the U.S. after 1983, see p.210, footnote 10.

another prestigious enterprise along the same lines as the Bibliotheca Neerlandica of Sijthoff/Heinemann/London House in the 1960s: Twayne's Library of Netherlandic Literature under the general editorship of Egbert Krispijn. Louis Paul Boon's Chapel Road (tr: Adrienne Dixon) was the first volume in this series, followed by Modern Short Stories from Holland and Flanders (1973, various translators), Anna Blaman A Matter of Life and Death (1974, tr: Adrienne Dixon), Hubert Lampo The Coming of Joachim Stiller (1974, tr: Marga Emllyn-Jones), Frederik van Eeden The Deeps of Deliverance (1974, tr: Margaret Robinson), Marnix Gijzen Lament for Agnes (1975, tr: W. James-Gerth), Marcellus Emants A Posthumous Confession (1975, tr: J. M. Coetzee), Stijn Streuvels The Long Road (1976, tr: Edward Crankshaw), Bert Schierbeek The Shapes of the Voice (1977, tr: Charles McGeehan), Ward Ruyslinck The Depraved Sleepers/Golden Ophelia (1978, tr: R. B. Powell and David Smith), Ivo Michiels Book Alpha/Orchis Militaris (1979, tr: Adrienne Dixon), and Rob Nieuwenhuys Memory and Agony: Dutch Stories from Indonesia (1979, tr: Adrienne Dixon et.al.). With 12 titles this series was slightly more successful than its predecessor the Bibliotheca Neerlandica , but nevertheless production had to be ceased in 1979. Thanks to the titles published under this scheme, the 1970s witnessed a steady output of Dutch translated titles in

America. Apart from the series, however, the list still remains quite substantial: in 1973 it continues with Elie Cohen The Abyss: A Confession (tr: James Brockway, Norton); in 1974 Jan-Willem van de Wetering The Empty Mirror (Houghton Mufflin) and Jan Wolkers Turkish Delight (tr: Greta Kilburn, Dell paperback) were published, the latter appearing simultaneously in Great Britain. In 1975 Jef Geeraerts Gangrene was published (tr: Jon Swan, Viking), as well as Jan-Willem van de Wetering's A Glimpse of Nothingness at Houghton Mifflin. De Hartog's Captain Jan came out in the U.S. in 1976 to coincide with its British re-issue, and Jef Geeraerts's Gangrene appeared in Avon paperback. Jan-Willem van de Wetering produced a novel that year, Tumbleweed, published at Houghton Mifflin and, as usual, translated by himself. The relative success of Insingel's Reflections in America prompted the publication of A Course of Time in 1977 (tr: Adrienne Dixon, Red Dust), and in 1978 Geereart's Gangrene was followed by Black Ulysses, the translation of the two stories Ik ben maar een neger and Het verhaal van Matsombo by Jon and Marianne Swan (Viking). In that same year C.N.Moore's Indonesian story compilation Insulinde was published (tr: James Brockway et.al.; for its contributors see Appendix 3:5). In 1979 Dola de Jong was represented by The Field (tr: A. van Ameyden van Duym, Cross Cultural Communications).

Two novels appeared in the U.S. in 1980: Louis Paul Boon's Minuet (tr: Adrienne Dixon, Persea Books) and Phil Bosman's Give Happiness a Chance (tr: Rand McNally, Tielt Lannoo), initiating the relatively productive 1980s after the discontinuation of Twayne's Library of Netherlandic Literature. The year 1981 saw Frederik van Eeden's Paul's Awakening published at Hunter House in California (tr: Harry Lake), and also Harry Mulisch's Two Women (tr: Els Early, Riverrun). Furthermore, in 1981 yet another series on Dutch literature was initiated: the Library of the Indies at the University of Massachusetts Press in Amherst, edited by Professor E.M.Beekman. In this series, which will hopefully eventually contain 12 volumes, the first publication was of selected writings of Rumphius, and the second Multatuli's Max Havelaar. Also in 1981, in the same series, Rob Nieuwenhuys published his Mirror of the Indies and, under the pseudonym E.Breton de Nijs, his Faded Portraits (tr: David and Elsje Sturtevant). After a temporary lull in 1982, Arthur van Schendel's John Company (tr: Frans van Rosevelt), Albert Alberts The Islands (tr: Hans Koning), Maria Dermoûts The Ten Thousand Things (tr: Hans Koning), and The Counselor by H.J.Friedericy and The Last House in the World by Bep Vuyck - the last two in one volume, translated by Hans Koning and André Lefevere respectively - continued the series in 1983. Two further

unrelated publications that year, Jona Oberski A Childhood (tr: Ralph Mannheim at Doubleday) and Cees Nooteboom Rituals at Louisiana State University Press (tr: Adrienne Dixon) make 1983 the most productive year so far in America. The year 1984, finally, saw the publication of Du Perron's The Country of Origin in the Library of the Indies series (tr: F. Bulhof and E. Daverman), as well as Anne Frank's Tales from the Secret Annexe (tr: Ralph Mannheim and Michel Mok at Doubleday), and Cees Nooteboom's A Song of Truth and Semblance (tr: A. Dixon, Louisiana State University Press).¹⁰

10 Most recent American publications in 1985 include: Louis Couperus The Hidden Force (tr: Alexander Teixeira de Mattos, University of Massachusetts Press, Library of the Indies), Etty Hillesum Etty: A Diary (tr: Arnold Pomerans, Washington Square Press), Dirk Ayelt Kooiman A Lamb to Slaughter (tr: Adrienne Dixon, Viking), Harry Mulisch The Assault (tr: C.N. White, Pantheon Books), and Leon de Winter The Day Before Yesterday (translation of stories from Over de leegte in de wereld by Scott Rollins, Vehicle Editions).

The years of success for Dutch penetration of the Anglo-American markets coincided with the publication of cultural periodicals. In 1958, the Netherlands Institute for International Cultural Relations launched the English-language periodical Delta under the editorship of Hans van Marle. Apart from general information on Dutch cultural links with the Anglophone world, this periodical published many short stories, poems, commentaries and book reviews of and by Dutch and Flemish authors (including, for instance, Belcampo, Bernlef, Biesheuvel, Carmiggelt, Daisne, Elsschot, Gijssen, Heeresma, Hoornik, Insingel, Koolhaas, Michiels, Minco, Mulisch, Nescio, Van der Veen, Theun de Vries, Waasdorp, Van de Woestijne and Wolkers). The meagre 1970s put an end to Delta in 1974. No other periodical has really taken over its function, unless we include the occasional articles concerned with translating and/or English publications in the cultural Dutch-language magazine Ons Erfdeel. In 1985, the Dutch government refused support for a new English-language magazine as suggested by the Stichting Ons Erfdeel (deplored by the Internationale Vereniging voor Neerlandistiek - IVN - which remarked that such a publication would be in line with the "Nederlandse Taalunie" policies: it asked the Dutch government to reconsider its decision - 9e Colloquium IVN, 1985). Since 1977 the Dutch Department at University College

(formerly Bedford College) of London University has published its more scholarly-oriented Dutch Crossing, in which translators and academics find a common rostrum to discuss their problems and policies. To reach a wider public, however, the Dutch authors have to rely on literary magazines published in Great Britain and the United States which cater for the cultured circuit. In Great Britain there were/are, for instance: The London Magazine, The Times Literary Supplement, Chapman, Iron, Adam International Review, Modern Poetry in Translation, Prospice, Stand, and Trends, which either have published whole issues on Dutch or Flemish literature or published short stories, poems, etc. to enable the British public to acquaint themselves with the unknown literature of the Low Countries. In the Netherlands there are/were furthermore: P.E.N. International (published under the auspices of UNESCO), Dremples and Writing in Holland and Flanders (now discontinued, published by the Foundation for Translations). Recently, the Amsterdam-based The Paper has gained popularity among the English-speaking community in the Dutch capital. In the United States there are/were: The Library Journal, The New York Times Review of Books, Books Abroad/World Literature Today, The Cross-Cultural Review, The Kansas Quarterly, Dimension, The Literary Review, The Malahat Review, and Shantih. In Canada there was

Contemporary Literature in Translation , and there still is The Canadian Journal of Netherlandic Studies/Revue Canadienne d'Etudes Néerlandaises , whilst Poetry Australia has been a welcome receptacle for Dutch literary interests in the antipodes. This enumeration of periodicals is by no means complete, but it is sufficient to give an indication of the number and kind of journals at home and abroad which are willing to notice or comment on Dutch prose or poetry. It should be added that it is getting more and more difficult to get Dutch literature placed either with literary or cultural magazines or with foreign publishers. Chapter 5 explains why economical considerations outweigh artistic ones: it becomes harder and harder for Dutch authors to break the vicious circle of being unknown, struggling for recognition against diminished resources, receiving little publicity, and hence remaining unknown.

Before continuing to survey the problems related to the plight of Dutch literature abroad - and some possible answers and solutions - we will first consider which literary works from the Dutch canon do get translated, and which do not. In the previous chapter we saw that the Accepted University Canon (A.U.C.) or the list of authors appearing on at least four Dutch/Flemish university reading lists in our survey (see Chapter 2 and Appendix 2:7) consisted of 85 names. If we take away

the authors who are known predominantly for their poetry, we are left with 62 names. In Appendix 3:1 these novelists have been listed and placed in categories to indicate whether they have been published in book form in Great Britain and the United States, in Great Britain only, in the United States only, or neither in Britain nor the U.S. As this appendix shows, the results are not entirely disheartening: almost half the novelists in the Dutch A.U.C. have been translated and published (28 of the 62). This means that roughly 45% of the novelists which are considered to be important and representative of the Dutch literature of the cultured circuit have actually been published in English. On the other hand, one could also say that the English reader misses out on more than half the quality literary output of the Netherlands. But the figures are misleading too: firstly, the list includes only authors, and not specific titles. Appendix 3:2, therefore, looks at these separate titles from the Dutch U.C.; Appendix 3:3 looks at titles outside the U.C. In Appendix 3:2, also bestsellers have been accounted for, and mention is also made of the length of the text (novel, short story, novella) and the possible inclusion in a series of "classics" like Twayne's Library of Netherlandic Literature or the Library of the Indies of the University of Massachusetts Press (this latter categorisation also applies to Appendix 3:3). After

excluding all the works of poetry, of the 73 titles 51 remain (Appendix 3:2 and 3:3). For the indication of the bestseller status of novels in Appendix 3:2 (appearing in the best-selling Top 6 of a particular year; cf. Appendix 2:52) only figures from 1975 onwards were available. It should also be noticed that there are of course authors who appear in the U.C. or A.U.C. with titles other than those translated into English, e.g.: E. Breton de Nijs (Rob Nieuwenhuys), Remco Campert, Simon Carmiggelt, Hugo Claus, Elie Cohen, Louis Couperus, Jan Cremer, Maria Dermoût, A. den Doollaard, Frederik van Eeden, Maarten 't Hart, Hannes Meinkema, Harry Mulisch, Felix Timmermans, and Adriaan van der Veen.

To recapitulate: the translated works 1970-1984 from the cultured circuit (A.U.C. and U.C.) and the popular circuit (bestsellers) have been listed in Appendix 3:2; those not appearing in either the A.U.C. or the U.C. or on annual Top 6 bestseller lists, in Appendix 3:3. This latter enumeration consists, so it would seem, partly of ephemeral literature without Top 6 best-selling status, and partly of works by Dutch authors ignored by the universities. Almost half the authors from the A.U.C. translated into English and published either in Great Britain or the United States (or both) is at a first glance not a bad result. All the authors mentioned on the university reading lists

(U.C.) of our survey, however, yield a slightly more negative result: of those 292, 37 (12.6% with 72 titles) have been translated and published in book form in English. Only 29 of these are from the A.U.C., which indicates that the A.U.C. (n = 85) is not representative of the authors translated into English, and by analogy the authors that have been translated up to now are not representative of the accepted university canon. A consideration per title would yield a fairer result than that per author: Appendix 3:2 and 3:3 do just that, and as we compare these tables we see that 27 of the 51 titles, i.e. slightly more than half, actually come from the A.U.C. and U.C. The period 1970-1983 therefore reflects the same trend as the overall pattern indicated above. Apart from the most familiar names, half the authors who get considered for translation do not come out of the A.U.C. or U.C.: it is clear that those that do, have been chosen predominantly for their ambassadorial function, as the titles included in one of the series (LNL or LI) show (11 in the A.U.C. or U.C., 3 outside it - see Appendix 3:2 and 3:3). It would appear, however, that half the works that find their way to English or American publishers are those (not even always bestsellers) that defy classification in either university (= cultured) circuit or bestseller (= popular) circuit. This would imply an apparent rebuff to these categories as defined in Chapter 1.2 (p.70

ff.). As such, this is an important finding for empirical research on literary reception.

Interesting, too, is the list of authors of the A.U.C. who are not translated and published in book form in Great Britain or the United States. This list (Appendix 3:1) includes authors such as Biesheuvel, Koolhaas, and (Van het) Reve. There may be various reasons why they were not published in translation: in the next part of this chapter (3.2) we can perhaps find some of those reasons. Translatability could be a factor, particularly with authors with a very idiosyncratic style such as Nescio and Reve. However, all these considerations are dealt with, sometimes as a matter of fact, by very few people (e.g. publishers, promoters, and financing bodies) who make the decision whether to translate or publish or not behind closed doors (cf. Sutherland 1978, cited on p. 230 below). Our study will therefore try to shore up the often obscure methods and patterns of thought by attempting to find the possible reasons behind them.

3.2. Reviews in the British Press 1970-1984

Let us return to the problem of the vicious circle, indicated on p. 213. In her study on translational policies concerning Dutch fiction, Dr Ria Vanderauwera (1982) indicates two tactics to solve this problem: the first is to translate and promote the works that fit target demand and target taste - although she does not really analyse these thoroughly - and to present the works of Dutch literature pre-packaged in a target-accommodating manner. The second option is to "make an aggressive attempt to create some attention for the specificity of the Dutch production", make editors and publishers more at ease with the typical - but to Anglophone readers "strange" - novella format of much Dutch fiction, and to present Dutch literature abroad as a literature in its own right: a more "source-oriented" approach, one could say. We shall return to these practical solutions in Chapter 6, merely recording them here - although we could indicate that Vanderauwera apparently favours the first tactic, making a few suggestions of her own. This "target accommodating" approach clearly has some common-sense advantages, as in the case of literature intended mainly for the popular literary circuit: examples one could think of are Jef

Geeraerts, Jan Cremer, Jan-Willem van de Wetering (although he writes in English nowadays), and perhaps even Jan Wolkers. But as soon as the publication tends towards the cultured literary circuit (and thus can also involve Geeraerts and Van de Wetering, certainly Wolkers and perhaps Cremer; cf. university lists Appendix 2:3), appealing not to entertainment value exclusively but also to the reader's intelligence, aesthetic taste, and the fulfilment of a curiosity in literary forms, the target-accommodating tactic may well be undesirable. A further consideration is whether this would be "betraying" the source literature, as for instance Escarpit sees it. In La Sociologie de la Littérature he writes:

We should not confuse (...) variable extent of original success with resuscitations or resurrections which enable a work to find beyond social, spatial, or temporal obstacles substitute success in groups foreign to the writer's own public. We have seen that alien publics do not have direct access to the work. What they ask of the work is not what the author wishes to express. There is no coincidence or convergence of intention, but there may be compatibility; that is, they may find what they want in the work although the author did not expressly or perhaps even consciously put it there. (1971, p.84).

However, target-accommodating policies clearly do not work from the author's point of interest, but from the reader's. Along the same lines, Escarpit sees the activity of translating as "creative treason" because: "it puts the work into a system of references <linguistic, in this example> for which it was not originally conceived" (1971, p.84). It is for this reason that Maarten 't Hart prefers not to conform to foreign demands. In a reaction to the publication of Bearers of Bad Tidings in England, he wrote that he was glad to be considered "typically Dutch". He argued:

Wij lezen Tolstoy niet omdat zijn werk zo on-Russisch is; evenmin lezen wij Dickens omdat zijn romans zo on-Engels zijn. Wij lezen buitenlandse schrijvers juist mede om de typisch Amerikaanse of Franse of Italiaanse atmosfeer.

(NRC, 24-2-1984)

To try and adopt American standards in Dutch prose-fiction, as proposed by, for instance, Anbeek (1981), not merely in translational policies but in the original works themselves, would ultimately lead to an artistically anaemic and run-of-the-mill literature. Dutch culture would be better served by introducing its literature into the target areas on the basis of its own values and merits (not that of the target literature to which it cannot and should not conform), emphasising qualities which were not sought to be altered but, on

the contrary, stimulated, described, explained, and promoted.

Target-accommodating policies depend on the particular cultural group for which they are intended, and this is not simply a "culture" (if the entire Anglophone world could be seen as such), nor a country (Great Britain or the United States), but rather a specific kind of readership usually aimed at in the book itself and realised in much smaller circles. The popular and cultural circuits of distribution are merely umbrella terms for those smaller divisions. Of course, the publisher hopes to reach as large an audience as possible, encompassing both literary circuits if he can, but this is mostly an ideal which he cannot even begin to achieve. A particular kind of literary work initially moves in small circles, gets talked about and recognised in bigger circles, rejected or disregarded in others, until finally its largest circulation is reached and its ultimate circles of reception are established. This centrifugal ripple-effect, reminiscent of Even-Zohar's polysystem theory (see Chapter 1.3, p. 115), entails an increase in a book's popularity through various propagators such as sponsorship, advertising, literary awards, reviewing, and the influence of bestseller lists or the canonisation process, which is all counteracted

by "constraints" such as mentioned by Lefevere.¹¹ Either content-related aesthetic qualities or non-aesthetic constraints can cause the expansion or diminishing of these circles: a book can be ahead of its time or too traditional, resulting in both cases in its rejection by the target audience. Later, the horizon of expectations of readers may be adjusted to accommodate an earlier rejection, expanding the circles of reception once more.

Whatever the cause of its movements (horizon change

11 "Constraints", according to Vanderauwera (1982) are "commercial, poetological, and ideological factors and their manifold combinations which have a bearing on the production, distribution, and consumption of literature". They form the environmental conditions of literature, and carry great implications for translations. This means, as Lefevere (1982, p.16) states, that works are not created ex nihilo, and that apart from the economic constraints both the original works and their "refractions" (e.g. translations) are "aware" (to use Lefevere's careful phraseology) of the ruling ideology and the ruling poetics of their time.

in the reading public or evolution in the work itself; probably often a complementary process), it is difficult to discover precisely what the circles of reception themselves are, i.e. to find out the actual readership of a piece of literature. Similar quantifiable methods such as those employed with the larger distribution channels of the cultured and popular circuits - the university reading lists and bestseller lists - should also be applied for the smaller, more specific circles of reception, but publication figures or print runs are not available or do not give reliable comparisons (see p.85). To find out how the reception in those smaller circles is realised, therefore, we need to find a voice that speaks for these audiences: an intermediary that could be regarded as representative for the audiences concerned. The only option open to empirical research, it seems, is ultimately the literary reviewer and his criticism in the local or national newspapers, or in literary periodicals. Duncan (1961, p.61) instructs us that: "in a differentiated society the problem for those concerned with creating and sustaining group solidarity is not simply one of what is proper to communicate on which occasions (as in ceremonials), but how to communicate and even (as today) whom to communicate to."

As such, the literary reviewer as a professional intermediary between author and reader has been studied,

among others, by Karl Erik Rosengren (1968). It is worth noting, however, that Rosengren emphasises the professional character of this occupation, which entails a special attitude of the reviewer dictated by the sociological framework in which he functions (see the distinction made by Kunne-Ibsch, pp.225,226). The reviewer, in this sense, is a professional reader who makes his reactions to a particular text public, and therefore functions at the receiving as well as at the sender pole of the process of literary communication. He cannot be entirely free from subjectivity because he is dependent (financially if not ideologically) upon the social forces which vouchsafe his existence. This is no impediment for empirical research, however, because these social forces are precisely those which govern within the groups or circles of reception to be studied, and which make these circles what they are. Rosengren therefore concludes that his study demonstrates that "mentions and reviews of fiction (drama, poetry, novels) may be used as a means of obtaining quantitative, reliable, and valid knowledge about the literary situation in a country during a given period" (Rosengren 1968, p.144). R.Vervliet (1984, p.319) adds to this that: "als communicatieve boodschap is de recensie dus de weerspiegeling van zowel de bedoelingen, waarden, opvattingen en attitudes van communicatoren als van bepaalde behoeften van recipiënten".

The reception theorist Elrud Kunne-Ibsch emphasises the distinction between literary critic on the one hand and literary reviewer on the other. This distinction may be slightly artificial (particularly in the more sophisticated literary publications such as the Times Literary Supplement), but adherence to it can promote clarity, and for this reason the distinction is maintained in this study. According to Kunne-Ibsch, literary critic and literary reviewer should be considered separately because of the latter's concern with current affairs and topicality. The reviewer's function is to impose a norm and a meaning: he discusses on a "lower" level than that of the critic the material that has not yet been canonised. The critic, on the other hand, describes and explains the norms and meanings: he is more objective, and even though his own value judgements do have a place within his research, these judgements are more peripheral than those of the literary reviewer. Kunne-Ibsch (1983, p.8) summarises the task of the reviewer ("criticus") and critic ("wetenschapper") as follows:

Criticus : spontaan, participiërend,
normenstellend, normen-anticipiërend en
evaluerend, in een actueel en direkt antwoord
reagerend als seismograaf en de richting en
beweging van de literatuur mede bepalend.

Wetenschapper : distantiërend, analyserend,
beschrijvend en verklarend, met durf hypothesen
toetsend, en daardoor de beweging der wetenschap
mede bepalend.¹²

The main interest in this chapter lies therefore with the literary reviewer, who partly determines the course of literature. The objectivism of the critic would prove an unsatisfactory ground for research where it is concerned with opinion makers in the socially determined circles of reception (cf. Rosengren and Vervliet quotations, p.224).

12 Literary reviewer : spontaneous, participating,
imposing and anticipating and evaluating norms,
reacting with an immediate and topical response like a
seismograph, and as such determining the course and
movement of literature. Literary critic :
distantiating, analysing, describing and explaining,
boldly testing hypotheses, and as such determining the
movement of (literary) scholarship.

The influence of the literary review in the press or literary magazines should not be exaggerated, but not played down either. According to Rosengren (1968), generally half the books produced in Sweden get reviewed in the press: a very good yield considering that in Flanders 15% to 20% of the total supply of books was reviewed (Janssens 1981, pp.137-149), and that the figures for the Netherlands and Great Britain will not be much different from these. Sutherland (1978, p.92) accepts that out of the 15 to 20 novels submitted to a literary reviewer in Great Britain every week, 4 or 5 will be selected. Sutherland adds that the selection must be arbitrary, and that there is disproportionate attention to fiction in the review pages of the British press: only 17% of the space available for reviewing is devoted to fiction, whereas public libraries lend out 75% fiction. Biography gets reviewed most frequently in the British press, with 30% of the total reviewing space (Sutherland 1978, pp.92-94). It should also be noted that the reviewers will have to comply with a certain "house style" of the newspaper or periodical they work for. The ideology of the medium may therefore determine the tone of the review, or whether a book gets selected at all. Vervliet bases a sociological study on this, showing that naturalist prose was not received well in the Flemish catholic press in a given period, but better in the socialist press, and concluding that literary

criticism comprises ethical, and also socio-cultural, moral, psychological, and politico-economical attitudes of a certain period (Vervliet 1984, p.342). Applied to our study, the "house style" of, for instance, the Guardian (termed by Sutherland - 1978, p.100 - as more compassionate and easily moved than that of the politically co-ideological New Statesman) is exemplified in the very favourable reception of Maarten 't Hart's Bearers of Bad Tidings (review no.8 on p. 237 below). Similarly, Cees Nooteboom receives a rather negative treatment in small-town American newspapers where considerable importance is still placed on religious and moral values (cf. p.253 ff.).

Escarpit (1971), Sutherland (1978), and Gedin (1977) relativise the importance of the influence of the literary review on the book-buying public: Escarpit claiming that this influence is no stronger than that from other sources; Sutherland writing that bad reviews can kill plays, films, and musicals. but that the serious novel could probably survive quite happily without the press; and Gedin explaining that, because of the shrinking of the cultured circuit and its nature as a closed system, reviews reach far too few readers and the critic's influence diminishes. Mass culture, according to Gedin, has led to the incorporation of avant-gardism into the market mechanism whereby it lost

its innovating role and acquired entertainment value. Hence the social function of art diminished, resulting in a rewarding of "novel" literatures in the press (with favourable reviews), but nothing more than that: it is regarded with "benign indifference" and remains isolated from social development. As we shall see, it is precisely this predicament in which Dutch translated fiction finds itself at the moment (p.250 below).¹⁷

On the other hand we can safely claim that reviews are still very important in specific cases. Also Escarpit agrees that even a negative reception in the press is better than no reception at all; in fact, a title often gains by bad reviews (cf. the reception of Jan Cremer's original work in Holland, involving claims of plagiarism and ghost-writers; Roegholt 1972, pp. 218-225). The reviewing establishment exercises a considerable degree of power: only a few reviewers can determine what sort of information the reader gets on a particular book, information which is highly dependent on their own personal tastes, their socio-economic position and alliances, and their individual aesthetic

17 Escarpit 1971, p.65; Sutherland 1973, p.86; Gedin 1977, pp.141,142.

literary value system. "The selection has perforce to be arbitrary and severe", Sutherland writes, whereby he concludes: "The most important decisions as to the value of any novel occur invisibly, behind the scenes" (Sutherland 1978, p.92). Anomalies are therefore not excluded: the "old boys network" of the TLS, for instance, refused to review Joyce's Ulysses, even at the behest of T.S.Eliot. It is often also the case that popular and successful authors are over-represented and received less scrupulously than their lesser-known colleagues. Laziness on the part of the reviewers is sometimes also the reason why they blindly take over each other's comments on a book (sometimes the news of the publication and the review of a book is put on the telex and taken over by other newspapers: cf. Nooteboom's reception in America, p. 253 ff.). This often results in cliquishness and an unfair treatment of certain authors. That such reviewing establishments as the TLS are very influential is evident from the fact that a 1973 survey showed that any copy of the TLS is read by 83% of British librarians with responsibility for book buying (Sutherland 1978, p. 15). Appendix 3:6 shows that in the period 1961-1966 as many as 57 Dutch books were reviewed in the TLS (including non-fiction): if one includes books reviewed in the original (foreign) language, Dutch influence in the TLS reached 1.3% (French and German 38% and 27% respectively).

In Great Britain during the period 1970-1984, 27 reviews appeared of Dutch fictional prose in translation.¹⁴ Of these, 2 were concerned with Twayne's Library of Netherlandic Literature (in one group review), and perhaps do not qualify as proper reviews, which are usually defined as a piece of text concerning (describing, analysing, and/or evaluating) a newly published book of fiction (definition: Rosengren 1968, p.150): the group review concerned appeared 3 years after the start of the series. However, because of the elastic interpretation of "newly published" (the books are, after all, still new to the public which has not yet been introduced to it) we feel inclined to retain these two reviews (on Boon's Chapel Road and Lampo's The Coming of Joachim Stiller : nos. 2 and 13 on pp. 236 and 238 respectively), although Anna Blaman's A Matter of Life and Death in the same group review has not been considered because it was merely a mention and did not contain a value judgement on the part of the

14 See p.187 footnote 1.

reviewer.¹⁵ Three kinds of review have been distinguished. In order of importance they are:

1. the review proper (R), in which the book is the only text discussed;
2. the group review (GR1) with the book under discussion in a prominent position, and the title of the review referring to the book;
3. the group review (GR2) in which the book under discussion is in a subordinate position, the title of the review referring to another book simultaneously reviewed.

Sutherland (1978, pp.94,95) deplors the group reviews because they give an assumed homogeneity to different works of fiction which they do not possess. Sutherland adds furthermore that group reviews often encourage idleness and arrogance in reviewers: "knowing he has only a few sentences the reviewer flagrantly neglects to

15 For critical terms for the content-analysis of reviews, see Olf Praamstra, "De analyse van kritieken". in: Voortgang, Jaarboek voor de Neerlandistiek, v, 1984 (Vrije Universiteit, Amsterdam), pp.241-264.

do more than glance at the work in hand", resulting sometimes in nothing more than word-for-word copying of the text provided by the publisher on the blurb of the book. "Most reviewers", the marxist critic Ralph Fox (1945, p.45) writes, "having long ago abandoned the hopeless task of discrimination, will wearily accept the publisher's valuation at a greater or less discount, according to the mood of the moment or their personal relation to the publisher concerned."

The British newspapers and periodicals that carry review sections represent the audiences of the circles of reception available for further analysis. Of these, the following have given review space to Dutch translated prose-fiction between 1970 and 1984, and were used in this study:

Daily and weekly newspapers or general interest

periodicals:

The Times

The Sunday Times

The Guardian

The Glasgow Herald

The Daily Telegraph

The New Statesman

The Observer

The Listener

Literary or special interest publications:

The Times Literary Supplement (TLS)

Stand

London Magazine

Critical Quarterly

Forum for Modern Language Studies

The Times Higher Education Supplement (THES)

For the circulation figures of these publications, see Appendix 3:7. In addition to these, a brief comparison will be made with the reviewing establishment of the United States of America, and some of the reviews which

appeared in the American press (p.253 to p.258). We shall also briefly look at the reception in the country of original publication (the Netherlands and/or Belgium, p.261 to p.266).

The following reviews, here arranged alphabetically by author, appeared in the British press and in British literary magazines in the period under discussion (1970-1984).¹⁶ Where possible, the title of the review and the name of the reviewer are mentioned, and also whether it concerns a review proper (R), or a group review (GR1 or GR2), as defined above (p. 232). The

16 The period 1970-1983 studied in this thesis is extended here with one year because reviews of 't Hart's Bearers of Bad Tidings came out after the publication date of November 1983, in the following year. The same goes for Eddy Hillesum's diary, published also in November 1983. The extension of the period to 1984 will also allow us to comment on Norveltom's reception in America (p.253 ff.), and also include two reviews of the British publication of his Tikkala (nos.20 and 21). The reviews listed on pp.274 ff. are not necessarily exhaustive, but constitute a selection of the material available to me.

evaluation of the reviewer is also incorporated in the listing below:

Evaluation:

++ very positive

+ positive

- negative

+(-) overall positive, with negative remarks

-(+) overall negative, with positive remarks

Reviews of Dutch translated fiction in the British press

and literary magazines 1970-1984:

1. L.P.Boon, Chapel Road . R: "Road Works" (Anon.),
TLS 11-08-1972. +

2. L.P.Boon, Chapel Road . GR2: "A Netherlandic
Library" (P.King), TLS 29-08-1975. +

3. J.Geeraerts, Gangrene . GR1: "Poisoned Man" (Neil Hepburn), The Listener 21-08-1975. -(+)
4. J.Geeraerts, Gangrene . R: "Blood Will Out" (Jane Miller), TLS 29-08-1975. +(-)
5. M.'t Hart, Bearers of Bad Tidings . GR1: "Exit of a Gravedigger" (Elizabeth Berridge), Daily Telegraph 10-02-1984. +
6. M.'t Hart, Bearers of Bad Tidings . GR1: "The Sighing Dutchman" (Valentine Cunningham), Observer 12-02-1984. ++
7. M.'t Hart, Bearers of Bad Tidings . GR1: "Still Life from Holland" (Andrew Gibson), Times 16-02-1984. +(-)
8. M.'t Hart, Bearers of Bad Tidings . GR1: "Grave Matters" (C.W.), Guardian 16-02-1984. +
9. M.'t Hart, Bearers of Bad Tidings . R: "Going Dutch" (Brian Morton), THES 17-02-1984. +
10. M.'t Hart, Bearers of Bad Tidings . GR2: (Nicholas Shakespeare). Times 10-03-1984. -

11. E.Hillesum. Etty: A Diary . R: "Beyond Good and Evil" (Chaim Bermant). TLS 16-02-1984. ++
12. M.Insingel. Reflections . GR2: (Elaine Glover), Stand 12, no.4 (1973). -(+)
13. H.Lampo, The Coming of Joachim Stiller . GR2: "A Netherlandic Library" (P.King). TLS 29-08-1975 +(-)
14. A.Meulenbelt, The Shame is Over . R: "Two Kinds of Truth" (Gay Clifford), TLS 25-07-1980. +(-)
15. H.Mulisch, Two Women . R: "She and She" (Jennifer Uglow), TLS 3-10-1980. +(-)
16. H.Mulisch, Two Women . GR2: (Brian Martin), New Statesman 3-10-1980. +
17. H.Mulisch, Two Women . R: "A Natural Love" (Bernard Levin), Sunday Times 26-10-1980. ++
18. H.Mulisch, Two Women . GR1: "Strange Encounters" (John Naughton), The Listener 11-12-1980. +
19. H.Mulisch, Two Women . GR2: (J.R.B.), Critical Quarterly Vol.22, no.4 (1980). +(-)

20. C.Nooteboom, Rituals . R: "No Dutch Treat in Store"
(John Linklater), Glasgow Herald 1-12-1984. - .
21. C.Nooteboom, Rituals . GR2: (Anon.), The Sunday
Times 23-12-1984. +
22. J.Oberski, A Childhood . GR2: "Christmas Book
Choice" (Harold Pinter), Observer 4-12-1983. ++
23. W.Ruyslinck, Golden Ophelia . R: "Breaking Curfew"
(Roger Garfitt), TLS 5-09-1975. ++
24. W.Ruyslinck, The Reservation . R: "The Odd Elephant
Out" (Valentine Cunningham), TLS 28-07-1978. +
25. W.Ruyslinck, The Reservation . GR2: "Selected
Books" (John Mellors), London Magazine, October
1978. -(+)
26. S.Streuvels, The Long Road . GR2: (Anon.), Forum
for Modern Language Studies, Vol.IV, no.1
(January 1978). +
27. J.Wolkers, The Horrible Tango . GR2: (Derek Mahon),
The Listener 10-09-1970. +(-)

28. J.Wolkers, The Horrible Tango . R: "Balance of Power" (Anon.). TLS 9-10-1970. +(-)

29. J.Wolkers, Turkish Delight . GR2: (Alan Ross), London Magazine, December 1974/January 1975. +(-)

For reasons of clarity, let us briefly summarise the evaluation of the reviewed books listed above. Very positively received were 5 books:

Maarten 't Hart's Bearers of Bad Tidings in the Observer (review no.6); ETTY HILLESUM'S Diary in TLS (no. 11); Harry Mulisch's Two Women in the Sunday Times (no. 17); Jona Oberski's A Childhood in the Observer (no. 22); and Ward Ruyslinck's Golden Ophelia in TLS (no.23).

Positively received were furthermore:

L.P.Boon's Chapel Road in TLS twice (nos. 1 and 2); Maarten 't Hart's Bearers of Bad Tidings in the Daily Telegraph (no. 5), the Guardian (no. 6), and THES (no. 9); Harry Mulisch's Two Women in the New Statesman (no. 16) and in the Listener (no. 18); Cees Nooteboom's Rituals in the Sunday Times (no.21); Ward Ruyslinck's The Reservation in TLS (no. 24); and

Stijn Streuvels's The Long Road in Forum for Modern Language Studies (no. 26),

culminating in 10 favourable reviews. Moderately positive, with some reservation, were the following 9 reviews:

Jef Geeraerts's Gangrene in TLS (no. 4); Maarten 't Hart's Bearers of Bad Tidings in the Times (no. 7); Lampo's The Coming of Joachim Stiller in TLS (no. 13); Anja Meulenbelt's The Shame is Over in TLS (no. 14); Harry Mulisch's Two Women in TLS (no. 15) and in Critical Quarterly (no. 19); Jan Wolkers's The Horrible Tango in the Listener and in TLS (nos. 27 and 28); and the same author's Turkish Delight in London Magazine (no. 29).

This means that 24 of the 29 reviews here listed were favourable with or without reservations. The negatively reviewed titles were as follows. Negative only:

Maarten 't Hart's Bearers of Bad Tidings in the Times (no. 10); and Cees Nooteboom's Rituals in the Glasgow Herald (no. 20).

Negative, but with some positive points, the remaining 3 entries:

Jef Geeraerts's Gangrene in the Listener (no. 3);
Insingel's Reflections in Stand (no. 12); and Ward
Ruyslinck's The Reservation in London Magazine (no.
25).

The conclusion one can draw from this is that Dutch literature in the British press has not made too bad an impression. The Duke of Wellington's famous words "publish and be damned" are, therefore, as far as Dutch fiction in translation goes, fortunately hyperbole. The accolades Dutch literature receive are in the names of five different authors: Ward Ruyslinck, Maarten 't Hart, Harry Mulisch, Eddy Hillesum and Jona Oberski: not one particular Dutch author is singled out but the praise is well distributed. As could be expected, most positive reviews were reviews proper (R: only one negative); most of the negative remarks were concentrated in GR2's. Ruyslinck's Golden Ophelia is called: "masterly in the development of its imagery and in the ironic echoing of phrases of dialogue", and: "a novel of great economy that ends in a controlled explosion". The subtlety of the novel is likened to Orwell's Nineteen Eightyfour: a picture of society that "comes suspiciously to

resemble the present" (no. 23, Roger Garfitt in TLS). Bernard Levin in the Sunday Times found Harry Mulisch's Two Women "wholly credible and, in an unsentimental way, touching" (no. 17). Deploring the poor translation and bad presentation, Mr Levin calls it ironically "a milestone in English publishing; at any rate it is the first book I have read the publishers of which seem to have dispensed with both editing and proofreading". But apart from this, there is nothing but praise for the work ("the novel has a strength that belies its brevity"), and especially the treatment of the lesbian theme by a male author impressed the reviewer: "...one sign of the author's success is that the reader swiftly stops thinking of it as a lesbian affair", and: "...I finished it with respect for the author's honesty of purpose and pleasure in the results he achieves with it". Also Mulisch's technical skill receives praise in Levin's review: "the conviction he carries is never shaken"; "the difference in character between the two women exceptionally well delineated"; and "the details are worth noticing, for they suggest a shrewdly observant and understanding eye". One passage in particular epitomises the reviewer's acclaim:

I had to go back to the chapters before the departure, to see whether the extraordinary denouement had been prepared in the narrative of the developing affair, and I had to admit not only that it had been, but that it had been practically stated in plain words for those with eyes to see.

Maarten 't Hart's Bearers of Bad Tidings impressed Valentine Cunningham of the Observer so much that he calls it compelling enough to transform singlehandedly the indifference of British readers to Dutch novelists. An "entirely credible mixture of mythic and real", he sees 't Hart's novel as "an impressive achievement, almost worthy of that admirer of Dutch painters, George Eliot herself" (no. 6). Chaim Bermant in TLS was "torn between conflicting emotions" in reading Etty Hillesum's war diary Etty (no. 11). Having put it down with a feeling of awe, the critic compares it to the Book of Job: "an extraordinary human document, so extraordinary in fact that I had to pause every now and again to ask if it could be authentic. By the end I felt it didn't matter, for if this is a book of fiction it is a work of such imagination and power as to have the validity of fact". Naturally, it is fact, but fact seen through the eyes of an immensely compassionate author. The same can be said for Jona Oberski's A Childhood: Belsen from the viewpoint of a small Dutch/Jewish boy. Apart from the recommendations by Thomas Keneally, Isaac

Bashevis Singer, Alan Sillitoe, and Elizabeth Longford on the blurb, Harold Pinter lists it as one of the two best books of 1983 (Observer, no. 22): "A terrible perspective. The tone of voice never veers from the simple, terse description, but contains a world of bewilderment and agony. Shattering."

Other positive reviews include those of Boon's Chapel Road ("controversial as only works ahead of their time can be; and even now that experimental writing is commonplace, it has lost none of its freshness and vitality"; "a complex and subtle novel" with "universal quality" and "highly unconventional style"; TLS, no.1); ("this three-fold montage of social satire and self-mockery can now take its rightful place in European literature"; TLS, no.2) and Maarten 't Hart's Bearers of Bad Tidings ("we have been depriving ourselves. Where it might have been most portentous, the book is beautifully lighthanded here in God's little municipal acre"; Guardian, no.8); ("a moving, yet quite unsentimental story"; Daily Telegraph, no.5); ("a powerful autobiographical novel"; TLS, no.9). Harry Mulisch, too, is seen in a favourable light in the New Statesman ("the outcome is not foreseen but cleverly contrived"; no.16), and the critic agrees with Bernard Levin of the Sunday Times that the author makes "a credible leap of gender". Also The Listener is

positive about Two Women : "this tender account of the development of the relationship between his heroines keeps one hooked to the - bitter - end. And his low-key portrayal of societal attitudes towards homosexual women is more effective than a thousand outraged feminist tracts" (no. 18). It is interesting to see, however, that a woman critic (Jennifer Uglow in TLS) is less enthusiastic about Mr Mulisch's achievement, calling it "an uncommitted cerebral work: a cold analysis of the heat of passion" (no. 15). Similar disagreement can be found between Cees Nootboom's reviewer in the Glasgow Herald (no. 20) and in the Sunday Times (no. 21). The latter called Rituals "in its economy and clear-sightedness, (...) a small, eccentric work of art" and, in spite of the flaws in translation, "Nootboom's imagery comes through unforgettably". Ward Ruyslinck's The Reservation is, according to TLS, an "excitingly absurdist and grippingly disquieting meditation on our near future", "impressive (...) with its persisting echoes of Ionesco's nightmare", and "...what's special about Ruyslinck's novel is that it shows people being denied the humanity they crave by 'democratic' leaders" (no. 24). Interestingly, the reviewer of London Magazine was not so impressed: "Ruyslinck is too plodding a writer to be mentioned in the same breath as Orwell and Huxley; he does not lack imagination, but he will not allow the reader to exercise his" (no. 25).

Streuvels's The Long Road , finally, is seen by the reviewer of Forum for Modern Language Studies as conveying well "his dark vision of 19th Century Flemish peasant life, of man's profound relationship with the land, and the helpless fragility of human existence" (no. 26).

Some further positive points can be distilled from the reviews which were mildly enthusiastic without disregarding the more negative aspects. Jef Geeraert's Gangrene speaks of "the protagonist's behaviour intended to assault and destroy", which is, in spite of all, "expressed with enthusiasm and some humour" (no. 4). Maarten 't Hart's Bearers of Bad Tidings resembles "a brilliantly cooked dish, in which very simple, even ordinary tastes are presented with extraordinary lucidity and strike the palate as new and astonishingly delicious" (Times , review no. 7). The same review calls 't Hart "a novelist of quality, who has won the public without resorting to the lurid sexual episodes which are the mainstay of many modern authors, and we are lucky to be able to try his work". Lampo in Joachim Stiller has "considerable narrative power and technique", although the work is "relatively ephemeral" and therefore a "questionable choice" for Twayne's Netherlandic library (no. 2). Anja Meulenbelt's The Shame is Over is seen in TLS as a book with "many

enjoying qualities", "never unlikeable" and with a tone that "rings true" (no. 14). The "artifice" of Harry Mulisch (TLS, no. 15) is "fortunately offset by a spare but allusive style", and Mulisch "conveys well the immanence of the beloved", "avoiding voyeurism". The Critical Quarterly (no. 19) calls Two Women "positive, unapologetic and often amusing, despite its tragic surprise ending". In contrast to the Sunday Times and the New Statesman reviewers (nos. 16 and 17), this reviewer finds the story "not always convincing, especially in its approach to the problem of lesbian motherhood, but it does paint a lively picture of a female gay couple in contemporary Amsterdam". Jan Wolkers, in spite of what London Magazine calls its "ritual genuflection to machismo" and "the genre of poke, puke, shoot-up and pass-out" in which the "scatological bits seem gratuitous and self-indulgent", does elicit some fair comments from the reviewing casts. "Occasionally Wolkers, as in parts of Turkish Delight, manages something more humanly rounded and poetically realised than any of them ("other good Dutch novelists around"- Heeresma, Hugo Claus -JK). Wolkers produces a married-love story that in its disintegration is unexpectedly touching", and in Olga he "creates a contemporary portrait that rings brutally true to its place and time". The characters have "the solid substance of Simenon's", and Wolkers "sometimes manages

to invest the action with genuine anguish... The way in which careless people love, suffer, and finally grow up on the thresholds of death are given images of unexpected potency" (no. 29). Also Wolkers's The Horrible Tango was received positively: reserved in the Listener ("Wolkers doesn't make for easy reading. A sculptor and painter as well as a writer, he has formed his style around visual imagery; everything in the book is there by right of its unique visibility" - no. 27), and enthusiastically in TLS ("This novella is a skillfully constructed, convincingly imagined treatment of one of the classical love-hate relationships", "Wolkers's predilection for surrealist imagery (...) is kept in tune with the narrator's fevered awareness (...), further heightened by the sharply evocative passages describing the picturesque but fetid Amsterdam slums..." (no.28).

Generalising, one could say that most of the praise for Dutch literature goes to a work of non-fiction (Etty Hillesum) and a fictional account of factual historical events (Jona Oberski); furthermore to one respectable, erudite, and skillful author (Harry Mulisch), one visionary author of imaginary and prophetic novels (Ward Ruyslinck), and one author of more popular appeal hailed in the non-specialist daily press (Maarten 't Hart). The favourable reception of other authors (Boon, Streuvels,

Geeraerts, Lampo, Meulenbelt, Nooteboom, Wolkers) could, on the one hand, give reason for satisfaction, but on the other hand could make one suspicious of the occasionally superficial nature of some of the comments. It could, after all, point to the "benign indifference" mentioned on p. 229, with which strange literatures are sometimes received in the press: this holds true particularly for small nations such as the Netherlands and Belgium which are still mainly identified for their curiosity value and idiosyncratic "charm". All this is unfortunately based on stereotyping and, to a certain extent, also ignorance. The implied danger of this "benign indifference", however, is remaining isolated from the mainstream development in art. The fact that stereotyping is still going on can be deduced from the reviews, and is also noted by Vanderauwera (1982). Again and again the unknown Dutch literati are compared to their compatriots who are known: usually the Dutch painters, even if the book under discussion has no bearing whatsoever on the pictorial art. However, a text introduced into a new cultural environment needs a frame of reference, and Dutch literature has not got anything but painting. So the camp scenes in Jan de Hartog's The Peaceable Kingdom , for instance, are freely compared to Hieronymous Bosch's apocalyptic nightmares (Antioch Review 38, 1980). In Britain, both review 7 and 9 pay lipservice to Dutch genre painting in comparison with

't Hart's Bearers of Bad Tidings . The Daily Telegraph reviewer sees in it "the same clarity and truth that we see in paintings of the Dutch and Flemish schools" (no. 5). John Linklater, in the Glasgow Herald , writes that: "The Dutch make painters, but they can write none" (no. 20). The Observer , however, takes the cake, plunging headlong into cliché'd allusions to Dutch painting and concluding with the same, mentioning in passing the "Brueghel-lumpy" body of one of the story's characters. Although perhaps not out of place with 't Hart, these comparisons are often damning in their dependence on superficiality, and ultimately condemn Dutch letters to a worn-down and sometimes highly inappropriate niche in the world of art.

It seems that the books which were rejected by the reviewers met with this reception for the following reasons (p.t.o.):

Reasons for rejection by British reviewers:

1. The works are of an experimental nature and, after the time elapsed between their original appearance in the Netherlands and Belgium and their eventual translation and publication in Great Britain, they have lost their appeal. Notably Insingel ("simply experiment for its own sake" - no. 12) falls into this category:
2. They over-indulge in sexually explicit and deliberately shocking idiom, heritage of the revolt of the free sixties, yet offering too little in quality to compensate. Examples are Jef Geeraerts (no. 3), and to an extent Jan Wolkers (notably no. 29):
3. They try to fill a niche already held by English or American authors, and lack the qualities to parallel their achievements (epigonism: e.g. Ruyslinck, no. 25):
4. They are too traditional or steeped in morbid introspection ("gloomy, Calvinistic solipsism", e.g. Maarten 't Hart, no. 10).

As with category 1, the final category is often quoted to be wanting in "good old Anglo-Saxon plot", and also Geeraerts (no. 3) is mentioned in this context.¹⁷

Perhaps a brief look across the Atlantic, to American reviewers and how they encounter Dutch literature, will consolidate our findings. With the reception of Cees Nootboom's Pegasus prize-winning

17 It should be added here that in review no. 3 the reviewer may have been guilty of confusing the author Geeraerts with the protagonist of Gangrene: an immanent danger for all authors who write in the first person about less agreeable subjects. "Not a book from which enjoyment can be got", the reviewer writes, but nevertheless in his final paragraph he has to include an allusion to Joseph Conrad: "a compelling, terrible and deeply disturbing text upon the darkness in the heart of man and the anguish with which it bleeds". Concerning category 4, p.252: cf. also the allusion to 't Hart's Bearers of Bad Tidings in review no. 20 on Nootboom's Rituals: "The novel in question was, from the little I recall, about walking along canals and digging graves. It was a work of unrelieved tediousness and gloom".

novel Rituals , the difference (already mentioned) between national and local newspapers and magazines with their various target audiences, "house-style" and allegiances (see pp.227,228) becomes apparent. Library Journal (March 3, 1983) called it: "A rare treat, excellently translated, and highly recommended for collections of serious fiction". USA Today (Washington D.C., April 29, 1983) agreed it was "a wondrous, philosophical novel", and the Washington Times (May 3, 1983) featured a three-page interview with the author, including two large photographs. More praise comes from Booklist (April 1, 1983), claiming that despite its grand intent "the book has a sensual vividness and whimsicality, occasionally irritating, more often enlivening the reader's pursuit of the days of Inni Winthrop. ...The result is a chain of sensual events, 'the ruffle of leaves', the taste of 'smoke and hazelnut', strung with little beads of recollection and abstraction". The St.Louis Post-Dispatch (April 4, 1983) calls Nooteboom an author with "intense powers of observation and gift for aphoristic philosophy". Its reviewer continues: "The intellectual quality of Dutch letters has always been exemplary, and Rituals , with its minimal story and its drive towards pure philosophy, beguilingly plain but Zen-subtle, seems to me an admirable ambassador". The Washington Post Book World (June 26, 1983), finally, is more enthusiastic than any

of the others: it calls Rituals "an intelligent, incisive novel (...) distinguished by (...) passages of clarity, beauty, and vividness. Even the depicting of objects, settings, and minor characters is arresting", and the final paragraph of the review compares the reading of the novel with a walk through "a very modern, well-proportioned art gallery full of light and air and visually striking paintings, offering a wealth of subjects and perspectives for contemplation". "One could spend days in such a place, or book, pondering the nature of the world", it concludes, "or an hour simply enjoying the skillful craftsmanship".¹⁸

18 Cf. also the positive reception of this philosophical title in the East German Der Bücherkarren, Internationale Literatur im Verlag Volk und Welt "kunstvoll gebaute Roman"; No.VIII, 1984, Berlin, DDR), compared to the negative review in The Glasgow Herald (no.20). Cf. also the more positive reviews in the British press which appeared later, in 1985: with Christopher Wordsworth's GR2 in The Guardian (3-1-1985: "not exactly sweetness and light", although it reminded him of Camus), to Jonathan Keats's positive GR1 "Angst in Amsterdam" in The Observer (17-2-1985): "this insidious, elegantly-wrought work"). Cf. also the positive review no. 21.

Kirkus Review (February 1, 1983) is slightly more reserved, calling it "a sweetly agreeable novel for all its thinness (...), finding bits of wisdom here and there", and the Philadelphia Inquirer (May 16, 1983) calls Nootboom's poetry and craft "impressive", but "the ideas leave little to reflect on". The review in Bestsellers opens with a glorifying comparison with the style of Thomas Mann, Flannery O'Connor, and Bergman's Wild Strawberries, calling the first part of the book "brilliant" (June 1983). Soon, however, the tone changes and the reviewer attacks the novel's tediousness: "the novel descends further from its humor-filled opening into a pointless description of rare tea-bowls and various rituals". But the review in Chronicles of Culture (1983) is most damning, admitting to the "telling precision" of Nootboom's descriptions, but accusing the author of trying to justify a blasphemous "aimless hedonism":

If talent were the only measure of literary excellence, then the Mobil Corporation's decision to award their Pegasus Award for foreign literature to this work might perhaps be comprehensible. However, the vision guiding the talent must also be considered, and Nootboom's vision is deeply suspect. Certainly, the prevalence of the values Nootboom celebrates could only mean the demise of the socio-economic order permitting Mobil to exist. Having apparently lost their grip on the larger patterns of meaning, having surrendered control of a portion of their resources to an 'independent' awards committee, Mobil's executives seem intent upon updating and Westernising the ancient Oriental ritual of hara-kiri.

Besides these rejections based on different ideological considerations, the negative review in the Philadelphia Inquirer mentions two further reasons why Nooteboom's novel was not quite successful: reasons conforming to the categorisation of negative reception criteria on p. 252. "Most readers", the review says, "would probably read it as yet another rehashing of the existential nausea and ennui that have become commonplace". The book belongs, it implies, to a tradition of existentialism of which the readers have had more than enough: "the reader has to bear with this bored, boring character as he agonises over the senselessness of his existence". Related to this is the depressing nature of his contemplations: "Inni Winthrop's descent into gloom (...) in three elegiac sections". Once more a Dutch novel is rejected because of this, so often recurring, criticism.

Another criticism heard on both sides of the Atlantic is that the either experimental or introspective nature of Dutch novel writing hardly allows for any development of plot. This was said of Insingel (no. 12), of Geeraerts (no. 3), and to a certain extent also of Maarten 't Hart (nos. 7 and 10). It is said with more emphasis of Arthur van Schendel in a review of John Company in Publisher's Weekly (May 13, 1983):

... the novel has no dialogue, minimal description, hardly anything that can be called a scene, and no 'style' at all. The characters, including de Brasser, are sketchily drawn and the only love interest is a perfunctory account of de Brasser's marriage to a halfbreed. There's no plot to speak of, merely a passionless chronicle of everyday events.

Apparently, here lies a major difference in literary taste between the Anglo-Saxon world and the more inward-looking, philosophising Dutch literature: it was for this that Jan de Hartog found a better market in America where he was subsequently hailed as "a crafty and fascinating story-teller" on equal par with Graham Greene (Antioch Review 38, Summer 1980). The fact that also the quality of the translation affects a positive reception at the target pole has been mentioned earlier (Chapter 3.1): a problem cleverly side-stepped by the likes of Jan de Hartog, Jan-Willem van de Watering, and (with his poetry) Leo Vroman, who all write in English.

Summarising, we can say that Dutch fiction is generally received positively in the British press. This goes particularly for Mulisch, 't Hart, Hillesum, and Oberski, and to a lesser degree also for Boon, Ruyslinck, and Streuvels (with Geeraerts, Lampo, Meulenbelt, Nooteboom, and Wolkers judged well but not unreservedly). It is not out of place, however, to cast

some doubt upon the genuineness of this generally favourable reception, bearing in mind the nature of the reviewer's job, his shortcomings, allegiances, restrictions, and lack of time (see pp.229,230), and the unintentional superficiality resulting from it. Putting this aside for the moment, we can say that what attracts the British reviewers most in Dutch fiction is the following:

1. A positive treatment of a sometimes controversial subject (Mulisch, 't Hart, Hillesum, Ruyslinck, Wolkers);
2. The author's clever craftsmanship and convincingly contrived plot-construction (Mulisch, Nootboom, Lampo, Wolkers);
3. Lively descriptions and imagery, with attention for detail ('t Hart, Mulisch, Nootboom, Ruyslinck, Wolkers);
4. A style characterised by sentimentality set off against irony, thereby successfully neutralising it (Mulisch, 't Hart, Ruyslinck);
5. Honesty, commitment, and humanity (Boon, Mulisch, Hillesum, Oberski, Wolkers).

To balance these favourable points, we have also mentioned the negative aspects of Dutch literature, as seen by the British and American critics. These were essentially:

1. The experimental nature which has lost its appeal (Insingel, Meulenbelt);
2. The over-indulgence in matters of sexual or deliberately offending nature (Geeraerts, Wolkers, Nootboom);
3. The unsuccessful epigonism or lack of quality to occupy a niche already held by (better) English and American authors (Ruyslinck, Geeraerts);
4. The solipsistic introspection and gloomy or morbid philosophising ('t Hart, Nootboom);
5. The lack of development of plot (Insingel, Geeraerts, Van Schendel, 't Hart).

We may furthermore conclude that criticism towards Dutch translated fiction is seriously affected by:

1. stereotyping;
2. overgeneralising by critics who cannot have much knowledge of Dutch literature;
3. overabundant references to other art forms (painting).

We must see these reviews against the background of their original reception in the Netherlands and Belgium: a brief look at this original reception is therefore desirable. The first work on the list on p.236 ff., Louis Paul Boon's De Kapellekensbaan, had a good reception in the press: Pierre H. Dubois called it "het meest verrassende en overrompelende boek van de Vlaamse romanproductie van de laatste tijd" (Boek van Nu, October 1953), and also Gerrit Borgers (Critisch Bulletin, November 1953) called it a book that was "nog meer opmerkelijk dan duur". The same author's Menuet was, according to the reviewer of Het Eindhovens Dagblad (17-9-1955), in spite of the "scabreuze details", similarly a book with "grote overtuigingskracht". Jef Geeraerts's Gangreen, next on the list on p. 237, met with a favourable reception by Paul de Wispelaere (Het Vaderland, 18-1-1969), but W.J.Lukkenaer in Haarlems Dagblad (28-12-1968) and H. van Overveld in Brabantsch Nieuwsblad (2-11-1968) were less convinced and registered important shortcomings. Maarten 't Hart's De aansprekers generated critical remarks from Carel Peeters (VN 22-9-1979) and Geert van Beek (Elseviers Magazine 13-10-1979); Wam de Moor in De Tijd (21-9-1979) was much more positive. The diary of Eddy Hillsum, however, was received with general admiration: Abel Herzberg (De Nieuwe Linie 28-10-1981), Ben Kroon (De Tijd 16-10-1981), and Suse

van Kleef (Hervormd Nederland 14-11-1981) were all equally impressed. Which is more than can be said of Insingel's Spiegelingen, which the reviewer of De Friese Courier called unconvincing and boring (18-2-1969), and J. Bernlef in Algemeen Dagblad tiresome (31-8-1968). On Lampo's De komst van Joachim Stiller, Jan Greshoff was mildly enthusiastic (Het Vaderland, 3-9-1960), as was Ben van Eysselsteijn in De Haagsche Courant (29-7-1961). Jos Panhuijsen in Binnenhof (4-3-1961), however, called the work "een mislukking met kwaliteiten".

Anja Meulenbelt's De schaamte voorbij had a mixed reception in the Netherlands. The reviewer in De Leeuwarder Courant (13-11-1976) thought it a "boeiend en bijzonder open levensverhaal", Aukje Holtrop in VN Boekenbijlage (20-11-1976) saw some good points in it but was a bit irritated by the style, which was "middelbare-school-literair en vormingswerkachtig". The reviewer of the HP (27-11-1976) compared it to the sermonising of born-again Christians, Meulenbelt being confirmed into the new faith of feminism. Feminism was done a better service by Harry Mulisch's Twee Vrouwen: Kees Fens thought it was "de eerste oorspronkelijke liefdesgeschiedenis van de laatste jaren" (De Volkskrant 8-11-1975), and Carel Peeters (VN 8-11-1975) praises the author for "glashelder proza", although

Peeters paradoxically also registered some obscure meanings. Also Renate Rubinstein (Hollands Diep 8-11-1975) saw many merits in the novel, believing the leap of gender to be convincing enough, but displaying some unease with the mix of psychological drama and thriller. Reinjan Mulder (in NRC 14-11-1975) was not the slightest bit impressed: he found the characters unreal and the plot without structure. Hans Warren, finally, in De Zeeuwse Courant (13-12-1975), calls the book "een moderne draak", but leaves this rather unsubstantiated.

The original reception of Cees Nooteboom's Rituelen displays a similar duality. On the one hand there is Wam de Moor (in De Tijd 6-2-1981) who calls it "volkomen duidelijk, satirisch, vol milde spot, amusant en nog ontroerend ook" with a style that is "perfect, geeft te denken, maakt niet lui, zit vol beelden en personificaties en is daarmee rijk". On the other hand there is Reinjan Mulder (in NRC 12-12-1980) who thinks it "modieus gezeur" and "second-life literatuur". However, the reviewer in Trouw/Kwartet (30-12-1980) sides with De Moor, calling Rituelen "een van de lezenswaardigste boeken van het afgelopen jaar". The work by Jona Oberski (Kinderjaren) was received with euphoria in the Dutch press. Everybody except Frans de Rover in VN was highly impressed by the short but telling account of the Nazi holocaust; Oberski, however,

kept aloof from the literary scene and, perhaps because of this, remained practically unrecognised in wider circles (cf. Frits Abrahams in VN 24-12-1983). Peter Huysman (Nieuwsblad van het Noorden 2-11-1984) similarly questions the lack of attention which characterised the work's Dutch reception, calling Oberski's style "aangrijpend" and "sterk ontroerend". At its publication, Aad Nuis remarked (in HP 28-10-1978): "Het zou een schande zijn als dit kleine meesterwerkje onopgemerkt voorbij zou drijven op de grote stroom", and even Reinjan Mulder (NRC 19-1-1979) called it "een vakkundig en subtiel geschreven boek". One of the reviewers who had minor reservations was Margaretha Ferguson (in Het Vaderland 23-12-1978), who believed the work teetered on the brink of "false naivety".

Ruyslick's Golden Ophelia did not receive many good reviews. The problem here may have been what Paul de Wispelaere sees as a disregard for Flemish literature displayed by the reviewing establishment of the "North" (cf. Paul de Wispelaere 1986, p.251). He himself wrote rather critically about Golden Ophelia, specifically singling out the sharp good/evil contrast which, according to him, was rather simplistic in this day and age (Het Vaderland 11-11-1966). Carel Peeters (in Het Parool 14-1-1967) called Ruyslinck's story "oubollig". As for the same author's Het reservaat, however, the

comments were significantly better. Only the reviewer of De Maasbode (20-5-1964) thinks the novel too long, theoretical, and without life; the reviewer of Kunst en Kultuur Volksgazet believes Ruyslinck reached the "tot dusver hoogste niveau van zijn kunstenaarschap". It is, in his words, "meesterlijk geschreven", this "aangrijpend, ja op menige plaats hallucinante boek" (23-4-1964). Jan Greshoff agrees: "Hier is nu eindelijk een boek met hoge letterkundige eigenschappen", he writes (Het Vaderland 11-7-1964), "eindeloos gevarieerd van beeld en toon en dat de lezer aanleiding schenkt tot langdurige en diepgaande confrontaties met zichzelf". The only drawback is, in Greshoff's opinion, that: "Tot mijn spijt weigert Ruyslinck zich van het Algemeen Beschaafd Nederlands te bedienen. Hij leeft zich zozeer uit in taalkundige buitensporigheden dat men telkens behoefte gevoeld (sic!) aan een Vlaams-Nederlands woordenboek." Well, de gustibus... .

Original reviews of Langs de wegen , Stijn Streuvels's first novel of 1902, go back too far to be representative of today's Dutch/Flemish reading public. Perhaps it suffices here to say that this title apparently still sells well in the bookshops: it was reprinted again in 1984, eliciting a welcoming review in Brabants Nieuwsblad (6-7-1984). Jan Wolkers found his Horrible Tango elicit positive and negative reactions:

Fons Sarneel in VN (9-12-1967) calls it technically solid and artistically powerful; Jan Spierdijk in De Telegraaf (12-1-1968) thinks the narrative weak and the author's macho-image equally thin. According to René Marres, in NRC (30-3-1968), the key identification on which the story depends leaves too much to the imagination: the book is weak in psychology and much of it is too intentional. The fact that Wolkers's style could be seen as "overwritten" is also put forward by Kees Fens on the subject of Turks Fruit. The choice of words "doet geforceerd aan", Fens argues (De Volkskrant 6-12-1969), and he concludes that, for him, the novel presents nothing new. J. Fontijn in Het Parool (3-1-1970) is a bit more lenient with his criticism, although he, too, thinks the construction too artificial. Martin Mooij, in Vooruit (19-2-1970), however, believes Wolkers achieved the highest degree of his craftmanship: "een fijn boek" with "prachtige passages", "haast visueel en tastbaar beschreven". But most of all Mooij is impressed by one thing: Wolkers's humanity: "Puur menselijke relaties - niets anders. Wie er meer kan van maken, is knapper dan ik."

Juxtaposed, how does the original reception differ from the British? At a first glance one would be inclined to say: not much. Boon's Kapellekensbaan, was seen in Dubois's review as "uiterst heterocliet" and

particularly impressive because it implied a successful transformation by Boon from revolutionary to moralist, to idealist, to sceptic and to agnostic, but never does Boon (or Boontje) resign himself to one or the other. The same "freshness and vitality" is admired by the British press. Unsuccessful experimental writing, however, was practiced by Insingel: in that, reviewers in both countries again agreed. If curiosity value had to "carry" this novella in translation exclusively, the choice seemed to have been somewhat doubtful from the start. Jef Geeraert's Gangreen was in the Netherlands and Belgium the subject of much controversy, and that in itself may have been the justification for translation. The British reviewers were equally wary: sexually explicit scenes were denounced in both countries (although Paul de Wispelaere called this "pietluttige kritiek - kenmerk van een vaak krenterige literatuur" and preferred to place the emphasis on form), but the anguish with which the text speaks was seen as "compelling". Two clear cases of similarity in judgement are reserved for Eddy Hillesum and Jona Oberski: in both countries there is nothing but praise for their impressive works, and the argument for translation cannot be made clearer. The same, to a lesser extent, could be said for Ruyslinck's Het reservaat. What is admired in Lampo's De komst van Joachim Stiller, both in the Netherlands and in Great Britain, is the author's

narrative power.

Anja Meulenbelt's feminist account De Schaamte Voorbij, though generally praised, was questioned in both countries for its style: Dutch reviews took exception to its "vormingswerkachtig" or "ouderwets poëtisch" writing, whilst the British reviewer thought it "overconfessional" and did not like the historic present tense in which it is set. Twee Vrouwen by Harry Mulisch, thematically similar to Anja Meulenbelt's book but realised in a completely different way, had the reviewers in both countries reasonably enthusiastic. The construction of the story was "cleverly contrived" according to British reviews, but not in the opinion of Reinjan Mulder. According to Jennifer Uglow, the book was "a cold analysis"; one of the few objections by Dutch reviewers was that the characters remained empty and lifeless. Generally, however, the book was well-received, and Renate Rubinstein even believed she had found echoes of Nabokov. The reception of Nootboom's Rituelen could be seen as split between positive and negative: positive in the national press and literary magazines, and negative in the popular or local press (this goes for both Great Britain and the U.S.A.). Nootboom's novel was very well received by the Dutch reviewers, with the exception of Reinjan Mulder. Wam de Moor called the book "tolerant maar sceptisch" in

the way it told "op intelligente wijze over onze geconditioneerdheid", and stylistically it was generally admired, although John Linklater pointed at incongruities in the narrative and attacked the aimless characters and artificiality of the symbolism. The American press admired Nooteboom's philosophy: apparently philosophy and experimentalism (cf. Insingel) are better received in the U.S. than in the U.K. Ruyslinck's Golden Ophelia elicits nothing but praise from Roger Garfitt, and is "masterly in the development of its imagery"; according to Dutch reviewers at the time of its original publication, the caricature of society as presented by Ruyslinck had worn a little thin. The appeal of Streuvels was mostly to literary scholars and historians.

Dutch and Flemish reviewers, so it seems, are rather easily irritated by a novel that displays emotion or sentimentality. This is obvious from the first reviews of Ruyslinck's Golden Ophelia (by Paul de Wispelaere), 't Hart's De Aansprekers (Carel Peeters), and Wolkers's Horrible Tango (Jan Spierdijk) and Turks Fruit (Kees Fens).¹⁹ Remarkably, the British

19 Aad Nuis, in HP 17-1-1981, calls Wolkers's De Perzik van onsterfelijkheid "a tear-jerker".

reviewers, perhaps because they are perpetually exposed to tear-jerking popular literature, do not seem to be bothered in the slightest: reviews of Ruyslinck do not mention it, and Wolkers's story of Turks Fruit is seen by Alan Ross as, on the contrary, "unexpectedly touching". 't Hart is also praised, surprisingly, for his "unsentimentality" (Elizabeth Berridge), for, as the Guardian sees it, "the Dutch are made of sterner stuff than ourselves". Also Bernard Levin, in his review of Mulisch's Two Women, found himself obliged to comment that the novel in question was "wholly credible and, in an unsentimental way, touching". Both Dutch and British reviewers agree, however, that 't Hart is a very good writer of dialogue. What the British reviewers single out as one of the objections to Dutch literature in general and 't Hart in particular is the pre-occupation with pessimism and gloom. Of this, there is no evidence whatsoever in the Dutch or Belgian reviews.

The preliminary conclusion here could perhaps be that not all is necessarily lost for Dutch fiction writers in Great Britain or America. Dutch authors have been compared to Orwell, Huxley, and Ionesco (Ruyslinck); Henry Miller and Simenon (Wolkers); Thomas Mann and Flannery O'Connor (Nooteboom); Graham Greene (de Hartog); George Eliot ('t Hart); Camus (Mulisch); and Kafka (Van Ostaïjen), and although these comparisons

do not always come out in favour of the Dutch writer, the fact that the author is mentioned in the same breath as his more famous brother or sister is certainly an accolade worth pondering over.²⁰ Perhaps nothing beats being favourably reviewed by a "big name", like Jona Oberski by Harold Pinter (review no. 20) and Paul van Ostaïjen by John Updike (who saw the Flemish poet and prose writer as a "seer of the twenties", a "visionary" and "poetic genius"; The New Yorker, 13-5-1972). But what interests us here at this stage are the intrinsic qualities of the Dutch novels. Are the Dutch source taste and values so much different from the British target taste and values? Taking the discussion one step further than the brief look at the original and translation reviews above, the following chapter looks at this apparent discrepancy by discussing the characteristics of Dutch and British source literature.

20 On the other hand, one should be careful with this kind of comparisons: Rein Bloem once compared Jan Cremer II to James Joyce's Ulysses ! (Roegholt 1972, p. 224).

Chapter 4:

A COMPARATIVE ANALYSIS OF DUTCH AND ENGLISH FICTION

4.1 The Image of Dutch Fiction

4.2 An Analytical Survey of Dutch Fiction

4.3 The Image of English Fiction

4.4 An Analytical Survey of English Fiction

4.5 A Comparison of Dutch and English Fiction

4.1 The Image of Dutch Fiction

Holland, that scarce deserves
the name of land,
As but the off-scouring
of the British sand

(Marvell, "The Character of
Holland")

From the reviews discussed in 3.2 we have seen that there are still considerable prejudices against the literature of the Low Countries, predominantly because it remains relatively unknown. Generalisations can be damning indeed when professed by a reviewing establishment for a (more or less) gullible audience without much knowledge of the literature in question. It can be even more dangerous or indeed destructive if the unfounded criticism comes from circles within the source literature itself: i.e. the Dutch literati. Unfortunately this does happen: the Dutch are particularly prone to self-depreciation, perhaps out of a feeling of inferiority, out of false modesty, arrogance, but more likely because keeping a low profile makes good business sense in a country which would otherwise be torn by sectarianism. However, this reluctance to acknowledge and actively promote quality in favour of relativising or denying it, does not do much to bolster the image of Dutch literature abroad.

A few examples of this self-effacing tendency should prove my point, although I will refrain from quoting too many for fear of becoming too plaintive or, again, over-emphasising the negative side of Dutch literature. However, Jan Donkers (in De Gids, 1981) recognises in Dutch literature "...een zelfgenoegzame, aardappelige kant (...); het is een literatuur van deceptie en resignatie, een literatuur waarin de geur van zelden geluchte kamers met welbehagen wordt opgesnoven", echoing the well-known typification of "the pervading smell of cabbage" which often qualifies Dutch writing. Dutch novelists increasingly think that stereotypical themes are still the best, according to Donkers, and that is why the bulk of Dutch literature is made up of "frustrerende jeugdherinneringen en onbeantwoorde liefdes, het laatste bij voorkeur op een wat berustende, vettige toon" (Donkers, op.cit.). Also James Brockway, translator of many distinguished Dutch novels and works of poetry, is easily tempted into generalisation: "...being concerned chiefly with depicting a psychological state, the modern Dutch novel tends to lack the well-defined form, the characters, the plot and, with it, the tension we are accustomed to expecting", he writes in The Scotsman, (12-12-1966), which confirms our findings in 3.2. Yet generalisation may, if administered sparingly, find some truths which otherwise would remain hidden. More limited in scope

than the English novels of their time, the Dutch novels tend to stifle in their concentration on theme. With two thematically related novels as E. Waugh's Brideshead Revisited (1945) and Maarten 't Hart's Een Vlucht Regenwulpen (1978) (protest against the restrictions of a protective family background), the Dutch novel does not give a picture of its time as the English novel does. Dutch novels often restrict themselves to a psychological reconnaissance of the individual, whereas English novels can often also be read as historical documents. Cees Nooteboom, in A Song of Truth and Semblance (1983; original title: Een lied van schijn en wezen, 1977) warns other Dutch writers against too much introspection, whilst Harry Mulisch (NRC/Handelsblad, 5-10-1983) is only too willing to explain: "De grote traditie van Nederland is de schildering van het huiselijk leven. Het grote van Faust, dat is hier <in Nederland> meteen belachelijk, dat vindt men opgeblazen".

The question of tradition is definitely a point to bear in mind when Dutch literature is promoted or marketed abroad. Other literatures may have a stronger appeal to the foreign reader because of what the target audience sees as a richer tradition of novel-writing. Peter Wezel (in Ons Erfdeel, 1983-1, pp.72 ff.) registered the feeling of Russian readers who tended to

compare Dutch literature to "World Literature", and were obviously disappointed. No matter how unfair this may seem, on the foreign market Dutch literature does compete with "World Literature", which - however vague and subjective - is the only yardstick for the foreign reader, whose horizon of expectations is something we must recognise. He (the foreign reader) sees Dutch literature in the way it is presented to him, either by educationalists, reviews, or advertising. As such, he experiences Dutch literature from second hand, third hand, or even worse. Not many Dutch or Belgian efforts to make this image a bit less obscure and stereotypical have been successful, although there are of course some notable exceptions to the rule.

The English-language channels with information about Dutch literature open to the foreign reader (such as Dutch Crossing, TLS, English-language dailies and weeklies and introductions to translated Dutch literature published in the English-speaking countries) are under-used and, if used, introduce Dutch literature in an apologetic way. It is stated again and again that Dutch literature is too sombre, and this remark is subsequently used as an introduction to whatever the author has to say about Dutch literature, either confirming or refuting this state of affairs. But meanwhile the stigma is, again, firmly planted in the

reader's mind. An example of this attitude is Francine Bulhof's introduction to Dutch literature in Dimension, 1978 (pp.7-11), where she talks about "neo-sadness" and "a depression in Dutch literature". R.P.Meijer's article in TLS (11-8-1972) is an earlier example: "In the 1920's and 1930's it <the Dutch novel> was frequently accused of having the longest purple passages in the whole wide world literature. This allegation can no longer be made". Reasonable enough, but meanwhile the allegation sticks.

What, in more detail, are the negative qualities attributed to modern Dutch literature by the Dutch literati themselves? One clear objection is that the Dutch novelist has no humour (Chorus 1965, p.93), but post-war writers such as Simon Carmiggelt, Godfried Bomans, Herman-Pieter de Boer, Joop Waasdorp and Kees van Kooten surely prove that, at least for contemporary Dutch writing, this objection is no longer valid. Also in earlier Dutch writing, humour has definitely not been absent (e.g. Multatuli, De Schoolmeester, Elsschot, Nescio). True, Dutch humour may be different from English humour (it may even be "black" humour), but a Dutch reader may be just as amused by Gerard Reve as an English reader is by Kingsley Amis or Patricia Highsmith. There is, therefore, no thinkable reason why Gerard Reve may not appeal to the English reader,

although translating him may prove to be extremely difficult. Manfred Wolf, for instance, found Reve's "peculiar Dutch humour" very difficult to translate (Wolf 1970). This does, however, make the challenge so much greater.¹

The limited scope of Dutch literature is another common objection. The action of a Dutch novel is frequently said to be restricted to the living room, or several living rooms, and also the number of characters is very limited. The historical novelist P.H. van Moerkerken is an example of an author, for whom the world is very small. The label which these novels often receive is that of "provincialism" - in a wider sense than that which refers to regional novels or "streekromans" - although it should be remarked here that English novels, too, are often called provincial, and not always in a derogatory sense (e.g. George Eliot, the Brontës; see p.353,354). Gerard Reve decided to write in English for a while "in order to escape provincialism" (Beekman and Meijer 1973), and Ton Anbeek (1981) wanted to see more "straatrumoer" in Dutch novels. However, what is at play here is not so much a

1 On humour in the Dutch and Flemish novel, see pp.317,318 and pp.374,375.

difference of taste as a generic difference between Dutch and English novels. Dutch novels are admittedly more solipsistic, but Jaap Goedegebuure is correct in remarking (in De Gids 1981. 2/3. pp.101 ff.) that: "vanuit een smalle basis evenveel zicht op de menselijke existentie verkregen kan worden als met behulp van het brede perspectief van de door Anbeek ten tonele gevoerde auteurs" <John Irving, Joseph Heller, Kurt Vonnegut; Anbeek 1981>. Besides, "smallness" is by no means a negative quality, as Paul Vincent (in Dutch Crossing . 1981-15) rightly remarks, pointing at such miniaturists as Nescio, Elsschot, and Carmiggelt. Also, Goedegebuure (op.cit.) adds a quotation from Eddy Du Perron who said of Den Doolaard that: "het razende moderne tempo" and "de whiskey puur van het leven (...) in Nederland maar al te snel leiden tot opgeblazenheid en potigheid". Which perhaps accounts for the fact that Jan de Hartog and Jan Cremer never quite caught on in the Netherlands as they did in America; and that Wolkers and Geeraerts were considered too "macho" in Great Britain (see pp. 247,248).²

82 On scope and character in the Dutch novel, see pp. 293-299. On social commitment, see pp.302-305 and p. 378. On the small living-room atmosphere in Dutch novels, cf. also H-Haasse in Auwera 1985, p.73.

Goedegebuure (in: De Gids 1981,2/3, pp.101 ff.) emphasises human existence as the important focus of attention of Dutch literature, which again highlights a generic difference between the two literatures. Realism in both countries (the Netherlands and Great Britain) tends towards different effects: in the Netherlands naturalism, in Great Britain social historicism. If the Dutch novelist does attempt historical realism, the outcome is often disappointing, particularly to the Englishman (witness, for instance, the poor reception of Vestdijk's Rumeiland, TLS 7-11-1963). The naturalistic streak in Dutch writing never quite died out (cf. Ton Anbeek De Naturalistische Roman in Nederland, 1982), and many of the negative qualities attributed to it were a direct consequence of the influence of Zola. Pessimism, fatalism or determinism, word-painting or lyricism, sombreness or nihilism: they are all qualities inherited from turn-of-the-century naturalism, merging into what Anbeek calls "rainy realism". There may be more optimistic passages in Dutch literature, but "the downward line of life", to use R.P.Meijer's words on Eline Vere (1889) by Couperus, "has been drawn so convincingly that the upward line lacks all power of persuasion" (Meijer 1978, p.252). Joop Waasdorp comments: "Sommige schrijvers zijn nu eenmaal niet erg opgewekt. En met reden!" (personal letter). It could be said here that the Dutch novelist has a preference for

relativism, which can easily be misunderstood as pessimism (see p.317 ff.). Only with W.F.Hermans does existentialism in the Netherlands move away from self-centredness to explore more widely relevant themes, although the familiar old habit of introspection proves a hard one to kick. Lyrical and impressionistic writing, as well as realistic-psychological forays, still abound in Dutch prose, as in the highly stylised prose of the "New Academicists" centred around De Revisor, the ego-centredness of Jeroen Brouwers's Het Verzonkene (1979), Bernlef's study of dementia in Hersenschimmen (1985), or the traditional writing of Maarten 't Hart. There has been development, as Hans Anten in Van Realisme naar Zakelijkheid (1982) records, but the impact has been too weak to herald a complete change in Dutch letters. Perhaps the obstacles were too high to negotiate: certainly neo-romantic efforts earlier in the century (Van Schendel) failed to do so.⁸³

Another such obstacle is the tendency of Dutch prose to take moralising to extremes. A.Chorus, in his tendentious De Nederlander Uiterlijk en Innerlijk: Een

83 On theme in the Dutch novel, see p.307 ff. On naturalism (detail), see pp.315,316.

Karakteristiek (1965), traces the development of this through the ages, from Maerlant through the travelling "rederijkers", Roemer Visser, Bredero, Vondel, and Huygens to Jacob Cats (who is perhaps the pinnacle of didacticism), Tollens, Van Lennep, Beets, and De Genestet. Brandt-Corstius and Jonckheere (1959) see this as an expression of the middle-class way of life of the Dutch people with its emphasis on reality and decorum. In spite of attempts by Multatuli and "Tachtigers" such as Van Eeden and Ter Braak to eradicate the preaching and moralising tone of Dutch literature (the rule of the "dominocratie"), its influence still persists. Chorus lists the lack of humour (see p. 277) and playfulness in diction, as well as the absence of good story-tellers or writers of fairy tales (Bomans and Koolhaas may be contemporary exceptions). On the other hand, the inheritance of moralising has given Dutch literature its many excellent essay-writers, and here a negative influence is turned into a positive one. In the Netherlands, essay-writing (or polemical writing) is considered to be far more a part of the process of creative writing than in the Anglo-Saxon countries, and is therefore an ideal outlet for discussions of non-fictional issues by those creative writers."

4 On non-fictional prose, see p.283 below.

After Ter Braak, Du Perron, and Vestdijk, polemical writing in the Netherlands was, among many others, practised by W.F.Hermans, Brandt-Corstius (Battus, Piet Grijs), Simon Carmiggelt (Kronkel), Aad Nuis, Kees Fens, Gerrit Krol, Dick Hellenius, Rudy Kousbroek and Gerrit Komrij. In spite of this, however, literary criticism has been painfully lacking since the death of Ter Braak and Du Perron (cf. Verhaar 1976; Fens in TLS 11-8-1972). Attempts by the Merlijn -school to bring it to new and structurally better life have not yielded the results one would have hoped for.

The reaction to what is called "living-room realism" as a product of the Calvinist middle-class society, particularly the lyricism and verbosity, introduces a new kind of realism: that of defictionalised prose or "faction". J.J.Oversteegen (in Literair Lustrum II, een overzicht van vijf jaar Nederlandse literatuur 1966-1971), believes that a new process has set in in Dutch letters, and Anten (1982) registers a similar development, whereby they take Enno Develing's Voer voor Soldaten (1966), Harry Mulisch's De Zaak 40/61 (1961), the latter's Bericht aan de Rattenkoning (1966), and W.F.Hermans's Fotobiografie (1969) as examples. W.Blok (1979, p.352), however, points out that journalistic novels already existed in the 1930s (M.Revis 8.100.000 m3 Zand or Jef Last's

Zuiderzee); Multatuli's Max Havelaar (1860) is a hybrid novel with many non-fictional elements. Nevertheless, it does not seem to be unreasonable to talk of a trend, especially because similar developments have taken place in other literatures (e.g. in English/American literature: Orwell's The Road to Wigan Pier <1937>, Truman Capote's In Cold Blood <1966>, Norman Mailer's The Armies of the Night <1969> or Kurt Vonnegut's Slaughterhouse Five <1970>). The term "faction" for this defictionalised prose was coined by the Swede Lars Gustafsson (see Bernlef 1977). Because this term emphasises "fact" rather than "fiction", I would prefer to call it "semi-fiction".⁵

The indifferent attitude towards politically-motivated novels is perhaps attributable to the nation's wealth and welfare, as may be the case in the Netherlands and Belgium. This is suggested by J. Weisgerber (1981), who also mentions the

5 On form, see p. 316. On defictionalised prose, see K. Beekman, De Reportage als Literair en Avantgardistisch Genre, een kritisch-empirisch onderzoek naar de classificatie van een tekstsoort, doctoral thesis, University of Utrecht, 1984.

"unreceptiveness" of the home public and the political instability of Belgium as causes for the lack of any true Belgian "classics" (although others would see political instability precisely as a prerequisite for literary potential, - the opinions are clearly conflicting here - , and besides, L.P.Boon, Elsschot, and Streuvels go a long way towards attaining "classical" status. Perhaps Weisgerber is talking about the vague category of "World Literature"). Indifference or pusillanimity cannot account for everything, however. Limited assimilation of foreign trends such as defictionalisation or "fabulation" (myth- and fairy tale making) cannot account for it either, although the absence of metaphysical qualities in Dutch literature is lamented by many. Lack of extensiveness is compensated for by greater inwardness (introspection), as in many German novels of the 20th Century (cf. Klieneberger, The Novel in England and Germany , 1981). This also shows that a bad reception abroad - caused by a strong dependence on introspection - is not exclusively a Dutch problem, as is also indicated by Michael Hulse who writes that "Research indicates that the commonest or most commonly voiced English objection to German literature is that this literature is too wordy, philosophical, humourless, highly abstract, and crammed with details. In brief, heavy-handed." (Encounter , 1984-3, p.34ff). This set against the relative success

of German literature in England (witness best-sellers by Böll, Kafka, Rilke, Hesse, Mann, Brecht, and of course The Tin Drum by Günther Grass) would make it obvious that other reasons are at play or that, at least, it is a combination of all these factors. The disinterestedness at a political level can also have been caused by the fact that other literatures have taken prominence as "world literature" dealing with world issues, so that the reader looks for something different and more relevant to his own environment in the home-literature. ⁶

A modern trait in Dutch prose writing is the autobiographical nature of many Dutch novels (cf. Kenmerk VI, Blok 1979). It seems as though the Dutch author, in his search for something interesting to write, cannot project beyond himself. It is an old joke in the Netherlands that you cannot be a successful writer unless you have had an unhappy childhood dominated by strict (religious) parents: the sort of ground covered by many Dutch authors in numerous variations (Arthur van Schendel, Jan Wolkers, Jan Cremer, Gerard Reve, Cees Nooteboom, Maarten 't Hart, J.M.A. Biesheuvel, Jan Siebelink, etc.). The influence

6 On politics in Dutch literature, see p.302 ff.

of naturalism lies at the heart of the preference for autobiography (oddly enough, for most true naturalist works are third-person novels); we see that most of these novels or novellas are based on introspection and self-searching, with perhaps E. du Perron's Het Land van Herkomst (1935) as most obvious and Gerrit Komrij's Verwoest Arcadië (1980) as a recent example. Many of the writers grouped around Forum show a similar interest in autobiography, and although many great novels have been written in the first person describing the undisguised or only thinly-disguised life of the author himself, in the context of export potential to other countries this narrow perspective (introspection and self-searching without scope) is seen as yet another disadvantage for Dutch letters.⁷

There is, however, a distinction to be made in Dutch literature between the literature of the North (the Netherlands) and that of the South (Belgium). The Netherlands is one country, but Dutch is the language of a country and a half; the Dutch spoken in Flanders is usually (wrongly) referred to as Flemish (see also

7 On narrative mode, see p.294 ff.

p.136 footnote 3). Although both literatures (the Northern and the Southern) developed more or less independently through the ages, they both stem from the same root; in fact, Dutch literature originated in the northern part of what is now Belgium. Whether the two literatures should still be considered as separate is a matter of opinion, although I believe that there have been so many far-reaching identical influences and that the Dutch and Flemish literatures have grown together so considerably, that trying to wrench them apart would seem an artificial and futile pursuit.

Adrienne Dixon, in an article in PEN International (1960, vol.xi,2), prefers to look at the two literatures together, although she does mention various differences between the two. One stems from the fact that in Flanders the Dutch language has often been suppressed in favour of French, which caused the Dutch language to emerge as a language of struggle and political identity. Another difference, according to Dixon, lies in the "sterner morality" in the North, and finally Dixon also mentions the humour, which in the North is "a remedy, or compensation", and in the South "an integral part of daily life (...). Flemish literature is much more a mixture of mirth and seriousness; and there is therefore no need for specific humorous writing, such as we find in the

North, where fun and seriousness tend to be more apart".(op.cit.). Remarkably enough, the journal PEN International in which she writes is itself ill at ease with the distinction between the two literatures. Under the heading "The Low Countries/Pays Bas" it reviews books from the Netherlands (Holland) but not Belgian (Flemish literature), which comes under the separate heading of "Belgium". However, the Belgian author Gerard Walschap (who even has an Antwerp publisher) is included in the "Dutch", and not in the Belgian section.

The confusion has often hampered a clear understanding of the situation abroad, although most critics and writers now see Northern and Southern Dutch literature as one undivided whole with perhaps regional differences. An exception must be Aad Nuis, who writes in Literatuur (1985,6) that in his opinion, the two literatures derive their subject-matter from two socially and culturally entirely different nations. In Flemish prose there are three lines of development which are unknown in the North and could be considered to be characteristic of "Flemish" literature: first there is the experimental novel (Van Ostaijen, Boon, Robberechts, Gils, Insingel, Michiels, etc.) which hardly finds its counterpart in the Northern literature (perhaps Polet or Vogelaar). Secondly, there is

according to Nuis a considerable social awareness and social criticism in Flemish novels (Boon, Ruyslinck) unlike the novels from "Holland" (cf. pp.302 ff., especially p. 304). This social criticism is, Nuis remarks, sometimes expressed in the form of science fiction (although this flag does not quite cover the load of "magisch realisme"). A third difference indicated by Nuis is the tendency of Flemish novels to create a microcosm which mirrors the problems of society in miniature (Boon, Claus, Van den Broeck, Van Paemel). Characteristic for Northern Dutch literature is, according to Nuis, the fact that it is usually limited to one protagonist, that its confrontation with society usually gives a better insight into the character of the protagonist than into the problem of society itself, and that these novels are frequently autobiographical. This tallies with the impressions on pp.294 ff. and pp.297 ff. However, Nuis also writes that the Northern Dutch literature is characterised by an omnipresence of humour, even on the most serious themes. This qualifies Dixon's classification (p. 288 above), and refutes the objection registered by many foreign readers and Chorus (1965, see p. 277 above), although Nuis adds: "Op z'n minst monkelen ze <de "moeilijke" auteurs> tussen de regels door, op een manier die direct over de landsgrens misschien al niet goed meer waarneembaar is"

(Nuis 1985, p.314).⁸ It is important to mention here (something which Nuis also registers) that the Dutch often belittle the literature from Flanders, and subsequently regard their own Northern literature as superior. Fortunately this arrogance is waning at the moment.

8 On humour, see p.277, pp.317,318, and pp.374,375.

4.2 An analytical survey of Dutch fiction

The negative attitude towards one's own literature could eventually lead to a change in literary taste, although the process does not seem to have gone that far yet. For the moment, the dissatisfaction with the status quo appears primarily to be for foreign consumption, without the proper acknowledgement of the positive qualities of this literature : something which does neither the home literature nor the image of Dutch literature abroad much good. But what, of all the allegations listed above , is hard evidence? A closer look at some modern Dutch novels will perhaps unmask some prejudices and confirm others. In the brief discussion below, which obviously can never be exhaustive, I will look at some aspects which make up the Dutch modern novel, viz.: orientation, theme, and style. Theme, in this sense, could be described as that with which the author is concerned (the subject of discourse or composition); style is the manner in which he expresses this; and orientation could be seen as the angle of approach by the author as becomes clear from the realised text. Closely related to orientation, in this sense, are point of view, plot-structure, the number of characters in the work, the setting , and the

adopted genre. Theme of the work and style and orientation of the writer all serve the idea of the work, and either confirm or reject the norms of society. Didactic or imitative literature will in general do the former; experimental, innovative literature the latter (Iser 1976, p.53 ff.). It is in this sense interesting to observe whether a particular text sets itself up in opposition to a social background or not (D'Haen, 1983).

A distinction must be made between point of view, which is the (text-internal) perspective of the protagonist(s), and orientation, which is more the (text-external) perspective of the author. In Dutch modern novels, a shift can be seen to take place from the third-person authorial perspective through an omniscient narrator to that which Blok (1979, p.344 ff.) calls "het beperkte hij-perspektief", giving the reader occasional insights into the thoughts of the protagonist. Blok (op.cit.) mentions Henry James's The Ambassadors (1903) and Marcellus Emants's Inwijding (1901) as examples, often working with the technique of monologue interieure (which describes the flow of thoughts of the waking mind without resorting to objective description or conventional dialogue). Similarly, the limited first-person narrative mode shifted, with the development of similar techniques, to a narrative mode whereby more insight was gained into

the thought-patterns and events in earlier life of the main character(s). Erlebte Rede or stream of consciousness -technique (more disjointed than interior monologue because it represents the unconscious mind of the protagonist, and therefore often without logical sequence or syntax), pioneered by Henry James (the term was coined by his brother William) and taken over and expanded by Dorothy Richardson, James Joyce and Virginia Woolf, were also (early) introduced into Dutch prose by e.g. Couperus (Van Oude Mensen , 1906) and Van Oudshoorn (Willem Mertens' Levensspiegel , 1914). Blok (1979, p.344 ff.) regards this shift as a shift towards authenticity: in this sense, the shift in the "orientation" of the author has caused shifts of "point of view" within the work itself.⁹

First-person narration, with its possibility of reverting to the autobiographical mode, remains very popular with Dutch authors. A quick inspection of the shelves in bookshops confirms this: the following titles, randomly selected, all have the I-narrator's

9 Definitions from: Oxford Companion to English Literature , M.Drabble (ed), 1985.

point of view:

Belcampo	Luchtspiegelingen
J.M.A. Biesheuvel	In de bovenkool Godencirkel
Anna Blaman	Op leven en dood Eenzaam avontuur
Ben Borgart	De vuilnisroos
Jeroen Brouwers	Bezonken rood
Remco Campert	Tot zoens
Inez van Dullemen	Vroeger is dood Een ezelsdroom
Willem Elsschot	Lijmen/Het been
Johan Fabricius	De oorlog van de kleine paardjes
Hella Haasse	De scharlaken stad
Maarten 't Hart	De Jacobs ladder
W.F. Hermans	Ik heb altijd gelijk
D.A. Kooiman	Een romance
Kees van Kooten	Veertig
Gerrit Krol	Scheve levens
Hubert Lampo	De komst van Joachim Stiller
Hannes Meinkema	Te kwader min
Hugo Raes	De vadsige koningin
Gerard Reve	Oud en eenzaam De vierde man Nader tot U
Renate Rubinstein	Met gepast wantrouwen

Kees Schippers	Eerste indrukken
Simon Vestdijk	De kellner en de levenden
Misscha de Vrede	Persoonlijk
Leon de Winter	La Place de la Bastille
Jan Wolkers	Het afschuwelijkste uit... Horrible Tango Kort Amerikaans Terug naar Oegstgeest Brandende liefde
Koos van Zomeren	Het verhaal ¹⁰

Exceptions are usually novels written in the true naturalistic vein (which are written in the he-form; Anbeek 1982), or historical novels (Theun de Vries, Arthur van Schendel, or even W.F. Hermans' De donkere kamer van Damokles <1958>). G.van Benthem van den Bergh (in De Gids , 1981,2/3, p.77ff), places the first-person narration on one end of a scale of narrative types and "they"-narration on the other end,

10 This enumeration is a very limited selection of the type of writing that is either recent or reprinted and therefore apparently lasting, but is nevertheless representative of a majority of Dutch modern novels.

whereby he registers a rising scale of social awareness from one to the other: starting with solipsism and isolation (especially in Bildungsromane) and novels moulded on the example of A la Recherche du Temps Perdu to Tolstoy's War and Peace or the journalistic American novels of Joseph Heller. Numerically, the balance in the Netherlands will be seen to tip in favour of first-person, autobiographical novels like Oek de Jong's Opwaaiende Zomerjurken (1979) or Maarten 't Hart's Een Vlucht Regenwulpen (1978). It is remarkable, furthermore, that novels which approach the "classics"-status are often situated at the opposite end of the scale: think, for instance, of a novel written with various points of view such as Max Havelaar (1860), or a novel with complex narrative structures like L.P.Boon's De Kapellekensbaan (1953). Apparently R.P.Meijer's remark that in modern Dutch novels the emphasis is shifting away from exploration of character to exploration of situation (TLS, 11-08-1972) was more based on wishful thinking than fact.

The story of a Dutch novel usually centres around one or two main characters: crowded books (e.g. Couperus's Van oude mensen... or Boon's De Kapellekensbaan) are a rarity. Other personae in the book are normally flat characters, used to fill up the background of the picture. Marthe Robert, in Roman des

Origines et Origines du Roman (1972, cited by McEwan 1981, pp.128,129), describes two kinds of stories with which a child consoles itself in infancy: the story of the enfant trouvé or foundling, and the story of the bâtard. The "bastard" is a realist, seeking like Balzac and his heroes to conquer the world; the "enfant trouvé" takes flight from reality in a dream-world of words. The interaction of these types in Don Quixote and Robinson Crusoe, Robert thinks, created the novel and, in the nineteenth century, brought it to what she sees as its fullest development in Balzac and Flaubert. In this sense, Dutch literature is perhaps too much a "foundling" or "orphan" literature, and too little "bastard". Often the modern Dutch novel restricts itself to that which is perceived by the main character exclusively, sometimes as an inherent consequence of autobiography (more correctly: apparent autobiography). Frequently the main characters have a very sensitive or even nervous disposition: this is one of the characteristics of naturalism listed by Anbeek (1982). They stand alone, and the world around them is falling to bits; most of the time the main character cannot handle this situation and reverts to day-dreaming or other forms of escapism (Nescio, Boven het Dal 1961; Maarten Biesheuvel, In de Bovenkooi, 1972; Maarten 't Hart, De Aansprekers, 1979; Ben Borgart, De Vuilnisroos, 1981; etc.- see Appendix 4:1): the

bicycle-trip into the countryside is one form of temporary escape. Ward Ruyslinck's De Ontaarde Slapers (1957) took this sort of escapism to its extreme. Whether imaginary or real (and sometimes make-believe is a direct consequence of the real), the reason for the isolation and escapism is usually the chaos of the outside world (Reve, Hermans), which is warded off by excluding it from one's personal world. The setting of the novel is thereby automatically very restricted, and indicative also of the protagonist's state of mind. Within the restrictions of this confined space, the main character can find decorum, peace of mind, as well as order.

The forms of escapism mentioned above could also be explained as an indirect comment on the way Dutch literature has made itself felt, i.e. an acknowledgement by the authors themselves of the negative influences of (mainly Northern) Dutch literary tradition. Perhaps the writers wanted to get away from the "orphan" literature, and away from the sombreness, the doom-and-gloom which later by insiders and outsiders alike was found to be characteristic of Dutch writing. These authors were consciously looking for material or treatment of the material which lies outside that tradition. Various types of romantic novels have explored this need for escapism, so much so that they

were established as a genre of their own (e.g. "kastelenromans"), but it can be argued that also in "serious" literature writers occasionally feel the need - not just to please the customer - but to avoid the trodden paths of tradition and, for instance, seek out a more exotic setting for the novel. No doubt many literary works in Dutch literature can be seen to belong to this kind of escapism: not just "cycle-ride escapism" but escapism which goes further, not directly intended for the reader but in fact for the writer. Louis Couperus was one such author: he escaped into the exotic subject-matter of the Indies and also began to write the mythological stories of, for instance, Dionyzos (1903). In Louis Couperus, Een Verkenning (1965), H.W. van Tricht writes:

Hij ontvlucht hier het 'noordewee', het navertellen van het leed van kleine duistere mensen; zijn ziel wil niet meer kwijnen, door het noodlot beklemd: zij voelt zich 'van weemoeds noodlotwiel verlost' door het aanbeden genot, dat in Dionyzos verpersoonlijkt is (pp.132,133).

That this escape from 'noordewee' is inextricably linked with an escape from strong Calvinist influence and, as with so many Dutch authors, also from the overpowering parental influence, is also explained by Van Tricht:

En waarom nu, en in vijftig boeken alleen nu, over Jahve geschreven? Niet alleen omdat Jahve het oerbeeld van de vader is, maar ook omdat hij de joods-christelijke moraal vertegenwoordigt, die ten aanzien van Couperus' levensvraagstuk de aartsvijand was. (...) Deze bevrijding gaf aan Dionyzos en de Dionyzosstudiën die extatische klank; het zuidelijk klimaat en de Latijnse levensvreugde zijn maar décor en symbool. (op.cit. ,p.137).

One can easily claim that this line of thinking lies at the basis of many books by other Dutch novelists. Bertus Aafjes, Belcampo, Biesheuvel, Albert Alberts, Jan Cremer, Jef Geeraerts, Van Schendel, Den Doolaard, de Hartog, Johan Fabricius, Multatuli, Vestdijk and Waasdorp spring to mind (I avoid mentioning authors, such as M.Dermoût, whose work consists entirely of exotic reminiscences), while others (like Nescio) have always avoided the literary establishment and literary circles. 'Noordewee' could therefore be an expression, not just of trying to sever ties with Calvinism or the "small souls" (in Couperus's words) of the petty bourgeoisie, but of dissatisfaction with the themes and atmosphere of Dutch literature as such. The "cycle-ride" type of escapism is, in miniature, the text-internal manifestation of this in novels where the subject-matter is not entirely untraditional. With a cycle-ride, you always have to return to where you started from. Interestingly, in Couperus (and writers such as Van Schendel), the escape was never quite succesful:

apparently the Dutch legacy weighs too heavy on the author's mind to be completely eradicated, and even in exotic settings the old themes re-appear (e.g. Couperus, De Stille Kracht ; Hermans, Nooit meer slapen).¹¹

Certainly Dutch literature has never been totally committed to a disinterested view of societal influences ("wereldafgetrokkenheid"), although much of the social criticism in the Netherlands goes through other channels: that of the political parties, the press, television and radio, and art-forms such as cabaret and cartoons. However, among Dutch and Flemish novelists and playwrights there have been few as outspoken in their commitment to "engagement" as Herman Heijermans and L.P.Boon, who can be classified as socialist authors. The poet Herman Gorter even had a brochure written by Lenin directed mainly against him (Meijer, 1978, p.263). In a more general sense, however, the influence of society is already present in the characters of, for instance, the novels of Frederik van Eeden, who by the way was a doctor and psychologist himself (cf. his Van

11 A tabulation of "cycle ride" escapism and escapism in the form of exotic setting can be found in Appendix 4:1.

de Koele Meren des Doods , translated as The Deeps of Deliverance). In more recent Dutch fiction, society's influence takes the form of cynicism or irony rather than direct social comment (see p.317 ff.). In Belgium, social criticism before L.P.Boon was taken up, among others, by the master of Flemish literature Stijn Streuvels. His Werkmensen (1926) bears a strong resemblance to some Scandinavian works, particularly the short stories of Knut Hamsun (cf. Meijer, 1978, p.284) or the novel Nu Var Det 1914 (1934) by the Swede Eyvind Johnson. Socio-political issues which did occasionally find their way into Northern and Southern Dutch prose (and drama) were, e.g. youth delinquency (Piet Bakker, Ciske de Rat) and, more recently, the cause of the mentally handicapped (Y.Keuls). Another field where Dutch literature enters the socio-political arena is feminism (e.g. Mulisch, Meijsing, Burnier, Meulenbelt and - with a controversial essay - 't Hart in De vrouw bestaat niet <1982>).¹²

All this seems to refute the idea that Dutch prose is not influenced by, or inspired by, political and even world events, for the trauma of the Second World War and

12 On feminism, see also p. 310.

the colonial years of the Dutch Indies still loom large in Dutch literature (the depression-years and Second World War being the events which shook the Dutch authors into recognition of world affairs). On the other hand, many important events in Dutch society throughout the years have gone without ever getting even a single mention in any of the products of literary creativity, or at least very few mentions: the "politieele akties" in the Dutch Indies, the deconfessionalisation of Dutch politics, the language-problems in Flanders (although this may indirectly have brought about a larger output of Flemish novels with a strong local identity), or the issues of race relations or nuclear disarmament (to give but a few examples) which have, though dividing a nation politically, not succeeded in influencing a seemingly impervious literature. In a passage in A.F.Th. van der Heijden's novel Vallende Ouders (1984), in what is a prologue to a trilogy, the main character, Albert Egberts, picks up a brick in readiness to participate in a street riot during the coronation of Princess Beatrix in 1980, but he is unable to make the decision and eventually he lets the brick (warm in his hand) fall onto the road. Perhaps this situation symbolises the reluctance of the Dutch novelist to engage himself in political affairs; a similar reluctance to get involved is described in Mulisch's De Aanslag (1982, p.115). W.F.Hermans writes: "Wantoestanden in Georgia? In

Alabama? In Roemenië? Fijn! Laat horen! Wantoestanden op Java, in Brabant of Limburg? Schei uit, dat weet ik zelf toch zeker allemaal veel beter! Nee, vertel mij liever iets over het hiernamaals." (Mandarijnen op Zwavelzuur , 1964). Political "engagement" in Dutch literature is expressed less in prose than in poetry (e.g. the "Vijftigers"). Now that poetry seems to be on the decline and prose offers Dutch literature a chance to join the bandwagon of world publicity, Anbeek (1981) -among others- would like to see more "noise" ("straatrumoer") in Dutch contemporary prose.

The plot structure seems to be one aspect of novel-writing with which, in the eyes of foreign critics, the Dutch author has dispensed altogether. Indeed, many Dutch novels have a very limited plot-structure (e.g. E. Du Perron's Het Land van Herkomst , 1935; or Reve's De Taal der Liefde , 1972), but the emphasis is on character, not on situation, and a limited plot is therefore unavoidable. The claim that Dutch writers, in contrast with e.g. the Irish or English, are not narrators by nature seems to be confirmed by the fact that even in works where plot-narration is imperative (e.g. in historical or neo-romantic novels), the structure of the plot remains disappointing ("a passionless chronicle of everyday events" -cf. Ch.3.2, p.258), and the feeling the reader

is left with is frequently that of "aimlessness" (a criticism used for 't Hart as well as Reve - cf. Ch.3.2, p. 257; also Beekman and Meijer 1973, p.74). W.F.Hermans wrote (in Mandarijnen op Zwavelzuur, 1964) that: "Bijna alle Hollandse toneelstukken en de meeste Hollandse romans vervelen op den duur door dezelfde oorzaak: de toevalligheid en functieloosheid van wat er wordt beweerd." Furthermore, modern Dutch novels frequently have more than one narrative strand tied together, which accounts for such complex novels as Multatuli's Max Havelaar, Boon's De Kapellekensbaan or Mulisch's Het Stenen Bruidsbed and De Verteller: "the splintered world ... reflected in the novel's splintered structure" (Meijer 1972). It becomes obvious here that plot is closely linked with theme and style, reflecting the orientation of the author.

Although Dutch novels, particularly those of the turn-of-the-century, can be extremely verbose, Dutch authors tend not to stretch the reader's patience too far by writing extremely long works. Dutch writers are short-distance runners, which explains the many short-story collections and novellas on the shelves of Dutch bookshops. Economy of words has become a characteristic of Dutch writing (see p. 316 below), and combined with the fact that an elaborate plot-structure and an imaginative narrative quality rarely underlie a

Dutch story - and a too long-winded psychological study would soon prove boring -, all this makes for short rather than long novels. Full of detail, these short works are sometimes meticulously structured (especially in the case of the "New Academicists"), sometimes merely "trundling along". Apart from some experimental novelists (Van Ostaïjen, Vogelaar, Michiels, Raes, Robberechts), often employing collage techniques, most Dutch writers seem to adhere to the idea that reading should not burden readers for too long, if it has to burden them at all. The art of giving a short, yet intricately detailed picture has been perfected by such miniaturists as Elsschot, Nescio, and Carmiggelt, and, in the words of Paul Vincent (1981): "the daily or weekly column has been turned into a minor art form by the likes of H.J.Hofland, Karel van het Reve, Rudy Kousbroek, Renate Rubinstein, and Hugo Brandt Cortius (under their various pseudonyms)". It has been mentioned (pp.283,284) that non-fictional elements are frequently introduced: of these, particularly the letter has found its place in many a hybrid novel (e.g. Reve).

When we are trying to find the themes that have become dominant in Dutch prose from the beginning of the century to the present day, it is possible to see a demarcation situated around the years of the world crisis and the Second World War. Before this, Dutch

prose tended to be complacent and, as the politician P.J.Troelstra saw it, "Tachtigers" like Kloos, Perk, and Vosmaer were too far removed from real life and the soul of the people (Huygens, 1946,p.153). During the depression days of the 1930s and the war-years, however, a generation of young people grew up for whom the course of history had shattered all hope for the future, and who bore witness to this in their art, which, as a consequence, became more compelling human documents. Futility and chaos are key-words in these documents, which tell of a deadlock in human existence and communication which gave rise to the so-called "lost generation" and "angry young men" after the war (see p. 377 ff.). This chaotic estate of man without any sense of order is the dominant theme with the three major Dutch post-war writers: Hermans, (Van het) Reve, and Mulisch. In Hermans's works, chaos reigns complete (especially during wars) and there is no hope at all (e.g. Het Behouden Huis , 1952; De Donkere Kamer van Damokles , 1958). Van het Reve records a similar chaos in his early work, but his irony and sardonic humour give his works a different dimension from Hermans's black and almost humourless approach (De Avonden , 1947). In Mulisch, hope for the future is marred by life's complexities, also reflected in his style. Other writers also recorded the plight of young people without prospect, whether or not scarred by experiences of the

war-years: Remco Campert, Ivo Michiels, Hugo Claus, and Jan Wolkers are examples (although there are of course also works in which not all is despair, and hope is given a chance to surface, e.g. J.Presser, De Nacht der Girondijnen, 1957). In Wolkers, the narrator's creativity serves as therapy and a way to create order in the chaos; in a similar sense, Van het Reve finds meaning and order in his homosexuality and his religion. The theme of a world without order is often combined with the description of the formative years of the protagonist (sometimes autobiographical), whereby the novel frequently becomes a journey of self-discovery (Hermans's Nooit meer Slapen, 1966) or identity-seeking (Frans Kellendonk, Kester Freriks). The development of the lonely young adolescent is thereby frequently set off against the background of a repressive Calvinist childhood,¹³ causing an

13 "Lonely young adolescent": perhaps I generalise slightly here, e.g. Frits Egters in Reve's De Avonden is 23 years old. It is remarkable how many Dutch authors come from a Calvinist background and react against it, e.g.: Gerard Reve, Jan Wolkers, Jan Cremer, Maarten 't Hart, Maarten Biesheuvel, Nelly Heykamp, Jan Blokker, Bob den Uyl, Rijk de Gooijer.

isolation in which the father-figure is dominant and the mother-figure the only source of comfort ('t Hart, Oek de Jong). What had been the plight of a generation in the 1950s and 1960s became more individualised in the 1970s, with accounts of petty suffering (Heeresma, Zwaarmoedige Verhalen voor bij de Centrale Verwarming), boredom and anxiety (and bowel movement: Mensje van Keulen, Bleekers Zomer), and mental anguish (Biesheuvel). Feminism is at the centre of attention, and many novels explore the theme of women's search for sexual and political liberation (Harry Mulisch's Twee Vrouwen; Doeschka Meijsing, Andreas Burnier, Anja Meulenbelt; see also p. 303).

It would seem that most Dutch novels can be categorised as being concerned with the social processes of moral liberation and the desacralisation of religion and family. There is, admittedly, a strong interest in matters related to doom and death ("Bloemian" influence in novelists like Heere Heeresma, Gerard Reve, Maarten 't Hart, Maarten Biesheuvel and Jan Wolkers), but because of the undue attention this receives in contemporary criticism other, less gloomy, aspects of Dutch literature are overshadowed by it. Naturalism gave Dutch literature its preoccupation with hereditary factors (e.g. Emants Een Nagelaten Bekentenis), and the related theme of fate (Couperus, Van Schendel) still

finds its way into contemporary fiction (as, for instance, in De Aanslag by Mulisch, in which the dice features as a symbol of fate and chance governing the life of Anton Steenwijk, for whom reality cannot be anaesthetised). Other themes with which the Dutch and Belgian author finds himself involved are, for instance: social problems like youth delinquency (Piet Bakker, Ciske de Rat); the social struggle of the working people (Streuvels, Boon); and exoticism in the sense described above (p.300 ff; Den Doolaard, Dermoût). Certainly the exoticism in works about the Dutch Indies (now Indonesia) by Maria Dermoût, H.J. Friedericy, Bep Vuyk, Rob Nieuwenhuis, Willem Walraven, or Kester Freriks are seasoned with a certain amount of nostalgia. As historical novels they may have somewhat lost their appeal, but this cannot be said for historical accounts of the Second World War, especially where it concerns the plight of Jews (Anne Frank, Marga Minco, Corrie ten Boom, Jacob Presser, A. Van der Veen). The diary-form still proves popular here (Etty Hillesum), although there is a distinct trend towards novels or diaries which look at the war from an unusual angle, either by children (Jona Oberski) or collaborators (D.A.Kooiman, Montijn, translated as A Lamb to Slaughter; Hugo Claus, Het Verdriet van België). The orientation of the author is hereby often directed towards the question of guilt seen from a different point of view than is

regarded as usual (Hillesum; Mulisch De Aanslag . translated as The Assault). Another trend may be the working into myth of otherwise realistic stories: Hugo Claus's Omtrent Deedee could be an early example of this (cf. Blok 1979, p.347), although this novel finds itself embedded in the literary tradition of "magisch realisme" anyway (e.g. H.Lampo, De Komst van Joachim Stiller ; Johan Daisne, De Trap van Steen en Wolken). The theme of time not as a continuum as in the naturalistic romans fleuve (e.g. Proust) but as an erratic course against which history is projected is another preoccupation in the previously mentioned novels of Claus and Lampo, as well as of Het Stenen Bruidsbed by Harry Mulisch (it features again in the latter's De Aanslag). A recent example of a combination of myth and reality is Rituelen by Cees Nooteboom in which Christian and classical (mythological) allusions are cleverly interwoven (cf. R. Van der Paardt in Literatuur . 1985, no.3, pp.139-145).

Style has always been an evasive term: most people use it indiscriminately for something they assume is automatically understood by others. Normally one's interpretation of it does happen to correspond with other people's, or at least meanings overlap. The OED defines style as "the manner of expression characteristic of a particular writer (or orator), or of

a literary group or period; a writer's mode of expression considered in regard to clearness, effectiveness, beauty, and the like", or in more general terms: "those features of literary composition which belong to form and expression rather than to the substance of the thought or matter expressed". I will treat style as part of the orientation of the author: the author sets out to convey a message, thought or feeling through the medium of language and uses a particular style (suited to this purpose) to achieve this (see p. 293 above). This style, according to the psychologist Norman N. Holland (The Dynamics of Literary Response ,1968), is strongly linked to the personal character of the author.¹⁴

14 The psychoanalyst defines character as "the habitual mode of bringing into harmony the tasks presented by internal demands and by the external world". "Internal demands" are the drives that bring a writer to his material; the "habitual mode of bringing into harmony" refers to the man's defences , and corresponds to the way an author deals with the form and structure of his material, verse-manner or sentence-manner. The "external world", in this case, is the reader (Holland 1968, pp.225,226). Style, according to (p.t.o.)

Holland, can be defined as "the habitual interaction of fantasy and defence in literary works", and is understood to correspond to the habitual interaction of drive and defence in real life. Thinking of style in terms of fantasy alone lets us see the similarities between writers, Holland continues, but their individuality shows rather at the level of defence, in the way different writers deal with the same or similar fantasies. As an example Holland mentions G.M. Hopkins, who "transcends his anal images by using religious ideas". Dickens and Gogol use the "reaction-formation of satire or sentimentality", Conrad "flees by clinging to a distinct, significant fact or act". This psychological insight can lead to interesting comparisons and (albeit somewhat conjectural) hypotheses. Is Gerard Reve's defence and drive similar to that of Hopkins? Does Harry Mulisch escape into complexity out of a desire to create order and explain? Is not the reaction-formation of irony and sentimentality widely developed in the Netherlands? And Wolkers: does he fight the Hopkins-drive on its own terms, with a touch of sentimentality?

There may, however, be a dichotomy of meaning here. On the one hand style can be seen as a personal idiosyncrasy , i.e. something which always stays constant or, if it does change, changes only gradually through years of development; whilst on the other hand style is a technique of expression and is therefore text-bound, not author-bound (cf. Holland's definition, p.313 above). In his lectures on The Problem of Style (1922), J.Middleton Murray points out that the first and second meaning of style should be seen in conjunction, for an individual way of feeling and seeing will compel an individual way of using language. Take the two out of each other's sphere of influence, and what you get is either an incompetent author or, what Middleton Murray calls, "a barren idiosyncrasy of style, when a habit of language or expression is no longer informed by keen perceptions and compelling emotions" (op.cit. , p.19). In a Dutch context, atrophy could therefore set in when vorm and vent no longer complement each other, which may result in an undue preoccupation with technique (e.g. "over-stylised" rhythmic devices or painterly prose). Let us now turn to the variety of techniques which in Dutch modern literature give expression to and make up the personal styles of the authors.

One of the most striking aspects of style to be found in Dutch novels is the (sometimes over-abundant)

attention to detail. After the Second World War, Dutch writers turned this inheritance of naturalistic writing from over-explanation of causality into a more matter-of-fact presentation, in which explanation was sometimes completely omitted. Detail which often swamped the works of Couperus or Emants was structured and brought into harmony with the theme and message of the text, which perhaps made long-windedness a thing of the past but still retained the importance of sharp detail (e.g. Vestdijk, Reve). Given these details and very little plot, the reader often has to construct the story for himself (Blok 1979, p.349). The meaning of, say, juxtaposed letters or different stories is not explained, but is left to the reader to discover (e.g. Boon, Campert). Precise recording of mood and clear observation lie at the heart of works by, for instance, 't Hart and Nicolaas Matsier, and is very visual (if not painterly) in the work of Jan Wolkers. The seeking for le mot juste and directness of presentation can be found in works of, for instance, Albert Alberts, whose sparse style is often compared to that of Hemingway's simple syntax, straightforward dialogue, pruned sentences without unnecessary adjectives, and ordinary diction (The Islands , translated 1983). Word-economy is adopted by many others, e.g. Nescio or Joop Waasdorp. The latter also tends to intersperse his stories with English (or rather, Australian) expressions and numerous

diminutives (Het naakte leven , Welkom in zee), which adds to the humour. Literary allusions are often included by those who seek to extend the scope of their novel beyond its own limits (Siebelink, Meijsing), or as in the case of 't Hart (De aansprekers) to attempt to add a metaphysical dimension which the work itself does not possess. Hillenius and Krol introduce scientific terminology, the latter even mathematical elements, into their poetry and prose. A narrative structure following the examples of Multatuli and Du Perron results in intricate combinations of narration, conversation, letters and diary-fragments (Mulisch in De verteller ; Geeraerts in Gangreen), and ultimately in exchanges between writer and narrator with elaborate notes (Willem Brakman) and experimental forms of montage (Vogelaar), leaving changing perspectives (e.g. Boon's Kapellekensbaan) behind as a relatively simple device. In Reve letters and narration are combined with elements of kitsch and cliché; his novels are characterised by a pseudo-official jargon ("kanselarijstijl").

With Reve we have come to one of the most characteristic stylistic aspects of Dutch writing, viz. the frequent use of irony and understatement. When Reve comments, after having made a "lame witticism", : "Ik kan 's morgens vroeg al geweldig op dreef zijn", this may cause the translator M.Wolf (1970) to have sleepless

nights, but it is also unmistakably a very important aspect of Dutch humour. We may find this humour to be black or bitter ("zwartgallig"), it may not even be recognised as humour by the foreign reader (S.Carter, cited by Beekman and Meijer 1973), but it is part and parcel of what Reinjan Mulder (NRC, 29-12-1979) calls the "new generation of sceptics, melancholics, romantics, pessimists and humourists". He writes:

In romans en verhalenbundels was steeds vaker de opvatting te horen dat "het toch nooit meer goed kwam". De jongens van voorheen waren wijs geworden, stakkerig wijs. De Titaantjes van Nescio gaven menige schrijver steun bij het zoeken naar een onderwerp en een stijl. Simon Carmiggelt met zijn wantrouwen tegen wereldverbeteraars, ideologiën en grootse kunstuitingen groeide uit tot een nationale figuur (...).

Wayne C.Booth (1961) explains this irony or relativism (the Dutch use the expression "onderkoeld schrijven") as a way in which the author protects himself, and via his subject-matter the reader, from "undiluted, dejectable realism and its harsh consequences of pure, bold objectivism" (Booth 1961, p.112). Pure distancing or objectivism is, according to Booth, an impossibility. Blok (1979, p.350) sees relativism as a "vervreemdingseffect", in a similar sense to Booth.

For those authors who seek a truth, relativism can only obscure their final goal. They are better served with exaggeration ('heightening'). But to those authors, whose message is futility and doubt about the world, relativism is the right vehicle to bring this effect about, and the right attitude to portray a realistic life which consists of neutral tones rather than the scarlets and deep sky blues (Booth 1961, p.135).

This cannot ring more true than for Dutch fiction, which wavers between the desire to encapsulate reality in lyricism (exemplified in Nescio's "Ik vind de onsterfelijkheid maar een pover surrogaat voor het leven") and the impossibility of fulfilling this desire to complete satisfaction, resulting in a disappointment from which the author tries to protect himself with relativism (exemplified in Nescio's "Het leven heeft mij, Goddank, bijna niets geleerd"). Chorus (1965) sees this relativism as an escape from "domineesland", and it can be applied in a variety of ways: with sardonic, cutting and biting humour (Reve) ; as satire (on, e.g., academic life in W.F.Hermans's Onder Professoren); mildly and moralistically (Marnix Gijsen); or as a vehicle of social criticism and doubt about truth as represented in a fictional world (Boon). It is possible to discern a growing degree of relativism in post-war Dutch literature: Anbeek (VN, 11-05-1985) describes a

development from a serious treatment of World War II-literature to a more and more ironic account of clumsy resistance workers, bordering on parody (from Bert Voeten's Doortocht <1946>, to Van het Reve's De Ondergang van de Familie Boslowits <1950>, Vestdijk's Pastorale 1940 <1948>, and Theun de Vries's Het Meisje met het Rode Haar <1956>). But in spite of modernism in Dutch writing, with the breaking of chronology and style ("stijlbreuk"), lyricism and verbosity reminiscent of Van Deyssel is still present (Jeroen Brouwers), as well as the linear episodic construction and anecdotal narration ('t Hart, Meinkema). It is as though relativism has brought the younger generation of writers ('t Hart, Oek de Jong) not to a denial of older values, but to a kind of compromise with reality: their isolation is never totally devastating, and their novels always end, if not on a positive note, then at least with a more or less implicit hint of hope.

4.3 The image of English fiction

A significant paper to take to hand in a survey of criticism concerned with what has been said in the last few decades about English literature in general and English contemporary fiction in particular is Q.D. Leavis's "The Englishness of the English Novel" (1981). This paper, originally a lecture given by Mrs Leavis in 1980 (shortly before she died) could be regarded as a plea for cultural self-sufficiency, and includes a fierce attack on the Catholic authors Evelyn Waugh and Graham Greene. "The English novel owes to more than anything else the fact that it has traditionally been the product of an essentially Protestant culture", Mrs Leavis claims, and this is exemplified by typical Protestant characters who, in contrast to the "Latin" characters, are not normally required to be "morally docile and blindly obedient to authority". In fact, Mrs Leavis shows us that most of these good Protestant characters in English fiction are female, a tradition which started with the heroines of Shakespearian drama (Miranda, Cordelia) with "their lively minds and forthright tongues, judging and acting for themselves in noble innocence but open to passion", and continued with the Jane Austen and Charlotte Brontë heroines and many

others (Fanny Price, Little Dorrit, Eppie Marner, Clarissa, Jane Eyre, Elizabeth Bennet, etc.). What gives significance to the histories of English heroines is, according to Mrs Leavis, "the positive moral life and sense of personal responsibility". Greene and Waugh have abandoned this moral responsibility in her view, lapsing into "triviality" and "spiritual pedantry".¹⁵

This "moral framework", with its best example in Dickens's critical view of Victorian society as one of "moral horror" ("both in the daylight world of law and the lawless night-world of organised vice and crime, a society in which innocent children are born to be victimised or corrupted and in which the well-meaning adult is ineffective", Leavis 1981) does however exclude moralising. What the moral framework does include, however, is a "fullness of life" (an influence which Mrs Leavis attributes again to Shakespeare), a "fully human, sympathetic and yet critical interest in people", and a distaste for bigotry. This interest in life obviously stems from what Mrs Leavis calls the "super-realism" of the English novelist. "Our exemplary novel tradition",

15 On character, see pp.347-351.

Mrs Leavis boasts, although occasionally marred by "dead Naturalist" intrusions such as in parts of Bennett's Anna of the Five Towns or in George Moore's imitations of Balzac and Zola ("that misguided theory"), is modelled on the epistolary novels of Samuel Richardson. His novels (in particular Clarissa), move from surface realism to a psychological description of the inner lives of the characters and ultimately to a moral explanation. This framework, abandoning the Continental picaresque for a more "sociological unit of some kind", was followed up and adapted for "every succeeding generation", and Mrs Leavis gives us the examples of Mansfield Park, David Copperfield, Middlemarch, Clayhanger, Little Dorrit, The Rainbow, Women in Love, and also Nostromo. In this description of the three levels of English prose-writing we see how realism and the question of morality are interwoven in the English novel. This link is firmly established, also in twentieth-century novels, because of the English novelist's interest in what Mrs Leavis refers to as "a sociological unit of some kind": in English fiction this means a thorough treatment of family relations and the position of the individual in its social system.¹⁶

16 We shall return to this when we discuss theme in English fiction (pp.351,352 and pp.355-364).

Realism, however, appears to mean something different in Great Britain and the Netherlands. Naturalism and existentialism kept Dutch literature in their tight grip, resulting in close detailistic description both of the outside reality and of the psychological world of the main characters. Isolation and Weltschmerz abound; the world of the main characters totters on the brink of chaos, and the mode of writing is often autobiographical, in short bursts. The world of the English novel has, so it seems, a wider wingspan. Less attention is paid to a naturalistic description of things (although Mrs Leavis finds such flaws in Bennett and Moore as indicated above, p. 323), but the work is being made to reflect the ambiguities of the human condition or even the universe itself. As such, the works get a distinct metaphysical and sometimes mythical quality, exploring the farthest regions of realism where it borders on fantasy and the supernatural. Much of English and American fiction (for they do have a common tradition) exploits reality in this way, leaving the reader and the author with a feeling that further explanation is impossible.¹⁷

17 On the importance of myth in English fiction, see p.339).

The definition of realism by David Lodge is interesting here. In The Modes of Modern Writing (1977, p.47) he formulates it thus: "The blending of public and private experience, inner and outer history conveyed through a third-person past-tense authorial mode of narration" (my emphases, JK). The insistence on "history" and "third-person past-tense authorial narration" makes this definition of realism interesting, for a critic on Dutch literature would probably not have included these restrictions.¹⁸ Admittedly, too much meaning can be attributed to Lodge's use of the word "history", for in its general sense it can be applied to the life of one person, or even a part thereof, but perhaps Lodge's choice of words unintentionally strikes a deeper note. For in most English novels the author relies heavily on a historical context, or a historical (and universal) significance can be attributed to the novel. A novel such as Graham Swift's Waterland, for

18 C.f. J.J.Oversteegen's discussion of fictionality in Berperkingen (1982), in which it is predominantly the reader who decides whether something is reality or fiction; this different emphasis - fictionality rather than realism - is indicative of the shift towards reader-oriented criticism.

instance, with its setting that so much resembles a Dutch one, differs from the Dutch tradition in its evocation of history: ancestry, family ties, industrial change, etc. Significantly, the main character in the book is a history teacher. Many other novels (by Austen, the Brontës's, Dickens, Hardy, etc.) can be seen as social histories. Together with a sense of romanticism, this characteristic of nineteenth-century writing (a sense of history) carried over into the twentieth century, as did many others. John Barth writes: "A good many current novelists write turn-of-the-century-type novels, only in more or less mid-twentieth century language and about contemporary people and topics" (Barth in Bradbury 1977, p.72).

Lodge's other emphasis, that on third-person past-tense authorial narration, is likewise deserving of further attention. The use of the past tense is a feature of nineteenth-century writing (Roland Barthes, cited in D'Haen 1983, p.135 footnote 10), and was exploited by John Fowles when he imitated Victorian writing in The French Lieutenant's Woman. The third-person authorial mode of narration gives narrative distance, and the importance of this is stressed by Iser (in The Implied Reader, 1974, pp.101-120) as well as by Booth (1961, p.8) who states that impersonal "showing" is artistic, whereas subjective "telling" is

inartistic. What Lodge's definition implies, of course, is that a first-person narration cannot be realism. Yet realism, although the term in itself is almost meaningless unless contrasted to other movements, is predominantly a term concerned with subject-matter, and the narrative mode hardly comes into it at all (on narrative mode, see p. 345 ff.). Accurate documentation, sociological insight, an accumulation of the details of material fact and an avoidance of poetic diction, idealisation, exaggeration, and melodrama are listed by the Oxford Companion to English Literature (1985) as influences of the French realist school of the mid-nineteenth century, from which England then went on to develop its own kind of realism (social realism) without any of the French constraints on either subject-matter or mode of narration. "The English novelists write from their roots", Mrs Leavis said, and somewhat less jingoistically that sounds true enough, witness their concern with historical contexts, the family unit, and two further preoccupations of the English novel quoted by Mrs Leavis (1981): the class-awareness and the attachment to an "understanding" of locality.

Realism never quite took the English novel to the extremes of a concern with ordinary, everyday life and a description of the lower classes as, for instance, it

did in France, where realism soon developed into naturalism. Of course, there are notable exceptions to the rule, some authors were interested in and concerned with the plight of the poor and underprivileged (George Eliot, Charles Dickens, and Thomas Hardy are nineteenth-century examples; E.M.Forster, D.H.Lawrence, and George Orwell twentieth-century examples; think also of the "plebian" dramatists Osborne, Sillitoe, Pinter, and Beckett), but there remains a hidden mainstream of authors who heavily rely on upper-class or upper middle-class subject-matter and who eschew the realism of the lower echelons of life (particularly Galsworthy, Oscar Wilde, Noël Coward, Ivy Compton-Burnett, Nancy Mitford, Agatha Christie, P.G.Wodehouse, Evelyn Waugh, A.N.Wilson, etc.). Significantly this kind of escapism is by far the most popular with the reading public, and the sales of e.g. Barbara Cartland, Jackie Collins, Alistair McLean and Shirley Conran prove this (see bestseller lists, Appendix 2:53). "All this is not surprising", David Daiches writes in The Novel and the Modern World (1965, p.2), "for the English novel was after all the characteristic product of the middle classes, and the middle classes have always been much concerned with social and economic position, with the relation between public esteem and real worth." British novels, so it seems, can be categorised without too much effort

according to the allegiance either with the lower classes or the upper (middle) classes. It should be remarked here that this class-awareness makes the English novel popular to foreign readers, because it often gives a romantic (and nostalgic) touch to the work. The class-directedness is seen by Raymond Williams as characteristic of British fiction: aristocratic and bourgeois views of life and value systems coincide (Williams, 1983). American fiction, on the other hand, cannot draw on this dichotomy and tension, and therefore perhaps compensates for it with "straatrumoer" and an attention to politics and world-affairs.

Interestingly, Mrs Leavis in her paper (1981) does not believe that this clash of the classes has been detrimental to English literature. On the contrary, "in novels like Wuthering Heights and Adam Bede and Silas Marner and Hardy's Wessex novels and Adrian Bell's Suffolk ones", she writes, "we see that English authors were not cut off by education or class from the life of farmhouse and cottage, and that they were able to appreciate the special quality of such lives without idealising them". This may have been true for the authors she mentioned, but with others (nineteenth century and more contemporary, such as Trollope, Compton-Burnett, Cartland, Wodehouse, and Mitford - there are doubtless more -) the sympathy with the

working classes is non-existent or negligible. "In the traditional English life of the countryside, the schoolhouse, the chapel, farm and cottage were quite often dominated by the great house and the parsonage", and a "united local culture ... centering economically on the market-town and spiritually on the cathedral close" was perhaps more of an ideal of the ruling classes than a reality as Mrs Leavis sees it (Leavis 1981, p.141). The frequent setting of novels in country-houses (and not cottages or terraced council houses) bears witness to this (see pp.354,355.).

The theme of family relationships, set in country-residences or not, is a significant remnant of nineteenth-century novel-writing which survived into modern times. What did not survive was what Mrs Leavis prefers to call the "moral responsibility of novelists", which in her view initiated the "decay of the traditional culture". Post-Modernist writers (and Mrs Leavis mentions quite a few, from Virginia Woolf to C.P.Snow, Kingsley Amis, Anthony Powell, Iris Murdoch, Angus Wilson, and Anthony Burgess to "railway-bookstall novelist" John Fowles) are, like "Women's Lib" writers, according to Mrs Leavis too much concerned with their own ego (Leavis 1981, p.142 ff.). Perhaps David Daiches is slightly less outspoken and more objective in his treatment of the same phenomenon: the breakdown of what

he calls the publicly shared principle of selection and significance in the first half of the twentieth century (Daiches 1965, pp.1-11).

"The English novel", Daiches writes (Daiches, 1965, p.1-11), "had been essentially what might be called a 'public instrument', basing its view on what was significant in human affairs on a generally agreed standard". The author, predominantly in the role of "observer" revealing the inward development of his characters by their outward behaviour, therefore expresses the "correlation between internal and external, between moral or intellectual development and appropriate observable action or inaction", which was taken for granted. And the stable and hierarchic Victorian society, Daiches claims, was also taken for granted. Taking Jane Austen as his example, Daiches explains that she had a "complete assurance that her readers shared the view of what is significant in human experience that is implied in the structure of her novels". "One of the marks of the modern novelist", he continues, "is that he is unable to hold that belief". Hence, after the Industrial Revolution, new ideas in ethics, psychology, and various social and economic factors caused a breakdown of this publicly shared principle of selection and significance: consequently the author no longer presents a persona whose outward

actions always correspond to his character; indeed there may be a complete breakdown of communication. The main contributing factor to this breakdown was beyond any doubt the shock of horror and futility of the First World War. Daiches then registers that there were several authors who took up the challenge of finding and expressing a new significance, apart from a large group which continued, seemingly impervious, on the old footing (a group of writers whom Virginia Woolf called 'materialists' such as Bennett, Wells, and Galsworthy). These new writers were, for instance, Virginia Woolf herself, with the techniques of lyric poetry and highly charged symbolic events; James Joyce with technical devices which would enable him to present all possible points of view simultaneously; Joseph Conrad equally presenting different points of view showing that the truth of eye-witness reports is often elusive and unstable; and D.H.Lawrence trying to discover the meaning behind human relationships and ironising the established class-conscious conventions. "The great surge of experimentation in fiction which went on in the 1920s and 1930s was in large measure caused by the novelists' search for devices that would enable them to solve the problem of the breakdown of a public sense of significance each in his own way", Daiches explains (Daiches 1965, p.6). As additional factors of what made the modern novel he also mentions the new concept

of time as a continuous flow rather than as a series of separate points with its implications for narrative technique ("flash backs") and the new view of consciousness deriving in a general way from the works of Freud and Jung (the "multiplicity of consciousness"). Interestingly, these two latter points we also find in Blok (1979) with relation to Dutch literature, but the breakdown of significance seems to have worked on the English consciousness far more than on the Dutch (who missed out on the far-reaching realities of the First World War and never established the "Victorian" "social norm"). The Dutch experience was therefore postponed until the crisis-years of the 1930s and the Second World War (see p. 308).

According to Mrs Leavis (1981, p.137) English literature is not political. "The novel-reader's suspicion" has made English literature immune in the long run to "seminarism and political dogmatism", she writes, "as witness the failure of either Marxism or Fascism to take root here or to father novels of any merit". Apart from the fact that these extreme political views have, according to my knowledge, not fathered novels of merit anywhere, the premise is simply not true. Below (pp.334 ff., p.349 and pp.351 ff., also p.328 above) we shall see that politics, mainly in relation to the theme of class-awareness, does occur in

British writing: social concern often invites taking an explicit stand. Therefore Mrs Leavis can only be right in a very abstract, general way, for instance in comparison with U.S. literature. The 1985 PEN-conference, chaired by Norman Mailer, proved however that politics and literature, in a world context but also in North America, are still uneasily reconcilable concerns. Anbeek (1981) sees American literature as having wild subject-matter and being full of energy, with a distinct optimistic and yet also moralistic tone (the authors are, in Anbeek's words, "cultuurcritici"). However, in various reactions to his article in the same issue of De Gids, many other writers reminded Anbeek that also American literature has its limited scope, sombreness, and solipsism. Maarten 't Hart, P.M. Reinders and Jan Donkers mention John Updike, and Van Benthem van den Bergh refers to Salinger's Catcher in the Rye as "een even precieus boek als Opwaaiende Zomerjurken". 't Hart's enumeration further includes Emily Dickinson, Sherwood Anderson, Mark Twain, Eudora Welty, Hemingway, Thoreau, Faulkner and O'Connor, convincing us of the variety on the American novelists' palet. "In fact, apart from a burst of wider political involvement in the Sixties, it could be argued that the major drift in post-war American writing has, if anything, been towards the internal", Melvyn Bragg writes in a letter to the editor of The Observer

(23-2-1986), mentioning as his examples Thomas Pynchon, J.D. Salinger, and Bellow's "obsession" with Herzog and Philip Roth's with Zuckerman. "It all begs the question", Bragg concludes, "of whether a broader social involvement makes for better novelists." In his opinion it does not. Also pessimism can, according to 't Hart, be found in American and British literature alike, as he lists Faulkner in America and Beryl Bainbridge, David Storey, and Paul Bailey in England, with a special mention for the Anglo-American Sylvia Plath's The Bell Jar ('t Hart 1981). This again warns us against generalisation, and one should also distinguish between personal pessimism and cultural pessimism such as that of Oswald Spengler and his Der Untergang des Abendlandes (1918-1922).¹⁹ Moreover, Joyce's

19 Spenglerian influences were quite important at the time, both in Great Britain and in the Netherlands (e.g. Yeats and A. Roland Holst). Actually, the whole idea of Spengler's cultural pessimism is based on a misconception. Spengler himself only indicated that the Weimar Republic could be abolished and the Great German Empire be re-instated if it brought a new "Caesar" to power and an old culture back to life. The title of his book was therefore more a warning than a true reflection of his philosophy. (NRC, 10-5-1986).

Dubliners and D.H.Lawrence's short stories do not strike us as being very optimistic in tone either. Of course the listing of exceptions disguises the general trend which does show a greater capacity for political involvement in American, and for optimism in Anglo-American literature. Not many people would dispute Vestdijk when he simply claims that "Engelse lezers opgeruimder boeken wensen", immediately putting this remark in the right perspective by adding that "in ieder beschaafd land wenst 99,999...% van de lezers opgeruimde boeken" (Vestdijk in Hubregtse, 1981, pp.102-151).²⁰

However, humour must certainly be a characteristic of English writing. At the heart of this lies the English pre-occupation with class, and humour usually occurs where one class has to put up with the other: a remedy, in other words, with a safe amount of required distancing.²¹

20 On social commitment and politics in the English novel, see pp.328 ff., 334 ff., 349, 351 ff.; on pessimism, see pp.372,373.

21 On humour in the English novel, see pp.371,372.

The image of English literature is varied, so it seems, and usually coloured by one's personal interpretation of it. On the one hand there is Mrs Leavis, who claims that English literature avoids political involvement ('t Hart sides with her, for: "typisch actuele romans ... worden nauwelijks meer gelezen"; 't Hart 1981), and on the other, for instance D.H. Lawrence, who claims in the introduction of the 1927 translation of Multatuli's Max Havelaar that "the Anglo-Saxon mind loves to hail books with a purpose". On the one hand outsiders like Donkers and 't Hart point to solipsism in English novels, and on the other B.S. Johnson, for instance, (in Bradbury, 1977, pp.151-168) remarks that it has been the "English disease" of the objective correlative which has prevented the English novel from becoming solipsistic, in response to which that author wrote Albert Angelo (1964) in order to "hear my own small voice". On the one hand there is sentimentalism and melodrama (especially in the more popular literature: how can it be different when readers have been brought up with films like Dr. Zhivago and Gone with the Wind ?), and on the other there is stylistic sobriety, journalism (e.g. Hemingway; in Dutch: 'nieuwe zakelijkheid'). On the one hand there is the romance, developed from the epic and medieval romance (often 'mythic'), and on the other the realistic novel, developed from non-fictional narrative forms

(cf. Wellek and Warren 1949, p.216). One has to agree with Warren Goddard who, in "Literary Taste and Democracy", an article in The Sociological Review (1936), already remarked that the English literary tradition, in comparison with for instance the tradition of the French Academy, is relatively flexible (it is, in his words, an "implicit and elastic standard"). This has paved the way for a variegated contemporary culture of a pluriform society. The development towards this has been described by Bradbury (1983).

After the break of modernist experiment in the 1920s and 1930s, described by Daiches (1965) as a breakdown of a public consensus of significance (see pp. 331-333 above), and an increased interest in theatre in the 1950s, the realistic novel seemed to re-establish its hold on English literary output. David Lodge writes:

There is a good deal of evidence that the English literary mind is peculiarly committed to realism, and resistant to non-realistic literary modes to an extent that might be described as prejudice. It is something of a commonplace of recent literary history, for instance, that the 'modern' experimental novel, represented diversely by Joyce, Virginia Woolf and D.H. Lawrence, which threatened to break up the stable synthesis of the realistic novel, was repudiated by two subsequent generations of English novelists. And, reviewing the history of the English novel in the twentieth century, it is difficult to avoid associating the restoration of traditional literary realism with a perceptible decline in artistic achievement. (Lodge in Bradbury, 1977, pp.84-110).

It has indeed been frequently stated that a complete break with the past was never quite made, and that the heritage of Dickens, Trollope, Jane Austen and Emily Brontë is still with us (a mingling of Victorian and contemporary ideas can be found in Fowles's The French Lieutenant's Woman). But the early 1970s witnessed another attack on the realistic mode, which in itself seemed to continue into contemporary writing. It was, Bradbury (1983, p.72) writes, "a new interest in fantasy and fairy story, gothic and grotesquerie" and "a sceptical questioning of the realism which has marked so much post-war fiction, a disquiet with simple ideas of mimeses...". Out of this dissatisfaction with the realistic tradition of e.g. George Orwell, Christopher Isherwood, Graham Greene, Evelyn Waugh, Anthony Powell, Angus Wilson, C.P.Snow, Kingsley Amis, Allan Sillitoe, and John Wain, grew an interest in science fiction (accounting for about 10% of the fiction titles and 15% of publishers' profits in October 1983 : The Guardian, 12-10-1983), allegory (e.g. Golding) and fantasy (e.g. Tolkien). With other novelists there seemed to develop a distinct searching for myth (e.g. Murdoch) : the use by writers of "their imaginative powers as a component of or even as a complement to reality" (Frank Kermode in Bradbury 1977, p.112). This metaphysical searching can be set in opposition to the internal reality of the novel (plot structuring, e.g. in Greene) or the external

social reality (social history, as in e.g. C.P.Snow). But consequently, Bradbury (1983, p.72) shows us that, because publishers were defecting from serious fiction, "a good many of the more successful writers were clustering in the safe middle of the market, writing genre fiction or Hampstead provincialism". And so there developed a tension between traditional realism and the reaction against it.²² Echoing Daiches (see pp. 331 ff.), Bradbury summarises: "The socio-moral tradition depends on a certain consensus about human nature and the relation between private and public existence, on standards of virtue and merit which may be freely shared between persuasive writer and listening reader. It is no longer easy to establish such a consensus". Culturally, English literature gains in richness with the adoption of writers of bi-ethnic origins. These authors from Commonwealth and ex-Commonwealth nations, writing in English, can no longer be seen as separate from the English tradition, something which e.g. Holloway (in Ford, 1983) refuses to see. Patrick White, Doris Lessing, V.S.Naipaul, Thomas Keneally, (James) Ngugi Wa Thiong'o, Timothy Mo, Wole Soyinka, J.M.Coetzee, and Salman Rushdie exemplify this

22 On fantasy and science fiction, see pp.365,366.

new cosmopolitanism of the contemporary literary scene, and British universities likewise treat these writers either as part of the corpus of English literature, or have set up separate courses to emphasise their importance.²³

This bird-eye's view of the image of English literature, or rather the overview of commentaries which critics have made on English literature, shows a tension between mainstream traditionalism, often seen to be synonymous with provincialism, on the one hand and experimentalism concerned with form and subject-matter (in the 1920s, 1930s, 1950s and 1970s) on the other. Strongly dominated by class-awareness, the English novel is, because of its sociological interest, frequently seen to get bogged down by provincialism or parochialism (Burgess 1967): many nineteenth century and turn-of-the-century novels were basically regional in setting (although not necessarily in outlook, see p. 352). However, it is the class-directedness to which the English novel owes its humour (see p. 336 above). Today there is, in Bradbury's words, an "overlapping of generations", some still holding on to the tendency to

"discard the heritage of recent Modernism and go back beyond and behind it to the tradition, seen either eclectically or in its narrowed form as Leavis's 'Great Tradition'", whilst others are casting the British novel into "an exciting, and indeed experimental form again" (Bradbury, 1983, p.74). In the following section we shall therefore change the subjective approach to a more objective (or rather: inter-subjective) one by looking at the prose elements of English fiction which do not merely show what English literature stands for, but make it what it is.

4.4: An analytical survey of English fiction

The orientation of nineteenth-century English authors was, as we have seen on p. 331 (Daiches quotation), entirely dependent upon society, which like the audience was taken for granted. The author's attitude to his/her characters was that of observer. "In the modern novel", however, "the novelist may have no assurance that it is the outward action which reveals the significant fact about his character, nor is he convinced that the public gestures provided by society - even by language, the most basic of all social instruments - can ever achieve real communication between individuals", Daiches (1965, p.4) explains. It is this breakdown of communication which sets the main characters in complete or partial isolation, and the harmony in family relationships or indeed with society, so characteristic of Victorian writing, has completely gone. There has been much conjecture as to what actually initiated the psychological shock of the early twentieth century: many believe it was the horrors of the First World War which drove the message of futility home (see p.362 below). One may also argue that the atrocities of the war only furthered a cause which had already started earlier, with the changes brought about by the

Industrial Revolution and around the turn of the century. The world around that time was rapidly changing: new inventions such as the motor car and photography completely changed man's outlook on life: the pulse of life started to beat faster, and the older art-forms were simply not adjusted to cope with the new ideas and higher tempo. Thomas Hardy the poet developed out of Thomas Hardy the novelist, Henry James wrote his novels on Americans experiencing Europe, and Joseph Conrad began writing in English long before the first shot in the Great War had been fired. It was Conrad who, together with Ford Madox Ford, wanted to renew the novel in a new dramatic form, abolish logical narration by the authorial voice, and convey an impression of reality by presenting short sequences of the plot in an oblique way. The Modernists (Woolf, Joyce, Lawrence, Eliot) continued to try and make sense of this shattered reality, shoring (in Eliot's words) the fragments against the ruins of society.

Victorian versus contemporary values are also at work in the type of narration of the novel. John Fowles, in "Notes on an Unfinished Novel" (reprinted in Bradbury, 1977), shows us that the irony of the Victorian novelist assumes a superiority of the author over his subject-matter (on irony, see p. 371 below). "Such an assumption must be anathema to a democratic,

egalitarian society like our own", Fowles writes. "We suspect people who pretend to be omniscient; and that is why so many of us twentieth century novelists feel driven into first-person narration". True though this may be, even taking Fowles's point that first-person narration may be the last bastion of the novel against the influence of the cinema, it is not true, however, that first-person narrations outnumber the traditional third-person technique (nor is it true that twentieth-century novelists shirk irony; see p. 371). Of course, we have the first-person accounts of e.g. John Wain, B.S. Johnson, Jean Rhys, Virginia Woolf's A Room of One's Own, or Anthony Burgess's Earthly Powers, in the good company of Gulliver's Travels and Tristram Shandy, but as Fowles (op.cit.) concedes, "the great majority of modern third-person narration is 'I'-narration very thinly disguised". This means that there is no reason to revert to this limited technique, which allows inadequate access to information by the reader; except in some works where the story is told in the third person, but the commentary is in the first (e.g. The French Lieutenant's Woman, following the example of Vanity Fair and Tom Jones). American literature seems to have adopted first-person narration more than British literature, although here, too, the third-person technique is still favoured over all. It is striking, however, that many first person accounts are among the

best of American writing: e.g. Melville's Moby Dick , Twain's Huckleberry Finn , Harper Lee's To Kill a Mocking Bird (still popular on secondary school lists, see Appendix 2:50), Mailer's An American Dream , Nabokov's Lolita , Kerouac's On the Road , J.D.Salinger's Catcher in the Rye , Philip Roth's The Ghost Writer , and these are just a few. Perhaps it is this which invited the comparison with Dutch literature in Anbeek (1981).

"Every novelist practising today feels prodded by the ghost of Dickens to attempt the big canvas, crammed with characters", Anthony Burgess writes in a student's guide to contemporary fiction (Burgess 1967, p.93). Burgess explains, however, that market forces often operate against the panoramic novel. Although many authors would like to "do a Tolstoy", the reader often gets impatient with lengthy books, and so do most authors. One can, like Snow or Powell, bring out the work in instalments. The trilogy was a solution favoured by many (e.g. Tolkien's The Lord of the Rings , Ford's "Tudor" trilogy, Peake's Gormenghast , Waugh's Sword of Honour , Faulkner's "Snopes Trilogy" < The Hamlet , The Town , and The Mansion > or the U.S.A. Trilogy by Dos Passos), whereas others had even more material to make tetralogies (e.g. Ford's Parade's End , Durrell's Alexandria Quartet , Paul Scott's Raj Quartet), or

quintets (e.g. Lessing's Martha Quest novels), or even (maybe the ultimate) 12-volume novels (Dorothy M. Richardson's Pilgrimage). But length has little to do with scope, for although the average British novel is shorter than, for instance, its American counterpart (in the USA the reading public favours bulky novels and authors can often afford to work on one particular title over a couple of years without having to worry about their income because of sponsorship, subsidies, and the "writer-in-residence" schemes), the British novel - although not necessarily epic - often gives the impression of presenting a world larger than its own, mostly in spite of its restricted setting. This could be due to its metaphysical or mythical quality, to the universal validity of its themes, or to the usually large number of characters the novel contains.

The first character-type to come to mind in a categorisation of characters in English novels (whereby some generalising, unfortunately, is unavoidable) is the characteristic English "underdog", a favourite with the reading public ever since the beginning of the novel. Mrs Leavis calls him the "Quixotic" character: "a man of feeling and integrity whose unworldliness may expose him in a ludicrous light to the vulgar but who shames the sinner and rebukes the proud and great" (Q.D. Leavis, 1981, p.134). As examples she mentions Fielding's Parson

Adams, Goldsmith's Vicar of Wakefield, Dickens's Mr Pickwick, and Thackeray's Colonel Newcome. Many more examples can be found (Silas Marner springs to mind), but they are nearly all nineteenth century heroes. In the twentieth century, with its breakdown of significance and Freudian psychology, the characters become more complex (e.g. Hardy's Angel Clare or his Mayor of Casterbridge: innocent victims on the one hand, but not without a streak of evil or weaknesses themselves) and the easy classification of positive/innocence/good versus negative/sin/evil is no longer applicable. Mrs Leavis's second category of characters, that of the innocent "Shakespeare" girl heroines (Clarissa, Elizabeth Bennett, Jane Eyre, etc; see pp.321,322 above), also falls prey to a more cynical and complex approach in the twentieth century. Both categories of Q.D. Leavis still exist, but they have been expanded to meet with the demands of the modern age. Girl heroines have grown up into women heroines, and although still as assertive, are now more concerned with the plight of their own sex in what is still a male-dominated world. The "underdog" of the nineteenth century developed into an emotional man under the influence of existentialism (C.P.Snow's Lewis Elliot), to a working-class underdog (Osborne's Jimmy Porter), an anti-hero exemplifying man's impotence in human communication (Beckett), or the victim of a political

regime (Orwell's Winston Smith), or a bureaucracy with Kafkaesque over-organisation and abuse of technology (Huxley's Bernard Marx or John the Savage). Man stands alone against the forces of the establishment or against the big decision-makers: the anti-hero in American literature is often found fighting in a war against his will (Mailer, The Naked and the Dead ; Vonnegut, Slaughterhouse Five ; Heller, Catch-22). Protagonists in American literature are often anti-heroes who, in their innocence, describe the crazy world through which they travel. Sometimes a child or adolescent (Huckleberry Finn, Harper Lee's Scout and Jem, Salinger's Holden Caulfield), sometimes a socially maladjusted (Carson McCuller's The Heart is a Lonely Hunter) or institutionalised (Kesey's One Flew Over the Cuckoo's Nest), most often a "weird" character (John Irving's Garp), the American hero usually lives through it all in spite of himself. Frequently he is a member of a cultural or racial minority: if not that of the Jews (Singer, Bellow, Cahan, Henry Roth, Odets, Potok, Malamud, Philip Roth) or blacks (Baldwin, Ralph Ellison's The Invisible Man , Toni Morrison's Solomon's Song , Malcolm X's Autobiography), then that of normal people in a mad world. Where society does not enter and overpower, there is usually an escape away from it, either to foreign shores (James, Stein, Pound, Hemingway), to days gone by (novels about the

colonisation or the Civil War, e.g. Steinbeck, S.Crane), to the sea (Melville, London) or decadence and wealth (Fitzgerald, Jackie Collins).²⁴

"Heroes like Zhivago are produced by societies in ferment; stable societies breed only anti-heroes". Thus Anthony Burgess (1967, p.140) justifies the existence of so many anti-heroes in English literature, and this sociological tack may be correct only in as far as one does not regard the English societies of the 1950s (or the Dutch society of the 1960s) as being in ferment. We would have to disagree, however, if we regard the rise of the middle classes and the labour movement, or the mass-demonstrations against the American bombings in Vietnam, as societies in turmoil, if not ferment. This, set against modern-day society which, with all its passiveness and resignation, creates heroes like Rocky and Rambo, would invalidate Burgess's argument.

Whatever the argument, protagonists of twentieth-century literature are predominantly anti-heroes as Lodge (in Bradbury 1977, p.94) describes

24 See also the discussion on theme in American novels, p.363; cf. also p.334.

them: "young, frustrated, classless, mildly delinquent, disappointed in love". But most importantly they are victims: society usually gets the better of them, or even of their creators (Hardy gave up novel-writing after his Jude the Obscure was brandished as a-moral). To say, however, that English fiction is merely social history as closely related to fact as possible, would be entirely wrong.

It is of course true that many English novels can be read in a social context, that many such novels derive their meaning from this context, and that in comparison with e.g. some continental literatures (the French, the German, or the Dutch) English literature is less solipsistic and more concerned with the problems of society, it nevertheless depends very much on the particular author. On the one hand there are those writers conditioned by reality into writing about the issues of the day: writers like Anthony Trollope (to give a nineteenth-century example: he included his political views in his Palliser novels); C.P. Snow (the Strangers and Brothers -series involving the Second World War and The New Men about nuclear research and the moral issue of dropping the nuclear bomb); Galsworthy (who, in Strife wrote about industrial disputes and in The Skin Game about the ruining of the English country-side by industrialists); Richard Hughes

(The Fox in the Attic takes in social and political action from 1923 to 1934); Anthony Powell (A Dance to the Music of Time , the title speaks for itself); Iris Murdoch who moved from realism to the bizarre (a development from The Unicorn to An Accidental Man); Arthur Koestler and George Orwell writing about totalitarianism; or the so-called "kitchen sink dramatists" (Wesker, Delaney, Osborne) who took drama out of the drawing-room setting. Before them, Victorian novelists had also been concerned with social realities, in all the novels that take the Industrial Revolution as their focus-point: Disraeli's Sybil , Charlotte Brontë's Shirley , Dickens's Hard Times , Mrs Gaskell's Mary Barton, a Tale of Manchester Life or her North and South , or Kingsley's Alton Locke . But equally one can emphasise the disdain some English authors have for these social factors: J.B.Priestley served on the Western Front throughout the war but never wrote about it; the Bloomsbury Group (Virginia and Leonard Woolf, Lytton Strachey, David Garnett) were notorious for their aesthetic contempt of social commitment; Ivy Compton-Burnett's novels are unrealistic as well as unreal; and Noël Coward's, T.Rattigan's, or Oscar Wilde's drama had little to do with society's concerns (except perhaps the latter's Ballad of Reading Gaol after a hypocritical society took revenge on him).

It is striking that, although the Great War gave English literature some great poets and novelists (Blunden, Sassoon, W.Owen, Rosenberg, Robert Graves), the Second World War hardly produced any artistic talent at all. Summarising, British fiction is either factual, reportive, "journalistic" (in Iris Murdoch's terms; see Kermode in Bradbury 1977. pp.111 ff.) and could be treated as social history (mythical elements do not exclude it from this), or it is escapist, concentrating on people rather than situations, and concerned with telling a story. There seems to be a balanced situation here: if continental solipsism and American political involvement were regarded as extremes, the British novel would take up a midway-position. There are, however, plenty of borderline cases: a line would prove extremely difficult to draw.

This tension between social commitment and isolation could also be seen in relation to what has often been regarded as one of the negative aspects of British fiction: the accusation of provincialism or parochialism. Apart from true regional novelists such as David Storey and Stanley Middleton (and, in a sense, D.H.Lawrence is a regional novelist too), a good many English poets and novelists likewise do not show much interest for the world outside their own (Compton-Burnett, Hardy, Amis, Wain, Braine, Middleton,

Angus Wilson, etc.). Apparently they find enough to be concerned with in their own circle; looking beyond it would be tearing themselves away from their "roots". Philip Larkin is an example of an isolationist poet; his analysis of backwater-England is, however, no less brilliant for that. Usually a breaking away from the spirit of rural or urban England (Burgess, Koestler, Greene) implies, except in the novels about the final days of the Empire, a break with the important theme in English literature: that of class-awareness. It is this theme which not only supplies the English novel with its social concern, but also (and importantly) with its humour (as we saw on p. 336; see also pp.371,372). But what, apart from the theme which we shall discuss shortly (pp. 355-364), determines the provincial nature of English writing most importantly, is of course the setting. With the exception of the novels concerned with the matter of India or those with related exotic settings (e.g. Durrell), the mainstream of English novelists clearly prefers to adhere to traditional English settings, particularly the country house for novels set in rural England.

Like Dutch literature, English literature is very much a literature of confined spaces. The drawing-room features largely in British fiction (cf. Q.D.Leavis

1981), and more often than not it is a drawing-room in a country estate or large stately home, or at least in a house inhabited by upper class or higher middle class people. Nineteenth-century fiction is absolutely teeming with them, from Jane Austen and the Brontës to George Eliot and Trollope, but the trend continues into the twentieth century with Galsworthy (The Forsythe Saga), Arnold Bennett (The Old Wives' Tale), Hugh Walpole (The Herries Chronicle), Ivy Compton-Burnett (nearly all her titles), L.P.Hartley (The Go-Between), Nancy Mitford (The Pursuit of Love), Elizabeth Taylor (In a Summer Season), Evelyn Waugh (Brideshead Revisited), P.G.Wodehouse's lighthearted novels, and Richard Hughes (The Fox in the Attic) - not to mention the popular romances -, either indulging in or exposing the falsities, hypocrisies, and bogusness of class-conscious England. In drama, the break away from the drawing-room scenes of, e.g. Noël Coward, Oscar Wilde, and Terence Rattigan was instigated by the "kitchen sink dramatists", who explored working-class themes and gave a new meaning to the word "provincial". But English fiction, also without the rich country home-setting, has always been more or less provincial. Nineteenth-century fiction is this almost without exception, and not

necessarily in a pejorative sense.²⁵ Breaks with this typical English setting can be found in novels about the Empire (e.g. Kipling's Kim, or T.E.Lawrence's Seven Pillars of Wisdom about Lawrence of Arabia), although these works are mostly still concerned with English characters bringing with them their Englishness (and class-awareness) which, because isolated, becomes even more pronounced and an excellent target for attack (e.g. E.M.Forster, A Passage to India ; George Orwell, Burmese Days ; or the historical works of J.G.Farrell and Paul Scott). Outside the matter of India, exotic settings were sought by e.g. Joseph Conrad (Congo, the South Seas), Graham Greene (Saigon, Africa, Tahiti), W.Somerset Maugham (the Middle East, the South Seas), Lawrence Durrell (Alexandria, Greece),

25 Cf. p.254. Some examples of "provincial" novels are: George Eliot, Jane Austen, the Brontës, Trollope's Barchester Chronicles, and we go into the twentieth century with Thomas Hardy's Wessex novels, C.P.Snow's Leicester-based novels, John Wain's The Contenders also set in the Midlands, David Storey and Stanley Middleton, Alan Sillitoe's and D.H.Lawrence's Nottinghamshire, Dylan Thomas's Wales, W.Cooper's Scenes from Provincial Life, the popular novels of Catherine Cookson, and there are many more.

Olivia Manning (the Balkan, Athens), Anthony Burgess (the Far East), and Muriel Spark (Italy, America).

From a thematic point of view, the Victorian emphasis on character and family-relationships continued into the twentieth century, especially in popular literature (or the domestic squabbles in Compton-Burnett), whilst on the other hand the break with the sense of significance constituted a break with these thematic and contextual preoccupations. Mrs Q.D.Leavis had already mentioned the "English fully human, sympathetic and yet critical interest in people" (Leavis 1981, p.131), and ironically enough it was one of the authors whom she attacked most fiercely for "spiritual pedantry", Graham Greene, who seemed to agree with this and regretted the loss of "importance of the human act" which, according to him, went with the death of Henry James (Greene in a review in his Collected Essays , 1969). Another Catholic author, J.R.R.Tolkien, also described the dangers which were threatening happy, provincial family life (personified in the pipe-smoking hobbits in his fantasy The Lord of the Rings). In a sense his was the fight of Christianity against chaos, and this theme was equally important for another important Catholic author, Evelyn Waugh (e.g. Brideshead Revisited).

Gradually, as the twentieth century established itself, the interest in family-life and reciprocal human contact changed into a concern for the lack of human contact in man's relationship with society. Henry James described the impact of Europe on susceptible Americans, and his work is still revered for its characterisation. But already here we find a shift from subjectivism to objectivism; in James notably with the introduction of a shifting point of view (e.g. The Golden Bowl). Conrad continued the objective novel with different points of view and an author-like narrator (Marlow), and thematically in his fight against the corruption of man and society by selfish materialism (e.g. Nostromo). D.H. Lawrence sought new faith in the natural instincts of men and women, and like Conrad reacted against corruptive society, against civilisation going bad. The inability to establish personal relationships, already so brilliantly described by Forster ("only connect"), became a universal theme. For Jude the Obscure and for Tess in Thomas Hardy's novels, happiness was apparently an impossibility, already foreshadowing a twentieth-century theme. Man's isolation and struggle against bureaucracy was described, among others, by Orwell; man's fight against totalitarianism by Orwell and Koestler. Optimistic utopias (e.g. H.G. Wells Tono-Bungay) developed into pessimistic dystopias (e.g. Orwell's Nineteen Eighty-four . L.P. Hartley's Facial

Justice , Aldous Huxley's Brave New World), or into the allegories of William Golding (Lord of the Flies), expressing the belief that man is ultimately bad. Samuel Beckett reveals the ills of society and shows equally how miserable man really is; the sickness of a divided society is also studied by Kingsley Amis in spite of the often happy tone of his novels. Before him, William Faulkner did the same for the American South, and also in Salinger's The Catcher in the Rye we find the theme of a person's struggle against the world's corruptions (and, in his case, consequently an escape into mental illness). Naturalism prompted the English novel to describe that which previously remained taboo: the lowest and basest feelings common to man. Existentialism emphasised the plight of the individual in his relationship with the world: loneliness becomes one key word (e.g. in Elizabeth Bowen, Virginia Woolf, J.D.Salinger, the "Angry Young Men"; see p.363, also pp.377,378 below); isolation another. Communicating only becomes possible in small groups, secret societies with a special code of life (e.g. Hemingway). Contemporary literature is trying to chart its way out of chaos, away from evil and self-destruction (Tolkien, Greene, Waugh, Burgess), insofar as this is possible (reading Golding or Malcolm Lowry's Under the Volcano one could have one's doubts). It is hard for the novelist to find light in contemporary reality, and the human love he has for

his baggage is only a candle-flame providing but the merest flicker.

Thematically there is of course much more going on in the twentieth-century novel. Apart from the 'matter of India' (Kipling, Farrell, Forster) with the implicit themes of the culture-clash and the relationship between ruler and ruled (also frequently described in the literature of authors native to Commonwealth or ex-Commonwealth nations, e.g. Scott, Rajan, Lessing, Gordimer), there is also what one might call the 'matter of Ireland'.²⁶ The concern with the country of origin is present with most authors from the emerald island, and there are quite a few. An old joke is that all good English writers are really all Irish, from Jonathan Swift and William Congreve to, amongst others, G.B.Shaw, Oscar Wilde, G.W.Russell, W.B.Yeats, Samuel Beckett, James Joyce and J.M.Synge. But there are other concerns: that with fate in Thomas Hardy (c.f. the last lines of Tess of the d'Urbervilles), with fantasy (Angus Wilson, Tolkien), the supernatural (Muriel Spark), homosexuality (Angus Wilson, E.M.Forster's

26 We could term the biographies of Claudius by R.Graves or Koestler's The Gladiators "matter of Rome".

Maurice), juvenile delinquency (Sillitoe's The Loneliness of the Long Distance Runner , and, with delinquency taken as a horrifying consequence of the evils of society, in Anthony Burgess's A Clockwork Orange). The situation of women in the modern world is taken up by feminist authors such as Drabble, Rhys, Lessing, Weldon, O'Brien, Mortimer, Bainbridge and Angela Carter, whilst the tension between masculine and feminine rather than male and female is a major theme in the work of Rebecca West. The historical novel was attempted by Arthur Koestler, Evelyn Waugh, William Golding (The Spire), Robert Graves and Anthony Burgess. However, in a general sense all authors who situate their works in the past write historical novels (Galsworthy, Dickens, Compton-Burnett). Novel-writing is therefore often by definition anachronism.

As we saw earlier on (p. 333), the phenomenon of time became a major concern in modern fiction. After many writers had been influenced by the time-philosophies of Henri Bergson, William James, and J.P. Sartre, the chronological sequence became less important, and it became possible to manipulate the narrative texture more freely. Virginia Woolf worked the symbolical passing of time into her novels (e.g. To the Lighthouse . The Waves), whilst her novel Orlando reminds one both of Wells's The Time Machine and of

Oscar Wilde's The Portrait of Dorian Grey . Wyndham Lewis, on the other hand, believed that the time-flux in novels could be broken by a meticulous attention to detail to slow the reader down. James Joyce crammed the time-span of a single day into Ulysses , and that of a night into Finnegans Wake . Time was manipulated in the work of other authors, e.g. Anthony Powell (A Dance to the Music of Time), and, in America, Kurt Vonnegut (Slaughterhouse Five).

The course of time that could not be changed was that which brought the First and Second World Wars to England. As we saw earlier (p. 352), there were those who tried to avoid it by banning it from their creativity, but to others the turmoil of the times offered much material to write about (e.g. Evelyn Waugh's Waugh in Abyssinia , Put Out More Flags , and Sword of Honour ; the Olivia Manning trilogies). The experiences of the First World War was brought to the English consciousness mainly by poets (except, maybe, Ford Madox Ford), and its impact on society was so great that the Second World War could not parallel this. The literary output which is concerned with the Second World War is therefore relatively small. This is not so of American literature: to the Americans the experience of war was fresh (as it was with the English during the Great War), and many American novels were written on

World War Two either during the war or retrospectively (e.g. Ernest Hemingway's short stories or his A Farewell to Arms ; Norman Mailer's The Naked and the Dead ; James Jones's From Here to Eternity ; Herman Wouk's The Caine Mutiny ; Joseph Heller's Catch-22 ; and, about the atrocities of the Dresden bombing, Kurt Vonnegut's Slaughterhouse Five).²⁷

One final point has to be made about theme in the English novel: its preoccupation with class-awareness. It is definitely true that the English novel is dominated by class-consciousness, reflecting society as a whole. John Galsworthy, Ivy Compton-Burnett and Nancy Mitford, joined by romance-writers such as Barbara Cartland, continued the nineteenth century tradition of writing about the well-to-do, the upper circles of society (we can also include here the novels about the 'American Dream': Norman Mailer's novel of that name or Scott Fitzgerald's The Great Gatsby). Others, by contrast, tackled working-class themes: Hardy, D.H. Lawrence, Orwell, and particularly the 'Angry Young Men' of the 1950s, John Wain, Alan Sillitoe, John Braine, John

27 On the war experience in the Dutch, British, and American novel, see also pp.378,379.

Osborne, and Kingsley Amis's Lucky Jim (which, together with Malcolm Bradbury's The History Man and David Lodge's Changing Places, is the best English example of a 'university or campus novel'). Comparable to the anti-establishment stance of this generation are the so-called 'Beats' in America (with poets such as Alan Ginsberg and Gary Snyder, and the novelist Jack Kerouac). Linked with the element of class-awareness is the recurring theme of hypergamy, or marrying above oneself, which explores the conflict between classes already set in e.g. D.H.Lawrence's Lady Chatterley's Lover. Burgess (1967, p.141) shows that this theme is particularly dominant in the 1950s, e.g. in Amis's Lucky Jim, Osborne's Look Back in Anger, and John Braine's Room at the Top, although it was already present in C.P.Snow's Strangers and Brothers series.

The fact that English novelists seem to prefer to embed their works in a socio-historical context makes it easy to understand that occasionally they swap the fictional for the factual. Historical novels are a popular genre, and several fiction-writers tried their hand at it (Arthur Koestler in The Gladiators; Evelyn Waugh in Helena; William Golding in The Spire and The Inheritors; Margaret Drabble, in The Ice Age; Olivia Manning and Joyce Cary in their trilogies; Iris Murdoch in The Red and the Green; Robert Graves in

Goodbye to All That and Christopher Isherwood in Goodbye to Berlin). It is surprising, however, how many English novels draw the reader into history: for instance Joyce's Ulysses with its implicit parallels with biblical history and Homer. Moreover, frequently historical novels end up as biography, yet another favourite genre with the English reading public. Examples here are: Joyce Cary (The Horse's Mouth), Robert Graves (I Claudius and Claudius the God), and Anthony Burgess (Nothing Like the Sun , about the life of William Shakespeare). In American literature, historical works include John Barth (The Sot-Weed Factor) and many works about the Civil War and the Second World War (see p.379).

The English novel has many forms, and the historical novel and biography are only two. Very popular is the short story, shorter than the Dutch novella and an art-form in its own right. James Joyce (Dubliners), D.H.Lawrence, Morley Callaghan, W.Somerset Maugham, and Sean O'Faolain excelled in it, and the same could be said for American authors like Kate Chopin, Henry James, Ernest Hemingway, Scott Fitzgerald, Ring Lardner, and Leslie Fiedler. We have, of course, also the moral fable (Golding) and many authors who explore the fantastic (Tolkien, Pynchon, or the many science-fiction writers like H.G.Wells,

C.S.Lewis, Arthur C. Clarke, Robert Heinlein, Kurt Vonnegut, J.G. Ballard, Isaac Asimov, and Frank Herbert). Here the boundary between cultured and popular artforms becomes less distinct: also crime novels remain very popular (Agatha Christie, Graham Greene, and Raymond Chandler are amongst the most read). Like spy thrillers (Ian Fleming, John Le Carré) they constitute a serious part of the house of fiction, although Graham Greene considered his detective novels merely as "entertainments". The country novel is less popular than in the Netherlands: it was satirised by Stella Gibbons in Cold Comfort Farm. Distinct from this, the regional and provincial novels prove very popular indeed (see pp. 353, 354 above). Novel-writing and drama mingle in Compton-Burnett; whilst the anti-novel has been given credence by David Lodge (The British Museum is Falling Down). This latter art-form was taken to extremes by B.S. Johnson, who pierced a hole through the pages of one of his novels (Albert Angelo) to signify the death of one of his characters. In The Unfortunates he deserts the traditional fixed order of the novel-form and has the pages not bound but placed loose in a box (cf. Johnson in Bradbury 1977, pp.151-168); the reader could read the book in any order he liked, whilst the randomness of the form expressed the subject-matter of the book (the randomness of cancer).

Plot-construction still remains crucial to the English novel. However, in an interview with Frank Kermode (Bradbury 1977, pp.111-135), Graham Greene complained that too often he was carried away by plot-construction, or "found his boots muddy with plot". Plot had to be controlled, and stood in the way of the mythical element to which Greene aspires. Greene clearly sees plot-construction here as the architecture, and myth as the main purpose of the story: myth is here practically synonymous with the materialisation of the idea. Plot has to be controlled by the character(s), and the action (for action there must be) may give the impression of being complex, but should in fact remain simple. Thus torn between plot and myth, Greene represents the English authors who can create both. If plot is absent, the mythical element usually takes over (this too often in contrast with Dutch novels, where there is frequently no plot and no myth either). Because of their mythical element which then becomes foregrounded, English plot-less novels, although in the minority, are frequently best remembered: works with a Proustian flow such as Joyce's Ulysses and Finnegans Wake, or Virginia Woolf's Mrs Dalloway and The Waves. Among the others who dispensed with plot (or who wrote novels which have at least no plot to speak of) are Ronald Firbank (Vainglory), Aldous Huxley (Point Counter Point), Henry Green (Party Going),

J.P. Donleavy (A Singular Man), Iris Murdoch (Under the Net), and J.D. Salinger (The Catcher in the Rye). But these remain exceptions: the trend in modern writing is not to dispense with plot altogether, but to make it keep in line with the total expression and the concern of the time. James, Conrad, and Ford Madox Ford therefore presented plot obliquely and parenthetically, the way it is presented in reality. However, we are talking of style now, and we should similarly consider the other stylistic idiosyncracies of English contemporary writers.

Style, as N.N. Holland and J. Middleton Murry indicated (see pp. 312-315 above), is strongly linked with the writer's own character. We therefore talk of "personal" style and "idiosyncracies". The fact that some authors write in a similar style is evidence either of literary influence (through reading others or personal contact), sheer coincidence, or due to demands of the accepted literary vogue. Market forces therefore also play their part: editors are keen to 'streamline' any manuscript to render it compatible with market demands (famous editors are e.g.: Edward Garnett who launched Joseph Conrad, D.H. Lawrence, and John Galsworthy in England, and Maxwell Parkins who published Scott Fitzgerald, Hemingway, and Thomas Wolfe at Scribners in America; on market forces, see Chapter 5).

Whatever the cause, a certain style adopted by several writers (all, no doubt, with their own variations) can rapidly develop into an "image" of a certain literature: the terse, journalistic style in which language is almost stripped to the bone and non-fictional elements may be introduced did this to a certain extent for contemporary American writing. A quick examination will show, however, that any classification into easy categories is a simplification that does not do credit to the whole of literary creativity.

Nevertheless, there is a certain development to be discovered: i.e. there are several stylistic features which were introduced into English writing during and shortly after the turn of the century which were not present earlier. One of these is the stream of consciousness technique, described above on pp.293,294. Henry James, Dorothy Richardson (Pilgrimage), Virginia Woolf and James Joyce are the authors best known for this technique. Styles which were carried over from Victorian and Edwardian periods still held sway, e.g. the picaresque in Priesley, mimicry (some may want to call it epigonism) in Angus Wilson, formal and stilted prose in Compton-Burnett, episodic construction in Malamud, or the conversation-piece in Huxley. A naturalistic eye for visual detail can be found in the work of, e.g. Wyndham Lewis and Arnold Bennett.

Simultaneously, however, new ground was broken by those who were looking for a new way of presenting the changing reality. Virginia Woolf used symbolism and highly poetical images; James Joyce adopted several styles (as did B.S. Johnson in Travelling People and Flann O'Brien in At Swim-Two-Birds after him), and developed a terse, unwrought and economic way of writing with an eye for detail; Joseph Conrad multiplied the points of view in the telling of a story; and T.S. Eliot introduced colloquialisms in his poetry. The early twentieth century was full of experiment: from Henry James's realistic analyses of society with an oblique presentation of plot and Conrad's shifting time-sequences to Lawrence Durrell's verbosity and, by contrast, Samuel Beckett's dry austerity and sharp exactness. Iris Murdoch became essentially a symbolic and mythical author; Commonwealth authors like Amos Tutuola added a new colloquial idiom (pidgin) to the linguistic range of English. In America, writers experimented with non-fictional elements (Dos Passos, Mailer), and symbolic smells (Mailer). Novels became open-ended: John Fowles's The French Lieutenant's Woman, read as a Victorian novel, has a clear ending, but read as a modern novel the ending remains uncertain. The horizon of expectations of the reader is constantly under attack as the reader is presented with psychological changes in character and enigmatic twists

of plot (e.g. Fowles's The Magus). But most of all the new age demands ironic distancing: a development befitting the tradition of English novel-writing.

As the Dutch novel fights to overcome the social isolation and bigotry of Calvinism, it applies irony as a weapon. Similarly, the English novel fights to overcome the social isolation and bigotry brought about by class-awareness, and again irony is a weapon. It prevails in many authors of the rich English literary tradition: Fielding, Swift, George Eliot, Jane Austen, Dickens, Forster, Faulkner, Joyce, Conrad: the list is by no means complete. The irony applied by these authors can be seen either as a self-protective measure, as an assertion of superiority in some cases, but predominantly as a means of distancing oneself from the subject-matter. This is either to save the novel from becoming too heavy-handed and serious (as, for instance, with Elizabeth Bowen), or, as Wayne Booth (1961) sees it, as a "secret communion" between author and reader. If ironic distancing can create this understanding between author and reader (the reader feeling "closer" to the author when he sees the irony and shares the author's amusement), then the communication of the idea of the novel has a better chance to succeed (I think here especially of Henry James, but it can be extended to most ironic novelists). Humour proves an excellent

means of distancing: Christopher Isherwood's Berlin books, for instance, are a clear example of "humour as remedy". Poking fun at the ills of society does not necessarily have to be left to true humourists (like, for instance, Tom Sharpe), but most "serious" writers apply the soft bandage of humour equally well (think of James Joyce or Kingsley Amis; on humour, see pp.336 and 354). Scepticism and cynicism sometimes overshadow irony, giving a serious bite to it (as sometimes in Forster, Orwell, and Huxley), or satire may pull the entire novel into the domain of farce (Waugh, Joseph Heller, John Irving). New dimensions are added when we are dealing with a novel within a novel: two or more separate stories usually in juxtaposition (e.g. Flann O'Brien's At Swim-Two-Birds, John Irving's The World According to Garp, or - with notebooks rather than novels - Lessing's The Golden Notebook).

Whatever the technique of transcending the subject-matter - ironic distancing, comic exaggeration, or fierce attack - the subject-matter itself often remains gloomy, sombre, and anything but uplifting. Arnold Bennett's novels are often tragic, concerned with disease and death; Malcolm Lowry's Under the Volcano is a vision of hell; Kurz's "The horror!, The horror!" still lingers after reading Conrad's Heart of Darkness; and William Golding's view of society is

discernedly pessimistic, and so is Hardy's, A.E.Housman's, Orwell's, and Mailer's, to mention but a few.²⁸ Not surprisingly, for as we saw (pp. 358,359 above), the thematic pre-occupation of the twentieth century author was frequently with society's ills: greed, exploitation, colonialism, materialism, corruption, bureaucracy, totalitarianism. Before we continue, we must now draw up the balance and see where Dutch and English fiction, taken in general, are similar and where precisely the divergencies lie. This will be our concern in the next section.

28 Cf. also Sutherland on pessimism in British bestsellers (Sutherland 1981, pp. 240-247).

4.5 A Comparison of Dutch and English Fiction

Studying a literature in isolation does not present the same problems as studying two or more literatures in combination, and trying to extract from these the common denominators. There may be common influences and common trends, but the yoking together of two ultimately different literatures has always been a somewhat artificial undertaking. In building a solid bridge between two literatures, one finds that there are too few piers on which the construction can rest. The approach taken in the present study is not finally to come up with a fixed channel link, but to try and make some of the piers carry a bit more weight, or at least show that there are more piers possible than one had imagined, so that the final crossing for others will be less risky.

Let us start by looking at what we can derive from the previous sections of this chapter. Firstly humour: the claim that Dutch literature does not have any (cf. Chorus 1965, see p.277) can be disputed. Dutch humour is often implicit and ironical, frequently linked up with the style of the author. Perhaps the human dimension of English humour, which we found to be strongly related to the class-awareness of the British, makes Dutch humour

weak by comparison. 29

29 Sometimes, however, Dutch humour even sets the example: the idea of the daily calender with funny remarks and jokes, used by e.g. the "Not the Nine O'Clock News" team and Nigel Rees, was originally that of the "bescheurkalender" of Kees van Kooten and Wim de Bie, and was introduced in England by Jaco Groot of De Harmonie. The gap between English and Dutch humour does not seem to be as wide, however, as that between English and American humour. American humour is often bizarre and directed against certain people: very frequently against the protagonist himself. In English humour there is sometimes a similar victimisation, but the person bearing the brunt is usually an abstraction, belonging to and representative of a larger group or class which is ridiculed, and one "laughs with" instead of "laughs at" this abstraction; the humour is also frequently more typological than situational. This attempt to characterise English and American humour is by no means objective and complete: it is clearly a matter of opinion whilst whole volumes can be written on the subject. Generally, however, people will acknowledge that there is a clear difference, and this difference would seem to be even larger than that between English and Dutch humour.

Something which perhaps counteracts the humour in Dutch prose-fiction is the tendency to moralise. After a long tradition of writers/preachers, the Dutch author still wants to play the teacher too often. English novel-writing has its teachers too (e.g. C.P.Snow), but the message is mostly implicit and worked into the moral framework of the whole novel. Thematically, the Dutch novel is frequently pre-occupied with desacralisation of religion and family and describes the protagonist's struggle against religion; the English novel is one of a wider human interest and, especially since the turn of the century, describes the struggle of the individual against society. The English novel is therefore closer to society and its influences, although we saw (p. 352) that there are equally numerous other English authors who prefer to give these contemporary topics a wide berth. American novels again seem to depend on a larger amount of socio-political involvement than the English, whereas the Dutch - apart from notable exceptions such as L.P.Boon and, to an extent, Harry Mulisch - are further removed from politics. We do see that, where literature is influenced by politics, it reflects the socio-economic structures of the country: pluriform politics based on religious separation in the Netherlands, dual politics based on class distinction in Great Britain, and individualistic capitalism in the United States.

An important theme in English writing of the beginning of the twentieth century was that of loneliness. Daiches (1965, p.10) summarises it in the key question: "How is love possible in a world of individuals imprisoned by their own private and unique consciousness?" Or: "How can love and reality be brought together?". This search for love reveals that English literature is still predominantly optimistic in outlook: it may be a literature of protest but of course protest is, in fact, synonymous with hope (for without hope what good will protesting do?). We find here a difference from Dutch literature of the same period, which we found to be more a literature of dejection and laissez-faire (in contrast to the younger generation in which there was, after resignation, still a hint of hope; see p. 320). The protest in English literature, as well as the breakdown of the public sense of significance and human communication (loneliness), is perhaps best exemplified by the emergence of the so-called "Angry Young Men" in the mid 1950s. Dramatists and novelists such as John Osborne, Colin Wilson, John Wain and Kingsley Amis had perhaps less in common than is sometimes claimed, but in all there was an interest in the social outcast, and sympathy with the struggle against the upper classes. John Holloway (in Ford 1983, pp.65-125) lists these authors under the sub-heading "minimal affirmation", again reflecting the glimmer of hope which is still

present in their work. Ton Anbeek, in an article in Dutch Crossing (No.24, December 1984), compares the "anger and isolation" of Dutch and English fiction in the fifties, following an earlier comparison between Frits Egters (from De avonden) and Jimmy Porter (from Look Back in Anger) by James Brockway.³⁰ Anbeek has to conclude that the difference between Egters and Porter is basically a difference of emphasis between culture, religion and hopelessness on the one hand, and class struggle, outspoken political awareness and a glimmer of hope on the other.

We also found the English novel, in comparison with the Dutch, to be more representative of its time and often depending on a historical context. Paradoxically, this does not make the English novel more ephemeral. Major human traumas such as the First World War were reflected in English writing (and poetry), but strangely enough the Second World War did not generate so much literary output. For the Dutch, however, this war

30 J.Brockway, "The Disturbing and the Disturbed: Some Post-War Dutch Poets and Novelists" in: The London Magazine, 1961,1,7, pp.65-81. Cf. A. van der Veen, "Van het Reve en zijn buitenlandse soortgenoten" in: Hubregtse 1981, pp.146-151.

generated much occupation literature ("bezeters-" or "verzetsliteratuur"), a type of literature obviously unknown to the British and American reader (cf. W. Brozwaer on Mulisch's The Assault, in De Volkskrant 5-7-1985). In America, war novels and anti-war novels played an important part in the making of the American consciousness, whereby also the experiences of Korea and Vietnam contributed to the anti-war novel.

We see that the break with a Victorian sense of significance and the rise of experimental prose came, for English writing, straight after the turn of the century, whilst experimentalism in Dutch prose developed later, after the years of the crisis and the Second World War (one Belgian author, Paul van Ostaijen, could be called ahead of his time). The new generation of post-war writers however, as Anbeek (1984) shows, developed in Dutch fiction earlier than in England, where the "culture after the war is still largely dominated by the Mandarins who took power in the thirties, the Auden generation" (op.cit.). As far as experimentalism goes, there is in both literatures (English and Dutch) clearly an interest in the implications of time. In Chapter 3.2 (p.252 and p.257) we saw furthermore that the main English objection to Dutch translated prose was its preoccupation with doom

and gloom (apart from the experimental nature of some of the works and their over-indulgence in sexual matters). We saw, however, that also English and American fiction can be exceedingly pessimistic in tone. The jazz craze in the 1920's could only thinly disguise the "ennui" of that period, and futuristic prognoses nearly always developed into dystopias.

One great disadvantage of Dutch prose-fiction should not be disregarded, however. This is the lack of development of plot, as we concluded on pp.305,306. Clearly the Dutch novelist is ill at ease with plot-construction, which accounts for the many short stories and short novels (novellas) which appear and have appeared on the Dutch market. By contrast, the English author cleverly contrives his story-line. If, as may happen, he does not have a clear plot in his stories, the reader is often compensated with the implications of a rich symbolical or mythical meaning. It is this sense of myth in English writing which may give Belgian "magisch realisme" its British audience. The English reader likes to be enchanted by a story, or at least by the art of the story-teller. He does not like to be thrown in and out of the reality the book imposes as in some experimental works or continental philosophising fictions (Milan Kundera's The Unbearable Lightness of Being , for instance). Plot is important to

him, and so is characterisation. The fictional account will have to move, both in a directional and in a sentimental (but not over-sentimental) way, and not concentrate on the narrow world of one person without further scope or development. For English novels the emphasis still lies with traditional human involvements, a congruous setting giving couleur locale, and a sense of socio-historical significance. Unlike contemporary American novels, it does not need the hustle and bustle of politics, violence, and sex, although in restricted dosages this may appease the saturated reading public. But most of all it seems as though the English reader seeks in a novel the possibility of total assimilation and empathy with the characters, whereas in American fiction the reader mostly seems to look for fascination.

The main character in Dutch fiction is frequently very sensitive and of a nervous disposition. English characters are frequently heroines or working-class anti-heroes; in American fiction often social misfits. The English novel, compared to the Dutch, is often also more sentimental in its description of events and the impact of these events on the main characters, and the anti-sentimental approach of Dutch fiction-writers is much appreciated in Great Britain (although the Dutch themselves may still find the same works too sentimental; cf. Chapter 3.2, p.269). Dutch and English

literature alike (not American) are literatures of confined spaces; in English fiction the frequent setting in a country-home or other restricted environment is exemplary of this. In both cases the accusation is that of provincialism; in Dutch literature the (unsuccessful) escape from this tradition and the influence of Calvinism is to be found in many writers ("noordewee"). In English literature the escape from provincialism often involves fantasy or science-fiction, and themes related to the colonial past or, more recently, the influx of Third World literature. Dutch literary history still refuses to accept a generic classification like that in Fowler (1982), which may account for the fact that - quality differences apart - the Dutch literary establishment does not consider popular literature (and genres such as detectives, cartoons, science-fiction, romances, etc.) to be part of the established literature (cf. the university reading lists, Appendix 2:1-2:4).

The provincial nature of both Dutch and English literature is the product of the collective cultural heritage which only few authors can transcend. The rise of Modernism and the breakdown of significance in England indicated that the genius of particular authors could find ways of breaking with this cultural deposit; in the Netherlands the process has been much more difficult. The Calvinist past weighs heavy on the

shoulders of Dutch authors, and individualism and introspection, almost out of a guilt-complex which forbids them to excel, are the result. However, the Dutchman appears to be happy in his "perfect isolation"³¹, and the seclusion of the domestic scene supplies him with sufficient subject matter. This is reflected in modern society by an emphasis on "gezelligheid", a typically Dutch and almost untranslatable notion. The Dutchman finds this at home, whereas the Englishman (although his home remains his castle) finds it in the local pub. Advertising in the Netherlands is dominated by this "en dan is er koffie..." approach, which is supported by statistical evidence. Of all men and women in the Netherlands, 88% are happy in their home where they are; 87% of the women and 77% of the men prefer to eat at home instead of going out; and 73% of the women and 59% of the men receive visitors at home once a week or more often, or go out to see somebody in his/her home at least once a week (PSYCHE 1982). Magazines which exploit this fact.

31 To some authors, even being translated into English is a low priority (e.g. Hermans who refused co-operation with the Foundation for Translations).

especially women's magazines, prove to be very popular. In the Netherlands, 76% of the female population over 13 years of age reads either Libelle , Margriet , Viva or Story , making women's magazines by far the most popular, also in comparison with general interest magazines or magazines with a majority male readership (NOP 1982; for a comparison of circulation figures of Elsevier Magazine vis à vis The New Statesman , The Economist , Newsweek , or The Spectator , see Appendix 3:7). In England, the popularity of women's magazines is waning: (Woman's Weekly , Woman's Own and Woman sell slightly over 1,000,000 copies per issue; Cosmopolitan sells only slightly over 400,000 and was decreasing in popularity in 1984; She and Woman's World can just about manage a circulation of over 200,000; whilst 8% to 10% of the British population reads the weekly colour supplements of the Sunday newspapers (National Readership Survey 1970 and 1983, Euromonitor Publications). Magazines in Great Britain are far more tuned to the special interest of a particular target audience (young women, independent women, older women, weight watchers, computer enthusiasts, etc.), whereas in the Netherlands women's magazines and general interest magazines cover a variety of topics with a more general appeal and readership (although there are admittedly differences of emphasis: e.g. Viva for the younger woman). This supplies the

Dutchman-or woman with a more general background knowledge to enable him or her to include more people in the circle of acquaintances to visit or entertain at home. As in the literature, most of the conversation dwells on the "in-crowd": exotic places provide pleasant conversation but social constraints discourage and prevent escape. It makes the Dutchman culturally self-sufficient and, by analogy, introspective.

In such a restricted community, it is small wonder that the main character the author prefers to talk about is frequently that of himself. Third-person narration is often thinly-disguised first-person narration, and first-person narration thinly-disguised autobiography. In England there is no such domination of I-narration: third person narration is even thought to be a prerequisite for the realistic mode (Lodge definition, p. 325). In America, the case is less clear-cut, although first-person novels seem to receive the most attention. Style shows little divergence in either language community: both have developed the "stream of consciousness" technique; both have an eye for detail; in both there are American influences of word-economy (terse, journalistic fiction and semi-fiction). The style of the author needs to be strongly linked to his or her character: vorm and vent are by necessity complementary (something which is not always the case in

Dutch writing). Irony is also applied on either side of the North Sea, although the reason behind it is different: in the Netherlands, it is used as a weapon against Calvinist gloom; in England, as a weapon against the class society (in America often as a comment on materialism and power politics). In all, humour is an important element. Often the similarities between Dutch and English literature are so striking, that one would almost be inclined to think of mutual influence: this goes, for example, for Hamelink's Het Plantaardig Bewind and Golding's Lord of the Flies, and possibly for works by Lampo and John Fowles.

All these points taken together show that, where there is a major difference between Dutch and English prose-fiction, it is that inherent in a traditionally grown interpretation of reality, cultivated within its own situational constraints. The Dutch novel still relies to an important extent on naturalistic influences: introspection, first person narration, limited scope and restricted setting, an eye for detail, the pre-occupation with sensitive characters and hereditary factors all emphasise this. The English interpretation of reality is somewhat different, though. There is occasionally the naturalistic sense for detail and the theme of loneliness - the concern with the lower classes could also be derived from this influence -, but

overall this could be due to a more comprehensive view of society (even though this society is divided), and a greater human interest. This leads to a deeper concern with characters (third person narration) and what happens to these characters (i.e. plot and story-line); not, as in Dutch fiction, a concern with psychology, but with sociology.

The form in which the novel is presented to the reader also shows a divergence. In the Netherlands, the novella is still a popular form; this proves an unpopular form in England and America and is discouraged unless undertaken by a very popular author (e.g. Kurt Vonnegut with Slaughterhouse Five and Cat's Cradle). Short stories remain popular, and even seem to be going through a phase of renewed interest in the United Kingdom (Bradbury 1983, p.79). Finally, we saw (p.331 ff. and p.339) that there is at present a schism in British fiction which started in the 1970s: that of the attack against the realistic mode. Per Gedin, in Literature in the Market Place (1977, p.57), describes this divergence of interest within the novel genre as a split between novels that attack the established society (usually the society represented by the readers of these novels), and those whose intention it was to provide relaxation, entertainment, and escapism. From the point of view of distribution, this is the split

between the cultured and the popular circuit: the manifestation of the market forces as present from the early 1970s in the book industry. We shall have a closer look at these market forces in the next chapter.

chapter 5:

EXTRINSIC FACTORS:

THE DUTCH NOVEL ON THE BRITISH BOOK MARKET

5.1 The Reading Public:

5.1.1 The Reading Public: some general statistics

5.1.2 Public Libraries

5.1.3 Book Clubs

5.1.4 The Reading Public: conclusion

5.2 Distribution:

5.2.1 Channels of Distribution: introduction

5.2.2 Bestsellers

5.2.3 Promotion

5.3 Production:

5.3.1 The Publishing Industry

5.3.2 Literature as Export

5.1 THE READING PUBLIC

"Books are different"
(Barker 1956, UNESCO)

"A book or a film is primarily a product among other products. As such it belongs to a sector of capitalist production that can survive only on condition that it is lucrative, brings a profit"

(Lucien Goldmann:
Recherches Dialectiques, 1959)

5.1.1 The Reading Public (some general statistics)

In Chapter 1 we pointed at the importance of the reading public for a contemporary theory of literature: reception-aesthetics concentrated on the reader, whilst in literary sociology - more accurately - the emphasis is with groups of readers (cf. p.25 above). It is surprising and shocking, after realising the importance of readership for a theory of literature and for the existence of literature as a cultural heritage as such, how little we and in particular the publishers know about how the reading public is made up. John Hall, in his Sociology of Literature (1979, p.131), states that we know far too little about the reading public; a concern echoed by Van Assendelft

(1981), Vanderauwera (1982), and Grijpdonck (1984). To the latter the consumer (he speaks of the "consummator") represents the final stage of completion in the process of communication which started with the author. Van Assendelft, concentrating on the publishing scene in the Netherlands, comments: "Volgens de Stichting Spuurwerk is het met de marktkennis van de meeste uitgevers slecht gesteld. De meeste uitgevers hebben geen idee op welke doelgroepen zij zich richten, laat staan dat zij die doelgroepen weten te localiseren en vervolgens weten te benaderen." (Van Assendelft 1981, p.9). It is extremely important, particularly in relation to the literary canon and the literary tastes in the Netherlands and Great Britain, to find out more about the composition of the general reading public.

In the Netherlands, the rise of the cultured circuit of distribution currently active in the country has been due mainly to the rise in educational standards which came into effect after the introduction of the H.B.S secondary education (Hogere Burger School) which reflected the "toegenomen werkzaamheden in de volksontwikkeling" (Huygens 1946, p.221; cf. Appendix 5:1 and 5:2 for education statistics). In spite of these efforts, however, current figures indicate that approximately 20% of the Dutch population can be considered not to read at all (Van Assendelft 1981,

p.100). These figures compare favourably with a similar, but admittedly older survey quoted by Hall (1979) on the situation in Great Britain: there 31% of the public in 1965 did not read any books whatsoever, 32% never used public libraries, and only 31% read more than 20 books in a year. In 1958, Robert Escarpit already calculated that nine-tenths of the population satisfied their reading hunger with what he called "sub-literature novels" (Escarpit 1971, p.44). In the Netherlands, one third of the 80% adult readers could be classed as readers of literary novels (plus detectives, popular-scientific, and romantic novels) (Van Assendelft 1981). Hall's frightening conclusion that the literary culture is only supported by one third of the total reading public, could therefore be seen as currently valid for both Great Britain and the Netherlands, and this is probably even a liberal estimate.

Prognoses on the subject are even more daunting. Per Gedin (1977, p.117) writes that the reading habit among the young in Britain is frightening: in 1974 the reading habit was only half as common as in 1940 among children aged between 10 and 15. Gedin blames the influence of television and the lack of good education, and in this he is not alone. Q.D. Leavis also maintained that literature presupposes an intent by the reader which should be educated (trained) into him - something

which the 16th, 17th, 18th and 19th Century readers did have but the 20th Century fails to do with its easily accessible cinemas, magazines, libraries, and pulp literature. Leavis puts the blame clearly with industry as a major taste-setter: the reading public, lazy as it is, is manipulated by it and opts for easy reading such as (auto)biography (Leavis 1932, p.227). As a consequence, the important novelists and poets of the 20th Century are relatively unknown and hopelessly out of reach of the common reader, and so are most artists of the past (Leavis 1932, p.231). Gedin (1977, p.182) gives more recent figures: no more than 5% or 6% of the total U.K. population reads serious fiction written by contemporary authors. He therefore paints a very pessimistic picture and concludes that a new upper class has arisen: the meritocracy. As a result of poor education society now divides into two segments: the élite and the rest of the people (Gedin 1975, p.125). For serious literature, and serious literature in translation particularly, the situation could not be worse.

It is hardly surprising, having read the above, that in consumer profiles of recent British market research surveys there is in the markets of hardback and paperback sales a strong bias towards the better-off. However, figures are frequently there to be manipulated,

and the outcome of one survey is often contradicted by another. The 1979 Euromonitor Book Readership Survey recorded a decline in the reading of books, the use of libraries, and the number of books bought from bookshops. In The Bookseller of 21 July 1979 there were serious doubts about these figures because they were not evident from publisher's sales or the retail market.¹ The book industry is still considered to be a growth market, with the largest single group of book-buyers in total being the age-group between 25 and 34, which must be of some encouragement to publishers (GROWTH markets 1985). The fact that book-buying is nowadays more concentrated on ephemeral mass-paperbacks and popular leisure-books (the so-called "non-books" or in Dutch: "maakboeken") which are written only after they have been ensured of a demand (a trend with which serious literature is now also forced to comply) renders the growth status of the book market rather superficial and hollow, and should fill the publishers of tomorrow with serious concern.

1 They also clash with library statistics, cf. p. 401 below and Appendix 5:3 (U.K.) and 5:4 (the Netherlands). See also Chapter 1.2, p.85.

There are more than 20 million Dutch speakers in the world: more, for instance, than all speakers of Scandinavian languages together. Of the population in the Netherlands (in 1983 14 million), 30% read practically never (last book read more than a year ago); 29% occasionally (1-12 months ago); 21% frequently (1-4 weeks ago); and 18% very frequently (1 week ago or more recent). For Dutch-speaking Belgium these figures are respectively 57%, 21%, 15%, and 7% (Grijpdonck 1985).² In The Netherlands, 18% of the population buys books frequently (16% in Flanders); 36% buys sometimes (37% in Flanders); and 44% buys hardly ever (45% in Flanders) (Van Baelen 1985). There is in the Netherlands and Belgium currently a growing interest in products of the national literature, an interest put to advantage by the national film industry (films have been made recently of works by Multatuli (Max Havelaar), Heeresma (Zwaarmoedige Verhalen), Van Eeden (Van de Koele Meren des Doods), 't Hart (Een Vlucht Regenwulpen), Mulisch (De Aanslag), to mention but a few. According to Laurens van Krevelen, managing director of Meulenhoff publishers, this trend runs parallel with a decline of interest in foreign

2 Footnote 3, p.136, defines the Dutch-speaking area.

literature in the Netherlands, for which again education might be to blame (Pirypse and Schaepman 1982).

The total population of the British isles was 55,944,000 in 1979 (green paper, Abstract of Statistics 1983). The total number of native speakers of English in the world can be estimated at roughly 208 million, indicating the enormous market potential for English translations. In the leisure expenditure of the British consumer, the share for books, newspapers, and magazines is seen to be slowly falling from 6.8% in 1977 to 6.4% in 1980, with a forecast further fall to 6% for 1983 (Hanley Centre for Forecasting, The Book Report 1981, Euromonitor Publications): an example, as Publishers' Weekly (26 March 1982) pointed out, of the prevailing "tightened belts" situation in Britain. Out of a British sample of 864 adults currently reading a book, 6% said they were reading a modern novel and 16% was reading a romance-type novel (The Book Report, 1981). The reading of romances (romantic novels) appears to be very widespread and does not restrict itself to the lower classes, and can be found prevalent at various levels of education (Gedin 1977, p.231). The appeal in this kind of literature is made to younger readers, and to the young and slightly older married couples, whilst it concentrates on the ideals of love, family and security. According to Sven M. Kristensen (1975), the problems and

conflicts in this kind of genre-literature originate inside the narrow circle of private life and are solved inside it, according to convention and prevailing ideas. It is, in Kristensen's words, "a fixed system, a kind of mythology". Interestingly, the tendency of mass culture to industrialise entertainment and promote escapism of this kind, resulting in a kind of flatness of the culture offered, also carries with it a tolerance and willingness to accept virtually all new cultural forms. As Gedin indicates, the mass society gives the avant-gardist an entertainment value which renders him harmless and non-controversial (Gedin 1977, p.137).

This does not mean, however, that popular and cultured literature are now mutually interchangeable. On the contrary, the schism in literature with the development of separate markets for serious literature and genre literature since the 1950s as described in the preceding chapter (pp.338,339) had serious repercussions for the reading public. In terms of market identification, the readers are now lumped together in markets exclusively for serious literature (the cultured market) or popular literature (the popular market), whereby the cultural market is partly penetrated by the popular, but not vice versa. The implications for the traditional book trade were almost devastating. By the 1950s mass society began to replace bourgeois society,

and instead of a uniform sale to a relatively limited class of book buyers with a steady demand for many books, suddenly there was a mass-media influenced demand for just one title.³ A title mentioned on the "South Bank Show", "Book Four", or "Wogan" (or in the Netherlands on the t.v. talk-show "Sonja") could be in high demand the next day. This creates a demand of that one title at various small bookshops all over the country. In Dutch book-trade circles, where distribution is made easier thanks to the "Centraal Boekhuis" (see pp.417,418 below), this phenomenon is known as "eentje, eentje, eentje" (cf. Piryns and Schaepman 1982). Obviously this makes life more difficult for the publisher, who can have no preconceived idea of how big his sales will be. If a publisher brings out a new book by a well-known author for which he can be sure of a regular demand, and if he times the publication well (say around Christmas or in the Netherlands before "Sinterklaas"), sales figures will soar. On the other hand, starting authors

3 The public in America had a different social structure: there was never a bourgeois middle class as a given audience, and hence publishing strategies were different and more aggressive (Gedin 1977, pp.66,221).)

of serious fiction may find it extremely difficult to find a willing publisher: those that do take on beginning and unknown authors will decide on small print-runs for less risk-taking, which means higher prices, little or no advertising, and hence smaller sales. Single titles do not need a small network of widely-spread, well-stocked bookshops, but rather a large network of various sales outlets (at tobacconists, supermarkets, stations, airports, petrol stations etc.) with just this one book (say, the new *Le Carré* or the new *Wolkers*) on display: clearly a restructuring of distribution channels was necessary, whereby well-stocked large bookshops in provincial towns without the support of a university or college were likely to disappear. This all made the book-buying public far more difficult to reach (Gedin 1977, p.229) and varied literature far less accessible.

5.1.2 Public libraries

In order to reach the public, market research has become extremely important, although some publishers are still reluctant to use these methods. However, as Joost de Wit (1979) sees it, "De tijden van de borrelfles, de vlinderdas en het goede literaire gesprek zijn (...) definitief voorbij". One way to get to know a target audience and secure your sales is to sell the rights of your titles to book clubs who keep precise records of the potential buyers of a certain type of book. We shall return to book clubs shortly. Another way to get to know the public is by making use of the statistics of libraries. All the libraries in the Netherlands combined lend approximately 170 million books a year (according to Dutch publisher Rob van Gennep, quoted by Piryns and Schaepman 1982). More accurately: in 1983 the 1094 public libraries in the Netherlands (of which 90 were mobile units) with 4,192,000 borrowers (55% of which were non-adults) and a total stock of 35,871,000 books made a total of 174,244,000 loans. The number of borrowers in the Netherlands is larger than that in Belgian Flanders (29% compared with 18%), and the budget for new purchases at public libraries is also larger in the Netherlands (Dfl.62 million compared with Dfl.13 million in Flanders). Van Baelen (1985, who supplies

these statistics) assumes that for this the divergence between the Netherlands and Flanders is likely to increase. For pre-1983 figures which show a considerable increase in the rate of borrowing from 1970 to 1978, see Appendix 5:4. Of the books borrowed from Dutch public libraries, 82% are fiction titles; 51% are originally written in the Dutch language (Van Assendelft 1981, pp.37,38).

The importance of the existence of libraries for the book industry has been pointed out by J.A. Sutherland in Fiction and the Fiction Industry (1978). In this work he quotes figures from 1975 which show that in the Netherlands, the ratio of books bought versus books borrowed was 12:18; in West Germany this was 7:5; in America 14:13; and in Great Britain 4:38. Although these figures were disputed by The Bookseller, they do show the enormous importance of book-borrowing for the British public: nearly one-third of the British public take out books from the public library - an extremely high figure (Sutherland 1978, pp.9,10). Three quarters of the library loans in Great Britain are fiction (op.cit.): from this and Appendix 5:8 (U.K. book market by type of demand) we may conclude that British people get most of their fiction from public libraries.

One could easily say, with Gedin (1977, p.36) that

the old commercial circulating libraries in England like Boots and W.H.Smith made reading popular for the middle classes. In the early 1960s they had to give in to the competition from public libraries. Also, at this time, because of mass production, paperbound books became cheaper. Hall (1979, p.119) argues that the use of libraries does not militate against the purchase of books, because frequent library users also tend to buy books. This is only a half-truth, however. Sutherland (1978, p.9) shows clearly that it was the rise of the public libraries which caused the demise of the six-shilling novel, and caused W.H.Smith to diversify its range of products and restrict the selling of books considerably. The only book that the lending library system could not kill off was the bestseller. In this sense the library system indeed helped the publishing industry in creating a quantitative demand for books, but in booksellers like W.H.Smith it also restricted the demand qualitatively (Sutherland 1978, p.9).

Other evidence of the important influence of the library system on the book industry lies in the fact that it not only conveys the demand, but also influences the price and the size of the books. After the library crisis of 1975 (when inflation rose as high as 40% and libraries had to make considerable cuts in expenditure, i.e. in the purchases of books, which in its turn caused

serious problems for the publishers), the libraries had to set a top price which they were willing to pay for books. This price was £ 4.-, and books more expensive than that were simply not considered. This resulted in publishers fixing the price of many books at £ 3.95 in 1975-1976. For literary novels, which should have cost around £ 6.-, this meant that they could only be justified with long print-runs. Again, selection had to begin at grass-root level; the chance that a manuscript of a literary novel (especially a first novel) found its way into print became less and less likely. Similarly, when the price of books went up, the public had to resign to borrowing from libraries. Consequently, books of more than 60,000 words became unpopular. The reason for this is that, when the average reader borrows a book from the library and reads it in bed for half an hour every day before he goes to sleep, he should have finished the book before the end of two or three weeks when the book is due to be returned. The average reader simply has no time for long novels, and hates paying a fine (Sutherland 1978, p.16). In America, however, libraries do not exercise such powers and university-sponsored writers still have time to indulge in "fictional longitude" (Burgess quoted in Sutherland 1978, p.16). The American public also prefers value for money and "a good read": this explains the often bulky American titles.

The library system has also important implications for authors. Public Lending Right (PLR for short, paying authors an amount of money for every time his/her title is borrowed from a library) was only introduced in Great Britain in 1979, and amended in 1983 to include joint authors and authors and illustrators of children's books. The first payments were made in 1983, at a rate of 1.02 pence per loan (The Author , vol.xciv, no.4, winter 1983). In the Netherlands, PLR has now been introduced through temporary legislation (1st January 1986), after many earlier promises (see e.g. VN 21-7-1984).⁴ For this purpose, fifteen million guilders have been set aside, ten million of which comes from the public libraries which have had to increase their membership contributions to raise the money (Boekblad nr 2, January 1986). In Denmark, Sweden, Norway, Finland, West Germany, New Zealand, and Australia, PLR has been introduced successfully and without many problems: in some of those countries authors of books which are very popular (especially bestsellers) have to relinquish some of their PLR income to supplement the income of other, less successful

4 Sutherland (1978, p.118) incorrectly mentions Holland as having introduced PLR in 1971.)

writers. Norway and Sweden have yet another form of patronage through the public libraries: of every new "quality" novel, the state, for the public libraries, buys 1,250 copies. This implies that the state takes direct control over the library purchases: a form of state subsidy which recognises libraries as the main preservative of the literary culture (Sutherland 1978 p.77). According to Gedin (1977, p.107), mass-market publication in these countries did not suffer; in fact, they still increased with 6% between 1966 and 1970. This shows that public libraries do not support the authors only with PLR. In England, on a non-compulsory basis, maybe as much as 90% of an average print-run of 1200 to 1400 copies for a first novel (1,000 is considered break-even point for fiction) is bought up by public libraries (Sutherland 1978, p.11). This means that being accepted as a beginning author depends to a very large extent on the library system. If this kind of support were withdrawn, the consequences for published literature would be unthinkable. Libraries in Great Britain buy approximately 20% of the total production of books (only 8% in America). To return the favour, libraries usually receive a 10% discount from the publishers.

Even if the author does not receive PLR, and he has to work on a royalty basis of, say, 10%, this means that

in order to make a decent living he has to produce at least one book every year. This explains why nearly every author (except maybe the popular or well-established author who can afford it) brings out a new title every year (preferably around Christmas when sales soar), and why so many authors appear to be prolific (whereas most of their work can be of a lesser quality, with an exceptional good-quality novel every three years when he has to take writing seriously again to keep up his reputation).⁵ As Colin Wilson (in Voyage to a Beginning , 1968, quoted by Sutherland 1978, p.15) states: "...a writer who produced a book every three years (as many writers do) would obviously make less money than any navy or dustbin man."

5 See, for instance, the oeuvre of Anthony Burgess, whose work consists of a quality novel every three or four years, interspersed with critical works, school text books, genre writing, anthology compilations, film or t.v. scripts, travel books, and other forms of lucrative writing. Other writers' publications show similar trends, also with photo books and juvenile literature (e.g. Pinter, Bradbury, Drabble, Fowles, Theroux, Greene, A.Carter, J.B.Priestly, Nooteboom).

When public libraries see their overheads soar and have to economise on new purchases, the buying policies obviously become more stringent. However, public libraries have always been conservative establishments, for they have their average readers to consider. In conjunction with what has been said above, Sutherland (1978, p.21) is correct in saying that libraries give the readers an instrumental power over the authors. And: "the British reader of fiction", Sutherland (op.cit. , p.21) quotes Giles Gordon, "is conservative down to its boots". A 1976 survey showed furthermore that the majority of the British library users are in the 45-65 age group: the age-group which tends to harbour the most conservatism. As a result of this, paperback sales outside the library circuit often include fiction censored by the public libraries, and those sales often reached bestseller proportions. The first titles published by Penguin show this clearly: Woman of Rome , The Ginger Man , Lolita , Lady Chatterley's Lover , The Naked and the Dead , Catch-22 , Candy (Sutherland 1978). In spite of the fact that librarians apparently like to "keep in touch" with new literary vogues (a 1973 survey showed that 83% of all librarians with responsibility for book buying read the reviews in the

TLS)⁶, they are clearly also, in Hall's words, one of the "gatekeepers between books-in-themselves and books-for-others" (Hall 1979, p.48). For library statistics, see Appendix 5:3 and 5:4.

6 Sutherland 1978, p.15. Appendix 3:6 may be of interest here (non-English books reviewed in TLS, 1960-1966).

5.1.3 The Book Clubs

The importance of book societies or book clubs as a given section of the reading public should not be underestimated. We remarked earlier (p. 400) that the main advantage of the existence of book clubs for publishers is the fact that these clubs or societies keep precise records of their members, so that publishers can find out without much effort the estimated size of a potential target market. Bringing out a particular title is less of a risk if you know that there is a group of potential customers who are bound to make a certain number of purchases in a certain period of time. This was the reason why in the Netherlands it was often the publishers themselves who took the initiative of founding book societies in the mid-1960s, when most of the present Dutch book clubs started (although the Dutch "Nederlandse Boekenclub" -NBC- is as old as 1936). The idea started, however, in Germany after the first world war, and was taken over by America as a welcome additional distribution channel in a country where bookshops were not very common. The picture then was remarkably different from the situation in the Netherlands in the mid- and late 1960s: in England in the early 1930s the book clubs, mostly

mail-order organisations often headed by famous authors such as Hugh Walpole and J.B. Priestley and strongly undercutting normal book prices, were seen as a serious intrusion and competition by the Publishers' Association. They were forced to stop simultaneous publication and could only bring out books after a delay of one year. In 1968 simultaneous publication was finally allowed, but most British book clubs were - and are - still reprint-oriented. Cassell's Directory of Publishing (1983) defines book societies and book clubs as follows:

A book society, in the strict sense of the word, offers its members selected books at their ordinary retail price. A book club, although some book clubs use the title of society, is a group of buyers to whom a publishing firm offers special editions of selected books, often at reduced prices. A special edition may be issued at the same time as the original edition (by simultaneous book clubs), or considerably later (by reprint book clubs).

After the late 1960s and especially the hard years of the mid-1970s, the publishers themselves tended to be very much involved with book club organisations. The largest British book club, the Literary Guild, was owned by the Reprint Society: a combination of the publishers Collins, Cape, Chatto, Murray, Macmillan, and Heinemann. In 1976 they were bought up by the Book Club Associates, a partnership of W.H. Smith and Doubleday (which owns most of the American book club market). The Nationwide

Book Service is a joint venture of Collins, the Heinemann Group, and the Swedish publisher Bonnier. In the Netherlands, the "Europaclub" (ECI) is owned by the German Bertelsmann syndicate (who also owns the British Leisure Circle), but shares are held by Kluwer, Meulenhoff, De Bezige Bij, Singel 262, Bruna, Unieboek, Allert de Lange, and ICU. Kluwer also held shares in the "Nederlandse Boekenclub" (NBC), together with Bührmann-Tetterode; this book club was recently taken over by ECI. The publisher Elsevier, as well as De Telegraaf, Bosch & Keuning, Becht, and Hollandia, have shares in "Boek en Plaat B. V." (Piryns and Schaepman 1982). Through these affiliated book clubs, the publishers can often get rid of their surplus copies without having to revert to the remaindering trade (in Holland: rams), and consequently without heavy losses. By making deals with book clubs before publication, publishers can ensure the sale of a large proportion of their print-run, which also means that more books can be printed. Larger print-runs mean lower cost, so the price of the end-product can also be lower.

In Germany, the country where it all started, 45% of the total book sales goes through book clubs. In the Netherlands, the three multinational book clubs have 10% of the population as members (Gedin 1977, p.236). It should be pointed out that their influence has increased

so considerably over the last decades, that publishers and booksellers alike are now less than happy with it. Book clubs can dictate certain things to the publishers, such as a naughtier or more eye-catching front cover. They can even become so powerful that they decide what gets published and what does not; they could even buy the rights of a particular author and publish him or her exclusively (Piryns and Schaepman 1982), although that has not happened yet. Understandably, the booksellers are equally grieved by their prominence. Because they buy in bulk, book clubs get considerable discounts (20 to 27%) for the books they buy from publishers. However, many bookseller-combinations have now also increased in size (think of W.H. Smith in England or Bruna, AKO, de Bijenkorf, V&D, or Kluwer in the Netherlands), and they also buy in bulk and claim similar discounts. In the Netherlands, booksellers are therefore lobbying for the abolition of simultaneous book clubs.

Book clubs in the Netherlands (also covering northern Belgium which has no book clubs of its own) have approximately 2 million members: in the Netherlands alone 1.6 million. This proves the importance of book clubs for the distribution of books. Appendix 5:5 shows the different British book clubs and their estimated membership: the Book Club Associates (25 different clubs in total) top the list with 1,250,000 members (for Dutch

book clubs, see Appendix 5:6). Apart from their influence on the readership and publishers, book clubs also exercise an influence on the authors. Sutherland (1978) groups a discussion of book clubs and a discussion of genre together in one chapter, and this is not done accidentally. The reader's interest in book clubs goes hand in hand with this reader's passive attitude towards buying books and also with his interest in genre literature. Many British book clubs have a specialised target audience: e.g. the Catholic Book Club, the Country Book Club, the Arts Book Society, the History Guild, Master Storytellers, the Mystery Guild, the Romance Book Club, the Science Fiction Book Club, the Thriller Book Club, the Western Book Club, etc., etc. Because of the success of book clubs, many "literary" authors have been tempted into writing genre: Sutherland (1978, p.195) mentions Kingsley Amis who wrote a "James Bond-type novel" (Colonel Sun), a ghost story (The Green Man), a detective novel (The Riverside Villa Murders), and a science fiction novel (The Alteration).⁷ In a Dutch context we can perhaps think of Harry Mulisch's De Aanslag and Maarten 't Hart's De Kroongetuige , both of which have a lot in

7 Cf. also p.406, footnote 5.

common with the novel of detection. As a result, genre writing receives the attention and treatment of accepted literature (think of Graham Greene's "entertainments", Raymond Chandler's detective stories or Kurt Vonnegut's science fiction novels; witness also the large number of genre-works on the university reading lists - Appendix 2:1 and 2:2 - particularly prevailing on the lists of Sussex University). Appendix 2:55 and 2:56 list the most frequently mentioned fiction titles in respectively Dutch and British book club catalogues. From Appendix 2:57 we also learn that literary titles (including "classics") on British book club lists were only included hesitatingly in the early 1980s, with comparatively more literary entries on the Dutch book club lists. However, they improved steadily and in 1984 actually managed to emulate the Dutch book clubs.

5.1.4 The Reading Public: conclusion

Very little is still known about the general reading public, yet market research is becoming more and more important for the entire book industry. After the rapid change in publishing in the 1950s, with a decrease in the number of titles published and a concentration on the phenomenon of "bestsellerdom", the public became more difficult to reach. Two distribution channels opened up: that of the popular and that of the cultured market, the former dominating and in some cases practically ousting the latter. To run less of a risk, publishers became aware of the great influence of public libraries, which soon dictated demand, presentation, and the price of books. Their combined buying power could make or break authors, who with or without Public Lending Right became dependent on the library system as a means of support.

In the 1960s, publishers came to realise the enormous potential of the book club market, through which they could secure a part of their sales. Soon book clubs increased in power, were able to dictate price and presentation, even to change the art of writing itself through coaxing authors into writing more genre, and now

some publishers wish to cut back the influence of the multinationals they themselves helped to create. Meanwhile, the reading public remains the unknown factor, and statistics often contradict each other. The reading public has now become so diversified, that various target audiences have been created: education, leisure-interest, profession, free or obligatory reading, extensive or intensive reading, etc. Grijpdonck lists several points which indicate that there are at the moment serious shifts in approach taking place in the book industry, to the detriment of the consumer. Among these shifts are: a change from cultural products to commercial products; the change from élite markets to mass markets; the change from attention to the product to attention to a particular market area; the development of huge multinational book syndicates and publishing houses run by managers instead of publishers; the decrease in service and an increase in aggressive sales techniques; the restriction in titles produced and the growing distance between producer and consumer (Grijpdonck 1984, p.26). Naturally, all these shifts affect the markets of literary translation more than others. The actual situation in distribution and publishing in the Netherlands and Great Britain needs further scrutiny in order to get a clear picture about the chances of survival for Dutch fiction in translation on the British book market.

5.2 Distribution

5.2.1. Channels of distribution: introduction

The cost of distribution represents more than half of the sales price of a book (Escarpit 1971, p.54). To get the product from the publisher to the customer includes costs like warehousing, transport, packing, retailing, and all the necessary administration. Small bookshops in the United Kingdom and America still rely on parcel post: any increase in postal charges is therefore reflected in the price of books (Sutherland 1978, p.xvii). "The majority of foreign publishers have problems with their distribution", Joost de Wit, head of the Dutch Foundation for Translation, argues (De Wit, 1979).

In the Netherlands, the distribution problem has been improved effectively with the introduction of the Centraal Boekhuis/Distri. Situated centrally in Culumborg, the Centraal Boekhuis keeps in stock all the books written in the Dutch language for the member publishers and virtually all Dutch publishers keep some part of their stock there. With their own fleet of

vans they can deliver a particular title ordered in a bookshop anywhere in the country within 24 hours. This system is saving publishers the cost of warehousing, invoicing, and packaging, which probably allows some smaller publishers to keep up the trade. The Centraal Boekhuis/Distri is a merger between the wholesale company Distri Boek and Centraal Boekhuis, in which are represented the Nederlandse Boekverkopers Bond (book retailers' association) and the Koninklijke Nederlandse Uitgevers Bond (publishers' association), each with an equal number of directors on the board. "A unique example of book trade cooperation", Publishers' Weekly called it in a special report on publishing in the Netherlands in 1979 (Vol.216, no.1). In that year, the stock of 4 million books consisted of 1.5 million for which the Centraal Boekhuis carried out wholesaling only, and 2.5 million which belonged to the 35 publishers for which Centraal Boekhuis acts as a sole distributor. Something like 40 million books a year are delivered for client publishers and for the rest of the trade. Special punchcards are inserted into the books to let booksellers know when they should re-order (PW July 2, 1979, Vol.216, no.1). This distribution system is the envy of many British or American publishing companies.

Retailers in the Netherlands are usually independent bookshops, most of which are affiliated with

the Vereniging ter Bevordering van de Belangen des Boekhandels (VBBB), an umbrella organisation of booksellers and publishers. Chain stores are gaining in importance: the largest chains, AKO and Bruna, have an estimated turnover of 8.5 percent of bookshop sales (The Bookseller , 1982). Appendix 5:7 gives the share of the market for general books in the Netherlands by sales channel: bookshops are still the most important retail outlet, followed closely by bookclubs (Appendix 5:7 also compares the Netherlands and Belgian Flanders in this respect). However, as Gedin (1977, p.111) indicates, retail outlets are becoming more varied in all European countries, and now include large department stores, supermarkets, service stations, "drug stores", newsagents, tobacconists and cafés. In 1981, the Dutch consumer purchased in total 33,819,000 books (of which 66% fiction); this was an increase of approximately 1 million books compared to the previous year. There was also a remarkable increase in sales of books categorised as literature. The average price the Dutchman paid for his book in 1981 was Dfl.18.95 (source: Stichting Spuurwerk, Algemeen Dagblad 26-11-1982).

In the U.K., the largest retailer is, without exception, the W.H.Smith chain. More than a quarter of all paperbacks bought in Britain, and one in six hardbacks, are bought at WHS shops (The Guardian, 5-3-1984). John Menzies, based in Scotland, has 6% of the total U.K. market and 25% to 28% of the Scottish retail markets (Times 6-9-1985). Retail sales still constitute the largest part of the U.K. market (66% of the market value, see Appendix 5:8), and the price paid for a hardback varied between £ 4.01 and £ 8.00 (that of a paperback, between £ 1.01 and £ 2.00 - 1981 figures: The Book Report 1981). Booksellers' profitability has always been low: in 1973-1975 it averaged 4.3% to 4.8%, whilst 8% was considered to be necessary for minimum economic well-being (Sutherland 1978, p.xvii). But that was during the publishing crisis and times of inflation; now, while the corner bookshop still languishes, a big section of the market has been restructured into more profitable chain stores partly owned by publishing companies and managed by multinationals. Although some independent retailers and publishers find it obviously difficult to cope and maintain standards of quality as well as their independence, publishing in Great Britain is now considered a market with above average growth potential (GROWTH 1985).

In bookshops both in the Netherlands and Great Britain, books are sold at a fixed price. This system, called the net book agreement in Great Britain and "verticale prijsbinding" in the Netherlands, means that the publisher determines the price of a book. In the Netherlands, retailers can increase or decrease this price after two years (e.g. to get rid of unwanted books - "winkeldochters" - in the sales). The fixed price agreements have been under frequent attack in both countries, especially from discount chains and department stores (whereas book clubs depend on the fixed price). In Great Britain, the Times argued in February 1982 that "the agreement is unlikely to survive for another five years" (The Bookseller , 1982). Some interested parties urged the government to follow the example of Australia, where the net book agreement had been abandoned in 1971. The arguments were that competition would increase the sales of books, make books cheaper, whilst quality could be maintained and choice increased. None of these expectations, according to Van Assendelft (1981, p.25), ever became reality in Australia; whilst bestsellerdom thrived, other books fell victim to consumerism. In the Netherlands, new legislation has recently been accepted by parliament (1985, amendment of the "Wet Economische Mededinging"), which guarantees the "verticale prijsbinding" for

another fifteen years.²⁹ In issue 47 of Boekblad (22-11-1985), writers, publishers, directors of book clubs, and retailers alike congratulated the minister

8 Dutch publishers can ask permission from the VBBB to sell a particular title to retailers under the fixed price; this permission is nearly always granted. This is done, for instance, if a particular print run proves very unsuccessful and has to be shifted. Frequently, the second hand book trade (in Dutch "ramsij") benefits from this. The second hand book trade also takes on copies of books which have been accidentally damaged and are therefore exempted from the fixed price agreement, and sometimes this damage is not quite as accidental as would appear. The second hand book trade proves to be a profitable business (in the Netherlands e.g. de Slegte); some publishers even have their own second hand shops (e.g. Van Gennepe) (Schaepmans and Piryns 1982). Some publishers go as far as to sell some copies of a particular title cheaply to the second hand trade in order to create a demand: once this demand has established itself, the rest of the print run is then sold against the normal (sometimes intentionally highly fixed) "normal" price (Van Assendelft 1981, p.55).

concerned on this achievement. The attention is now focussed on Belgium and the European Parliament; through export and re-importation of Dutch books many retailers have been able to slip through the legal net and sell their books below the fixed price set by the publisher, thereby causing unfair competition. The introduction of a bill in the European Parliament in 1985 tried to achieve a mandatory fixed price agreement for every member state of the E.E.C., preventing these actions (Boekblad , 22-11-1985 and 3-5-1986).

Abandoning the net book agreement would damage the status of minority books as opposed to books which prove less difficult to sell. Literature as a genre would suffer, and literary translations would suffer even more. Chain stores are forcing the small retailers out of business, not only because they have the backing of large concerns with sufficient financial means, but also because publishers tend to go to these large chain stores and offer them discounts if they place large orders. The chain stores, in their turn, can refuse orders from the publishers unless there is a large print run and a lot of money has been spent on advertising. They realise that having many books on display in the shop often induces people to buy: two thirds of

book sales are impulse buys" (Guardian , 15-12-83).

George Braziller, the American publisher, explains that:

The problems are real. When I published quality fiction ten years ago, for an interesting new writer it was with a 2000-3000 copy sales advance, and this went to 800-1000 bookstores. I sold in twos, threes and fours. When it came to returns, we'd get back maybe 10%-15%. The books were ordered by a thousand individual, independent little bookstores who cared when we walked in and showed them one of our new authors. They'd more or less find a customer for those twos, threes and fours. These days I plan a 800-copy printing for quality fiction. What I'm faced with as the current alternative is to go to the chains with a first author, and they want to know a) how much we're printing and b) how much we're spending on advertising, before they'll make a commitment (PW, 26-3-1982).

Fiction, first novels, and translations all fall victim to this trend. Opting for the personal approach,

- 9 Impulse buyers could be described as: 1) people who go into retailers without an intention to buy a book (they prefer to "browse"), but come out with one because it "caught their eye"; 2) people who go into a (book) shop with the intention to buy a book, but no intention to buy the particular title with which they come out. 3) people who go in to a (book) shop with the intention to buy a particular title, and come out with that and/or another which caught their eye.

which with the introduction of new and foreign authors is always advisable if not necessary, almost automatically means going for a smaller print-run. Whilst the big companies keep on swallowing the smaller ones, both in publishing and retailing, it is the smaller publishers and book shops which are willing to take on the occasional minority (ad)venture. In the annual report 1979/1980 of the Foundation for Translations we find:

De verslechterde economische situatie in veel landen drukt duidelijk de interesse van de uitgeverij voor de toch al moeilijk verkoopbare belletrie. Bij kleinere uitgeverijen en literaire tijdschriften in de V.S. ligt dat anders; de belangstelling voor het buitenland (...) opent een grotere markt dan voorheen.

This note on the situation in the United States may sound a little too optimistic, however, when we realise the limitations of this market as pictured above. The cultured circuit of distribution appears to be very narrow and penetration of its markets very difficult; success in the popular markets seems to be almost impossible. Success in either cultured or popular markets lies in the control of distribution; that is why publishers now often own their own chains of bookshops (Doubleday in America, Collins which owns the Hatchard chain in Great Britain, Elsevier in the Netherlands) and why publishers also own book clubs to push their own titles.

5.2.2. Bestsellers

The popular circuit of distribution is predominantly that of the book clubs¹⁰ and, through various retail outlets, bestsellers. Bestsellers manifest themselves on the market as completely different from other forms of literature. The Dutch bestseller Ik Jan Cremer (1964) exemplifies the

10 In the Netherlands, 26% of all book sales goes through the book clubs (Piryns and Schaepman 1982; on book clubs, see Chapter 5.1.3, p. 409 ff. above). The following information on book clubs can be found in the Appendix: for the importance of book clubs for the British, Dutch, and Flemish retail markets, see Appendix 5:5 to 5:7; precisely which titles are the most popular on the lists of book clubs can be found in Appendix 2:55 for the situation in the Netherlands and Appendix 2:56 for the British book clubs. Appendix 2:57 compares literary titles on the lists of selected Dutch and British book clubs. Most book clubs give their members 20% to 25% discount on the normal retail price (Van Assendelft 1981, p.25).

dissimilarity with "serious" literature: it sold more than 200,000 copies in 2 years. Compare these figures with e.g. Het Stenen Bruidsbed (100,000 copies in 10 years), or De Avonden (100,000 copies in 20 years), then we see how bestsellers reach a completely new and different market (Roegholt 1972, p.219). As shown in Chapter 1.3 with Escarpit's restocking curves, the bestseller behaves in a dissimilar way from either the so-called fast-seller or the steady-seller (like the Mulisch and Van het Reve titles mentioned above) in that the span of time during which the book is sold lies between the two (see pp.117-119). The three categories are often confused, but it should be borne in mind that when we speak of bestsellers here, only the one category as named by Escarpit (1966) is meant. As we shall see, defining bestsellers appears to be a recurrent problem.

The term "bestseller" was, the American editor Robert Giroux claims, an American invention and first used at the turn of the century in Publishers' Weekly (PW, 8-1-1982). I.A.Richards already stated the importance of bestsellerdom by writing that "no theory of criticism is satisfactory without looking at the wide appeal of bestsellers" (Richards 1928, quoted by Leavis 1932, p.xv). Sutherland (1981) does not follow Escarpit's definition of bestseller, but adheres to a

definition which more resembles Escarpit's fast-seller ("a fastselling book which never achieves the respectable middle-age of steady demand"). In practice, Sutherland concentrates on "the more spectacular blockbusters and supersellers of the 1970s, especially those which have benefitted from being tied in to films and television" (Sutherland 1981, pp.8,9), but how he selected his included titles remains, also with him, unclear.¹¹

I.L.Mott, in his book on bestsellers Golden Multitudes (1947), analyses the important factors in bestsellers. He describes the following elements as

11 For a book to become a bestseller, Q.Leavis prescribes a strict adherence to the following rules ("Anglo-American Manuscript Service: friendly advice for the American market"): 1. Don't be pessimistic; 2. Don't be lewd or irreverent 3. Don't include anything red or un-American; 4. No morbidity; 5. No gloom; 6. Sex has to be reverently treated; 7. No serious thoughts; 8. Leave religion and politics alone. For England she adds: always have an English hero. Short stories, according to her, do not sell, except by established authors. (Q.D.Leavis 1932, p.29ff.).

commonly used in all bestsellers (in order of importance): 1. the motive of self-improvement; 2. vividness, force and sentiment; 3. personal adventure (escape); 4. strong characterisation (heroes); 5. style is not so important ("a vast reading public is not concerned with niceties of style"); 6. democracy (lives and aspirations of the common people); 7. timeliness, trendiness, topical interest; 8. humour; 9. fantasy; 10. attractive cover; 11. sex appeal ("although the need for it changes"); 12. exotic settings (Mott 1947, "Is There a Bestseller Formula?", pp.285-291). Mott finally places bestsellers in four categories: 1. those which contain religious appeal and/or teaching; 2. those which contain sensationalism (horror, murder, extreme violence, irregular sex relations, extraordinary adventures); 3. historical novels; and 4. biographies. However, factors as categorised by Mrs Leavis (see footnote 11) and Mr Mott will change with the time. Generally, therefore, a book has to sell 10,000 to 20,000 copies in the U.K. and the Netherlands, or 100,000 copies or more in the America, before it can be called a "bestseller" (Gedin 1977, p.232).¹² Paperback houses in Britain need a

12 Gedin does not distinguish between bestsellers and fastsellers, as on pp.117,118.

sale of 25,000 or more to make a profit (Sutherland 1978, p.40).

Mrs Leavis dislikes bestsellerdom as she does all genre literature, because it "sets up a further barrier between a serious novelist and the reading public" (Q.D.Leavis 1932, p.256). "A novelist now," she writes (op.cit. , p.263), "has to choose between these two alternatives: either to deal in stereotype humour (P.G.Woodhouse, Gentlemen Prefer Blondes), popular ideology (The Constant Nymph), popular prejudice or, if he insists, he must be willing to sacrifice potential public and write only for the highbrow." Whether such strict demarcations still exist, or whether clever authors can somehow blend the ingredients without forsaking one or the other remains a question for debate. It is certainly not inconceivable that a highly serious piece of literature now finds itself among the bestselling titles for a considerable time, becoming a highly popular "steady seller", as translation, and in different countries (e.g. Umberto Eco, The Name of the Rose).

The key issue seems to be that voiced by Escarpit (1971, p.82 ff): "The successful book is the one which expresses that which the public expects, which reveals the public to itself". Nine tenths of that public,

Escarpit found out, satisfies its book hunger with, what he calls, "sub-literature novels" (op.cit. , p.44). Various periodicals and newspapers nowadays make it their business to publish lists of the most popular books during a certain period of time: the so-called bestseller lists. The composition and criteria of these lists are almost as varied as the publications in which they appear. Only a fraction of the titles on bestseller lists is classified as "literary" (3.5% according to Escarpit in France in 1956), showing the validity of using bestseller lists as indicative of the popular circuit of distribution, "but", Escarpit (1966, p.63) adds: "the French (1956) list contains all the essential reading that fed the cultured Frenchman". Also because of the difficulty in defining "literariness" (see Chapter 1.1, p.16), this percentage will differ with every list. In Appendix 2:52, 2:53, and 2:54 we have listed the bestseller lists as compiled by the Haagse Post (for the Netherlands), The Bookseller and the National Book League (for Great Britain), and Publishers' Weekly (for the U.S.A.). Note how the 1980 list compiled by the National Book League differs from that drawn up by The Bookseller . Another example of how misleading bestseller lists can be can be found from a brief comparison of the 1983 "Haagse Post Top Tien" with the actual sales figures given by the publisher Van

Ditmar.¹³

It is clear that figures frequently give a false impression of the actual situation. There are various

- 13 The 1983 bestseller list of foreign paperbacks, according to HP, is as follows: 1. The World According to Garp (John Irving); 2. Sophie's Choice (William Styron); 3. Dinner at the Homesick Restaurant (Ann Tyler); 4. Mosignor Quichote (Graham Greene); 5. The Parcifal Mosaic (Robert Ludlum); 6. The Book of Lights (Chaim Potok); 7. No Comebacks (F. Forsyth); (shared) Goodbye Mickey Mouse (Len Deighton); 9. Windfall (Desmond Bagley); 10. The Hotel New Hampshire (John Irving). The list based on actual sales figures, made available by publisher Van Ditmar, is as follows: 1. The World According to Garp (John Irving); 2. No Comebacks (F. Forsyth); 3. Sophie's Choice (William Styron); 4. Spellbinder (Harold Robins); 5. Partisans (Alistair MacLean); 6. Goodbye Mickey Mouse (Len Deighton); 7. Space (James A. Michener); 8. Shogun (James Clavell); 9. Master of the Game (Sidney Sheldon); 10. Trevayne (Jonathan Ryder). Position 3, 4, and 6 on the HP list were Penguins imported directly from Great Britain, and do not feature on the Van Ditmar list (Volkskrant , 14-12-1983).

reasons for this. In the first place, figures are frequently manipulated because they have an enormous promotional potential, and sometimes serve purely as advertising (Van Assendelft 1981, p.55). Secondly, compilers use different methods to arrive at the rankings: the Dutch Haagse Post uses popularity figures from a number of selected bookshops (see Appendix 2:52); Vrij Nederland uses the sales figures provided by Libris members; the Sunday Times compiles its lists on the basis of over-the-counter sales at 100 selected bookshops, chosen to represent the geographic and demographic spread of the Highstreet book market (the names of the shops are confidential); Publishers' Weekly uses the data received from large-city, university and chain bookstores, book wholesalers and independent distributors nationwide (occasionally adding local bestseller lists across the U.S.A.); etc. Time-factors also play their part in misleading the public: most bestseller lists give weekly or monthly figures, and therefore confuse bestsellers with fast-sellers (cf. pp.117-119). Annual compilations sometimes simply carry over these incongruities.

There are a few more reasons why bestseller lists are frequently deceptive. For instance, most sales as they are shown on the annual lists do not fall neatly within one calendar year. Many books are especially

designed to appear in the bookshops around Christmas, but all the sales after 1st January cannot appear on the list of that year. Furthermore, popular series may run into amazing totals (e.g. the juvenile literature of Pietje Bell and the Karl May books in the Netherlands; Mills and Boon titles in Great Britain), but single titles in these series usually run short of the totals to qualify for the term bestseller. There is also the distinction (notably in Great Britain) between hardback and paperback: large paperbacks costing more than £ 7.- are known as trade paperbacks and sell like hardbacks. Also, bestseller lists are always relative: a year without good new titles (failing competition) may result in a disproportionate attention to an admittedly weaker book. This happened in extremis during the War years, when e.g. Hildebrand's Camera Obscura became a bestseller because other books were simply not available (Huygens 1946, p.123). To top it all, apart from the problems with the definition of "bestsellers" (the titles usually regarded as the main "bestsellers" such as bibles, dictionaries, and cookery books, are really "steady sellers"; see p.119), even the definition of "a book" may not be clear, and open to different interpretations (cf. Escarpit 1966, pp.11,12). Also, as indicated earlier (p.85), Sutherland (1983, p.11) quite rightly remarks that purchased books may not even be read. We should therefore perhaps accept that bestseller

lists, no matter how meticulously compiled, will always remain strange mixtures of fact and manipulation of fact.¹⁴

- 14 Robert Giroux, the American editor, emphasises in a 1981 lecture the ephemerality of bestsellers, which include diet books, physical fitness books, etc. Giroux is also quite willing to term fiction "junk". He quotes the examples of the annual U.S. bestsellers as the century began (PW, 8-1-1982): 1900 To Have and to Hold ; 1901 Graustark ; 1902 The Virginian ; 1903 Mrs Wiggs of the Cabbage Patch ; 1904 Brewster's Millions ; 1909 The Girl of Limberlost ; 1910 The Rosary . Also Claud Cockburn, who gives his book Bestseller (1972) the subtitle: "The Books that Everyone Read, 1900-1939", lists titles which, for most people, have passed into oblivion: e.g. Guy Thorne When It Was Dark ; Robert Hitchins The Garden of Allah ; Ian Hay The First Hundredthousand ; Bartimeus The Long Trick ; Jeffrey Farnol The Broad Highway ; Warwick Deeping Sorell and Son ; E.M.Hull The Sheik ; W.J.Locke The Beloved Vagabond ; and Michael Arlen The Green Hat .

One clear characteristic of bestsellerdom is the concentration on the market of a limited number of titles, which is evidently harmful to other, slower selling titles. This in its turn affects the popularity polls of authors: concentration on fewer titles means concentration on fewer authors. Consequently it becomes harder to get recognition as a new young author, whereas established authors may sell their new titles almost as a matter of fact (e.g. John Le Carré's novel The Little Drummer Girl was already a bestseller before it was even published because of pre-publication orders; Observer , 27-3-1983). The paperback sales, which dominate the bestseller culture, soar to new heights: in 1983 Penguin announced a profit of £ 9m on a turnover of £ 72m, thanks to nearly £ 50m sales worldwide each year (Guardian , 2-4-1985).

5.2.3 Promotion

So we see that control of the popular markets is a question of control of the popular circuit of distribution. In order to adjust to the popularising trends, bookshops have to turn to bestsellers and fast-sellers, which now dominate the popular market; the creation of bestseller lists stimulates the sales and should therefore be seen as a form of advertising. Meanwhile, all through this process, "minority books" such as literary titles and especially translations have somehow to find a way to survive, for in the fierce market economy of bestsellerdom they do not get much of a chance. "Culture" unfortunately does not sell. How, then, does one promote the sale, if not the mere existence, of these "hard-to-shift" books for a minority audience?

Outside the hype and bustle of the popular book industry with its fast supermarket sales and bestseller adoration, there is a quiet backwater where quality (an almost archaic word), and not only quantity and dollars, still counts. The problem is that the entrepreneurs in this bibliophile Queer Street have to live with the fact that the book intended for the cultured reader does not

generate very large profits, to say the least. It is clear that authors and publishers who are stubborn enough not to be intimidated by the popular market forces, somehow need to be supported in their efforts to fight against falling literary standards and freebooting consumerism.

This kind of support can take many forms. "Authorship", Sutherland (1978, p.108) writes, "has always been a badly paid profession", and he goes on to say that it should properly be regarded as a lottery rather than a profession because of the high income of the very few bestseller authors and the starvation wages earned by the many others. Many authors therefore have second jobs, or consider their creative activities as secondary: amongst them are/were: doctors (of psychology: Van Eeden; of medicine: Vestdijk, Vasalis, Slauerhoff, Brakman, Somerset Maugham, Arthur Conan Doyle, William Carlos Williams, Anton Chekhov)¹⁵; teachers and university lecturers (A.Verwey, H.van de Waarsenburg, J.B.Charles, W.F.Hermans, Herman Teirlinck, Malcolm Bradbury, J.M.Coetzee); journalists (Hemingway);

15 Cf. "Het beeld van de arts in de literatuur (een eerste diagnose)" in: Janssens 1984, pp.126-142.

etc. Huygens (1946, p.222) comments: "De auteur die zijn werk niet wenst te prostitueren <i.e.: work for the popular market> moet honger lijden of een burgerlijke betrekking zoeken". However, many authors do rely only on the revenue of their literary activities ("broodschrijvers"). As a way of income for the author, salary contracts used to be quite common before the Second World War. In Great Britain, authors who could thus be associated with a certain publisher were, for instance, Graham Greene (Heinemann) and Aldous Huxley (Chatto & Windus). Simon Raven had a so-called "stipendiary patronage" from his publisher Anthony Blond: a regular income of £ 500.- a year (Sutherland 1978, pp.111,112). Nowadays, however, authors depend for their income on various other sources.

By far the most important of those sources is the royalties system, which sustains the author as long as his book remains on sale, and is expressed in a percentage of the retail price. The system was advocated in Great Britain in the 1880s by the Society of Authors (Sutherland 1978, p.116). Towards the end of the nineteenth century, royalty fees in Great Britain could vary from 6% to 40% (Gedin 1977, p.191); for bestsellers 12% to 14% would nowadays seem a fair average (Escarpit 1971, p.41 ff.). In fact, royalties can be divided into two kinds: the proper royalties paid by the publisher,

which are based on a percentage agreed in the writer's contract before publication, and the copyright royalties which stipulate that the piece of writing under copyright cannot be reprinted without permission of the author or publisher (and payment has to be made if permission to reprint is granted). The Copyright Act of Queen Anne came into force in Great Britain in 1709 (Gedin 1983, p.406); since 1955 for the duration of the author's lifetime plus 50 years (Escarpit 1971, p.41). This explains why the market is frequently flooded with a particular author's work 50 years after his death: pro forma these are "in memoriams" on the anniversary of his death; in reality the author has just come out of copyright.

Patronage is one of the oldest forms of promotion. In earlier times this usually meant the personal and financial support of well-to-do citizens (Dutch: "mecenaat"); nowadays these tasks have mostly been taken over by grant commissions such as the Arts Council of Great Britain, UNESCO, or (for translations) the Ford Foundation (U.S.) and the Foundation for Translations (Netherlands and Belgium). Grants are furthermore sought from various other bodies (e.g. local councils running support schemes for the arts, other commercial companies), although some artists refuse this kind of support because in their eyes they lose their creative

independence. One of these artists is Kingsley Amis, who rejoiced over cuts in the Arts Council's 1981 budget because, in his view, subsidised art is a contradiction in terms. "The choice of the general public may be bad", he writes in a letter to the Times (21-2-1981), "but the authoritative choice of critics, reviewers, politicians and promotion is even worse" (cf. also Sir William Rees-Mogg on the Arts Council; Guardian, 9-3-1985). How to preserve artistic individuality and creativity whilst subsidised by state patronage or national enterprises may not be a problem every author thus supported struggles with, but the future possibility of the state and/or companies setting conditions may not be excluded, and as such another danger may corrode the world of the arts. Literature is, not only in marxist criticism, an important instrument for registering social evil. Social protest is very often present, in the form of irony, parody, satire, or humour. Authors write for the suppressed, against state brutality, bureaucracy, corruption, power politics. The point where state patronage becomes a matter of conscience for the author concerned and his reliance on state funds a paradox may not be too far away. It is as Michael Davie puts it (quoted by Sutherland 1978, p.137): "the basic principle of State Patronage of the Arts in Britain is that politicians must have no say in arts policy whatsoever." The direct form of patronage is

now, except in the above cases, fairly rare. The most popular form of what could be termed indirect patronage is nowadays the awarding of literary prizes.

The creation of literary prizes is one of the success stories of modern publishing in Britain. Initial doubt about the effect of literary awards was soon dispersed: the common trend is nowadays to prove the "happy influence" of prizes and prize ceremonies (Escarpit 1971, p.39). A few examples: The advance sale of Rushdie's novel Midnight's Children was a meagre £ 650 in the U.K. After winning the 1981 Booker prize, sales reached the 10,000 mark within three weeks; after the Christmas period they had passed 22,000. Hardback sales of William Golding's Rites of Passage topped 60,000 copies after its 1980 Booker prize victory, and its weighty runner-up, Anthony Burgess's Earthly Powers, did equally well (figures from PW 26-3-1982; see also Chapter 2.2, p.178, for examples of Rushdie and Thomas Keneally's Schindler's Ark). The French Goncourt prize whips up sales of 5000 copies a day (Sutherland 1978, p.23). However, not everything is euphoria. The "big" prizes such as the Booker McConnell prize in Great Britain with its television coverage, the Pulitzer prize in America, the Goncourt in France, and naturally the Nobel prize for literature do generate enormous sales. However, subjectivism in the awarding of

literary prizes becomes painfully obvious if we regard the list of authors who never received the Nobel Prize for literature: Ibsen and Strindberg, Ezra Pound, Ionesco, Simone de Beauvoir, Virginia Woolf, Tolstoy, and of course James Joyce (Janssens 1984). Smaller prizes, in spite of desperate publicity campaigns (e.g. W.H.Smith Annual Literary Award) refuse to have even the slightest effect. The same destiny is bestowed on all the literary prizes awarded in the Netherlands, including the most prestigious P.C.Hooftprijs. Prize winning only seems to help if the author is already an established name, as the German Börsenblatt remarked: "Ist ein gekrönter Autor bereits durchgesetzt, läuft er noch schneller; handelt es sich um eine 'unbekannte Grösse', hilft auch der Nobelpreis nichts" (26-10-1982). The examples it mentions are Heinrich Böll, selling over 13.2 million copies in Germany after winning the 1972 Nobel prize, and Milosz, the 1980 winner who remained an unknown name (although cultural patriotism could also have played a part here, as with the domestic sales of Golding after his 1980 Nobel prize victory). For a discussion on the effect of literary prizes on the process of canonisation, see Chapter 2.1 and 2.2 (pp.149 ff. and 176 ff.). The most important prize-winners are listed in Appendix 2:58 to 2:61.

Many prizewinners fail to break through into the

popular circuit, and this is precisely why the system of prizes defeats its own purpose (Gedin 1977, p.228). Apart from some very fortunate authors who cash in on the effects of the bigger prizes, the only good achieved by the prizes is to create a surge of critical comments in the press. In extreme cases this free publicity may even backfire and put people off literature; it is not unthinkable that this happened, for instance, after the Dutch minister refused to award the 1984 P.C.Hooftprijs to the "kwetsende" Hugo Brandt-Corstius (NRC, 15-2-1985). Ever so often this kind of publicity surfaces in the Netherlands, usually linked with the P.C.Hooftprijs: in 1968 Gerard Reve kissed the minister Marga Klompé in front of the press photographers; in 1971 W.F.Hermans refused the prize because of an unfortunate typing error in the ministerial letter (Dfl.18.000 instead of Dfl.8000). Aarts' Letterkundige Almanak (1982) lists the many prizes in the Netherlands and Belgium: "a prize for every Dutch author", as one critic saw it (Willem Kuipers in De Volkskrant, 6-11-1981). Similar scepticism concerning the arbitrariness and commercialisation of the (British) prize system was aired by James Brockway (Bzzlletin no.91, December 1981). Hugo Brandt-Corstius, cause of the 1984 uproar in the Netherlands, wrote earlier:

Alle literaire geldprijzen moeten door loting uitgereikt worden. Alle literaire ere-prijzen moeten door éénmans-juries uitgereikt worden. Wat zijn schrijvers toch onprofessioneel dat ze niet gewoon meer salaris vragen, en zich die belachelijke prijzentoestand laten aanleunen.¹⁶

Apart from the publicity around literary prizes and direct or indirect patronage there are other ways of promoting literature. Advertising is extremely important: some large distributors refuse to buy a particular title unless the publisher advertises widely. Contrary to the American book trade, the British have never quite gone in for intensive advertising (Sutherland 1978, p.88).

16 Hugo Brandt-Corstius as Piet Grijs in: Aarts' Letterkundige Almanak, 1982. After being offered the P.C.Hooftprijs, W.F.Hermans wrote in his reply to the minister: "Niet alleen is het voor een typist niet gemakkelijk geen typfouten te maken, blijkbaar is het zelfs voor een minister niet gemakkelijk altijd precies te weten wat hij ondertekent. Men kan nauwelijks verwachten dat een schrijver zich bijzonder vereerd zal voelen wanneer hij bekroond wordt door een minister wiens handtekening van de ene dag op de andere 10.000 gulden in waarde daalt. Ik heb daarom besloten geen prijs te aanvaarden" (Volkskrant, 25-1-1973).

Saturation advertising is a proven successful sales technique pioneered in America: bookshops display stacks of only one title, which gives the public the impression that (because he encounters it everywhere in great quantities) the book must be important. Free advertising is obviously much sought after, and not impossible to get. Mentions on popular television and radio programmes would fall into this category, as well as having the book made into a film. In the years between 1975 and 1980, half of the Dutch films in cinemas in the Netherlands were based on Dutch novels or novellas, and sales of the titles usually soared (e.g. Vestdijk's Pastorale '43 sold 50,000 extra copies; Van Assendelft 1981, p.19). All-time Dutch box office champions are the films based on the novels Turks Fruit (1972, Wolkers, 3,334,000 admissions); Ciske de Rat (original 1955 version, P.Bakker, 2,433,000 admissions); Wat Zien Ik? (1971, A.Mol, 2,359,000 admissions); Ciske de Rat (1984 remake, P.Bakker, 1,585,000 admissions); and Soldaat van Oranje (Runner for Freedom, 1977, Hazelhoff-Roelfzema, 1,546,000 admissions). Other successes include: Een dagje naar het strand (A Day at the Beach, H.Heeresma, filmed by Roman Polanski); Een Vlucht Regenwulpen (A Flight of Curlews, M.'t Hart); Van de koele meren des doods (brought into circulation as Hedwig, F.van Eeden); De Aanslag (The Assault, H. Mulisch); and Op hoop van

zegen (The Good Hope , H.Heijermans) The film rights of a book can become a considerable asset to author and publisher alike.¹⁷

These forms of free publicity are very much welcomed by the parties concerned, especially because normal advertising does not seem to reach the popular circuit at all (Gedin 1977, p.232), which obviously is what all publishers strive for (even those who concentrate on the cultured market). Even so, 6% of the

17 Screen International , 20-9-1986, pp.14-20. Cf. also: H.van Driel, G.Rondhuis and M.Westermann, "Verfilmde literatuur: Een motiverend en verantwoord aandachtsgebied" in: Neerlandica Extra Muros (IVN),48, voorjaar 1987, which further mentions extra sales of 27,000 copies for Vestdijk's Pastorale '43 , 35,000 extra sales for Hermans's De donkere kamer van Damokles , and 150,000 extra sales for 't Hart's Een vlucht regenwulpen . The film "The Assault" by Fons Rademakers won the 1986 Oscar in the category "Best Foreign Film" and was rated as "the best film of 1986" by South African novelist André Brink, because of its "enormous psychological and emotional impact" (Newsweek , 5-1-1987, p.44).

production cost in Great Britain is spent on advertising; for the United States this figure is 10% (Escarpit 1971, p.54). It is clear that publishers are trying to find other ways to promote their literature; as we saw in Chapter 3.2, reviews in the specialist and popular press are not very effective either.¹⁸ What does have a considerable effect on the sales is the book review by a famous and/or expert reviewer, such as another author. As Sutherland (1978, p.33) remarks, this "is the best advertisement - and costs only a review copy". These endorsements are very much sought after by blurb-writers: to claim that, say, Malcolm Bradbury, John Updike, or Mary McCarthy enjoyed and recommends that particular title is always good for an extra number of copies sold. Frequently publishers persuade writers to write reviews about other writers on their list: e.g. the Dutch publisher De Arbeiderspers recruited its writers Simon Carmiggelt, Maarten 't Hart,

18 It is a standard joke among compilers of bestseller lists that the appearance of a review is a sure sign that the book will not become a bestseller. Sutherland (1978, p.97) asks the question why papers and journals do not start reviewing paperbacks, which is, I think, a legitimate query.

and Gerrit Komrij to promote a book by Marijke Höweler (Kuipers 1984). This same company asked author Patricia Highsmith, of whom it holds the translation rights, to write favourably about Maarten 't Hart's English venture Rats (on the blurb of Bearings of Bad Tidings). In Chapter 3 we already mentioned some of the other "great names" recommending certain Dutch titles in translation (p.271; see also p.512). It proves the importance of "vitamine R" (R for Relations): as with so many things, it is very often not important what you know, but who you know.

Another clever way for a publisher to secure a part of the market is to make the fiction title into a school textbook, with a free copy and possibly a free guide book to the novel to give away to teachers. This approach was, for instance, taken by the publishers of E.L.Doctorow's Ragtime (Bantam) in America, and not without success (Sutherland 1978, p.70). In this way the publishers hoped that the title would become canonised in American school and college syllabuses. This approach recognises the importance of education for the book market, a philosophy which is also behind the phenomenon of the "writer-in-residence" schemes. This allows writers to promote their own and other literary accomplishments on university campuses; usually the writers hold guest lectures or teach creative writing

courses, sometimes they are simply invited to research for their new title whilst being funded by the university. In America these writer-in-residence schemes are very popular, and many authors have been associated with one or more college or university (e.g.: Malamud, Kosinski, Joyce Carol Oates, Heller, Berryman, Barth, Wilbur, Hugo, Hawkes, Lurie, Doctorow, Nabokov, Vonnegut, Roethke) (Sutherland 1978, p.149). In Great Britain, where the universities are apparently more conservative, the writer-in-residence schemes never quite took off: according to David Daiches (who speaks with authority because he was "the main architect of the most progressive English course in modern university history, namely that in Sussex", quoted by Sutherland 1978, p.151), this is because of the view held in Great Britain that "you cannot teach creativity". There are, however, English writers professionally linked to universities: e.g. Malcolm Bradbury who is Professor of American Studies at the University of East Anglia.

The importance of promotion through educational establishments should not be underestimated; there are at present 133 places in the world in 18 countries outside the Netherlands and Belgium where Dutch is taught at university or pre-university level, from

Wroclaw in Poland to Canberra in Australia.¹⁹ Many Dutch writers have benefited from the writer-in-residence schemes in the United States, thereby carrying out a cultural ambassadorship for Dutch culture and, specifically, Dutch literature: Esteban Lopez, Jean Schalekamp, Henk Romijn Meijer, Frans Kellendonk, Hugo Brandt Corstius, Henk van Kerkwijk, Jan Willem Holsbergen, Kester Freriks, and Rob Schouten have been writer in residence at the University of Minnesota, Minneapolis; Bert Schierbeek, Philo Bregstein, Mischa de Vreede, Peter ten Hoopen, Arie van den Berg, and Renate Dorrestein at the University of Michigan in Ann Arbor; Sybren Polet and Jan Donkers at the University of Texas in Austin; and recently Cees Nooteboom at the University of California in Berkeley (NRC, 1-8-1986). Quite often during these years abroad, useful contacts can be established with teaching staff, translators and publishers, and sometimes publications in translation may result. Recently the writer-in-residence scheme has also taken root in the Netherlands: Gerard Reve (1985) and Judith Herzberg (1986) were "gastschrijver" at the

19 See the occasional publications Neerlandistiek buiten Nederland en België of the Internationale Vereniging voor Neerlandistiek (IVN).

University of Leiden, and D.Hillenius (1986) in Groningen. This year (1987), Frans Kellendonk will lecture in Leiden. In 1986/1987, Sybren Polet and Hella Haasse held lectures at the Catholic University of Tilburg; also government-financed lecture tours help in bringing together academic and creative minds.

There are, of course, other ways of promoting literature. Obvious examples are projects run by grant commissions and promotional bodies such as the Arts Council of Great Britain: schemes such as "the Best Novels of Our Time" and "the Best of British Authors" by the Book Marketing Council, or the "book week" in the Netherlands. Book fairs such as the Frankfurter Buchmesse are always great opportunities for publishers to try and give their titles wider recognition. However, if the Dutch want to promote Dutch writing as widely-relevant and non-introspective and avoid the stereotyping we described earlier in Chapter 3.2 (p. 250), a bad way to go about it is to go to the Frankfurter Buchmesse and hand out pieces of Edam cheese, as was done in 1985 by the Dutch publishers' association (KNU) (NRC, 12-12-1985). Another promotional idea was the "book-of-the-month" campaign (by the Bureau voor Collective Propaganda van het Nederlandse Boek, CPNB). The scheme, discontinued in 1983, presented since 1970 a particular book with extra

advertising. Forms of promotion which could be regarded as state patronage are, for instance, the tax exemption some countries give to "writers of cultural merit" (e.g. the Republic of Ireland), or the block purchase of certain titles and their consequent donation to public libraries (the Norwegian state buys 1,000 copies of every new Norwegian novel published) (Sutherland 1978, p.147; Gedin 1977, p.113). It is also possible for authors to found a cooperative publishing company, whereby they not only have an income through royalties but also share in the profit of the company. One such cooperative publishing company is De Bezige Bij, which grew out of the clandestine resistance movement against the German occupation. 75% of the allotted share of the writers is channelled back into company funds, which guarantees continuity. Among the members of this publishing house are or were: the poets Hans Andreus, Remco Campert, Jan Elburg, Gerrit Kouwenaar, Lucebert, Adriaan Roland Holst, Sybren Polet; Koos Schuur, and Simon Vinkenoog, as well as the prose writers Hugo Claus, Harry Mulisch, Cees Nooteboom, Simon Vestdijk, Theun de Winter, Simon Carmiggelt, W.F.Hermans, Jacques Hamelink, and Marten Toonder (Roegholt 1972).

Most important for the promotion of Dutch literature in translation are the activities of the "Foundation for the Promotion of Translation of Dutch

Literary Works" or "Stichting tot Bevordering van de Vertaling van Nederlandstalig Letterkundig Werk", based in Amsterdam. Founded in 1954 by the Dutch ministry of Education, Culture, and Science (OKW), it is independently governed by the representatives of the following organisations: the Dutch and Flemish Writers' Unions; the Society of Dutch Letters (Netherlands) and the Royal Academy for Dutch Language and Literature (Belgium); the Dutch and Flemish P.E.N. Centres; the Royal Dutch Publishers' Association (Netherlands) and the Association for the Promotion of Flemish Books (Belgium). Meetings are regularly attended by governmental representatives and advisors from both countries. The aim of the Foundation is to promote Dutch and Flemish literature abroad, by means of:

- 1) contacts between Dutch and foreign publishers and literary experts;
- 2) stimulating the knowledge of Dutch literary works abroad;
- 3) providing partial or complete translations and/or summaries of Dutch literary works;
- 4) other measures of promotion suggested by members of the board.

In practice, this means that the Foundation keeps on file the partial or complete translation of more than 60

novelists and poets in various languages, visits book fairs, literary agents and publishers all over the world, and partakes in exchange programmes of writers. Another important activity is the financing of translations for foreign publishers, for which purpose it earmarks nearly Dfl. 100,000 every year. Often the Foundation pays the translator's fee or buys part of the print-run; it also mediates between publishers, authors, and translators, and provides all necessary assistance and information to the interested parties. Other activities include the awarding of stipendia and prizes to translators, help with travel expenses for visiting scholars or artists, and the funding of the writer-in-residence schemes. The assistance of the Foundation to publishers is often the decisive factor in the publication of a Dutch title on that publisher's list. The first director of the bureau, situated in the centre of Amsterdam, was J.J.Oversteegen; the present director, Joost de Wit, took over from him in 1964. The Foundation employs, apart from its director, two staff members and two part-time administrative assistants. It works with an annual budget of around Dfl. 600,000.- (from Dfl.502,377 in 1977 to Dfl.627,799 in 1981 and Dfl.608,745 in 1985). The fact that this budget has remained practically unaltered over the last decade makes it hardly surprising that, with rising fixed costs, there has been an operating deficit in 1985 of

Dfl.27,915. The Foundation receives its income from subsidies by the Dutch and Belgian ministries for culture (two thirds from the Dutch ministry of "Cultuur, Recreatie en Maatschappelijk Werk" - now "Welzijn, Volksgezondheid en Cultuur"; one third from the Belgian "Ministerie van Nederlandse Cultuur").

The activities of the Foundation have not always been without problems. Cuts in government subsidies forced the Foundation to curtail some of its activities and stop the publication of its periodical Writing in Holland and Flanders (Boekblad 47, 30-11-1984). For Belgium, the Foundation is not the only organisation working in the field of cultural relations, literature promotion and translating; there are, for instance, the "Dienst Letteren en Toneel" of the Ministry for Culture, as well as the Cultural Relations Service ("Dienst Culturele Betrekkingen) at the Foreign Ministry. On the whole, the Belgians seem to be more active (but not so effective) in the field of literature promotion, often pampering authors, translators, and teachers abroad as "cultural ambassadors"; two years prior to their involvement in the Foundation they had founded their own translations bureau, the "Dienst Verspreiding van de Nederlandse Literatuur in het Buitenland" under auspices of the Belgian ministry of Dutch Culture, with Karel de Jonkheere as its director. All this invariably led to

problems with payments to the Foundation from Belgium: often the payments were delayed, causing budgeting problems for the Foundation (especially in 1981). These problems have still not been solved (cf. Annual Report 1985). Occasionally there has also been competition between the Foundation and the Dienst Verspreiding van de Nederlandse Literatuur in het Buitenland: J.Deloof ("Wat is er mis met onze vertaalpolitiek?" in: Ons Erfdeel .1973,xvi,1, pp.5-13) mentions the publication of an anthology Nyere Flamsk Prosa in Denmark, which was followed shortly by Nyere Hollandsk Prosa , as an example of this. Another problem was that other countries soon developed much more efficient and effective methods of cultural promotion: the French opened their own agency in New York; countries like Finland, Norway, Germany, and Sweden and South-American countries have far more financial resources than the Foundation can ever hope to obtain (Annual Report 1981).

Other problems the Foundation had to contend with were, for instance, the fact that W.F.Hermans refused (and still refuses) to be translated; accusations of neglect of women's writing (Ons Erfdeel 14, nos 1 and 2); and criticism of the choice of texts for translation (e.g. HP, 9-3-1985). This latter point was made earlier by John Blackwell, editorial editor of Secker and Warburg, in relation to all institutionalised support.

"They <promotional institutions> have a tendency to give all entries equal weight, and in synopsis one novel looks much like another", he writes. The policies of such institutions are, in his opinion, often too careful: "The undertow is towards the underestimated classic rather than towards the high-risk pioneering talent." (Blackwell 1983, p.1118). This is made worse by the common procedure, applied by the Foundation, to introduce the authors by comparing them to even lesser-known authors of only local importance (Deloof in Ons Erfdeel 1983, no.1), which prompted Deloof to suggest that the Foundation abandon its ergocentric approach and seek advice in the circles of the Internationale Vereniging voor Neerlandistiek. Further problems are, for instance: the tentative balance which has to be kept between Dutch and Flemish projects (the Annual Report 1985 lists the ratio of Dutch and Flemish titles from 1982 to 1985); frequent clashes of character between translators; and the fact that some authors (Gerard Reve, for instance) are unhappy about their translations. Many others (e.g. Raes) think they do not get translated enough (Nieuwsnet , 8-12-1979).

Criticism concerning the translation and promotion policies of the Foundation is usually directed in general terms at the bureaucratic organisation (the administration costs constitute 60% of the annual

budget) , but occasionally focusses on peak issues. Louis Paul Boon and the Nobel Prize is a case in point; some claim that Boon would have had a good chance of winning the Nobel Prize if the Foundation had done more for him (Janssens, 1982). However, sometimes things occur outside the influence of the Foundation for Translations: Meulenhoff sold the translation rights of Jan Wolkers to a British publisher which successfully published his Turkish Delight . This publisher subsequently sold Wolkers to an American publisher, who had to pay so much for him that the venture was no longer profitable. In 1979 Doubleday refused to add Wolkers to their list, and now Wolkers, outpriced, remains unwanted property in the United States (Nieuwsnet , 8-12-1979).

In 1974, the Arts Council of Great Britain generously subsidised a new monthly literary magazine, The New Review . It failed, not only because of the "London cliquishness" it apparently displayed, but mainly because, according to Sutherland (1978, p.143), the Arts Council gave money for production "without making any effort to lend expertise in distribution". This same criticism could easily be applied to the Dutch Foundation for Translations. Too often literary ventures are backed financially without any money being spent on marketing. The reason for this is often that contacts

are sought with obscure small publishers without organisational or financial scope. The counter-argument is that the big publishing houses are not interested in risky Dutch adventures. It remains true, however, that the prestigious and expensive series which are often involved here find few buyers outside the public and university libraries, and that the bulk of their print-runs are gathering dust in the basements of Dutch and Belgian embassies (cf. Janssens 1982). It could be argued that if the Foundation sponsors certain activities with foreign publishers, the contract that is being drawn up with that publisher could easily be made to include a clause stipulating that a certain percentage of the subsidy should go, not to production, but towards advertising or similar campaigns to make the title known and available to a wide audience. In 1980, the Foundation advertised directly only in the German Börsenblatt ; in 1981 only in TLS and the Japanese Guide for Foreign Publishers . If a foreign reading public, which knows nothing about Dutch literature, has to be reached, activities in this area should clearly receive more attention. Dutch literature has no news value abroad (cf. Hermans, Onder Professoren , 1975, p.71), and advertising could remedy this to a certain extent. Booker prize-winner J.M.Coetzee wrote, about Twayne and Heinemann's Library of Netherlandic Literature (for which he translated Marcellus Emants's

Een Nagelaten Bekentenis): "I did observe that Twayne did absolutely nothing to market, or even to advertise, their series. Here it seems to me that whoever negotiated the contract with Twayne was at fault" (from a personal letter, see Appendix 6:1).

It is furthermore questionable whether the present policy of the Foundation to concentrate its activities solely on the American rather than the British market is a sensible one. Their annual report of 1980 alluded to the fact that more cooperation could be found from American organisations and small publishers in the States. The year before that, Joost de Wit already remarked that "Ik bewerk Amerika meer dan andere landen omdat het een open deur is voor de rest van de wereld. (...) Als in Amerika iets wordt gepubliceerd, dan is dat een aanbeveling. Dan moet het wel goed zijn en commercieel waar te maken." (Nieuwsnet , 8-12-1979; see also De Wit 1979). This apparently opposes earlier policies by the Foundation which looked upon Great Britain as the door to the United States and the rest of the world. In 1970, Alan Pryce-Jones wrote that: "...in general it is true that a translated work is likely to reach the United States after being tested in Britain, rather than coming direct to the United States in response to a felt need" (Pryce-Jones 1970, p.1110). One wonders whether this has changed very much. Appendix 3:8

shows that of the 18 English translations of Dutch fiction published between 1960 and 1983, 3 were published first in the United States and later in Britain; 4 were first published in Great Britain and later in the States; and 11 were published in both countries simultaneously (in the same year). This does not argue in favour of an "open door to the world" policy for the United States. This study furthermore shows that differences in literature are not as clearly marked between the Netherlands and Great Britain as is claimed between the Netherlands and the United States (see Chapter 4). It would be wrong, therefore, if literary ventures from the Netherlands and Belgium were not to reach the British market because of their assumed incompatibility with American taste.

5.3 Production

5.3.1 The Publishing Industry

With the creation of a literature, extrinsic forces such as education, publishing, and the media are of great influence; as Willem Kuipers (1984, p.41) says: "de slapenden zijn medescheppend". They make literature into an object about which you can teach, with which you can fill a newspaper, and with which you can make a lot of money. Present-day publishing is mostly an entirely commercial enterprise. The decision whether or not to publish is made no longer by literary experts, but by managers whose primary concern is whether the undertaking brings in a good profit. Publishing companies have been taken over by huge conglomerates and multinationals; books are a commodity like toothpaste or bottles of Coca Cola. The big publishing companies started in the Netherlands, where already in the fifteenth and sixteenth century companies like the Elzevirs and the Plantins organised themselves to monopolise the market. In the eighteenth century Holland was the centre of the book trade. Towards the end of the eighteenth century publishing became well-established

due to the rise of the middle class, when utilitarian principles guided the concomitant rise of capitalistic publication. In 1870 general education was made compulsory in Britain, and the publication of school textbooks became an important factor, apart from the continuing publication of bibles. In the early half of the century, Harpers opened up the market in America. Victorian publishing companies like Collins and Longman saw great technical changes during the nineteenth century industrial revolution, when the typesetting machine and the rotary press came into use and the processes of making paper became cheaper. European countries followed in Britain's wake. Mass publication started with three-volume editions and cheap six-shilling novels. Railway travel supplied the time to read and new distribution outlets (railway bookstalls) as well as (commercial) lending libraries sprang up everywhere. Between the two world wars, popular literature became increasingly important for the publishing industry; due to a shortage of reading matter, books that did appear during the Second World War soon became bestsellers (e.g. Hildebrand's Camera Obscura in the Netherlands or American titles and Trollope in Great Britain - Huygens 1946, p.123; Sutherland 1978, p.5). After the Second World War the divergence of the cultured and the popular circuits of distribution became established (as described in 3.1).

Bestsellerdom had taken off, and the entire book trade was geared towards a crisis in publishing which started with the post-1950s rise in inflation (effect of the Korean War) (Escarpit 1971, Gedin 1977).

The publishing crisis in the 1960s has been described in detail by Gedin (1977), and I will therefore only briefly mention some of the consequences as they affected the British and Dutch markets (cf. also Chapter 3.1, pp. 192,193). During the 1960s, all European industrialised countries saw a steep decline in the sales of literature, due to enormous increases in prices. It became virtually impossible to publish a book in an edition of 3000 or less. The trend continued in the 1970s: as mentioned in 3.1 (p.193), in 1975 paperbacks had to sell at least 25,000 copies in order to be profitable. Administration costs soared continuously, in Europe as well as in the United States. The market shrank by 30% to 50% in the years 1965 to 1979. This, combined with a diminished interest in reading, spelt disaster for the book industry everywhere. The worsening trends have continued to the present day: prices of books still go up (see p.246 below), and British leisure expenditure for books, newspapers, and magazines decreases gradually each year (from 6.8% in 1977 to 6.4% in 1980 to 6.0% forecast in 1983: PW 26-3-1982, p.24). Understandably the

publication of fiction was hardest hit throughout Europe and America. In Denmark, for instance, between 20 and 25 publishing companies closed down completely or ceased the publication of serious literature. Now only one company, Dansk Gyldendal, publishes 90% of serious Danish literature. Significantly, entertainment literature was not affected by the crisis: Mills and Boon increased sales from 27 million volumes in 1972 to 40 million in 1974. Prompted by the decline in quality literature, British state subsidy even started the "New Fiction Society" book club. In the Netherlands, general booksales dropped from 76% in 1974 to 72% in 1977 (Gedin 1977, p.116).

Due to new wealth, the title production rose gradually between 1960 and 1978: from 15,000 to 34,000 in the USA, from 24,000 to 39,000 in Great Britain, and from 8,000 to 13,000 in the Netherlands. However, as Gedin (1977, p.211) explains, if readership does not grow in proportion to this output (high cost of books), print runs must be lowered and prices must rise. The rise of the book price was dramatic in Great Britain in the 1970s: as we saw in Chapter 3.1, p.102, for a book costing 50 pence in 1952 and 66 pence in 1960, the customer had to pay £ 4.17 in 1978 - a rise of almost 600% in less than 20 years! (Gedin 1977, pp.211,212). However, Great Britain escaped much of the effects of

the publishing crisis because wages were among the lowest in all western industrialised countries. New figures (GROWTH 1985) indicate that, probably because of its enormous export potential, Great Britain has survived the publishing crisis: despite previous gloom, British publishers were buoyant again in 1982. Much of this has been attributable to a thorough streamlining of the publishing industry: some publishers started smaller companies or imprints with reduced staff, which meant that administration costs could be lower. Other companies split their firm up into smaller companies each with their own speciality: e.g. fiction, non-fiction, children's literature, etc. A similar spreading of the risks and decreasing of costs were effected by firms splitting up into companies specialising in one aspect of the publishing process: production, editing, or marketing, while accounting and warehousing were still done by the parent company. In the Netherlands, the Centraal Boekhuis took over even the latter facility.

The change in publishing in America started with the merging of general publishers with educational publishers (Harper acquired Row; Harcourt Brace acquired World; Holt acquired Rinehart and Winston). The second stage, as described by Sutherland (1978, pp.46-62) was that of the incorporation of major publishers into

conglomerates: RCA acquired Random House and sold it to Times-Mirror in 1966; MCA acquired Putnam's in 1975; CBS acquired Holt in 1967. The RCA-Random deal involved \$ 35m, the CBS-Holt deal \$ 225m. In 1968, NGC acquired Bantam; NGC became part of the larger AFCC in 1971. Later IFI bought Bantam, the largest paperback company in the world, for 70 million dollars. Gulf and Western (petroleum) owns Simon and Shuster and Pocket Books.

In Britain, the era of "slide rule publishing" was firmly established when in 1970 the Longman Pearson Group (owners of the Financial Times) took over Penguin on the death of Sir Allen Lane. Earlier, most family businesses like Longmans had to go public. Cassells was bought by Collier-MacMillan; Secker and Warburg was bought by Heinemann and owned by a finance group; Jonathan Cape, Bodley Head, and Chatto and Windus are now all partly owned by the Granada entertainment group. Since 1985 Penguin (established in 1935) owns Hamish Hamilton and Sphere books, and is part of Longman/Pearson. In the Netherlands, the largest companies concerned with publishing are: Elsevier/NDU, Bührman-Tetterode, Kluwer, VNU, and ICU.

As a consequence of the formation of all these conglomerates, publishing became more and more internationalised. Publishers do not now see their

market as exclusively British or American, Australian or European, but rather as Anglophone or Atlantic. Famous bestselling authors write about international themes and, mainly for tax purposes, live outside their own country (Deighton, Clavell, Higgins, Burgess, Hailey). It should furthermore be remarked that bestsellerdom requires good finances, significant influence in the media, and world wide contacts, which of course favours large publishing houses rather than smaller ones. Literature has become big business, and managers and economists replace the traditional literary expert whose services are no longer required when books are regarded as a commodity only. The belief that books are like groceries could easily lead (and has led) to overproduction. Gerlag van Gendt, director of Het Spectrum, comments:

In de concerns hebben wij in goede tijden de neiging gehad om het roer in handen van economen te geven, omdat wij ons als zogenaamd creative mensen helemaal wilden richten op wat wij denken goed te kunnen: boeken maken. Maar op een gegeven moment zit je dan wel aan de leiband van economen die zeggen: je hebt vorig jaar Toon Hermans gebracht en dat heeft goed verkocht, dus waarom breng je dit jaar niet vier boeken van Toon Hermans? (Piryns and Schaepman 1982).

Van Gendt calls this the "Poortvliet effect" (see below). More importantly, Sutherland (1978, p.131) raises the crucial question whether quality fiction can adapt to the marketing techniques needed to sell it internationally on such a large scale without making artistic concessions. Van Assendelft (1981, p. ii) expresses a similar concern: with the publication of literary titles there exists, in his words, "een spanning (...) tussen literaire en economische criteria, waarbij de economische, vanwege het feit dat de uitgeverij steeds meer een bedrijf wordt, de boventoon dreigen te voeren." This concern can hardly be overstated.

Industrialised publishing is characterised by mass-producing a limited number of titles, which is of course the ideal living environment of the paperback bestseller. American sales methods began to filter through to Europe by the 1920s and 1930s; now publishers tend to live from one bestseller to the next, all chasing after that one author who is going to bring them success and will allow expansion and respite from the ever-present need to have a bestseller every year. In the Netherlands this process started with Wolkers's Turks Fruit : now all Dutch publishers hope for their own Wolkers. But bestsellers create the so-called "Poortvliet effect" (in the words of Van Gendt):

"Verkoopverwachtingen voor de volgende jaren worden afgestemd op de (goede) verkopen van dit jaar. Als Poortvliet het volgend jaar geen boekje tekent, lazert de handel in elkaar."²⁰ Bestselling authors in the Netherlands are mainly British and American writers; for Elsevier these are: MacClean, Bagley, Innes, Cookson, Robbins, and James Herriot, the only Dutch name being Jan de Hartog. For Meulenhoff bestselling authors include Marquez, Céline, Grass, Philip Roth, and the Dutch authors Wolkers, de Jong, and Blaman. Publisher Aghaton relies considerably on John Irving, and also on Simone de Beauvoir. De Arbeiderspers banks on Patricia Highsmith, Dick Francis, R.D.Laing, but also on Dutch writers: Boon, Carmiggelt, Nootboom, Brouwers and Maarten 't Hart. The authors on which De Bezige Bij depends are mainly the "old generation" Dutch writers: Claus, Mulisch, Wolkers, Hermans, Van Kooten (The Bookseller, 7-11-1982; Piryns and Schaepman 1982). Anglo-American (paperback) publishers similarly depend on their "own" writers: Corgi has Catherine Cookson and Frederick Forsyth, Futura has Colleen McCullough and Alistair MacLean, Coronet has Jeffrey Archer, Methuen

20 Piryns and Schaepman 1982. Rien Poortvliet, illustrator, created several international bestsellers, e.g. Gnomes (1978).

has Sue Townsend (Adrian Mole), and Pan has Wilbur Smith (Times , 6-9-1985). The bestselling authors on a publisher's backlist are usually the only thing that keeps the publisher going; if he cannot fall back on these, the publisher usually has other moneyspinners like children's literature, school textbooks, t.v. tie-ins, popular literature or paperback reprints to keep him in business.

Rudolf Schenda (1970, p.90) indicates the inherent dangers of industrialised popular fiction: the fact that it steers clear of any kind of control by critics or reviewers. Most popular fiction can therefore reach a large audience without ever getting noticed, and this could have its serious drawbacks (e.g. racial discrimination or pro-nazi propaganda in juvenile literature). The effective lifetime of bestsellers diminishes by one-sixth in ten years' time: this places this kind of ephemeral writing on almost the same level as television plays, cinema films, or popular songs.

It will be clear that publishers specialising in paperbacks constitute a sector of the market where profits are still made: bestsellers are always in paperback. In 1976 British paperback sales totalled £ 150 m., £ 75 m. of which came from the home market. Appendix 5:9 shows the U.K. paperback market by

publisher (1982); we see that the biggest share of the market is taken up by Pan, followed by Sphere, Fontana, and Penguin respectively. Strictly speaking, however, Penguins should be treated separately from other paperbacks: they have a longer shelf-life than normal paperbacks and are displayed separately in special racks. A Penguin does not need advertising and does not need expensive covers (Sutherland 1978, pp.174-175). In many ways they are similar to hardbacks. For authors, being published in Penguin is still a kind of final accolade (especially for foreign authors; Dutch authors published in Penguin are, only recently, Cees Nooteboom and Harry Mulisch). In the Netherlands, paperback imprints include de Zwarte Beertjes (Bruna), the Prisma and Aula pockets (Het Spectrum), the Salamanders (Querido), Parel pockets (Elsevier), Hollandia pockets (Hollandia), Holkema en Warendorf pockets, Bibliotheek Thuis (De Bezige Bij), the Skarabee pockets (Veen), and the Golden Label pockets (K-Tel). Paperback publishers (except Penguin) have different priorities to hardback publishers: more effort goes into selling and less into cultivating authors and improving manuscripts. Advertising is usually via the saturation method.

Even the most successful book in Great Britain sells only at best 10% of the quantity it would sell in the United States (Sutherland 1978, p.58). In America,

paperbacks are normally of two kinds: the cheap mass market paperbacks which are generally fiction and are sold in non-book store sales outlets; and the so-called trade paperbacks, which are usually non-fiction and are quality and specialist paperbacks to be sold in book shops. However, America now witnesses a trend which breaks the traditional patterns of book publishing which stipulated that a hardback issue always had to precede a paperback. Paperback originals are now not uncommon in the United States, and also in Great Britain Penguin is breaking the ice with its King Penguins: quality fiction bound in paper. Also the Virago Press, Chatto & Windus, and Faber & Faber now have their paper-cover originals.²¹ This development does mean, however,

21 Bookshops selling only paperbacks have sprung up over the years. Penguin has nine, Virago has its own shop and Dillon's (London) specialises in selling paperbacks to public libraries and schools (Times 21-1-1985 and 6-9-1985). With paperbacks, the publishers are aiming for a younger market: most paperback buyers are under 35 years of age, whereas most hardback buyers fall within the 25-44 age category. Between men and women, purchases of hardback and paperback seem to be fairly evenly spread (GROWTH '85).

that the price of a paperback relative to the hardback is now considerably higher than it used to be (Guardian , 5-1-1987). Publishers in Great Britain have always been reluctant to take the step of publishing paperback originals, mainly because libraries and book clubs insisted on hardbacks, and paperbacks do not receive any attention from the reviewing press. However, as Sutherland (1978, p.171) rightly claims, if publishers abolished hardbacks altogether, reviewers would be forced to review the paperbacks. The GROWTH 1985 report claims that: "Were it not for the relative success and importance of book clubs, the feeling we have from our discussions with the trade is that the mass market hardback work of fiction would have all but disappeared by now." The situation in the Netherlands is very different. Here, it is very rare indeed for a novel to come out in hardback; hardback issues are usually merely strengthened paperbacks made especially for the use in public libraries. Fiction titles are usually published in quality paperback.

Before we go on to see what publishers regard as their main task and how, consequently, they adopt their policies, it would be interesting to survey the cost and shape of publishing in more detail. As we saw in Chapter 3.1 (p.192), the price of books has been rising in leaps and bounds since the 1960s and 1970s, with a steep climb

in prices in 1974 and 1975 for the United Kingdom. Even now prices are still rising: by 17% in 1985 and again 15% in 1986 (Guardian , 5-1-1987). It is as Sutherland (1978, p.229) says: the cost of producing a novel will ultimately condition the kind of fiction which is produced; at the moment this means that new literary talent is hard to find because publishers are wary of introducing new writers for whom success is not immediately apparent. The average sale of a first novel in the U.K. (1969) is 1400 copies, maybe only 1200, of which 90% goes to public libraries. This lies only just above the break-even point of 1000 copies in the U.K. and the United States (Sutherland 1978, p.11). Admittedly, promotional activities and literary prizes do much to alter the unfavourable situation for new talent in Britain. In the Netherlands, publishing seems to be more favourably attuned towards new names, perhaps because publishers are so desperately trying to find new authors to replace the old and going moneyspinners. Names like Maarten 't Hart, Oek de Jong, Frans Kellendonk, Tessa de Loo, and A.F.Th.Van der Heijden (as opposed to his earlier alter ego Patrizio Canaponi) are relative newcomers on the literary stage on which already many publishers have come to depend. In Appendix 5:10 we see that the number of literary debutants in the Netherlands has risen from 40 in 1973 to 60 in 1975. Appendix 5:11 shows the number of titles produced in the

Netherlands, and Appendix 5:12 does the same for Great Britain: it shows that Great Britain publishes roughly three times as many fiction titles as the Netherlands. Compare also Appendix 5:13 which illustrates the number of titles produced in the Netherlands and the United Kingdom compared with some other countries. The number of titles in print at any time in the U.K. (all categories) is approximately 250,000 to 300,000 (U.K. production of books 1978-1983, GROWTH 1985), and there are about 1700 active publishers (Sutherland 1978, p.25). For the Netherlands, the Boekenvakboek 1986 lists 430 recognised publishers in 1976; 532 in 1979, 551 in 1982, and 566 in 1985. Appendix 5:14 shows that the publisher Querido is responsible for the largest number of literary titles (novels and novellas) in the Netherlands (359 in 1980), followed closely by De Bezige Bij and Meulenhoff, Elsevier, and De Arbeiderspers. In Appendix 5:15 we can see what money is involved in publishing fiction in the Netherlands. Literary fiction accounts for 10% to 12% of the total Dutch market: Querido and de Arbeiderspers combined have 30% of this market, Meulenhoff and De Bezige Bij each hold 20% (Bookseller , 7-11-1982). In Great Britain, the percentage of fiction in print on the market averages equally about 12% (see Appendix 5:12).

It is the manufacturing costs which determine the sales price of a book (Escarpit 1971, p.52). Van Assendelft (1981) gives a breakdown of the sales price (see Appendix 5:16). Of five books, three generally make a loss, one covers costs and the fifth makes a profit (Sutherland 1978, p.39). General practice amongst publishers, therefore, used to be the so-called internal financing: good books used to pay for bad ones. This is why, in the Netherlands, Rob van Gennep publishes the popular Vader en Zoon cartoons by Peter van Straaten; and publisher Sara has the Vrouwenagenda. His own popular books allow Geert van Oorschot (R.J.Peskens) to publish quality poetry works (Piryns and Schaepman, 1982). However, as Sutherland (op.cit.) points out, internal financing can only be maintained in an economically favourable climate, when low inflation allows costs of the previous years to be recovered in the same money equivalent to what was paid out originally. For most publishers, this means an uphill struggle, whereby there is now definitely less room for failures. The average sale of a novel of literary merit by an unknown author is still only 200 to 300 copies (break-even at 1000); even established literary authors sell on average only 500 to 800 copies of a new title. A novel that sells 2000 copies in hardback is "virtually a bestseller" (figures from Peter Owen, quoted by Sutherland 1978, p.40). Small wonder that the entire

publishing industry is now geared towards finding a bestseller, and needs these bestsellers to finance its literary ventures.

Inflation rates have favoured American publishing more than British, for this reason books in America tended to be cheaper than in Great Britain. In 1974/1975 American inflation was only 13% (falling to single figures towards the end of 1975), compared with a British inflation at 30% (Sutherland 1978, pp.27,28). In Chapter 3.1 (p.194) we saw how this and other elements made for a better economical climate in the United States, and consequently the American book market was more profitable than the British, although now prices go up in America as well and the differences become less distinct. Compared to zero-tax in Great Britain and the U.S.A., in the Netherlands books are tax-rated at 4% instead of the customary 18% for other products.

Gedin (1977, p.221 ff.) is rather pessimistic about the future of the literary novel, an opinion not shared by Sutherland (1978, p.229) who calls Gedin's thesis "Spenglerian" and "a jeremiad". It would be interesting to see how publishers themselves see the future of the literary novel, and how they adapt to a market that militates against any form of quality publication. The task of a publisher, according to Escarpit (1966, p.50),

is threefold; it is: 1) to choose, 2) to manufacture, and 3) to distribute. Van Assendelft (1981, his appendix 14) expands on this. According to him (quoting the "Ontwikkelingsschets Uitgeverijen 1979") they include: setting up and maintaining a business plan; looking for suitable target groups; establishing/creating/maintaining/expanding the sales potential of the target groups; selecting/looking for/initiating good manuscripts; editing; deciding on the best set of production specifications such as price and format; determining the quantity (print-run); selecting the right marketing methods (promotion, distribution channels, wholesaler, discounts, etc.); financing and manufacturing the book (possibly in co-operation with other publishers); warehousing and distributing; promoting and selling; and clearing excess stock through second hand dealers. Escarpit (1971) sees writing as a (creative) birth; the publisher as the obstetrician. Whereas particularly small publishers may try to make an extra effort to serve a minority target audience (e.g. Peter Owen in London or the Scotland-based Wilfion Books specialising in translations of minority literatures such as Dutch, Maltese, Faroese, Icelandic, etc. - see Appendix 6:1.), most publishers would endorse the view of Granada Publishing Ltd, who write that: "The guiding principle in all our acquisition decisions, whether they concern Dutch authors or those of any other nationality,

is a commercial one. That is to say, if we can realistically envisage a commercially viable market for a book, we shall try to acquire the right to publish that book". They add that: "It has to be admitted that, in the present state of recession in the market, we are indeed having to scrutinise works (...) even more severely than before." (personal letter, see Appendix 6:1). Indeed, the view postulated by John Calder (in a personal letter) that "We publish the books we like, whatever the source or language" should be seen as a barely affordable luxury and an exception to the rule, or perhaps as being "economical" with the truth.

The message which filters through this kind of search for a consensus of opinion or policies among publishers is the emphasis on a spirit of enterprise. Publishers, like artists, seem to thrive best in periods of hardship: during the 1920s and 1930s many American publishers, for example, were forced by censorship laws (and prohibition?) to find a more artistically-conducive (and cheaper) climate in Europe. Sylvia Beach opened her Shakespeare & Company bookshop in Paris, serving as a meeting place for many ex-patriates such as Ford Madox Ford, Ezra Pound, Gertrude Stein, Scott Fitzgerald, and Ernest Hemingway, fighting against all the odds for the publication of Joyce's Ulysses (cf. Visser 1983). Entrepreneurial zest is also emphasised by Vera Ingunn

Moe in her work on German naturalism: "It has been alleged that the reception of foreign authors - Zola, Dostojevski, Ibsen - during the formative years of naturalism in Germany had been greatly stimulated by the willingness of young enterprising publishers who gladly put themselves in for the cause of new aesthetic literature." (Moe 1983, abstract). Without similar enthusiasm by e.g. Alan Ross, Peter Owen, John Calder, and Konrad Hopkins, who were willing to take considerable financial risks and mostly find more pleasure in cultural philanthropy than in making money, Dutch literature in Great Britain would never have taken off. Unfortunately, small publishers are being driven out of the market, and big publishing companies do not look kindly upon loss-making schemes.

Publishing, however, always remains a gamble. In the publishing world stories abound about publishers who rejected manuscripts which later turned out to be enormous bestsellers. Parsons (1985, p.149) lists e.g. Joyce's Dubliners which was rejected by 22 publishers before Grant Richards took it on; the Nobel prize winner William Golding's Lord of the Flies was rejected by Jonathan Cape and André Deutsch before Faber decided to take the risk, but it still took ten years before the book reached the top of the bestseller lists (Sutherland 1978, pp.35-38). "In the present state of affairs",

Sutherland concludes here, "one can see a number of points where a Golding of the mid-1970s might be cut off, chivvied, or turned aside. A publisher under pressure might be less willing to gamble on an unknown and elsewhere rejected writer." Potential writers and foreign authors publishing abroad without much success may seek comfort in this. Deciding what to publish remains basically a "Fingerspitzengefühl"; it is chiefly the editor who takes this decision (Van Assendelft 1981, appendix). Furthermore, literary masterpieces are seldom recognised as such in their own time: Moby Dick, for instance, had been a flop when it was first published in 1851; Melville became so disillusioned that he did not write any more until, at the end of his life, he managed to write Billy Budd (Giroux 1982, p.56).

Publishers in hard times may try to find ways in which their publishing activities may be helped. One such way is for them to recognise the importance of education (see also p.449 above). Mahieu (in Grijpdonck 1984) describes this "Comenius effect" and stresses the influence the teacher has in the choice of literature his students read or learn about. In the purchase of books for teaching purposes, the decisive factor is usually the small budget of student or school; cheap school editions may therefore give a title a considerable boost. Other publishers see the enormous

influence of film and television as advantageous to their cause: tie-ins sell like hotcakes and especially in the Netherlands the national film industry creates many chances for publishers to sell backlist titles (see pp.446,447 above). Finally, the obvious way for the publisher to expand is to widen his horizon and seek sales opportunities across the border: for Dutch publishers, the Anglophone market presents itself as a land of golden opportunities. Naturally, such ventures do not always pay off, but one obviously realises that it may take many loss-bringing attempts before finally a market may be conquered. Export definitely remains a viable possibility.

5.3.2 Literature as Export

The importance of the export of books for a country such as Great Britain can be deduced from Appendix 5:17, where we see that the net balance of the book trade is roughly £ 150m. Overseas sales of books produced in the United Kingdom account for roughly one third of the total output in value terms, although the proportion has been a little less over the last few years (GROWTH 1985). Major export destinations are the U.S.A., Canada and Australia, but the E.E.C., the Middle East, and certain African countries are also significant. Fiction accounts for over 20% of the book exports, schoolbooks approximately 25% (op.cit.). The British export market is considerable: in the post-war years between 40% to 50% of the British production was exported. Penguin has more than 50% of their sales overseas; in 1976, 58% of Collins's sales were outside the U.K. Sutherland (1978, pp.28 and 174), who gives these figures, agrees that a lot of publishers only make a profit thanks to overseas rights and sales. It is therefore more than surprising that Sutherland, in his major work (1978), bases all his figures and prophecies on the domestic market only (see his Introduction, p.xxv). His argument that the British industry could more easily survive the

publishing crisis than e.g. the Dutch or Swedish, loses considerable strength because he does not take this factor into consideration: British export potential was probably the sole reason for its rather successful survival.

Also to the Netherlands, the export of British books is substantial (cf. Appendix 5:18). In 1983, the Dutch bought one and a quarter million paperbacks from Britain, something which Nicholas Shakespeare in the Times (10-3-1984) calls "astonishingly for a population of 14 million". In this article, Shakespeare quotes Desmond Clark, former director of the British Book Marketing Council, who says that: "For selling purposes we actually see Holland as an area of the U.K." The Dutch publishers even have their own British "discoveries", such as Jaco Groot who first published Ian McEwan and the cartoonist Glen Baxter, and owns their British rights. Because of this large British interest in the Netherlands, English literature translated into Dutch is doing a lot worse. Jan Meng, an Amsterdam book retailer (Athenaeum), gives the example of Robert Graves's Dat hebben wij gehad (Goodbye to All That) published in Privé Domein by De Arbeiderspers: "Ze zeiden: hoe kan je dat nou doen, de Engelse Penguin is 95 pence" (Piryns and Schaepman 1982). Jan Kuijzer, general manager of Van Ditmar

(which, together with Nilsson & Lamm is the biggest importer of foreign books in the Netherlands), also stresses the importance of the Netherlands for the British book trade: "Ik schat, dat van hun totale paperback-export, een kleine 15% in Nederland alleen terecht komt. Wij fungeren voor hen ook als 'pilot market' - hier proberen ze de wat meer literaire, high brow en trendy onderwerpen uit, onder het motto: als het in Nederland kan, zal het in Scandinavië bijvoorbeeld ook wel lukken. De andere Europese landen komen in het spel eigenlijk niet voor. Frankrijk is, wat buitenlandse boeken betreft, nog problematischer dan Duitsland." (NRC, 15-10-1983). In contrast with Great Britain, America has a long-standing lack of interest in exporting. Of American publications, less than 10% was exported throughout the 1970s (Sutherland 1978, p.28). No doubt this has contributed considerably to Britain's success in this field.

Export is also important for the Netherlands (cf. Appendix 5:18), but the most important Dutch export market is not Great Britain or the United States (unfortunately we do not reciprocate!), but Belgium. The import of narrative prose from the Netherlands on the Flemish market was 80% in 1980, and vice versa only 5% (Paul de Wispelaere in Van Deel 1986, pp.249-260). Appendix 5:19 illustrates the importance for Dutch

exports to Belgium even more: 66% of general books in Flanders come from the Netherlands. An unfortunate development here has been that which we mentioned earlier (p. 423 above), namely the dubious role exports to Belgium play in trying to avoid the net book agreement in the Netherlands.

Great Britain does not import many books: less than 6% of the total U.K. sales comes from abroad (cf. Appendix 5:17). The GROWTH 1985 report states, however, that as a consequence of rising U.K. production costs, the import figures for books have shown a tendency to increase in the 1980s. Import sources, the report asserts, are widespread but: "Far Eastern Countries which have a substantial cost advantage for printing do not account for as much of the market as they might if the constraints imposed by distance were not present." The E.E.C. is the major source of imports (GROWTH 1985). The Dutch-language books translated into English and published in Great Britain or America are not exported to these countries, but produced in the countries themselves (except, one should add, some scientific publications). Only the rights, not the books themselves, cross the border. It may actually be a good idea to retain the publication of these translations in the country of origin, which would mean the exportation of books in their finished form; whether this would make

more economical sense or not will be taken up in Chapter 6. The list of English translations from Dutch literary works (1960-1983) published in Great Britain and the United States can be found in Appendix 3:4 and 3:5, with a graphical representation in Appendix 3:8. Cf. also Appendix 5:20 (translated Dutch books) and 5:21 (translations published in U.K. and U.S.A.).

Approximately 10% of all titles published throughout the world are translations. Nearly 73% of all these translations are from one of the big language blocks: from English, Russian, French, or German. English accounts for 34% of these; Russian for 16%; French 13%; and German 10% (Escarpit 1966, p.95). Gedin (1977, p.216.) indicates the poor situation for translations in the light of stringent economics and recession; see Chapter 3.1 above (p. 193).

It would perhaps be useful to briefly summarise the statistical information available for this chapter in the appendices. They are as follows:

- Apx 5:1 Education statistics, U.K. and U.S.A.
- Apx 5:2 Education statistics, the Netherlands.
- Apx 5:3 Library statistics, U.K.
- Apx 5:4 Library statistics, the Netherlands.
- Apx 5:5 Book clubs, G.B.

- ApX 5:6 Book clubs, the Netherlands.
- ApX 5:7 Book market in the Netherlands and Belgium:
retail channels.
- ApX 5:8 U.K. book market by type of demand.
- ApX 5:9 U.K. paperback market by publisher.
- ApX 5:10 Profitability first works (the Netherlands)
- ApX 5:11 Breakdown of titles (fiction), the Netherlands.
- ApX 5:12 Breakdown of titles (fiction), G.B.
- ApX 5:13 Title output, selected countries.
- ApX 5:14 Titles per genre and publisher, the Netherlands.
- ApX 5:15 Turnover and production of literary books
(the Netherlands)
- ApX 5:16 Breakdown of publication costs (the Netherlands).
- ApX 5:17 Foreign trade (books, G.B.)
- ApX 5:18 Foreign trade (books, the Netherlands)
- ApX 5:19 Production/import ratio the Netherlands/Belgium.
- ApX 5:20 Translated Dutch books.
- ApX 5:21 Translations published in U.K. (1986) and
U.S.A. (1984,1985)

A survey in 1965, titled "Outside English Books of the 1960s: the more important books published in languages other than English since the end of 1954" and published in TLS (30-9-1965), mentions only one Dutch title, which happened to be a biography of Rembrandt. This is indicative of the minuscule role played by Dutch

culture in Great Britain in the 1960s: a role now changing rapidly (cf. Harold Pinter's and André Brink's endorsements of Jona Oberski and Harry Mulisch respectively; p.271 and p.447). Lundqvist (1977) argues that books from a big-power country such as the U.S.A. or Great Britain are more in demand than books from smaller countries; they appear to have a greater impact because of the political and cultural power they convey. Works from smaller countries have not got the same chance, despite their literary merit. However, Lundqvist reasons, changes cannot be brought about by force (in fact, these remarks are similar to the arguments brought forward by Mulisch and discussed in Chapter 1.3, p. 102, which also further illustrate the socio-cultural constraints of translating). To improve the situation of Dutch translations abroad, however, the Foundation for Translations (in the person of J.de Wit) shows preference for collections of translated texts rather than single issues. De Wit argues that series like the Bibliotheca Neerlandica (U.K.) or the Library of Netherlandic Literature and the Library of the Indies (U.S.A.) attract more attention from the press and are more likely to have a better continuity (De Wit 1979). This may be true from the point of view of (prestigious) publishing and library supply for the cultured circuit; from the point of view of target-accommodating and marketing (reaching the public, breaking through to the

popular circuits) these projects, implying dust-gathering volumes, appear to be less effective.

Part of the manufacturing costs of translations are the translators' fees. This implies that publishers will do anything to keep these costs down to an absolute minimum; very often they genuinely cannot pay more. De Wit (1979) quotes the current translators' fee as being 11 cents per word; in 1978 this was 9.3 cents per word (Dutch currency; Boekenvakboek 1980). One could argue that, against these kinds of odds, Dutch translated literature in Great Britain is at the moment not doing too badly. Much of this is due to the previously mentioned efforts of many publishers; but also scholars and translators (e.g. E.M.Beekman, Paul Vincent, Theo Hermans, Adrienne Dixon, James Brockway, J.W.Arriens). Sales figures are usually hard, if not impossible, to come by, but these may give an indication of the situation on the British market: I Jan Cremer (Calder & Boyars) sold 10,000 copies both in the United States and the U.K. (a virtual bestseller!). Wolkers's Turkish Delight (Calder & Boyars) sold 987 hardbacks and 300 paperbacks (U.K.). Two Women by Harry Mulisch sold 3000 copies in Great Britain. 't Hart's Bearers of Bad Tidings (Allison & Busby) sold 1000 copies (figures from February 1985). However, most sales figures remain confidential information; publishers treat them with the

utmost secrecy. Sometimes this secrecy can be somewhat exaggerated and misplaced: Jonathan Cape argued that the reasons for not disclosing the sales figures of Etty: A Diary (Etty Hillesum) was because the sales were so poor. One wonders, in retrospect, why it was that later a paperback issue could appear in Triad/Panther (Granada). Especially now, the chances for Dutch translations on the British (and American) market do not appear to be so remote. After the success of Cees Nooteboom's Rituals, published in Penguin, Harry Mulisch's The Assault followed suit (1985). In their wake, other translations have been published or are in the process of being published: Maarten 't Hart's A Flight of Curlews at Allison & Busby; Yvonne Keuls's The Mother of David S. (in Corgi paperback); and a reissuing of Coetzee's translation of Emants's A Posthumous Confession at Quartet Books in London. Also, after years of effort by, among others, the Foundation of Translations and Paul Vincent, Multatuli's Max Havelaar is finally to appear as a Penguin Classic (1987). More translations will doubtless follow: the Dutch literary scene is bursting with new and old talent, and with a sensible marketing approach and good policies the British market is certainly not impenetrable.

Having considered the extrinsic factors which play their part in the introduction of Dutch (fictional) works on the British market, we can say in conclusion they are of considerable, if not crucial importance. There are, we found, some important differences between the Netherlands and Great Britain. Our short investigation of the British reading public in comparison with the Dutch reader shows us that the British reading public is far more varied and structured, with a strict categorisation into genres. There are a number of factors which determine a closed shop environment for foreign newcomers in Great Britain: over-concentration on the popular circuits of distribution and its contingent veneration of ephemeral bestsellers; the taking over of publishing houses and retailing by conglomerates where managing directors with degrees in business studies now replace the personalised approach by experts on literature; a greater indifference towards reading as a leisure activity and worsening trends in education; a further segmentation of the market whereby quality fiction (especially from unknown authors) is pushed into obscure corners and individual publishers are forced into bankruptcy; a sense of patriotism pervading government-funded promotion whereby "Buy British" campaigns dominate and, with commercial sponsoring, prize winning ceremonies become public entertainment and emerge alongside the

Miss World competition on prime-time television. However, not everything is sorrow and woe, nor is all this exclusive to the market situation of Great Britain. We saw similar developments in the Netherlands, or developments in which the markets became more uniform (e.g. initial paperback issues). Also, fiction production in the Netherlands is actually on the increase. And so it is in Great Britain, where fiction is gaining in relative importance. The literature-business is, in spite of its internal changes and shifts of emphasis, still profitable and growing.

If a book is a success in its native country, it apparently contains intrinsic characteristics which sets it apart from others. In moving from periphery to core, a book necessarily overcomes many constraints which prevent others from doing the same. Because it has accomplished this in a country where extrinsic factors are almost similar to that of the target country, there should not be any impediment for the title to do the same in that target country. The emphasis should therefore be placed on the dissimilar extrinsic elements. In the case of Great Britain, some of these elements are: the public library system, generic categories, personal influence of eminent figures, education, and marketing. First and foremost in the attempt to conquer a new market, however, should be a

thorough knowlege of, and well-established links with this market. In the last chapter of this study I will elaborate on the policies which could turn the divergences into marketing advantages. It suffices here to conclude that, for the Dutch publishing industry, business ventures across the Channel could well be worthwhile, and a British reading public can be found which will lend a willing ear (and eye) to the Dutch novel on the British book market.

Chapter 6:

THE FUTURE OF DUTCH PROSE-FICTION IN GREAT BRITAIN

Conclusion and Suggestions

6. Conclusion and suggestions

The three theoretical pillars on which this empirical research rests are those of reception theory, literary sociology, and translation studies. In our theoretical reconnaissance of the field we find that reception studies, in concentrating on an artificial construct of the reader, lacked the grasp on reality we see in literary sociology, and its results are therefore not verifiable. The German school of Hans Robert Jauss had already accomplished much in taking literary studies into the realm of text-external reception analysis, away from the text and towards the actual reader. Also the work of Iser with his studies on literary effect were valuable assets to this movement, but it was not until Groeben became involved with the experimental method that reception studies became purely non-normative and empirical. This study shows that reception analysis, supplying us with the terminological tools such as the horizon of expectations, should have more links with, and preferably be combined with literary sociology in order to place it within a socio-cultural framework. Reception-sociology can thus address the real-life problems of literature within our society which a purely theory-based reception analysis too often denies.

A consideration of the basic principles of literary sociology teaches us that the question "What is literature?" needs to be rephrased as: "What, in the two circuits of distribution, does one consider to be literature?" Differences in the quality of literary texts become manifest by studying statistical data, and in particular in selections of varied groups of readers, whereby literature can be regarded as a social referent rather than a social reflector (Hall) under the influence of trendsetters (Schücking). The reading public introduced in this way manifests itself as the popular and cultured circuit of distribution as put forth by Robert Escarpit.

We should realise, furthermore, that this study concentrates on a particular kind of literature whereby societal influences play a greater part than with primary literature. Apart from the normal constraints (in A.Lefevere's words), the field of translation adds a number of its own. A translator is first and foremost a reader, with his own aesthetic and socio-cultural horizons of expectations, but apart from this he is also a secondary sender in the communication act of translating. This communication act takes place in two different situational and socio-cultural environments, as can be seen from the "Faktorenmodell" by K.Reiss. These different contexts may create a plethora of

microlinguistic difficulties for the translator as mediator: how the translator overcomes these is not primarily our concern here. With macro-linguistic shifts, however, the discussion soon evolves around the introduction of target-accommodating policies (Vanderauwera). In Chapter 5 we found that these policies may be beneficial for literature in the popular circuit, but could be counter-productive in the area of the cultured market.

Within the literary polysystem, which explains the process of canonisation, translations function as secondary activities. A translation should not be a threat to the canonised system it wishes to enter: it should not necessarily want to assimilate or integrate in the target system, but should try to become accepted as an independent, peripheral genre. As such it will not challenge the system and the identity of its literature, but rather, like German or Third World literature in Great Britain, create a niche of its own. Xenophobe readers are always "on their toes" for influences from abroad, because this is often the only way to change the status quo of a particular literature (Moe 1983). The definition of canonised versus uncanonised literature by Even Zohar is, as we saw, not acceptable because it ignores the interrelationships of the literary and non-literary circles. A re-definition was imperative.

Even Zohar's dynamic polysystem theory does not fully explain the existence of the so-called "steady-sellers" either. Because of anthologisation, this "hard core" of canonised literature does not disappear from the perimeter of the polysystem. We therefore suggested adopting the terms "fast-seller", "bestseller" and "steady-seller" from the re-stocking curves of the book trade (Escarpit), which also makes it possible to superimpose other curves and so get a complete picture of the actual reception of the title(s).

This study defines canonised literature as those titles which appear on the lists of prescribed or recommended literature of literature departments at the universities. In our survey (Chapter 2) seven Dutch and seven British universities were selected to represent the Dutch and British literary canon. This body of texts is here referred to as the university corpus or U.C. : a selective part of this corpus, showing a consensus between four or more universities in the survey, is the accepted university canon or A.U.C. . The survey in our Chapter 2 looks at all literature, including poetry and essays, but in Chapter 3 we restricted ourselves to twentieth-century fictional prose. There we ignored prose which is not regarded by their readers as containing fictional elements.

If similar studies were done, at the same or different universities, one could ultimately end up with a reliable picture of what, in these circles of reception, answers the question "What is literature?". The corpus or, if a more restricted selection were desired, the canon, can also serve as reliable material for school handbooks and literary anthologies, ruling out arbitrariness and subjectivism. Further studies could look at the differences in canon between specific universities, such as Dutch versus Flemish, English versus Scottish, British versus American, traditional versus redbrick, etc.: the possibilities are practically inexhaustible. It would help, by the way, if universities were more careful with reading lists and did not continue the habit of losing these, for empirical studies important, data.

Chapter 2 and the corresponding appendices of the survey show an average 63% A.U.C. at the Dutch universities and an average 50% A.U.C. at British universities. The Dutch literary canon, so it seems, is more diversified than the British, even though the latter also includes American and Commonwealth authors. Both canons show perhaps a few surprising high scores, particularly Nescio on the Dutch lists and Thomas Pynchon on the British. Although the average A.U.C. vacuum is practically the same in the Netherlands and

Great Britain (24%-25%), the lists of separate universities do show many absentees. We also see that most universities in the survey appear to have a preference for certain authors above others in their taught courses. Also, the appendices show a clear interaction between university lists and bestseller lists, although - especially in the Netherlands - the bestseller lists can be seen to be not as representative of the popular circuit of distribution as book club lists. The reason for this - expanded upon in Chapter 5.2 - is that bestseller lists are frequently unreliable because of the inaccurate and various definitions of "bestseller". Literary awards, we see, do not influence the Dutch university canon as they do the British; their commercial effect (on bestseller lists) is substantial in Great Britain but negligible in the Netherlands.

If we take the Dutch U.C. and A.U.C. as found in Chapter 2, and see what of that corpus and canon actually gets translated and finds its way in bookform to the British and/or American reader, we see that we arrive at the figure of 45% for general literature and 16.7% for fictional prose in the period between 1970 and 1983 (Chapter 3). The titles involve approximately half the authors in the Dutch A.U.C. and 22% of the U.C.: translated titles, one could say, are therefore not very representative of what a consensus of university

lecturers considers to be important Dutch literature. Half the works that find their way to English or American publishers defy classification in either the university (cultured) circuit or the popular (bestseller) circuit, and as such we find that this classification proves to be of little value to studies like this.

During the 1970s the emphasis shifted from Great Britain to the United States as the main Anglophone market for translations: a shift caused mainly by a more favourable American market economy. Anbeek (1981) concentrated on the American market; our intention was to look at the British side and find out the actual reception of the titles of fictional prose translated in the given period. The literary reviewer as professional reader is ideologically and economically dependent upon the same social forces as the public for which he writes, and acceptable as an intermediary (Rosengren). The reviewer's allegiance to the "house style" of the media is often a contributory factor to a bad or good reception in the review pages, and "benign indifference" in readers may also affect the reception (Gedin). This study presupposes that a review in the press, whether good or bad, has considerable influence on public and writers alike. One should distinguish, however, between the review proper and the group review, whereby the

latter can be divided into the group review with the book in prominent position, and that with the book in subordinate position.

Objections to Dutch fiction which reviews have expressed can be summarised as: experimentalism, trying to shock, epigonism, introspection, and lack of plot. A favourable reception was often the result of: a positive treatment of a controversial subject, clever craftsmanship and plot-construction, lively descriptions and imagery, non-sentimentality, and humanity. Often, however, the reviews were marred by stereotyping and generalisation. A comparison with the original Dutch reception of the texts shows that there is actually very little difference in reception, with the exception of a disproportionate attention in the British press to non-sentimentality and pessimism, of which there is little evidence in the Dutch reviews. In all, the shift of attention away from the British to the American market in order to reach a bigger market seems, in the light of the many convergences and the few divergences between Dutch and British literature, to carry little justification.

To what extent are the translated works discussed in Chapter 3 representative of Dutch fiction? Is their British reception justified or off the mark? To answer

these questions, we investigated in Chapter 4 the image of Dutch fiction and followed this up with an analytical survey of Dutch fiction to see in how far this image rang true. When placed alongside an investigation into the image of English fiction and an analytical survey of that fiction, this gives us a balanced view of what the source pole offers, and the target pole expects. We have, in a sense, created a communal horizon of expectations that can be expanded or not by the literature seeking acceptance. In the field of humour, this horizon cannot be expected to stretch very far: the British have a sense of humour which is strongly linked to class-awareness, and the often ironic, style-bound personal humour of Dutch novelists has nothing new to offer the British. The tendency to moralise, definitely present in Dutch writing, will not be received with enthusiasm either. Thematically, too, the English novel has a wider appeal, presumably due to its wider human interest and higher topicality. With its concern for the toils of mankind, however, be it contemporary or in visions of the future, English literature usually offers a ray of hope, where Dutch literature soon gets bogged down in introspection and philosophic relativism.

As far as the techniques of writing are concerned, an interest in experiment is clearly present in both literatures, but their appeal rests obviously with a

minority of the reading public. Translated, with the retarding effects of export and publishing abroad, the presentation of Dutch experimentalism to the target audience often comes too late for the audience to generate real appreciation, unless publications have so much quality that they can defy these constraints (e.g. Van Ostaïjen). Lack of plot-development and also existentialist traits and naturalist morbidity are points that weigh against a positive reception. So do "provincialism" and restricted (interior) setting, although English (and particularly British) literature suffer from these in equal measure. In both literatures we can find evidence of the escape from it, whether it may be called "noordewee" in the Dutch context or generic and cultural expansion in the British. Because of the popularity of these generic forms (e.g. science fiction, romance, thrillers, allegories) in Great Britain, (northern) Dutch fiction in translation could possibly appease British traditionalist taste with its insistence upon the realistic mode (cf. Lodge 1977, pp.84-110). Confinement in small spaces seems to make first-person narration predominant in Dutch literature, in contrast to Great Britain where third person realism prevails. Both literatures seem to enjoy the short story, and the British do not seem to have the same problems with thin novellas as the Americans apparently have. Stylistically, both literatures apply a generous

helping of irony, although the grounds for its occurrence differ: for the one, it is often a weapon against Calvinist gloom; for the other, a weapon against class divisions in society. For further studies, it may be interesting to study the use of the subordinate clause as a stylistic device to emphasise relativism, both in Dutch and English literature.

The reasons for the contemporary reception should be sought in extrinsic just as much as in intrinsic influences, and perhaps even more so. Decisions whether to translate and publish are primarily made on economic grounds, and reflect the important influence of the market forces in cross-cultural communications. Artistic reasons per se are usually of minor concern. Readership surveys indicate that "cultured" literary taste in Great Britain and in the Netherlands is carried by only one third of the total population, and prognoses foresee a deterioration of the situation. Particularly Gedin paints a bleak picture of a narrowing public for serious fiction. Recently, Peter Owen and John Calder expressed their concern about the situation facing smaller publishers in The Guardian (13-4-1987 and 17-4-1987). However, public libraries still serve many readers who are perhaps not so willing to frequent the bookshop. Particularly Great Britain is a nation of book borrowers: approximately one third of the population has

a reader's ticket. The library system restricts the qualitative demand for books, but also helps the publishing industry by purchasing new titles in hardback. It leaves the paperback market remarkably untouched. Public Lending Right furthermore benefits the authors of the borrowed titles, who themselves have been dependent too often on stipends and other forms of state and commercial support. Library purchases are often the only reason why new titles can be published at all, and therefore extremely important for marginal literature.

Strangely enough, not many publishers indulge in frequent market surveys. Perhaps they think the enterprise too costly, or perhaps they prefer to rely on the same "Fingerspitzengefühl" with which they assess new manuscripts. Book clubs, however, have always kept very precise records of their book-buying public, and to their great success they know every segment of their potential markets. The part played by major publishing companies in book clubs has been considerable, and has been increasing over the years. Many publishers --- book clubs, and in this way secure the sale of a large proportion of their print-runs. The influence of the clubs on literature should not be underestimated: they bring about generic changes and could in future even "own" writers. In large areas of the book market, so it seems, there is still definite, continuing growth: a

situation primarily caused by the ephemeral mass-market paperbacks, concentrating on genre literature. Merchandising of these books occurs in the same manner as any other product, frequently using American "saturation" sale techniques through various outlets, by publishing houses run by boards of managers with economic, not literary, interests at heart. Huge conglomerates of publishers, linked with the entertainment industry and oil companies, push out the smaller publishers who still prefer to cater for the minority markets like that of "serious" fiction and translations. Recent developments include the merger between Viking and Penguin (Pearson-Longman), and the take-over by Random House (part of the Newhouse empire) of Jonathan Cape. Demands by distribution chains (high print runs and advertising) drives the message home that he who controls the distribution channels, controls the market. Further studies could describe the production patterns in more detail, and study ways of extending the distribution of literary titles to the non-cultured markets.

Promotion of non-commercial titles tries to redress the balance in favour of literature as an art-form rather than a money-spinner. This promotion can, for instance, take the form of patronage, Public Lending Right, royalties, grants and stipends, literary awards,

various forms of publicity (e.g. advertising and media coverage), t.v. serialisation or the making into a cinema film, reviewing and endorsements, penetration of the educational market, writer-in-residence schemes, cooperative publishing, and exhibitions including those at major book fairs. Further studies could perhaps take a closer look at the interaction between literary prizes, bestseller lists, and university reading lists. A new scheme in Britain, called the Minimum Term Agreement, appears to be a further improvement in the poor situation of authors' payments and rights (The Guardian , 17-2-1987). Advertising and marketing is extremely important in today's volatile market: the Foundation for Translations in Amsterdam, being the most important body for the promotion of Dutch translated works abroad, should perhaps stipulate the extent of advertising in the contracts with their foreign publishers. In the Foundation for Translations, Dutch and Belgian governments recognise the importance of export in a rapidly internationalising literary market.

The divergences in the extrinsic elements, as pinpointed in Chapter 5, could well be turned into marketing advantages. Market accommodation (Vanderauwera) could be useful where a penetration of the popular genres is concerned: it is, in a sense, a "camouflaging" technique as described by Yahalom (see

p.122). In the popular circuit, we should also think of concentrating on the immensely popular library system (if, for instance, Dutch translations were widely available in public libraries, backed up by advertising, these titles will be read and perhaps become popular). Similar promotion can be aimed at book societies and the educational market. For the cultured market, however, in which most Dutch literature finds itself, one should concentrate on other methods of promotion.

As far as reviewing is concerned, capital should be made out of the immensely important personal endorsements by reviewers of name and influence. Think, in a Dutch context, for instance of the foreword by Eleanor Roosevelt to the 1952 edition of Anne Frank's diary, or D.H.Lawrence's introduction to Multatuli's Max Havelaar . We also mentioned endorsements by Harold Pinter, John Updike, and André Brink. The American editor Robert Giroux emphasises the importance of personal contacts in the publishing industry, where many famous writers were introduced to the publisher by other authors (Giroux 1982). The French publisher of Du Perron's Het Land van herkomst had the translation of this title planned for years, but it was not until André Malraux mentioned it in his Antimémoires that the publication actually materialised. It would seem obvious that, with personal and other promotional measures, it

is extremely important to maintain close contact with the target market. The creation of permanent literary agencies in the capitals of the most important target countries would be ideal; in fact, this is something which De Wit of the Foundation for Translations suggested many years ago (De Wit 1979). Once you are "on the spot", you can persuade hard-to-convince publishers and editors so much better, arrange the distribution, react quicker to fluctuations and gaps in the market, and build up a better personal working relationship with all parties involved. One could combine agencies with an information centre on Dutch culture and possibly even a bookshop. Two such offices in, say, New York and London (similar to those already set up by the French and others), will no doubt increase the effectiveness of Dutch literary promotion in the country concerned.

One clear disadvantage of the Foundation of Translations is that it is entirely dependent upon (Dutch and Belgian) state subsidies. Making the offices self-sufficient would therefore seem to be a desirable aim, and one of the ways of doing this is by setting them up as agencies of Dutch and Belgian associated publishers. It would also be desirable to keep the entire production side of foreign publications in the country of origin. The Netherlands has a world-wide reputation of expertise in publishing scientific

publications in the English language (Peter de Ridder Press, Van Gorcum, Elsevier, etc.), so why not extend this to fiction? Revenues from the export of this translated literature would credit the balance of payments of the country, and support the graphical industries. If printing costs would become too high, printing could be contracted out to other, e.g. Eastern European, countries where the workforce is cheaper. Marketed abroad, successful titles will then open the door for the less successful ones, which should nevertheless be given a fair chance. Substantial subsidies to organisations like the Foundation for Translations, which would then only concentrate on monitoring translations, would become unnecessary once the agencies abroad had become self-sufficient. In these times of economic stringency it is highly likely that governments will find less and less money to support the arts.

I put this proposal to the Dutch Publishers' Association, the Koninklijke Nederlandse Uitgeversbond, which discussed it in one of their board meetings. Their reaction was that the idea was unrealistic: an agency, abroad, they claimed, could never be a real alternative to a serious relationship with the target market (personal letter). One wonders what could? The Dutch publishers are furthermore very happy with the work of

the Foundation for Translations, and constantly urge for increases in its subsidies. But for how long can they continue? The main problem, however, is that if Dutch publishers organise translations in the target countries (where, according to the K.N.U.B. they have no expertise), the British publishers would do the same in the Netherlands. If that were to become a reality, Dutch publishers would lose a considerable part of the market.

Whether these arguments are valid or not, the idea of permanent agencies abroad has some clear advantages, if only to break the monopoly in the Netherlands of English and American fiction by Anglo-American publishing houses. To open the discussion, and also present the arguments of the K.N.U.B., I print their letter in Appendix 6:1. However, some would argue that in order to achieve commercial success abroad, the literature itself will have to change. It should widen its horizons, incorporate more international themes, and authors should write for an international audience in order to attract international criticism. I take exception to this: the intrinsic qualities of Dutch literature constitute our literary and cultural identity, and should not be affected. This would, in Escarpit's words, amount to "creative treason".

Perhaps the recognition which Dutch literature is seeking abroad should be artistic rather than commercial. Cross-cultural fertilisation as that between England and Germany in the days of Goethe, and creative genius and artistic co-operation cannot be brought about by annual subsidies or propaganda campaigns. This would be putting the cart before the horse. Bringing authors together, as in the "Hukkula experiment" where Finnish publishers organise an international writers' meeting in Lahti every other summer (Haavikko 1983), should be encouraged. Dutch contemporary literature may, to the outside world, present a picture of chaos, undecisiveness, superficiality, and epigony full of internal and external forms of disintegration. The inner reality, however, is still one of determination, self-respect, quality, and potentialities. That is where, for Dutch literature, the future lies. Once artistic influence has been achieved, the publishers will follow. Marketing should hereby be the key-word. Then the Dutch author can justifiably shout, with Multatuli: "I will be heard - I shall be heard!"

Abbreviations

The following abbreviations are used in the thesis and the appendices:

AUC	Accepted University Canon - see p.124
C	The University of Cambridge
E	The University of Edinburgh
FMLS	Forum for Modern Language Studies
GR1	Group Review 1 - see p.232
GR2	Group Review 2 - see p.232
H	The University of Hull
HP	Haagse Post
IVN	Internationale Vereniging voor Neerlandistiek
KNUB	Koninklijke Nederlandse Uitgeversbond
KUL	Katholieke Universiteit van Leuven (Belgium)
KUN	Katholieke Universiteit van Nijmegen
L	The University of Leeds
LI	Library of the Indies (Univ. of Massachusetts Press)
LNL	Library of Netherlandic Literature (Twayne)
M	The University of Manchester
NOP	Nationaal Onderzoek Persmedia 1982
NRC	NRC Handelsblad
OED	Oxford English Dictionary
PLR	Public Lending Right
PW	Publishers' Weekly
R	Review proper - see p.232
RUG	Rijksuniversiteit Groningen
RUL	Rijksuniversiteit Leiden
RUU	Rijksuniversiteit Utrecht
S	The University of Sussex (Brighton)
ST	Sunday Times
THES	Times Higher Education Supplement
TLS	Times Literary Supplement
tr	translator
UA	Universiteit van Amsterdam
UC	University Corpus - see p.123
VBBB	Vereniging ter Bevordering van de Belangen des Boekhandels
VN	Vrij Nederland
VU	Vrije Universiteit (Amsterdam)
Y	The University of York

Also, the Foundation for the Promotion of the Translation of Dutch Literary Works (Amsterdam) has frequently been shortened to: Foundation for Translations. Similarly, the Stichting Speurwerk betreffende het Boek (Amsterdam) has been referred to as: Stichting Speurwerk.

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"The Reception of Dutch Fictional Prose in Great Britain"

**A Reception-Sociological Study of the Reception of
Dutch Twentieth-Century Fictional Prose in Translation
in Great Britain (1970-1983) in Relation to the Dutch
and English Literary Canon**

**Ph.D. thesis
The University of Hull
1987**

J.Kaat

Volume 2:

APPENDICES

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appendix 2:1

 underlined titles are translated into English and published in book form; capitalised titles are in the AUC (cf. Apx.2:5); authors with (+) are in the A.U.C. (cf. Apx.2:7).
 n = 292 (authors).

DUTCH UNIVERSITIES VU UA RUG RUU RUL KUN KUL Tot

AAFJES, Bertus

In den beginne (1949)					73		1
Voetreis naar Rome (1946)						80	1
Morgen bloeien de abrikozen (1954)					73		1
Opdracht aan de Muze (1974)						80	1
Reizen (1957)						80e	1
in syllabus			82				1

ACHTERBERG, Gerrit +

VOORBIJ DE LAATSTE STAD (1955)	80	82	78		82	79	5
Eiland der ziel (1939)			82	72		75	3
Spel van de wilde jacht (1957)	70		82			75	3
Thebe (1941)			82	72			2
Ballade van de gasfitter (1953)			82			73	2
Afvaart (1931)			82			75	2
Autodroom (1954)						73	1
Ode aan Den Haag (1953)						79	1
in bloemlezing	70						1
gedichten							75
special option	80						1
twee bundels			78				1

ADEMA van SCHELTEMA, C.S.

Verzamelde gedichten (1962)						76	1
incl:"De kerende kudde"							
Uit stilte en strijd (1909)			82				1

Van AKEN, Piet

Klinkkaart (1954)						73	1
Slapende honden (1965)						76	1
in syllabus			82				1

ALBERTS, Albert +

De eilanden (1952)			78			75	2
Groen (bloemlezing)				78			1
De vergaderzaal (1974)						75	1
werk naar keuze					82		1
in syllabus			82				1

apx.2.1

VU UA RUG RUU RUL KUN KUL Tot

ALETRINO, Arnold

Uit het leven (1901)	82				1
Uit den dood (1890)		82			1
Zuster Bertha (1891)		82			1

ANDREUS, Hans (Joh. Wilhelm van der Zant)+

Sonnetten van de kleine waanzin ('57)	82	72		73	3
Muziek voor kijkdieren (1951/1954)	78			73	2
Schilderkunst (1954)		72			1
Het land van horen en zien (1957)	78				1
De taal der dieren (1952)	78				1
Zoon van Eros (1958)	78				1
werk naar keuze			82		1

ANTINK, M.

Sprotje		79			1
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ARION, F. Martinus (Frank E. Martinus)

Dubbelspel (1973)	78				1
werk naar keuze			82		1

ARMANDO (Herman Dirk van Dodeweerd)

Hemel en aarde (1971)	78b	80		73	3
Verzamelde gedichten (1964)	78a			76	2
De SS-ers (met H.SLEUTELAAR)	78a				1

BAART, Anne-Marie

Naar het feest van de mollen		80			1
------------------------------	--	----	--	--	---

BAEKELMANS, Lode

Tille (1912)		82b			1
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BATTUS (Hugo Brandt-Corstius)

De encyclopedie van Battus	80				1
----------------------------	----	--	--	--	---

BELCAMPO (H.P.Schönfeld Wichers)

Luchtspiegelingen (1963)				73	1
--------------------------	--	--	--	----	---

Ten BERGE, H.C. +

Een geval van verbeelding (1970)		78b		75	2
Pool sneeuw (1964)				75	1
Kockeyn				73	1
Swartkrans (1966)				75	1
De witte Sjamaan (1973)				76	1
in bloemlezing			78		1
in artikel	82				1
poezie naar keuze		82	72v	82	3
in syllabus		82	80		2

apx.2:1

VU UA RUG RUU RUL KUN KUL Tot

Van den BERGH, Herman

De boog (1917)		78a	72		73	3
De spiegel (1925)		78a	72		75	3
Het litteken van Odysseus (1956)					76	1
Nieuwe tucht (essay, 1928)		82				1

BERGMAN, A.

Ernst Staas, advocaat		79				1
-----------------------	--	----	--	--	--	---

BERNLEF, J. (Hendrik Jan Marsman)+

De schoenen van de dirigent (1967)		78a	72			2
Hoe wit kijkt een eskimo? (1970)		78a				1
Kokkels (1960)					73	1
Paspoort in duplo (1966)					76	1
De dood van een regisseur (1968)					76	1
Sneeuw (1973)					79	1
in artikel (Raster)	82					1
werk naar keuze				82		1
in syllabus			80			1

BIERENS de HAAN, Dr J.D.

in bloemlezing	80					1
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BIESHEUVEL, J. Maarten A. +

In de bovenkooi (1972)		78a			76	2
Slechte mensen (1973)		78a	78			2
De weg naar het licht (1977)		78b			79	2
in bloemlezing			78			1
werk naar keuze	82	82a		82		3

BINNENDIJK, D.A.M.

Dogma of aethetica? (essay)	80					1
bloemlezing poezie na 1918	80					1
in syllabus		82				1

BLAMAN, Anna (Johanna P. Vrugt)+

Eenzaam avontuur (1948)		78a	72		73	3
Vrouw en vriend (1941)		78a			75	2
Op leven en dood (1954)		78a				1
De verliezers (1960)		78a				1
Ram Horna e.a. verhalen (1951)		78a				1
Engelen en demonen (bloemlezing)			80			1
Overdag e.a. verhalen (1957)		78a				1
werk naar keuze				82		1

apx:2.1

VU UA RUG RUU RUL KUN KUL Tot

<u>BLOEM, J.C. +</u>								
Media vita (1931)			79	72	82			3
De nederlaag (1937)			79	72		75		3
DOORSCHENEN WOLKENRANDEN (bloemlezing, 1958)	70		79		82	75		4
Het verlangen (1921)			79			73		2
Sintels (1945)			82a					1
essays in syllabus			82					1

<u>BLOEM, Rein</u>								
in artikel	82							1
in syllabus			82	80				2

<u>de BOM, E.</u>								
in syllabus			82					1

<u>BONSET, I.K. (Theo van Doesburg/C.E.M.Köpper)</u>								
Nieuwe woordbeeldingen (1975)			78a			76		2

<u>BONTRIDDER, Albert</u>								
Dood hout (1954)			78b			76		2
Bagatelle/Hangende vis (1962)						76		1
Hoog water (1950)			78b					1
in syllabus			82					1

<u>BOON, Louis Paul +</u>								
<u>MENUET</u> (1955)		82	78a	78	82	75	82	6
<u>DE KAPELLEKENSBAAN</u> (1953)	70		78a	72		73	76e	5
De voorstad groeit (1942)			78a			75		2
Vergeeten straat (1946)			78b			76		2
De paradijsvogel (1957)			82b			76		2
Zomer te Ter-Muren (1956)			82b			76		2
De bende van Jan de Lichte (1953)			82b			73		2
Pieter Daans (1971)			82b			75		2
Wapenbroeders (1955)						73		1
werk naar keuze		82						1

<u>BORDEWIJK, F. +</u>								
BLOKKEN/KNORRENDE BEESTEN/BINT 1934/1931/1931)			78a	72v	82	73	82e	5
<u>KARAKTER</u> (1938)			78a	72		73	80	4
Noorderlicht (1948)			78a	72				2
De doopvont (1952)			78a			76		2
Fantastische vertellingen (1924/'66)			82b			79		2
Tijding van ver (1961)				72				1
Bij gaslicht (1947)						75		1
De wingerdrank (1937)			78a					1
Rood paleis (1936)			78b					1
Appolyon (1941)			78a					1
werk naar keuze	70							1

apx:2.1

VU UA RUG RUU RUL KUN KUL Tot

BOUDIER-BAKKER. Ina

De straat (bloemlezing, 1924)		79	72			2
Armoede (1909)		79				1
in syllabus		82				1

BOUTENS. P.C. +

CARMINA (1912)	82	79	72		76	4
Vergeten liedjes (1909)		79	82		76	3
Verzen (1898)	82	79	72			3
Stemmen (1907)		79	72			2
Praeludiën (1902)	82	79				2
Tussenspelen (1942)			72			1
Beatrijs (1908)					76	1
Mijn hart wou nergens tieren (bloemlezing)		79				1
in bloemlezing	70		78			2

Ter BRAAK, Menno +

DEMASQUÉ DER SCHOONHEID (1932)	70	78a	72		73	4
POLITICUS ZONDER PARTIJ (1934)		78a	72	82	79	4
Van oude en nieuwe Christenen (1937)		78a	72			2
Afscheid van domineesland (1931)		78a			73	2
Dr Dumay verliest (1933)		78b			79	2
Carnaval der burgers (1930)		78a			79	2
Het tweede gezicht (1935)	70					1
Max Havelaar (1950)	70					1
Willem Elsschot en de idee (1937)	70					1
Uit de voortijd (1937)	70					1
Ter inleiding op Forum (1932)	70					1
Het verraad der vlaggen (1938)		82				1
Prisma of dogma (Verzameld Werk 1950-1951)	80					1
Hampton Court (1931)		78b				1
een essay		78a				1
in syllabus			80			1

Den BRABANDER, Gerard (G.J.Jofriet)

Drie op één Perron (met Van HATTUM en HOORNIK, 1938)		78a	72v			2
Signes particuliers		78b				1
Materie-man (1940)		78b				1
Oorlog		78b				1

BRAKMAN, Willem +

De biograaf (1975)			78			1
Een winterreis (1961)					79	1
Het zwart uit de mond van Madame Bovary (1974)					79	1
Kind in de buurt (1972)					79	1
Die ene mens (1962)					79	1
De weg naar huis (1962)					79	1
De gehoorzame dode (1964)					79	1
werk naar keuze		82a	72v	82		3

apx:2.1

VU UA RUG RUU RUL KUN KUL Tot

<u>BRETON de NIJS. E.</u> (Rob Nieuwenhuys)						
werk naar keuze				82		1

<u>Van den BROECK. Walter</u>						
werk naar keuze				82		1

<u>BROUWERS. Jeroen</u>						
Joris Ockeloen en het wachten (1967)					79	1
werk naar keuze				82		1

<u>Van BRUGGEN. Cary</u> (Carolina Lea de Haan)+						
EVA (1927)	79	80	82	79		4
Het huisje aan de sloot (1921)	79					1
Heleen (1913)	79			79		2
Prometheus (1919)				79		1

<u>De BRUIN. Hein</u>						
een bundel poëzie				72		1

<u>BRULEZ. Raymond</u>						
André Terval (1930)	78b					1
in syllabus	82					1

<u>BRUNCLAIR. Victor</u>						
De dwaze rondschouw (poëzie)	78b					1
in syllabus	82					1
in examenopgave					82e	1

<u>BRUNING. Henri</u>						
Verontrust geweten (1962)					79	1
in syllabus	82					1

<u>BRUSSE. Mari Joseph</u>						
Boefje (1903)	82					1

<u>BUCKINX. Pieter G.</u>						
in syllabus	82					1

<u>BUDDINGH' Cees</u>						
Gedichten 1938-1970 (1977)	78a			79		2
De wind houdt het droog (1974)				76		1
Leve het bruine monster (1969)	78b					1
Wil het bezoek afscheid nemen? (1968)	78b					1
Misbruik wordt gestraft (1967)				79		1
De avonturen van Bazip Zeehok (1969)				79		1
Deze kant boven (1965)				73		1
128 vel schrijfpapier						
(met K.SCHIPPERS. 1967)	82b					1
werk naar keuze				82		1

<u>BUNING. Weremeus</u>						
in syllabus	82					1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

<u>BURNIER, Andreas</u> (Catharina Irma Dessaur)						
De huilende libertijn (1979)			80		73	2
Een tevreden lach (1965)	80				75	2
De verschrikkingen van het noorden (1967)					76	1
Het jongensuur (1969)					75	1
werk naar keuze in syllabus	82			82		2
		82				1

<u>BURSSSENS, Gaston</u>						
Piano (1924)			78a			1
in examenopgave					82e	1

<u>BUYSSE, Cyriel</u>						
Het recht van de sterkste (1893)		79	78		75	3
Het ezelken wat niet vergeten was (1910)			78			1
De nachtelijke aanranding (1912)					75	1
De biezensteker (1894)		79				1

<u>CAMI, Ben</u>						
Wat ik wil is gelijk aan nul (1974)					76	1

<u>CAMPERT, Remco +</u>						
Vogels vliegen toch (1951)		78b		82	73	3
<u>Liefdes schijnbewegingen</u> (1963)		82b			76	2
Het leven is verrukulluk (1961)		78b				1
De jongen met het mes (1958)		78a				1
De ellendige nietsnut (1960)		78a				1
Gedichten (1976)		82b				1
in syllabus			80			1

<u>CANAPONI, Patrizio</u> (A.F.Th.Van der Heijden)						
in bloemlezing	80					1

<u>CARMIGGELT, Simon</u>						
Een stoet van dwergen (1961)		78a			79	2
Kroeglopen (1962)					75	1
Louter leugens (1951)					79	1
Vergeet het maar (1953)					79	1
Kroeglopen 2 (1965)					79	1
Ping pong (1954)					79	1
werk naar keuze in syllabus				82		1
	82					1

<u>CHARLES, J.B.</u> (Prof. W.H.Nagel)						
Volg het spoor terug (1953)					73	1
Van het kleine koude front (1962)					73	1
Ontmoetingen in den vreemde (1946)					79	1
werk naar keuze				82		1

<u>CLAES, Ernst</u>						
<u>De Witte</u> (1920)					73	1

apx 2.1

VU UA RUG RUU RUL KUN KUL Tot

<u>CLAUS, Hugo +</u>							
<u>VRIJDAG</u> (1969)	70		78a	78		73	4
<u>DE METSIERS</u> (1950)		82	78a	72		73	4
<u>DE VERWONDERING</u> (1962)			78a	72		73v	75 4
<u>Oostakkerse gedichten</u> (1955)			78a	72		73	3
<u>Bruid in de morgen</u> (1955)			78a	72		73	3
<u>Suiker</u> (1958)			78a	72		73	3
<u>Omtrent Deedee</u> (1964)			78a			73	82e 3
<u>De hondsdagen</u> (1952)			78a			79	82 3
<u>Tancredo Infrasonic</u> (1952)			78b			76	82e 3
<u>De zwarte keizer</u> (1958)		82	78b			75	3
<u>Schaamte</u> (1972)			78a			79	2
<u>Een geverfde ruiter</u> (1961)			78a			79	2
<u>Gebed om geweld</u> (1972)				78			1
<u>Heer Everzwijn</u> (1970)						76	1
<u>Registreren</u> (1948)			78b				1
<u>Orestes</u> (1976)						79	1
<u>Tand om tand</u> (1970)							82e 1
<u>Thyestes</u> (1966)							82e 1
<u>De vijanden</u> (1967)							82e 1
<u>Oedipus</u> (1971)							82e 1
<u>Een vrouw</u>							82e 1
<u>De dans van de reiziger</u> (1962)							82e 1
<u>Gedichten</u> (1965)							75 1

<u>De CLERCQ, René</u>							
<u>De noodhoorn</u> (1916)			78b				1

<u>De CLERCQ, W.</u>							
<u>Dagboek</u>						72v	1

<u>COENEN, Frans +</u>							
<u>Onpersoonlijke herinneringen</u> (1936)		82		72		75	3
<u>ZONDAGSRUST</u> (1902)		82	79	72	82		4
<u>Verveling</u> (1892)		82	79				2
<u>In duisternis</u> (1903)				81			1
<u>werk naar keuze</u>		70					1
<u>in syllabus</u>			82				1

<u>COHEN, A.</u>							
<u>In opstand</u>		82					1
<u>Van anarchist tot monarchist</u>		82					1
<u>Uitingen van een reactionair</u>		82					1
<u>Een andersdenkende</u>		82					1

<u>COOLEN, Anton</u>							
<u>Dorp aan de rivier</u> (1934)			82b			73	82e 3
<u>Kinderen van ons volk</u> (1928)			78a			73	2
<u>De peelwerkers</u> (1930)			82a				1

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VU UA RUG RUU RUL KUN KUL Tot

COSTER, Dirk

De Nederlandse poëzie in 100 verzen (1927)						73	1
Marginalia I in syllabus						75	1
			82				1

COUPERUS, Louis +

DE BERG VAN LICHT (1906)		82	79	72			80	4
<u>VAN OUDE MENSEN, DE DINGEN DIE VOORBIJGAAN</u> (1906)		82	79	72	82			4
<u>BOEKEN DER KLEINE ZIELEN</u> (1903)	80	82	79	72				4
<u>ELINE VERE</u> (1889)	80	82	79	72				4
Iskander (1920)		82	79	72				3
<u>De stille kracht</u> (1900)	80	82					80	3
<u>De komedianten</u> (1917)		82	79	72				3
<u>Langs lijnen van geleidelijkheid</u> (1900)		82	79					2
Metamorphose (1897)			79	72v				2
<u>Psyche</u> (1898)		82	79					2
<u>Noodlot</u> (1891)			79					1
<u>Extaze</u> (1892)			79					1
Fidessa (1899)			79					1
<u>Xerxes</u> (1919)			79					1
<u>Reisimpressies</u> (1894)			79					1
Uit blanke steden onder blauwe lucht (1913)			79					1
<u>Met L.C. in Afrika/Nippon</u> (1925)			79					1
Korte verhalen			82					1
twee of drie romans	70							1

CREMER, Jan

werk naar keuze						82	1
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DAISNE, Johan (Herman Thiery)

<u>De man die zijn haar liet</u> <u>kortknippen</u> (1948)			78a			76	2
De trap van steen en wolken (1942)			78b			76v	2
Lago Maggiore (1957)						76v	1
De trein der traagheid (1964)			78b				1
Letterkunde en magie (1958)			78b				1
Zes domino's voor vrouwen (1944)			82b				1
werk naar keuze						82	1

DANSER, J.G.

Ontmoetingen (1920)		82					1
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DEBROT, Cola

Mijn zuster de negerin (1935)			82b		82	73	3
Bid voor Camille Willocq (1946)						75	1
Bewolkt bestaan (1948)						79	1
in syllabus			82				1

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VU UA RUG RUU RUL KUN KUL Tot

Van DEEL, Ton

Klein diorama (1974) 79 1
 in syllabus 80 1

DEKKER, Maurits

Brood: een revolutieroman (1932) 78a 76 2
 Amsterdam (1931) 78b 1
 De aarde splitjt (1931) 73 1

DERMOUT, Maria (H.A.M.E.D.Ingerman)

in syllabus 82 1

Dèr MOUW, J.A. (Adwaita)+

BRAHMAN I EN II (1920) 70 82 79 72 4
 Bloemlezing (ed.v.Vriesland) 82 79 75 3
 'k ben Brahman, maar we zitten 80 82 2
 zonder meid
 in bloemlezing 78 76 2
 in syllabus 80 1

DEVELING, Enno

De maagden 78a 1
 Voor de soldaten 78a 1
 Het kantoor 78a 1
 Het einde van de roman (1973) 82b 1

Van DEYSSEL, Lodewijk (K.J.L.Alberdingk Thijm)+

EEN LIEFDE (1887) 80 82 82a 72 82 5
 Over Literatuur (1886) 70 82b 72 3
 Bespreking A.Aletrino 80 1
 De kleine republiek (1889) 82 82a 2
 Uit het leven van Frank Rozelaar
 (1911/1958) 82 1
 Verzamelde opstellen (1923) 82 1
 Nieuwjaarsdagontboezemingen (1883) 82b 1
 Nieuw Holland (1894) 82b 1
 in bloemlezing 70 1

DIELS, Gerard

Het doornen zeel (1946) 75 1
 Na de bevrijding (1952) 75 1

DIEPENBROCK, Alphons

Schemeringen (1893) 70 1
 in bloemlezing 80 1

DONKER, Anthonie (N.A.Donkersloot)

Onvoltooide symphonie (1940) 76 1
 Hannibal over de Halicon? (1940) 76 1

DONKERS, Jan

Ouders van nu (1975) 78 1

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VU UA RUG RUU RUL KUN KUL Tot

Den DOOLAARD, A. (Bob Spoelstra)

De druivenplukkers (1931) 73 1
 De oriëntexpress (1934) 73 1

DUBOIS, Pierre H.

werk naar keuze 82 1

Van DUINKERKEN, Anton (W.J.M.A. Asselbergs)

Hart van Brabant (1936) 73 1
 Achter de vuurlijn (1930) 79 1
 in syllabus 82 1

Van EEDEN, Frederik +

VAN DE KOELE MEREN DES DOODS 70 82 79 72 82 75 6
 (1900)
DE KLEINE JOHANNES (1906) 70 82 79 72 4
De nachtbruid (1909) 79 1
Grassprietjes (1885) 82 1
Don Torribio (1910) 82b 1
Het poortje (1884) 82b 1
 een toneelstuk 70 1
 in bloemlezing 80 1

ELBURG, Jan Gommert +

Laag Tibet (1952) 82b 75 2
De vlag van de werkelijkheid (1956) 78a 73 2
Hebben en zijn (1958) 78a 1
 werk naar keuze 82 1
 in syllabus 80 1

ELSSCHOT, Minne

poëzie in bloemlezing 80 1

ELSSCHOT, Willem (Alfonsus J. de Ridder)+

DWAALLICHT (1946) 70 78a 72 73 82 5
VILLA DES ROSES (1930) 80 78a 78 82 73 5
LIJMEN/KAAS/HET BEEN
 (1924/1933/1938) 70 78a 72 73 4
Verzen van vroeger (1934) 82 78a 75 3
 poëzie in bloemlezing 78 1
 twee prozawerken 82 1
De ontgoocheling (1921) 79 1

apx 2.1

VU UA RUG RUU RUL KUN KUL Tot

EMANTS, Marcellus +

<u>EEN NAGELATEN BEKENTENIS</u> (1894)	70		82a	72	82		4
Inwijding (1901)		82	82a			82	3
Lilith (1879)			82b	72			2
Godenschemering (1883)			82b	72			2
Een 3-tal novellen (1879)			82b	81			2
Pro Domo (essays, 1967)	70						1
Artiest (drama)			79				1
Liefdeleven (1916)			82a				1
Vijftig (1897)		82					1
Waan (1905)		82					1
Op zee (1899)		82					1

EMMENS, Jan A. +

Kunst en vliegwerk (1957)						76	1
Autobiografisch woordenboek (1963)						76	1
Een hond van Pavlov (1970)						76	1
werk naar keuze in syllabus			82	72v	82		2

ENGELMAN, Jan +

Tuin van Eros (1933)			78a	72		73	3
poëzie in bloemlezing in syllabus	70			78			2
			82				1

ERENS, Frans

Vervlogen jaren (1938)	70	82					2
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EVERTS, Jan

Uit het leven van een hypochonder (1907)		82					1
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Van EYCK, P.N. +

Herwaarts (1939)			79	72			2
De Getooide doolhof (1909)						75	1
Verzameld werk 3-7 (1964)		82					1
Medousa, een mythe (1947)			82b				1
een kritiek (Verz.werk, 1964)	70						1
Over Leopold (id., 1964)	80						1
Over Bloem (id., 1964)	80						1
essays in syllabus			82				1

FAVEREY, Hans

Gedichten (1968)			82b			73	2
Chrysanten. Roeters (1977)			82b			79	2
Gedichten II (1972)						76	1
in syllabus				82			1

FENS, Kees (C.W. Antonius)

De gevestigde chaos (1966)						76	1
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apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

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<u>Van GEEL, Chr.J. +</u>						
Het zinrijk (1971)		78a		75	2	
Vluchtige verhuizing (1976)		78b	81		2	
Enkele gedichten (1973)	80				1	
Spinroc e.a. verzen (1958)				75	1	
Uit de hoge boom geschreven (1967)				75	1	
Dierenalfabet (1978)		78b			1	
poëzie in bloemlezing			78		1	
poëzie naar keuze	82			82	2	
in syllabus		82			1	
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<u>GEERAERTS, Jef</u>						
Ik ben maar een neger (1962)		78a		73	2	
Het verhaal van Matsombo (1966)		78a		79	2	
De Troglodieten (1966)				76	1	
Gangreen I (1968)		78b			1	
Gangreen II (1972)				76	1	
Het teken van de hond				76v	1	
werk naar keuze				82	1	
in syllabus		82			1	
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<u>GERHARDT, Ida</u>						
in bloemlezing, met aanvulling	70				1	
werk naar keuze				82	1	
<hr/>						
<u>GIJSEN, Marnix (Jan-Albert Goris)+</u>						
JOACHIM VAN BABYLON (1947)		78a	72	82	73	4
Klaaglied om Agnes (1954)		78a	72		75	3
Telemachus in het dorp (1948)	70	78a	72			3
Het huis (1925)		78a			76	2
De diaspora (1961)		78a			75	2
De vleespotten van Egypte (1952)	70					1
Lucinda en de lotusetter (1959)		78a				1
Goed en kwaad (1950)		78a				1
De grote god Pan (1973)					79	1
poëzie in bloemlezing			78			1
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<u>GIJSSSEN, René</u>						
Op Weg naar de literaire receptie (1970)					76	1
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<u>GILLIAMS, Maurice</u>						
Elias, of Het gevecht met de nachtegalen (1936)		78a			75	2
De fles in zee (1927)		78b				1
Landelijk solo (1929)		78b				1
in examenopgave					82e	1
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VU UA RUG RUU RUL KUN KUL Tot

GILS, Gust

Manuscript tijdens achtervolging
 gevonden (1967)
 Berichten om bestwil (1968)
 Drie partituren (1962)
 in syllabus

76 1
 76 1

78b 1
 82 1

Van der GOES, Frank

Uit het werk van...(bloemlezing)
 in bloemlezing
 in syllabus

82 1
 80 1
 82 1

GORTER, Herman +

MEI (1889)
 VERZEN (1890)
 De school der poëzie (1905)
 Verzamelde lyriek (1966)
 De groote dichters (1935)
 Verzamelde werken (1952)
 Pan (1912/1916)
 De dag gaat open als een gouden roos
 (bloemlezing, 1956)

70 82 82a 72 82 5
 80 82 82a 82 82 5
 70 82 72 3
 80 82 72 3
 70 79 2
 80 76 1
 82a 78 2

GOSSAERT, Geerten (F.C.Gerretson)+

EXPERIMENTEN (1911/1949)
 poëzie in bloemlezing
 essays in syllabus

70 82 79 72 73 5
 78 1
 82 1

Van der GRAFT, Guillaume (W.Barnard)

Woorden van brood
 Vogels en vissen (1953)
 werk naar keuze

73 1
 75 1
 72v 1

GRESHOFF, Jan

Ikaros bekeerd (1938)
 Verzamelde gedichten (1967)
 De najaarsopruiming/Pro Domo
 (1931/1933)
 Aarde en hemel (1926)
 Janus Bifrons (1932)

78a 79 2
 78a 76 2
 82b 76 2
 82b 79 2
 82b 1

Van GROENINGEN, Aug.P.

Martha de Bruin

82 1

De HAAN, J.I.

Pijpelijntjes (1904)
 Pathologiën (1908)

79 1
 79 1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

<u>HAASSE, Hella</u> (Hélène S. van Lelyveldt-Haasse)					
De tuinen van Bomarzo (1968)				75	1
Het woud der verwachting (1949)	78a				1
De scharlaken stad (1953)	78a				1
De verborgen bron (1950)				79	1
Een nieuwer testament (1966)				79	1
Huurders en onderhuurders (1971)				79	1
werk naar keuze				82	1
in syllabus	82				1

<u>HABAKUK II de BALKER</u> (H.H. Ter Balkt)					
Boerengedichten (1969)				79	1

<u>HAMELINK, Jacques +</u>					
HET PLANTAARDIG BEWIND (1964)	70	78a	78	73	4
De rudimentaire mens (1968)	70			76	2
Ranonkel (1969)		82b		76	2
De eeuwige dag (1964)				75	1
Windwaarts, wortelher (1973)				76	1
proza naar keuze	82		72v	82	3

<u>HANLO, Jan +</u>					
Verzamelde gedichten (1958/1970)		82b		76	2
Zonder geluk valt niemand van het dak (1972)				76	1
In een gewoon rijtuig (1966)				76	1
werk naar keuze			72v	82	2

<u>HARMSEN Van BEEK, Fritzi</u> (F. ten Harmsen van der Beek)					
Geachte muizenpoot en 18 andere gedichten (1965)		78a		76	2
Kus of ik schrijf (1975)		78b			1

<u>'t HART, Maarten +</u>					
Een vlucht regenwulpen (1978)		78b		79	80
Het vrome volk (1974)		78b		79	2
Stenen voor een ransuil (1971)		78b		79	2
Ik had een wapenbroeder (1973)		78b			1
Mammoet op zondag (1977)				79	1
proza naar keuze		82a		82	2

<u>HARTOG, Henri</u>					
Sjofelen		82			1

<u>Van HATTUM, Jacques</u>					
De Pothoofdstraat		78b			1
Frisia non contat		78b			1

<u>HAVELAAR, Just</u>					
Het leven en de kunst (1923)				76	1
in syllabus		82			1

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VU UA RUG RUU RUL KUN KUL Tot

Van HECKE, P.G.

essays in syllabus 82 1

HEERESMA, Heere +

Zwaarmoedige verhalen (1973) 78a 78 2

Han de Wit gaat in ontwikkelingshulp 80 (1972) 1

De sterke verhalen (1974) 79 1

Een dagje naar het strand (1962) 73 1

Juweeltjes van waterverf (1965) 75 1

werk naar keuze 82 82 2

Van der HEIJDEN, A.F.Th.

see CANAPONI, P.

HEIJERMANS, Herman +

OP HOOP VAN ZEGEN (1900) 80 82 79 72 73 5

De opgaande zon (1919) 72 1

SCHAKELS (1903) 82 72 82 75 4

Eva Bonheur (1917) 82 79 72 3

Ghetto (1899) 82 76 2

Ora et labora (1902) 79 76 2

Kamertjeszonde (1898) 82 79 2

Kinderen (1903) 82 1

Duczika (roman, 1926) 82 1

De moord in de trein (roman, 1925) 82 1

Het pantser (1902) 75 1

Speurdersroman 82 1

De wijze kater (1918) 82 1

De meid (1905) 82b 1

Droomkoninkje (1924) 82b 1

een toneelstuk 70 1

HELMAN, Albert (dr. Lou A.M.Lichtveld)

De stille plantage (1931) 73v 1

Wij en de literatuur (1931) 79 1

in syllabus 82 1

HERMANS, Willem Frederik +

NOOIT MEER SLAPEN (1966) 80 82 78a 72 73 75 6

DE DONKERE KAMER VAN DAMOCLES (1958) 78a 72 82 73 4

Het sadistisch universum (1964/1970) 70 76 2

De tranen der acacia's (1949) 78b 76 2

Herinneringen van een engelbewaarder (1971) 70 79 2

Moedwil en misverstand (1948) 82 79 2

Het behouden huis (1952) 78a 73 2

De experimentele roman 70 1

Conserve (1947) 76 1

Ik heb altijd gelijk (1951) 76 1

Periander (1974) 76 1

Overgebleven gedichten (1968) 76 1

Onder professoren (1975) 82 1

apx 2:1	VU	UA	RUG	RUU	RUL	KUN	KUL	Tot
Mandarijnen op zwavelzuur (1964)						73		1
Een landingspoging op New Foundland (1957)						73		1
De God denkbaar/denkbaar de God (1956)						79		1
drie drama's						73		1
proza naar keuze		82						1
essay naar keuze		82						1
special option	80							1

<u>HERREMAN, Raymond</u>								
in syllabus			82					1

<u>HERZBERG, Judith</u>								
Zeepost (1963)			78a					1
Beemdgras (1968)			78a					1
Strijklicht (1971)			78a					1
poëzie naar keuze		82			82			2
in syllabus			82					1

<u>HILLENIIUS, Dick</u>								
Het romantische mechaniek (1969)						76		1
Uit groeiende onwil om ooit nog ergens in veiligheid aan te komen (1966)						79		1
werk naar keuze					82			1

<u>Van der HOEK, G.</u>								
Het kostelijk leven (1916)		82						1

<u>HOEKSTRA, Han G.</u>								
Het ongerijmde leven (1940)						75		1
werk naar keuze						76		1
in syllabus			82					1

<u>HOFKER, J.</u>								
Gedachten en verbeeldingen		82						1

<u>D'HONDT, Astère Michel</u>								
God in Vlaanderen (1965)			78a					1

<u>Van HOOGENBEMT, Albert</u>								
in syllabus			82					1

<u>HOORNIK, Ed. +</u>								
Mattheus/De dubbelganger/ De ooievaar (1937)	70		78a			73		3
De vis (1962)			78a			73		2
Het menselijk bestaan (1952)			78a			79		2
Steenen/Requiem (1939)			78a					1
Geboorte (1938)			78a					1
Verzamelde gedichten (1950)			82a					1
werk naar keuze					82			1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

<u>HOTZ, F.B. +</u>					
Ernstvuurwerk (1978)	80	78b		79	3
Dood weermiddel (1976)		78b 78		79	3
werk naar keuze		82a	82		2

<u>HUYGENS, Cornelis</u>					
in bloemlezing	80				1

<u>INSINGEL, Mark</u>					
Modellen (1970)				79	1
Wanneer een dame een heer de hand drukt (1973)				79	1

<u>JESSERUN D'OLIVERA, H.U.</u>					
Twee werelden aan zee (1969)				76	1
Vondsten en bevindingen (1967)				79	1

<u>JOLLES, A.</u>					
in syllabus		82			1

<u>De JONG, A.M.</u>					
Merijntje Gijzen cyclus (1938)				73	1
Frank van Wezels roemruchte jaren (1928)				75	1
Maskerade (1928)				79	1

<u>De JONG, Oek</u>					
Opwaaiende zomerjurken (1979)				82	1
werk naar keuze		82a	82		2

<u>KELLENDONK, Frans</u>					
Bouwval (1977)		78a		79	2
in bloemlezing	80				1
werk naar keuze		82a			1

<u>KEMP, Pierre</u>					
Stabielen en passanten (1934)		78b		73	2
Phototropen en noctophielen (1947)				73	1
Fugitieven en constanten (1938)		78b			1
Pacific requiem (1946)		78b			1
Engelse verfdoo's (1956)			72		1
in bloemlezing			72		1
poëzie naar keuze		78a			1
in syllabus		82			1

<u>Van de KERCKHOVE, Remy</u>					
Gebed voor de kraaien (1948)		78b			1
De schim van Memling (1950)		78b			1
Veronica (1953)		78b			1
in syllabus		82			1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

<u>Van KEULEN, Mensje (M.v.Keulen- Van der Steen)+</u>					
Bleekers zomer (1972)		78a		76	2
Tigertits Rosie (bloemlezing)			80		1
Lotgevallen		78b			1
Allemaal tranen (1972)		78b			1
Van lieverlede (1975)		78b			1
werk naar keuze	82			82	2

<u>KLANT, J.J.</u>					
De Geboorte van Jan Klaassen (1946)				75	1

<u>KLOOS, Willem +</u>					
Verzen (1894)	70	82b	72		3
Inleiding op Perk (1882)	70	82a			2
Bespreking De Mont en Cooplandt	80				1
Nieuwere literatuurgeschiedenis (1914)			72		1
Onttovering		82			1
Rhodopis (1880)			82b		1
Okeanos (1880)			82b		1
Willem Kloos bloemlezing (1965)		82			1
Ik ben een God in het diepst van mijn gedachte (bloemlezing)			82a	82	2

<u>De KOM, A.</u>					
Wij slaven van Suriname				73	1

<u>KOMRIJ, Gerrit +</u>					
Tutti frutti (1972)	80				1
Alle vlees is als gras (1969)		78a		75	2
Het schip de Wanhoop (1979)	80				1
Ik heb Goddank twee goede longen (1971)		78a			1
Fabeldieren		78b			1
poëzie naar keuze	82			82	2

<u>KOOIMAN, Dirk Ayelt +</u>					
Een romance (1973)		78b		79	2
Niets gebeurt (bloemlezing)	80		78		2
De grote stilte (1975)				79	1
proza naar keuze		82a		82	2

<u>KOOLHAAS, Anton +</u>					
Vleugels voor een rat (1967)	70	78a			2
Er zit geen spek in de val e.a. dierenverhalen (1958)		78a		73	2
Vergeet niet de leeuwen te aaien (1957)		78a		79	2
Andermans huid (1968)				76	1
Gekke Witte (1959)		78a			1
Vanwege een tere huid (1974)		78a			1
De laatste Goedroen (1977)		78a			1
Een pak slaag (1963)		82b			1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

Kou (bloemlezing)			78				1
Een geur van heiligheid (1964)						73	1
Niet doen, Sneeuwwitje						73	1
Een gat in het plafond (1960)						79	1
De hond in het lege huis (1964)						79	1
Geluiden van de eerste dag (1975)						79	1
Tot waar zal ik je brengen? (1976)						79	1
een bundel dierenverhalen			82a				1
proza naar keuze	82			72v	82		3

KOPLAND, Rutger (H.H.van den Hoofdakker)+

Het orgeltje van yesterday (1968)			78a	80s		76	3
Een lege plek om te blijven (1975)			78b	80s		76	3
Wie wat vindt heeft slecht gezocht (1972)			82a	80s		79	3
Al die mooie beloften	80		82b				2
Alles op de fiets (1970)			78a			75	2
Onder het vee (1966)			78b	80s			2
in bloemlezing						78	1
poëzie naar keuze		82				72v 82	3
in syllabus			82				1

KORTEWEG, Anton

Een eeuwige helmwee drijft hem voort (1973)			78b				1
Niks geen romantic agony (1971)						80s	1

KOSSMANN, Alfred

werk naar keuze						72v 82	2
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KOUSBROEK, Rudy +

De aaibaarheidsfaktor (1970)	80						1
Begrafenis van een keerkring (1953)			78b				1
Anathema's (1969)						79	1
Het avondrood der magiërs (1970)						79	1
proza naar keuze		82				82	2
in syllabus			82				1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

KOUWENAAR, Gerrit +

ZONDER NAMEN (1962)		82b	72	82	73	4
100 gedichten (1969)		78b	72v			2
Landschappen en andere gebeurtenissen (1974)			78		76	2
Data/Décors (1971)	80					1
Autopsie/Anoniem (1965)			72			1
De stem op de derde étage (1960)					73	1
Ik was geen soldaat (1951)		78a				1
St.Helena komt later (1965)		78a				1
Negentien-nu (1950)		82b				1
Hand		82b				1
Het gebruik van woorden (1958)					79	1
in bloemlezing	70					1
in artikel	82					1
poëzie naar keuze		82				1
in syllabus			80			1

KRIJGELMANS, C.C.

Messiah		78a				1
Homunculi		78a				1
in syllabus		82				1

KROL, Gerrit +

Het gemillimeterde hoofd (1967)		78a	78		79	3
De chauffeur verveelt zich (1973)	80					1
De ziekte van Middleton (1969)		78a				1
Halte opheven, e.a. verhalen ('76)					79	1
PROZA NAAR KEUZE		82	82a	72v	82	4
in syllabus			82			1

KUIJPER, Jan

Sonnetten (1973)	80		80s			2
Oogleden	80					1

KUYLE, Albert

in syllabus		82				1
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LAMPO, Hubert

De komst van Joachim Stiller (1960)		78a			73	2
Terugkeer naar Atlantis (1953)		78a			76	2
Hermoine betrapt (1962)					76v	1
Kasper in de onderwereld of: De Goden moeten Hun getal hebben ('74)					76v	1
De ring van Mobius I (1967)		78b				1

Van LANGENDONCK, Pr.

in syllabus		82				1
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apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

LAST. Jef

Zuiderzee (1934)		78a		76	2
Liefde in portieken (1932)				76	1
De rode en de witte lotus (1951)				76	1
Hollands welvaren				73v	1

Van der LEEUW, Aart +

Ik en mijn speelman (1927)		79	72	75	3
Kleine Rudolf (1930)		79	72	75	3
Vluchtige begroetingen (1925)	80	79			2
Kinderland (1914)		82			1
Herscheppingen (1916)		82			1
Liederen en balladen (1911)		82			1
Bloemlezing				75	1
werk naar keuze	75				1

LEHMAN, L.Th.

Verzamelde gedichten (1947)		78a			1
in syllabus		82			1

LEIKER, Sjoerd

De achtervolgers (1967)				79	1
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LEOPOLD, J.H. +

VERZEN EN FRAGMENTEN (incl: Cheops/ Zes Christusverzen, 1926)	75	79	72	82	4
Oinou heba stalagmon (1922)		79	72	82	3
Scherzo (1967)	75	79			2
Verzameld werk I (1935)		82		76	2
Oostersch I en II (1922)		79		82	2
O rijkdom van het onvoltooide (bloemlezing)				82	1
in bloemlezing	70		78		2

LODEIZEN, Hans +

Het innerlijk behang (1952)		78b	72	75	3
werk naar keuze			72v	82	2

Van LOOY, Jacobus +

Proza (1889)	82	79	72		3
Feesten (1902)	82	79			2
Reizen (1913)	82	79			2
Jaapje (1917)			72		1
Gekken (1894)		79			1
De wonderlijke avonturen van Zebedeus (1925)	82				1
Wie dronk toen water! (1975)		82			1
werk naar keuze	70				1
in syllabus		82			1

LOVELING, V.

De kwellende gedachte		79			1
Een dure eed		79			1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

<u>LUCEBERT (L.J.Swaanswijk)+</u>								
APOCRIEF/DE ANALPHABETISCHE NAAM (1952)			78a	72	82	73		4
Val voor vliegengod (1959)			78a			76		2
Van de afgrond en de luchtmens ('53)			78a			76		2
Triangel in de jungle (1951)		82	78a					2
De Amsterdamse school (1952)		82	78a					2
Verzamelde gedichten (1974)	80							1
De dieren der democratie (1951)						79		1
Poëzie is kinderspel (1968)						79		1
in bloemlezing	70							1
special option	81							1
in syllabus					80			1

<u>De MAN, Herman (S.H.Hamburger)</u>								
Het wassende water (1925)			78a					1
Rijshout en rozen (1924)			82a					1
De barre winter van '90						73		1

<u>Van MANEN PIETERS, Jos</u>								
werk naar keuze					72v			1

<u>Van MARISSING, Lidy</u>								
Ontbinding (1972)						76		1

<u>MARJA, A. (A.Th.Mooy)</u>								
Snippers op de rivier (1941)			82b					1

<u>MARSMAN, Hendrik +</u>								
VERZAMELD WERK - 1e PERIODE (1960)	80	82	78a		82	75	80	6
TEMPEL EN KRUIS (1940)			78a	72	82	73		4
De sprong in het duister (1960)	80		78a					2
Paradise regained (1927)				72				1
De dood van Angèle Degroux (1933)			78b					1
Zelfportret van J.F. (1954)			78b					1
Prozagedichten (1960)			78a					1
De verhouding tussen leven en kunst (1960)			78a					1
Verzamelde werk - 2e periode (1960)					82			1
Verzen (1937)						73		1
in bloemlezing	70							1
special option	79							1

<u>MATSIER, Nicolaas (T.Reitsma)</u>								
Oud-Zuid (1976)			78b					1
Coppertone (bloemlezing)					80			1
in bloemlezing					78			1
werk naar keuze			82a					1

<u>De MEESTER, Johan</u>								
Geertje (1905)			79					1
in syllabus			82					1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

<u>MEIJER, H.A.</u>							
De boekanier (1964)		82a	72				2

<u>MEIJER, Henk Romijn</u>							
in syllabus		82					1

<u>MEINKEMA, Hannes (Hannemieke Postma-Stamperius)</u>							
De groene weduwe e.a. grijze verhalen (1977)					79		1

<u>Der MEISTERSANGER, Jacob (Jacob Groot)</u>							
Net als vroeger (1970)			80s				1
Op komst (1975)			80s				1

<u>De MERODE, Willem (W.E.Keuning)</u>							
De wilde wingerd (bloemlezing)		78a					1
Rozenhof					73		1
een bundel poëzie			72				1
in syllabus		82					1

<u>MEYSING, Doeschka</u>							
De kat achterna (1977)		78b			79		2
De hanen (proza bloemlezing)			80				1
Robinson (1976)					79		1
werk naar keuze		82b					1

<u>MICHAELIS, Hanny</u>							
Water uit de rots (1957)					76		1

<u>MICHIELS, Ivo (H.Ceuppens)+</u>							
<u>HET BOEK ALPHA</u> (1963)	80	78a	78		73	82	5
Het afscheid (1957)		82b	82		76v		3
<u>Orchis militaris</u> (1968)		78a			73v		2
Journal Brut (1966/1977)			72		76v		2
Exit (1971)			72v		76		2
werk naar keuze					82		1

<u>MIJNSEN, Frans</u>							
een toneelwerk		82					1

<u>MINCO, Marga</u>							
Het bittere kruid (1957)		78a			73		2
De andere kant (1959)		78a					1
werk naar keuze					82		1
in syllabus		82					1

<u>MINNE, Richard</u>							
In den Zoeten Inval (1927)		78a			75		2
Heineke Vos en zijn biograaf (1933)					75		1
Wolfijzers en schietgeweren (1942)					76		1
poëzie in bloemlezing			78				1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

MOENS, Wies

De boodschap (1920)	78a		75		2
Celbrieven (1920)	78a		73		2
De tocht	82a				1
In examenopgave (over L.P.Boon)				80e	1

MOK, Maurits

Kaas- en broodspel (1938)			76		1
Avond aan avond (1970)			79		1

MONDRIAAN, Piet

De groote boulevards/ Klein restaurant/Palmzondag (1978)			79		1
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De MONT, Paul

in syllabus	82				1
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MOORTGAT, A.

Versleten	79				1
in syllabus	82				1

MORRIEN, Adriaan

werk naar keuze			82		1
in syllabus	82				1

MULISCH, Harry +

DE VERSIERDE MENS (1957)	82	78a 78	82	73	5
HET STENEN BRUIDSBED (1959)	70	78a 72		73	4
Het zwarte licht (1956)		78a 72			2
De zaak 40/61 (1962)		78a		73v	2
Het woord bij de daad (1968)		78a		76	2
Twee vrouwen (1975)		82b		76	2
Tanchelijn (drama, 1960)		78b		73	2
De verteller (1970/1977)		82b			1
Bericht aan de rattenkoning (1966)		78a			1
Voer voor psychologen (1961)	82				1
Het sexuele bolwerk (1973)	82				1
Archibald Strohalm (1952)		82b			1
Chantage op het leven (1953)				79	1
Oidipous, Oidipous (1972)				79	1
De vogels (1974)				79	1
Oude lucht (1977)				79	1
special option	80				1

MUSSCHE, Achilles

in syllabus	82				1
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NAEFF, Top (Anthonetta van Rhijn-Naeff)

Letje (1926)	79				1
enig werk		72			1
in syllabus	82				1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

NESCIO (J.H.F.Grønloh)+

DE UITVRETER/TITAANTJES/DICHTERTJE/

MENE TEKEL (1946)	70	82	79	72	82	73	6
Insula Dei (1961)			79			73	2
Boven het dal (1961)	80					79	2

NETSCHER, F.

Studies naar het naaktmodel			82b				1
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NIJHOFF, Martinus +

VORMEN (1924)	70	82	79	72		73	5
NIEUWE GEDICHTEN (1934)	70	82	79	72	82	75	6
HET UUR U (1942)	70	82	79	72	82	73	6
LEES MAAR, ER STAAT NIET WAT ER STAAT (1959)	70	82		78	82		4
DE WANDELAAR (1916)	70	82	79			73	4
De pen op papier (incl: Awater, 1927)	75		79			73	3
Het heilige hout (1950)	70						1
Over H. Van den Bergh (1954)	80						1
Een stoet van beelden zag ik langs mij gaan (1970)						79	1
een dichtbundel	75						1
special option	78						1
in syllabus				80			1

Van NIJLEN, Jan

De vogel Phoenix (1928)						76	1
De dauwtrapper (1947)						76	1
Te laat voor deze wereld (1957)					82		1
Bedeest maar onbedaard (bloeml., 1977)						79	1
in bloemlezing				72v			1

NOLTHENIUS, Hélène (H.Wagenaar-Nolthenius)

werk naar keuze					82		1
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NOORDSTAR, J.C. (Prof.dr. A.J.P.C.Tammes)

De zwanen e.a. gedichten (1967)			78a			76	2
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NOOTEBOOM, Cees

De zwanen van de Thames (1959)			78b				1
Een lied van schijn en wezen (1981)				81			1
De ridder is gestorven (1963)						79	1
Gemaakte gedichten (1970)						79	1

OLTMANS, J.F.

De schaapherder (1940)			82a	72			2
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Van OORDT, Adriaan

Warhold (1906)		82	79				2
Irmenlo (1896)		82					1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

Van OSTAIJEN, Paul +

<u>MUSIC-HALL</u> (1916)	70	82	78a	78	82	73	80e	7
Het sienjaar (1918)			78b			76	82e	3
<u>Het eerste boek van Schmoll</u>				72		73		2
<u>Feesten van angst en pijn</u> (1928)			78b				82e	2
Tussen vuur en water			82a				82e	2
Bezette stad (1921)			78b			73		2
Nagelaten gedichten			78b			75		2
<u>Grotesken en ander proza</u>						76		1
Gedichten (1928)							75	1
Het gevang in de hemel			82a					1
De stad der opbouwers			82a					1
Wies Moens en ik			82a					1
Gebruiksaanwijzing der lyriek			82a					1
special option	79							1
in syllabus				80				1

Van OUDSHOORN, J. (Jan Koos Feylbrief)+

<u>WILLEM MERTENS LEVENSSPIEGEL</u> ('14)	80	82	79	72	82	73		6
TOBIAS EN DE DOOD (1925)		82	79	72		75		4
Loutheringen (1916)						75		1
Bezwaarlijk verblijf (1965/1969)						73		1
Verzamelde novellen (1968)			79					1
werk naar keuze	70							1

OUWENS, Kees

Arcadia (1968)				80				1
in bloemlezing				78				1
werk naar keuze					82			1

Van PAEMEL, Monika

De confrontatie (1974)						76		2
Amazone met het blauwe voorhoofd (1971)			78a					1

PERNATH, Hughes C. (Hugo Wouters)

Instrumentarium voor een winter ('63)			78b			76		2
Mijn gegeven woord (1966)						79		1
een bundel			78a					1
in syllabus			82					1

Du PERRON, Charles Edgar (Eddy) +

<u>HET LAND VAN HERKOMST</u> (1935)	70	82	78a	72	82	73		6
Parlando (1930/1941)			78a	72v		73		3
De smalle mens (1934)		82	78a					2
Briefwisseling met Marsman (1967)	80							1
Gesprek over Slauerhoff	80							1
Uren met Dirk Coster (1933)						73		1
Schandaal in Holland (1939)						75		1
Een voorbereiding (1931)			82b					1
poëzie in bloemlezing				78				1
Het drama van Huizen aan Zee (proza in bloemlezing)				78				1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

<u>PERSEYN. J.</u>					
essays in syllabus	82				1

<u>De PILLECYN. Filip</u>					
Monsieur Hawarden (1934)	78a				1
in syllabus	82				1

<u>POLET, Sybren (S.Minnema)+</u>					
Mannekino (1968)	78a	82	73v		3
Breekwater (1961)		72v	73		2
De sirkelbewoners (1970)	78a		73v		2
Geboortestad (1958)	82b	72			2
Konkrete poëzie (incl: Typologie, 1962)			76		1
Verboden tijd (1964)			73		1
Literatuur als werkelijkheid, maar welke? (1972)			79		1
in syllabus	82				1

<u>PRINS, Arij</u>					
De heilige tocht (1913)	82				1
Uit het leven (1885)		82b			1

<u>QUERIDO. Israel</u>					
De Jordaan (1912)			76		1
Saul en David (1913)			79		1
in syllabus	82				1

<u>RAES, Hugo +</u>					
De lotgevallen (1968)	82b		73	80	3
Een faun met kille hoorntjes (1966)	78a		73		2
De vadsige koningin (1961)	78a		76v		2
Links van de helicopterlijn (1957)		78	75		2
Hemel en dier (1964)	78b		75		2
Reizigers in de anti-tijd (1971)	82b		73v		2
Een tijdelijk monument (1962)			75		1
Bankroet van een charmeur (1967)			76		1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

<u>(Van het)REVE, Gerard (Kornelis Simon) +</u>							
DE AVONDEN (1947)	70	82	78a	72	82	73	6
WERTHER NIELAND (1949)	70		78a	72		75	4
De taal der liefde (1972)			78a	72v		75	3
Op weg naar het einde (1963)			78a	72		75	3
Nader tot U (1966)			78a			73	2
<u>Vier wintervertellingen (1963)*</u>						75	1
Een circusjongen (1975)						76	1
De ondergang van de familie Boslowits (1950)			82b				1
Lieve jongens (1973)			82b				1
Ik had hem lief (1975)			82b				1
Moeder en zoon (1980)			82b				1
werk naar keuze		82					1
special option	80						1

*'Vier wintervertellingen' is a translation by H.Michaelis of 'The Acrobat and other stories', originally published in English by Van Oorschot in 1956.

<u>Van het REVE, Karel</u>							
essay naar keuze		82					1

<u>REVIS, M.</u>							
8.100.000 m3 zand (1932)			78a				1
Gelakte hersens (1934)			78a				1

<u>De RIDDER, André</u>							
essays in syllabus			82				1
in examenopgave						82e	1

<u>ROBBERECHTS, Daniel</u>							
Praags schrijven (1975)						76	1
Open boek			78a				1
Een verkenning van Christiane			78a				1
Tegen het personage (1968)			82b				1
Aankomen in Avignon						73v	1

<u>ROBBERS, Herman</u>							
De bruidstijd van Annie de Boogh (1901)			79				1

<u>RODENBACH, A.</u>							
Gedichtenkeus uit Spektrum (1924)			79				1

<u>RODENKO, Paul +</u>							
NIEUWE GRIFFELS, SCHONE LEIEN ('54)	70		82b	82		73	4
De Vijftigers, inleiding	70						1
Orensnijder, tulpensnijder (1975)						76	1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

ROELANTS, Maurice

De jazz-speler (1928)					78a		73	82	3
Komen en gaan (1927)					78a		75		2
Het verzaken (1930)					78b				1
De lot der liefde (1949)					78b				1
in examenopgave								82e	1

ROGGEMAN, Willy

Blues voor glazenblazers (1964)					78a				1
Catch as Can Can (1968)					78b				1
in syllabus					82				1

ROLAND HOLST, Adriaan +

IN BALLINGSCHAP (1948/1955)	70	82					82	75	4
VOORBIJ DE WEGEN (1920)			79	72			82	76	4
EEN WINTER AAN ZEE (1937)			79	72			73	82	4
De afspraak (1925)	70		79	78					3
Deirdre en de zonen van Usnach (1920)			79				73		2
De wilde kim (1925)			79	78					2
Eigen achtergronden (1945)		82					82		2
Uit zelfbehoud (1938)				78					1
Onderweg (1940)				72					1
Verzen		82							1
Verzameld proza (1981)		82							1
De belijdenis van de stilte (1916)							75		1
twee bundels	70								1
in bloemlezing (poëzie)				78					1
special option	81								1

ROLAND HOLST- Van der SCHALK, Henriëtte +

De nieuwe geboort (1903)	80		79				76		3
De vrouw in het woud (1912)			79	72					2
Opwaartse wegen (1907)			79				76		2
Sonnetten en verzen in terzinen geschreven (1895)	70								1
D. Rossetti als schilder en dichter	80								1
Tussen tijd en eeuwigheid (1934)				72					1
Thomas More (1912)							76		1
Het feest der gedachtenis (1915)			79						1
Het vuur brandde voort (1949)		82							1
Over Herman Gorter (1933)		82							1
Lyriek (bloemlezing)		82							1
een bundel	70								1
in bloemlezing	70			78					2

RUTING, Jos

Lydia en de zwaan (1963)					78a				1
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Van RUYSBEEK, Erik

in syllabus					82				1
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apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

RUYSLINCK, Ward

Het dal van Hinnom (1961)		78a			76	76e	3
<u>De ontaarde slapers</u> (1957)		78a			76v		2
Wierook en tranen (1958)		78a			76		2
De Stille Zomer (1962)					76v		1
<u>Golden Ophelia</u> (1966)					76v		1
<u>Het reservaat</u> (1964)		82b					1
De heksenkring (1972)					75		1

Van SANTEN- KOLFF, J.

in syllabus		82					1
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SAUWER, Monika

Bericht uit spiegelland		80					1
Het oog van God		80					1

Van SCHAGEN, J.C.

Narrenwijsheid (1925)		78a			76		2
in syllabus		82					1

Van SCHENDEL, Arthur +

<u>EEN HOLLANDSCH DRAMA</u> (1935)		82	79	72	82	73	82e	6
DE WATERMAN (1933)	80	82	79	72		73		5
EEN ZWERVER VERLIEFD (1904)		82	79	72		75		4
De grauwe vogels (1937)			79	72		75		3
Het fregatschip Johanna Maria (1930)		82	79					2
De wereld een dansfeest (1938)				72			75	2
Drogon (1896)		82				75		
Angelino en de lente (1923)			79				82	2
Een zwerver verdwaald (1907)			79					1
Een eiland in de Zuidzee (1931)						79		1
Het oude huis (1946)						79		1
Verhalen (1917)		82						1
<u>Jan Compagnie</u> (1940)		82						1
een of twee werken	70							1
special option	81							1

SCIARBEEK, Bert

Het boek ik (1951)		78b				75		2
Het dier heeft een mens getekend (1960)						75		1
De deur (1972)						75		1
De andere namen (1952)						79		1
Weerwerk (1977)						79		1

SCHIPPERS, Kees +

Een klok en profiel (1965)	80	78a				73		3
De waarheid als de koe (1963)		78a	72					2
Nieuwe Stijl I			72					1
Een avond in Amsterdam (1971)		82b						1
Bewijsmateriaal (1978)						79		1
in bloemlezing (poëzie)			78					1
in syllabus			80					1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

SCHUUR, Koos

Gedichten 1940-1960 (1963) 75 1
 De kookaburra lacht (1953) 76 1

SIERKSMA, Fokke

Grensconflict (1948) 75 1
 in syllabus 82 1

SIMONS- MEES, J.

Atie's huwelijk (drama, 1920) 79 1
 toneelwerk naar keuze 82 1

SLAUERHOFF, J. +

HET LEVEN OP AARDE (1934) 82 78a 72 75 4
 HET VERBODEN RIJK (1932) 82 78a 72v 73 4
 Archipel (1923) 78a 72 73 3
 Soleares (1933) 78a 72 73 3
 Alleen in mijn gedichten kan ik
 wonen (bloemlezing, 1978) 78b 82 79 3
 Saturnus (1930) 72 76 2
 Schuim en asch (1930) 78a 72 2
 Serenade (1930) 82 76 2
 Eldorado (1928) 78a 79 2
 Verzamelde gedichten (1947) 80 1
 Jan Pietersz. Coen (1911) 73v 1
 Een eerlijk zeemansgraf (1936) 79 1
 Het eind van het lied (bloemlezing)
 een dichtbundel 78 1
 in bloemlezing 82 1
 special option 70 1
 80 1

SLEUTELAAR, Hans

in syllabus 82 1
 see also: ARMANDO

SMIT, Wisse

poëzie naar keuze 82 1

SNOEK, Paul (Edmond Schietekat)

De heilige gedichten (1959) 76 1
 De veredeling van het woord 78b 1
 Ik rook een vredespijp (1957) 78b 1
 een bundel 78a 1
 in syllabus 82 1

SPAAN, P.

De verheerlijking 82 1

SPRINGER, F.

werk naar keuze (proza) 82a 82 2

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

STIJNS, I.

In de ton 79 1
 in syllabus 82 1

STREUVELS, Stijn (Frank Lateur)+

DE VLASCHAARD (1907) 80 79 72 75 70 5
 HET LEVEN EN DE DOOD IN DEN AST
 (1926) 79 78 82 70 4
 De teleurgang van de Waterhoek ('27) 72 73 70 3
 Werkmensen (1926) 82a 75 75 3
Langs de wegen (1902) 70 1
 De oogst (1966) 70 1
 De bomen 75 1
 De blije dag (1909) 75 1
 werk naar keuze 70 1

STROMAN, Ben

Stad (1932) 78a 1

SWARTH, Hélène

in bloemlezing 80 1

TAK, P.L.

in bloemlezing 80 1
 in syllabus 82 1

TEIRLINCK, Herman +

HET GEVECHT MET DE ENGEL (1952) 82 79 72 75 80 5
ZELFPORTRET OF HET GALGEMAAL ('55) 82 79 72 82 75 5
 Marie Speermalie (1940) 82 79 75 3
 Rolande met de bles (1944) 79 75 82e 3
 Meneer Serjanszoon (1908) 82 79 2
 Het ivoren aapje (1909) 79 1
 De man zonder lijf (1925) 78a 1
 De vertraagde film (1922) 78a 1
 Johan Doxa (1917) 79 1
 Ik dien (1924) 82b 1
 Zon (1906) 82b 1
 werk naar keuze 70 1

TERBORCH, F.C. (Reynier Flaes)

De meester van Laertes (1954) 78 1
 Verhalen (1971) 76 1

THIJSSSEN, Theo

Kees de jongen (1923) 73 1
 Het grijze kind (1927) 75 1
 werk naar keuze 70 1

TIMMERMAN, Aeg.W.

Tim's herinneringen 82 1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

TIMMERMANS, Felix +

Pallieter (1916)		79		73	76e	3
Boerenpsalm (1935)		79		73		2
werk naar keuze	70					1
in syllabus		82				1

Den UYL, Bob

werk naar keuze				82		1
in syllabus		82				1

VAANDRAGER, C.B.

De reus van Rotterdam				76		1
Met andere ogen		78b				1
in syllabus		82				1

VANDELOO, Jos

De muur (1958)		78a				1
De vijand (1962)		78a				1
in syllabus		82				1

VASALIS, M. (M.Droogleever Fortuyn-Leenmans)+

PARKEN EN WOESTIJNEN (1940)	80	78a	72	82	73	5
De vogel Phoenix (1947)	80	78b			75	3
Vergezichten en gezichten (1954)	80	78a	72			3
in bloemlezing	70					1

Van der VEEN, Adriaan

in syllabus		82				1
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Van VELDE, Jacoba

De grote zaal (1953)			80			1
in syllabus		82				1

VERHAGEN, Hans

Duizenden zonsondergangen (1971)		78b	80s		76v	3
Rozen en motoren (1963)		78a			73	2
Sterren, cirkels, bellen (1968)					76	1
werk naar keuze			72v			1
poëzie in bloemlezing			78			1

VERHOEVEN, Nico

Voorbijgang (1948)					76	1
Gij zijt (1950)					76	1

VERMEYLEN, August +

VERZAMELDE OPSTELLEN (incl: Kritiek der Vlaamsche Beweging, 1895)	70	82		72	76	4
De wandelende jood (1906)			79	72	76	3
essays in syllabus			82			1

VERSCHAEVE, C.

in syllabus		82				1
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apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

VERVOORT, H.

Heden mosselen, morgen gij
 (bloemlezing) 78 1

VERWEY, Albert +

Het blank heelal (1908) 82a 72 2
 Toen de Gids werd opgericht (1897) 80 72 2
 Uit de liefde die vriendschap heet 72 82 2
 De richting van de hedendaagse
 poëzie 70 1
 Bloemlezing 70 80 76 3
 Een op onsterfelijkheid gerichte
 wil (1962) 82 79 2
 De weg van het licht (1922) 72 1
 Inleiding tot de Nieuwe Nederlandse
 Dichtkunst (1905) 72 1
 Het zichtbaar geheim (1915) 76 1
 De getilde last (1927) 82a 1
 Persephone (1885) 82b 1
 Cor Cordium (1886) 82b 1
 een of twee bundels essays in syllabus 70 82 1

VESTDIJK, Simon +

TERUGKEER TOT INA DAMMAN (1934) 70 78a 72 82 73 5
 Meneer Vissers hellevaart (1936) 78a 72 73 3
 De kellner en de levenden (1949) 78a 72 75 3
De koperen tuin (1950) 70 78a 73 3
 De ziener (1959) 70 78a 75 3
 Het vijfde zegel (1937) 78a 72 76 3
 De vuuraanbidders (1947) 82b 72 79 3
 De glanzende kiemcel (1950) 82 78 2
 De bruine vriend/Het veer
 (bloemlezing, 1974) 78 79 2
 De Poolse ruiter (1946) 70 72 2
 De nadagen van Pilatus (1938) 80 76 2
 Aktaion onder de sterren (1941) 72 79 2
 Lier en lancet (1939) 72 73 2
 Ierse nachten (1946) 82b 76 2
 Het glinsterend pantser (1956) 78a 76 2
 Berijmd palet (1933) 78b 73 2
 Een op de zeven (1955) 78a 79 2
 Ivoren wachters (1951) 82a 79 2
 Kind tussen vier vrouwen (1972) 82b 79 2
 Else Bohler, Duits dienstmeisje
 (1915) 82b 73v 2
 Gestelsche liederen (1949) 82b 73 2
 De leugen is onze moeder (1965) 70 1
 Gallische facetten 70 1
 Verzamelde gedichten (1971) 80 1
 Mouterij tegen het etmaal I en II
 (1942/1947) 72 1
 Klimmende legenden (1940) 76 1
 De uiterste seconde 76 1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

De held van Temesa (1962)					73	1
Het genadeschot (1964)					75	1
Sint Sebastiaan (1939)					79	1
Stomme getuigen (1947)					79	1
Zo de ouden zongen... (1965)					75	1
<u>Rumeiland</u> (1940)					75	1
Vrouwendienst (verzen, 1934)			78b			1
Kind van stad en land (verzen, 1936)			78b			1
Keerpunten (novellenbundel, 1957)			78a			1
Verzen			82a			1
Thanatos aan banden (1948)			82b			1
De vijf roeiers (1950)					73	1
Door de bril van het heden (1956)					73	1
De redding van Fre Bolderhey (1948)					79	1
Pastorale 1943 (1948)					79	1
De toekomst der religie (1947)					79	1
Juffrouw Lot (1965)					79	1
De filosoof en de sluipmoordenaar ('61)					79	1
een dichtbundel			78a			1
poëzie in bloemlezing				78		1
special option	81					1

<u>VETH, J.P.</u>						
in syllabus			82			1

<u>VINKENOOG, Simon</u>						
Wondkoorts (1950)			78b		79	2
in syllabus			82			1

<u>VLEK, Hans</u>						
werk naar keuze				72v		1
in syllabus				80		1

<u>VOETEN, Bert</u>						
De vrijheid smaakt naar pijn (1970)					75	1
Twee werelden (1947)					76	1

<u>VOGELAAR, Jacq Firmin (F.W.M. Broers)+</u>						
Vijand gevraagd (1967)			78a		76	2
Anatomie van een glasachtig lichaam (1966)			78a		79	2
Kaleidiafragmenten (1970)					76	1
Gedaanteverandering of: Een metaforiese muizenval (1968)			78a			1
werk naar keuze				82		1
in artikel	82					1
in syllabus			82			1

<u>Van den VOORDE, Urbain</u>						
Verspilde gloed (bloemlezing)			78b			1

<u>De VRIES, Anne</u>						
Bartje (1935)			82b			1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

De VRIES, Hendrik +

Keur uit vroegere verzen (incl:
 Nergal, Hymnen, Woekerkruid,
 1916-1946;1962)

78a 72 75 3

De tovertuin (1946)

72 1

De nacht (1920)

73 1

poëzie in bloemlezing

70 78 2

in syllabus

82 1

De VRIES, Theun +

Stiefmoeder Aarde (1936/1938)

78a 72 73 3

W.A.-man

82 73v 2

Het rad der fortuna (1938)

82a 1

Sla de wolven, herder (1946)

75 1

De vrijheid gaat in het rood gekleed

73 1

Het motet van de kardinaal (1962)

73 1

De laars (1946)

79 1

De VRIES, Wim

met Pierre Van VOLLENHOVEN:

M'n woord een wapen tot verweer,
 gedichten uit de arbeiderswereld
 (1972)

76 1

VROMAN, Leo +

126 GEDICHTEN (1946/1961)

80 82 78a 72v 73 5

Proza (1960)

82b 73 2

114 gedichten (1969)

82b 1

Van Java tot Nagaoka (1945)

76 1

Het Carnarium (1973)

76 1

De ontvachting (1960)

82 1

Over de dichtkunst

82b 1

in bloemlezing

70 1

in syllabus

80 1

Van de WAARSENBURG, Hans

Powezie '69 (1972)

73 1

WADMAN, Anne

Kogels voor een labbekak (1964/1966)

79 1

WAGENER, Willem Adriaan

Sjanghai (1933)

78a 1

WALRAVENS, Jan

Roerloos aan zee (1951)

78b 76 2

Jan Biorix (Verzameld proza, 1965)

76 1

in syllabus

82 1

in examenopgave

82e 1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

<u>WALSCHAP, Gerard +</u>						
Houtekiet (1939)		78a	72		73	3
<u>Celibaat</u> (1934)			72	82	75	3
De familie Roothoof (1934)			72		73	2
<u>Trouwen</u> (1933)			72			80 2
Adelaide (1929)		78b				1
Oproer in Congo (1953)					73v	1
Het gastmaal (1966)					73	1
<u>Een mensch van goeden wil</u> (1936)		82a				1

<u>WEEMOEDT, Lévy</u>						
Geduldig lijden		78b				1
Geen bloemen		78b				1

<u>Van WESSEM, J.C.</u>						
Celly, lessen in charleston (1937)		78b				1
Fantasiestukken (1932)		78b				1

<u>WIESSING, H.P.L.</u>						
Bewegend portret			82			1
Levensherinneringen			82			1

<u>WILLEMS, J.</u>						
Aan de Belgen			79			1

<u>De WISPELAERE, Paul</u>						
Een eiland worden (1963)		78a				1
Mijn levende schaduw (1965)		78a				1
in syllabus			82			1

<u>De WIT, Augusta</u>						
Orpheus in de dessa (1903)			79			1

<u>Van de WOESTIJNE, Karel +</u>						
Het vaderhuis (1903)		79	72		75	3
De gulden schaduw (1910)	80	79				2
De modernen man (1920)		79	72			2
De boer die sterft (proza bloemlezing, 1973)	80		72			2
Verzamelde gedichten (1953)	70					1
Verzen	80					1
Het bergmeer (1928)			72			1
De boomgaard der vogelen en vruchten (1905)		79				1
Laethemse brieven over de lente (1904)		79				1
met TEIRLINCK: De lemen torens ('28) in bloemlezing		79		78		1 1

apx 2:1

VU UA RUG RUU RUL KUN KUL Tot

WOLKERS, Jan +

TERUG NAAR OEGSTGEEST (1965)	82	78a	72	75	4
Kort amerikaans (1962)		78a		73	2
Gesponnen suiker (1963)		78a		73	2
<u>Turks fruit</u> (1969)		78a		76	2
<u>Horrible tango</u> (1967)		78a		75	2
Serpentinas petticoat (1961)		78a		79	2
<u>Een roos van vlees</u> (1963)				76	1
De hond met de blauwe tong (1964)				75	1
De kus (1977)				79	1
werk naar keuze			82		1

ZIELENS, Lode

Het jonge leven (1927)		78b			1
Moeder, waarom leven wij? (1932)				73v	1
in syllabus		82			1

appendix 2.2

BRITISH AUTHORS

*asterisk indicates main line courses English Literature (cf. Apx.2:49)
 ++indicates the author also appears on Commonwealth list, Apx.2:4.
 Capitalised titles are in the AUC.(cf. Apx.2:6); authors with (+) are
 in the A.U.C. (cf. Apx.2:8).

n = 227

BRITISH UNIVERSITIES

C H L M S Y E Tot

ACHEBE, Chinua ++

prose 83* 1

ALDISS, Brian

Non-Stop (1958) 81 1

Greybeard (1964) 81 1

ALDINGTON, Richard

Death of a Hero (1929) 72 1

AMIS, Kingsley

Lucky Jim (1953) 76 82 2

A Case of Samples (1956) 76* 1

New Maps of Hell (essays,1960) 76 1

"Lovely" (1969) 76* 1

The Alteration (1976) 82 1

poetry 82 1

ANDERSON, Lindsay

in anthology 76 1

ARDEN, John +

Sergeant Musgrave's Dance (1960) 82 1

DRAMA 76 76 75e 83* 4

AUDEN, W.H. +

Poems (1930) 80* 1

Selected Poems (1938,1968,1979) 66 77* 82* 3

Look, Stranger! (1936) 80* 1

The Fall of Rome (1947) 76* 1

The Shield of Achilles (1956) 76* 1

The Dyer's Hand (1962,1975) 76 83 82* 3

"Thanksgiving for a Habitat" in: About 76* 1

the House (1965) 76* 1

Selected Essays (1964) 76* 1

COLLECTED SHORTER POEMS 1927-1957 69* 71* 82* 76* 4

(1966) 82* 1

Collected Longer Poems (1968) 82* 1

apx 2:2

	C	H	L	M	S	Y	E	Tot
Doggerel by a Senior Citizen" in:								
Poetry Magazine (1969)								1
"Moon Landing" in: The New Yorker ('69)	76*							1
"Old People's Home" (1970)	76*							1
Forewords and Afterwords (1973)						82*		1
Last Poems (Thank You, Fog; 1974)						82*		1
drama						83*		1
POETRY		65		72*	80	83*		4
with C. ISHERWOOD:								
The Dog Beneath the Skin, or: Where Is Francis? (1937)								
							82	1
The Ascent of F6 (1936)	66*					82*	82	3
On the Frontier (1938)						82*		1
Journey to a War (1939,1973)						82*		1

<u>BAINBRIDGE, Beryl</u>								
Injury Time (1978)		83						1

<u>BALLARD, J.G.</u>								
The Concrete Island			81					1

<u>BAKER, George</u>								
News of the World (poetry, 1950)	76*							1

<u>BECKETT, Samuel +</u>								
WAITING FOR GODOT (1955)	80*	67*	77*		79	82*	78*	6
Happy Days (1961)							78*	1
ENDGAME (1958)			79*	80e		82*	78*	4
Not I (1973)			78*				82	2
Molloy Trilogy: Molloy (1955), Malone Dies (1956), The Unnameable (1958)								
	76					82*		2
Watt (1953,1958)						82*		1
Murphy (1938,1947)			77*			82*		2
Ends and Odds			79					1
Krapp's Last Tape (1959)			80*					1
More Pricks than Kicks (stories, 1934)			82					1
Six Residua (1978)			82					1
All That Fall (1957)						82*		1
Act Without Words (1963)						82*		1
How It Is (1963)						82*		1
postgraduate course			82					1
drama		76*		75e*		83*		3
prose: novels		73*		81e*		83*		3

apx 2:2

C H L M S Y E Tot

BENNETT, Arnold

The Old Wives' Tale (1908)	75*			72*	82*		3
Anna of the Five Towns (1902)	74*				82*		2
The Clayhanger Family (1910,1911,1916, 1925)				83	82*		2
The Journals 1896-1931 (1932)	83			72			2
Letters (1936,1966,1970)	83			83			2
Hilda Lessways (1911)	83						1
A Man from the North (1898)	83						1
Our Women (1920)	83						1
Things that Have Interested Me (1926)	83						1
novels	77						1

BERGER, John

A Seventh Man (1972)					83		1
prose					83*		1

BERMANGE, Barry

No Quarter (1968)	75*						1
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BETJEMAN, (Sir) John

New Bats in Old Belfries (1940)	76*						1
Selected Poems (1948)	76*						1

BLISH, James

A Case of Conscience (1958)			82				1
Black Easter (1968)			82				1

BLUNDEN, Edmund

poetry			81				1
in anthology			81				1

BOLT, Robert

A Man for All Seasons (1960)		69					1
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BOND, Edward

The Sea (1973; in: Plays Two, 1978)		77					1
Lear (1972; in: Plays Two, 1978)		81		83			2
The Fool (1976)		80*					1
Saved (1966; in: Plays One, 1977)				83			1
drama					83*		1

BOWEN, Elizabeth

Death of a Heart (1938)				83			1
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BRAINE, John

Room at the Top (1957)				82			1
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BRENTON, Howard

Weapons of Happiness (1976)				83			1
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BROOKE, Bernard Jocelyn

poetry		67					1
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apx 2:2

C H L M S Y E Tot

BROOKE, Rupert

poetry 83 1

BROWN, George Douglas

The House with the Green Shutters ('08) 76 1

BRUNNER, John

Stand on Zanzibar 81 1

BUNTING, Basil

poetry 79 83 83* 3

prose 83 1

BURGESS, Anthony (Jack Wilson)

A Clockwork Orange (1962) 82 1

Earthly Powers (1981) 81* 1

BUTLER, Samuel

The Way of All Flesh (1903) 83 1

CARTER, Angela

The Bloody Chamber (1979) 83 1

The Passion of New Eve (1977) 83 83 2

The Sadeian Woman 83 1

CARY, Joyce +

Mister Johnson (1939) 82 1

Prisoner of Grace (1952) 76 1

prose 76 74e 2

CHESTERTON, G.K.

The Incredulity of Father Brown (1926) 83 1

CHILTON, C. (Theatre Workshop)

Oh What a Lovely War (1965) 79 1

CHRISTIE, (Dame) Agatha

Murder at the Vicarage (1930) 83 1

CHRISTOPHER, John

The Death of Grass 81 1

CHURCHILL, Caryl

Cloud Nine 83 1

Vinegar Tom 83 1

drama 83* 1

apx 2:2

C H L M S Y E Tot

DAVIE, Donald

Essex Poems 1963-1967 (1969)	76*						1
Brides of Reason (1955)	76*						1
A Winter Talent and other poems (1957)	76*						1
poetry				75e	82		2

DAY LEWIS, Cecil

Selected Poems (1967)		71*					1
A Hope for Poetry (1934)		66*					1
The Poetic Image (1947)		66*					1
essays	76	77					2
poetry		66		74e			2

De La MARE, Walter

Motley and other poems (1918)	76*						1
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DELANEY, Shelah

A Taste of Honey (1959)				83			1
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DENIS, Nigel

Cards of Identity (1955,1960)	75*						1
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DEVLIN, Denis

Collected Poems (1964)			78				1
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DICK, Philip K.

The Man in the High Castle (1962)			82				1
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DOUGLAS, Keith

poetry		67		75e	83		3
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DRABBLE, Margaret

Jerusalem the Golden (1967)	75*						1
The Millstone (1965, reprinted 1969 as Thank You All Very Much)		78					1
a novel					83		1

DUFFEY, Maureen

The Erotic World of Faery		83					1
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Du MAURIER, Daphne

Rebecca (1938)		83					1
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DURRELL, Lawrence

The Black Book (1938,1973)					83		1
novels				74e			1

apx 2:2

C H L M S Y E Tot

ELIOT, T.S. +

COLLECTED POEMS (1936,1962) incl: "The Waste Land" (1922)	80*	69*	77*	81	79	82*	76*	7
THE COMPLETE POEMS AND PLAYS (1952, 1969)		63*		82		82*	77	4
MURDER IN THE CATHEDRAL (1935)		69	77	82e			82	4
THE FAMILY REUNION (1939)		75	81		82*		82	4
The Sacred Wood (1920)						82*		1
SELECTED ESSAYS 1917-1932 (1932)		66*	77	82*	81	81*	77	6
The Idea of a Christian Society (1939)		66*						1
After Strange Gods (1934)						82*		1
Notes towards the Definition of Culture (1948)		66*			82			2
ON POETRY AND POETS (1957)		66*	77			82*	77	4
The Use of Poetry and the Use of Criticism (1933)				82*		82*		2
Collected Plays (1962)						82*	77	2
SELECTED POEMS (1948)		74	82	77	80*		79	5
Selected Prose (1975)			81				79	2
Collected Essays							79	1
Four Quartets (1944)	80*			74e	79			3
The Cocktail Party (1950)					79		82	2
Sweeney Agonistes (1932)							82	1
The Modern Tradition			77					1
PRUFROCK AND OTHER OBSERVATIONS (1917)		74		80e	79	83		4
poetry		71		71*	79			3
plays	76			81e				2
special option		69		80e				2
in anthology				81				1

ENRIGHT, Dennis Joseph

"Apocalypse" in: Addictions (1962)	76*							1
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FARRELL, James Gordon

The Siege of Krishnapur (1973)			81					1
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FLEMING, Ian

From Russia with Love (1963)					83			1
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FORD, Ford Madox +

THE GOOD SOLDIER (1915)	80*			71*	80*	82*		4
Parade's End (1950)					83	82*		2
Some Do Not (1924)					80	82*		2
No More Parades (1925)						82*		1
A Man Could Stand Up (1926)						82*		1
Last Post (1928)						82*		1
letters					83			1
novels		65		72*		83*		3

apx 2:2

C H L M S Y E Tot

FORSTER, E.M. +

A PASSAGE TO INDIA (1924)	67*	79	71*	80*	82*		5
THE LONGEST JOURNEY (1907)	74*	79		72	82*		4
Where Angels Fear to Tread (1905)	73*	79			82*		3
HOWARD'S END (1910)	66*	79		79*	82*		4
The Life to Come and other stories ('72)	82*	79					2
A Room with a View (1908)		79			82*		2
Maurice (1914,1971)		79					1
Collected Short Stories (1947)		79			82*		2
Abinger Harvest (1936)		79					1
Two Cheers for Democracy (1951)		79		72*			2
Aspects of the Novel (1927,1962)		80		80*			2
The Hill of Devi (letters, 1953)				72			1
novels	63		72*		83*		3
postgraduate course		79					1

FORSYTH, Frederik

The Odessa File (1972)				83			1
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FOWLES, John +

The French Lieutenant's Woman (1969)		81				82	2
The Magus (1966)	75*						1
prose			74e				1

FRY, Christopher

drama	76						1
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GALSWORTHY, John

The Man of Property (1906, Forsythe Saga Vol.1)		81		72*			2
Selected Plays (1941)		78					1

GASCOYNE, David

poetry		71	74e			80	3
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GIBBON, Lewis Grassie (J.M.Mitchell)

Sunset Song (1932)						76	1
A Scots Quair (1946)						77	1

GOLDING, William +

Lord of the Flies (1954)	69*	81	74e				3
The Inheritors (1955)		77					1
Free Fall (1959)			75e	83			2
novels	73*						1

GOSSE, Sir Edmund

Father and Son (1907)		81					1
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GRAHAM, W.S.

poetry			80e				1
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apx 2:2

C H L M S Y E Tot

GRANVILLE-BARKER, Harley

The Voysey Inheritance (1909,
 revised ed. 1913)
 plays

78 1
 78 1

GRAVES, Robert Ranke +

Goodbye to All That (1929)
 More Poems (1961)
 Man Does, Woman Is (1964)
 Selected Poems (1961)
 POETRY
 novels

78 82* 2
 76* 1
 76* 1
 83 1
 76 67 83* 82 4
 73 1

GREEN, Henry (H.V.Yorke)+

Loving (1945)
 Living (1929)
 Party Going (1939)
 Nothing (1950)
 Doting (1952)
 Blindness (1926)
 prose

80* 66* 82* 3
 80 82* 2
 83 82* 2
 82* 1
 82* 1
 82* 1
 80e 1

GREENE, Graham +

The Heart of the Matter (1948)
 The Power and the Glory (1940)
 Brighton Rock (1938)
 The End of the Affair (1951)
 The Human Factor (1978)
 A Burnt-Out Case (1961)
 novels

69* 77 76 3
 80* 66* 77 3
 83 83 76* 3
 82 1
 82 1
 83 1
 76 74 75e 3

GREER, Germaine

The Female Eunuch (1970)

75 83 2

GRIFFITHS, Trevor

The Party (1974)
 Through the Night (1975)

83 1
 83 1

GUNN, Neil Miller

Highland River (1937)

76 1

GUNN, Thom +

Jack Straw's Castle (1976)
 poetry

76* 1
 76 75e 82 3

GURNEY, Ivor

poetry

81 1

HALL, Radclyffe

The Unlit Lamp (1924)

83 1

HANSBERRY, Lorraine

drama

81e 1

apx 2:2

C H L M S Y E Tot

HARDY, Thomas

Jude the Obscure (1896)	66*	77*		79*			3
The Mayor of Casterbridge (1886)	67*					70	2
TESS OF THE D'URBERVILLES (1891)	69*	81	71*	79*		81*	5
Poems of 1912-1913 (1913)		81					1
SELECTED SHORTER POEMS	73*	81				82* 66*	4
Collected Poems (1930)						82*	1
The Poems of T.H.: A New Selection, Vols.2 and 3						81	1
The Return of the Native (1878)	67*		82e			81	3
The Complete Poems of T.H. (1979)						81	1
The Woodlanders (1887)		77				81	2
The Dynasts (1903)						81	1
Collected Letters of T.H. prose		63		74e*			2
poetry	76	77				83*	3
special option				80e			1

HARRIS, Wilson ++

prose						83*	1
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HARRISON, Harry

The Seedling Stars		81					1
Make Room! Make Room!		81					1

HARRISON, Tony

poetry			82e				1
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HEANEY, Seamus +

North (1975)	76*		79				2
Door into the Dark (1969)	76*						1
POETRY		78		80e 83	83*		4
critical essays					83		1

HEATH-STUBBS, John

Artorius (Book I, 1973)	76						1
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HENDERSON, Hamish (Seumas Mor Maceanruig)

poetry				83			1
critical works				83			1
autobiography				83			1

HERBERT, Frank

Dune (1965)			82				1
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HERZOG, Marianne

From Hand to Mouth (1980)					83		1
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HILL, Geoffrey +

Mercian Hymns (1971)	76*		81				2
King Log (1968)	76*						1
poetry				80e		82	2

apx 2:2

C H L M S Y E Tot

HILL, Susan

Strange Meeting (1971) 78 1

HOBAN, Russell

Riddley Walker (1980) 82 1

HOLROYD, Michael

Lytton Strachey (2 Vols.: 1967,1968) 72 1

HOPKINS, G.M. +

Selected Prose and Poetry 76* 77 66* 3
 The Poems of G.M.H. (1918,1930,1948) 78* 71* 2
 Letters (3 Vols.: 1955,1956) 77 1
 special option 77 1
 sermons and devotional writings 77 1
 poetry 76 82* 2

HUGHES, Richard

The Fox in the Attic (1961) 76 1
 prose 82e 1

HUGHES, Ted +

Lupercal (1960) 76* 1
 Crow (1970) 76* 1
 The Hawk in the Rain (1957) 76* 1
 Wodwo (1967) 76* 1
 POETRY 67 75e*82 83* 77 5

HULME, T.E.

Speculations (1924) 82 80 2
 Further Speculations (1955) 80 1
 prose 74e 1

HUXLEY, Aldous +

Point Counterpoint (1928) 66* 83 82* 3
 Brave New World (1932) 81 83 82* 3
 Crome Yellow (1921) 72 82* 2
 Antic Hay (1923) 80 1
 Eyeless in Gaza (1936) 82* 1
 novels 74 1

ISHERWOOD, Christopher

Mr Norris Changes Trains (1935) 83 82* 2
 Goodbye to Berlin (1939) 83 82* 2
 A Single Man (1964) 82* 1
 novels 76 1
 drama 83* 1
 see also: W.H.AUDEN

JELLICOE, Ann

The Sport of my Mad Mother (1964) 75* 1
 The Knack (1962) 83 1
 drama 76 1

apx 2:2

C H L M S Y E Tot

JENNINGS, Elizabeth

poetry 80e 1

JOHNSON, Lionel Pigot

Selected Poems (1934) 66* 1

JOHNSTON, Jennifer

How Many Miles to Babylon? 79 1

JONES, David +

In Parenthesis (1937) 78 72 82* 3

The Anathemata (1952) 82* 1

Epoch and Artis (1959) 82* 1

short stories 82 1

prose 83 83* 2

poetry 76 83 82 3

in Agenda Magazine (special issue) 75* 1

JONES, Henry Arthur

Selected Plays 78 1

JOYCE, James +

A PORTRAIT OF THE ARTIST AS A YOUNG MAN
 (1916) 66* 77 71* 79* 82* 76* 6

ULYSSES (1922) 80* 69* 77* 81e 80* 82* 76* 7

DUBLINERS (1914) 73* 77* 75e 72* 82* 66* 6

The Letters of J.J. (1966) 83 1

Chamber Music (1907) 82* 1

Exiles (1918) 82* 1

Finnegan's Wake (1939) 82* 1

Stephen Hero (1944) 82* 1

novels 63 72* 2

KEYES, Sidney

poetry 83 1

KINSELLA, Adrian Thomas

Downstream (1962) 76* 78 2

New Poems 1973 (1973) 79 1

KIPLING, Rudyard

Barrack Room Ballads (1892) 77 1

"The Friendly Brook and other stories"
 in: A Diversity of Creatures (1914) 77 1

"A Sahib's War and other stories" in:
 Traffics and Discoveries (1904) 77 1

Selected Short Stories (1929) 82* 1

A Choice of Kipling's Verse (1941,1963) 82* 1

Something of Myself (1937) 82* 1

Stories and Poems from Kipling (1969) 82* 1

Kim (1901) 82* 1

short stories 72 1

prose 83* 1

apx 2:2

C H L M S Y E Tot

KOESTLER, Arthur

Autobiography (1952,1954) 76 1

LARKIN, Philip +

High Windows (1974) 76* 1

Whitsun Weddings (1964) 80* 1

The Less Deceived (1955) 83 1

"Homage to a Government" (1969) 76* 1

In Phoenix Magazine (special issue) 76 1

POETRY 75* 67* 72* 83 83* 77 6

prose 83 1

LAWRENCE, D.H. +

SONS AND LOVERS (1913) 65* 77* 80e 79 82* 66* 6

WOMEN IN LOVE (1921) 80* 65* 77 71* 79* 82* 76* 7

THE RAINBOW (1915) 65* 79 80e 79* 82* 76* 6

Lady Chatterly's Lover (1928) 73* 77 82* 3

The First Lady Chatterly (1944) 77* 1

The Collected Letters (1962) 82 82 82* 3

Tales (1934) 74e 1

The Woman who Rode Away (1928) 83 77 2

England, My England (1922) 82* 77 2

A Collier's Friday Night (1934) 75* 1

The Daughter-in-Law (1912) 75* 1

The Widowing of Mrs Holroyd (1914) 75* 1

The White Peacock (1911) 79 83 2

Selected Literary Criticism (1955) 77 80* 2

The Trespasser (1912) 79 1

The Lost Girl (1920) 79 1

Aaron's Rod (1922) 79 82* 2

Kangaroo (1923) 79 72 82* 3

The Plumed Serpent (1926) 79 1

Birds, Beasts and Flowers 1920-1923 81 1

(1923)

Nettles and More Pansies (1929) 81 1

The Complete Poems (1964,1971) 82* 1

Selected Poems (1950) 66* 81 2

Collected Poems (1928) 83* 1

Last Poems (1933) 81 1

The Prussian Officer and other stories

(1914) 72 82* 2

Phoenix I and II (1936) 80* 82* 2

The Ladybird/The Fox/The Captain's Doll

(1923) 83 82* 2

St.Mawr (1925) 82* 1

The Virgin and the Gypsy (1925) 82* 1

Studies in Classical American

Literature (1924) 82* 1

Fantasia of the Unconscious (1923) 83 1

A Propos of Lady Chatterly's Lover and

other essays (1929) 83 1

Selected Essays (1950) 66* 82* 2

three novellas 70 1

novels/stories 63 72* 2

apx 2:2

	C	H	L	M	S	Y	E	Tot
poetry		64						1
special option		69	79	80e				3
three plays						82*		1
letters				82*				1

<u>Le CARRÉ, John</u> (David John Moore Cornwell)								
The Looking-Glass War (1965)					83			1

<u>LESSING, Doris</u> + ++								
The Grass is Singing (1950)		73*						1
The Summer before the Dark (1973)							82	1
The Golden Notebook (1962)					83	82*		2
Children of Violence (1969) including the following five titles:						82*		1
Martha Quest (1952)		78				82*		2
A Proper Marriage (1954)						82*		1
A Ripple from the Storm (1958)						82*		1
Landlocked (1965)						82*		1
The Four-Gated City (1969)		81				82*		2
Briefing for a Descent into Hell (1971)						82*		1
Memoirs of a Survivor (1975)						82*		1
The Sun between their Feet (stories, 1973)						82*		1
This Was the Old Chief's Country (1951,1973)						82*		1
prose						83*		1

<u>LEWIS, Alun</u>								
poetry					81e 83			2

<u>LEWIS, C.S.</u>								
Voyage to Venus (1943)							82	1
Of Other Worlds, essays and stories							82	1
novels		76						1

<u>LEWIS, Wyndham</u>								
Tarr (1918)		80*			72			2
The Apes of God (1927)					80			1
The Wild Body (1927)					80			1
Unlucky for Pringle: unpublished and other stories (1973)					80			1
Blasting and Bombarding (autobiography, 1937)					72			1
The Caliph's Design (1919)					72			1
The Childermass (1928)					83			1
The Revenge for Love (1937)					83			1
"Cantleman's Spring Mate" in: The Ideal Giant (short story, 1917)					72			1
Letters (1963)					72			1

<u>LIVINGS, Henry</u>								
Stop it Whoever You Are		75*						1

apx 2:2

C H L M S Y E Tot

LOWRY, Malcolm

Ultramarine (1933)				83				1
Under the Volcano (1947)						82*		1
prose						83*		1

MacDIARMID, Hugh (C.M.Grieve)+

The Hugh MacDiarmid Anthology (1972; incl: "A Drunk Man Looks at a Thistle" (1926)						82*	76*	2
Selected Poems						82*	76*	2
Collected Poems (1962)						82*		1
In Agenda Magazine (special issue)	76							1
critical works					83			1
autobiography					83			1
poetry		76			83	83*		3

MacDONALD, R.

The Way Some People Die						83		1
The Chill						83		1

MACKAY-BROWN, George

A Time to Keep							77	1
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MacNEICE, Louis +

Selected Poems (1964)		66*						1
The Collected Poems (1966)							82*	1
On Modern Poetry		66*						1
Autumn Journal (1939)		77						1
"Old Masters Abroad" (1960) in: Solstices (1961)		76*						1
"Chateau Jackson" (1961) in: The Burning Perch (1963)		76*						1
The Strings Are False: An Unfinished Autobiography (1965)						83		1
POETRY		78		74e	83	83*	80	5
essays	76	79				83		3
verse drama						82		1

MANNING, Frederic

The Middle Parts of Fortune (limited ed. 1929, 1977)				78				1
---	--	--	--	----	--	--	--	---

MANSFIELD, Katherine (K.Mansfield Beauchamp)+ ++

Collected Stories (1945)		79	77					2
In a German Pension (1911)					72	82*		2
Bliss and Other Stories (1921)					72			1
The Garden Party (1922)					83	82*		2
Letters and Journal		79						1
prose		75					83*	2

MARINELLI, Peter

Pastoral (1971)				77				1
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apx 2:2

C H L M S Y E Tot

<u>MARSH, Dame Ngaio Edith</u>							
Death and the Dancing Footman (1941)				83			1

<u>MASEFIELD, John</u>							
The Everlasting Mercy (1911)				72			1

<u>McBAIN, E. ^o</u>							
Cop Hater				83			1

<u>McGRATH, John</u>							
A Good Night Out (1981)				83			1
drama					83*		1

<u>MERCER, David</u>							
After Haggarty (1970)				83			1
A Suitable Case for Treatment (1966)				83			1

<u>MEREDITH, George</u>							
novels				82			1

<u>MIDDLETON, Richard</u>							
stories				82e			1

<u>MILLER, Walter</u>							
A Canticle for Leibowitz (1960)			81				1

<u>MITCHELL, Adrian</u>							
Poems (1964)		76*					1

<u>MONTAGUE, John</u>							
The Rough Field (1972)			78				1
A Chosen Light (1967)				83			1
A Slow Dance (1975)				83			1
Tides (1970)				83			1

<u>MOORE, George</u>							
A Drama in Muslin (1886)			80				1
prose fiction				83			1

<u>MORGAN, Charles Langbridge</u>							
The Voyage (1940)				83			1

<u>MORGAN, Edward</u>							
Instamatic Poems (1972)						77	1
poetry				82e			1

<u>MORTIMER, Penelope</u>							
a novel				83			1

^o E. McBain (Evan Hunter) > Apx. 2,3 (p. 80).

apx 2:2

C H L M S Y E Tot

MUIR, Edwin +

Selected Poems (1965)						82	1
Autobiography (1954)					83	77	2
One Foot in Eden (1956)	80*						1
The Structure of the Novel (1928)			77				1
critical works		67			83		2
POETRY	75*	67		74e	83	77	5

MURDOCH, Iris +

The Sea! The Sea! (1978)	80*					82	2
The Nice and the Good (1968)	75*						1
An Accidental Man (1971)	75*						1
The Sovereignty of Good (1971)	75*						1
Under the Net (1954)	76				82*		2
A Severed Head (play, 1964)					82*		1
prose		77		75e	83		3

MYERS, Leopold Hamilton

The Root and the Flower (1935)					83		1
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NAIPAUL, V.S. ++

prose						83*	1
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NESBIT, Edith

Five Children and It (1962)						82	1
The Story of the Amulet (1906)						82	1

NGUGI, James (James Wa Thiong'o)++

prose						83*	1
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NIVEN, Larry

A Gift from Earth (1968)			82				1
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with Jerry POURNELLE:

Lucifer's Hammer (1978)			81				1
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O'BRIEN, Edna

novels					83		1
essays					83		1

O'CASEY, Sean (Shaun O'Cathasaigh)+

The Plough and the Stars (1926)			77				1
The Silver Tassie (1929)			78				1
drama	76*				83	83*	3
prose					83		1

ORTON, Joe

Loot (1966)						82	1
drama	76						1

apx 2:2

C H L M S Y E Tot

ORWELL, George (Eric Blair)+

ANIMAL FARM (1945)	76	66*			83	79*	4
NINETEEN EIGHTY-FOUR (1948)	76*	66*	81		82	82*	77*
Burmese Days (1934)						82*	1
Decline of the English Murder (1965)							76
Inside the Whale and other essays ('40)					82	82*	76*
The Road to Wigan Pier (1937)						82*	77
Selected Critical Essays (1946)							78*
Collected Essays and Journalism (1968)	76				82		2
Keep the Aspidistra Flying (1936)					79	82*	2
Down and Out in Paris and London (1933)						82*	1
novels		74*		81e*		83*	3

OSBORNE, John +

LOOK BACK IN ANGER (1957)	76*	73*			82*	82	4
Epitaph for George Dillon (1958)	75*						1
A Patriot for Me (1965)					83		1
in anthology	76						1
drama	76	67*		75e			3

OWEN, Wilfred +

Collected Poems (1920,1953)		66*		71*		82*	3
POETRY		78	81	72*	72	82*	5

PARKER, R.B.

Promised Land					83		1
---------------	--	--	--	--	----	--	---

PATON, Alan ++

Cry, the Beloved Country (1948)		69					1
Too Late the Phalarope (1953)				77			1

PAUL, Leslie

Angry Young Man (1951, autobiography)	75*						1
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PEAKE, Mervyn

Titus Groan (1946)	75*					82	2
Gormenghast (1950)	75*						1
Titus Alone (1959)	75*						1

PINTER, Harold +

The Homecoming (1965)		73*	79			82	3
The Birthday Party (1958,1960)	75*				83	83	3
The Caretaker (1960)					82*		1
DRAMA	76	67*		75e		83*	4

PORTER, Peter

"Annotations of Auschwitz" in: Once Bitten, Twice Shy (1961)	76*						1
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POURNELLE, Jerry

see: Larry NIVEN

apx 2:2

C H L M S Y E Tot

<u>POWELL, Anthony</u>							
novels		76		80e			2

<u>POWYS, John Cowper</u>							
A Glastonbury Romance (1933)					83		1

<u>READ, Sir Herbert</u>							
The Green Child (1935)					83		1

<u>REDGROVE, Peter</u>							
poetry						83*	1

<u>RHYS, Jean (E.G.Rees Williams)</u>							
Wide Sargasso Sea (1966)	79			82*	82*		3
Good Morning, Midnight (1939)	83			83			2
After Leaving Mr Mackenzie (1931)					82*		1
Voyage in the Dark (1934)	83						1
Smile, Please (autobiography, 1979)	83						1
prose						83*	1

<u>RICHARDSON, Dorothy M.</u>							
Pilgrimage (1915-1967: 4 Vols. of 12 Vol. novel, 1979)						82*	1
Pointed Roofs (1915, part 1 of Pelgrimage, separately published)						82	1
prose						83*	1

<u>RICKWORD, Edgell</u>							
poetry					80		1

<u>ROBERTS, Michèle</u>							
A Piece of the Night (1978)	83				83		2

<u>ROBINSON, Derek</u>							
Goshawk Squadron		78					1

<u>ROSENBERG, Isaac +</u>							
POETRY	67	82	75e	72			4

<u>RUDKIN, David</u>							
After Night Come (1963)					83		1

<u>SASSOON, Siegfried +</u>							
Memoirs of an Infantry Officer (1930)		79			72		2
POETRY	67	81	81e	83			4

<u>SAYERS, Dorothy L.</u>							
Murder Must Advertise (1933)					83		1

<u>SCOTT, Paul</u>							
novels					80e		1

apx 2:2

C H L M S Y E Tot

SHAFFER, Peter L.

The Royal Hunt for the Sun (1964) 74 1

SHAW, George Bernard +

Complete Plays (1931) 63* 1

HEARTBREAK HOUSE (1919) 77* 74e 82* 82* 78* 5

Saint Joan (1924) 69 1

Plays Unpleasant (1898) 82e 77* 2

Back to Metuselah (1923) 82* 77 2

Major Barbara (1905) 81 77 2

The Apple Cart (1929) 77 1

Three Plays for Puritains (1901) 82* 1

Mrs Warren's Profession (1902) 77 1

Selected Plays (1957) 78 83 2

Man and Superman (1903) 82* 1

"The Quintessence of Ibsenism" (essay, 1913) 77 1

Our Theatre in the Nineties (3 Vols.. 1931) 78 1

drama 76e* 75e 83* 3

prose 83 1

SHERRIF, Robert Cedric

Journey's End (1929) 78 1

SILLITOE, Alan

The Loneliness of the Long Distance

Runner (collected short stories, '58) 75* 82 2

Saturday Night and Sunday Morning ('58) 75* 1

The Death of William Posters (1965) 83 1

SINCLAIR, Andrew

Gog (1967) 75* 1

SINCLAIR, May

Mary Oliver: A Life (1919) 83 1

Three Sisters (1914) 83 1

The Life and Death of Harriett Freen (1922) 83 1

SISSON, C.H.

"Things Seen" 76* 1

SITWELL, Dame Edith

poetry 67 74e 2

SMART, Elizabeth

By Grand Central Station I Sat Down and

Wept (1945) 78 1

SMITH, Ian Crichton

Thistles and Roses (1961) 76* 1

apx 2:2

C H L M S Y E Tot

SMITH, Stevie (Florence Margaret Smith)

Novel on Yellow Paper (1936) 82* 1
 Selected Poems (1962) 82* 1
 poetry 80e 83* 2

SNOW, Lord C.P.

prose 80e 1

SOYINKA, Wole ++

drama 83* 1

SPARK, Muriel

The Driver's Seat (1970) 80* 77 2
 The Prime of Miss Jean Brodie (1961) 77 1
 prose/poetry 74e 1

SPENDER, Stephen

Selected Poems (1964) 66* 1
 poetry 74e 80 2
 essay 79 1

STEWART, George

Earth Abides 81 1

STOPPARD, Tom

Travesties (1974) 82 1
 Jumpers (1972) 75* 1
 drama 76 1

STOREY, David

This Sporting Life (1960) 75* 1
 Pasmore (1973) 83 1

SYNGE, John Millington +

Playboy of the Western World (1907) 67* 78* 74e 3
 The Aran Islands (1907) 77 1
 The Shadow of the Glen (1903) 77* 1
 PLAYS (1919) 78* 81 83 83* 4
 The Plays and Poems of J.M.S. ('63, '68) 82* 1
 prose 83 1

TARN, Nathaniel

poetry 83* 1

TAYLOR, Elizabeth

novels 80e 1

TERSON, Peter (Peter Patterson)

The Mighty Reservoy (1965) 75* 1
 Zigger Zagger (1970) 75* 1

THEATRE WORKSHOP

see: C.Chilton

apx 2:2

C H L M S Y E Tot

<u>THOMAS, D.M.</u>							
The White Hotel (1981)			83				1

<u>THOMAS, Dylan +</u>							
Collected Poems (1952)			66*				1
Under Milk Wood (1954)			66*	82e			2
Deaths and Entrances (1946)	76*						1
POETRY			77	72*	83	83*	80
prose					83		1

<u>THOMAS, Edward +</u>							
Collected Poems (1920,1936)				82e		82*	2
Selected Poems (1964)			67*			82*	2
POETRY			67	81	80e	72	83*

<u>THOMAS, Ronald Stuart</u>							
poetry			76	75e	83		3
prose					83		1

<u>TOLKIEN, J.R.R.</u>							
The Lord of the Rings (3 Vols.,1954, 1954,1955)			76			82	2
Tree and Leaf (1964)						82	1

<u>TOMLINSON, Charles</u>							
poetry				79*	75e		2
in anthology				79			1

<u>TRESSELL, Robert (Robert Noonan)</u>							
The Ragged-Trousered Philanthropist (1914 abbreviated ed.; 1955 full text)			79*				1

<u>WAIN, John</u>							
poetry			67		82		2

<u>WAINWRIGHT, Jeffrey</u>							
poetry					82e		1

<u>WARD, Mrs Humphrey</u>							
Delia Blanchflower (1923)			83				1

<u>WARNER, Rex</u>							
The Aerodrome (1941)			66*				1

<u>WATERHOUSE, Keith</u>							
There is a Happy Land (1962)			75*				1

<u>WATKINS, Vernon</u>							
poetry					83		1
prose					83		1

apx 2:2

C H L M S Y E Tot

WAUGH, Evelyn Arthur St. John +

DECLINE AND FALL (1928)		66*		80	82*	76	4
A HANDFUL OF DUST (1934)	80*	73*		83		77	4
Brideshead Revisited (1945)					82*	76	2
Vile Bodies (1930)				82*	82*	77	3
Men at Arms (1952)			75e	82	82*		3
Unconditional Surrender (1961, part 3 Men at Arms sequence)				82			1
Put Out More Flags (1942)					82*		1
Officers and Gentlemen (1955)					82*		1
novels		74		74e			2

WELDON, Fay

Down among the Women (1971)		81					1
Female Friends (1975)		81					1
Praxis (1978)				83			1

WELLS, Herbert George +

War of the Worlds (1898)		74*	81			77	3
Tono-Bungay (1909)		79*			82*		2
Wheels of Chance (1903,1904)		75					1
The War in the Air (1908)						77	1
The Time Machine (1895)						77	1
The Island of Dr Moreau (1896)			81				1
Collected Short Stories (1927)			81				1
The Invisible Man (1897)			82				1
Kipps (1905)				83	82*		2
Mr Britling Sees It Through (1916)				72			1
A Modern Utopia (1905)				83			1
Ann Veronica (1909)		75			82*		2
The New Machiavelli (1911)					82*		1
novels		77		74e	83*		3

WESKER, Arnold +

Roots (1959)		75*			82		2
Chips with Everything (1962)					82		1
The Wesker Trilogy (1960)					83		1
drama		76	76		75e		3

WHITE, Antonia

Frost in May (1933)		81					1
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WHITE, Patrick + ++

The Living and the Dead (1941)					83		1
prose		69				83*	2

WHITE, Terence Honbury

The Once and Future King (1958)						82	1
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WILSON, Angus

Anglo-Saxon Attitudes (1956)						70	1
novels				80e			1

apx 2:2

C H L M S Y E Tot

<u>WILSON, Colin</u>									
in anthology								76	1

<u>WILSON, Elizabeth</u>									
Only Halfway to Paradise (1980)								83	1

<u>WILSON, John</u>									
Hamp (drama)								79	1

<u>WOOLF, Leonard</u>									
Autobiography (1960,1969)								83	1

<u>WOOLF, Virginia +</u>									
TO THE LIGHTHOUSE (1927)	80*	66*	77*	80e	79*	82*	76*		7
A Haunted House and other stories ('43)			79		72	82*			3
A ROOM OF ONE'S OWN (1929)		79*	79		72	82*			4
Between the Acts (1941)			79			82*			2
The Years (1937)			79						1
A Writer's Diary (1953)					82*	72		82*	3
THE WAVES (1931)			79		83	82*	76		4
MRS DALLOWAY (1925)	83		79		72	82*	82*		5
JACOB'S ROOM (1922)			79		72	82*	82*		4
The Collected Essays of V.W. (4 Vols., 1966-1967)			77		80*	82*			3
The Common Reader (essays, 1932)		66*							1
The Voyage Out (1915)			79						1
Night and Day (1919)			79		83				2
Monday or Tuesday (1921)					72				1
novels		63			72*				2
postgraduate course			79						1

<u>WYNDHAM, John (J.B.Harris)</u>									
The Day of the Triffids (1951)					81		82		2
The Kraken Wakes (1953)					81				1
The Midwich Cuckoos (1957)					81				1

<u>YEATES, Victor</u>									
Winged Victory								78	1

<u>YEATS, William Butler +</u>									
COLLECTED POEMS (1950)	66*	77				82*	76*		4
SELECTED POETRY (1962)	75*	77*			80*		66*		4
Selected Prose (1964)							76*		1
W.B.Yeats 1865-1939 (1942)							77		1
Selected Criticism (1964)		77					77		2
Selected Plays (1964)		77*							1
Collected Plays (1952)						82*			1
Deirdre (1907)							82		1
"At the Hawk's Well" in: The Wild Swans at Coole (1917)							82		1
"The Dreaming of the Bones" in: Two for Dancers (1919)							82		1
"Calvary" in: Four Plays for Dancers (1921)							82		1

apx 2:2

	C	H	L	M	S	Y	E	Tot
The Cat and the Moon (1924)							82	1
A Full Moon in March (1935)							82	1
"Purgatory" in: On the Boiler (1938)							82	1
The Tower (1925)	80*					82*	82	3
The Winding Stair (1929)							82	1
Uncollected Prose of W.B.Yeats (1970)			79					1
Essays and Introductions (1961)			79		80	82*		3
Mythologies (1959)			79			82*		2
Explorations (1962)			79			82*		2
A Vision (1925)			79			82*		2
Autobiographies (1926,1955)			79		80	82*		3
John Sherman and Dhoya (1891)			80					1
Responsibilities (1914)					74e			1
Last Poems 1936-1939 (1939)					74e			1
Easter 1916 (1916)						72		1
Letters (1954)						83		1
poetry		63		71	79*			3
drama		65		74e	83			3
prose		65			83			2
special option		69						1

<u>YOUNG, Andrew</u>								
poetry						83		1
critical works						83		1
autobiography						83		1

appendix 2.3

AMERICAN AUTHORS

Capitalised titles appear in the AUC (cf. Apx.2:6); authors with (+) are in the AUC (cf. Apx.2:8).

n = 169

BRITISH UNIVERSITIES

C H L M S Y E Tot

ADAMS, Henry Brooks

Mont Saint Michel and Chartres (1905) 81 1

AGEE, James

Let Us Now Praise Famous Men ('41, '65) 83 1

ALBEE, Edward +

WHO'S AFRAID OF VIRGINIA WOOLF? (1962) 74 77 79 83 4

THE ZOO STORY (1959) 74 77 71 83 77 5

The Death of Bessie Smith (1960) 77 1

THE AMERICAN DREAM (1961) 74 77 77 83 77 5

Tiny Alice (1964) 74 77 2

A Delicate Balance (1966) 74 80 2

drama 71 80e 2

ALTHER, Lisa

Kinflicks (1976) 78 1

ANDERSON

with STALLINGS:

What Price Glory? (1924) 74 1

ANDERSON, Sherwood +

WINESBURG OHIO (1919) 74 81 71 79 81 5

ASIMOV, Isaac

Foundation (1942; publ. as book 1951) 82 1

BALDWIN, James +

Another Country (1962) 79 81 83 3

Go Tell It on the Mountain (1953) 83 1

The Fire Next Time (1963) 82 83 2

Notes of a Native Son (1955) 81 83 2

Blues for Mr Charlie (1964) 83 1

prose 81e 1

BARTH, John

The Sot-Weed Factor (1965) 71 82 2

Giles Boat-Boy (1966) 83 82 2

The Floating Opera (1956) 83 82 2

The End of the Road (1967) 71 1

Lost in the Fun House (1968) 83 1

prose 75e 1

apx 2:3

C H L M S Y E Tot

BARTHELME, Donald

short stories 80e 1

BELLOW, Saul +

HERZOG (1964) 71 71 79 81 77 5

THE VICTIM (1947) 71 71 79 82 77 5

Mr Sammler's Planet (1970) 71 77 2

Humboldt's Gift (1975) 83 1

To Jerusalem and Back (1976) 83 1

The Dean's December (1982) 83 1

HENDERSON THE RAIN KING (1959) 71 80 71 82 4

Dangling Man (1944) 73 79 2

Seize the Day (1956) 73 1

prose 65 74e 2

BERRYMAN, John

Homage to Mistress Bradstreet (1956) 74 75e 2

Selected Poems (1942) 81 81 2

Selected Poems 1938-1968 (1972) 74 1

The Dream Songs (1969) 83 1

Delusions (1972) 74 1

His Toy, His Dream, His Rest: 308 Dream

Songs (1968) 74 1

Love and Fame (1970) 74 1

77 Dream Songs (1964) 74 1

Sonnets (1967) 67 1

Henry's Fate (1978) 80 1

poetry 71 80e 2

in anthology 80 1

BISHOP, Elizabeth

poetry 81e 1

BRAUTIGAN, Richard

prose 83 1

BROWN, Rita Mae

Rubyfruit Jungle 83 1

BUKOWSKI, Charles

poetry 71 1

in anthology 80 1

BURROUGHS, William +

The Naked Lunch (1959) 71 81 79 3

Nova Express (1965) 79 82 2

prose 81 1

BUSH, Frederick

The Mutual Friend (1978) 83 1

apx 2:3

C H L M S Y E Tot

CAHAN, Abraham

Yekl and Other Stories of the New York

Ghetto (1896,1898)

74

1

The Rise of David Levinsky (1917)

73

1

CAIN, James Mallahan

The Postman Always Rings Twice (1934)

81

1

CALDWELL, Erskine

Tobacco Road (1934)

81

1

CAPOTE, Truman

Other Voices, Other Rooms (1948)

81

1

prose

77e

81e

2

CATHER, Willa Sibert +

My Antonia (1918)

77

81

2

A Lost Lady (1923)

82e

81

2

"Neighbour Rosicky" (1930) in: Five
 Stories (1956)

74

1

prose

65

1

CHANDLER, Raymond

The Big Sleep (1939)

81

82

2

Farewell, My Lovely (1940)

81

83

82

3

The Long Goodbye (1954)

83

1

CHEEVER, Henry Theodore

prose

80e

1

CHEEVER, John

Bullet Park (1969)

71

1

The Wapshot Scandal (1964)

83

1

Falconer (1975)

83

1

short stories

83

1

CHOPIN, Kate O'Flaherty

The Awakening (1899; publ. in 1976)

78

81

2

Portraits (selected short stories, '79)

81

83

2

CLEAVER, Eldridge

Soul on Ice (1968)

82

1

CONDON, Richard

The Manchurian Candidate

83

1

Some Angry Angel (1960)

83

1

A Talent for Loving (1961)

83

1

An Infinity of Mirrors (1964)

83

1

CONNELLY

see: Kaufman

apx 2:3

C H L M S Y E Tot

COOVER, Robert

The Public Burning (1977) 83 1

CORSO, Gregory

poetry 71 74e 2

COZZENS, James Gould

prose 65 1

CRANE, Hart

The Bridge (1930) 81e 1

The Complete Poems of Hart Crane (1958) 81 1

Selected Letters and Prose (1952) 81 1

Collected Poems (1933) 82 1

poetry 71 1

CRANE, Stephen

Red Badge of Courage (1895) 71 71 2

Maggie, a Girl of the Streets (1893) 74 1

S. Crane Viking Portable Library (1969) 81 1

Selected Short Stories (1940) 81 1

prose 66 75e 2

CREELEY, Robert

Selected Poems (1966) 80 81 2

The Charm (1973) 74 1

The Finger: Poems 1966-1969 (1973) 74 1

Gold Diggers (1967) 74 1

The Island (1964) 74 1

Poems 1950-1965 (1968) 74 1

For my Mother (1973) 74 1

Robert Creeley Reads (1967) 74 1

Sense for Measure (1973) 74 1

Later (1978) 80 1

in anthology 80 1

poetry 71 75e 2

CUMMINGS, E.E. +

100 Selected Poems (1959) 71 82 2

The Enormous Room (1922) 81 82 2

poetry 66 82 76 3

DICKEY, James

Deliverance (1970) 74 1

prose/poetry 74e 1

DIDION, Joan

novels 81e 1

DORN, Edward

poetry 74e 1

apx 2:3

C H L M S Y E Tot

DOS PASSOS, John +

Three Soldiers (1921)				81				1
U.S.A. TRILOGY (1930-1936)	71			81	79	81		4
Manhattan Transfer (1925)	74					83		2
prose	65			82e				2

DREISER, Theodore +

SISTER CARRIE (1900)	71		72	79		82		4
An American Tragedy (1926)						82		1
novels	64							1

DUNCAN, David

drama/novel				74e				1
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ELLISON, Ralph +

THE INVISIBLE MAN (1952)	74	80	71	79	81	74		6
Shadow and Act (1964)						82		1
prose				75e				1

EXLEY, Frederick

A Fan's Notes (1968)	83							1
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FAIRBAIRNS, Zoë

Tales I Tell my Mother (1978)					83			1
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FARINA, Richard

Been Down So Long it Looks Like Up to Me	83							1
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FAULKNER, William +

THE SOUND AND THE FURY (1929)	63	77	71	79	81	77		6
AS I LAY DYING (1930)	63		71		81	82		4
LIGHT IN AUGUST (1932)	63		71	79	81			4
ABSALOM! ABSALOM! (1936)	78	63		81		82		4
Shapes Trilogy: The Hamlet (1940), The Town (1957), The Mansion (1959)	63							1
The Wild Palms (1939)	63							1
Selected Short Stories				73				1
GO DOWN MOSES (1942)	70	77			81	77		4
The Unvanquished (1938)				81				1
Intruder in the Dust (1948)	74			81				2
Sanctuary (1931)	71							1
novels	64			75e				2

FEIFFER, J.

Little Murders (1967)	74							1
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FERLINGHETTI, Lawrence

poetry				74e				1
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FIEDLER, Leslie

prose				81e				1
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apx 2:3

C H L M S Y E Tot

FITZGERALD, F. Scott +

THE GREAT GATSBY (1925)	78	70	77	71	79	81	77	7
THE DIAMOND AS BIG AS THE RITZ AND OTHER STORIES (1920, 1937)		78	81			81	77	4
TENDER IS THE NIGHT (1934; revised ed. 1939)		70	81	81		81		4
Tales of the Jazz Age (1922)				73				1
The Crack-Up (1945)		71		73				2
Stories (1962)				81				1
The Last Tycoon (1941)		70			79			2
The Beautiful and the Damned (1922) short stories		71				82		2
novels		71		79			82	3
		63		80e				2

FRENCH, Marilyn

The Woman's Room (1977)		80		81e				2
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FROST, Robert Lee +

SELECTED POEMS (1955)	78		81	71		81	82	5
Poems (1946)			77					1
Collected Poetry (1930) in anthology			82					1
poetry		66		81				1
				76				2

GAINES, Ernest J.

The Autobiography of Miss Jane Pittman (1971)				81				1
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GELBER, Jack

plays				81				1
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GINSBERG, Alan +

Planet News (1968)		74		81				2
Howl and other poems (1956)		74			79	82		3
The Fall of America (1972)		74				82		2
Indian Journals (1970)		74						1
Kaddish and other poems (1967)		74						1
Reality Sandwiches (1967)		74						1
Aeroplane Dreams: Compositions from Journals (1970)		74						1
Ankor Watt (1968)		74						1
Empty Mirror (1968)		74						1
Witchita Vortez Sutra (1969)		74						1
Mind Breaths in anthology		80						1
poetry		80						1
		71		74e				2

GLASGOW, Ellen

Virginia (1913)						83		1
The Sheltered Life (1932)						83		1

GREEN, P.

Johnny Johnson (1939)		74						1
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apx 2:3

C H L M S Y E Tot

<u>GROSSMAN, Alfred</u>							
Marie Beginning (1964)	83						1

<u>HAMMET, Dashiell</u>							
The Dain Curse (1929)				83			1
The Maltese Falcon (1930)				83			1
The Thin Man (1934)					82		1

<u>HAWKES, John</u>							
The Lime Twig (1961)	71						1
Second Skin (1964)	71						1

<u>HEINLEIN, Robert A.</u>							
Orphans of the Sky (1941; published as book, 1963)			81				1

<u>HELLER, Joseph C. +</u>							
CATCH-22 (1961)	71	71		82	77		4
SOMETHING HAPPENED (1974)	79	81		81	77		4
Good as Gold (1979) prose			80e		82		1

<u>HELLMAN, Lillian</u>							
plays			81				1

<u>HEMINGWAY, Ernest +</u>							
A FAREWELL TO ARMS (1929)	70	79	71	72	81	82	6
THE SUN ALSO RISES (FIESTA, 1927)	70		71		81	77	4
The Essential Hemingway (short stories collection, 1947)			73		81	77	3
The Nick Adams Stories	83						1
In Our Time (1925)			80e		81	82	3
Across the River and into the Trees (1950)	71						1
Winner Take Nothing (1933)	71	81					2
The Short Happy Life of Francis Micawber (1933)	74						1
Men Without Women (1927)	71			79			2
Death in the Afternoon (1932)	71		81				2
A Moveable Feast (1964)			81				1
For Whom the Bell Tolls (1940)	70		81				2
To Have and Have Not (1937)	71		81				2
The First Forty-Nine (1939)	78						1
The Torrents of Spring (1926)				79			1
The Snows of the Kilemanjaro and other stories (1925,1953)	74				82		2
novels	63						1

<u>HERR, Michael</u>							
Dispatches (1977)	80		81				2

<u>HERSEY, John</u>							
Too Far to Walk (1974)	83						1

apx 2:3

C H L M S Y E Tot

HIGHSMITH, Patricia

Strangers on a Train (1950) 83 1

IRVING, John

prose 80e 1

IRVING, Washington

novels 81e 1

JAMES, Henry +

THE PORTRAIT OF A LADY (1881)	78	66	77	71	79		74	6
Washington Square (1881)			77	71				2
THE WINGS OF THE DOVE (1902)			77	81	79	82		4
THE BOSTONIANS (1886)		69	78	74e		82		4
The American (1877)			77	81	80			3
THE AMBASSADORS (1901; publ. 1903)		69	77	71	79	82	74	6
Daisy Miller (1878)		71	77	81				3
THE SPOILS OF POYNTON (1897)		67		81	80		77	4
The Complete Tales of Henry James, Vol. 9 (1962, 1964)			81			82		2
Prefaces to the New York Edition (the Novels and Tales of H.J., 1907-1969)	80							1
The Selected Letters of H.J. (1955)			81					1
The Aspern Papers (1888)			77			82		2
The Princess Casamassima (1886)			77			82		2
The Art of the Novel (1934)			77	82		82		3
THE TURN OF THE SCREW AND OTHER SHORT NOVELS (1898)		74	77	71			66	4
The Europeans (1878)			77	82e			70	3
Roderick Hudson (1875)			77	81			74	3
A Small Boy and Others (1913)			82					1
WHAT MAISIE KNEW (1897)			78	74e		82	74	4
Notes of a Son and Brother (1914)			82					1
The House of Fiction (1957)							74	1
The Middle Years (1917)			82					1
The Golden Bowl (1904)			78			82	77	3
The Portable Henry James (1968)				81				1
The American Scene (1907)				81				1
The Tragic Muse (1890)						82		1
The Awkward Age (1899)						82		1
The Lesson of the Master (1892)						82		1
The Real Thing (1893)						82		1
"The Figure in the Carpet" in: Embarrasements (1896)						82		1
"The Beast in the Jungle" in: The Better Sort (1903)		74				82		2
"The Jolly Corner" in: The Novels and Tales of Henry James (1907-1969)						82		1
The Punch of Desolation (1909)						82		1
The Letters of Henry James (1920)						82		1
The Notebooks (1947, 1961)						82		1
novels		63		80e				2
selected short stories			81	73				2
selected literary criticism			77					1

apx 2:3

C H L M S Y E Tot

special option	71	77	73					3

<u>JARRELL, Randal</u>								
Pictures from an Institution (1954)	83							1
poetry	71							1

<u>JEFFERS, Robinson</u>								
poetry	66							1

<u>JONG, Erica</u>								
Fear of Flying	81							1

<u>JONES, Everett LeRoi</u>								
Dutchman (1964)	74							1
Blues for Mr Charlie (1964)	74							1
Short Stories (1967)				81				1
plays	71			80e				2

<u>KAUFMAN</u>								
with CONNELLY:								
Beggar on Horseback (1924)	74							1

<u>KAZIN, Alfred</u>								
On Native Grounds (1942)				81				1
A Walker in the City (autobiography, 1951)	80							1

<u>KEROUAC, Jack</u>								
On the Road (1957)		80				82		2
Visions of Cody (1973)					79			1

<u>KESEY, Ken</u>								
One Flew over the Cuckoo's Nest (1962)	71		74				77	3
Sometimes a Great Notion (1964)	71						82	2
prose			82e					1

<u>KINGSLEY, Sidney</u>								
Dead End (1935)	74							1

<u>KIRKLAND, J.</u>								
Tobacco Road (1933)	74							1

<u>KOLB, Ken</u>								
Getting Straight (1967)	83							1

<u>KOPIT, Arthur</u>								
Indians (1968)	74		81					2
plays			81					1

<u>LARDNER, Ring</u>								
How to Write Short Stories (1924)				81				1
prose				80e				1

apx 2:3

C H L M S Y E Tot

LeGUIN, Ursula

A Wizard of Earthsea						82	1
The Dispossessed (1974)		81					1
The Word for World is Forest		81					1
The Left Hand of Darkness (1969)		82					1

LEWIS, Sinclair +

Babbitt (1922)			81	79	82		3
Main Street (1920)	74			79	82		3
novels	64						1

LINDSAY, Vachel

poetry	74						1
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LITTELL, Robert

Sweet Reason (1974)	83						1
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LONDON, Jack +

The Iron Heel (1907)				79	82		2
The People of the Abyss (1904)					83		1
The Call of the Wild (1903)					82		1
prose	71		82e				2

LOWELL, Robert +

SELECTED POEMS (1950,1965)	74		79		81	77	4
Near the Ocean (1967)	74					77	2
Notebook (1970)	74					77	2
For the Union Dead (1964)	80	74					2
Robert Lowell's Poems: A Selection (1974)	80	82			83		3
Imitations (1961)	74						1
Life Studies (1959)	74						1
Phaedra (1961)	74						1
Poems 1938-1949 (1950)	74						1
Prometheus Bound (1969)	74						1
The Voyage (1968)	74						1
in anthology	80						1
poetry	66		76				2

LURIE, Alison

The War between the Tates (1974)	83						1
Love and Friendship (1962)	83						1
The Nowhere City (1965)	83						1

MACLEISH, Archibald

poetry	66						1
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apx 2:3

C H L M S Y E Tot

MAILER, Norman +

AN AMERICAN DREAM (1965)	79	80	79	79			4
The Naked and the Dead (1949)	70		81	79			3
Advertisement for Myself (1959)	71		81				2
The Armies of the Night (1969)	71		81		82		3
The Executioner's Song (1979)			81				1
The Deer Park (1957)	71				82		2
Why are We in Vietnam? (1967)	70						1
The Prisoner of Sex (1971)	71						1
Barbary Shore (1952)	71						1
Cannibals and Christians (1967)	71						1
prose/novels	67		80e				2

MALAMUD, Bernard +

The Fixer (1966)	70				83	77	3
THE ASSISTANT (1957)	71		71	79	81	77	5
The Natural (1952)					82	77	2
Pictures of Fidelman: An Exhibition (1969)						82	1
A New Life (1961)	73				81		2
The Magic Barrel (1958)	73						1
The Tenants (1971)	73						1
Selected Short Stories (1958)			81				1
prose	67						1

MALCOLM X (Malcolm Little)

Autobiography (1965)			81				1
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MASTERS, Edgar Lee

Spoon River Anthology (1915)					82		1
poetry	74						1

x -----
McCARTHY, Mary

The Stones of Florence (1959)			81				1
Venice Observed (1956)			81				1
Birds of America (1971)			81				1
The Group (1963)	81						1
The Groves of Acadame (1953)	83						1

McCLURE, Alexander

prose			74e				1
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McCLURE, Michael

poetry	71						1
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McCULLERS, Carson

The Heart is a Lonely Hunter (1940)					82		1
The Ballad of the Sad Café (1952)		81			82		2
The Member of the Wedding (1946; play 1950)			81				1

x add: Ed McBain (Evan Hunter) < Apx 2.2 (p.60).

apx 2:3

C H L M S Y E Tot

MELVILLE, Herman +

MOBY DICK (1851)	78	69	77	71				4
Pierre (1852)				82				1
Billy Budd and Other Tales (1921,1924)			81	71			66	3
The Piazza Tales (1856)							74	1
"The Confidence Man" (1856, in: Billy Budd)							74	1
"Benito Cereno" (1855, in: Billy Budd)				71				1
"Bartleby" (1853, in: Billy Budd)				82e				1
selected short stories				81				1
special option				73				1

MERZ, Charles

The Dry Decade (1931)				81				1
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MILLER, Arthur +

View from the Bridge (1955)		74					77	2
THE CRUCIBLE (1953)		74	77			83	77	4
DEATH OF A SALESMAN (1949)		74	77	71		81		4
Incident at Vichy (1965)		74	77					2
The Price (1969)		71	77					2
All my Sons (1947)		74		77				2
After the Fall (1964)				81				1
plays		71		80e				2

MILLER, Henry

Tropic of Cancer (1934)						82		1
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MONRO, Alice

Lives of Girls and Women		83						1
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MOORE, Marianne

Selected Poems (1935)						82		1
poetry		66		80e				2

MORRISON, Tony

The Bluest Eye							83	1
Song of Solomon							83	1
Sula							83	1
Tar Baby (1981)							83	1

NABOKOV, Vladimir +

The Real Life of Sebastian Knight (1942)	80							1
Pale Fire (1962)		79	80					2
Lolita (1959)		71	80			81		3
Pnin (1957)						81		1
The Defence (1964)		83						1

NORRIS, Frank +

McTeague (1899)				71				1
The Octopus (1901)					79	82		2
prose		71						1

apx 2:3

C H L M S Y E Tot

O'CONNOR, Flannery +

The Violent Bear It Away (1960)	80					83	2
EVERYTHING THAT RISES MUST CONVERGE (1965)	80	81			82	83	4
Three (1961)	80						1
Wise Blood (1952,1962)	80				82		2
A Good Man is Hard to Find (1955) and other stories	80				82		2
prose			82e				1

OSETS, Clifford

Awake and Sing (1935)	74						1
Golden Boy (1937)	74						1
The Big Knife (1949)	74						1
Six Plays of Clifford Odets (1939)	83						1
plays	71	81					2

OLSEN, Tillie

Tell me a Riddle (1962)	83						1
Yonnandio from the Thirties (1975)	83						1
Silences (1978)	81						1

OLSON, Charles

The Maximus Poems (1953,1956,1960)				80e			1
"Projective Verse" in: Selected Writings of Charles Olson (1950)				81			1
in anthology	80						1
poetry	71			75e			2

O'NEILL, Eugene +

Mourning Becomes Electra (1931)	74				82	77	3
The Iceman Cometh (1947)		77			82	77	3
A LONG DAY'S JOURNEY INTO THE NIGHT (1940,1956)	78	74	77	82e	81	82	6
Desire under the Elms (1924)				77		82	2
The Great God Brown and other plays (1926)			77				1
Anna Christie and other plays (1922)				71			1
The Hairy Ape (1922)	74				82		2
Ah! Wilderness! (1933,1966)	74						1
The Emperor Jones (1920)	74						1
plays	71			80e			2

OZICK, Cynthia

The Pagan Rabbi and other stories (1966,1971)	83						1
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PARKER, Dorothy Rothschild

The Penguin Dorothy Parker (short stories, 1944)			81				1
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apx 2:3

C H L M S Y E Tot

PIRSIG, Robert M.

prose 82e 1

PLATH, Sylvia +

The Bell Jar (1963,1967) 74 82 2

Collected Poems (1981) 83 1

Ariel (1965) 74 1

The Colossus: Poems (1960,1967) 74 1

Crossing the Water (1971) 74 1

Million Dollar Month (1971) 74 1

Winter Trees (1971) 74 1

Letters Home: Correspondence 1950-1963
 (1977) 83 1

in anthology 80 1

POETRY 76 75e 82 77 4

POHL, Frederick

with C.M.KORNBLUTH:

The Space Merchants (1953) 81 1

PORTER, Katherine Ann

Flowering Judas and other stories
 (1930,1958) 74 81 2

Pale Horse, Pale Rider (1939) 82 1

prose 80e 1

POTOK, Chaim

The Chosen (1967) 74 1

My Name is Asher Lev (1972) 80 1

POUND, Ezra +

SELECTED POEMS (1928) 80 66 77 80 76 5

THE LITERARY ESSAYS (1954) 82 80 82 77 4

THE CANTOS (1925,1930,1960) 80 74 82 82 4

Selected Cantos (1967) 78 1

Homage to Sextus Propertius (1934) 78 1

The Pisan Cantos (1949) 80 82e 2

Collected Shorter Poems (1952) 79 82 2

Hugh Selwyn Mauberley (1920) 74 80 2

Selected Prose 1905-1965 (1973) 80 1

The Letters of Ezra Pound 1907-1941
 (1950,1971) 72 82 2

The Translations of E.P. (1954,1970) 82 1

The Classic Anthology Defined by
 Confucius (1954) 82 1

The Spirit of Romance (1910,1952) 82 1

ABC of Reading (1934) 82 1

Guide to Kulchur (1938) 82 1

Impact: Essays (1960) 82 1

in anthology 81 1

poetry 71 79 83 3

apx 2:3

C H L M S Y E Tot

SALINGER, J.D.

The Catcher in the Rye (1951)	73	71	82	3
Franny and Zooey (1961)	73	81		2
Raise High the Roof Beams, Carpenters (1955,1963)	73			1
Seymour: An Introduction (1959,1963)	73			1
Nine Stories (1953, incl: For Esmé with Love and Squalor, 1952)	73	81		2
prose	65	75e		2

SANDBURG, Carl

poetry	66e			1
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SARTON, Mary

Mrs Stevens Hears the Mermaids Singing	83			1
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SEXTON, Anne

poetry		81e		1
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SHEPHARD, Sam

plays		81		1
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SILKO, Leslie Marmon

Ceremony (1946)				83	1
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SINCLAIR, Upton

The Jungle (1946)			79	81	2
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SINGER, Isaac Bashevis

The Magician of Lublin (1961)	80				1
The Slave (1962)	74				1
The Manor (1967)	80				1
The Scéance and other stories (1968)	74				1
The Estate (1969)	83				1
In My Father's Court (1966)	83				1

SNYDER, Gary

The Back Country (1967)				82	1
Turtle Island (1974)				82	1
poetry	71				1

STALLINGS

see: ANDERSON

STEIN, Gertrude +

The Autobiography of Alice B. Toklas (1933)		81		82	2
Three Lives (1909)	78		79	81	3
Tender Buttons (1914)	78				1

apx 2:3

C H L M S Y E Tot

STEINBECK, John +

THE GRAPES OF WRATH (1939)	71	77	71	79	82		5
Cannery Row (1945)	74		71				2
In Dubious Battle (1936)			77				1
Of Mice and Men (1937)	74			79			2
East of Eden (1952)	74						1
The Red Pony (1938)	74						1
Tortilla Flat (1935)	83						1
novels	64						1

STEVENS, Wallace +

SELECTED POEMS BY W.STEVENS (1953. incl:"Notes Toward a Supreme Fiction")	78	74		81e		81	77	5
Harmonium (1923)					79			1
The Necessary Angel: Essays (1951,1964) in anthology			77	81		82		1
poetry		71		79				2

STONE, Robert

Dog Soldiers (1974)		79						1
A Flag for Sunrise (1977)		83						1
A Hall of Mirrors (1966)		83						1

STYRON, William

Lie Down in Darkness (1951)				82e				1
The Confessions of Nat Turner (1967)		83						1

TATE, Allen

The Fathers (1938) poetry				81				1
		66e		82e				2

TAYLOR, Edward

poetry		74						1
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THEROUX, Paul

Picture Palace (1978)		80						1
The Mosquito Coast (1981)		83						1
The Family Arsenal (1976)		83						1
Saint Jack (1973)		83						1

THOMPSON, Hunter S.

Fear and Loathing in Las Vegas (1972)		83						1
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TOOLE, John Kennedy

A Confederacy of Dunces (1980)				82e				1
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TRILLING, Lionel

The Middle of the Journey (1947) prose						82		1
				81e				1

apx 2:3

C H L M S Y E Tot

<u>UPDIKE, John +</u>							
Couples (1968)	71				82	77	3
Rabbit, Run (1961)	71			79		77	3
The Coup (1978)	83		81				2
Rabbit Redoux (1971)	71						1
Marry Me (1977)	80						1
Rabbit is Rich (1982)	83						1
short stories	83		81				2
prose			74e				1

<u>VIDAL, Gore</u>							
Burr (1974)	83						1
1876, a novel (1976)	83						1
prose	83						1

<u>VONNEGUT, Kurt +</u>							
Slaughterhouse Five (1969)	71			75e		77	3
Player Piano (1952)	71	81					2
Cat's Cradle (1963)	71		81				2
Jailbird (1979)			81				1
The Sirens of Titan (1959)	71						1
Breakfast of Champions (1973)	83						1
prose			80e				1

<u>WALLANT, Edward Lewis</u>							
The Human Season (1960)	73						1
The Pawnbroker (1961)	71						1
The Tenants of Moonbloom (1963)	74						1

<u>WAMBAUGH, Joseph</u>							
The Choirboys (1975)	83						1

<u>WARREN, Robert Penn</u>							
All the King's Men (1946)			81		82		2
prose/poetry	65						1

<u>WELTY, Eudora</u>							
A Curtain of Green and other stories (1941)			81				1
Losing Battles (1970)						83	1
Delta Wedding (1946)						83	1
The Optimist's Daughter (1972)						83	1
prose			82e				1

<u>WEST, Nathaneal (Nathan Weinstein)+</u>							
Miss Lonely-Hearts (1933)	70		71				2
The Day of the Locust (1939)	71		71	79			3
The Complete Works (1957)		81	73				2
The Collected Works 1931-1939 (1957,1975)			81		81		2
prose			80e				1

apx 2:3

C H L M S Y E Tot

WHARTON, Edith +

The Age of Innocence (1920)				71	79	81		3
The House of Mirth (1905)				73	79	83		3
The Custom of the Country (1913)				81				1
Xingu and other stories (1916)	74							1

WILBUR, Richard

poetry	66e							1
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WILDER, Thornton

The Skin of Our Teeth (drama, 1942)				77				1
-------------------------------------	--	--	--	----	--	--	--	---

WILLIAMS, Tennessee +

A STREETCAR NAMED DESIRE (1947)	74	77	73			81	77	5
Suddenly Last Summer/ Something Unspoken (1958)	74						77	2
Camino Real (1953)	74		82e				77	3
The Night of the Iguana (1961)	71	77	77					3
The Glass Menagerie (1945)	74		81			81		3
Orpheus Descending (1957)	74		82e					2
Summer and Smoke (1948)			81					1
SWEET BIRD OF YOUTH (1959)	74		81	79	81			4
Cat on a Hot Tin Roof (1955)			81					1
plays			81					1

WILLIAMS, William Carlos +

Selected Poems (1949)			81		81	77		3
PATERSON (1946-1951)	78		75e		83	77		4
Collected Poems 1951-1965 (1965)		82						1
In the American Grain (1925)				79	81			2
Spring and All (1923)				79				1
in anthology			81					1
poetry	66		79					2

WILLINGHAM, Calder

Eternal Fire (1963)	83							1
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WOLFE, Thomas

Of Time and the River (1935)					82			1
Look Homeward, Angel (1929)	70							1
prose	64e							1

WOLFE, Tom

The Electric Kool-Aid Acid Test (1968)	83							1
--	----	--	--	--	--	--	--	---

WRIGHT, Richard +

NATIVE SON (1940)			77	79	82	83		4
Black Boy (1945)						83		1
prose			80e					1

appendix 2:4

COMMONWEALTH AUTHORS

Authors and dates of occurrence mentioned on special course lists
Commonwealth Literature: Commonwealth authors not mentioned here may
still be found in Apx.2:2. * Authors with an asterisk also occur on the
main line reading lists as shown in Appendix 2:2 (British authors) -
also for the universities of Cambridge, Manchester, Sussex, and York.
n = 82

Author + country	Hull	Leeds	Edinburgh

<u>ABRAHAMS, Peter</u> (SA)			
Wild Conquest		77	
Mine Boy		77,80,81	
A Wreath for Udomo		77,80	
prose	73		

<u>ACHEBE, Chinua</u> (NI)*			
Arrow of God		77,78,79,80.	
No Longer at Ease		77,78,79	
Things Fall Apart		77,78,79,80, 81,82	
A Man of the People		77,78,79,80, 81	
prose	73		

<u>AIDOO, Christina Ama Ata</u> (CH)			
The Dilemma of a Ghost		77	
No Sweetness Here		77	

<u>ALUKO, T.M.</u> (NI)			
One Man, One Matchet		77	
Kinsman and Foreman		77	
One Man, One Wife		77,80,81	

<u>AMADI, Elachi</u> (NI)			
The Concubine		77,80,81	

<u>ANAND, Mulk Raj</u> (IN)			
The Big Heart		77	
Coolie		77,78,79	
Untouchable		77,78,79	
The Private Life of an Indian Prince		77,78,79	
prose	77		

<u>ARMAH, Ayi Kwei</u> (IN)			
Two Thousand Seasons		80,81	
The Beautiful Ones Are Not Yet Born		77,78,79	
Fragments		78,79	
Why We Are So Blest		78,79	

apx 2:4

Hull

Leeds

Edinburgh

ATWOOD, Margaret (CAN)

Surfacing

81,82,83

BIRNEY, Earle (CAN)

poetry

72

The Bear on the Delhi Road

77,78,79

BRATHWAITE, Edward Kamau (BAR)

poetry

73,75,76

The Arrivants: New World

Trilogy

78,79

BRENNAN, Christopher (AUS)

novels

69

BRUTUS, Dennis (SA)

A Simple Lust

77,80,81

BUCKLER, Ernest (CAN)

The Mountain and the Valley

83

CALLAGHAN, Morley (CAN)

They Shall Inherit the Earth 70

Such is My Beloved

77

The Loved and the Lost

77

CARRIER, Rock (CAN)

La Guerre, Yes Sir!

83

CHAUDHURI, Nirad C. (IN)

The Autobiography of an
Unknown Indian

77

CLARK, John Pepper (NI)

Three Plays

77,80,81

Ozidi

77,80,81

Casualties, poems 1966-1968

77,80,81

drama

73

CLARKE, Marcus (AUS)

His Natural Life

81,82

novels

69,79

COHEN, Leonard (CAN)

poetry

72

DAVIES, Robertson (CAN)

Fifth Business

83

DAVIN, Dan (NZ)

The Gorse Blooms Pale

77

Cliffs of Fall

77

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Leeds

Edinburgh

EKWENSI, Cyprian (NI)

Jacque Nana

77.80,81

prose

77

FAGUNWA, D.O. (NI)

in collaboration with Wole SOYINKA

The Forest of a Thousand

Demons

77.80

FITZGERALD, R.D. (AUS)

poetry

69

FRAME, Janet (NZ)

The Lagoon

77,78,79

FURPHY, Joseph (AUS)

"Tom Collins"

69

GORDIMER, Nadine (SA)

The Conservationist

77.80,81

A Guest of Honour

77.80

HARRIS, Wilson (GUY)*

Palace of the Peacock

73

78,79

Tumatumari

78,79

Da Silva da Silva's Cultivated

Wilderness

78,79

HEAD, Bessie (SA)

Maru

77,80,81

HERBERT, Xavier (AUS)

Capricornia

69

HOPE, A.D. (AUS)

Collected Poems 1930-1970

78,79

Selected Poems

81,82

prose

69

JHABVALA, Ruth Prawer (IN)

Heat and Dust

78,79,80,81

A New Dominion

78,79

An Experience of India

78,79

prose

73

KENEALLY, Thomas (AUS)

prose

76,78

KLEIN, A.M. (CAN)

The Rocking Chair

77,78,79,81,

82

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Leeds

Edinburgh

<u>LA GUMA, Alex</u> (SA)			
A Walk in the Night and other stories		77,80,81	

<u>LAMMING, George</u> (BAR)			
In the Castle of My Skin		77,78,79	
The Emigrants		78,79	
Of Age and Innocence		78,79	

<u>LAWRENCE, Margaret</u> (CAN)			
The Stone Angel	70	78,79	
A Jest of God		78,79	
The Diviners			83

<u>LAWSON, Henry</u> (AUS)			
prose	69		

<u>LAYE, Camara</u> (NI)			
The African Child		77,80	

<u>LAYTON, Irving</u> (CAN)			
poetry	72		

<u>LEACOCK, Stephen</u> (CAN)			
Sunshine Sketches of a Little Town			83

<u>LESSING, Doris</u> (RH)*			
Martha Quest	73	81,82	
prose	76,77		
The Antheap		77	

<u>MacLANNAN, Hug</u> (CAN)			
Barometer Rising	70	77,78,79	
The Watch That Ends the Night		78,79	
Each Man's Son			83
Two Solitudes			83

<u>MALGONKAR, Manohar</u> (IN)			
The Princess		78,79	
A Bend in the Ganges		78,79	
prose	77		

<u>MANSFIELD, Katherine</u> (NZ)*			
prose	75,76,77,78,79,80		
Collected Short Stories		77,78,79	

<u>MARKANDAYA, Kamala</u> (IN)			
A Silence of Desire		77,78,79	
Two Virgins		78,79	
The Golden Honeycomb		78,79	

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Hull

Leeds

Edinburgh

McAULEY, James (AUS)

prose

69

A Map of Australian Verse

78,79

MOORE, Brian (CAN)

prose

77

MPHAHLELE, Es'kia (SA)

The Wanderers

77,80

Down Second Avenue

77,80,81

The African Image

77,80,81

MTSHALI, Oswald Mbuyiseni (SA)

Sounds of a Cowhide Drum

77,80,81

MULGAN, John (NZ)

Man Alone

77

NAIPAUL, V.S. (TR)*

A House for Mr Biswas

69

77,78,79,81
82

The Hills Were Joyful Together

69

Other Leopards

69

The Middle Passage

73

The Mystic Masseur

77,78,79

Miguel Street

77,78,79

The Mimic Men

77,78,79

An Area of Darkness

78

In a Free State

77,78,79,81,
82

NARAYAN, R.K. (IN)

prose

77

The Guide

77,78,79,81,
82

The Man-Eater of Malgudi

78,79

The Sweet-Vendor

77,78,79

Waiting for Mahatma

77

The English Teacher

77

NICOL, Abioseh (NI)

The Truly Married Woman

77

NGUGI, James (wa Thiong'o) (K)*

prose

73,77

The River Between

77,78,79

Weep Not, Child

77,78,79,80
81

Petals of Blood

78,79,81

A Grain of Wheat

77,78,78,80,
81,82

apx 2:4	Hull	Leeds	Edinburgh

<u>NORTJE, Arthur</u> (SA)			
Dead Roots		77,80,81	

<u>OKARA, Gabriel</u> (NI)			
The Voice	73	77,80,81	

<u>OKIGBO, Christopher</u> (NI)			
Labyrinths		77,80,81	

<u>OYONO, Ferdinand</u> (NI)			
Houseboy		77,80	

<u>PARTASARATHY, R.</u> (IN)			
Rough Passage		78,79	

<u>PATON, Alan</u> (SA)*			
prose	76,77		
Cry the Beloved Country	73		
Too Late the Phalarope		77,80,81	

<u>PETERS, Lenrie</u> (SA)			
Satellites		77	

<u>PLAATJE, Sol</u> (SA)			
Mhudi		77,80,81	

<u>PORTER, Hal</u> (AUS)			
The Watcher on the Cast-Iron Balcony		77,78,79	

<u>PRATT, E.J.</u> (CAN)			
poetry	70		

<u>RAMANUJAN, A.K.</u> (IN)			
Selected Poems		78,79,81,82	

<u>RAO, Raja</u> (IN)			
prose	77		
The Serpent and the Rope		77,78,79	
The Cat and Shakespeare		77,78,79	

<u>REANEY, James</u> (CAN)			
poetry	72		

<u>RICHARDSON, H.H.</u> (AUS)			
The Fortunes of Richard Mahony	69		

<u>RICHLER, Mordecai</u> (CAN)			
prose	77,80		
Son of a Smaller Hero		78,79	
The Apprenticeship of Duddy Kravitz		78,79	

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ROSS, Sinclair (CAN)
 As For Me and My House 83

SARGESON, Frank (NZ)
 The Stories of F.Sargeson 78,79
 short stories 77

SCHREINER, Olive (SA)
 The Story of an African Farm 77,80,81

SLESSOR, Kenneth (AUS)
 poetry 69

SMITH, Pauline (SA)
 The Little Karoo 77,80,81

SOYINKA, Wole (NI)*
 drama 73,77
 The Interpreters 78,79
 The Lion and the Jewel 77
 Season of Anomy 77,80,81
 A Dance of the Forests 77,80,81
 Madmen and Specialists 81
 Idanre and other poems 77,80,81
 Collected Plays 1 and 2 78,79,81,82
 Five Plays 77,80
 The Road 77,80

STEWART, Douglas (NZ)
 poetry 69

STOW, Randolph (AUS)
 prose 72,76,77
 Visitants 81,82

TUTUOLA, Amis (NI)
 prose 77
 The Palm Wine Drinkard 73 77,78,79,80
 81
 My Life in the Bush of Ghosts 77
 Feather Woman of the Jungle 77

WALCOTT, Derek (StL)
 poetry 69,73,75,76,
 80
 Poems 77
 Another Life 78,79
 Sea Grapes 78,79
 In a Green Night 77,78
 Selected Poetry 81,82

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Leeds

Edinburgh

WHITE, Patrick (AUS)*

prose

69,70,72,77

78,79

The Tree of Man

75,76,79

Voss

75,76,79

77,78,79,81

82

The Vivisector

77,78,79

Riders in the Chariot

77,78,79,81.

82

WRIGHT, Judith (AUS)

poetry

69

KEY: AUS - Australia

--- BAR - Barbados (Caribbean)

CAN - Canada

GH - Ghana

GUY - Guyana

IN - India

K - Kenya

NI - Nigeria

NZ - New Zealand

RH - Rhodesia (now Zimbabwe)

SA - South Africa

StL - St Lucia (Caribbean)

TR - Trinidad (Caribbean)

appendix 2:5

A.U.C. titles (Dutch universities)

literary titles on the lists of four or more
universities (the Netherlands and Belgium)

Appearing on all 7 lists (all Dutch universities and
KUL, Belgium), only one title:

1. Paul van Ostaijen: Music Hall

Appearing on the lists of all six Dutch universities
(not Leuven):

2. Nescio: De Uitvreter/Titaantjes/Dichtertje/Mene tekel
3. Martinus Nijhoff: Het uur U
4. Martinus Nijhoff: Nieuwe gedichten
5. J.van Oudshoorn: Willem Mertens levensspiegel
6. Eddy Du Perron: Het land van herkomst
7. Gerard Reve: De avonden

Appearing on the lists of five Dutch universities and
Leuven were:

8. Louis Paul Boon: Menuet
9. Frederik van Eeden: Van de koele meren des doods
10. Willem Frederik Hermans: Nooit meer slapen
11. Herdrik Marsman: Poëzie 1e periode
12. Arthur van Schendel: Een Hollandsch drama
13. M.Vasalis: Parken en Woestijnen

Appearing on the lists of five Dutch universities were:

14. Gerrit Achterberg: Voorbij de laatste stad
15. Lodewijk van Deyssel: Een liefde
16. Willem Elsschot: Villa des Roses
17. Herman Gorter: Mei
18. Herman Gorter: Verzen
19. Geerten Gossaert: Experimenten
19. Herman Heijermans: Op Hoop van Zegen
20. Harry Mulisch: De versierde mens
21. Martinus Nijhoff: Vormen
22. Arthur van Schendel: De waterman
23. Herman Teirlinck: Zelfportret of Het galgemaal
24. Simon Vestdijk: Terugkeer tot Ina Damman
25. Leo Vroman: 126 gedichten

apx.2:5, continued

Appearing on the lists of four universities and Leuven
were:

26. Louis Paul Boon: De Kapellekensbaan
27. Willem Elsschot: Dwaallicht
28. Ivo Michiels: Het boek Alpha
29. Stijn Streuvels: De vlaschaard
30. Herman Teirlinck: Het gevecht met de engel
31. F.Bordwijk: Blokken/Knorrende beesten/Bint

Appearing on the lists of four Dutch universities were:

32. J.C.Bloem: Doorschonen Wolkenranden
33. C.Boutens: Carmina
34. Menno ter Braak: Démasqué der schoonheid
35. Menno ter Braak: Politicus zonder partij
36. Carry van Bruggen: Eva
37. Hugo Claus: Vrijdag
38. Hugo Claus: De Metsiers
39. Hugo Claus: De verwondering
40. Frans Coenen: Zondagsrust
41. Louis Couperus: Van oude mensen...
42. Louis Couperus: De boeken der kleine zielen
43. Louis Couperus: Eline Vere
44. J.A. Dèr Mouw: Brahman I en II
45. Frederik van Eden: De kleine Johannes
46. Willem Elsschot: Lijmen/Kaas/Het been
47. Marcellus Emants: Een nagelaten bekentenis
48. Marnix Gijsen: Joachim van Babylon
49. Jacques Hamelink: Het plantaardig bewind
50. Herman Heijermans: Schakels
51. W.F.Hermans: De donkere kamer van Damocles
52. Gerrit Kouwenaar: Zonder namen
53. Gerrit Krol: Proza naar keuze
54. J.H.Leopold: Verzen en fragmenten
55. Lucebert: Apocrief/De analfabetische naam
56. Hendrik Marsman: Tempel en kruis
57. Harry Mulisch: Het stenen bruidsbed
58. Martinus Nijhoff: Lees maar, er staat niet...
59. Martinus Nijhoff: De wandelaar
60. J.van Oudshoorn: Tobias en de Dood
61. Gerard Reve: Werther Nieland
62. Paul Rodenko: Nieuwe griffels, schone leien
63. Adriaan Roland Holst: In ballingschap
64. Adriaan Roland Holst: Voorbij de wegen
65. Arthur van Schendel: Een zwerver verliefd
66. J.Slauerhoff: Het leven op aarde
67. J.Slauerhoff: Het verboden rijk
68. August Vermeylen: Verzamelde opstellen
69. Jan Wolkers: Terug naar Oegstgeest

apx.2:5, continued

Appearing on the lists of three Dutch universities and Leuven were:

70. F.Bordewijk: Karakter
71. Louis Couperus: De berg van licht
72. Adriaan Roland Holst: Een winter aan zee
73. Stijn Streuvels: Het leven en de dood in den Ast

appendix 2:6

A.U.C. titles (British universities)

Literary titles on the lists of four or more British universities. Authors are alphabetically arranged; British and American authors are divided by a space. Commonwealth authors appear under British authors.

Appearing on the lists of all 7 universities were:

1. T.S.Eliot: Collected Poems (including "The Waste Land")
2. James Joyce: Ulysses
3. D.H.Lawrence: Women in Love
4. Virginia Woolf: To the Lighthouse

5. Scott Fitzgerald: The Great Gatsby
6. Thomas Pynchon: The Crying of Lot 49

Appearing on the lists of 6 universities were:

7. Samuel Beckett: Waiting for Godot
8. Joseph Conrad: Nostromo
9. T.S.Eliot: Selected Essays
10. James Joyce: A Portrait of the Artist as a Young Man
11. James Joyce: Dubliners
12. Philip Larkin: poetry
13. D.H.Lawrence: Sons and Lovers
14. D.H.Lawrence: The Rainbow
15. George Orwell: Nineteen Eightyfour

16. Ralph Ellison: The Invisible Man
17. William Faulkner: The Sound and the Fury
18. Ernest Hemingway: A Farewell to Arms
19. Henry James: The Portrait of a Lady
20. Henry James: The Ambassadors
21. Eugene O'Neill: A Long Day's Journey into the Night

apx.2:6, continued

Appearing on the lists of 5 universities were:

22. W.H.Auden: Collected Poems
23. Joseph Conrad: Heart of Darkness
24. Joseph Conrad: The Secret Agent
25. T.S.Eliot: Selected Poems
26. E.M.Forster: A Passage to India
27. Thomas Hardy: Tess of the d'Urbervilles
28. Ted Hughes: poetry
29. Louis MacNeice: poetry
30. Edwin Muir: poetry
31. Winfred Owen: poetry
32. G.B.Shaw: Heartbreak House
33. Dylan Thomas: poetry
34. Edward Thomas: poetry
35. Virginia Woolf: Mrs Dalloway

36. Edward Albee: The Zoo Story
37. Edward Albee: The American Dream
38. Sherwood Anderson: Winesburg Ohio
39. Saul Bellow: Herzog
40. Saul Bellow: The Victim
41. Robert Lee Frost: Selected Poems
42. Bernard Malamud: The Assistant
43. Ezra Pound: Selected Poems
44. John Steinbeck: The Grapes of Wrath
45. Wallace Stevens: Selected Poems
46. Tennessee Williams: A Streetcar Named Desire

Appearing on the lists of 4 universities were:

47. John Arden: drama
48. W.H.Auden: Collected Shorter Poems
49. W.H.Auden: poetry
50. Samuel Beckett: Endgame
51. Joseph Conrad: Lord Jim
52. Joseph Conrad: Under Western Eyes
53. T.S.Eliot: The Complete Poems and Plays
54. T.S.Eliot: Murder in the Cathedral
55. T.S.Eliot: The Family Reunion
56. T.S.Eliot: On Poetry and Poets
57. T.S.Eliot: Prufrock and Other Observations
58. Ford Madox Ford: The Good Soldier
59. E.M.Forster: The Longest Journey
60. E.M.Forster: Howard's End
61. Robert Graves: poetry
62. Thomas Hardy: Selected Shorter Poems
63. Seamus Heaney: poetry
64. John Osborne: Look Back in Anger
65. George Orwell: Animal Farm
66. Harold Pinter: drama

apx.2:6, continued

67. Isaac Rosenberg: poetry
68. Siegfried Sassoon: poetry
69. J.M.Synge: Plays
70. Evelyn Waugh: Decline and Fall
71. Evelyn Waugh: A Handful of Dust
72. Virginia Woolf: A Room of One's Own
73. Virginia Woolf: The Waves
74. Virginia Woolf: Jacob's Room
75. W.B.Yeats: Collected Poems
76. W.B.Yeats: Selected Poetry

77. Edward Albee: Who's Afraid of Virginia Woolf?
78. Saul Bellow: Henderson the Rain King
79. John Dos Passos: U.S.A. Trilogy
80. Theodore Dreiser: Sister Carrie
81. William Faulkner: As I Lay Dying
82. William Faulkner: Light in August
83. William Faulkner: Absalom! Absalom!
84. William Faulkner: Go Down Moses
85. Scott Fitzgerald: A Diamond as Big as The Ritz
86. Scott Fitzgerald: Tender is the Night
87. Joseph Heller: Catch-22
88. Joseph Heller: Something Happened
89. Ernest Hemingway: The Sun Also Rises
90. Henry James: The Wings of the Dove
91. Henry James: The Bostonians
92. Henry James: The Spoils of Poynton
93. Henry James: The Turn of the Screw
94. Henry James: What Maisie Knew
95. Robert Lowell: Selected Poems
96. Norman Mailer: An American Dream
97. Herman Melville: Moby Dick
98. Arthur Miller: The Crucible
99. Arthur Miller: Death of a Salesman
100. Flannery O'Connor: Everything That Rises Must Converge
101. Sylvia Plath: poetry
102. Ezra Pound: The Literary Essays
103. Ezra Pound: The Cantos
104. Thomas Pynchon: V.
105. Tennessee Williams: Sweet Bird of Youth
106. William Carlos Williams: Paterson
107. Richard Wright: Native Son

appendix 2:7

A.U.C. authors (Dutch universities)

total A.U.C.: 85 authors

In all 7 universities : 9

Achterberg	Hermans	A.Roland Holst
Boon	Marsman	v.Schendel
Elsschot	v.Ostaijen	Teirlinck

In 6 universities : 32

H.C.ten Berge (not: KUL)	Kopland (not: KUL)
Bordewijk (not: UA)	Kouwenaar (not: KUL)
ter Braak (not: KUL)	Krol (not: KUL)
Burnier (not: KUL)	Leopold (not: KUL)
Claus (not: RUL)	Lucebert (not: KUL)
Coenen (not: KUL)	Michiels (not: UA)
Couperus (not: KUN)	Mulisch (not: KUL)
Dèr Mouw (not: KUL)	Nescio (not: KUL)
v.Eeden (not: KUN)	Nijhoff (not: KUL)
Emants (not: KUN)	v.Oudshoorn (not: KUL)
v.Geel (not: KUL)	Du Perron (not: KUL)
Gorter (not: KUL)	Reve (not: KUL)
Hamelinck (not: KUL)	Slauerhoff (not: KUL)
Heeresma (not: KUL)	Streuvelds (not: UA)
Heijermans (not: KUL)	Vestdijk (not: KUL)
Koolhaas (not: KUL)	Vroman (not: KUL)

In 5 universities) : 21

Bernlef	Gossaert	v.d.Leeuw
Biesheuvel	Hotz	H.Roland Holst
Bloem	v.Keulen	Vasalis
Boutens	Kloos	Vermeulen
v.Deyssel	Komrij	Verwey
v.Eyck	Kooiman	Walschap
Gijsen	Kousbroek	Wolkers

apx.2:7, continued

In 4 universities : 23

Alberts
Andreas
Blaman
Brakman
v.Bruggen
Campert
Elburg
Emmens

Engelman
Hanlo
't Hart
Hoornik
Lodeizen
v.Looy
Polet
Raes

Rodenko
Schippers
Timmermans
Vogelaar
H.de Vries
T.de Vries
v.d.Woestijne

appendix 2:8

A.U.C. authors (British universities)

British authors include Commonwealth authors.
total A.U.C.: 89 authors

In all 7 universities : 19

British Authors: 11

W.H.Auden	Thomas Hardy	Harold Pinter
Samuel Beckett	James Joyce	Virginia Woolf
Joseph Conrad	D.H.Lawrence	W.B.Yeats
T.S.Eliot	George Orwell	

American Authors: 8

Henry James	Ernest Hemingway	Wallace Stevens
William Faulkner	Ezra Pound	W.C.Williams
Scott Fitzgerald	Thomas Pynchon	

In 6 universities : 17

British authors: 11

Graham Greene	Philip Larkin	Dylan Thomas
Seamus Heaney	Louis MacNeice	Evelyn Waugh
Ted Hughes	Edwin Muir	H.G.Wells
David Jones	G.B.Shaw	

American Authors: 6

Saul Bellow	Robert Frost	Eugene O'Neill
Ralph Ellison	Robert Lowell	T.Williams

apx.2:8, continued

In 5 universities : 22

British Authors: 12

John Arden
Ford Madox Ford
E.M.Forster
Robert Graves

Henry Green
Hugh MacDiarmid
Iris Murdoch
Doris Lessing

John Osborne
Wilfred Owen
John M.Synge
Edward Thomas

American Authors: 10

Edward Albee
Sherwood Anderson
Norman Mailer

Bernard Malamud
Herman Melville
Arthur Miller

Sylvia Plath
John Steinbeck
John Updike
Nathanael West

In 4 universities : 31

British Authors: 13

Joyce Cary
John Fowles
William Golding
Thom Gunn
Geoffrey Hill

G.M.Hopkins
Aldous Huxley
Katherine Mansfield
Sean O'Casey
Isaac Rosenberg

Siegfried Sassoon
Arnold Wesker
Patrick White

American Authors: 18

James Baldwin
William Burroughs
Willa Cather
E.E.Cummings
John Dos Passos
Theodore Dreiser
Alan Ginsberg

Joseph Heller
Sinclair Lewis
Jack London
Vladimir Nabokov
Frank Norris
Flannery O'Connor
Philip Roth

Gertrude Stein
Kurt Vonnegut
Edith Wharton
Richard Wright

appendix 2:9

author distribution VU (Free University, Amsterdam)

n = 82

In the A.U.C.: 67

Achterberg	Engelman	Kousbroek	A.Roland H.
ten Berge	v.Eyck	Kouwenaar	H.Roland H.
Bernlef	v.Geel	Krol	v.Schendel
J.C.Bloem	Gijsen	v.d.Leeuw	Schippers
Boon	Gorter	Leopold	Slauerhoff
Bordewijk	Gossaert	v.Looy	Streuvels
Boutens	Hamelinck	Lucebert	Teirlinck
ter Braak	Heeresma	Marsman	Timmermans
Burnier	Heijermans	Michiels	Vasalis
Claus	Hermans	Mulisch	Vermeulen
Coenen	Hoornik	Nescio	Verwey
Couperus	Hotz	Nijhoff	Vestdijk
Dèr Mouw	Kloos	v.Ostaijen	Vogelaar
v.Deyssel	Komrij	v.Oudshoorn	H.de Vries
v.Eeden	Kooiman	du Perron	Vroman
Elsschot	Koolhaas	Reve	v.d.Woestijne
Emants	Kopland	Rodenko	

Outside the A.U.C.: 15

Battus	R.Bloem	Gerhardt	Kuijper
Bierens de Haan	Canaponi	v.d.Goes	Swarth
Binnendijk	Diepenbrock	Huygens	Tak
R.Bloem	Erens	Kellendonk	Thijssen

A.U.C. authors not mentioned at all (A.U.C.vacuum): 18

Alberts	v.Bruggen	't Hart	T.de Vries
Andreas	Campert	v.Keulen	Walschap
Biesheuvel	Elburg	Lodeizen	Wolkers
Blaman	Emmens	Polet	
Brakman	Hanlo	Raes	

appendix 2:10

author distribution UA (University of Amsterdam)

n = 74

In the A.U.C.: 53

Achterberg	v. Eeden	Komrij	Nijhoff
ten Berge	Elsschot	Koolhaas	v. Ostaijen
Biesheuvel	Emants	Kopland	v. Oudshoorn
J.C. Bloem	v. Eyck	Kousbroek	Du Perron
Boon	v. Geel	Kouwenaar	Reve
Boutens	Gorter	Krol	A. Roland H.
ter Braak	Gossaert	v. d. Leeuw	H. Roland H.
Burnier	Hamelink	Leopold	v. Schendel
Claus	Heeresma	v. Looy	Slauerhoff
Coenen	Heijermans	Lucebert	Teirlinck
Couperus	Hermans	Marsman	Vermeulen
Dèr Mouw	v. Keulen	Mulisch	Vestdijk
v. Deyssel	Kloos	Nescio	Vroman
			Wolkers

Outside the A.U.C.: 20

Aletrino	Everts	Hofker	Simons-Mees
Brusse	v. d. Goes	Mijnsen	Smit
Cohen	v. Groeningen	v. Oordt	Spaan
Danser	Hartog	Prins	Timmerman
Erens	v. d. Hoek	K. v. h. Reve	Wiessing

A.U.C. authors not mentioned at all (A.U.C. vacuum): 32

Alberts	Elburg	Kooimann	Timmermans
Andreas	Emmens	Lodeizen	Vasalis
Bernlef	Engelman	Michiels	Verwey
Blaman	Gijsen	Polet	Vogelaar
Bordewijk	Hanlo	Raes	H. de Vries
Brakman	't Hart	Rodenko	T. de Vries
v. Bruggen	Hoornik	Schippers	Walschap
Campert	Hotz	Streuvelds	v. d. Woestijne

appendix 2:11

author distribution RUG (State University Groningen)

n = 218

In the A.U.C.: 85

Alberts	Elburg	Kooiman	Raes
Andreas	Elsschot	Koolhaas	Reve
ten Berge	Emants	Kopland	Rodenko
Bernlef	Emmens	Kousbroek	A.Roland H.
Biesheuvel	Engelman	Kouwenaar	H.Roland H.
Blaman	v.Eyck	Krol	v.Schendel
J.C.Bloem	v.Geel	v.d.Leeuw	Schippers
Boon	Gijsen	Leopold	Slauerhoff
Bordewijk	Gorter	Lodeizen	Streuvels
Boutens	Gossaert	v.Looy	Teirlinck
ter Braak	Hamelinck	Lucebert	Timmermans
Brakman	Hanlo	Marsman	Vasalis
v.Bruggen	't Hart	Michiels	Vermeulen
Burnier	Heeresma	Mulisch	Verwey
Campert	Heijermans	Nescio	Vestdijk
Claus	Hermans	Nijhoff	Vogelaar
Coenen	Hoornik	v.Ostaijen	H.de Vries
Couperus	Hotz	v.Oudshoorn	T.de Vries
Dér Mouw	v.Keulen	Du Perron	Vroman
v.Deyssel	Kloos	v.Oudshoorn	Walschap
v.Eeden	Komrij	Polet	v.d.Woestijne
			Wolkers

Outside the A.U.C.: 133

Aafjes	Develing	de Man	Ruting
Adema v.S.	v.Duinkerken	Marja	v.Ruysbeek
v.Aken	Faverey	Matsier	Ruyslinck
Aletrino	Geeraerts	de Meester	v.Santen-K.
Antink	Gilliams	H.A.Meijer	v.Schagen
Arion	Gils	H.R.Meijer	Schierbeek
Armando	v.d.Goes	de Mérode	Sierksma
Baekelmans	Greshoff	Meysing	Simons-Mees
v.d.Bergh	de Haan	Minco	Sleutelaar
Bergman	Haasse	Minne	Snoek
Binnendijk	Harmsen-v.Beek	Moens	Springer
R.Bloem	v.Hattum	de Mont	Stijns
de Bom	Havelaar	Moortgat	Stroman
Bonset	v.Hecke	Morriën	Tak

apx.2:11. continued

Bontridder	Helman	Musche	den Uyl
Boudier-Bakker	Herreman	Naeff	Vaandrager
den Brabander	Herzberg	Netscher	Vandeloo
Brulez	Hoekstra	Noordstar	v.d.Veen
Brunclair	d'Hondt	Nooteboom	v.d.Velde
Bruning	v.Hoogenbemt	Oltmans	Verhagen
Buckinx	Jolles	v.Oordt	Verschave
Buddingh'	O.de Jong	v.Paemel	Veth
Buning	Kellendonk	Perseyn	Vinkenoog
Burssens	Kemp	de Pilleceyn	v.d.Voorde
Buyse	v.d.Kerckhove	Prins	A.de Vries
Carmiggelt	Korteweg	Querido	Wagener
R.de Clercq	Krijgelmans	Revis	Walravens
Coolen	Kuyle	de Ridder	Weemoedt
Coster	Lampo	Robberechts	v.Wessem
Daisne	v.Langendonck	Robbers	Willems
Debrot	Last	Rodenbach	de Wispelaere
Dekker	Lehman	Roelants	de Wit
Dermoût	Loveling	Roggeman	Zielens

A.U.C. authors not mentioned at all (A.U.C.vacuum): 0

appendix 2:12

author distribution RUU (State University Utrecht)

n = 116

In the A.U.C.: 79

Achterberg	v. Deyssel	Kooiman	Reve
Alberts	v. Eeden	Koolhaas	A. Roland H.
Andreas	Elburg	Kopland	H. Roland H.
ten Berge	Elsschot	Kouwenaar	v. Schendel
Bernlef	Emants	Krol	Schippers
Biesheuvel	Emmens	v. d. Leeuw	Slauerhoff
Blaman	Engelman	Leopold	Streuvels
J. C. Bloem	v. Eyck	Lodeizen	Teirlinck
Boon	v. Geel	v. Looy	Vasalis
Bordewijk	Gijssen	Lucebert	Vermeulen
Boutens	Gorter	Marsman	Verwey
ter Braak	Gossaert	Michiels	Vestdijk
Brakman	Hamelinck	Mulisch	H. de Vries
v. Bruggen	Hanlo	Nescio	T. de Vries
Burnier	Heeresma	Nijhoff	Vroman
Campert	Heijermans	v. Ostaijen	Walschap
Claus	Hermans	v. Oudshoorn	v. d. Woestijne
Coenen	Hotz	Du Perron	Wolkers
Couperus	v. Keulen	Polet	
Dèr Mouw	Kloos	Raas	

Outside the A.U.C.: 37

Armando	v. Deel	Kuijper	v. Nijlen
Baart	Donkers	v. Manen-P.	Nooteboom
v. d. Bergh	M. Elsschot	Matsier	Oltmans
R. Bloem	Faverey	H. A. Meijer	Ouwens
Boudier-Bakker	v. d. Graft	derMeisters.	Sauwer
den Brabander	Herzberg	de Mérode	Terborgh
de Bruin	Kemp	Meysing	v. d. Velde
Buyse	Korteweg	Minne	Verhagen
W. de Clerq	Kossmann	Naeff	Vervoort
			Vlek

apx.2:12, continued

A.U.C. authors not mentioned at all (A.U.C.vacuum): 6

't Hart
Hoornik

Komrij
Kousbroek

Timmermans
Vogelaar

appendix 2:13

author distribution RUL (State University Leyden)

n= 95

In the A.U.C.: 70

Achterberg	v. Deyssel	Kloos	Du Peron
Alberts	v. Eeden	Komrij	Polet
Andreas	Elburg	Kooiman	Reve
ten Berge	Elsschot	Koolhaas	A. Roland H.
Bernlef	Emants	Kopland	v. Schendel
Biesheuvel	Emmens	Kousbroek	Slauerhoff
Blaman	v. Geel	Kouwenaar	Streuvels
J. C. Bloem	Gijsen	Krol	Teirlinck
Boon	Gorter	Leopold	Vasalis
Bordewijk	Hamelinck	Lodeizen	Verwey
ter Braak	Hanlo	Lucebert	Vestdijk
Brakman	't Hart	Marsman	Vogelaar
v. Bruggen	Heeresma	Michiels	T. de Vries
Burnier	Heijermans	Mulisch	Vroman
Campert	Hermans	Nescio	Walschap
Coenen	Hoornik	Nijhoff	Wolkers
Couperus	Hotz	v. Ostaijen	
Dèr Mouw	v. Keulen	v. Oudshoorn	

Outside the A.U.C.: 25

Arion	Charles	Gerhardt	Minco
Breton de Nijs	Cremer	Haasse	Morri5n
v. d. Broeck	Daisne	Herzberg	v. Nijlen
Brouwers	Debrot	Hillenius	Nolthenius
Buddingh'	Dubois	O. de Jong	Ouwens
Carmiggelt	Geeraerts	Kossmann	Springer
			den Uyl

A.U.C. authors not mentioned at all (A.U.C. vacuum): 15

Boutens	Gossaert	Rodenko	Vermeulen
Claus	v. d. Leeuw	H. Roland H.	H. de Vries
Engleman	v. Looy	Schippers	v. d. Woestijne
v. Eyck	Raes	Timmermans	

appendix 2:14

author distribution KUN (Catholic University Nijmegen)

n = 167

In the A.U.C.: 79

Achterberg	Elsschot	Kopland	A.Roland H.
Alberts	Emmens	Kousbroek	H.Roland H.
Andreas	Engelman	Kouwenaar	v.Schendel
ten Berge	v.Eyck	Krol	Schippers
Bernlef	v.Geel	v.d.Leeuw	Slauerhoff
Biesheuvel	Gijsen	Leopold	Streuvels
Blaman	Gorter	Lodeizen	Teirlinck
J.C.Bloem	Gossaert	Lucebert	Timmermans
Boon	Hamelinck	Marsman	Vasalis
Bordewijk	Hanlo	Michiels	Vermeylen
Boutens	't Hart	Mulisch	Verwey
ter Braak	Heeresma	Nescio	Vestdijk
Brakman	Heijermans	Nijhoff	Vogelaar
v.Bruggen	Hermans	v.Ostaijen	H.de Vries
Burnier	Hoornik	v.Oudshoorn	T.de Vries
Campert	Hotz	Du Perron	Vroman
Claus	v.Keulen	Polet	Walschap
Coenen	Komrij	Raes	v.d.Woestijne
Dèr Mouw	Kooiman	Reve	Wolkers
Elburg	Koolhaas	Rodenko	

Outside the A.U.C.: 88

Aafjes	den Doolaard	Lampo	Schierbeek
Adema v.S.	v.Duinkerken	Last	Schuur
v.Aken	Faverey	Leiker	Sierksma
Armando	Fens	de Man	Snoek
Belcampo	Geeraerts	v.Marising	Terborgh
v.d.Bergh	R.Gijssen	Meinkema	Thijssen
Bonset	Gilliams	de Mérode	Vaandrager
Bontridder	Gils	Meysing	Verhagen
Brouwers	v.d.Graft	Michaelis	Verhoeven
Bruning	Greshoff	Minco	Vinkenoog
Buddingh'	Haasse	Minne	Voeten
Buysse	Habakuk II	Moens	W.de Vries
Cami	Harmsen-v.Beek	Mok	v.d.Waarsenburg
Carmiggelt	Havelaar	Mondriaan	Wadman
Charles	Helman	v.Nijlen	Walravens
Claes	Hillenius	Noordstar	Zielens

apx.2:14, continued

Coolen	Hoekstra	Nooteboom
Coster	Insingel	v. Paemel
Daisne	Jesserun d'O.	Pernath
Debrot	A.M.de Jong	Querido
v. Deel	Kellendonk	Robberechts
Dekkers	Kemp	Roelants
Diels	Klant	Ruyslinck
Donker	de Kom	v. Schagen

A.U.C. authors not mentioned at all (A.U.C.vacuum): 6

Couperus	v. Eeden	Kloos
v. Deyssel	Emants	v. Looy

appendix 2:15

author distribution KUL (Catholic University Leuven)

n = 31

In the A.U.C.: 19

Achterberg v.Eeden Michiels Streuvels
Boon Elsschot v.Ostaijen Teirlinck
Bordewijk Emants Raes Timmermans
Claus 't Hart A.Roland H. Walschap
Couperus Marsman v.Schendel

Outside the A.U.C.: 12

Aafjes Coolen Moens Roelants
Brunclair Gilliams de Pilleceyn Ruyslinck
Burssens O.de Jong de Ridder Walravens

A.U.C. authors not mentioned at all (A.U.C. vacuum): 66

Alberts Emmens Kooiman Reve
Andreas Engelman Koolhaas Rodenko
ten Berge v.Eyck Kopland H.Roland H.
Bernlef v.Geel Kousbroek Schippers
Biesheuvel Gijsen Kouwenaar Slauerhoff
Blaman Gorter Krol Vasalis
J.C.Bloem Gossaert v.d.Leeuw Vermeylen
Boutens Hamelinck Leopold Verwey
ter Braak Hanlo Lodeizen Vestedijk
Brakman Heeresma v.Looy Vogelaar
v.Bruggen Heijermans Lucebert H.de Vries
Burnier Hermans Mulisch T.de Vries
Campert Hoornik Nescio Vroman
Coenen Hotz Nijhoff v.d.Woestijne
Dèr Mouw v.Keulen v.Oudshoorn Wolkers
v.Deyssel Kloos Du Perron
Elburg Komrij Polet

appendix 2:16

authors at British universities: main line courses only*

n = 109
British = 97
American = 12

On 7 universities' main line course lists: 6

Conrad Lawrence
Eliot Pound+
Joyce Woolf

On 6 universities' main line course lists: 5

Auden (-S) James+ (-L)
Beckett (-S) Yeats (-M)
Hardy (-C)

On 5 universities' main line course lists: 2

Orwell (-LS) Shaw (-CM)

On 4 universities' main line course lists: 7

Ford (-HLE) Pinter (-LME)
Forster (-CLE) D.M.Thomas (-LSE)
Hopkins (-CSY) Waugh (-LME)
Larkin (-LSE)

On 3 universities' main line course lists: 8

Bennett Osborne
Green Owen
Hughes Synge
MacNeice Wells

On 2 universities' main line course lists: 11

Bond Huxley O'Casey
Graves Lessing Rhys
Greene McDiarmid E.Thomas
Heaney Murdoch

apx.2:16, continued

On 1 university's main line course list only: 70

Achebe	Golding	Pynchon+
Amis	T.Gunn	Redgrove
Arden	Harris	Richardson
Bellow+	G.Hill	Sillitoe
Berger	Isherwood	Sinclair
Bermange	Jellicoe	Sisson
Betjeman	Johnson	I.Smith
Bunting	D.Jones	S.Smith
Burgess	Kinsella	Soyinka
C.Churchill	Kipling	Spark
A.Clarke	W.Lewis	Spender
Compton-B.	Livinge	W.Stevens+
J.Cooper	Lowell+	Stoppard
W.Cooper	Lowry	Storey
Davie	Mansfield	Tarn
Day-Lewis	McGrath	Terson
De la Mare	Melville+	Tomlinson
Denis	Mitchell	Tressell
Drabble	Muir	Warner
Enright	Nabokov+	Waterhouse
Faulkner+	Naipaul	Wesker
Fitzgerald+	Ngugi	P.White
Fowles	O'Neill+	
Galsworthy	Plath+	

(* main line courses are listed in Appendix 2:49; they appear with an asterisk in Appendix 2:2)

(+ American authors)

(- not at university: (S)ussex, (C)ambridge, (L)eeds, (M)anchester, (H)ull, (Y)ork, (E)dinburgh.)

appendix 2:17

author distribution: the University of Cambridge

n= 88

In the A.U.C.: 47

Arden	Green	Lawrence	Osborne
Auden	Greene	Larkin	Pinter
Beckett	Gunn, T.	Lowell+	Pound+
Cary	Hardy	MacDiarmid	Pynchon+
Conrad	Heaney	MacNeice	Stevens, W. +
Eliot	Hemingway+	Mansfield	Thomas, D.
Faulkner+	Hill, G.	Melville+	Waugh
Fitzgerald+	Hopkins	Muir	Wesker
Ford	Hughes, T.	Murdoch	Williams, W. C. +
Fowles	James+	Nabokov+	Wolf
Frost+	Jones, D.	O'Neill+	Yeats
Graves	Joyce	Orwell	

Outside the A.U.C.: 41

Amis	Crichton-Smith	Kinsella	Sinclair, A.
Anderson & Stallings+	Davie	Koestler	Sisson
Barker	Day Lewis	Lewis, C. S.	Spark
Bermange	DelaMare	Lewis, W.	Stoppard
Betjeman	Denis	Livings	Storey
Churchill	Drabble	Mitchell	Terson
Clarke	Enright	Orton	Tolkien
Compton-Burnett	Fry	Paul	Waterhouse
Cooper, G.	Heath-Stubbs	Peake	Wilson, C.
Cooper, W.	Hughes, R.	Porter, P.	
	Jellicoe	Sillitoe	

apx.2:17, continued

A.U.C. authors not mentioned at all (A.U.C. vacuum): 42

Albee+	Ginsberg+	O'Casey	Thomas, E.
Anderson+	Golding	O'Connor+	Updike+
Baldwin+	Heller+	Owen	Vonnegut+
Bellow+	Huxley	Plath+	Wells
Burroughs+	Lessing	Rosenberg	West+
Cather+	Lewis, S. +	Roth, P. +	Wharton+
Cummings+	London+	Sassoon	White, P.
Dos Passos+	Mailer+	Shaw	Williams, T. +
Dreiser+	Malamud+	Stein+	Wright+
Ellison+	Miller, A. +	Steinbeck+	
Forster	Norris+	Synge	

(+ denotes American author)

appendix 2:18

author distribution: the University of Hull

n= 236

In the A.U.C.: 83

Albee+	Ginsberg+	MacNiece	Sassoon
Anderson+	Golding	Mailer+	Shaw
Arden	Graves	Malamud+	Stein+
Auden	Green	Mansfield	Steinbeck+
Beckett	Greene	Melville+	Stevens,W+
Bellow+	Gunn, T.	Miller, A. +	Synge
Burroughs+	Hardy	Muir	Thomas, D.
Cary	Heaney	Murdoch	Thomas, E.
Cather+	Heller+	Nabokov+	Updike+
Conrad	Hemingway+	Norris	Vonnegut+
Cummings+	Hughes, T.	O'Casey	Waugh
Dos Passos+	Huxley	O'Neill+	Wells
Dreiser+	James+	Orwell	Wesker
Eliot	Joyce	Osborne	West+
Ellison+	Larkin	Owen	Wharton+
Faulkner+	Lawrence	Pinter	White, P.
Fitzgerald+	Lessing	Plath+	Williams, T. +
Ford	Lewis, S. +	Pound+	Williams, W. C. +
Forster	London+	Pynchon+	Woolf
Fowles	Lowell+	Roth, P. +	Yeats
Frost+	MacDiarmid	Rosenberg	

Outside the A.U.C. : 153

Abrahams	Day Lewis	Kopit+	Richler
Achebe	Douglas	Laurence, M.	Roberts
Alther+	Drabble	Lawson	Robinson+
Anand	Duffy	Layton	Roth, H. +
Anderson & Stallings+	Du Maurier	Lindsay+	Sandburg+
Bainbridge	Ekwensi	Littell+	Salinger+
Barth, J. +	Exley+	Lurie+	Sarton+
Bennett	Farina+	MacL nnan	Shaffer
Berryman+	Feiffer+	MacLeish+	Singer+
Birney	Fitzgerald, R. D.	Malgonkar	Sinclair, M.
Bolt	French+	Masters+	Sitwell
Bradsteet	Furphy	McAuley	Slessor
Brathwaite	Gascoyne	McCarthy+	Smart
Brautigan+	Green, P. +	McClure, M. +	Snyder+
Brennan	Greer	Munro	Soyinka
	Grossmann+	Moore, B.	Spender

apx.2:18, continued

Brooke, B.	Hall	Moore, M. +	Stewart, D.
Brown+	Harris	Naipaul	Stone+
Bukowski+	Hawkes+	Narayan	Stow
Bunting	Herbert, X.	Ngugi	Styron+
Bush+	Herr+	Odets+	Tate+
Cahan+	Hersey+	Okara	Taylor, E. +
Callaghan	Hope	Olsen+	Theroux+
Capote+	Isherwood	Olson+	Thomas, D.M.
Carter	Jarrell+	Ozick+	Thomas, R.
Cheever, J. +	Jeffers+	Paton	Thompson+
Chopin+	Jhabvala	Porter, K. A. +	Tressell
Churchill, C.	Johnson	Potok+	Tutuola
Clarke, M.	Jones, E. L. +	Powell	Vidal+
Clark, J. P.	Jong+	Pratt	Wain
Cohen	Kaufman &	Purdy	Wallant+
Condon+	Connelly+	Ransom+	Wambaugh+
Coover+	Kazin+	Rao	Ward
Corso+	Keneally	Reaney	Warner
Cozzens+	Kesey+	Rhys	Weldon
Crane, H. +	Kingsley+	Rice+	White, A.
Crane, S. +	Kirkland+	Rich+	Wilbur+
Creeley+	Kolb+	Richardson	Willingham+
			Wolfe, T. +
			Wolfe, Th. +
			Wright

A.U.C. authors not mentioned at all (A.U.C. vacuum): 6

Jones, D.	Hopkins	Baldwin+
Hill, G.	O'Connor+	Wright+

(+ denotes American author)

appendix 2:19

author distribution: the University of Leeds

n= 165

In the A.U.C.: 59

Albee+	Greene	Miller, A. +	Stevens, W. +
Anderson+	Hardy	Muir	Synge
Auden	Heaney	Murdoch	Thomas, E.
Beckett	Hemingway+	Nabokov+	Vonnegut+
Bellow+	Hill, G.	O'Casey	Wells
Cather+	Hopkins	O'Connor+	West+
Conrad	Huxley	O'Neill+	White, P.
Cummings+	James+	Orwell	Williams, T. +
Eliot	Jones, D.	Owen	Williams, W. C. +
Ellison+	Joyce	Pinter	Wolf
Faulkner+	Lawrence	Pound+	Yeats
Fitzgerald+	Lessing	Pynchon+	
Forster	Lowell+	Rosenberg	
Frost+	Mailer+	Sassoon	
Golding	Mansfield	Shaw	
Graves	Melville+	Steinbeck+	

Outside the A.U.C. : 106

Abrahams	Crane, S. +	Laming	Paton
Achebe	Davin	Lawrence, M.	Peters
Aidoo	Devlin	Laye	Plaatje
Aldiss	Dick	LeGuin+	Pohl &
Aluko	Ekwensi	MacLannan	Kornbluth+
Amadi	Fagunwa	Malgonkar	Porter, H.
Amis	Farrell	Manning	Ramanujan
Anand	Frame	Marinelli	Rao
Armah	Galsworthy	Markandaya	Richler
Asimov+	Gordimer	McAuley	Robinson+
Ballard	Gosse	McCullers+	Sargeson
Birney	Granville-B.	Miller, W.	Schreiner
Blish	Gurney	Moore, G.	Sherrif
Blunden	Harris	Montague	Smith, P.
Bond	Harrison, H.	Mphahlele	Soyinka
Brathwaite	Head	Mtshali	Stewart, G.
Brunner	Heinlein+	Mulgan	Stow
Brutus	Herbert, F.	Naipaul	Tomlinson
Burgess	Hill, S.	Narayan	Tutuola
Callaghan	Hoban	Ngugi	Walcott

apx.2:19, continued

Chaudhuri	Hope	Nicol	Wilson, J.
Chilton (T.W.)	Jhabvala	Niven	Wyndham
Chopin+	Johnston	Nortje	Yeates
Christopher	Jones, H.	Okara	
Clark, J. P.	Kerouac+	Okigbo	
Clarke	Kinsella	Oyono	
Clarke, M.	Klein	Parker, D. +	
Coffey	LaGuma	Partasarathy	

A.U.C. authors not mentioned at all (A.U.C. vacuum): 30

Arden	Green	MacDiarmid	Thomas, D.
Baldwin+	Ginsberg+	MacNeice	Updike+
Burroughs+	Gunn, T.	Malamud+	Waugh
Cary	Heller+	Norris+	Wesker
Dos Passos+	Hughes, T.	Osborne	Wharton+
Dreiser+	Larkin	Plath+	Wright+
Ford	Lewis, S. +	Roth, P. +	
Fowles	London+	Stein+	

(+ denotes American author)

appendix 2:20

author distribution: the University of Manchester

n = 161

In the A.U.C.: 80

Albee+	Fowles	London+	Sassoon
Anderson+	Frost+	Lowell+	Shaw
Arden	Ginsberg+	MacNeice	Stein+
Auden	Golding	Mailer+	Steinbeck+
Baldwin+	Green	Malamud+	Stevens, W. +
Beckett	Greene	Melville+	Synge
Bellow+	Gunn, T.	Miller, A. +	Thomas, D.
Burroughs+	Hardy	Muir	Thomas, E.
Cary	Heaney	Norris+	Updike+
Cather+	Heller+	O'Connor+	Vonnegut+
Conrad	Hemingway+	O'Neill+	Waugh
Cummings+	Hill, G.	Orwell	Wells
Dos Passos+	Hopkins	Osborne	Wesker
Dreiser+	Hughes, T.	Owen	West+
Eliot	James+	Pinter	Wharton+
Ellison+	Jones, D.	Plath+	Williams, T. +
Faulkner+	Joyce	Pound+	Williams, W. C. +
Fitzgerald+	Larkin	Pynchon+	Woolf
Ford	Lawrence	Rosenberg	Wright+
Forster	Lewis, S. +	Roth, P. +	Yeats

Outside the A.U.C.: 82

Adams+	Douglas	Kesey+	Roth, H. +
Barthelme+	Duncan+	Kopit+	Salinger+
Barth, J. +	Durrell	Lardner+	Scott
Berryman+	Ferlinghetti+	Lewis, A.	Sexton+
Bishop+	Fiedler+	Malcolm X+	Shephard+
Cain+	French+	McCarthy+	Sitwell
Caldwell+	Gaines+	McClure, A. +	Smith, S.
Capote+	Gascoyne	McCullers+	Snow
Chandler+	Gelber+	Meredith	Spark
Cheever, H. +	Graham	Merz+	Spender
Compton-Burnett	Hansberry	Middleton	Styron+
Corso+	Harrison, T.	Moore, M. +	Tate+
Crane, H. +	Hellman+	Morgan	Taylor
Crane, S. +	Herr+	Odets+	Thomas, R.
Creeley+	Hughes	Olson+	Tomlinson
Davie	Hulme	Pirsig+	Toole+
Day Lewis	Irving, J. +	Porter, K. A. +	Trilling+

apx.2:20, continued

Dickey+	Irving, W. +	Powell	Wainwright
Didion+	Jennings	Rabe+	Warren+
Dorn+	Jones, E. L. +	Rich+	Welty+
			Wilder+
			Wilson, A.

A.U.C. authors not mentioned at all (A.U.C. vacuum): 9

Graves	Lessing	Mansfield	Nabokov+
Huxley	MacDiarmid	Murdoch	O'Casey
			White, P.

(+ denotes American author)

appendix 2:21

author distribution: the University of Sussex

n= 143

In the A.U.C.: 70

Anderson+	Greene	Malamud+	Stevens,W.+
Auden	Gunn,T.	Mansfield	Synge
Baldwin+	Hardy	Muir	Thomas,D.
Beckett	Heaney	Murdoch	Thomas,E.
Bellow+	Hemingway+	Norris+	Updike+
Burroughs+	Hughes,T.	O'Casey	Waugh
Conrad	Huxley	Orwell	Wells
Dos Passos+	James+	Osborne	Wesker
Dreiser+	Jones,D.	Owen	West+
Eliot	Joyce	Pinter	Wharton+
Ellison+	Larkin	Plath+	White,P.
Faulkner+	Lawrence	Pound+	Williams,T.
Fitzgerald+	Lessing	Pynchon+	Williams,W.C.+
Ford	Lewis,S.+	Rosenberg	Wolf
Forster	London+	Sassoon	Wright+
Ginsberg+	MacDiarmid	Shaw	Yeats
Golding	MacNeice	Stein+	
Green	Mailer+	Steinbeck+	

Outside the A.U.C.: 73

Aldington	Douglas	Keyes	O'Brien
Amis	Drabble	Kipling	Parker,R.
Bennett	Durrell	Lawrence,M.	Powys
Bond	Fairbairns+	Le Carré	Read
Bowen	Flemming	Lewis,A.	Rhys
Braine	Forsyth	Lewis,W.	Rickword
Brenton	Galsworthy	Lowry	Roberts
Brooke,R.	Greer	MacDonald	Rudkin
Bunting	Griffiths	Marsh	Sayers
Butler	Hammett+	Masefield	Sillitoe
Carter	Henderson	McBain+	Sinclair,U.+
Chandler+	Highsmith+	McGrath	Storey
Chesterton	Holroyd	Mercer	Thomas,R.
Christie	Hulme	Montague	Wain
Clarke	Isherwood	Moore,G.	Watkins
Collingwood	Jellicoe	Morgan,C.	Weldon
Davie	Kazin+	Mortimer	Wilson,E.
Delaney	Kerouac+	Myers	Wolf,L.
			Young

apx.2:21. continued

A.U.C. authors not mentioned at all (A.U.C. vacuum): 19

Albee+	Fowles	Hopkins	O'Connor+
Arden	Frost+	Lowell+	O'Neill+
Cary	Graves	Melville+	Roth, P. +
Cather	Heller+	Miller, A. +	Vonnegut+
Cummings+	Hill, G.	Nabokov+	

(+ denotes American author)

appendix 2:22

author distribution: the University of York

n = 117

In the A.U.C.: 74

Albee+	Frost+	MacNeice	Stein+
Anderson+	Ginsberg+	MacDiarmid	Steinbeck+
Arden	Graves	Mailer+	Stevens, W. +
Auden	Green	Malamud+	Synge
Baldwin+	Hardy	Mansfield	Thomas, D.
Beckett	Heaney	Miller, A. +	Thomas, E.
Bellow+	Heller+	Nabokov+	Updike+
Burroughs+	Hemingway+	Norris+	Waugh
Cather+	Hughes, T.	O'Casey	Wells
Conrad	Huxley	O'Connor+	West+
Cummings+	James+	O'Neill+	Wharton+
Dos Passos+	Jones, D.	Orwell	White, P.
Dreiser+	Joyce	Owen	Williams, T. +
Eliot	Larkin	Pinter	Williams, W. C. +
Ellison+	Lawrence	Plath+	Woolf
Faulkner+	Lessing	Pound+	Wright+
Fitzgerald+	Lewis, S. +	Pynchon+	Yeats
Ford	London+	Roth, P. +	
Forster	Lowell+	Shaw	

Outside the A.U.C.: 43

Achebe	Cleaver+	Masters+	Roth, H. +
Agee+	Compton-Burnett	McCullers+	Salinger+
Barth, J. +	Crane, H. +	McGrath+	Sinclair, U. +
Bennett	Glasgow+	Miller, H. +	Smith, S.
Berger	Hammett+	Moore, M. +	Snyder+
Berryman+	Harris	Naipaul	Soyinka
Bond	Herzog	Ngugi	Tarn
Bunting	Isherwood	Porter, K. A. +	Trilling+
Chandler+	Kerouac+	Redgrove	Warren+
Chopin+	Kipling	Rhys	Wolfe, Th. +
Churchill, C.	Lowry	Richardson	

apx.2:22. continued

A.U.C. authors not mentioned at all (A.U.C. vacuum): 15

Cary	Gunn, T.	Muir	Sassoon
Fowles	Hill, G.	Murdoch	Vonnegut+
Golding	Hopkins	Osborne	Wesker
Greene	Melville+	Rosenberg	

(+ denotes American author)

appendix 2:23

author distribution: the University of Edinburgh

n = 91

In the A.U.C.: 57

Albee+	Graves	Lowell+	Pound+
Arden	Greene	MacDiarmid	Roth, P. +
Auden	Hardy	MacNeice	Shaw
Baldwin+	Heller+	Malamud+	Stevens, W. +
Beckett	Hemingway+	Melville+	Synge
Bellow+	Hill, G.	Miller, A. +	Thomas, D.
Cary	Hopkins	Muir	Updike+
Conrad	Hughes, T.	Murdoch	Vonnegut+
Eliot	James+	O'Connor+	Waugh
Ellison+	Jones, D.	O'Neill+	Wells
Faulkner+	Joyce	Orwell	Williams, T. +
Fitzgerald+	Lawrence	Osborne	Williams, W. C. +
Fowles	Larkin	Pinter	Wolf
Frost+	Lessing	Plath+	Wright+
			Yeats

Outside the A.U.C.: 34

Atwood	Kesey+	Morrison+	Spender
Brown, G.	Kipling	Nesbit	Stoppard
Buckler	Lawrence, M.	Orton	Tolkien
Burgess	Leacock	Peake	Welty+
Carrier	LeGuin+	Richardson	White, T.
Davies	Lewis, C. S.	Roethke+	Wilson, A.
Gascoyne	Mackay-Brown	Ross	Wyndham
Gibbon	MacLannan	Silko+	
Gunn, N.	Morgan	Spark	

apx.2:23, continued

A.U.C. authors not mentioned at all (A.U.C. vacuum): 32

Anderson+	Ginsberg+	Mailer+	Stein+
Burroughs+	Golding	Mansfield	Steinbeck+
Cather+	Green	Nabokov+	Synge
Cummings+	Gunn, T.	Norris+	Thomas, E.
Dos Passos+	Heaney	O'Casey	Wesker
Dreiser+	Huxley	Owen	West+
Ford	Lewis, S. +	Rosenberg	Wharton+
Forster	London+	Sassoon	White, P.

(+ denotes American author)

appendix 2:24

A.U.C. in the Netherlands and Great Britain: totals

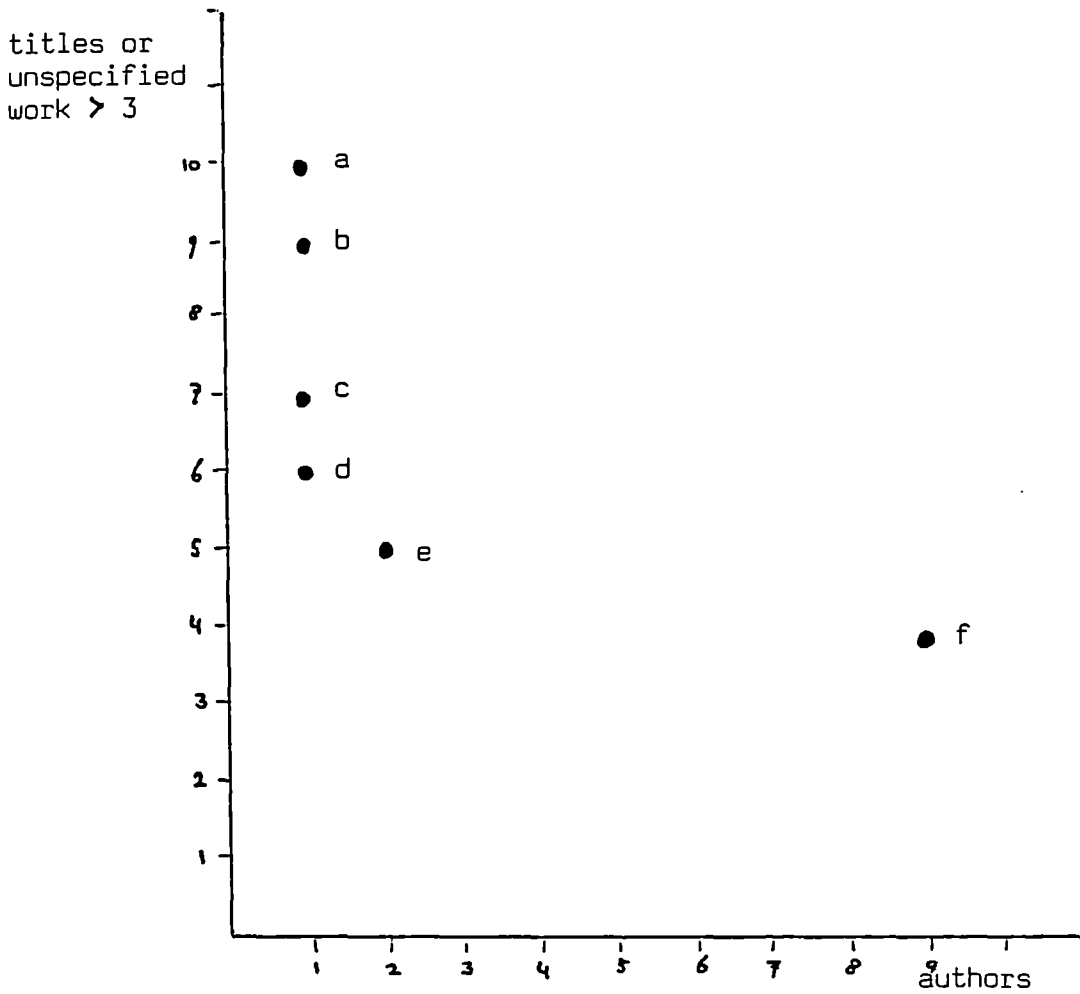
THE NETHERLANDS AND BELGIUM (A.U.C. = 85)

university	total authors	authors in A.U.C.		authors outside A.U.C.		A.U.C. vacuum	
VU	82	67	82%	15	18%	18	21%
UA	74	53	72%	20	27%	32	38%
RUG	218	85	39%	133	61%	0	0%
RUU	116	79	68%	37	32%	6	7%
RUL	95	70	74%	25	26%	15	18%
KUN	167	79	47%	88	53%	6	7%
KUL	31	19	61%	12	39%	66	78%
average	112	65	63%	47	37%	20	24%

GREAT BRITAIN (A.U.C. = 89)

university	total authors	authors in A.U.C.		authors outside A.U.C.		A.U.C. vacuum	
Cambridge	88	47	53%	41	47%	42	46%
Hull	236	83	35%	153	65%	6	7%
Leeds	165	59	36%	106	64%	30	34%
M'chester	161	80	49%	82	51%	9	10%
Sussex	143	70	49%	73	51%	19	22%
York	117	74	63%	43	37%	15	17%
Edinburgh	91	57	63%	34	37%	32	36%
average	143	67	50%	76	50%	22	25%

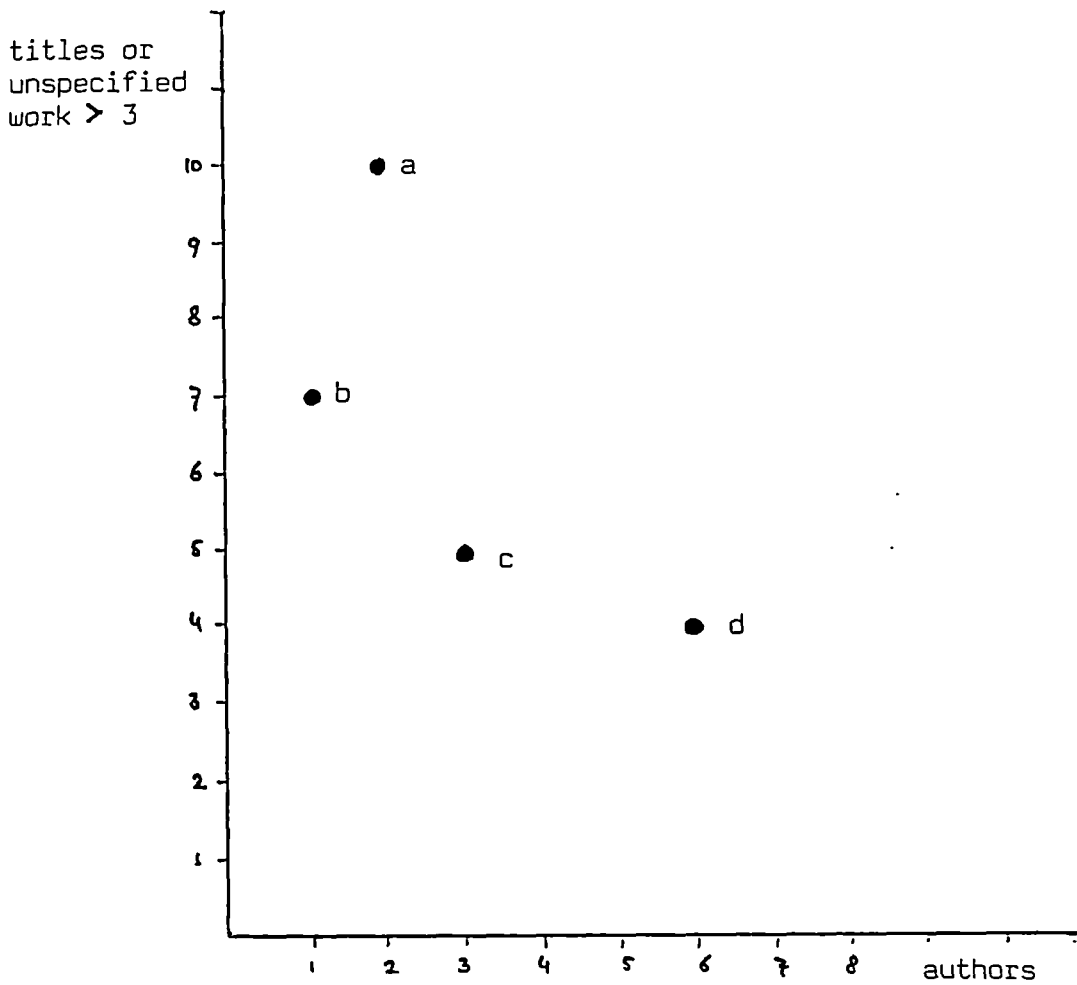
Authors in and outside the A.U.C is expressed in totals and in a percentage of the total number of authors at that university. A.U.C. vacuum is expressed in totals and in a percentage of the total A.U.C.



appendix 2:25
Author Prominence - Free University of Amsterdam

a - Nijhoff
b - Vestdijk
c - Ter Braak
d - Gorter
e - Hermans
H. Roland Holst

f - Achterberg
Couperus
Van Deyssel
Van Eeden
Marsman
A. Roland Holst
Vasalis
Verwey
Van de Woestijne

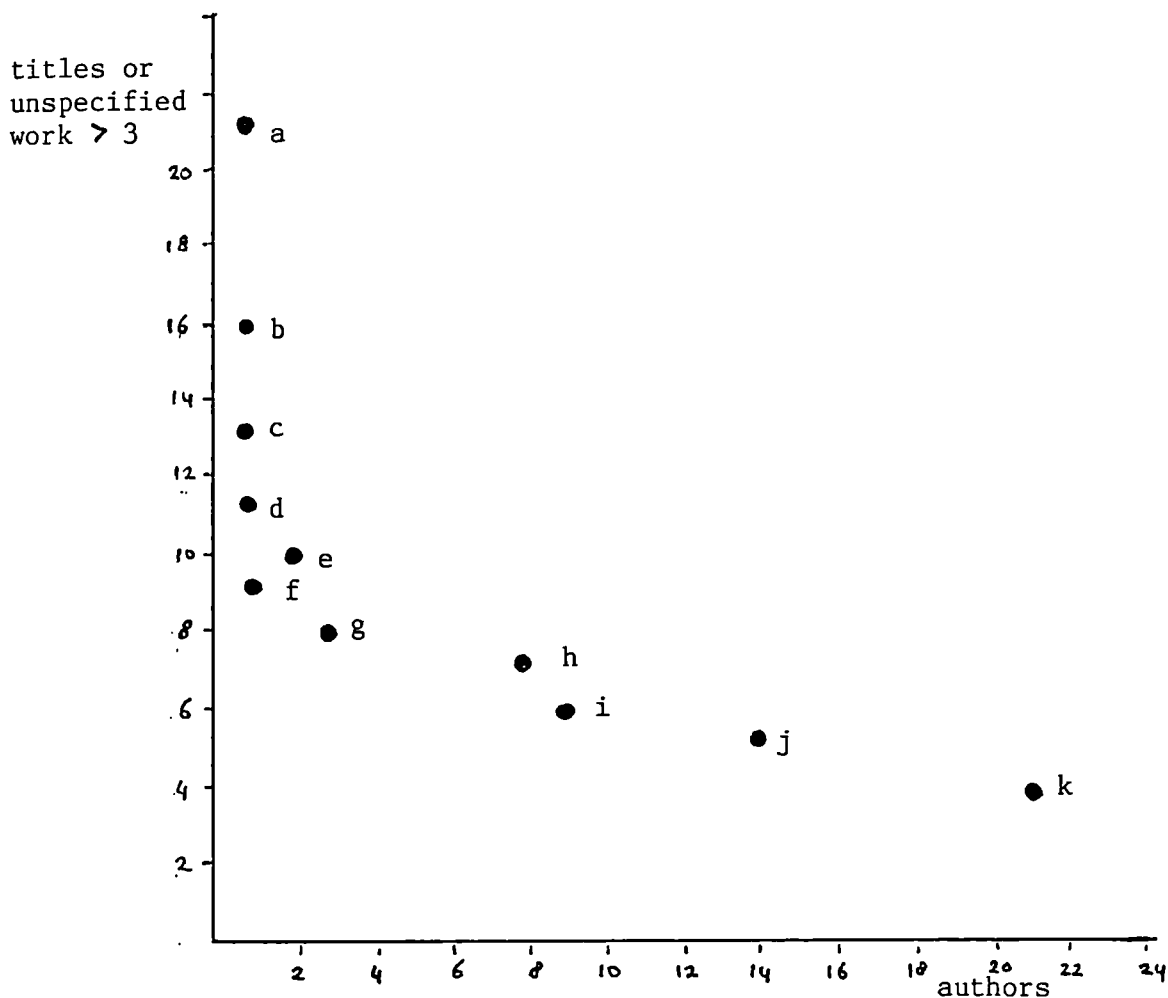


appendix 2:26

Author prominence - University of Amsterdam

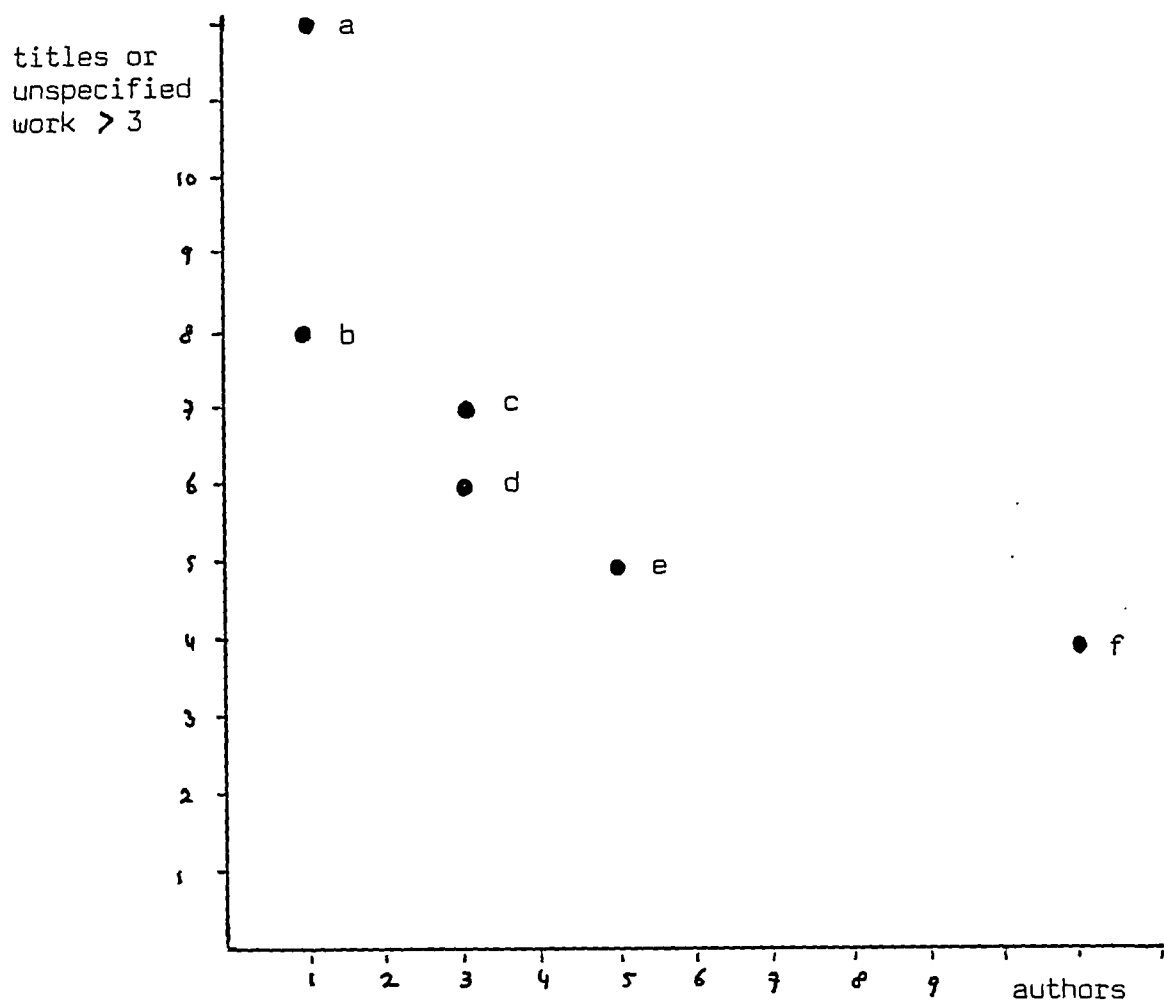
a - Couperus
Heijermans
b - Van Schendel
c - Hermans
Van Looy
Nijhoff

d - Cohen
Van Deyssel
Emants
A. Roland Holst
Gorter
Teirlinck



appendix 2:27
Author Prominence - State University Groningen

- | | | |
|------------------|----------------|----------------|
| a - Vestdijk | Campert | k - Biesheuvel |
| b - Couperus | Heijermans | Den Brabander |
| c - Claus | Hoornik | Buddingh' |
| d - Teirlinck | Kouwenaar | Develing |
| e - Mulisch | Wolkers | Elsschot |
| Van Ostaijen | V.d.Woestijne | Van Geel |
| f - Van het Reve | j - Andreus | Geeraerts |
| g - Boon | Daisne | Hermans |
| Bordewijk | Van Deyssel | Herzberg |
| Ter Braak | Van Eeden | V.d.Kerckhove |
| h - Achterberg | Greshoff | Krol |
| Emants | 't Hart | Van Keulen |
| Gijsen | Kemp | Leopold |
| Koolhaas | Kloos | Du Perron |
| Kopland | Van Looy | Polet |
| Marsman | Lucebert | Roelants |
| Van Schendel | Nijhoff | H.Roland Holst |
| Slauerhoff | A.Roland Holst | Ruyslinck |
| i - Blaman | Raes | Snoek |
| Bloem | Verwey | Vogelaar |
| Boutens | | Vroman |

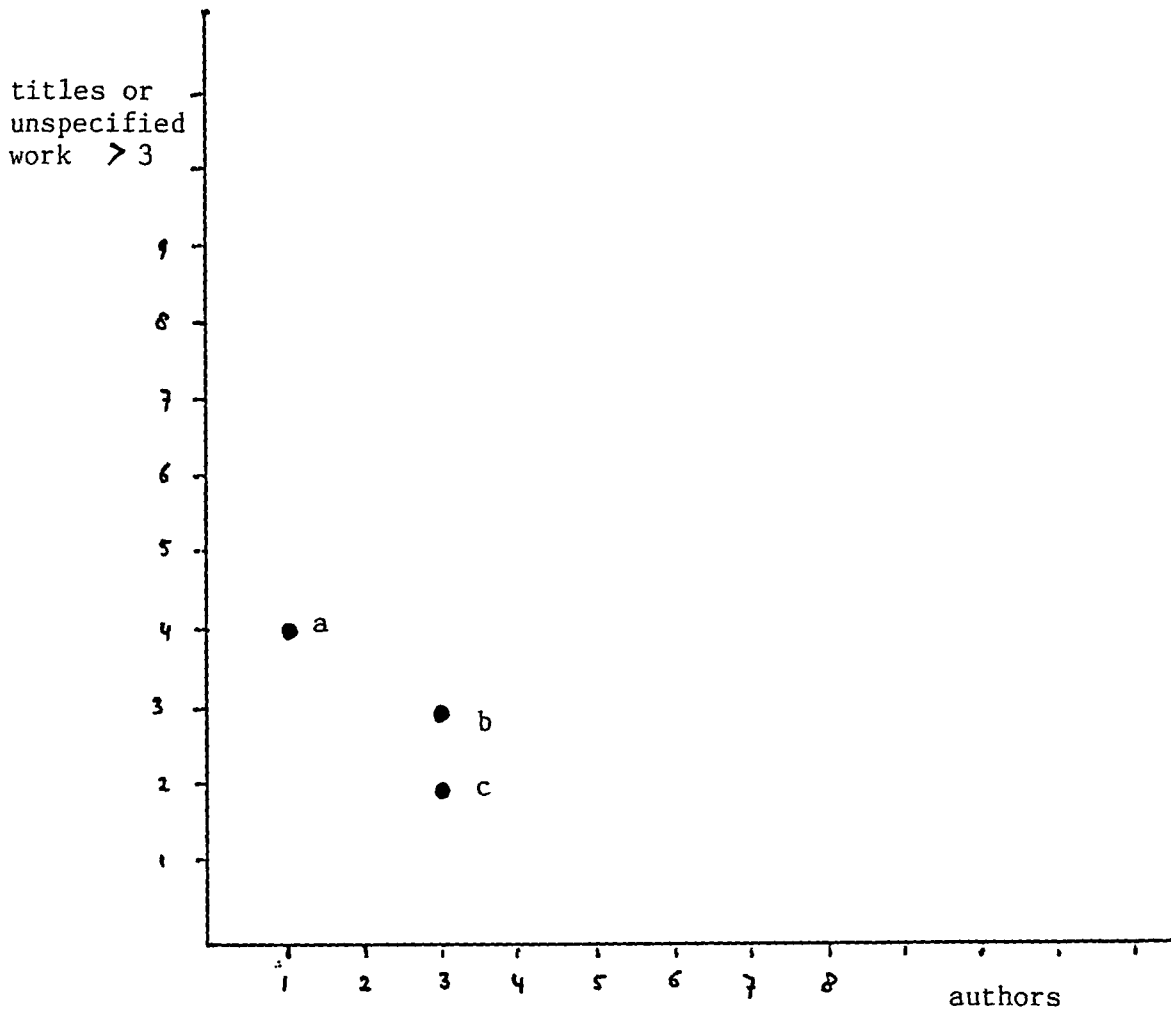


appendix 2:28

Author Prominence - State University of Utrecht

a - Vestdijk
b - Slauerhoff
c - Claus
Couperus
A. Roland Holst
d - Boutens
Kopland
Verwey
e - Gorter
Kouwenaar
Nijhoff
Van Schendel
Van de Woestijne

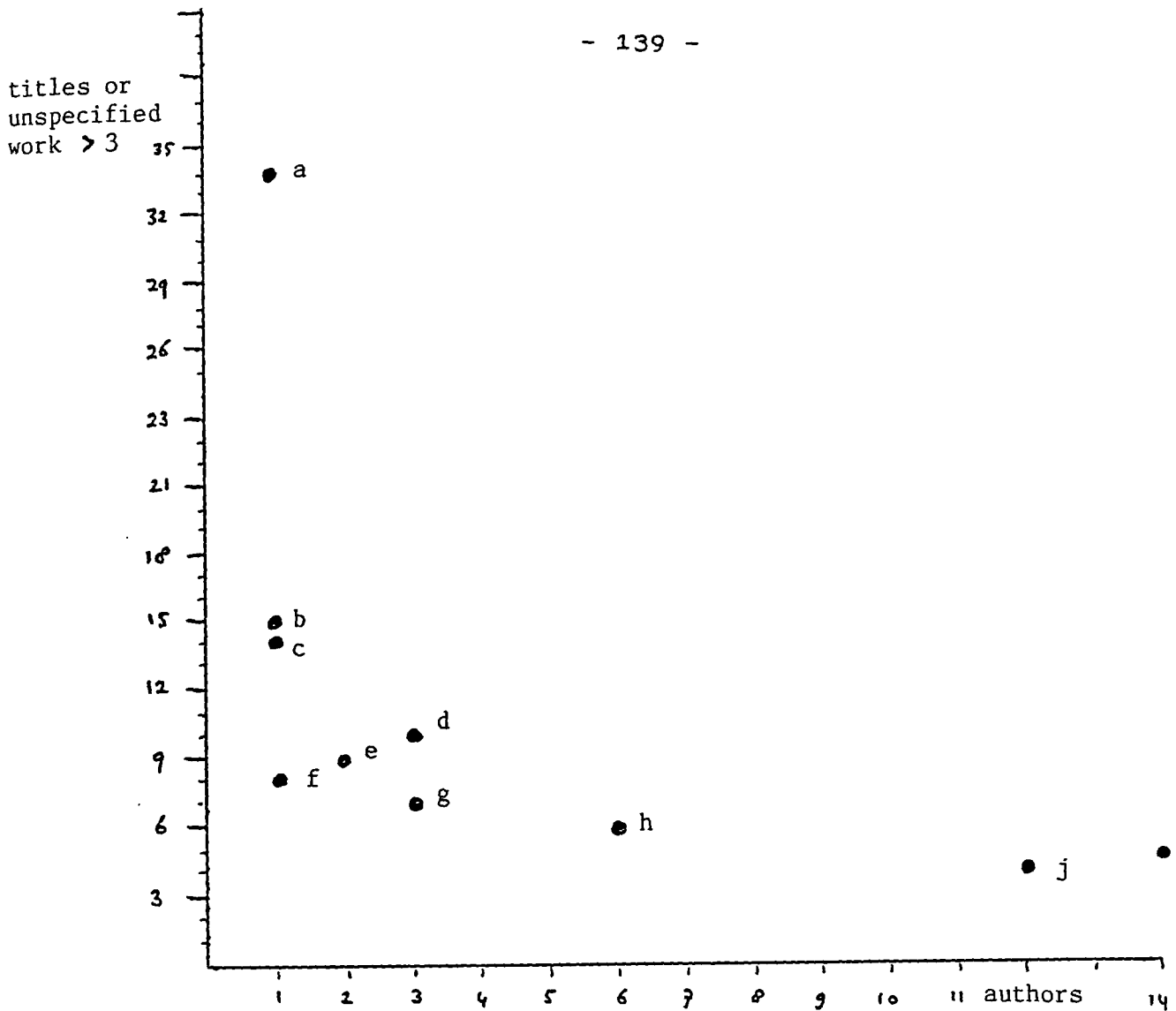
f - Bordewijk
Ter Braak
Elsschot
Emants
Gijsen
Heijermans
Michiels
Du Perron
Van het Reve
Schippers
Walschap



appendix 2:29
Author prominence - State University Leiden

a - Leopold
b - Marsman
Nijhoff
A.Roland Holst

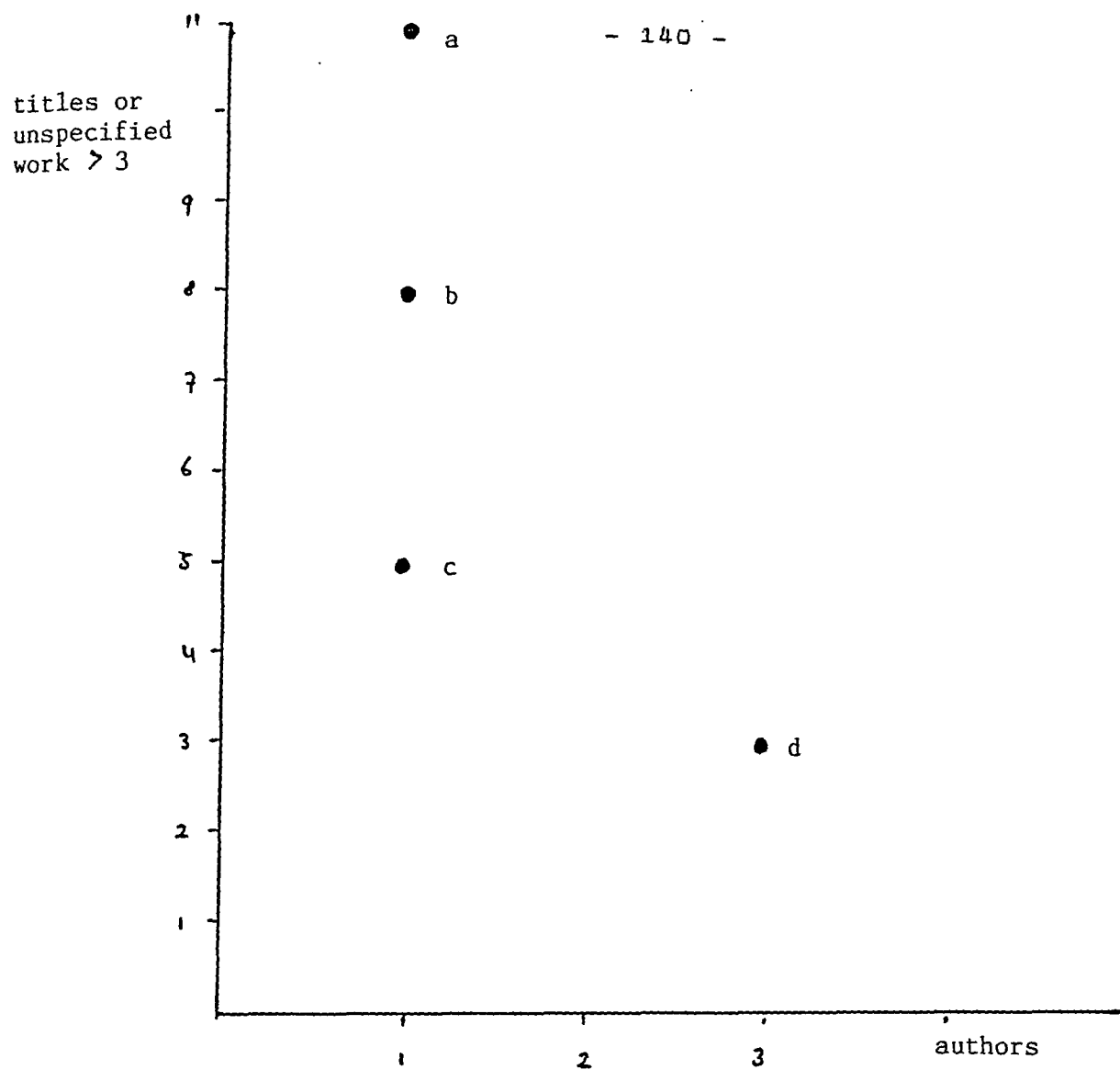
c - Gorjer
Hermans
Verwey



appendix 2:30

Author prominence - Catholic University of Nijmegen

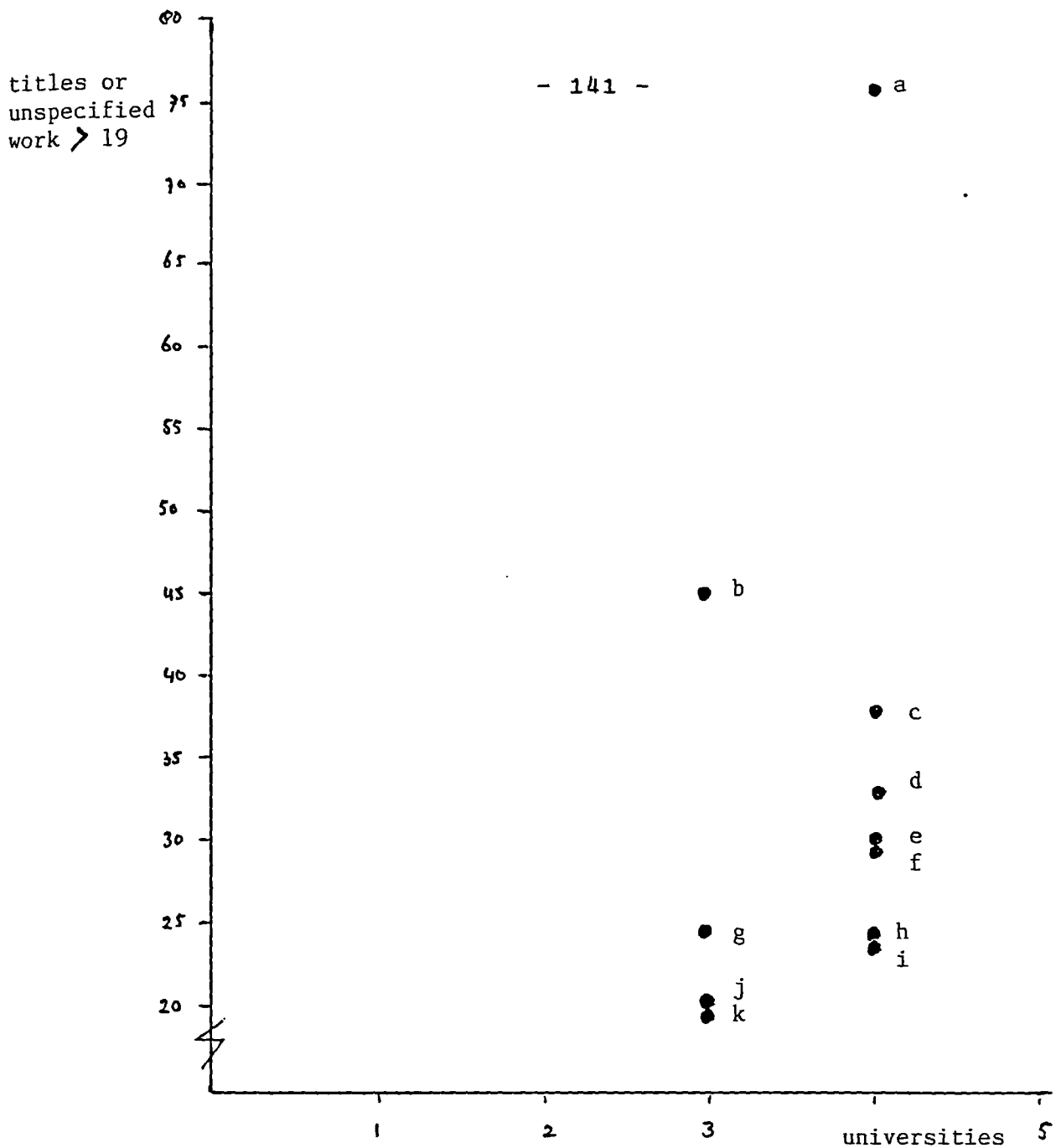
- | | | |
|----------------|----------------|---------------|
| a - Vestdijk | Polet | j - Bernlef |
| b - Hermans | Ruyslinck | Burnier |
| c - Claus | i - Ten Berge | Greshoff |
| d - Koolhaas | Bordewijk | Haasse |
| Mulisch | Ter Braak | 't Hart |
| Slauerhoff | Buddingh' | Kopland |
| e - Boon | Elsschot | Kouwenaar |
| Wolkers | Geeraerts | Lampo |
| f - Raes | Gijsen | Last |
| g - Achterberg | Hamelinck | Van Oudshoorn |
| Van het Reve | Heijermans | Du Perron |
| Van Schendel | Lucebert | Vroman |
| h - Brakman | Michiels | |
| Carmiggelt | A.Roland Holst | |
| Nijhoff | Schierbeek | |
| Van Ostaijen | Walschap | |



appendix 2:31
Author prominence - Catholic University of Leuven (Belgium)

a - Claus
 b - Streuvels
 c - Van Ostaijen

d - Aafjes
 Van Schendel
 Teirlinck

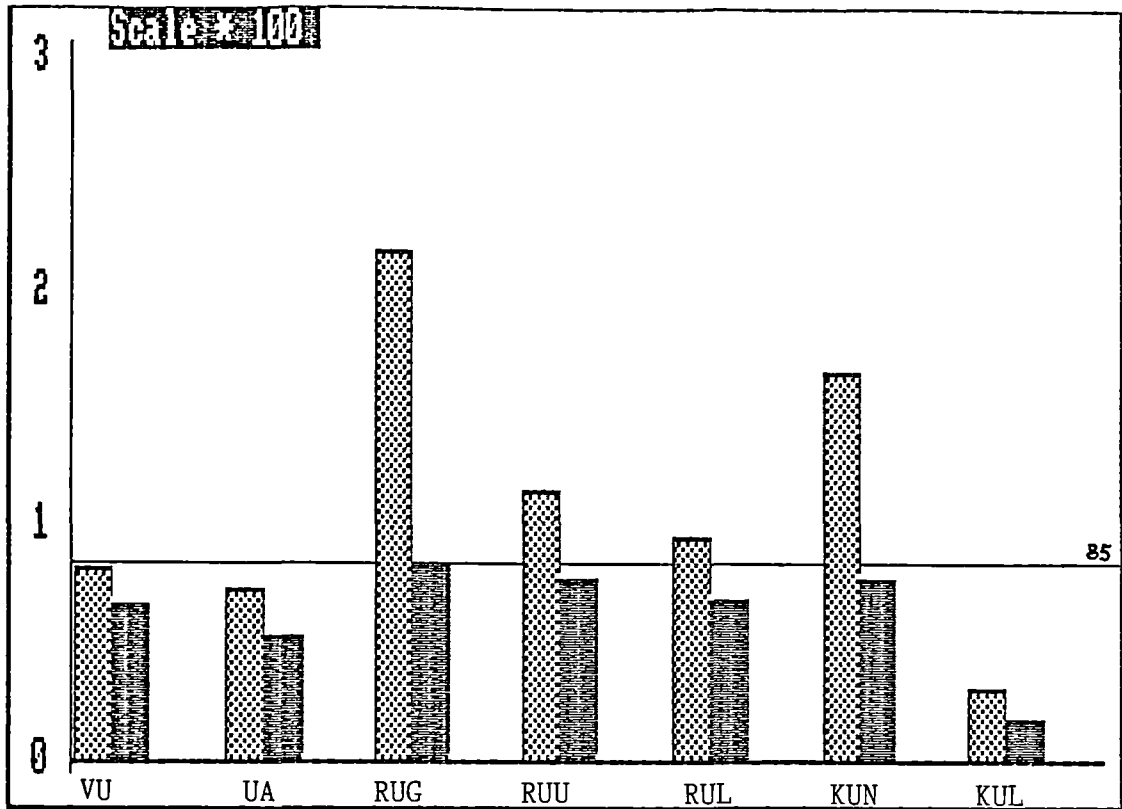


appendix 2:32

Accumulative Author Prominence Graph - all Dutch universities

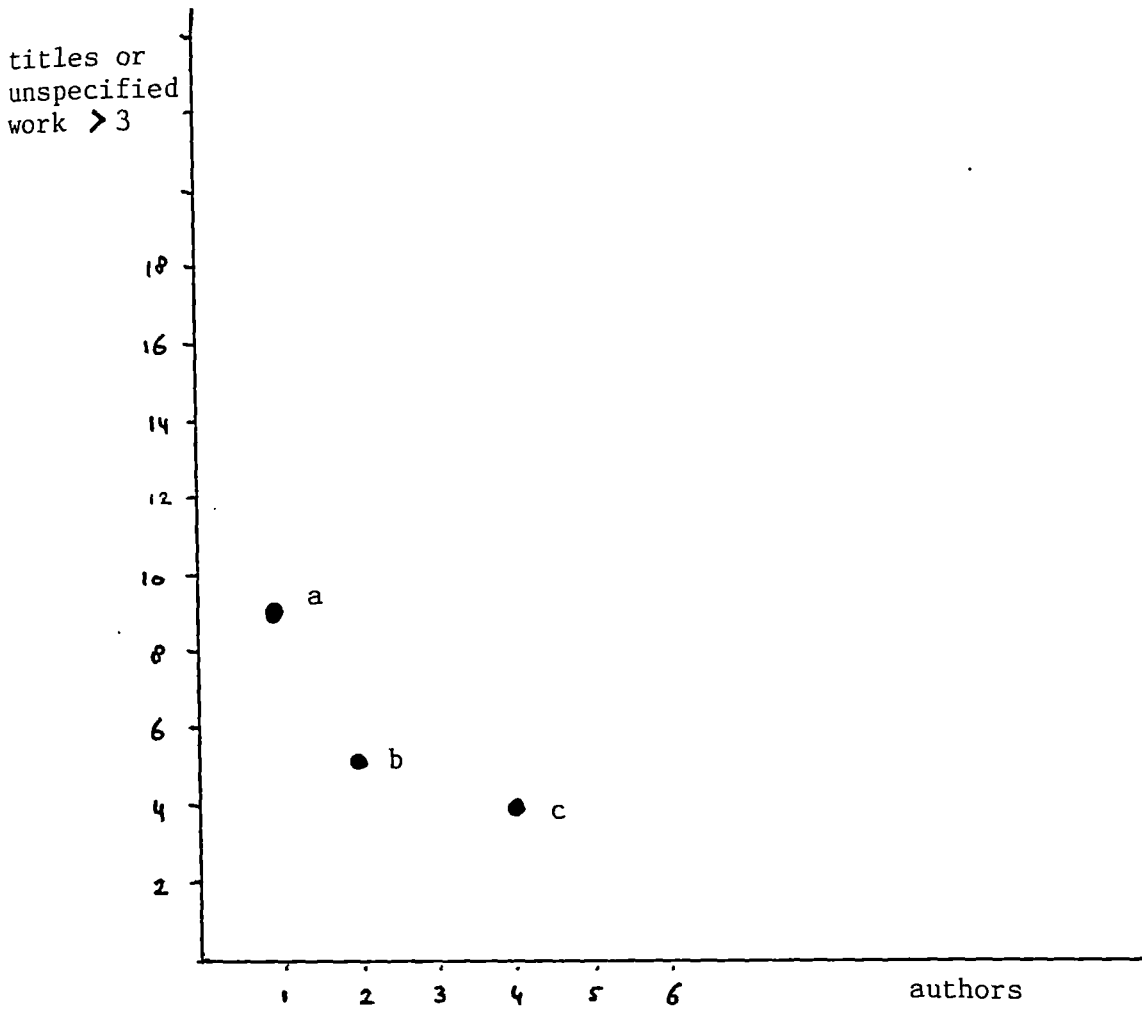
a - Vestdijk (76)
 b - Claus (45)
 c - Couperus (37)
 d - Nijhoff (33)
 e - Hermans (30)
 f - Van Schendel (29)

g - Slauerhoff (25)
 h - A.Roland Holst (25)
 Heijermans (25)
 i - Ter Braak (24)
 j - Van Ostaijen (21)
 k - Van het Reve (20)



Appendix 2:33, Graph: the Dutch canon, authors in U.C. and A.U.C.

U.C.: grey columns; A.U.C.: black columns

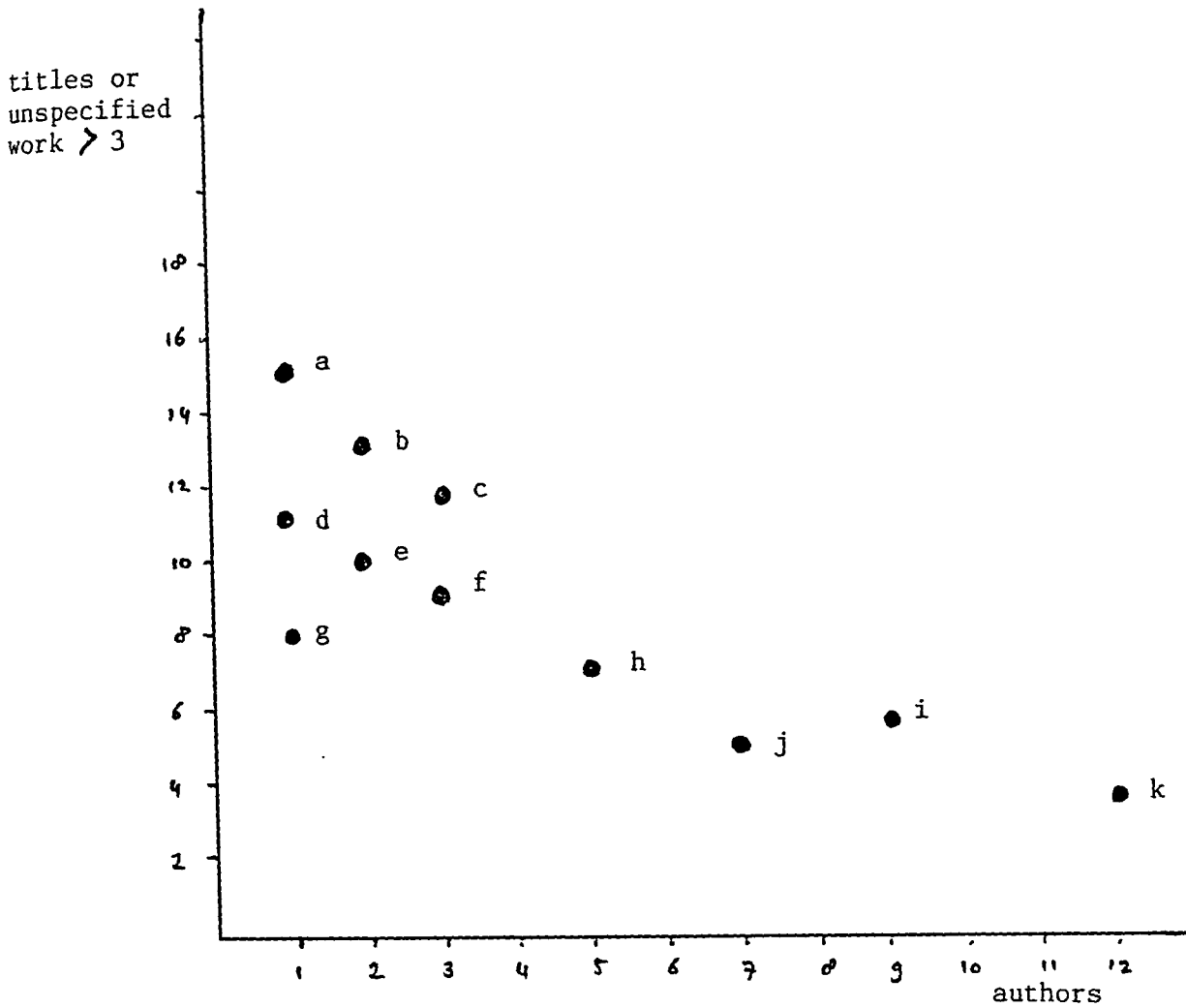


appendix 2:34

Author prominence - Cambridge University

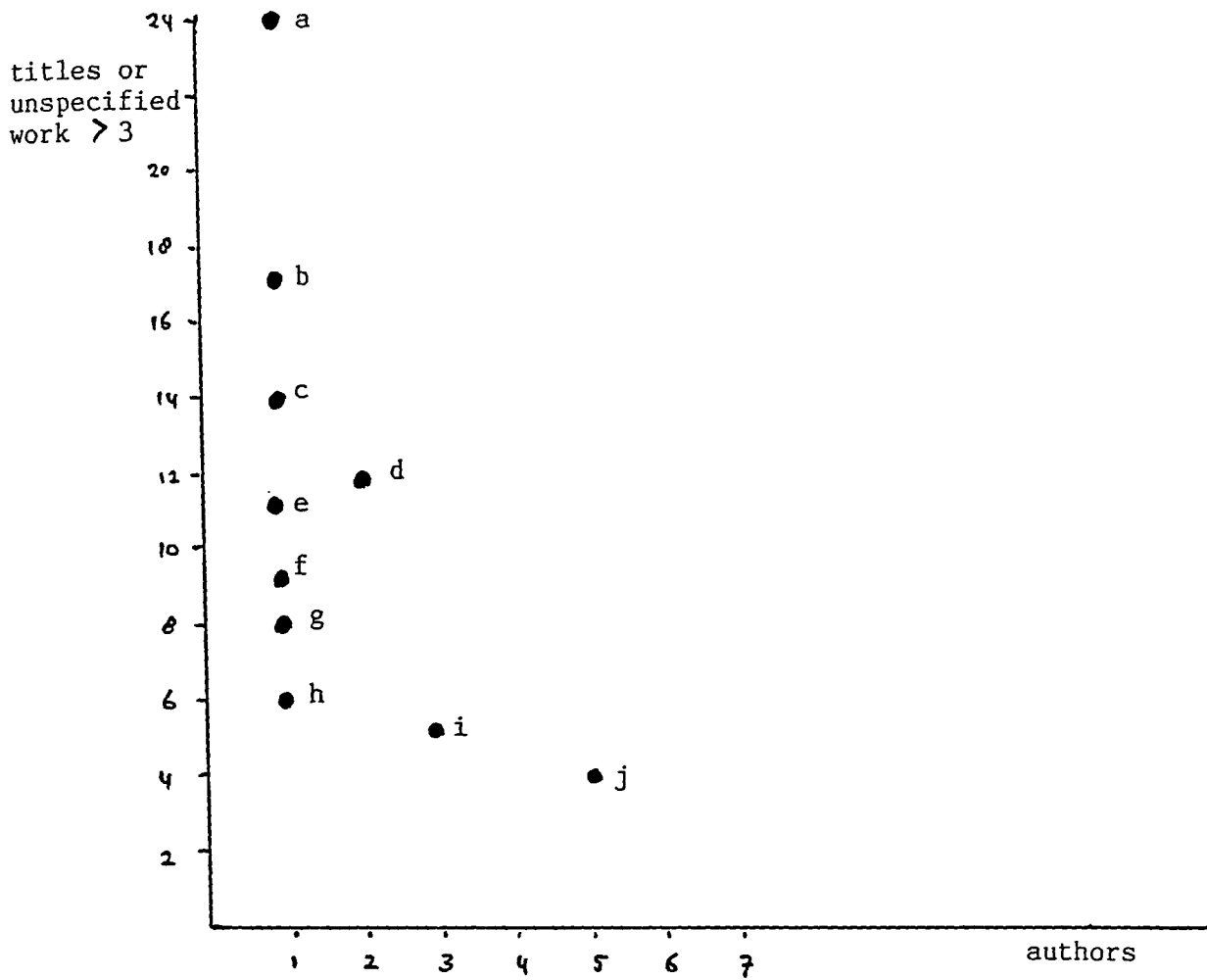
a - Auden
b - Larkin
Murdoch

c - Amis
T.Hughes
Lawrence
Osborne



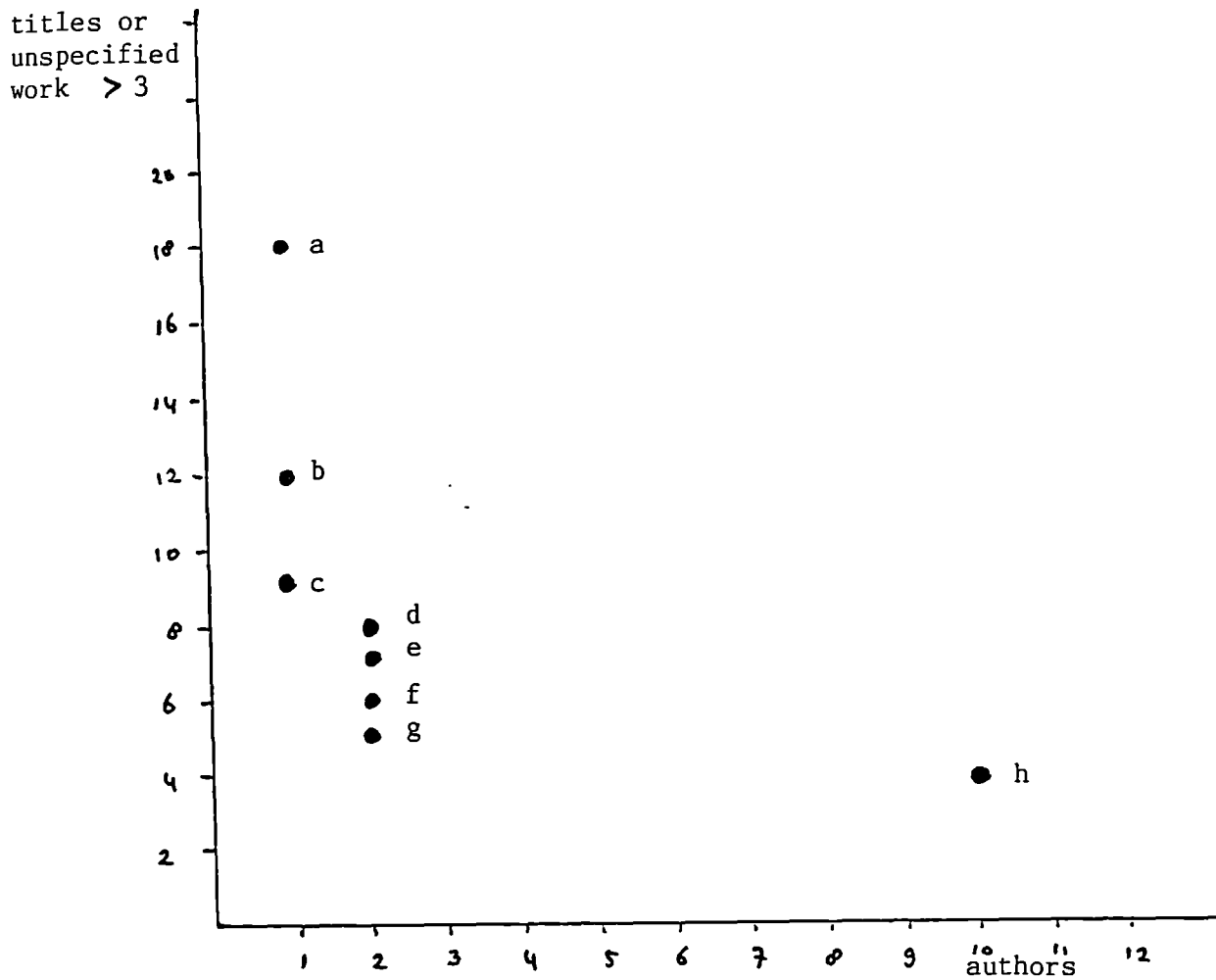
appendix 2:35
Author prominence - Hull University

- | | | |
|-----------------|-------------|-----------|
| a - Lawrence | A. Miller | Woolf |
| b - Ginsberg | Steinbeck | Barth |
| Lowell | Updike | Odets |
| c - Eliot | i - Forster | Vonnegut |
| Creeley | Hardy | k - Auden |
| Hemingway | Yeats | Day Lewis |
| d - Berryman | Albee | Greene |
| e - Faulkner | Roth | Joyce |
| Mailer | Malamud | Rhys |
| f - Bennett | O'Neill | Cheever |
| James | Salinger | London |
| Plath | Singer | Pound |
| g - Fitzgerald | j - Conrad | Rich |
| h - T. Williams | Wells | Theroux |
| Bellow | MacNeice | Lessing |
| | | P. White |



appendix 2:36
Author prominence - Leeds University

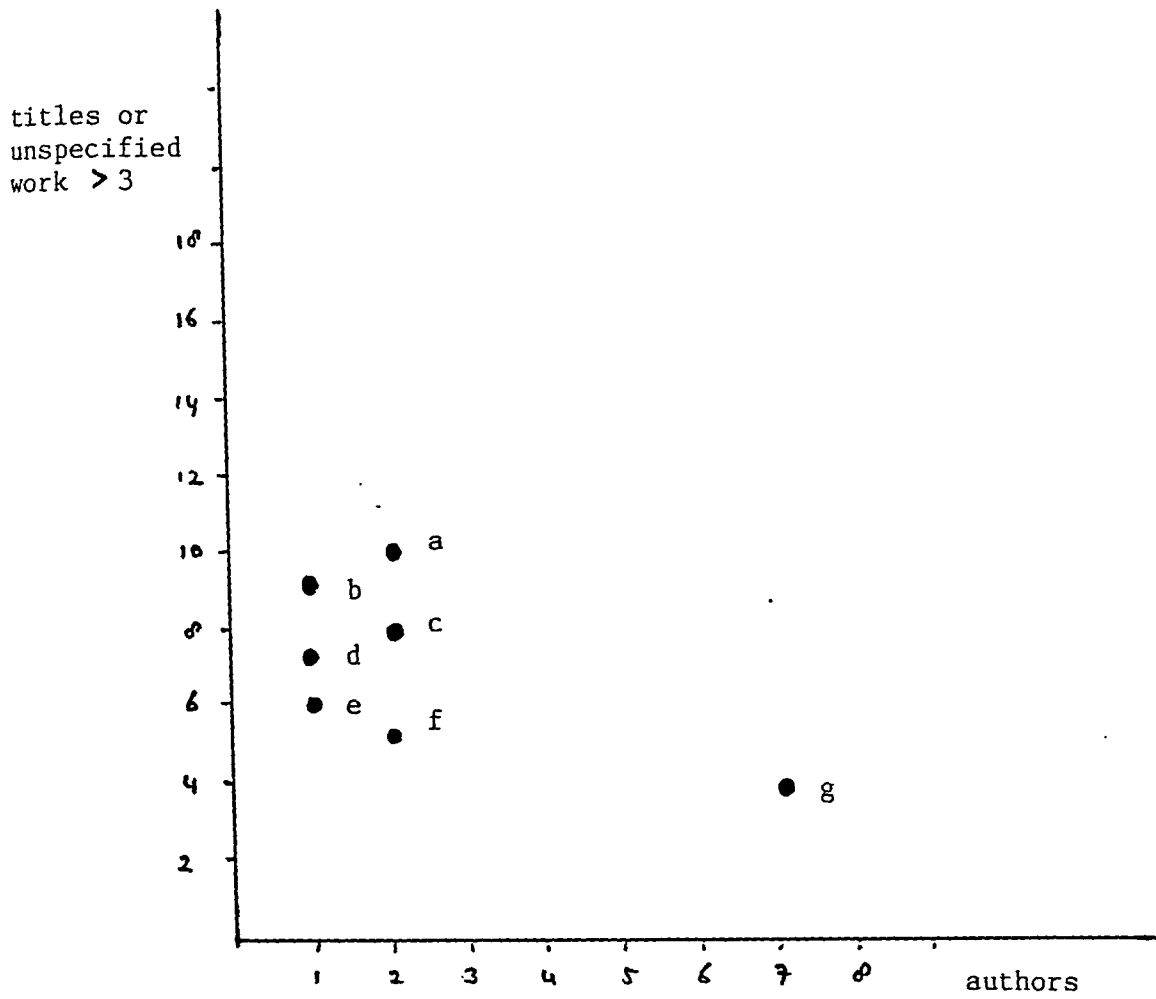
- | | |
|--------------|-----------|
| a - James | i - Hardy |
| b - Lawrence | Hopkins |
| c - Conrad | O'Connor |
| d - Forster | j - Synge |
| Woolf | Wells |
| e - Yeats | Albee |
| f - Beckett | A. Miller |
| g - Eliot | Pound |
| h - Shaw | |



appendix 2:37
Author prominence - Manchester University

- a - James
- b - Eliot
- c - T.Williams
- d - Faulkner
Hemingway
- e - Fitzgerald
Melville
- f - Lawrence
Mailer
- g - Bellow
West

- h - Joyce
Yeats
Albee
S.Crane
A.Miller
O'Neill
Pound
Salinger
Vonnegut
W.C.Williams

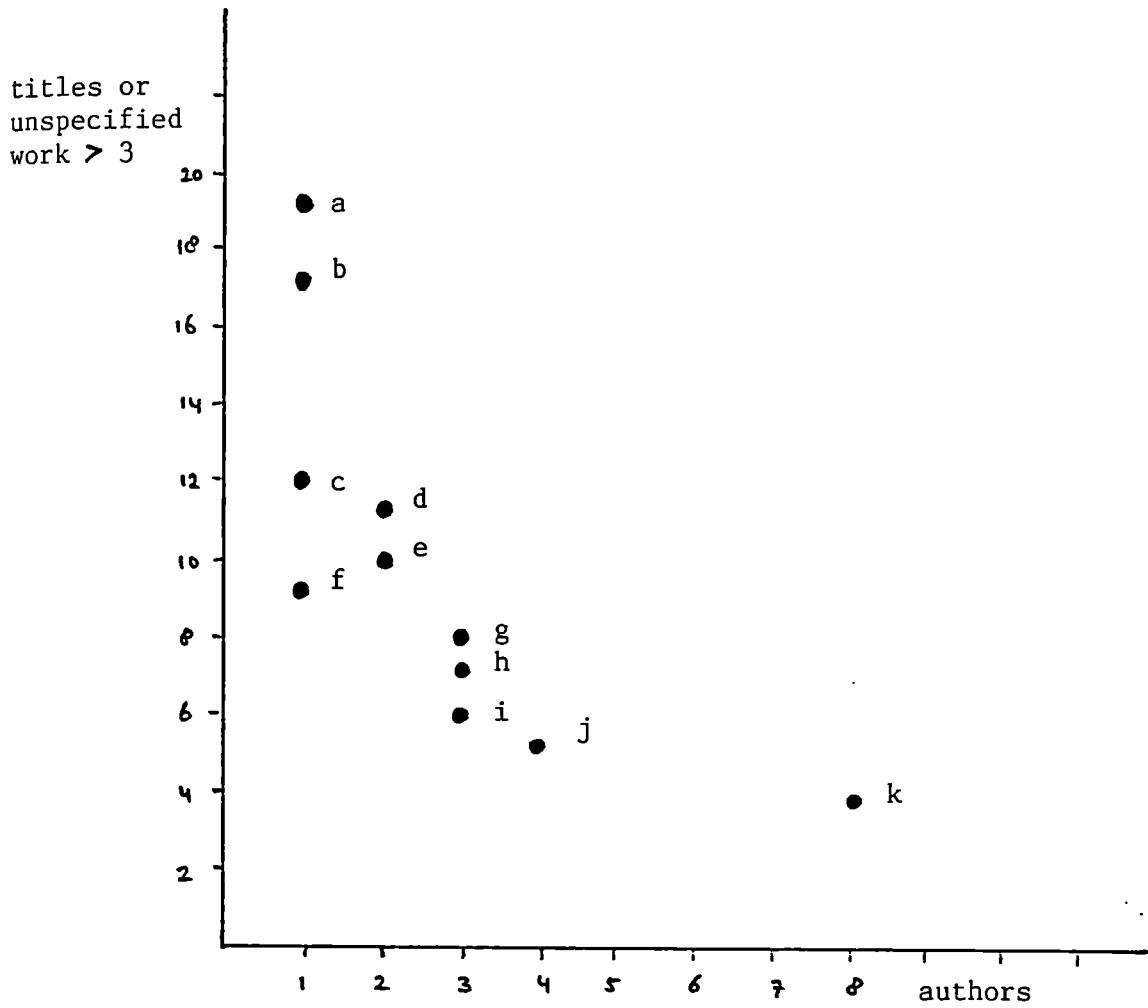


appendix 2:38

Author prominence - Sussex University

a - W.Lewis
Woolf
b - Eliot
c - Lawrence
Yeats
d - Pound
e - Forster
f - Waugh
James

g - Bennett
Ford
Huxley
Joyce
MacNeice
Orwell
Wells

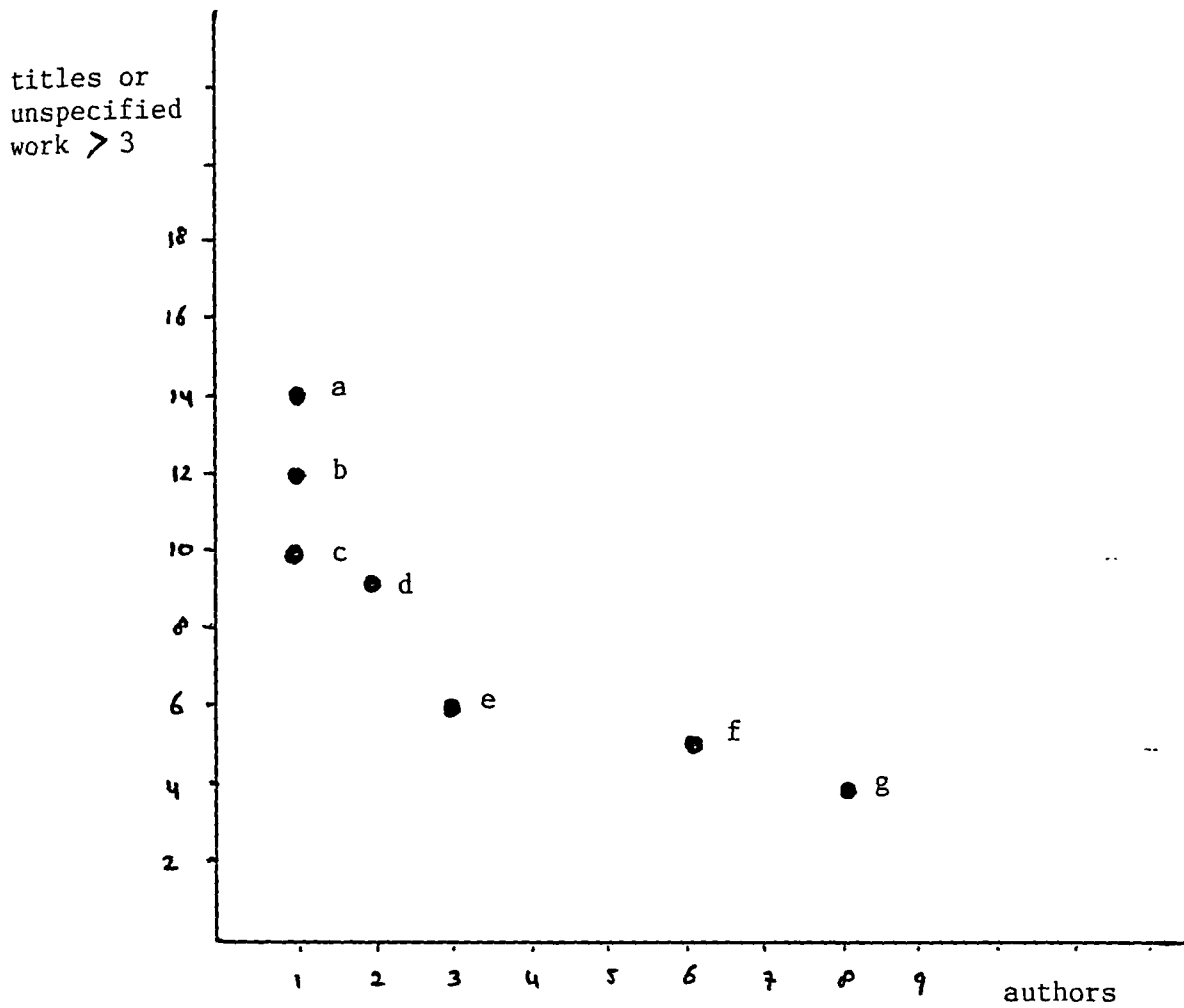


appendix 2:39
Author prominence - York University

a - James
b - Lawrence
c - Lessing
d - Auden
Conrad
e - Beckett
Pound
f - Eliot
g - Orwell
Woolf
Yeats

h - Ford
Forster
Joyce
i - Green
Kipling
Waugh
j - Faulkner
Compton-Burnett
Shaw
Hemingway

k - Huxley
Isherwood
D.Jones
McDiarmid
Wells
Fitzgerald
O'Neill
Malamud

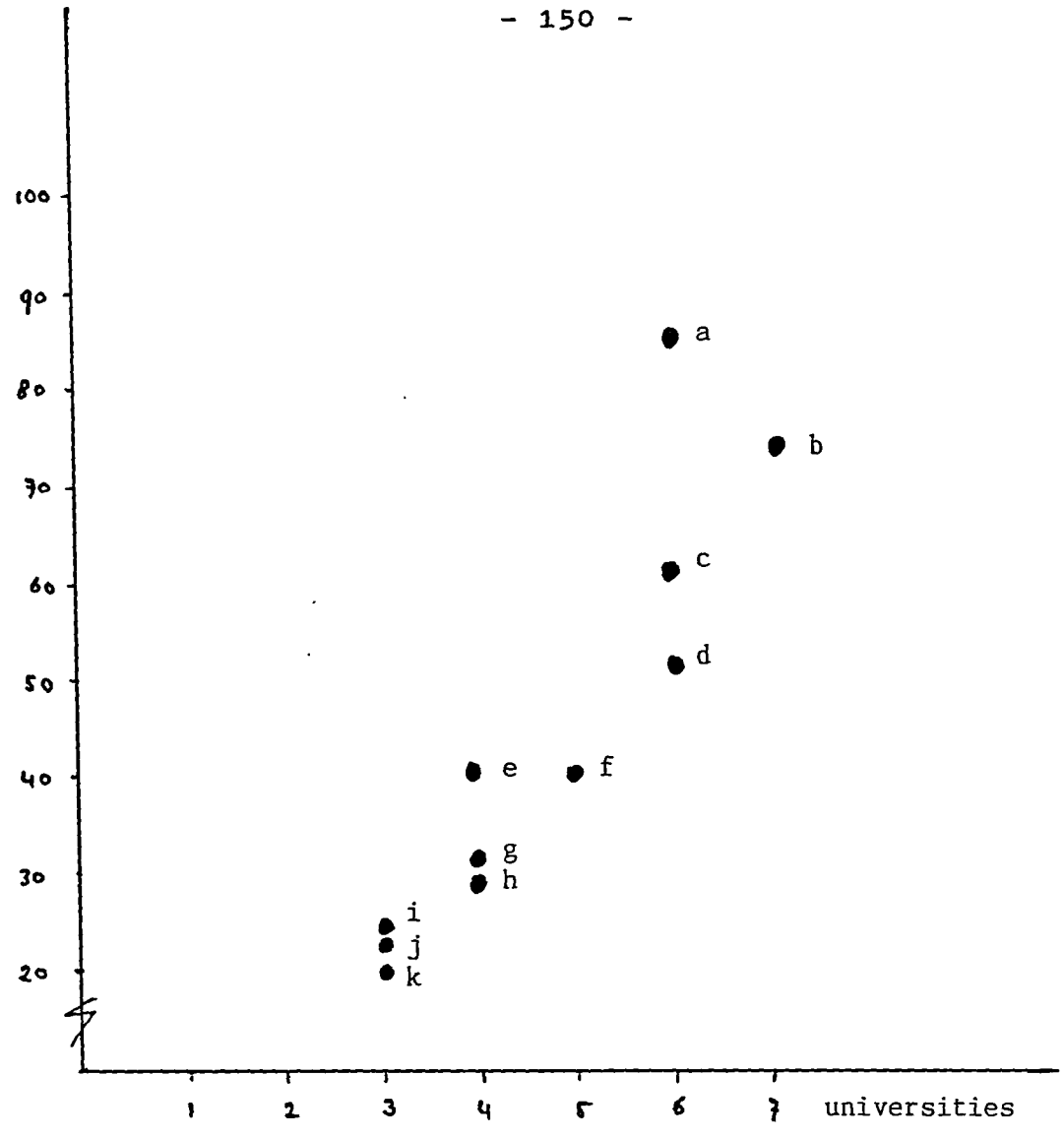


appendix 2:40

Author prominence - Edinburgh University

- | | |
|--------------------|-------------|
| a - Yeats | Woolf |
| b - Eliot | Baldwin |
| c - Conrad | Roth |
| d - Hardy
James | g - Beckett |
| e - Lawrence | Waugh |
| Orwell | Albee |
| Bellow | Hemingway |
| f - Isherwood | Malamud |
| Greene | Morrison |
| Shaw | O'Neill |
| | Pynchon |

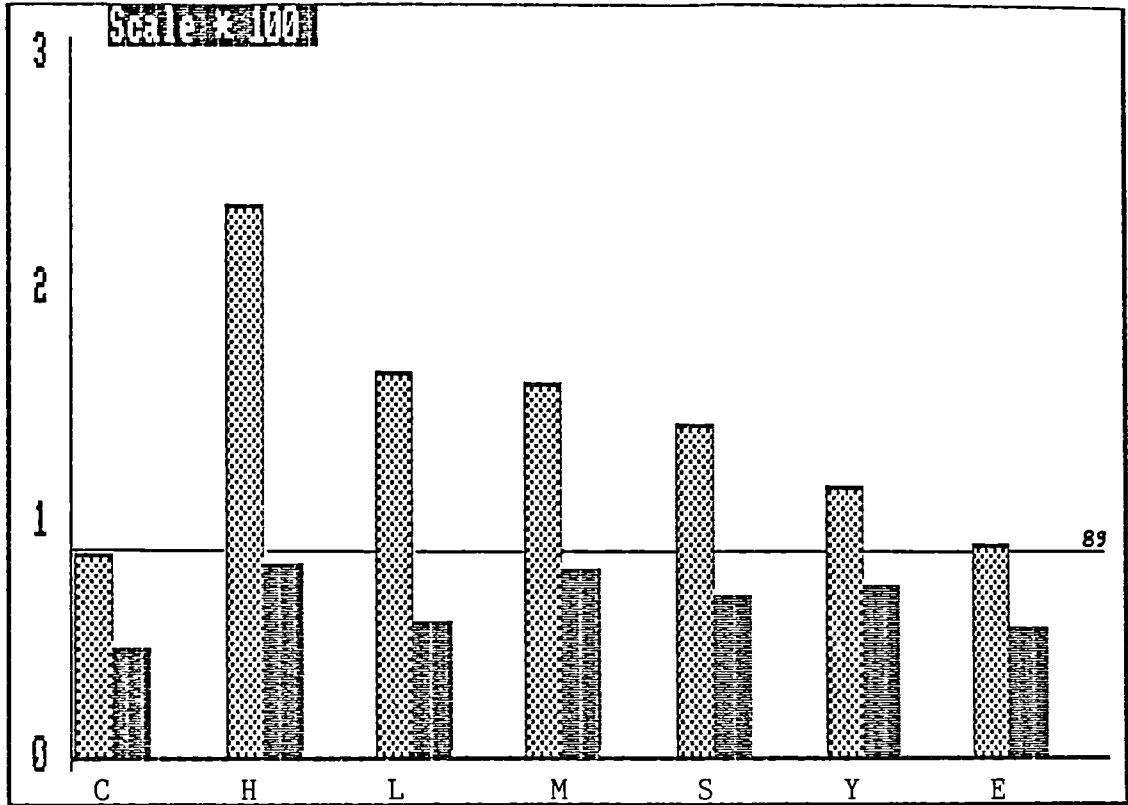
titles
7 19



appendix 2:41

Accumulative Author Prominence - all British universities

- | | |
|-------------------|------------------|
| a - James (84) | h - Pound (29) |
| b - Lawrence (73) | Hemingway (29) |
| c - Eliot (62) | i - Auden (24) |
| d - Yeats (51) | j - Beckett (23) |
| e - Conrad (40) | Faulkner (23) |
| f - Woolf (40) | k - Hardy (20) |
| g - Forster (31) | |



Appendix 2:42, Graph: the British canon, authors in U.C. and A.U.C.

U.C.: grey columns; A.U.C.: black columns

appendix 2:43

author distribution (U.C. and A.U.C.) per university:

the Netherlands and Belgium

n = 292

author VU UA RUG RUU RUL KUN KUL

AT 7 UNIVERSITIES (A.U.C.) : 9

Achterberg	x	x	x	x	x	x	x
Boon	x	x	x	x	x	x	x
Elsschot, W.	x	x	x	x	x	x	x
Hermans	x	x	x	x	x	x	x
Marsman	x	x	x	x	x	x	x
v.Ostaijen	x	x	x	x	x	x	x
A.Roland Holst	x	x	x	x	x	x	x
v.Schendel	x	x	x	x	x	x	x
Teirlinck	x	x	x	x	x	x	x

AT 6 UNIVERSITIES (A.U.C.) : 32

ten Berge	x	x	x	x	x	x	
ter Braak	x	x	x	x	x	x	
Burnier	x	x	x	x	x	x	
Coenen	x	x	x	x	x	x	
Dèr Mouw	x	x	x	x	x	x	
v.Geel	x	x	x	x	x	x	
Gorter	x	x	x	x	x	x	
Hamelink	x	x	x	x	x	x	
Heeresma	x	x	x	x	x	x	
Heijermans	x	x	x	x	x	x	
Koolhaas	x	x	x	x	x	x	
Kopland	x	x	x	x	x	x	
Kouwenaar	x	x	x	x	x	x	
Krol	x	x	x	x	x	x	
Leopold	x	x	x	x	x	x	
Lucebert	x	x	x	x	x	x	
Mulisch	x	x	x	x	x	x	
Nescio	x	x	x	x	x	x	
Nijhoff	x	x	x	x	x	x	
v.Oudshoorn	x	x	x	x	x	x	
Du Perron	x	x	x	x	x	x	
(van het) Reve	x	x	x	x	x	x	
Slauerhoff	x	x	x	x	x	x	
Vestdijk	x	x	x	x	x	x	
Vroman	x	x	x	x	x	x	
Couperus	x	x	x	x	x		x
v.Eeden	x	x	x	x	x		x

apx 2:43. continued	VU	UA	RUG	RUU	RUL	KUN	KUL
Emants	x	x	x	x	x		x
Claus	x	x	x	x		x	x
Bordewijk	x		x	x	x	x	x
Michiels	x		x	x	x	x	x
Streuvels	x		x	x	x	x	x

AT 5 UNIVERSITIES (A.U.C.) : 21

v. Deyssel	x	x	x	x	x		
Kloos	x	x	x	x	x		
Boutens	x	x	x	x		x	
v. Eyck	x	x	x	x		x	
Gossaert	x	x	x	x		x	
v. d. Leeuw	x	x	x	x		x	
H. Roland Holst-v. d. S.	x	x	x	x		x	
Vermeylen	x	x	x	x		x	
Komrij	x	x	x		x	x	
Kousbroek	x	x	x		x	x	
Bernlef	x		x	x	x	x	
Bloem, J.C.	x		x	x	x	x	
Gijssen, M.	x		x	x	x	x	
Hotz, F.B.	x		x	x	x	x	
Kooiman	x		x	x	x	x	
Vasalis	x		x	x	x	x	
Verwey	x		x	x	x	x	
Biesheuvel		x	x	x	x	x	
v. Keulen		x	x	x	x	x	
Wolkers		x	x	x	x	x	
Walschap			x	x	x	x	x

AT 4 UNIVERSITIES (A.U.C.) : 23

v. Looy	x	x	x	x			
Engelman	x		x	x		x	
Rodenko	x		x	x		x	
Schippers	x		x	x		x	
H. de Vries	x		x	x		x	
v. d. Woestijne	x		x	x		x	
Hoornik	x		x		x	x	
Vogelaar	x		x		x	x	
Alberts			x	x	x	x	
Andreas			x	x	x	x	
Blaman			x	x	x	x	
Brakman			x	x	x	x	
v. Bruggen			x	x	x	x	
Campert			x	x	x	x	
Elburg			x	x	x	x	
Emmens			x	x	x	x	
Hanlo			x	x	x	x	
Lodeizen			x	x	x	x	
Polet			x	x	x	x	
T. de Vries			x	x	x	x	
Timmermans	x		x			x	x

apx 2:43, continued VU UA RUG RUU RUL KUN KUL

Raes			x	x		x	x
't Hart			x		x	x	x

AT 3 UNIVERSITIES (outside A.U.C.) : 30

v.d.Goes	x	x	x				
R.Bloem	x		x	x			
Kellendonk	x		x			x	
Herzberg		x	x		x		
Armando			x	x		x	
v.d.Bergh			x	x		x	
Buysse			x	x		x	
Faverey			x	x		x	
Kemp			x	x		x	
de Mérode			x	x		x	
Meysing			x	x		x	
Minne			x	x		x	
Nooteboom			x	x		x	
Verhagen			x	x		x	
Buddingh'			x		x	x	
Carmiggelt			x		x	x	
Daisne			x		x	x	
Debrot			x		x	x	
Geeraerts			x		x	x	
Haasse			x		x	x	
Minco			x		x	x	
v.Nijlen				x	x	x	
O.de Jong			x		x		x
Aafjes			x			x	x
Coolen			x			x	x
Gilliams			x			x	x
Moens			x			x	x
Roelants			x			x	x
Ruyslinck			x			x	x
Walravens			x			x	x

AT 2 UNIVERSITIES (outside A.U.C.) : 63

Erens	x	x					
Binnendijk	x		x				
Tak	x		x				
Aletrino		x	x				
v.Oordt		x	x				
Prins		x	x				
Simons-Mees		x	x				
Kuijper	x				x		
Boudier-Bakker			x	x			
den Brabander			x	x			
Korteweg			x	x			
Matsier			x	x			
H.A.Meijer			x	x			
Naeff			x	x			
Oltmans			x	x			

apx 2:43, continued	VU	UA	RUG	RUU	RUL	KUN	KUL
v. Velde			x	x			
Gerhardt	x				x		
Arion			x		x		
Springer			x		x		
den Uyl			x		x		
Kossmann				x	x		
Ouwens				x	x		
Thijssen	x					x	
Adema v. Scheltema			x			x	
v. Aken			x			x	
Bonset			x			x	
Bontridder			x			x	
Bruning			x			x	
Coster			x			x	
Dekker			x			x	
v. Duinkerken			x			x	
Gils			x			x	
Greshoff			x			x	
Harmsen van Beek			x			x	
Havelaar			x			x	
Helman			x			x	
Hoekstra			x			x	
Lampo			x			x	
Last			x			x	
de Man			x			x	
Morriën			x			x	
Noordstar			x			x	
v. Paemel			x			x	
Pernath			x			x	
Querido			x			x	
Robberechts			x			x	
v. Schagen			x			x	
Schierbeek			x			x	
Sierksma			x			x	
Snoek			x			x	
Vaandrager			x			x	
Vinkenoog			x			x	
Zielens			x			x	
v. Deel				x		x	
v. d. Graft				x		x	
Terborgh				x		x	
Brouwers					x	x	
Charles					x	x	
Hillenius					x	x	
Brunclair			x				x
Burssens			x				x
de Pilleceyn			x				x
de Ridder			x				x

apx 2:43. continued VU UA RUG RUU RUL KUN KUL

AT 1 UNIVERSITY ONLY (outside A.U.C.) : 114

Battus	x					
Bierens-de Haan	x					
Canaponi	x					
Diepenbrock	x					
Huygens	x					
Swarth	x					
Brusse		x				
Cohen		x				
Danser		x				
Everts		x				
v. Groeningen		x				
Hartog		x				
v. d. Hoek		x				
Hofker		x				
Mijnsen		x				
K. v. h. Reve		x				
Smit		x				
Spaan		x				
Timmerman		x				
Wiessing		x				
Antink			x			
Baekelmans			x			
Bergman			x			
de Bom			x			
Brulez			x			
Buckinx			x			
Buning			x			
R. de Clercq			x			
Dermoût			x			
Develing			x			
de Haan			x			
v. Hattum			x			
v. Hecke			x			
Herreman			x			
d'Hondt			x			
v. Hoogenbemt			x			
Jolles			x			
v. d. Kerckhove			x			
Krijgelmans			x			
Kuyle			x			
v. Langendonck			x			
Lehman			x			
Loveling			x			
Marja			x			
de Meester			x			
H. R. Meijer			x			
de Mont			x			
Moortgat			x			
Mussche			x			
Netscher			x			
Perseyn			x			
Revis			x			
Robbers			x			

apx 2:43. continued	VU	UA	RUG	RUU	RUL	KUN	KUL
Rodenbach			x				
Roggeman			x				
Ruting			x				
v. Ruysbeek			x				
v. Santen-Kolff			x				
Sleutelaar			x				
Stijns			x				
Stroman			x				
Vandeloo			x				
v. d. Veen			x				
Verschaeve			x				
Veth			x				
v. d. Voorde			x				
A. de Vries			x				
Wagener			x				
Weemoedt			x				
v. Wessem			x				
Willems			x				
de Wispelaere			x				
de Wit			x				
Baart				x			
de Bruin				x			
W. de Clercq				x			
Donkers				x			
M. Elsschot				x			
v. Manen-Pieters				x			
der Meistersänger				x			
Sauwer				x			
Vervoort				x			
Vlek				x			
Breton de Nijs					x		
v. d. Broeck					x		
Cremer					x		
Dubois					x		
Nolthenius					x		
Belcampo						x	
Cami						x	
Claes						x	
Diels						x	
Donker						x	
den Doolaard						x	
Fens						x	
R. Gijssen						x	
Habakuk II de B.						x	
Insingel						x	
Jesserun d'Olivera						x	
A. M. de Jong						x	
Klant						x	
de Kom						x	
Leiker						x	
v. Marissing						x	
Meinkema						x	
Michaelis						x	
Mok						x	
Mondriaan						x	

apx 2:43, continued VU UA RUG RUU RUL KUN KUL

Schuur						x	
Verhoeven						x	
Voeten						x	
W.de Vries						x	
v.d.Waarsenburg						x	
Wadman						x	

appendix 2:44

author distribution (U.C. and A.U.C.) per university:

Great Britain

n = 471

The A.U.C. consists of 89 authors which four or more British universities include on their literature lists. Of these authors, 47 are native of Great Britain or a Commonwealth country; 42 are American. They are separated by a space.

author C H L M S Y E

AT 7 UNIVERSITIES (A.U.C.) : 19

Auden	x	x	x	x	x	x	x
Beckett	x	x	x	x	x	x	x
Conrad	x	x	x	x	x	x	x
Eliot	x	x	x	x	x	x	x
Hardy	x	x	x	x	x	x	x
Joyce	x	x	x	x	x	x	x
Lawrence	x	x	x	x	x	x	x
Orwell	x	x	x	x	x	x	x
Pinter	x	x	x	x	x	x	x
Woolf	x	x	x	x	x	x	x
Yeats	x	x	x	x	x	x	x
James	x	x	x	x	x	x	x
Faulkner	x	x	x	x	x	x	x
Fitzgerald	x	x	x	x	x	x	x
Hemingway	x	x	x	x	x	x	x
Pound	x	x	x	x	x	x	x
Pynchon	x	x	x	x	x	x	x
W. Stevens	x	x	x	x	x	x	x
W.C. Williams	x	x	x	x	x	x	x

AT 6 UNIVERSITIES (A.U.C.) : 17

Heaney	x	x	x	x	x	x	
G. Greene	x	x	x	x	x		x
Muir	x	x	x	x	x		x
T. Hughes	x	x		x	x	x	x
Larkin	x	x		x	x	x	x
MacNeice	x	x		x	x	x	x
D. Thomas	x	x		x	x	x	x
Waugh	x	x		x	x	x	x
D. Jones	x		x	x	x	x	x
Shaw		x	x	x	x	x	x
Wells		x	x	x	x	x	x

apx 2:44, continued	C	H	L	M	S	Y	E
R. Frost	x	x	x	x		x	x
Lowell	x	x	x	x		x	x
O'Neill	x	x	x	x		x	x
Bellow		x	x	x	x	x	x
Ellison		x	x	x	x	x	x
T. Williams		x	x	x	x	x	x

AT 5 UNIVERSITIES (A.U.C.) : 22

Ford	x	x		x	x	x	
H. Green	x	x		x	x	x	
Forster		x	x	x	x	x	
Owen		x	x	x	x	x	
Synge		x	x	x	x	x	
E. Thomas		x	x	x	x	x	
Lessing		x	x		x	x	x
Murdoch	x	x	x		x		x
Osborne	x	x		x	x		x
Graves	x	x	x			x	x
Arden	x	x		x		x	x
MacDiarmid	x	x			x	x	x
Melville	x	x	x	x			x
Anderson		x	x	x	x	x	
Mailer		x	x	x	x	x	
Steinbeck		x	x	x	x	x	
West		x	x	x	x	x	
Albee		x	x	x		x	x
A. Miller		x	x	x		x	x
Malamud		x		x	x	x	x
Plath		x		x	x	x	x
Updike		x		x	x	x	x

AT 4 UNIVERSITIES (A.U.C.) : 31

T. Gunn	x	x		x	x		
Wesker	x	x		x	x		
Golding		x	x	x	x		
Rosenberg		x	x	x	x		
Sassoon		x	x	x	x		
Huxley		x	x		x	x	
Mansfield		x	x		x	x	
O'Casey		x	x		x	x	
P. White		x	x		x	x	
Cary	x	x		x			x
Fowles	x	x		x			x
G. Hill	x		x	x			x
Hopkins	x		x	x			x

apx 2:44, continued	C	H	L	M	S	Y	E
Nabokov	x	x	x			x	
Cather		x	x	x		x	
Cummings		x	x	x		x	
Burroughs		x		x	x	x	
Dos Passos		x		x	x	x	
Dreiser		x		x	x	x	
Ginsberg		x		x	x	x	
S. Lewis		x		x	x	x	
London		x		x	x	x	
Norris		x		x	x	x	
Stein		x		x	x	x	
Wharton		x		x	x	x	
Vonnegut		x	x	x			x
Heller		x		x		x	x
P. Roth		x		x		x	x
O'Connor			x	x		x	x
Baldwin				x	x	x	x
Wright				x	x	x	x

AT 3 UNIVERSITIES : 38

Day Lewis	x	x		x			
Drabble	x	x			x		
Amis	x		x		x		
Clarke	x		x		x		
Davie	x			x	x		
Douglas		x		x	x		
R. Thomas		x		x	x		
Achebe		x	x			x	
Harris		x	x			x	
V. S. Naipaul		x	x			x	
Ngugi		x	x			x	
Soyinka		x	x			x	
Compton-Burnett	x			x		x	
Bennett		x			x	x	
Bunting		x			x	x	
Isherwood		x			x	x	
Rhys		x			x	x	
Bond			x		x	x	
M. Lawrence		x	x				x
MacLannan		x	x				x
Spark	x			x			x
Gascoyne		x		x			x
Spender		x		x			x
Kipling					x	x	x
S. Crane		x	x	x			
Chopin		x	x			x	
J. Barth		x		x		x	

apx 2:44, continued	C	H	L	M	S	Y	E
H. Crane		x		x		x	
M. Moore		x		x		x	
K. A. Porter		x		x		x	
H. Roth		x		x		x	
Salinger		x		x		x	
Warren		x		x		x	
McCullers			x	x		x	
Kerouac			x		x	x	
Chandler				x	x	x	
Kesey		x		x			x
Berryman		x		x		x	

AT 2 UNIVERSITIES : 77

Kinsella	x		x				
Abrahams		x	x				
Anand		x	x				
Birney		x	x				
Brathwaite		x	x				
Callaghan		x	x				
J. P. Clark		x	x				
M. Clarke		x	x				
Ekwensi		x	x				
A. D. Hope		x	x				
Jhabvala		x	x				
Malgonkar		x	x				
McAuley		x	x				
Narayan		x	x				
Okara		x	x				
Paton		x	x				
Rao		x	x				
Richler		x	x				
Stow		x	x				
Tutuola		x	x				
Walcott		x	x				
Hughes	x			x			
Powell		x		x			
Sitwell		x		x			
Tomlinson			x	x			
Jellicoe	x				x		
W. Lewis	x				x		
Sillitoe	x				x		
Storey	x				x		
Carter		x			x		
Greer		x			x		
Roberts		x			x		
Wain		x			x		
Weldon		x			x		

apx 2:44. continued	C	H	L	M	S	Y	E
Montague			x		x		
G. Moore			x		x		
Durrell				x	x		
Hulme				x	x		
A. Lewis				x	x		
C. Churchill		x				x	
Galsworthy			x		x		
S. Smith				x		x	
Lowry					x	x	
McGrath					x	x	
C. S. Lewis	x						x
Orton	x						x
Peake	x						x
Stoppard	x						x
Tolkien	x						x
Burgess			x				x
Wyndham			x				x
Morgan				x			x
A. Wilson				x			x
Richardson						x	x
Robinson		x	x				
Capote		x		x			
Corso		x		x			
Creeley		x		x			
French		x		x			
Herr		x		x			
Jones		x		x			
Kopit		x		x			
McCarthy		x		x			
Odets		x		x			
Olson		x		x			
Rich		x		x			
Styron		x		x			
Tate		x		x			
Kazin		x			x		
Masters		x				x	
Snyder		x				x	
Th. Wolfe		x				x	
Trilling				x		x	
Hammett					x	x	
Sinclair					x	x	
LeGuin			x				x
Welty				x			x

apx 2:44, continued C H L M S Y E

AT 1 UNIVERSITY ONLY : 267

L. Anderson	x	
Baker	x	
Bermange	x	
Betjeman	x	
W. Churchill	x	
G. Cooper	x	
W. Cooper	x	
DeLaMare	x	
Denis	x	
Enright	x	
Fry	x	
Heath-Stubbs	x	
Koestler	x	
Livinge	x	
Mitchell	x	
Paul	x	
Peter Porter	x	
A. Sinclair	x	
C.H. Sisson	x	
I. Crichton Smith	x	
Terson	x	
Waterhouse	x	
C. Wilson	x	
Bainbridge		x
Bolt		x
Brennan		x
B. Brooke		x
Cohen		x
Duffy		x
Du Maurier		x
R.D. Fitzgerald		x
Furphy		x
Hall		x
X. Herbert		x
Johnson		x
Keneally		x
Lawson		x
Layton		x
B. Moore		x
Pratt		x
Reaney		x
H. H. Richardson		x
Shaffer		x
M. Sinclair		x
Slessor		x
Smart		x
D. Stewart		x

apx 2:44, continued	C	H	L	M	S	Y	E
D.M.Thomas		x					
Tressell		x					
Ward		x					
Warner		x					
A.White		x					
Wright		x					
Aidoo			x				
Aldiss			x				
Aluko			x				
Amadi			x				
Armah			x				
Ballard			x				
Blish			x				
Blunden			x				
Brunner			x				
Brutus			x				
Chaudhuri			x				
Chilton (T.W.)			x				
Christopher			x				
Coffey			x				
Davin			x				
Devlin			x				
Dick			x				
Fagunwa			x				
Farrell			x				
Frame			x				
Gordimer			x				
Gosse			x				
Granville-Barker			x				
Gurney			x				
H.Harrison			x				
Head			x				
F.Herbert			x				
S.Hill			x				
Hoban			x				
Johnston			x				
H.Jones			x				
Klein			x				
LaGuma			x				
Lamming			x				
Laye			x				
Manning			x				
Marinelli			x				
Markayanda			x				
W.Miller			x				
Mphahlele			x				
Mtshali			x				
Mulgan			x				
Nicol			x				
Niven			x				

apx 2:44, continued

	C	H	L	M	S	Y	E
Nortje			x				
Okigbo			x				
Oyono			x				
D. Parker			x				
Partasarathy			x				
Peters			x				
Plaatje			x				
H. Porter			x				
Ramanujan			x				
Robinson			x				
Sargeson			x				
Schreiner			x				
Sherriff			x				
P. Smith			x				
G. Stewart			x				
J. Wilson			x				
Yeates			x				
Graham				x			
Hansberry				x			
T. Harrison				x			
Jennings				x			
Meredith				x			
Middleton				x			
Scott				x			
Snow				x			
Taylor				x			
Wainwright				x			
Aldington					x		
Bowen					x		
Braine					x		
Brenton					x		
R. Brooke					x		
Butler					x		
Chesterton					x		
Christie					x		
Collingwood					x		
Delaney					x		
Flemming					x		
Forsyth					x		
Griffiths					x		
Henderson					x		
Holroyd					x		
Keyes					x		
Le Carré					x		
MacDonald					x		
Marsh					x		
Masefield					x		
McBain					x		
Mercer					x		
C. Morgan					x		

apx 2:44, continued

	C	H	L	M	S	Y	E
Mortimer					x		
Myers					x		
O'Brien					x		
R. Parker					x		
Powys					x		
Read					x		
Rickword					x		
Rudkin					x		
Sayers					x		
Watkins					x		
E. Wilson					x		
L. Woolf					x		
Young					x		
Berger						x	
Herzog						x	
Redgrove						x	
Tarn						x	
Atwood							x
G. Brown							x
Buckler							x
Carrier							x
Davies							x
Gibbon							x
N. Gunn							x
Leacock							x
Mackay-Brown							x
Nesbit							x
Ross							x
T. White							x
Alther		x					
Anderson & Stallings		x					
Bradstreet		x					
Brautigan		x					
Brown		x					
Bukowski		x					
Bush		x					
Cahan		x					
J. Cheever		x					
Condon		x					
Coover		x					
Cozzens		x					
Exley		x					
Farina		x					
Feiffer		x					
Green		x					
Grossmann		x					
Hawkes		x					
Hersey		x					
Jarrell		x					

apx 2:44, continued

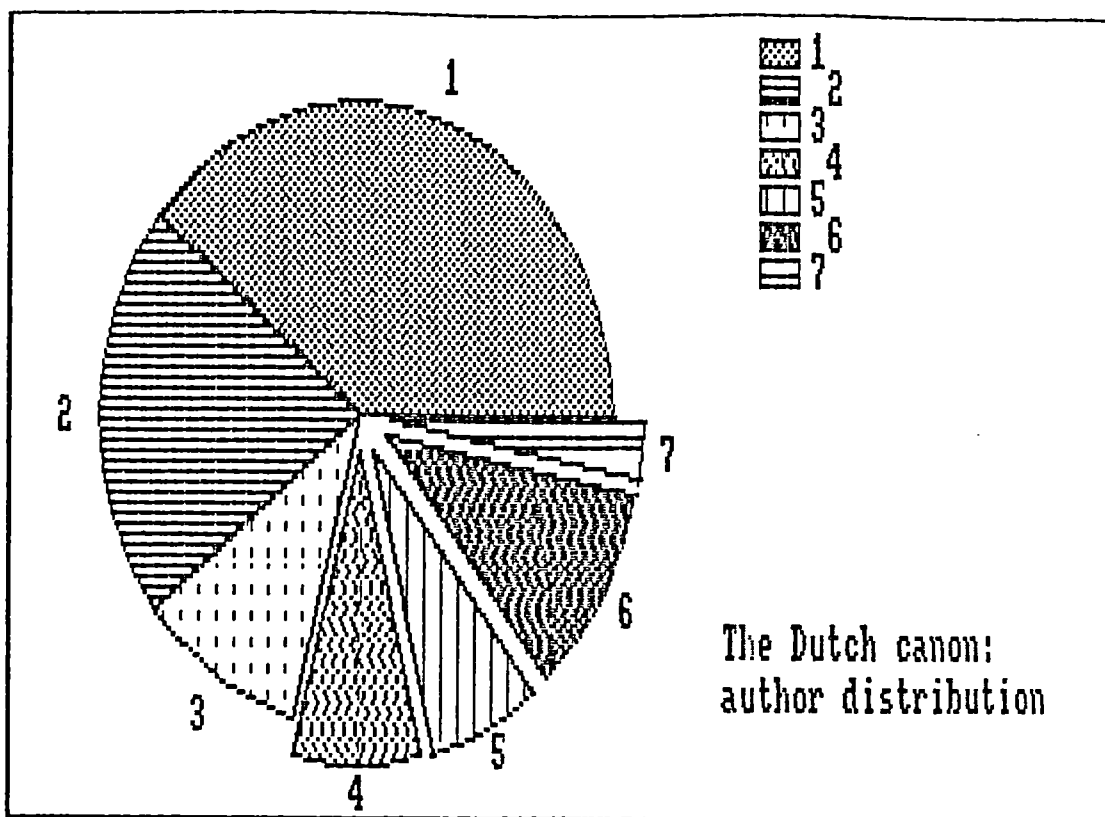
C H L M S Y E

Jeffers	x					
Jong	x					
Kaufman & Connelly	x					
Kingsley	x					
Kirkland	x					
Kolb	x					
Lindsay	x					
Littell	x					
Lurie	x					
MacLeish	x					
M. McClure	x					
Monro	x					
Olsen	x					
Ozick	x					
Potok	x					
Purdy	x					
Ransom	x					
Rice	x					
Sandburg	x					
Sarton	x					
Singer	x					
Stone	x					
Taylor	x					
Theroux	x					
Thompson	x					
Vidal	x					
Wallant	x					
Wambaugh	x					
Wilbur	x					
Willingham	x					
Tom Wolfe	x					
Asimov			x			
Heinlein			x			
Pohl & Kornbluth			x			
Adams				x		
Barthelme				x		
Bishop				x		
Cain				x		
Caldwell				x		
H. Cheever				x		
Dickey				x		
Didion				x		
Dorn				x		
Duncan				x		
Ferlinghetti				x		
Fiedler				x		
Gaines				x		
Gelber				x		
Hellman				x		
J. Irving				x		

apx 2:44, continued

C H L M S Y E

W. Irving				x			
Lardner				x			
Malcolm X				x			
Merz				x			
A. McClure				x			
Pirsig				x			
Rabe				x			
Sexton				x			
Shephard				x			
Toole				x			
Wilder				x			
Fairbairns					x		
Highsmith					x		
Agee						x	
Cleaver						x	
Glasgow						x	
H. Miller						x	
Morrison							x
Roethke							x
Silko							x



Appendix 2:45, Graph: the Dutch canon, author distribution

key:

1 = authors mentioned at only one university

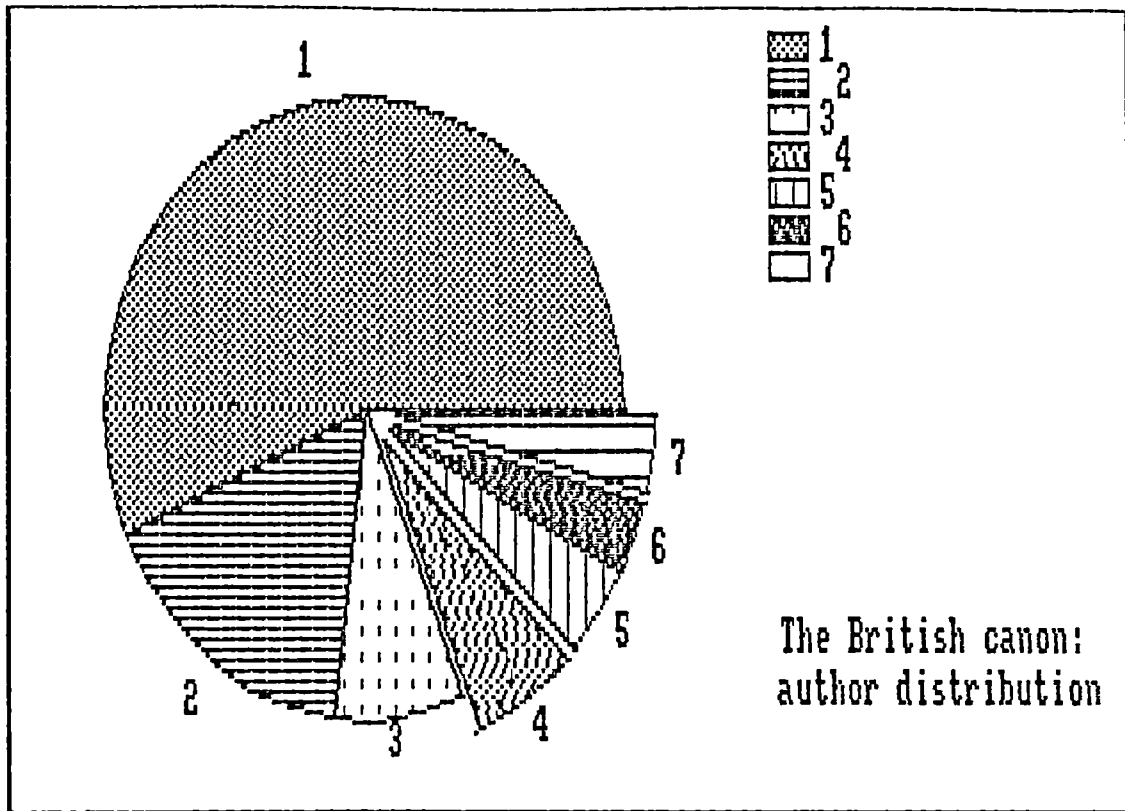
2 = authors mentioned at two universities

etc.

7 = authors mentioned at all seven universities

Drawn segments represent A.U.C. authors

For the names of the authors concerned, see Appendix 2:43



Appendix 2:46, Graph: the British canon, author distribution

key:

1 = authors mentioned at only one university

2 = authors mentioned at two universities

etc.

7 = authors mentioned at all seven universities

Drawn segments represent A.U.C. authors

For the names of the authors concerned, see Appendix 2:44

Appendix 2:47

time between date of publication and appearance on

university list (the Netherlands and Belgium)

titles prefixed with (B) appear on the bestseller lists
(Appendix 2:52).

author	title	year of publ.	year of list	time lapse	univ.
-----	-----	----	----	-----	-----
't Hart	B Vlucht regenwulpen	1978	1978	0	RUG
F.B.Hotz	B Ernstvuurwerk	1978	1978	0	RUG
Nooteboom	Lied v. schijn en	1981	1981	0	RUU
G.Reve	Taal der liefde	1972	1972	0	RUU
Slauerhoff	Bloemlezing (nw)	1978	1978	0	RUG
Alberts	B De vergaderzaal	1974	1975	1	KUN
Biesheuvel	B Weg naar licht	1977	1978	1	RUG
Bonset	Nw woordbeeldingen	1975	1976	1	KUN
Buddingh'	Gedichten	1977	1978	1	RUG
't Hart	B Vlucht regenwulpen	1978	1979	1	KUN
Claus	Vrijdag	1969	1970	1	VU
F.B.Hotz	B Ernstvuurwerk	1978	1979	1	KUN
Kellendonk	B Bouwval	1977	1978	1	RUG
Koolhaas	Laatste goedroen	1977	1978	1	RUG
Kopland	Lege plek om...	1975	1976	1	KUN
Meysing	De kat achterna	1977	1978	1	RUG
Michiels	Exit	1971	1972	1	RUU
Mondriaan	Verhalen	1978	1979	1	KUN
Mulisch	B Twee vrouwen	1975	1976	1	KUN
G.Reve	Circusjongen	1975	1976	1	KUN
Robberechts	Praags schrijven	1975	1976	1	KUN
Rodenko	Orensnijder...	1975	1976	1	KUN
Roland Holst	Verz. proza (nw)	1981	1982	1	UA
Schippers	Bewijsmateriaal	1978	1979	1	KUN
Slauerhoff	Bloemlezing (nw)	1978	1979	1	KUN
Armando	Hemel en aarde	1971	1973	2	KUN
Biesheuvel	Weg naar licht	1977	1979	2	KUN
Buddingh'	Gedichten	1977	1979	2	KUN
Cami	Wat ik wil...	1974	1976	2	KUN
Faverey	Chrisanten...	1977	1979	2	KUN
't Hart	B Mammoet op zondag	1977	1979	2	KUN
Hamelink	Rudimentaire mens	1968	1970	2	VU
Hermans	Periander	1974	1976	2	KUN
F.B.Hotz	B Dood weermiddel	1976	1978	2	RUG
F.B.Hotz	B Dood weermiddel	1976	1978	2	RUU
Kellendonk	B Bouwval	1977	1979	2	KUN
Kouwenaar	Landschappen	1974	1976	2	KUN
Matsier	Oud-Zuid	1976	1978	2	RUG
Meinkema	Groene weduwe	1977	1979	2	KUN
Meysing	De kat achterna	1977	1979	2	KUN
Mulisch	B Oude lucht	1977	1979	2	KUN

apx.2:47, continued

author	title	year of		time	univ.
		publ.	list	lapse	
-----	-----	-----	-----	-----	-----
v. Paemel	Confrontatie	1974	1976	2	KUN
Raes	Reizigers...	1971	1973	2	KUN
Schierbeek	Weerwerk	1977	1979	2	KUN
Wolkers	De kus	1977	1979	2	KUN
Ten Berge	Witte Sjamaan	1973	1976	3	KUN
Brakman	De biograaf	1975	1978	3	RUU
Burnier	Huilende libertijn	1970	1973	3	KUN
Claus	Orestes	1976	1979	3	KUN
Donkers	Ouders van nu	1975	1978	3	RUU
Hamelink	Windwaarts...	1973	1976	3	KUN
Harmsen v.B.	Kus of ik schrijf	1975	1978	3	RUG
F.B.Hotz	B Dood weermiddel	1976	1979	3	KUN
Oek de Jong	B Zomerjurken	1979	1982	3	KUL
v.Keulen	B Van lieverlede	1975	1978	3	RUG
Koolhaas	B Tot waar zal ik...	1976	1979	3	KUN
Kouwenaar	100 gedichten	1969	1972	3	RUU
Krol	Halte opgeheven	1976	1979	3	KUN
Meysing	Robinson	1976	1979	3	KUN
Polet	De sirkelbewoners	1970	1973	3	KUN
G.Reve	De taal der liefde	1972	1975	3	KUN
Ruyslinck	De heksenkring	1972	1975	3	KUN
Schierbeek	De deur	1972	1975	3	KUN
Vroman	Het Carnarium	1973	1976	3	KUN

appendix 2:48

time between date of publication and appearance on

university list (Great Britain)*

author	title	year of		time	univ.
		publ.	list		
Gunn, Thom	J.Straw's Castle	1976	1976	0	C
Mailer	Prisoner of Sex	1971	1971	0	H
Updike	Rabbit Redux	1971	1971	0	H

Burgess	B Earthly Powers	1980	1981	1	L
Heaney	North	1975	1976	1	C
Manning	Middle Parts of F.	1977	1978	1	L
Bellow	Sammler's Planet	1970	1971	1	H
Bellow	Dean's December	1982	1983	1	E
Creeley	The Charm	1973	1974	1	H
Creeley	The Finger: Poems	1973	1974	1	H
Creeley	For My Mother	1973	1974	1	H
Creeley	Sense of Measure	1973	1974	1	H
Updike	B Rabbit is Rich	1982	1983	1	H

Hardy	The Complete Poems	1979	1981	2	E
Hoban	Riddley Walker	1980	1982	2	L
Larkin	High Windows	1974	1976	2	C
MacNeice	Selected Poems	1964	1966	2	H
MacGrath	A Good Night Out	1981	1983	2	S
Spender	Selected Poems	1964	1966	2	H
D.M.Thomas	B The White Hotel	1981	1983	2	H
Alther	Kinflicks	1976	1978	2	H
Berryman	Selected Poems	1972	1974	2	H
Berryman	Delusions	1972	1974	2	H
Berryman	Henry's Fate	1978	1980	2	H
J.Cheever	Bullet Park	1969	1971	2	H
Chopin	Portraits	1979	1981	2	L
Chopin	The Awakening	1976	1978	2	H
Ginsberg	Fall of America	1972	1974	2	H
Mailer	Executioner Song	1979	1981	2	M
Malamud	The Tenants	1971	1973	2	H
Morrison	Tar Baby	1981	1983	2	E
Plath	Collected Poems	1981	1983	2	Y
Rich	Lies,Secrets,S...	1979	1981	2	H
P.Roth	The Breast	1972	1974	2	H
Theroux	Picture Palace	1978	1980	2	H
Theroux	Mosquito Coast	1981	1983	2	H

apx.2:48, continued

author	title	year of publ.	of list	time lapse	univ.
-----	-----	-----	-----	-----	-----
Toole	Confederancy of D.	1980	1982	2	M
Vonnegut	Slaughterhouse 5	1969	1971	2	H
Vonnegut	Jailbird	1979	1981	2	M

Auden	Coll. Short Poems	1963	1966	3	H
Heath-Stubbs	Artorius	1973	1976	3	C
Herzog	From Hand to Mouth	1980	1983	3	Y
Niven & P.	Lucifer's Hammer	1978	1981	3	L
D.Richardson	Pilgrimage	1979	1982	3	Y
Stoppard	Jumpers	1972	1975	3	C
Wilson	Halfway Paradise	1980	1983	3	S
Heller	B Good as Gold	1979	1982	3	E
Olsen	Silences	1978	1981	3	H
Plath	Crossing the Water	1971	1974	3	H
Plath	Winter Trees	1971	1974	3	H
Updike	The Coup	1978	1981	3	M
Updike	Marry Me	1977	1980	3	H

* British and American titles are divided by a space. Commonwealth titles from Appendix 2:4 are excluded. Titles prefixed with (B) appear on the bestseller lists (Appendix 2:53).

appendix 2:49

British universities: reading lists used

an asterisk (*) denotes a main line course.

The University of Cambridge (C)

years: 1975,1976,1978,1980

The titles were taken from the following courses:

- * English Literature since 1950 (1975)
- Literature since 1945 (Special Subject, 1976-1977)
- English Literature since 1945 and its Cultural Situation (1976)
- * English Poetry since 1945 (1976)
- American Literature Paper (May 1978)
- * Twentieth Century English Literature (1980)

The University of Hull (H)

years: 1963,1966-1983.

The courses covered during these years were:

- * English I (Modern Authors) (1966)
- Modern Authors: The Development of Poetry since 1880 (1967)
- The Modern American Novel (Special Subject) (1967)
- Twentieth Century American Literature (Joint II), revised list (1968)
- * Literature 1500-1950 (1969)
- The (American) Novel (third year booklist) (1969)
- American Literature (joint III option): poetry and the novel (1969)
- Commonwealth Literature (1969, 1970, 1972, 1973, 1975-1977, 1979, 1980)
- American Literature 1914-present day: the novel (1970)
- The Modern and Contemporary American Novel (third year option) (1970 to 1974, 1978 to 1980, 1983)
- American Literature (1971)

apx.2:49, continued

- Ancillary American Literature (1971 to 1974)
- American Social Drama (1971)
- Special Option: Henry James and His Background (1971, 1972)
- Form and Style in Modern American Literature (third year option) (1971)
- Modern American Poetry (1971, 1972)
- Practical Criticism: Imagery, Allegory, and Symbolism (1972, 1974)
- American Drama (1972 to 1974)
- American Literature (first year Special Joint and Ancillary students) (1972)
- * Literature 1900-1970 (1973, revised August 1973)
- Jewish-American Literature and its Social Context (1973, 1974, 1980, 1983)
- American Literature 1620-present (joint and special studies) (1973, 1974)
- * Twentieth Century Literature (1974)
- Practical Criticism: American Prose (1974)
- Contemporary American Literature (1974)
- Contemporary American Literature: Second World War to the present (1974)
- Contemporary American Literature: Lowell, Berryman, Ginsberg, Plath, Creeley (1974)
- Contemporary American Literature: American Poetry 1945 to the present (1974)
- Modern American Literature (1974)
- American Literature (Special and Joint 1974)
- First Year Literature Survey (American Studies) (1974)
- * Modern Literature to 1930 (1975)
- * Early Twentieth Century Literature (1976, 1979-1982)
- Women in Literature (1975, 1977, 1979)
- Women in Literature and Society (1978, 1979)
- Special Option: Women in Literature (1981)
- Early Twentieth Century (American) Literature: first-year courses (1983)
- The Modern American Novel: Set Texts (1983)

(from the examination papers):

- American Literature (Special Subject) (1963)
- Modern Authors (Special Subject) (1963 to 1967, 1969)
- The Modern American Novel (1964)
- Modern American Authors (1965-1967)
- Theories of the Novel 1800-1920 (1967)
- Theories of the Novel 1860-1920 (1969, 1970)
- Tragedy in Modern Literature (1969-1973, 1975-1977)
- * Literature 1825-1950 (Main Authors) (1970)
- * Literature 1798-1950 (Main Authors) (1970-1973)
- * Literature 1825-1950 (1971-1973)
- Special Subject: D.H. Lawrence (1972-1974)
- * Twentieth Century English Literature (1973, 1977, 1978)
- * Twentieth Century English Literature (1974, new regulations)
- Twentieth Century English Literature: Ancillary and

apx.2:49, continued

- Subsidiary courses (1975,1976)
- * English Literature from 1900 (1974, new regulations; 1976-1978)
 - Special Subject: Tragedy in Modern Literature (1974, new regulations)
 - Contemporary British Literature (Special Subject) (1976-1979)
 - Special Option: Women in Literature and Society - 1837 to the present day (1979)
 - * Early Twentieth Century Literature (1979-1981)

The University of Leeds (L)

years: 1977-1982

The undergraduate and postgraduate courses from which the titles were taken were:

- Special Option: Henry James (1977-1980, 1982)
- American Literature (Special Studies III Option) (1977-1980, 1982)
- Poetry II (Modern, Special Studies III) (1977-1980)
- Drama (Special Studies III) (1977-1980)
- Novel II (Special Studies III) (1977-1980)
- Yeats, Joyce, and Anglo-Irish Literature (1977)
- Modern Pastoral Fiction (postgraduate course) (1977)
- G.M.Hopkins (postgraduate M.A. course) (1977-1979)
- Four Twentieth Century American Dramatists (postgraduate M.A. course) (1977)
- * The Nineteenth and Twentieth Centuries (2 Subject Degrees) (1977-1982)
- * The Nineteenth and Twentieth Centuries: English Literature (Subsidiary III) (1977, 1978, 1980-1982)
- A Survey of Significant Writing in Commonwealth Literature (1977-1978)
- African Literature (1977-1983)
- Problems of Anglo-Irish Prose and Fiction 1790-1910 (postgraduate course) (1978-1980)
- The "Well-made" Play (postgraduate M.A. course) (1978)
- Literature and the First World War (postgraduate M.A. course)
- W.B.Yeats and Anglo-Irish Poetry (postgraduate M.A. course) (1978-1981)
- Commonwealth Literature (1978-1983)
- The Commonwealth Novel (M.A. option) (1978-1979)
- E.M. Forster and Virginia Woolf (postgraduate course) (1979-1982)
- The Novels of D.H.Lawrence (postgraduate course) (1979-1982)
- Introduction to the Novel (Special Studies III) (1980-1982)

apx.2:49, continued

- American Drama and Fiction since 1945 (postgraduate course) (1980-1982)
- Nineteenth and Twentieth Century Literature: Critical Approaches to the Period and Its Literature (Special Studies III, final year option) (1981, 1982)
- Tradition and Innovation (Special Studies III) (1981, 1982)
- Man, Nature, and Society: Wordsworth to Lawrence (Special Studies III) (1981, 1982)
- Selected Author: Joseph Conrad (final year option) (1981, 1982)
- Science Fiction: final year option (third year selected topic) (1981, 1982)
- Prosperity and Decline (postgraduate course) (1981)
- The Lyric (postgraduate course) (1981)
- Shorter American Fiction (postgraduate course) (1981)
- American Poets of the Twentieth Century (postgraduate course) (1982)
- Samuel Beckett (postgraduate course) (1982)

The University of Manchester (M)

years: 1971-1982

The titles were taken from the following:

* Faculty of Arts Prescribed Books of the Honours School of English and American Literature (1982)

(from examination papers, English Studies 1971-1981):

- Late Victorian and Early Modern Literature: the novel, poetry and drama
- Special Author: Henry James
- Special Author: T.S. Eliot
- Special Author: D.H. Lawrence
- Special Authors: James Joyce and Thomas Hardy
- Special Subject: Recent Poetry
- Special Subject: The English Novel since 1945
- Special Subject: Five Modern British Dramatists
- Aspects of English Literature since 1900
- Specified Aspects of Literature since 1900
- English Studies

(from examination papers, American Studies 1971-1981):

- America in the 1960s and 1970s
- America in the 1920s and 1930s
- Literature of the South (American Studies)
- American Poetry 1900-1945

apx.2:49, continued

- Modern American Drama
- American Literature since 1945
- The American Writer and Europe
- Henry James and His Circle
- America at the Turn of the Century
- The American Short Story
- America in the 1950s
- Twentieth Century American Literature 1900-1945
- Introduction to American Literature

The University of Sussex (Brighton) (S)

years: 1979-1983

Courses in Sussex are divided into major and contextual courses. The major (main) courses included here were:

- American Literature since 1914 (1979)
- * The English Novel II (1979)
- * The English Novel I (1980-1983)
- * Preliminary Course Critical Reading: English Special Period 1900-present day (1981)
- Special Period 1900-Present: Option Feminism (1982)
- Special Period 1900-Present: Society and Literature since 1945 (1982)
- * Special Period 1900-Present: Novels, Plays, Poetry, General Reading (1982)
- Preliminary Course Critical Reading: English Special Period (Modernism) (1983)
- Preliminary Course Critical Reading: English Special Period (Anomie and Commitment) (1983)
- Special Period 1900-Present: Literature of Social Destiny 1900-1920 (Irish Literature since 1900; Regionalism - poetry; The Novel of Anxiety 1920-1940) (1983)

Each undergraduate must also take three or four so-called contextual courses. The ones available for this survey were:

- English Art and Letters in Britain 1900-1930 (1980, 1982)
- Popular Literature in England: The Gothic Novel (1980)
- Popular Literature in England: The Thriller (1983)

apx.2:49, continued

The University of York (Y)

years: 1981-1983

The courses were:

- Twentieth Century American Literature (1981)
- American Twentieth Century Paper (1982)
- * Twentieth Century Literature (1982, 1983)
- American Twentieth Century Literature (1983)
- Modern Poetry Option (pre-War) (1983)
- Documentary Special Paper (1983)

The University of Edinburgh (Scotland) (E)

years: 1966, 1970-1983

- * First Year Course (1966, 1970, 1977)
- Modern and Contemporary Literature: Course D (1976)
- Scottish Literature (1976, 1982)
- Nineteenth and Twentieth Century Literature: option (1977)
- Scottish Options (1977)
- Option 6: U.S. Literature (Modern American Literature) (1977, 1982)
- * Twentieth Century Core Course (1978, 1979, 1982)
- English Literature 3 B.A.: The Poet and Society 1918-1939 (1979, 1980)
- A Guide to the Critical Works of Thomas Hardy (1981)
- General Criticism Reading List (1981)
- English Literature 3 B.A.: Modern Scottish Literature (1982)
- English Literature 3 B.A.: Joseph Conrad (1982)
- English Literature 3 B.A.: Modern Fantasy Literature (1982)
- English Literature 3 B.A.: American Novels of the Twentieth Century (1982)
- English Literature 3 B.A.: Yeats, Eliot, Auden (Poetry and Drama) (1982)
- English Literature 3 B.A.: British Fiction since 1945 (1982)
- Postgraduate Course Twentieth Century (M.Sc.): Aspects of Modernism in English Literature (1982)
- * English Literature 1 (1982)
- Option 6: U.S. Literature (Varieties of American Experience) (1983)
- Canadian Studies 2: Contemporary Canadian Literature (1983)

apx.2:49, continued

Some names of compilers are:

In Cambridge: George Watson;

In Hull: Prof. R.L.Brett, E.A.Abramson, T.McAlindon,
M.Shaw, Prof. G.Moore;

In Leeds: David Lindley, John Younger, Ann Massa, Prof.
J.E.Morpurgo, Dr W.J.McCormack, Dr R.Welch;

In Sussex: Dr C.T.Watts, J.Dollimore, Alan Sinfield,
Angus Ross, Dr N.Vance, F.Gloversmith;

In York: Richard Drain, Prof. J.A.Berthoud;

In Edinburgh: C.E.Nicholson, W.W.Robson, Dr R.C.Craig,
Prof. A.Fowler.

appendix 2:50

secondary school lists

The Examination Boards of Great Britain

The following examination board syllabuses were consulted to give a comparison with the university reading lists:

- The Associated Examining Board for the General Certificate of Education (1984 syllabuses)
- The Joint Matriculation Board General Certificate of Education and Syllabuses (1984)
- The Southern Universities' Joint Board for School Examination General Certificate of Education Regulations and Syllabuses (1984)
- University of London General Certificate of Education Examination Regulations and Syllabuses (1984-1985)
- University of Cambridge Local Examination Syndicate International Examinations, G.C.E., Examination Syllabuses (1983)
- Oxford and Cambridge School Examination Board Regulations for Certificate of Education (1984)
- Oxford Local Examinations, G.C.E., Regulations and Syllabuses (1984)

Only A-level exams were considered. The following short list of authors and titles consists of those prescribed for secondary school examinations that do not appear on the university lists of our survey (Appendix 2:2 and 2:3: British and American authors):

Harper Lee	To Kill a Mockingbird
Terence Rattigan	Plays
Gavin Maxwell	two works
Malcolm Bradbury	The History Man
Tom Stoppard*	The Professional Foul
Tom Stoppard*	Rosencranz and Guildenstern are Dead
Edmund Gosse	Father and Son
William Golding*	The Spire
V.S.Naipaul* **	A House for Mr Biswas
Derek Walcott**	Selected Poems

apx.2:50, continued

Vera Brittain	Testament of Youth
Stella Gibbons	Cold Comfort Farm
Paul Scott*	Staying On
Walter dela Mare*	Selected Poems
J.M.Synge*	Riders to the Sea
W.Harris**	Palace of the Peacock
C.Achebe* **	A Man of the People

The authors marked with (*) do appear on the university lists, but with different or unspecified works. The authors marked with (**) appear on the list of Commonwealth authors (Appendix 2:4).

appendix 2:51

"Outstanding Fiction for the College Bound" (U.S.A.)

Baldwin, James	If Beale Street Could Talk (1974)
Borland, Hal	When the Legends Die (1963)
Bradbury, Ray	The Martian Chronicles (1958)
Camus, Albert	The Plague (French, 1948)
Cather, Willa	My Antonia (1918)
Conrad, Joseph	Lord Jim (1900)
Crane, Stephen	Red Badge of Courage (1895)
Doyle, Sir Arthur C.	Sherlock Holmes Selected Stories
Du Maurier, Daphne	Rebecca (1948)
Ellison, Ralph	Invisible Man (1951)
Faulkner, William	The Bear (Collected Stories 1956)
Finney, Jack	Time and Again (1978)
Fitzgerald, F.Scott	The Great Gatsby (1925)
Golding, William	Lord of the Flies (1954)
Hardy, Thomas	Far from the Madding Crowd (1874)
Heller, Joseph	Catch-22 (1961)
Hemingway, Ernest	A Farewell to Arms (1929)
Herbert, Frank	Dune (1965)
Hersey, John	The Wall (1961)
Hesse, Hermann	Siddhartha (German, 1951)
Huxley, Aldous	Brave New World (1932)
Joyce, James	Portrait of the Artist as a Young Man (1916)
Kesey, Ken	One Flew over the Cuckoo's Nest (1962)
Knowles, John	A Separate Peace (1960)
Lee, Harper	To Kill a Mockingbird (1960)
LeGuin, Ursula	The Left Hand of Darkness (1976)
McCullers, Carson	The Heart is a Lonely Hunter (1940)
Malamud, Bernard	The Fixer (1966)
O'Brien, Tim	Going after Cacciato (1978)
Olsen, Tillie	Tell Me a Riddle (1971)
Orwell, George	Animal Farm (1954)
Paton, Alan	Cry, the Beloved Country (1961)
Remarque, Erich	All Quiet on the Western Front (German, 1929)
Salinger, J.D.	The Catcher in the Rye (1951)
Singer, Isaac B.	The Slave (1962)
Solzhenitsyn, A.	One Day in the Life of Ivan Denisovich (Russian, 1970)
Steinbeck, John	Of Mice and Men (1937)
Tolkien, J.R.R.	The Lord of the Rings (1954-55)
Vonnegut, Kurt	Slaughterhouse Five (1969)
Wharton, William	Birdy (1979)

apx.2:51, continued

These are the 20th century fiction titles from the list compiled by the American Library Association (Young Adult Services Division, 1982). They are introduced as "the books which represent significant contributions to literature that sharpen the reader's perception and are part of a broad cultural heritage." Some pre-1900 titles have been retained, because of the author's inclusion in the main university lists. Excluded titles were by: Jane Austen, Charlotte Brontë, Emily Brontë, Charles Dickens, Fedor Dostoyevski, Nathaniel Hawthorne, Edgar Allan Poe, Bram Stoker, Leo Tolstoy, and Mark Twain.

appendix 2:52

Bestsellers 1975-1982: the Netherlands

1975

- | | |
|----------------------|--|
| 1. Jan Wolkers | De walgvogel
(80,000 copies sold) |
| 2. W.F. Hermans | Onder professoren
(40,000 copies sold) |
| 3. Harry Mulisch | Twee vrouwen
(24,000 copies sold) |
| 4. A. Alberts | De vergaderzaal
(approx. 12,000 copies sold) |
| 5. Mensje van Keulen | Van lieverlede
(11,500 copies sold) |
| 6. A. Koolhaas | Geluiden van de eerste dag
(10,000 copies sold) |

1976

- | | |
|--------------------|--|
| 1. R.J. Peskens | Twee vorstinnen en een vorst (33 weeks) |
| 2. Hannes Meinkema | En dan is er koffie (22 weeks) |
| 3. W.F. Hermans | Onder professoren (22 weeks) |
| 4. A. Koolhaas | Tot waar zal ik je brengen? (18 weeks) |
| 5. F.B. Hotz | Dood weermiddel e.a. verhalen (18 weeks) |
| 6. H. Mulisch | Twee vrouwen (13 weeks) |

1977

- | | |
|----------------------|--|
| 1. F. Kellendonk | Bouwval (26 weeks: 196 points) |
| 2. A. Meulenbelt | De schaamte voorbij (17 weeks: 131 points) |
| 3. J.M.A. Biesheuvel | De weg naar het licht (15 weeks: 117 points) |
| 4. H. Mulisch | Oude lucht (14 weeks: 108 points) |
| 5. Bob den Uyl | Een zwervend bestaan (16 weeks: 88 points) |
| 6. M. 't Hart | Mammoet op zondag (10 weeks: 74 points) |

apx.2:52, continued

1978

1. F.B. Hotz Ernstvuurwerk (18 weeks: 135 points)
2. G. Komrij Papieren tijgers (17 weeks: 121 points)
3. M. 't Hart Een vlucht regenwulpen (14 weeks: 119 points)
4. H. Haasse Mevrouw Bentinck of: Overenigbaarheid van karakter (12 weeks: 101 points)
5. Gerard Reve Oud en eenzaam (14 weeks: 84 points)
6. K. van het Reve Uren met Henk Broekhuis (12 weeks: 84 points)

1979

1. M. 't Hart Een vlucht regenwulpen (39 weeks: 229 points)
2. R. Rubinstein Niets te verliezen en toch bang (14 weeks: 115 points)
3. R. Rubinstein Hedendaags feminisme (13 weeks: 107 points)
4. M. 't Hart Ongewenste zeereis (14 weeks: 101 points)
5. Oek de Jong Opwaaiende zomerjurken (11 weeks: 98 points)
6. W.F. Hermans Houten leeuwen en leeuwen van goud (13 weeks: 94 points)

1980

1. Oek de Jong Opwaaiende zomerjurken (34 weeks: 214 points)
2. Jan Siebelink De herfst zal schitterend zijn (22 weeks: 175 points)
3. Kees van Kooten Koot graaft zich autobio (31 weeks: 172 points)
4. G. Komrij (ed). Nederlandse poëzie van de 19e en 20e eeuw (22 weeks: 138 points)
5. G. Kuijer Het geminachte kind (21 weeks: 112 points)
6. M. 't Hart De droomkoningin (13 weeks: 110 points)

apx.2:52, continued

1981

1. C. Nooteboom Rituelen (27 weeks: 177 points)
2. W.F. Hermans Uit talloos veel miljoenen (20 weeks: 167 points)
3. J.M.A. Biesheuvel Duizenden vlinders (17 weeks: 128 points)
4. Gerard Reve De vierde man (15 weeks: 116 points)
5. W. Brakman Ansichten uit Amerika (14 weeks: 91 points)
6. Etty Hillesum Het verstoorde leven (10 weeks: 86 points)

1982

1. Etty Hillesum Het verstoorde leven (40 weeks: 304 points)
2. K. van Kooten Veertig (19 weeks: 149 points)
3. Etty Hillesum Het denkende hart van de barak (19 weeks: 141 points)
4. Yvonne Keuls Het verrotte leven van Floortje Bloem (19 weeks: 125 points)
5. H. Mulisch De aanslag (10 weeks: 100 points)
6. V. van de Reijt Ik wou dat ik twee hondjes was (17 weeks: 99 points)

N.B.:

The bestseller lists represented here are the annual summaries of those appearing weekly since 1975 in the Haagse Post magazine (HP), which is the list adopted by the Stichting Speurwerk Betreffende het Boek and published in their Boekenvakboek 1980 (only the lists from 1977 to 1980). In 1979 the list did not appear in HP due to lack of space, but it was published in the Boekenvakboek 1980. The HP lists are not representative of the real sales over the year, and they do not pretend to be more than a rough estimation of a book's popularity in the foregoing year. Only the first list (1975) mentions approximate sales figures; this approach was abandoned the year after because of lack of co-operation from publishers, who refused to give their exact figures. The normal procedure for HP was and is to list the bestselling titles (literature) of a fixed number of book outlets in the Netherlands (all bookshops catering for the "cultured" circuit,

apx.2:52. continued

hence the bias towards this circuit), consisting of: Atheneum- Amsterdam; Lankamp en Brinkman -Amsterdam; Voorhoeve/Dietrich -Rotterdam; Donner -Rotterdam; Broese/Kemink -Utrecht; Bijleveld -Utrecht; Ulysses -Den Haag; Boucher -Den Haag; Vos -Groningen; Berghuis -Groningen; Michon -Enschede; Vrijthof Boekhandel -Maastricht; Kreyns -Breda; Ten Hoet -Nijmegen; Kooyker -Leiden; Feij -Middelburg.

The 1975 list is here represented with sales figures as given by the publishers. This list differs considerably from the list compiled according to the number of weeks that a certain title appears on the list. To give an indication: De walgvogel (Wolkers) was in for 12 weeks (number 3); Onder professoren (Hermans) for 12 weeks (number 2); Twee vrouwen (Mulisch) for 8 weeks (number 6); De vergaderzaal (Alberts) was in for 11 weeks (number 5); Mensje van Keulen's Van lieverlede ranked 4th with 12 weeks; and Geluiden van de eerste dag (Koolhaas) came first with 16 weeks.

In 1977 HP introduced a point system in which every entry was awarded a certain number of points (10 points for a week at number 1; 9 points for a week at number 2; and so on). Because the weekly lists are not completely accurate, they show considerable inconsistencies when summarised for the year (as the 1975 list shows). Another obvious disadvantage of lists compiled on a yearly basis is that it does not take into account the sales of the previous year; hence a book which appears in October, November, or December (which often happens when publishers aim for big sales around Christmas) and continues to sell well in the first few months of the next year may not sell enough copies to appear on the annual bestseller lists of either year, although in its total sales it may have scored higher than the titles that have been included. Nevertheless, the lists do give an impression of which titles have been most in demand that particular year. Non-fiction and translated works are here excluded from the lists.

appendix 2:53

Bestsellers 1974-1982: Great Britain

1974 (hardback)

- | | |
|---------------------|------------------------------|
| 1. Alistair MacLean | Breakheart Pass |
| 2. John Le Carré | Tinker, Tailor, Soldier, Spy |
| 3. Len Deighton | Spy Story |
| 4. Susan Howatch | Cashelmara |
| 5. Peter Benchley | Jaws |
| 6. John Masters | Thunder at Sunset |

1974 (paperback)

- | | |
|----------------------|-----------------------|
| 1. Richard Adams | Watership Down |
| 2. Scott Fitzgerald | The Great Gatsby |
| 3. Henri Charrière | Papillion |
| 4. Frederick Forsyth | The Odessa File |
| 5. William P. Blatty | The Exorcist |
| 6. A. Solzhenitsyn | The Gulag Archipelago |

1975 (hardback)

- | | |
|----------------------|-------------------|
| 1. Frederick Forsyth | The Dogs of War |
| 2. Richard Adams | Shardik |
| 3. Alistair MacLean | Circus |
| 4. Arthur Hailey | The Moneychangers |
| 5. Desmond Bagley | The Snow Tiger |
| 6. Hammond Innes | North Star |

1975 (paperback)

- | | |
|--------------------|------------------------------|
| 1. James Herriot | Let Sleeping Vets Lie |
| 2. Richard Adams | Watership Down |
| 3. James Herriot | If Only They Could Talk |
| 4. James Herriot | It Shouldn't Happen to a Vet |
| 5. Peter Benchley | Jaws |
| 6. Henri Charrière | Banco |

1976 (hardback)

- | | |
|----------------------|-----------------------------|
| 1. Mary Stewart | Touch Not the Cat |
| 2. Agatha Christie | Curtain/ Poirot's Last Case |
| 3. Alistair MacLean | The Golden Gate |
| 4. Frederick Forsyth | The Shepherd |
| 5. E.L. Doctorow | Ragtime |
| 6. Alexander Kent | Passage to Mutiny |

apx.2:53, continued

1976 (paperback)

- | | |
|------------------|---------------------------------|
| 1. James Herriot | Vet in Harness |
| 2. Pam Ayres | Some of Me Poetry |
| 3. James Herriot | It Shouldn't Happen to a Vet |
| 4. James Herriot | Let Sleeping Vets Lie |
| 5. James Herriot | If Only They Could Talk |
| 6. Ken Kesey | One Flew Over the Cuckoo's Nest |

1977 (hardback)

- | | |
|----------------------|--------------------------|
| 1. Erich Segal | Oliver's Story |
| 2. Alistair MacClean | Seawitch |
| 3. John Le Carré | The Honourable Schoolboy |
| 4. J.R.R.Tolkien | The Simarillion |
| 5. Susan Howatch | The Rich Are Different |
| 6. Richard Adams | The Plague Dogs |

1977 (paperback)

- | | |
|-------------------|----------------------------|
| 1. Jack Higgins | The Eagle Has Landed |
| 2. Olwen Hedley | The Queen's Silver Jubilee |
| 3. David Niven | Bring On the Empty Horses |
| 4. Shirley Conran | Superwoman |
| 5. Arthur Hailey | The Moneychangers |
| 6. Harold Robbins | The Lonely Lady |

1978

- | | |
|------------------|-----------------------------|
| 1. J.R.R.Tolkien | The Simarillion (hardback) |
| 2. Richard Adams | The Plague Dogs (paperback) |
| 3. James Herriot | Vets Might Fly (p) |
| 4. James Herriot | Vet in a Spin (p) |
| 5. Graham Greene | The Human Factor (h) |

1979

- | | |
|----------------------|-------------------------------|
| 1. Frederick Forsyth | The Devil's Alternative (h) |
| 2. John LeCarré | Tinker Tailor Soldier Spy (p) |
| 3. Graham Greene | The Human Factor (p) |
| 4. M.Stewart | The Last Enchantment (h) |
| 5. Jill Cooper | Class (h) |

apx.2:53. continued

1980

- | | |
|-----------------------|--------------------|
| 1. William Golding | Rites of Passage |
| 2. Anthony Burgess | Earthly Powers |
| 3. James Clavell | Noble House |
| 4. Martin Cruz Smith | Gorky Park |
| 5. Dick Francis | Twice Shy |
| 6. Colleen McCullough | Indecent Obsession |

1981

- | | |
|---------------------|--|
| 1. C.Cookson | Tilly Trotter (539,000 sold) |
| 2. Jeffrey Archer | Kane and Abel (463,000) |
| 3. Wilbur Smith | A Falcon Flies (363,000
exclusive of exports) |
| 4. Virginia Andrews | If There Be Thorns (363,000) |
| 5. Judith Kranz | Princess Daisy (336,000) |
| 6. John Fowles | The French Lieutenant's Woman
(304,000) |

1982

- | | |
|------------------|---|
| 1. James Herriot | The Lord God Made Them All
(573,000 sold) |
| 2. W.Kotzwinkle | E.T. (540,000) |
| 3. C.Cookson | Tilly Trotter Wed (487,000) |
| 4. Douglas Adams | Life, the Universe, and
Everything (382,000) |
| 5. Wilbur Smith | Man of Men (376,000) |
| 6. W.Kotzwinkle | E.T. Storybook (336,000) |

apx.2:53, continued

N.B. The 1974-1977 bestseller lists (hardback and paperback) represented here are from Parsons (1985), compiled by Bookwatch. Since 1978 it was possible to make annual adaptations derived from weekly lists as published by The Bookseller. The titles appearing on the lists in the last issue of every month were added together to form an average yearly representation. The distinction made by the British book industry between hardcover and paperback editions is here a complicating factor. Note how e.g. Graham Greene's The Human Factor can be a bestseller first in hardcover (1978) and the following year in paperback (1979). For 1980 the list used is the one compiled by the National Book League. This list differs considerably from the 1980 Bookseller list, which, for the first time compiled as an annual summary in January of the following year, is as follows:

- | | |
|--------------------|-----------------------------------|
| 1. John LeCarré | Smiley's People (208,000 sold) |
| 2. F.Forsyth | The Devil's Alternative (208,000) |
| 3. Desmond Bagley | Bahama Crisis (132,000) |
| 4. Jack Higgins | Solo (126,000) |
| 5. Alister MacLean | Athabasca (122,000) |
| 6. William Golding | Rites of Passage (38,000) |

The lists of 1981 and 1982, compiled by The Bookseller, follow the experiment of 1980 and are based on sales figures exclusive of exports (but including bookclub sales). In 1982 there was a definite trend towards lower sales of a wider range of titles. Although our survey of Dutch bestseller lists only goes as far as 1982, Parsons (1985) offers us the opportunity to quote British bestseller lists until 1985. In order to complete the picture of the British market, we shall give these lists below. Note, however, how Parsons's 1978 to 1982 lists (hardback and paperback) differ from The Bookseller's below:

1978 (hardback)

- | | |
|------------------|--------------------------|
| 1. J.R.R.Tolkien | The Simarillion |
| 2. Graham Greene | The Human Factor |
| 3. Wilbur Smith | Hungry as the Sea |
| 4. Richard Adams | The Plague Dogs |
| 5. Len Deighton | SS-GB |
| 6. John Le Carré | The Honourable Schoolboy |

1978 (paperback)

- | | |
|--------------------|-----------------|
| 1. James Herriot | Vets Might Fly |
| 2. Richard Adams | The Plague Dogs |
| 3. George Lucas | Star Wars |
| 4. Wilbur Smith | A Sparrow Falls |
| 5. Sheila Hocken | Emma and I |
| 6. Agatha Christie | Sleeping Murder |

1979 (hardback)

- | | |
|-----------------|--------------|
| 1. Wilbur Smith | Wild Justice |
| 2. Morris West | Proteus |

apx.2:53, continued

- | | |
|-----------------------|---|
| 3. Joseph Heller | Good as Gold |
| 4. Mary Stewart | The Last Enchantment |
| 5. John Masters | Now God Be Thanked |
| 6. Herman Wouk | War and Remembrance |
| 1979 (paperback) | |
| 1. Colleen McCullough | The Thorn Birds |
| 2. Alan Dean Foster | Alien |
| 3. Marilyn French | The Women's Room |
| 4. M.M.Kaye | The Far Pavilions |
| 5. John Le Carré | The Honourable Schoolboy |
| 6. John Le Carré | Tinker, Tailor, Soldier, Spy |
| 1980 (hardback) | |
| 1. Frederick Forsyth | The Devil's Alternative |
| 2. John Le Carré | Smiley's People |
| 3. Jack Higgins | Solo |
| 4. Susan Howatch | Sins of the Fathers |
| 5. Dick Francis | Whip Hand |
| 6. Sarah Harrison | Flowers of the Field |
| 1980 (paperback) | |
| 1. Delia Smith | Cookery Course Part II |
| 2. Douglas Adams | The Hitchhiker's Guide to the Galaxy |
| 3. Vera Brittain | Testament of Youth |
| 4. Tom Sharpe | The Throw Back |
| 5. Arthur Eperon | Traveller's France |
| 6. Graham Greene | The Human Factor |
| 1981 (hardback) | |
| 1. James Clavell | Noble House |
| 2. Wilbur Smith | Men of Men |
| 3. William Golding | Rites of Passage |
| 4. Anthony Burgess | Earthly Powers |
| 5. J.R.R.Tolkien | Unfinished Tales |
| 6. Len Deighton | XPD |
| 1981 (paperback) | |
| 1. Douglas Adams | The Hitchhiker's Guide to the Galaxy |
| 2. Delia Smith | Cookery Course Part II |
| 3. The Not! Team | Not! The Nine O'Clock News |
| 4. Douglas Adams | The Restaurant at the End of the Universe |
| 5. Jeffrey Archer | Kane and Abel |
| 6. The Not! Team | Not! 1982 |
| 1982 (hardback) | |
| 1. Jeffrey Archer | The Prodigal Daughter |
| 2. Frederick Forsyth | No Comebacks |
| 3. Salman Rushdie | Midnight's Children |
| 4. Wilbur Smith | The Angels Weep |
| 5. Robert Ludlum | The Parsifal Mosaic |
| 6. G.MacDonald Fraser | Flashman and the Redskins |
| 1982 (paperback) | |
| 1. Audrey Eyton | The F-Plan Diet |
| 2. Martin Cruz Smith | Gorky Park |
| 3. Tom Sharpe | Ancestral Vices |
| 4. Salman Rushdie | Midnight's Children |
| 5. Douglas Adams | Life, the Universe and Everything |
| 6. D.M.Thomas | The White Hotel |

apx.2:53, continued

This divergence is a commentary (and should cast some doubt) on the way bestseller lists are compiled. Parsons's 1983-1985 bestseller lists are as follows:

1983 (hardback)

- | | |
|----------------------|--------------------------|
| 1. John Le Carré | The Little Drummer Girl |
| 2. Jean Auel | The Valley of the Horses |
| 3. Stephen Donaldson | White Gold Welder |
| 4. Thomas Kenealley | Schindler's Ark |
| 5. Salman Rushdie | Shame |
| 6. Jack Higgins | Exocet |

1983 (paperback)

- | | |
|-------------------|----------------------------|
| 1. Audrey Eyton | The F-Plan Diet |
| 2. Jeffrey Archer | The Prodigal Daughter |
| 3. Tom Sharpe | Vintage Stuff |
| 4. James Herriot | The Lord God Made Them All |
| 5. Shirley Conran | Lace |
| 6. Jeffrey Archer | Kane and Abel |

1984 (hardback)

- | | |
|-------------------|----------------------------------|
| 1. Paul Scott | The Raj Quartet, complete ed. |
| 2. Wilbur Smith | The Leopard Hunts in Darkness |
| 3. Jeffrey Archer | First Among Equals |
| 4. Umberto Eco | The Name of the Rose |
| 5. Robert Ludlum | The Aquitaine Progression |
| 6. Sue Townsend | The Growing Pains of Adrian Mole |

1984 (paperback)

- | | |
|---------------------|--|
| 1. Sue Townsend | The Secret Diary of Adrian Mole, Aged 13 3/4 |
| 2. Jackie Collins | Hollywood Wives |
| 3. Paul Scott | The Jewel in the Crown |
| 4. Virginia Andrews | The Seeds of Yesterday |
| 5. Sarah Brown | Vegetarian Kitchen |
| 6. John Le Carré | The Little Drummer Girl |

1985 (hardback)

- | | |
|--------------------------------|----------------------------------|
| 1. Sue Townsend | The Growing Pains of Adrian Mole |
| 2. Wilbur Smith | The Burning Shore |
| 3. Anita Brookner | Hotel du Lac |
| 4. Jonathan Lynn & Anthony Jay | The Complete Yes Minister |
| 5. Sidney Sheldon | If Tomorrow Comes |
| 6. B. Taylor Bradford | Hold the Dream |

1985 (paperback)

- | | |
|----------------------|--|
| 1. Sue Townsend | The Secret Diary of Adrian Mole, Aged 13 3/4 |
| 2. Sue Townsend | The Growing Pains of Adrian Mole |
| 3. Jeffrey Archer | First Among Equals |
| 4. Catherine Cookson | The Black Velvet Gown |
| 5. Douglas Adams | So Long and Thanks for All the Fish |
| 6. Shirley Conran | Lace 2 |

appendix 2:54

Bestsellers in the United States 1900-1983

1900	Edward N. Westcott	David Harum
1901	G. B. McCutcheon	Graustark
	Winston Churchill	The Crisis
1902	Mary Johnson	Audrey
	Owen Wister	The Virginian
1903	Jack London	The Call of the Wild
	John Fox Jr	The Little Shepherd of Kingdom Come
	K. D. Wiggin	Rebecca of Sunnybrook Farm
1904	Gene S. Porter	Freckles
	Jack London	The Seawolf
1906	R. M. Shipman Andrews	The Perfect Tribute
1907	Harold Bell Wright	The Shepherd of the Hills
1909	John Fox Jr	The Trail of the Lonesome Pine
1910	Florence Barclay	The Rosary
1911	Gene S. Porter	The Harvester
1912	Gene S. Porter	Laddie
	Eleanor H. Porter	Pollyanna
1914	Booth Tarkington	Penrod
	E. R. Burroughs	Tarzan of the Apes
1917	Arthur G. Empey	Over the Top
1918	Edward Streeter	Dere Mable
1920	L. M. Montgomery	Anne of Green Gables
	Sinclair Lewis	Main Street
1922	Emerson Hough	The Covered Wagon
1924	Edna Ferber	So Big
1926	Will Durant	The Story of Philosophy
1933	Hervey Allen	Anthony Adverse
1936	Margaret Mitchell	Gone With the Wind
	Dale Carnegie	How to Win Friends and Influence People
1937	Kenneth Roberts	Northwest Passage
1938	M. Kinnan Rawlings	The Yearling
1940	Ernest Hemingway	For Whom the Bell Tolls
	Mortimer Adler	How to Read a Book
1941	William L. Shirer	Berlin Diary
1942	John Steinbeck	The Moon is Down
	Pearl Buck	Dragon Seed
	Marion Hargrove	See Here, Private Hargrove
1943	J. P. Marquand	So Little Time
	Wendell Willkie	One World

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1944	Lillian Smith	Strange Fruit
	Ernie Pyle	Brave Men
	Kathleen Winsor	Forever Amber
1945	Ernie Pyle	Up Front
1946	Betty MacDonald	The Egg and I
1947	John Gunther	Inside U.S.A.
1948	Dwight Eisenhower	Crusade in Europe
1949	John O'Hara	A Rage to Live
1950	H.M. Robinson	The Cardinal
1951	James Jones	From Here to Eternity
1952	Herman Wouk	The Cane Mutiny
1953	Leon Uris	Battle Cry
1954	Morton Thompson	Not as a Stranger
1955	Herman Wouk	Marjorie Morningstar
1956	Edwin O'Connor	The Last Hurrah
1957	James G. Cozzens	By Love Possessed
1958	John O'Hara	From the Terrace
1959	Vladimir Nabakov	Lolita
1960	Allen Drury	Advise and Consent
1961	Irving Stone	The Agony and the Ecstasy
1962	J.D. Salinger	Franny and Zooey
	K.A. Porter	Ship of Fools
1963	Fletcher Knebel & Charles Bailey	Seven Days in May
1964	Ernest Hemingway	A Moveable Feast
	Saul Bellow	Herzog
1965	James Mitchener	The Source
1966	Jacqueline Susann	Valley of the Dolls
	Truman Capote	In Cold Blood
1967	Elia Kazan	The Arrangement
1968	Gore Vidal	Myra Breckenridge
1969	Mario Puzo	The Godfather
	Vladimir Nabakov	Ada
1970	W.H. Masters & V.E. Johnson	Human Sexual Inadequacy
	Erich Segal	Love Story
1977	h.(1) Colleen McCullough	The Thorn Birds
	h.(6) John Cheever	Falconer
1979	h.(3) Joseph Heller	Good as Gold
	h.(4) Herman Wouk	War and Remembrance
	h.(5) William Styron	Sophie's Choice
	h.(8) James Michener	Chesapeake
	p.(2) John Irving	The World According to Garp
	p.(9) Marilyn French	The Woman's Room
	p.(13) Isaac B. Singer	Shosha
1982	h.(1) Colleen McCullough	An Indecent Obsession
	h.(2) John Irving	Hotel New Hampshire
	h.(8) Martin Cruz Smith	Gorky Park
	h.(11) John Updike	Rabbit is Rich
	h.(15) Chaim Potok	The Book of Lights

apx.2:54, continued

	p.(6)	John Fowles	The French Lieutenant's Woman
1983	h.(1)	James Michener	Space
	h.(4)	Isaac Asimov	Foundation's Edge
	h.(9)	W.Kotzwinkle	The E.T. Storybook
	h.(10)	Kurt Vonnegut	Deadeye Dick
	h.(15)	Graham Greene	Monsignor Quixote
	p.(15)	Colleen McCullough	An Indecent Obsession

sources:1900-1970:

Bestsellers - books with "large sales" in:
American Authors and Books, 1640 to the Present
Day, 3rd revised ed., W.J.Burke and Will
D.Howe (eds), New York, 1972.

1977-1983:

The Bookseller 1978-1979; January 3 1981;
January 9 1982; January 15 1983.

Publisher's Weekly July 25 1977; July 2 1979;
January 8 1982; January 14 1983.

Figure in brackets denotes the actual position
on the bestseller list: (h) or (p) denotes
whether this was the hardback list or the
paperback list.

Due to shortage of data, there is a gap between
1970 and 1977, and again between 1979 and 1982:
this will also affect Appendix 2:48.

appendix 2:55

book clubs in the Netherlands: recurring titles

sample : 1980,1981 and 1984,1985

categories : "Nederlandse en Vlaamse literatuur"
"Nederlandse schrijvers"

1980

Achterberg, Gerrit	Het weerlicht op de kimmen
Bakker, Piet	Ciske trilogie
Belcampo	Al zijn fantasiën
Bomans, Godfried	Erik of het klein insektenboek
Bosmans, Phil	Menslief ik hou van je
Couperus, L.	Van oude mensen...
Van Deyssel, L.	Bzzletin themanummer
Van Eeden, F.	De kleine Johannes
Emants, M.	Inwijding
't Hart, Maarten	Bzzletin themanummer
Hermans, W.F.	Scheppend nihilisme (interviews)
Hotz, F.B.	Ernstvuurwerk
Komrij, Gerrit	Bzzletin themanummer
De Landell, Olaf	Een snoer bloedkoralen (omnibus)
Lennart, Clare	De ogen van Roosje
Oosterhuis, Huub	Gaan waar geen weg is
Van Ostaijen, Paul	Verzameld werk (3 Vols.)
Reve, Gerard	De taal der liefde/Lieve jongens
Romijn, Aart	Ik ben die ik ben
Schippers, Kees	Bzzletin themanummer
Slauerhoff, J.	Verzamelde gedichten
Den Uyl, Bob	De bloedende trein
Warmond, Ellen	Tegenspeler Tijd
Van de Woestijne, K.	Verhalen

1981

Van Aken, Piet	De blinde spiegel
Bakker, Piet	Ciske trilogie
Belcampo	Zwerftocht
Borgart, Ben	Een lange weg naar Tipperary
Buysse, C.	Tantes
Carton, Martine	Tranen om een dier
Claus, Hugo	De verwondering
Couperus, L.	Antiek toerisme
Dendermonde, Max	Een blauwe maandag op aarde
Gans, Jacques	Liefde en goudvissen

apx.2:55. continued

't Hart, Maarten	De droomkoningin
	Een vlucht regenwulpen
de Hartog, Jan	Gods geuzen
Heeresma, Heere	Langs berg en dal klinkt hoorngeschal
Holsbergen, J.W.	Een koppel spreeuwen
't Hooft, Jotie	Verzamelde gedichten
Van Isacker, Frans	De reis naar Isphahan
Knap, Henri	Met voorbedachten rade
Leysen, Ludovic	De duivelskuil
Nooteboom, Cees	Rituelen
De Pilleceyn, F.	Kiespijn der ziel
Pola, Alexander	Kapstokken voor een grapjas
Van Remoortere, J.	Nest trilogie
Reve, Gerard	Moeder en zoon
Streuvelds, Stijn	Ingoogem
Den Uyl, Bob	Quatro primi (4 verhalenbundels)
Walschap, Gerard	Houtekiet
	De verloren zoon

1984

Asscher-Pinkhof	Danseress zonder benen
Bakker, Piet	Ciske de rat
Bordewijk, F.	Blokken/Knorrende Beesten/Bint
Brouwers, Jeroen	De laatste deur
Carmiggelt, Simon	Alle kroegverhalen
Dam, P.A.	Ups en downs in het Indische leven
Haasse, Hella	De wegen der verbeelding
De Jong, A.M.	Merijntje Gijzen's jeugd en jonge jaren
Kortooms, Ton	Beekman & Beekman
De Landell, Olaf	Koninklijke omnibus
De Loo, Tessa	De meisjes van de suikerwerkfabriek
Marsman, H.	Verzameld werk
Ruyslinck, Ward	De heksenkring
	Het reservaat
	De boze droom/Het medeleven
Weemoedt, L.	Bedroefd maar dankbaar
	Een treurige afdronk
Wortel, Ans	In de bloei van het leven noemen ze dat
Van Zomeren, Koos	Otto's oorlog

1985

Bakker, Piet	Ciske de rat
De Boer, Herman-Pieter	De betovering
	Louter streelzucht
Boon, L.P.	Pieter Daens
Brouwers, Jeroen	Winterlicht
Coolen, Anton	Stad aan de Maas
Doff, Neel	Dagen van honger en ellende
Den Doolaard, A.	Trojka (De druivenplukkers/Herberg met het hoefijzer/Oriënt express)
	Drie van Den Doolaard

apx.2:55, continued

Ferwerda v.d.Berg, A.	De laatste haven
Frank, Anne	Het achterhuis
Geeraerts, Jef	De trap
't Hart, Maarten	Het roer kan nog zes maal om
V.d.Heijden, A.F.Th	De tandeloze tijd (2 Vols.)
Hillesum, Ety	In duizend zoete armen
	Het verstoorde leven
	Het denkende hart van de barak
Kloos, Willem	Verzen
Kortooms, Ton	Beekman & Beekman
	Een nieuwe wereld voor Hendrik v.d.Ham
Lampo, Hubert	Zeg maar Judith
De Landell, Olaf	Met liefde en respect
De Loo, Tessa	De meisjes van de suikerwerkfabriek
Van Manen-Pieters, Jos	Tuinfluiten trilogie
	Onverwacht geluk
Van Praag, Siegfried	Jerusalem van het Westen
Salomons, Annie	Herinneringen uit de oude tijd
Van Schendel, A.	De Hollandse romans (De waterman/ Hollands drama/De grauwe vogels)
Speelman, Ewout	Omnibus
Thijssen-Boer, Henny	Zoeken naar de horizon
Van de Veen, A.	Doen alsof
Vestdijk, Simon	Anton Wachtercyclus (1984:Vestdijkjaar)
De Vries, Theun	De levensroman van Johannes Post

sample : 1974-1985

categories : "Streekromans", "Romantische literatuur"

Bruijn, Cor	Sil de strandjutter
Coolen, Anton	Dorp aan de rivier
Ferwerda v.d.Berg, A.	Verder dan de horizon
Van Gils, Ad	Zevenhuisen omnibus
De Graaf, Anke	Omnibus
Van Havelte, Sanne	Liefdesromans
Hermans, Toon	Liggen in het gras
Van Hoorn, Margreet	Morgen is het anders
De Jong, A.M.	Merijntje Gijzen
Kars, Theo	Op zoek naar het geluk
Kortooms, Ton	Dokter trilogie/Beekman & Beekman
De Landell, Olaf	Speels palet
Van Loon, Foka	Omnibus
Van der Lugt, Arie	Brug naar het licht
Van Manen-Pieters, Jos	Tuinfluiten trilogie
Van Marxveldt, Cissy	Joop ter Heul
v.Nijnatten-Doffegnies	Omnibus
Ooms, J.W. (<u>et.al.</u>)	Boerenominibus
Oomkes, M.(Sheherazade)	Omnibus
Oosterbroek-Dutschun,A.	Dageraad trilogie

apx.2:55, continued

Van het Sant, Miep	Liefde kent geen weg terug
	Verlangen naar morgen
Saris, Leni	Familieromans
Schuttevaer-Velthuis, N.	Vogelvangers trilogie
Thijssen-Boer, Henny	Fenne trilogie
Visser-Roosendaal, J.	De erfenis
De Vries, Anne	Bartje
De Vries, Theun	Het geslacht Wiarda
Van Wageningen, Gerda	Zomer van geluk

source: NBC Nederlandse Boekenclub

appendix 2:56

book clubs in Great Britain: recurring titles

sample : 1978,1980-1981,1984-1985.

categories : "Classics, Modern Classics, Novels, Short
Stories, Fiction, Quality Fiction"

1978

Gavin, Catherina	The Snow Mountain
Maugham, Robin	Lovers in Exile
McCullers, Carson	The Heart is a Lonely Hunter
Orwell, George	Burmese Days
Sillitoe, Alan	Saturday Night and Sunday Morning

1980

Douglas, Norman	South Wind
Hardy, Thomas	Tess of the d'Urbervilles
Isherwood, Christopher	The Berlin of Sally Bowles
Mailer, Norman	An American Dream
Priestley, J.B.	The Good Companions
Renault, Mary	The Last of the Wine
West, Morris	The Shoes of the Fisherman
Wilson, Angus	No Laughing Matter

1981

Douglas, Norman	South Wind
Hardy, Thomas	Tess of the d'Urbervilles
id.	Far from the Madding Crowd
Mackenzie, Compton	Sinister Street
Moore, Brian	The Luck of Ginger Coffey
Priestley, J.B.	The Good Companions
Renault, Mary	The Last of the Wine
Waugh, Evelyn	Brideshead Revisited
West, Morris	The Shoes of the Fisherman
Wilson, Angus	No Laughing Matter

1984

Adams, Richard	Maia
Bogarde, Dirk	West of Sunset

apx.2:56, continued

Burdett, D.J.	Hix Nix Stix Pix
Du Maurier, Daphne	The Parasites
Eco, Umberto	The Name of the Rose
Greene, Graham	Stamboul Train
Hardy, Thomas	Tess of the d'Urbervilles
id.	The Mayor of Casterbridge
Jong, Erica	Fear of Flying
Lawrence, D.H.	Sons and Lovers
Lodge, David	Small World
Moggach, Deborah	Porky
Nabokov, Vladimir	Lolita
Orwell, George	Nineteen Eighty-four
Rossner, Judith	August
Shaeffer, S.F.	The Madness of a Seduced Woman
Updike, John	The Witches of Eastwick
Zweig, Stefan	The Royal Game and other stories

1985

Adams, Richard	Maia
Amis, Martin	Money
Burdett, D.J.	Hix Nix Stix Pix
Bogarde, Dirk	West of Sunset
Clavell, James	Shogun
id.	Noble House
id.	Tai-Pan
id.	King Rat
Cronin, A.J.	The Stars Look
id.	The Green Years
Eco, Umberto	The Name of the Rose
Goldman, William	The Colour of Light
Handl, Irene	The Sioux
Hardy, Thomas	The Mayor of Casterbridge
id.	Tess of the d'Urbervilles
Hayden, Torey	The Sunflower Forest
Hunter, Evan	Lizzie
Jennings, Gary	The Journeyer
Jong, Erica	Parachutes and Kisses
Lawrence, D.H.	Sons and Lovers
Lodge, David	Small World
Meades, Jonathan	Filthy English
Moggach, Deborah	Porky
Nabokov, Vladimir	Lolita
Orwell, George	Nineteen Eighty-four
Rossner, Judith	August
Sanders, L.	The Case of Lucy Bending
Shaeffer, S.F.	The Madness of a Seduced Woman
Theroux, Paul	Old Patagonian Express
Tweedy, Jill	Bliss
Updike, John	The Witches of Eastwick

apx.2:56, continued

categories : "Bestsellers, Crime, Detective Stories, Historical Fiction, Humour, Romantic Fiction, Romance, Real Life Adventure, Science Fiction, Spy Fiction, Thrillers, Book Lovers' Bazaar (Club Selection), Christmas Choice (Club Selection), Well-known Authors"

Bloch, Robert &	
Ray Bradbury &	
Stephen King &	
Isaac B. Singer	Dark Forces (anthology)
Christie, Agatha	Three Novels
Clarke, Arthur C.	2001: A Space Odyssey
Clavell, James	Shogun
Conan Doyle, Sir A.	The Adventures of Sherlock Holmes
Cookson, Catherine	Pure as the Lily
Deighton, Len	The Ipcress File
Farrell, James T.	Studs Lonigan
Fleming, Ian	On Her Majesty's Secret Service
Georgeson, Valerie	Angels: Duty Calls
Hailey, Arthur	Airport
Harrod-Eagles, Cynthia	Dynasty: The Foundling
Hemingway, Ernest	For Whom the Bell Tolls
Herbert, Frank	Dune
Innes, Hammond	Solomon's End
Jeal, Tim	A Marriage of Convenience
King, Stephen	Carrie
Konsalik, Heinz G.	They Fell from the Sky
Le Carré, John	Call for the Dead
Van Lustbader, Eric	The Ninja
Ludlum, Robert	The Bourne Identity
MacLean, Alistair	Where Eagles Dare
Mailer, Norman	The Naked and the Dead
Michener, James A.	Chesapeake
Robbins, Harold	The Betsy
Scott, Justin	The Shipkiller
Shaw, Irwin	The Young Lions
Simenon, Georges	A Maigrait Quartet
Smith, Wilbur	Shout at the Devil
Thackeray, Kit	Counterflood
Wallace, Irving	The Second Lady
Waugh, Evelyn	Brideshead Revisited
Wharton, William	Birdy

source: The Leisure Circle Magazine,
The Leisure Circle Book Club

appendix 2:57

Comparison of literary titles, Dutch and British

book clubs

sample : British book club: The Leisure Circle
Dutch book club: NBC Nederlandse Boekenclub

year ----	no. of "literary" titles	
	Leisure Circle -----	NBC -----
1980	8	24
1981	10	28
1984	18	19
1985	31	34

"Literary" titles (including "classics") in the catalogue of The Leisure Circle, as representative of the British book clubs and comparatively similar to the Dutch NBC, were very few in the early 1980s, with more inclusions on the Dutch book club lists (NBC catalogue "Gouden Uren", categories "Nederlandse en Vlaamse literatuur" and "Nederlandse schrijvers"). The British figures improved steadily, however, and in 1984 almost equalled the Dutch book club's. In a personal letter, the NBC confirmed an increase in Dutch literary titles in 1984-1985. Cf. also Appendix 2:55 and 2:56.

appendix 2:58

literary prizes, the Netherlands

P.C.Hooftprijs

The Dutch Ministry for CRM (Culture, Recreation, and Social Work - since 1985 called WVC: Welfare, Health and Culture) awarded this annual prize for outstanding and original literature written in the Dutch vernacular. For this purpose the Minister of WVC nominated 5 judges. This year (1987) the prize will no longer be awarded by the state but by an independent body incorporating the three writers' organisations. The prize was Dfl. 10,000.- but has been increased to Dfl. 15,000 (NRC, 10-6-1987). It is the most important and prestigious of the national literary prizes, awarded in rotation for poetry, a novel, and an essay; initially for one separate work but since 1956 for an entire oeuvre.

- 1947 prose: Arthur van Schendel (Het oude huis)
(posthumously)
Amoene van Hearsholthe (Sophia in de Koestraat)
- 1948 essay: Prof.dr. A.M.Hammacher (Eduard Karsen en zijn vader Kaspar)
- 1949 poetry: Gerrit Achterberg (En Jezus schreef in het zand)
- 1950 prose: Simon Vestdijk (De vuuraanbidders)
- 1951 essay: Prof.dr. E.J.Dijksterhuis
(De mechanisering van het wereldbeeld)
- 1952 poetry: J.C.Bloem (Avond)
- 1953 prose: F.Bordewijk (De doopvont/ Studiën in volksstructuur)
- 1954 essay: Prof.dr. L.J.Rogier (In vrijheid herboren)
- 1955 poetry: Adriaan Roland Holst (Late telgen)
- 1956 prose: Anna Blaman
- 1957 essay Prof.dr. P.C.A.Geyl
- 1958 poetry: Pierre Kemp
- 1959 prose: not awarded
- 1960 essay: Victor E. van Vriesland
- 1961 poetry: H.W.J.M.Keuls
- 1962 prose: Theun de Vries
- 1963 essay: Prof.dr. F.G.L. van der Meer
- 1964 poetry: Leo Vroman
- 1965 prose: not awarded
- 1966 essay: Anton van Duinkerken
- 1967 poetry: Lucebert
- 1968 prose: Gerard (Kornelis van het) Reve
- 1969 essay: not awarded

apx.2:58, continued

1970 poetry: Gerrit Kouwenaar
1971 prose: Willem Frederik Hermans (not accepted)
1972 essay: Abel J. Herzberg
1973 poetry: Hendrik de Vries
1974 prose: Simon Carmiggelt
1975 essay: Rudy Kousbroek
1976 poetry: Remco Campert
1977 prose: Harry Mulisch
1978 essay: Cornelis Verhoeven
1979 poetry: Ida Gerhardt
1980 prose: Willem Brakman
1981 essay:
1982 poetry: M. Vasalis
1983 prose: Hella S. Haasse
1984 essay: not awarded (H. Brandt Corstius nominated)
1985 poetry: not awarded

Prijs der Nederlandse Letteren

This prize is awarded every three years jointly by the Dutch and Belgian ministries of Culture for outstanding and original literary work written in the Dutch language by a Dutch or Belgian writer. It may be given for a particular book or for an author's complete works, and is awarded to a Dutch and a Belgian author alternately. The prize money amounts to Dfl.12,000.- (1978).

1956 Herman Teirlinck
1959 Adriaan Roland Holst
1962 Stijn Streuvels
1965 J.C. Bloem
1968 Gerard Walschap
1971 Simon Vestdijk
1974 Marnix Gijsen
1977 Willem Frederik Hermans
1980 Maurice Gilliams
1983 Lucebert
1986 Hugo Claus

sources:

Boekenvakboek 1980 en Boekenvakboek 1986 (Stichting
Speurwerk Betreffende het Boek, Amsterdam)

Aarts' Letterkundige Almanak 1982 (C.J. Aarts,
Amsterdam)

appendix 2:59

literary prizes: international

Nobel Prize for Literature

Some of the best-known prize winners are:

1907	Rudyard Kipling (G.B)
1909	Selma Lagerlöf (Sweden)
1911	Maurice Maeterlinck (Belgium)
1912	Gerhart Hauptmann (Germany)
1913	Rabindranath Tagore (India)
1915	Romain Rolland (France)
1920	Knut Hamsun (Norway)
1921	Anatole France (France)
1923	W.B. Yeats (Ireland)
1925	Bernard Shaw (G.B)
1927	Henri Bergson (France)
1928	Sigrid Undset (Norway)
1929	Thomas Mann (Germany)
1930	Sinclair Lewis (U.S)
1932	John Galsworthy (G.B)
1933	Ivan Bunin (stateless)
1934	Luigi Pirandello (Italy)
1936	Eugene O'Neill (U.S)
1938	Pearl S. Buck (U.S)
1939	Frans Sillénpää (Finland)
1946	Herman Hesse (Germany)
1947	André Gide (France)
1948	T.S. Eliot (G.B)
1949	William Faulkner (U.S)
1950	Bertrand Russell (G.B)
1951	Pär Lagerkvist (Sweden)
1952	François Mauriac (France)
1953	Winston Churchill (G.B)
1954	Ernest Hemingway (U.S)
1955	Halldor Laxness (Iceland)
1957	Albert Camus (France)
1958	Boris Pasternak (Soviet Union; refused)
1959	Salvatore Quasimodo (Italy)
1962	John Steinbeck (U.S)
1964	J.P. Sartre (France; refused)
1968	Yasunari Kawabata (Japan)
1969	Samuel Beckett (Ireland)
1970	Alexander Solzhenitsyn (Soviet Union)
1971	Pablo Neruda (Chili)
1972	Heinrich Böll (Germany)
1973	Patrick White (Australia)

apx.2:59, continued

1974	Evynd Johnson and Henry Martinson (Sweden)
1976	Saul Bellow (U.S)
1977	Vincente Aleixandre (Spain)
1978	Isaac Bashevis Singer (U.S)
1982	Gabriel Marquez (Argentina)
1983	William Golding (G.B)
1984	Jaroslav Seifert (Czechoslovakia)
1985	Claude Simon (France)
1986	Wole Soyinka (Nigeria)

sources:

World Dictionary of Awards and Prizes (London, Europa Publications Ltd., 1979).

Boekenvakboek 1980 and Boekenvakboek 1986 (Stichting Spuurwerk Betreffende het Boek, Amsterdam).

appendix 2:60

literary prizes: Great Britain

Booker McConnell Prize for Fiction

One of the most important literary awards in the U.K., this annual prize is sponsored by Booker McConnell Ltd. and administered by the National Book League. It is for the best full-length novel written in English by a citizen of the United Kingdom, the Commonwealth, Eire, or South Africa. Publishers are invited to submit entries with scheduled publication dates between January and November of the award year. A shortlist is announced in October, and the prize is awarded at the end of November, the last few years with considerable media coverage. The prize was established in 1968 for a 7-year period - in 1975 Booker McConnell announced that it would be renewed for a further 7 years. In 1978 the prize money was doubled from £ 5,000.- to £ 10,000.- The judges are made up from scholars and authors, amongst them e.g. Stephen Spender, Frank Kermode, Dame Rebecca West (1969), Saul Bellow (1971), Elizabeth Bowen (1972), Edna O'Brien, Mary McCarthy (1973), Angus Wilson (chairman, 1975), Philip Larkin (chairman, 1977), Beryl Bainbridge (1977), Paul Theroux (1979), David Daiches (chairman, 1980), Malcolm Bradbury (chairman, 1981), Brian Aldiss, Hermoine Lee (1981), John Carey (chairman, 1982), Frank Delaney, Fay Weldon (chairwoman, 1983).

1969

winner: P.H.Newby, Something to Answer For
shortlist: Barry England, Figures in a Landscape ;
N.Mosley, The Impossible Object ; Iris Murdoch, The Nice and the Good ; Muriel Spark, The Public Image ;
G.M.Williams, From Scenes Like These .

1970

winner: Bernice Reubens, The Elected Member
shortlist: A.L.Barker, John Brown's Body ; Elizabeth Bowen, Eva Trout ; Iris Murdoch, Bruno's Dream ; William Trevors, Mrs Eckdorf in O'Neill's Hotel ; T.Wheeler, The Conjunction .

apx.2:60, continued

1971

winner: V.S.Naipaul, In a Free State
shortlist: Thomas Kilroy, The Big Chapel ; Doris
Lessing, Briefing for a Descent into Hell ; Mordecai
Richler, St.Urbain's Horseman ; Derek Robinson,
Goshawk Squadron ; Elizabeth Taylor, Mrs Palfrey at
the Claremont .

1972

winner: John Berger, G
shortlist: Susan Hill, Bird of Night ; Thomas
Keneally, The Chant of Jimmy Blacksmith ; David
Storey, Pasmore .

1973

winner: J.G. Farrell, The Siege of Krishnapur
shortlist: Beryl Bainbridge, The Dressmaker ;
Elizabeth Mavor, The Green Equinox .

1974

winner: Nadine Gordimer, The Conservationist
shortlist: Stanley Middleton, Holiday ; Kingsley Amis,
Ending Up ; Beryl Bainbridge, The Bottle Factory
Outing ; C.P.Snow, In Their Wisdom .

1975

winner: Ruth Praver Jhabvala, Heat and Dust
shortlist: Thomas Keneally, Gossip from the Forest .

1976

winner: David Storey, Saville
shortlist: Andre Brink, An Instant in the Wind ;
R.C.Hutchinson, Rising ; Brian Moore, The Doctor's
Wife ; Julian Rathbone, King Fisher Lives ; William
Trevor, The Children of Dynmouth .

apx.2:60, continued

1977

winner: Paul Scott, Staying On
shortlist: Paul Bailey, Peter Smart's Confessions ;
Caroline Blackwood, Great Granny Webster ; Jennifer
Johnston, Shadows on Our Skin ; Penelope Lively, The
Road to Lichfield ; Barbara Pym, Quartet in Autumn .

1978

winner: Iris Murdoch, The Sea, The Sea
shortlist: Kingsley Amis, Jake's Thing ; Andre Brink,
Rumours of Rain ; Penelope Fitzgerald, The Bookshop ;
Jane Gardam, God on the Rocks ; Bernice Reubens, A
Five-Year Sentence .

1979

winner: Penelope Fitzgerald, Offshore
shortlist: Thomas Keneally, Confederates ;
V.S.Naipaul, A Bend in the River ; Julian Rathbone,
Joseph ; Fay Weldon, Praxis .

1980

winner: William Golding, Rites of Passage
shortlist: Anthony Burgess, Earthly Powers ; Anita
Desai, Clear Light of Day ; Alice Munro, The Beggar
Maid ; Julia O'Faolain, No Country for Young Men ;
Barry Unsworth, Pascali's Island ; J.L.Carr, A Month
in the Country .

1981

winner: Salman Rushdie, Midnight's Children
shortlist: Molly Keane, Good Behaviour ; Doris
Lessing, The Sirian Experiments ; Ian McEwan, The
Comfort of Strangers ; Anne Schlee, Rhine Journey ;
Muriel Spark, Loitering with Intent ; D.M.Thomas, The
White Hotel .

apx.2:60, continued

1982

winner: Thomas Keneally, Schindler's Ark
shortlist: John Arden, Silence Among the Weapons ;
William Boyd, An Ice-Cream War ; Lawrence Durrell,
Constance or Solitary Practices ; Alice Thomas Ellis,
The 27th Kingdom ; Timothy Mo, Sour Sweet .

1983

winner: J.M. Coetzee, The Life and Times of Michael K.
shortlist: Malcolm Bradbury, Rates of Exchange ;
J.Fuller, Flying Nowhere ; Salman Rushdie, Shame ;
Anita Mason, The Illusionist ; Graham Swift,
Waterland .

The W.H.Heinemann Literature Award

Established under the W.H.Heinemann bequest to the Royal Society of Literature, the award is intended to encourage genuine contributions to literature, with preference for publications less likely to command large sales (poetry, biography, criticism, philosophy, history), though novels will not be overlooked. Similar preference will be shown towards younger authors not yet widely recognised, while not excluding well-known authors from consideration.

1975 Malcolm Bradbury, The History Man
William Trevor, Angels at the Ritz
1976 Philip Ziegler, Melbourne
Edward Crankshaw, The Shadow of the
Winter Palace

W.H.Smith Annual Literary Award

1959 Patrick White, Voss
1960 Laurie Lee, Cider with Rosie
1961 Nadine Gordimer, Friday's Footprint
1962 J.R.Ackerley, We Think the World of You
1963 Gabriel Fielding, The Birthday King
1964 L.H.Gombrich, Meditations on a Hobby
Horse and Other Essays on the Theory of
Art

1965 Leonard Woold, Beginning Again
1966 B.C.Hutchinson, A Child Possessed
1967 Jean Rhys, The Wide Sargasso Sea
1968 V.S.Naipaul, The Mimic Men
1969 Robert Gittings, John Keats
1970 John Fowles, The French Lieutenant's
Woman

1971 Nan Fairbrother, New Lives, New
Landscapes

1972 Kathleen Raine, The Lost Country
1973 Brian Moore, Catholics
1974 Anthony Powell, Temporary Kings
1975 John Stallworthy, Wilfred Owen: A
Biography

1976 Seamus Heaney, North
1977 Ronald Lewin, Slim: The Standardbearer
1978 Patrick Leigh Fermor, A Time of Gifts
1979 Mark Girouard, Life in the English
Country House

1980 Thom Gunn, Selected Poems 1950-75
1981 Isabel Colegate, The Shooting Party
1982 George Clare, Last Waltz in Vienna
1983 A.N.Wilson, Wise Virgin
1984 Philip Larkin, Required Writing

sources:

The National Book League, London

World Dictionary of Awards and Prizes (London, Europa
Publications, 1979).

apx.2:60, continued

James Tait Black Memorial Book Prize

Judged by the Professor of English Literature at Edinburgh University, this prize has been awarded annually for fiction and biography since 1919. The prize-winners for fiction were:

1919	Hugh Walpole	The Secret City
1920	D.H. Lawrence	The Lost Girl
1921	Walter de la Mare	Memoirs of a Midget
1922	David Garnett	Lady into Fox
1923	Arnold Bennett	Riceyman Steps
1924	E.M. Forster	A Passage to India
1925	Liam O'Flaherty	The Informer
1926	Radclyffe Hall	Adam's Breed
1927	Francis B. Young	Portrait of Clare
1928	Siegfried Sassoon	Memoirs of a Fox Hunting Man
1929	J.B. Priestley	The Good Companions
1930	Miss E.H. Young	Miss Mole
1931	Kate O'Brien	Without my Cloak
1932	Helen Simpson	Boomerang
1933	A.G. Macdonell	England, Their England
1934	Robert Graves	I Claudius; Claudius the God
1935	L.H. Myers	The Root and the Flower
1936	Winifred Holtby	South Riding
1937	Neil M. Gunn	Highland River
1938	C.S. Forester	A Ship of the Line; Flying Colours
1939	Aldous Huxley	After Many a Summer
1940	Charles Morgan	The Voyage
1941	J. Cary	A House of Children
1942	Arthur Whaley	Monkey (by Wu Ch'eng-en)
1943	Miss M. Lavin	Tales from Bectine Bridge
1944	F. Reid	Young Tom
1945	L.A.G. Strong	Travellers
1946	G. Oliver	Poor Man's Tapestry
1947	L.P. Hartley	Eustace and Hilda
1948	Graham Greene	The Heart of the Matter
1949	Miss E. Smith	The Far Cry
1950	R. Henriquez	Along the Valley

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1951	W.C. Chapman- Mortimer	Father Goose
1952	Evelyn Waugh	Men at Arms
1953	Margaret Kennedy	Troy Chimneys
1954	C.P. Snow	The New Men; The Masters
1955	I. Compton-Burnett	Mother and Son
1956	Rose Macauley	The Towers of Trebizond
1957	Antony Powell	At Lady Molly's
1958	Angus Wilson	The Middle Age of Mrs Eliot
1959	Morris West	The Devil's Advocate
1960	Rex Warner	Imperial Ceasar
1961	Jennifer Dawson	The Ha-Ha
1962	Ronald Hardy	Act of Destruction
1963	Gerda Charles	A Slanting Light
1964	Frank Tuohy	The Ice Saints
1965	Muriel Spark	The Mandelbaum Gate
1966	C. Brooks-Rose	Such
(shared)	Aidain Higgins	Langrishe, Go Down
1967	Margaret Drabble	Jerusalem the Golden
1968	Maggie Ross	The Gasteropod
1969	Elizabeth Bowen	Eva Trout
1970	Lily Powell	The Bird of Paradise
1971	Nadine Gordimer	A Guest of Honour
1972	John Berger	G
1973	Iris Murdoch	The Black Prince
1974	Lawrence Durrell	Monsieur, or the Prince of Darkness
1975	Brian Moore	The Great Victorian Collection
1976	John Banville	Doctor Copernicus
1977	John LeCarré	The Honourable Schoolboy
1978	Maurice Gee	Plumb
1979	William Golding	Darkness Visible
1980	J.M. Coetzee	Waiting for the Barbarians
1981	Salman Rushdie	Midnight's Children
(shared)	Paul Theroux	The Mosquito Coast
1982	Bruce Chatwin	On the Black Hill
1983	Jonathan Keates	Allegro Postillions
1984	J.G. Ballard	Empire of the Sun
(shared)	Angela Carter	Nights at the Circus
1985	Robert Cedric	Winter Garden
1986	Jenny Joseph	Persephone

source: The University of
Edinburgh

appendix 2:61

literary prizes: the United States

National Book Award

Literary awards honouring the year's best work in fiction, non-fiction, and poetry. Founded in 1950 by the American Book Publishers Council, the American Booksellers Association, and the Book Manufacturers Institute. After 1971 the name of the award changed to the American Book Award. The prizes for fiction were:

1950	N. Algren	The Man with the Golden Arm
1951	W. Faulkner	The Collected Stories
1951	B. Gill (special award)	The Trouble of One House
1952	J. Jones	From Here to Eternity
1953	R. Ellison	Invisible Man
1954	S. Bellow	The Adventures of Augie March
1955	W. Faulkner	A Fable
1956	J. O'Hara	Ten North Frederick
1957	W. Morris	A Field of Vision
1958	J. Cheever	The Wapshot Chronicle
1959	B. Malamud	The Magic Barrel
1960	P. Roth	Goodbye Columbus
1961	C. Richter	The Waters of Kronos
1962	W. Percy	The Moviegoer
1963	J.F. Powers	Morte d'Urban
1964	J. Updike	The Centaur
1965	S. Bellow	Herzog
1966	K.A. Porter	Collected Stories
1967	B. Malamud	The Fixer
1968	T. Wilder	The Eighth Day
1969	J. Kosinski	Steps
1970	J.C. Oates	Them
1971	S. Bellow	Mr Sammler's Planet

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Pullizer Prize for Fiction, Drama, and Poetry

Established in 1917, annual awards have been made by the Joseph Pullizer Prize Committee for outstanding achievements in the fields of American biography, history, drama, the novel (since 1947 to include all fiction), and poetry. The winners have been:

fiction:

1917	no award	
1918	Ernest Poole	His Family
1919	Booth Tarkington	The Magnificent Ambersons
1920	no award	
1921	Edith Wharton	The Age of Innocence
1922	Booth Tarkington	Alice Adams
1923	Willa Cather	One of Ours
1924	Margaret Wilson	The Able McLaughlins
1925	Edna Ferber	So Big
1926	Sinclair Lewis	Arrowsmith (declined)
1927	Louis Bromfield	Early Autumn
1928	Thornton Wilder	The Bridge of San Luis Rey
1929	Julia Peterkin	Scarlet Sister Mary
1930	Oliver La Farge	Laughing Boy
1931	Margaret A. Barnes	Years of Grace
1932	Pearl Buck	The Good Earth
1933	Thomas Stribling	The Store
1934	Caroline Miller	Lamb in His Bosom
1935	Josephine Johnson	Now in November
1936	Harold Davis	Honey in the Horn
1937	Margaret Mitchell	Gone with the Wind
1938	John Marquand	The Late George Apley
1939	M. Kinnan Rawlings	The Yearling
1940	John Steinbeck	The Grapes of Wrath
1941	no award	
1942	Ellen Glasgow	In This Our Life
1943	Upton Sinclair	Dragon's Teeth
1944	Martin Flavin	Journey in the Dark
1945	John Hersey	A Bell for Adano
1946	no award	
1947	R. Penn Warren	All the King's Men
1948	James Michener	Tales of the South Pacific
1949	James G. Cozzens	Guard of Honour
1950	A.B. Guthrie Jr	The Way West
1951	Conrad Richter	The Town
1952	Herman Wouk	The Caine Mutiny
1953	Ernest Hemingway	The Old Man and the Sea

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1954	no award	
1955	William Faulkner	A Fable
1956	MacKinlay Kantor	Andersonville
1957	no award	
1958	James Agee	A Death in the Family
1959	Robert L. Taylor	The Travels of Jaimie McPheeters
1960	Allan Drury	Advise and Conccent
1961	Harper Lee	To Kill a Mockingbird
1962	Edwin O'Connor	The Edge of Sadness
1963	William Faulkner	The Reivers
1964	no award	
1965	Shirley Anne Grau	The Keepers of the House
1966	K.A. Porter	Collected Short Stories
1967	Bernard Malamud	The Fixer
1968	William Styron	The Confessions of Nat Turner
1969	N. Scott Nomaday	House of Mad Dawn
1970	Jean Stafford	Collected Stories
1971	no award	
1972	Wallace Stegner	Angel of Repose
1973	Eurdora Welty	The Optimists Daughter
1974	no award	
1975	Michael Shaara	The Killer Angels
1976	Saul Bellow	Humboldt's Gift
1977	no award	
1978	James A. McPherson	Elbow Room
1979	John Cheever	The Stories of John Schhever
1980	Norman Mailer	The Executioner's Song
1981	John Kennedy Toole	A Confederacy of Dunces
1982	John Updike	Rabbit is Rich
1983	Alice Walker	The Colour Purple
1984	William Kennedy	Ironweed

drama:

1917	no award	
1918	Jesse L. Williams	Why Marry?
1919	no award	
1920	Eugene O'Neill	Beyond the Horizon
1921	Zona Gale	Miss Lulu Bett
1922	Eugene O'Neill	Anna Christie
1923	Owen Davis	Icebound
1924	Hatcher Hughes	Hell-Bent for Heaven
1925	Sidney Howard	They Knew What They Wanted
1926	George Kelly	Craig's Wife
1927	Paul Green	In Abraham's Bosom
1928	Eugene O'Neill	Strange Interlude
1930	Marc Connely	The Green Pastures

apx.2:61, continued

1931	Susan Glaspell	Alison's House
1932	George Kaufmann & Morris Rhysskind & Ira Gerschwinn	
1933	Maxwell Anderson	Of Thee I Sing
1934	Sidney Kingsley	Both Your Houses
1935	Zoë Atkins	Men in White
1936	Robert Sherwood	The Old Maid
1937	George Kaufman & Moss Hart	Idiot's Delight
1938	Thornton Wilder	You Can't Take It With You
1939	Robert Sherwood	Our Town
1940	William Saroyan	Abe Lincoln in Illinois
1941	Robert Sherwood	The Time of Your Life
1942	no award	There Shall Be No Night
1943	Thornton Wilder	
1944	no award	The Skin of Our Teeth
1945	Mary Chase	
1946	Russell Crouse & Howard Lindsey	Harvey
1947	no award	
1948	Tennessee Williams	State of the Union
1949	Arthur Miller	A Streetcar Named Desire
1950	Richard Rogers & Oscar Hammerstein	Death of a Salesman
1951	no award	
1952	Joseph Kramm	South Pacific
1953	William Inge	The Shrike
1954	John Patrick	The Picnic
1955	Tennessee Williams	Teahouse of the August Moon
1956	Francis Goodrich & Albert Hackett	Cat on a Hot Tin Roof
1957	Eugene O'Neill	The Diary of Anne Frank
1958	Ketti Frings	A Long Day's Journey into the Night
1959	Archibald MacLeish	Look Homeward, Angel
1960	George Abbott & Jerome Weidman & Sheldon Harnick	J.B.
1961	Tad Mosel	Fiorello
1962	Frank Loesser & Abe Burrows	All the Way Home
1963	no award	How To Succeed in Business Without Really Trying
1964	no award	
1965	Frank D. Gilroy	The Subject Was Roses
1966	no award	
1967	Edward Albee	A Delicate Balance
1968	no award	
1969	Howard Sackler	The Great White Hope
1970	Charles Gordone	The Place to Be Somebody

apx.2:61, continued

1971	Paul Zindel	The Effect of Gamma-Rays on Man-in-the-Moon Marigolds
1972	no award	
1973	Jason Muller	That Championship Season
1974	no award	
1975	Edward Abel	Seascape
1976	James Kirkwood & Nicholas Darte (authors) & Michael Bennet (choreography) & Marvin Hamlisch (music) & Edward Klieban (lyrics)	A Chorus Line
1977	Michael Christofer	The Shadow Box
1978	Donald L. Coburn	The Gin Game
1979	Sam Shepherd	Buried Child
1980	Lanford Wilson	Talley's Folly
1981	Beth Henley	Crimes of the Heart
1982	Charles Fuller	A Soldier's Play
1983	Marsha Norman	'Night, Mother.
1984	David Mamet	"Glengarry Glen Ross"

poetry:

1922	Edwin Arlington	Collected Poetry
1923	E.St Vincent Millay	The Harp-Weaver
1924	Robert Frost	New Hampshire
1925	Edwin A. Robinson	The Man Who Died Twice
1926	Amy Lowell	What O'Clock
1927	Leonora Speyer	Fiddler's Farewell
1928	Edwin A. Robinson	Tristram
1929	Stephen V. Benét	John Brown's Body
1930	Conrad Aiken	Selected Poems
1931	Robert Frost	Collected Poems
1932	George Dillon	The Flowering Stone
1933	A. MacLeish	Conquistador
1934	Robert Hillyer	Collected Verse
1935	Audrey Wurdeman	Bright Ambush
1936	R.P.Tristram Coffin	Strange Holiness
1937	Robert Foss	A Further Range
1938	Marya Zaturenska	Cold Morning Sky
1939	John G. Fletcher	Selected Poems
1940	Mark van Doren	Collected Poems
1941	Leonard Bacon	Sunderland Capture
1942	William R. Benét	The Dust Which Is God
1943	Robert Frost	A Witness Tree
1944	Stephen V. Benét	Western Star
1945	Karl Shapiro	V-Letter
1946	no award	
1947	Robert Lowell	Lord Weary's Castle
1948	W.H. Auden.	The Age of Anxiety

apx.2:61, continued

1949	Peter Viereck	Terror and Decorum
1950	Gwendolyn Brooks	Annie Allan
1951	Carl Sandburg	Complete Poems
1952	Marianne Moore	Collected Poems
1953	A. MacLeish	Collected Poems
1954	Theodore Roethke	The Waking
1955	Wallace Stevens	Collected Poems
1956	Elizabeth Bishop	Poems, North and South
1957	Richard Wilbur	Things of This World
1958	R. Penn Warren	Promises: Poems 54-56
1959	Stanley Kunitz	Selected Poems 28-58
1960	W.D. Snodgrass	Heart's Needle
1961	Phillis McGinley	Times Three
1962	Alan Dugan	Poems
1963	W.C. Williams	Pictures from Breughel
1964	Louis Simpson	At the End of the Open Road
1965	John Berryman	77 Dream Songs
1966	Richard Eberhardt	Selected Poems
1967	Anne Sexton	Live or Die
1968	Anthony Hecht	The Hard Hours
1969	George Oppen	On Being Numerous
1970	Richard Howard	Untitled Subjects
1971	William S. Mervin	The Carrier of Letters/Ladders
1972	James Wright	Collected Poems
1973	Maxine W. Kumin	Up Country
1974	Robert Lowell	The Dolphin
1975	Gary Snyder	Turtle Island
1976	John Ashbery	Self Portrait of a Convex Mirror
1977	James Merrill	Divine Comedies
1978	Howard Nemerov	Collected Poems
1979	R. Penn Warren	Now and Then
1980	Donald R. Justice	Selected Poems
1981	James Schuyler	The Morning of the Poem
1982	Sylvia Plath	The Collected Poems
1983	Galway Kinnell	Selected Poems
1984	Mary Oliver	American Primitive

Pullizer Prize Special Awards and Citations:

1973	James T. Flexner	George Washington
1977	Alex Haley	Roots
1978	E.B. White	full body of his work

sources:

Bowker's Literary and Library Prizes , Bowker, 1980.
Information Please Almanac , Houghton Mifflin Co., 1985.

appendix 2.62

titles published by De Arbeiderspers in the series of autobiographical works "Privé-Domein":

author	title
<u>Mary McCarthy</u>	<u>Herinneringen aan mijn roomse jeugd (Memoires of a Catholic Girlhood)</u>
Paul Léautaud	Onvoltooid verleden tijd
Victor Alexandrov	Adder onder adders
Majbritt Morrison	Jungle West II
Konstantin Paustovskij	Begin van een onbekend tijdperk
Zoë Progl	Koningin van de onderwereld
Maurice Sachs	Heksensabbat
Paul Léautaud	Particulier Dagboek 1917-1924
August Strindberg	Inferno
H.N.Werkman	Brieven
Salvador Dali	Mijn leven als genie
Paul Léautaud	Lichtzinnige herinneringen
Friedrich Nietzsche	Ecce Homo
<u>Brendan Behan</u>	<u>Bekentenissen van een Ierse rebel (Confessions of an Irish Rebel)</u>
August Strindberg	De zoon van een dienstbode
Konstantin Paustovskij	Verre jaren
<u>A. Romein-Verschoor</u>	<u>Omzien in verwondering</u>
<u>Belle van Zuylen</u>	<u>Rebels en beminnelijk (letters by Belle van Zuylen - Madame de Charrière - to Constant d'Hermenches, James Boswell, Benjamin Constant, and others)</u>
Giacomo Casanova	Memoires
Paul Léautaud	Literair dagboek 1893-1921
Hermann Hesse	Zinnig eigenzinnig
August Strindberg	Tijd van gisting
<u>George Orwell</u>	<u>Een olifant omleggen (Shooting an Elephant)</u>
Raoul Hynckes	De vrienden van middernacht
Walter Benjamin	Berlijnse jeugd
I.S.Toergenjev	Herinneringen
<u>F.Scott Fitzgerald</u>	<u>De namiddag van een schrijver (The Crack-Up)</u>
Pablo Neruda	Ik beken ik heb geleefd
Heinrich Heine	De Harzreis
Arthur Schopenhauer	Er is geen vrouw die deugt
Elias Canetti	Wat de mens betreft
Konstantin Paustovskij	Onrustige jeugd
A.G.Dostojevskaja	Herinneringen
Paul Léautaud	Particulier dagboek 1925-1950
<u>Arthur Power</u>	<u>Gesprekken met James Joyce (Conversations with James Joyce)</u>
Michael Bakoenin	Bakoenin's Biecht

apx.2:62, continued

<u>Virginia Woolf</u>	<u>Schrijversdagboek I:1918-1932</u> <u>(Writer's Diary I)</u>
Robert Craft	Igor Strawinsky, de kroniek van een vriendschap
Giacomo Leopardi	Gedachten
Valentin Boelgakov	Het laatste levensjaar van L.N.Tolstoj; dagboek van zijn secretaris
Knut Hamsun	Langs overwoekerde paden
Julien Green	Journal 1926-1945
Claire Goll	Alles is IJdelheid
<u>J.J.Peereboom</u>	<u>Ik ben niets veranderd</u>
Peter Handke	De last van de wereld
<u>Jeroen Brouwers</u>	<u>Mijn Vlaamse jaren</u>
Astolphe Marquis de Custine	Brieven uit Rusland
George Grosz	Een klein ja, een groot nee
Elias Canetti	De behouden tong
<u>Lodewijk van Deyssel</u>	<u>Het Ik</u>
<u>H.Roland Holst-van der Schalk</u>	<u>Het vuur brandde voort</u>
<u>Samuel Pepys</u>	<u>Geheim Dagboek van een puritein 1660-1669 (Diary)</u>
<u>Multatuli</u>	<u>Liefdesbrieven</u>
L.F.Céline	Van de ene dood naar de andere
Gustave Flaubert	Haat is een deugd
Lou Andreas-Salomé	Terugblik op mijn leven
<u>A.Roland Holst</u>	<u>Brieven aan Marius Brinkgreve, 1908-1914</u>
<u>Gerrit Komrij</u>	<u>Verwoest Arcadië</u>
Viktor Sjklovski	Een sentimentele reis
Konstantin Paustovskij	De tijd van de grote verwachtingen
<u>Albert Helman</u>	<u>Het eind van de kaart</u>
Bertolt Brecht	Dagboeken 1920-1922; Autobiografische aantekeningen 1920-1954
Dmitri Sjostakovitsj	Getuigenis
Stendhal	Brieven
Henry de Montherlant	Spelen met stof
<u>Robert Graves</u>	<u>Dat hebben we gehad (Goodbye to All That)</u>
Patrick Modiano & Emmanuel Berl	Verhoor
Julien Green	Journal 1946-1976
Michel Leiris	Arena
Friedrich Nietzsche	Uit mijn leven
Alfred Döblin	Fatale reis
Marina Tsvetajeva	Herinneringen en portretten
Elias Canetti	De fakkel in het oor
Maxim Gorki	Portretten
<u>Graham Greene</u>	<u>Vluchtwegen (Ways of Escape)</u>
Czeslaw Milosz	Geboortegrond
<u>Joyce & Co.</u>	<u>Venetiaanse brieven en Calabrese dagboeken</u>

apx.2:62, continued

<u>Graham Greene</u>	<u>Een soort leven (A Sort of Life)</u>
George Sand & Alfred de Musset	Een moeilijke liefde
Palinurus	Het rusteloze graf
Lidija Tsjoekovskaja	Ontmoetingen met Anna Achmatova, 1938-1962
Konstantin Paustovskij	De sprong naar het Zuiden
<u>Aeg.W.Timmerman</u>	<u>Tim's herinneringen</u>
Botho Strauss	Paren, passanten
<u>Marcellus Emants</u>	<u>Op reis door Zweden</u>
Klaus Mann	Het keepunt
L.F.Céline	Brieven aan vriendinnen
<u>Cees Nooteboom</u>	<u>Waar je gevallen bent, blijf je</u>
Alexander I.Herzen	Feiten en gedachten
<u>J.Slauerhoff</u>	<u>Brieven aan Hans Feriz</u>
<u>V.S.Naipaul</u>	<u>Proloog voor een autobiografie (Prologue for an Autobiography)</u>
Gustave Flaubert	De kluizenaar en zijn muze
Zinaida Hippus	De schittering van woorden
Lodewijk Napoleon, Koning van Holland	Gedenkschriften
<u>L.E.J.Brouwer & C.Adema v.Scheltema</u>	<u>Droeve snaar vriend van mij</u>
Walter Benjamin	Dagboek uit Moskou
Sofia Tolstoj	Dagboek
<u>Annie Salomons</u>	<u>Herinneringen uit de oude tijd</u>
<u>Maarten 't Hart</u>	<u>Het roer kan nog zesmaal om</u>
Peter Handke	De geschiedenis van het potlood
<u>Norman Douglas</u>	<u>Terugblik (Looking Back)</u>
Konstantin Paustovskij	Boek der omzwervingen
Alexander I.Herzen	Feiten en gedachten II.
Marcel Proust	Brieven 1885-1906
Victor Hugo	Zelf gezien
Jean Paul Sartre	Schemeroorlog

This list of autobiographies 1966-1984 gives, according to the publisher, "a more or less complete canon of genres and periods in literary history in particular, and cultural history in general" (publisher's promotion leaflet). They list authors of whom one publisher considers it worth while to "canonise" into an influential series. Dutch and American/English titles are underlined.

source: "Privé-Domein 1966-1984. De mooiste reeks autobiografieën". (Promotion leaflet), Uitgeverij De Arbeiderspers, 1984.

appendix 2:63

"Bulkboeken" published by Patty Knippenburg, Amsterdam.

Chronological order until 1986.

underlined authors do not appear in the UC.

1	Jef Geeraerts	Schroot
2	Heere Heeresma	Geef die mok eens door Jet
3	<u>Peter Berger, Jan</u> <u>Blokker, Godfried</u> <u>Bomans, Simon</u> Carmiggelt, e.a.	Verzamelde kursieven
4	Louis Paul Boon	Dorp in Vlaanderen
5	<u>Nico Scheepmaker</u>	Over alles
6	Cees Buddingh'	Bazip Zeehok
7	Louis Couperus	De stille kracht
8	Harry Mulisch	Drie maal Harry Mulisch
9	Remco Campert	Liefdes schijnbewegingen
10	F. Bordewijk	Fantastische vertellingen
11	J.M.A. Biesheuvel	Verhalen
12	<u>Gerben Hellinga</u>	Kees de jongen (dramatisation of Theo Thijssen's novel)
13	Paul van Ostaijen	Verzamelde poëzie
14	W.F. Hermans	Hundertwasser, honderdvijf en meer
15	Hubert Lampo	De Madonna van Nedermunster
16	Johan Daisne	Vévà
17	Maria Dermoût	Toetie
18	A. Alberts	De eilanden
19	<u>Vincent Mahieu</u>	Tjoek
20	Multatuli	Saidjah en Adinda
21	Bob den Uyl	Groenland en erger
22	<u>D. Frenkel Frank</u>	Hadimassa en ander werk
23	Bertus Aafjes	Rechter Ooka verhalen
24	<u>Jan de Hartog</u>	Stella
25	Rudy Kousbroek	Essays
26	J. Slauerhoff	Joeng Poe Tsjoeng
27	Hugo Claus	De Metsiers
28	Hugo Raes	Vlaggen noch wimpels
29	Marnix Gijsen	Klaaglied om Agnes
30	Yvonne Keuls	De koperen tuin (adaptation for radio of Vestdijk's novel)
31	<u>Drs. P. (H. Polzer)</u>	Maak thuis uw eigen tekst in uw vrije tijd zonder schroeven
32	<u>H. Pieter de Boer</u>	De vestiare van Thalia e.a. verhalen
33	<u>Ben Borgart</u>	De vuilnisroos
34	<u>Hans Plomp</u>	Een wonderlijke sater e.a. werk
35	<u>Tip Marugg</u>	Weekendpelgrimage
36	<u>Surinaamse auteurs</u>	Sranan Botjetie
37	Jacques Hamelink	Groenvuur en andere geest- verschijningen

apx.2:63, continued

38	Ward Ruyslinck	Golden Ophelia
39	Louis Paul Boon	Wapenbroeders
40	Simon Carmiggelt	Allemaal mensen
41	Sybren Polet	De man die een hoofd groter was
42	Anton Koolhaas	Er zit geen spek in de val
43	Walter v.d. Broeck	De troonopvolger
44	<u>Jan Emiel Daele</u>	Van kritiek naar lyriek
45	<u>Joop Waasdorp</u>	Krabben e.a. verhalen
46	Marga Minco	Je mag van geluk spreken
47	Godfried Bomans	Over andere kopstukken
48	Arij Prins	Uit het leven
49	Martinus Nijhoff	Ik heb vannacht zoo'n vreemden droom gehad
50	Simon Vestdijk	De dokter en het lichte meisje
51	Remco Campert	Alle dagen feest
52	<u>Lodewijk de Boer</u>	The Family
53	Jos Vandelloo	Het huis der onbekenden
54	Belcampo	De dingen de baas (verhalen)
55	Jan Donkers	Tot hier en niet verder
56	D.A.Kooiman	Uit de memoires van een mensen- redder
57	Forum deel 1	
58	Forum deel 2	
59	J. Bernlef	Hoe het leven wegraakt in verhalen
60	<u>W.J.Holsbergen</u>	De handschoenen van het verraad
61	Lucebert	Beelden in het heden
62	<u>Wim de Bie en Kees van Kooten</u>	Van Klisjeemannetjes tot het Simplistisch Verbond
63	Heere Heeresma	Zwaarmoedige verhalen
64	<u>Neel Doff</u>	Hongersymfonie
65	Jef Geeraerts	De taaie
66	Harry Mulisch	Het zwarte licht
67	Bert Schierbeek, Ivo Michiels, Sybren Polet, J.F. Vogelaar	Lezen en doen wat er gezegd wordt
68	De Nieuwe Verhalenschrijvers	
69	Liefdesgedichten	
70	Schrijvers over hun huisdieren: Het tandpastahondje	
71	Anna Blaman	De rode beuk e.a. verhalen
72	Ed. Hoornik	De overlevende
73	<u>Etty Hillesum</u>	Twee brieven uit Westerbork
74	W.F.Hermans	King Kong
75	De mooiste sprookjes van de Lage Landen	
76	Het Nieuwe Proza (interviews)	
77	H.Marsman	Ik zoek bezielden
78	J.Slauerhoff	Schuim en asch
79	Hannes Meinkema	Moedertocht
80	Herman Heijermans	De opgaande zon
81	J.van Oudshoorn	Pinksteren
82	Maarten 't Hart	De dorstige minnaar
83	Leo Tolstoj	Jongensjaren
84	Pablo Neruda	De jongen uit de provincie
85	Ernest Claes	Jeugd

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86	Simon Vestdijk	Terug tot Ina Damman
87	Gerard Reve	Scheppend kunstenaar
88	Louis Couperus	Noodlot
89	Gerard Walschap	Trouwen
90	Ingmar Bergman	Scènes uit een huwelijk
91	Jacobus van Looy	De weesjongen
92	Studentenhaver	
93	<u>Jacob Groot</u>	Moderne poëzie
94	Jan Cremer	Sturm und Drang
95	Arthur van Schendel	Een eiland in de Zuidzee
96	Fietsen	
97	Bertus Aafjes	Tussen schriftgeleerden en piramiden
98	<u>Robert van Gulik</u>	Vier vingers
99	F.C.Terborgh	Shambjala e.a. verhalen
100	Multatuli	Multatuli als minnaar
101	Marnix Gijsen	Klaaglied om Agnes (reprint)
102	Remco Campert	Liefdes schijnbewegingen (reprint)
103	Hugo Claus	De Metsiers en een selectie Oostakkerse gedichten
104	W.F.Hermans	Vijf verhalen
105	Paul van Ostaijen	Metafiziese jazz
106	J.Slauerhoff	Het leven op Aarde
107	<u>H.Pieter de Boer</u>	Het papieren badpak e.a. verhalen
108	<u>Ben Borgart</u>	De vuilnisroos (reprint)
109	Nico Scheepmaker, Jan Blokker, Simon Carmiggelt, <u>Renate</u> <u>Rubinstein, Kees</u> <u>van Kooten</u>	Columnisten in de jaren zeventig
110	A.van der Veen	Het wilde feest
111	J.M.A.Biesheuvel	Wilde zwanen
112	<u>Hilbert Kuik</u>	Ver weg
113	Cees Nooteboom	De halve wereld
114	Het gezin	
115	Louis Paul Boon	Menuet
116	Mensje v.Keulen	Van lieverlede
117	<u>M.Scharten-Antink</u>	Sprotje
118	Hollands Naturalisme	
119	Gerrit Krol	In dienst van de "Koninklijke"
120	<u>Jan Siebelink</u>	De dochter van de kapitein wordt achttien jaar
121	Harry Mulisch	Symmetrie e.a. verhalen
122	De Popdichters	
123	Anton Koolhaas	Corsetten voor een libel
124	<u>Jaap Harten</u>	De getatoeëerde Lorelei
125	F. van Eeden	De kleine Johannes

apx.2:63, continued

126	<u>Yvonne Keuls</u>	De moeder van David S. (adaptation for t.v.)
127	Droomeilandjes	
128	Monika van Paemel	Marguerite
129	Hugo Raes	De lotgevallen
130	Jos Vandeloo	Het gevaar
131	Aart v.d.Leeuw	Ik en mijn speelman
132	Carry van Bruggen	Heleen
133	<u>Miep Diekmann</u> / Dagmar Hilarova	Ik heb geen naam
134	<u>Edgar Cairo</u>	Mi boto doro/ Droomboot havenloos (romanwerk)
135	C.Buddingh'	Met twee benen in de grond
136	<u>R.J.Peskens</u>	Uitgestelde vragen en andere verhalen
137	<u>Ethel Portnoy</u>	Amourettes e.a. verhalen
138	De Revisor 1974-1984	
139	De tijd vooruit (toekomstverhalen)	
140	Ward Ruyslinck	De madonna met de buil
141	Louis Couperus	De stille kracht
142	J.Slauerhoff	Het verboden rijk
143	Vensters naar vroeger (themanummer Middeleeuwen)	
144	<u>Hans Warren</u>	Steen der hulp (novelle en gedichten)
145	<u>J.A.Deelder</u>	De man in het zwart
146	D.A.Kooiman	Een romance
147	Oek de Jong	Licht en water, zon en stof
148	Des mensen op- en nedergang (themanummer Renaissance)	
149	Frederik van Eeden	Van de koele meren des doods
150	<u>David Koker</u>	Dagboek geschreven in Vught
151	Marga Minco	Je mag van geluk spreken
152	Hubert Lampo	De komst van Joachim Stiller
153	Jeroen Brouwers	Joris Ockeloen en het wachten
154	<u>Johnny van Doorn</u>	Smaak van vrijheid
155	Hans Vervoort	Met stijgende verbazing

Bulkboek Brugreeks:

(for the first class secondary education)

1. Arthur van Schendel Een eiland in de Zuidzee
2. Simon Carmiggelt Allemaal mensen
3. Miep Diekmann De dagen van Olim
4. Remco Campert Alle dagen feest
5. Tonke Dragt De torens van februari
6. Mischa de Vreede Mensen onder elkaar
7. Agaath van Ree De onbekende uren
8. Daan van der Vat Britten, beesten en buiten-landers
9. Het tandpastahondje
10. De mooiste sprookjes van de Lage Landen
11. Jan de Hartog Herinneringen van een
Bramziggertje
12. Piet van Aken Klinkaart

apx.2:63, continued

- | | |
|--|--|
| 13. <u>Robert van Gulik</u> | Vier vingers |
| 14. Indianen | |
| 15. Bertus Aafjes | Tussen schriftgeleerden en piramiden |
| 16. Louis Couperus | Psyche |
| 17. <u>H. Pieter de Boer</u> | Het papieren badpak en andere verhalen |
| 18. <u>Eelke de Jong</u> /
<u>Maarten 't Hart</u> /
<u>Marten Toonder Sr</u> /
<u>Ben Borgart</u> | Plattelandsverhalen |
| 19. <u>Dick Walda</u> | De Wolvenman |
| 20. Toestanden thuis | |
| 21. <u>Jaap ter Haar</u> | Boris |
| 22. De griezelkamer van de literatuur (griezelverhalen) | |
| 23. A. Koolhaas | Corsetten voor een libel |
| 24. <u>Miep Diekmann</u> /
Dagmar Hilarova | Ik heb geen naam |
| 25. De robot van de rommelmarkt (toekomstverhalen) | |
| 26. <u>Jan de Zanger</u> | Ben is dood. |

New titles 1986-1987:

-
- | | |
|---------------------------------|----------------------------|
| 1. De Verlichting (themanummer) | |
| 2. Marcellus Emants | Een nagelaten bekentenis |
| 3. Herman Heijermans | Op hoop van zegen |
| 4. Heere Heeresma | Een dagje naar het strand |
| 5. Jan Wolkers | Terug naar Oegstgeest |
| 6. Cees Nooteboom | Rituelen |
| 7. <u>Marja Brouwers</u> | Havinck |
| 8. <u>Drs. P.</u> (ed) | Plezierdichters en hun vak |

"Bulkboeken" are complete novels/ short stories/critical work or compilations of those, printed in tabloid form and aimed at secondary school students. They are normally available through subscription, although loose numbers are also on sale.

source: Bulkboek Informatiekrant
Vol.15, nr.155A.

appendix 2:64

"De literaire Top-100 Aller Tijden" (de Bijenkorf,1984)

1	H.C.Andersen	Fairy Tales
2	Jane Austen	Emma
3	Isaac Babel	Stories
4	Honoré de Balzac	Le Père Goriot
5	<u>Battus</u>	<u>Opderlandse Taal- en Letterkunde</u>
6	Saul Bellow	The Adventures of Augie March
7	Erwin Blumenfeld	Reflections
8	Boccaccio	Decameron
9	Heinrich Böll	Billard um halb Zehn
10	<u>Louis Paul Boon</u>	<u>Kapellekensbaan/ Zomer te Ter- Muren</u>
11	<u>F.Bordewijk</u>	<u>Blokken/Knorrende Beesten/Bint</u>
12	Jorge Louis Borges	El Aleph
13	Emily Brontë	Wuthering Heights
14	<u>Jeroen Brouwers</u>	<u>Bezonken Rood</u>
15	Italo Calvino	Le città invisibili
16	Albert Camus	La Peste
17	Elias Canetti	The Martyrium
18	Truman Capote	Other Voices, Other Rooms
19	Lewis Carroll	Alice in Wonderland
20	L.F.Céline	Mort à crédit
21	Cervantes	Don Quichot
22	Anton Chekhov	Fifteen Famous Stories
23	Hugo Claus	<u>Het verdriet van België</u>
24	Joseph Conrad	Heart of Darkness
25	Julio Cortazar	Rayuela: een hinkelspel
26	<u>Louis Couperus</u>	<u>De boeken der kleine zielen</u>
27	<u>Jan Cremer</u>	<u>Ik Jan Cremer</u>
28	Dante Alighieri	Divina Commedia
29	Daniël Defoe	Robinson Crusoe
30	Charles Dickens	David Copperfield
31	Alfred Döblin	Berlin Alexanderplatz
32	F.M.Dostojewski	Crime and Punishment
33	Umberto Eco	The Name of the Rose
34	<u>Frederik van Eeden</u>	<u>Van de koele meren des doods</u>
35	<u>Willem Elsschot</u>	<u>Lijmen/Het Been</u>
36	<u>Marcellus Emants</u>	<u>Een nagelaten bekentenis</u>
37	Gustave Flaubert	Madame Bovary
38	Theodor Fontane	Effi Briest
39	<u>Anne Frank</u>	<u>Het Achterhuis</u>
40	J.W.Goethe	Die Leiden des Jungen Werthers
41	Nikolaj Gogol	Dead Souls
42	William Golding	Lord of the Flies
43	I.A.Gontsjarow	Oblomow
44	Günter Grass	Der Butt
45	Robert Graves	Goodbye to All That
46	N.Hawthorne	The Scarlet Letter
47	Jaroslav Hasek	The Good Soldier Svejk
48	Ernest Hemingway	For Whom the Bell Tolls

apx.2:64, continued

49	<u>W.F.Hermans</u>	<u>De donkere kamer van Damocles</u>
50	Homer	Ilias/Odyssey
51	<u>F.B.Hotz</u>	<u>Dood weermiddel</u>
52	Aldous Huxley	Brave New World
53	Henry James	What Maisie Knew
54	<u>Oek de Jong</u>	<u>Opwaaiende Zomerjurken</u>
55	James Joyce	Ulysses
56	Franz Kafka	Der Prozess
57	Yasunari Kawabata	Duizend Kraanvogels
58	Jerzy Kosinski	The Painted Bird
59	Choderlos de Laclos	Les Liaisons dangereuses
60	D.H.Lawrence	Sons and Lovers
61	Paul Léautaud	Lichtzinnige Herinneringen
62	Bernard Malamud	The Fixer
63	Hector Malot	Alleen op de wereld
64	Thomas Mann	Der Zauberberg
65	G.G.Marquez	A Hundred Years of Solitude
66	Herman Melville	Moby Dick
67	A.A.Milne	Winnie the Pooh
68	<u>Harry Mulisch</u>	<u>De Aanslag</u>
69	<u>Multatuli</u>	<u>Max Havelaar</u>
70	Vladimir Nabokov	Speak Memory
71	<u>Nescio</u>	<u>Uitvreter/Titaantjes/Dichtertje</u>
72	<u>Cees Nooteboom</u>	<u>Rituelen</u>
73	George Orwell	Animal Farm
74	Palinurus (Connolly)	The Unquiet Grave
75	Boris Pasternak	Dr Zhivago
76	Edgar Allan Poe	Stories
77	<u>J.Presser</u>	<u>De nacht der Girondijnen</u>
78	Marcel Proust	A la Recherche des Temps Perdus
79	Raymond Queneau	Stijloefeningen
80	<u>Gerard Reve</u>	<u>De Avonden</u>
81	Philip Roth	Portnoy's Complaint
82	Saki	All Stories
83	J.D.Salinger	The Catcher in the Rye
84	Jean-Paul Sartre	La Nausée
85	Stendhal	Le Rouge et le Noir
86	Laurence Sterne	A Sentimental Journey
87	Italo Svevo	La Coscienza di Zeno
88	Jonathan Swift	Gullivers Travels
89	<u>Theo Thijssen</u>	<u>Kees de Jongen</u>
90	I.S.Turgenev	Fathers and Sons
91	Leo N.Tolstoj	Anna Karenina
92	Mark Twain	Huckleberry Finn
93	<u>Simon Vestdijk</u>	<u>De Koperen Tuin</u>
94	Voltaire	Candide
95	T.H.White	The Once and Future King
96	Oscar Wilde	The Picture of Dorian Gray
97	<u>Jan Wolkers</u>	<u>Terug naar Oegstgeest</u>
98	Virginia Woolf	To the Lighthouse
99	M.Yourcenar	Hadrians Memoirs
100		The Holy Bible

apx.2:64, continued

source: De Literaire Top-100 Allertijden
Peter Brinkers, Sander Knol (eds).
De Bijenkorf, 1984.

"De Literaire Top 100 Allertijden" was a compilation of the favourite books listed by a number of "omnivorous readers" in the Netherlands, and published by de Bijenkorf in 1984 during the "Literature Promotion" of the "Boekenweek 1984". The "desert island books" were selected by: Maarten Biesheuvel, Cees Buddingh', Kees Fens, Jaap Goedegebuure, Hella S. Haasse, Maarten 't Hart, Doeschka Meijsing, Carel Peters, Ethel Portnoy, Martin Ros, and Nico Scheepmaker. Their choice was restricted to Dutch or translated narrative prose, which had to be in print at the moment of compilation. As one of the editors of the list, Peter Brinkers, remarks, this accounts for the exclusion of titles such as Forster's A Passage to India and Musil's Der Mann Ohne Eigenschaften (not yet translated in 1984), or Faulkner's Light in August (not available). The list is equally not an objective one, which perhaps explains the exclusion of, for instance, Richard Adams's Watership Down, Irving's The World According to Garp, or Lessing's Golden Notebook (Brinkers). The list features 23 Dutch titles (underlined), and invites comparison with the Dutch and other "classics" on the "Privé-Domein" list (Appendix 2:62), with Kees Fens's 44 (specifically Dutch contemporary) top-authors in Twenty Years of Dutch Literature: some trends and central figures (Appendix 2:65), the list of published "Bulkboeken" (Appendix 2:63), Anthony Burgess's 99 Novels (Appendix 2:66), and the list "13 Best Novels of Our Time" published by the Book Marketing Council of Great Britain (see Appendix 2:66). The list is in alphabetical order.

appendix 2:65

Dutch (contemporary) authors mentioned by Kees Fens in:
Twenty Years of Dutch Literature: some trends and
central figures (1973).

Achterberg, Gerrit	Koolhaas, Anton
Armando	Kopland, Rutger
ten Berge, H.C.	Kousbroek, Rudy
Bernlef, J.	Kouwenaar, Gerrit
Blaman, Anna	Krol, Gerrit
Bloem, Jacques	Lucebert
ter Braak, Menno	Marsman, Hendrik
den Brabander, Gerard	Mulisch, Harry
Buddingh', Cees	Nijhoff, Martinus
Campert, Remco	Du Perron, Eddy
Carmiggelt, Simon	Polet, Sybren
Elburg, Jan	(van het) Reve, Gerard
Emmens, Jan	van het Reve, Karel
Greshoff, Jan	Roland Holst, Adriaan
Hamelink, Jacques	Schierbeek, Bert
Hanlo, Jan	Schippers, Kees
van Hattum, Jacob	Verhagen, Hans
Herzberg, Judith	Vinkenoog, Simon
Hoornik, Ed.	Vogelaar, Jacq Firmin
Jesserun d'Oliveira, H.U.	Vroman, Leo
	Wolkers, Jan

Obviously the list is concerned with contemporary authors (poets as well as novelists), although Fens mentions ter Braak and Du Perron. Remarkable, as with almost every subjective listing, are the names of authors not mentioned: Biesheuvel, Boon, Brouwers, Claus, Gijsen, Haasse, 't Hart, Hermans, Van Ostaijen, Vestdijk, etc.

source: Kees Fens, Twenty Years of Dutch Literature: some trends and central figures. Ministry of Cultural Affairs, Recreation, and Social Welfare. Rijswijk (Z.H.), the Netherlands, 1973.

appendix 2:66

Anthony Burgess's 99 Novels (1984)

year	author	title
1939	Henry Green	Party Going
	Aldous Huxley	After Many a Summer
	Flann O'Brien	At Swim-Two-Birds
	James Joyce	Finnegan's Wake
1940	Ernest Hemingway	For Whom the Bell Tolls
	C.P.Snow	Strangers and Brothers (to 1970)
	Graham Greene	The Power and the Glory
1941	Rex Warner	The Aerodrome
1944	Joyce Cary	The Horse's Mouth
	Somerset Maugham	The Razor's Edge
1945	Evelyn Waugh	Brideshead Revisited
1946	Mervyn Peake	Titus Groan
1947	Saul Bellow	The Victim
	Malcolm Lowry	Under the Volcano
1948	Graham Greene	The Heart of the Matter
	Aldous Huxley	Ape and Essence
	Nevil Shute	No Highway
	Norman Mailer	The Naked and the Dead
1949	William Sansom	The Body
	Elizabeth Bowen	The Heat of the Day
	George Orwell	Nineteen-Eightyfour
1950	Budd Schulberg	The Disenchanted
	William Cooper	Scenes from Provincial Life
1951	J.D.Salinger	The Catcher in the Rye
	Henry Williamson	A Chronicle of Ancient Sunlight (to 1969)
	Herman Wouk	The Caine Mutiny
	Anthony Powell	A Dance to the Music of Time (to 1971)
1952	Ralph Ellison	The Invisible Man
	Mary McCarthy	The Groves of Academe
	Flann O'Connor	Wise Blood
	Evelyn Waugh	Sword of Honour (to 1961)
	Ernest Hemingway	The Old Man and the Sea
1953	Raymond Chandler	The Long Goodbye
1954	Kingsley Amis	Lucky Jim
1957	Lawrence Durrell	The Alexandria Quartet (to 1960)
	Colin MacInnes	The London Novels (to 1960)
	Bernard Malamud	The Assistant
	John Braine	Room at the Top
1958	Alan Sillitoe	Saturday Night and Sunday Morning
	T.H.White	The Once and Future King
	Iris Murdoch	The Bell
1959	William Faulkner	The Mansion

apx.2:66, continued

	Ian Flemming	Goldfinger
1960	L.P.Hartley	Facial Justice
	Olivia Manning	The Balkans Trilogy (to 1965)
1961	I.Compton-Burnett	The Mighty and their Fall
	Richard Hughes	The Fox in the Attic
	Patrick White	Riders in the Chariot
	Angus Wilson	The Old Men at the Zoo
	Joseph Heller	Catch 22
1962	James Baldwin	Another Country
	P.H.Johnson	An Error of Judgement
	Aldous Huxley	Island
	Doris Lessing	The Golden Notebook
	Vladimir Nabokov	Pale Fire
1963	Muriel Spark	The Girls of Slender Means
1964	William Golding	The Spire
	Wilson Harris	Hear Hand
	C.Isherwood	A Single Man
	Vladimir Nabokov	The Defence
	Angus Wilson	Late Call
1965	Muriel Spark	The Mandelbaum Gate
	John O'Hara	The Lockwood Concern
1966	Chinua Achebe	Man of the People
	Kingsley Amis	The Anti-Death League
	John Barth	Giles Boat-Boy
	Walker Percy	The Last Gentleman
	Nadine Gordimer	The Late Bourgeois World
1967	R.K.Narayan	The Vendor of Sweets
1968	Mordecai Richler	Cocksure
	Keith Roberts	Pavane
	J.B.Priestley	The Image Men
1969	John Fowles	The French Lieutenant's Woman
	Philip Roth	Portnoy's Complaint
1970	Len Deighton	Bomber
1973	Thomas Pynchon	Gravity's Rainbow
	Michael Frayn	Sweet Dreams
1975	Malcolm Bradbury	The History Man
	Saul Bellow	Humboldt's Gift
1976	Robert Nye	Falstaff
	Brian Moore	The Doctor's Wife
1977	Erica Jong	How to Save your Own Life
	James Plunkett	Farewell Companions
	Paul Scott	Staying On
1978	John Updike	The Coup
1979	J.G.Ballard	The Unlimited Dream Company
	Bernard Malamud	Dubin's Lives
	William Styron	Sophie's Choice
	V.S.Naipaul	A Bend in the River
1980	Russell Hoban	Riddley Walker
	David Lodge	How Far Can You Go?
	John K.Toole	A Confederacy of Dunces
	Brian Aldiss	Life in the West
1981	Alasdair Gray	Lanark

apx.2:66. continued

	Alexander Theroux	Darconville's Cat
	Gore Vidal	Creation
	Paul Theroux	The Mosquito Coast
1982	Robertson Davies	The Rebel Angels
1983	Norman Mailer	Ancient Evenings

source: Anthony Burgess, 99 Novels .
Alison & Busby, 1984.

This list was compiled by Burgess in reply to the Book Marketing Council's Campaign of "13 Best Novels of Our Time"*, in which he found some remarkable omissions. The 99 Novels (he apparently thought he had to be included himself at least once in order to make up the one hundred) are therefore his personal view of what have been the best novels since 1939. Burgess's criteria, according to the Sunday Times, were as follows: "all novels (...) are primarily presentations of human beings in action. In popular novels, the action predominates; in literary, the human beings. His choice of novels leans towards those in which character comes first. But other things matter too: the creation of realistic - if not necessarily real - time and place; lifelike speech; shape and form; and moral stance, which does not mean preaching but rather questioning convention and offering a new view of life. And, of course, his novels also entertain and divert" (ST, 12 and 19 February 1984).

*The 13 titles on the Book Marketing Council's promotion list (1984) were:

- | | |
|-------------------------|------------------------------|
| 1. Paul Scott | Raj Quartet/Staying On |
| 2. George Orwell | Animal Farm |
| 3. Evelyn Waugh | Sword of Honour trilogy |
| 4. William Golding | Lord of the Flies |
| 5. Elizabeth Taylor | Angel |
| 6. Kingsley Amis | Take a Girl Like You |
| 7. Saul Bellow | Herzog |
| 8. Anthony Powell | A Dance to the Music of Time |
| 9. Graham Greene | The Honorary Consul |
| 10. Iris Murdoch | The Sea, The Sea |
| 11. Vladimir Nabokov | Lolita |
| 12. J.D. Salinger | The Catcher in the Rye |
| 13. Ivy Compton-Burnett | Manservant, Maidservant |

Appendix 2:67

Dutch titles in the City Library, Manchester

sample: 1985

juvenile literature and translations from English
excluded.

Alberts, Albert	De eilanden
	De vergaderzaal
Van Altena, Ernst	Een tussen twee (roman)
Arion, F.M.	Dubbelspel
Bomans, Godfried	Memoires of: Gedenkschriften van Minister Pieter Bas
	Wonderlijke nachten
Bordewijk, F.	Noorderlicht
Borgart, Ben	De slakken van Canôt d'Olt
Brakman, Willem	De biograaf
	Come Back
	Een winterreis
Boersen, J.	Scherven
Christiaans, Paul	Kunstlicht in Vézelay
Claes, Catelijjn	De bronzen stem
Claes, Gaston	De eeuwige derde
Couperus, L.	De boeken der kleine zielen
	Eline Vere
	Van oude mensen...
Daisne, Johan	Trap van steen en wolken
Dendermonde, Max	Kom eens om een keizer
Dermoût, Maria	De kist en enige verhalen
Den Doolaard, A.	Wampie, of De roman van een zorgeloze zomer
Van Dullemen, Inez	De schaduw van de regen
Fabricius, Johan	Komedianten trokken voorbij
	De kop van Jut
De Génestet, P.A.	Volledige dichtwerken
Gijsen, Marnix	Het boek van Joachim van Babylon
Grashoff, Cok	Groeten aan Madame Treva
Helman, Albert	De medeminnaars
Hermannna	Mieke
Huisinga-Scaf, I.	Rob van Olden
Jehu, Felicie	Villa Zonneschijn
Kelk, J.C.	Baccarat: een episode uit de jaren zestig
Knap, Henri	Zo zijn onze manieren
Kossmann, Alfred	Geur der droefenis (roman)
	De nederlaag
Kramer, Piet	De bikkell
Krol, Gerrit	Een Fries huilt niet
Lampo, Hubert	De komst van Joachim Stiller
Van der Leeuw, Aart	De kleine Rudolf

apx.2:67, continued

Van Lennep, J.	Elizabeth Musch
	Ferdinand Huyck
Marsman en Vestdijk	Heden ik, morgen gij
Neff, Vladimir	Uit berekening (roman)
Neijssel, Antoinette	De onvolmaakte schurk
Oolbekkinck, H.J.	Met lege handen
Reve, Gerard	Op weg naar het einde
Van Schaik-Willing,	De overnachting
Jeanne, en S.Vestdijk	
Van Schendel, Arthur	De fat, de nimf en de nuf
	De grauwe vogels
	Een spel der natuur
	De zeven tuinen
	De wereld een dansfeest
Sluysmans, Conny	Spiegelbeeld
Speelman, Ewout	Stormnacht
de Stoto, Ge	Honderd procent in orde
Streuvels, Stijn	Langs de wegen
Sutorius, A.	Op Oldenhoeve
Timmermans, Felix	Anna-Marie
	De harp van Sint Franciscus
	Jan de Kraai e.a. verhalen
	De pastoor uit den bloeyenden
	wijngaert
Vestdijk, Simon	zie: Marsman
	zie: Van Schaik-Willing
Visser, Tini	Het beest
de Vries, Theun	Sla de wolven herder: roman uit
	de Babylonische voortijd
Walschap, Gerard	Het oramproject

appendix 3:1

Novelists from the Dutch A.U.C. translated and published in

book form (1960-1983):

A. Both in Great Britain and the United States:

Hugo Claus
Frederik van Eeden
Harry Mulisch
Arthur van Schendel
Jan Wolkers

B. In Great Britain only:

F. Bordewijk
Remco Campert
Frans Coenen
Louis Couperus
Willem Elsschot
Maarten 't Hart
Heere Heeresma
Willem Frederik Hermans
Herman Heijermans
J. van Oudshoorn
Herman Teirlinck
Simon Vestdijk
Gerard Walschap

In the United States only:

Albert Alberts
Anna Blaman
Louis Paul Boon
Marcellus Emants
Marnix Gijsen
Ivo Michiels
Paul van Ostaijen *
Bert Schierbeek
Stijn Streuvels
Felix Timmermans

apx. 3:1, continued.

Novelists from the A.U.C. not translated and published
in book form in Great Britain or the United States:

J. Bernlef	Gerrit Krol
H.C. ten Berge	Aart van der Leeuw
Maarten Biesheuvel	Jacobus van Looy
Menno ter Braak	Nescio
Willem Brakman	Eddy Du Perron *
Carry van Bruggen	Sybren Polet
Andreas Burnier	Hugo Raes
Louis van Deysse	Gerard (van het) Reve *
P.N. van Eyck	Paul Rodenko
Jacques Hamelink	Jan Slauerhoff
Ed. Hoornik	August Vermeylen
F.B. Hotz	Albert Verwey
Mensje van Keulen	Jacq. F. Vogelaar
Dirk Ayelt Kooiman *	Hendrik de Vries
Anton Koolhaas	Theun de Vries
Rudy Kousbroek	Leo Vroman
Gerrit Kouwenaar *	Karel van de Woestijne

* Paul van Ostaïjen's poetic work Homage to Singer was published in London in 1974. During the course of this study - but too late to incorporate - Dirk Ayelt Kooiman's account of Montijn was published as A Lamb to Slaughter at Souvenir Press in London, with considerable success (1984). Also, Louis Couperus's The Hidden Force appeared in the United States in the Library of the Indies-series (University of Massachusetts Press, 1985), as well as E. du Perron's Country of Origin (1984). Only Gerrit Kouwenaar's poetry has been translated into English, witness Décor/Stills (London, 1975). Works by Leo Vroman are not translations but English originals published in America. One work by Van het Reve was also an English original (see Apx. 2:1). It should furthermore be emphasised that, if a book was only published in the U.S., it does not necessarily follow that it is not available or has not been marketed in G.B. (e.g. Boon's Chapel Road). Most British publishers have American distributors, and vice versa.

appendix 3:2

Titles of Dutch translations (fiction only), in U.C. or bestseller, published in book form (G.B. or U.S.A.: 1970-1983)

country of publication (G.B. or U.S.); year of publication of the translation; no. of pages and type of fiction; canon (U.C. or A.U.C.); bestsellers; series. Of those titles marked with R the review has been discussed in Chapter 3.2).

author & title	G.B.	U.S.	pp/type	canon	best-seller	series

Alberts, Islands		1983	127SS	UC		LI
Blaman, Matter		1974	235N	UC		LNL
Boon, Chapel Rd		1972R	338N	AUC		LNL
Boon, Minuet		1980	136Na	AUC		
Claes, Whitey	1970		186N	UC		
Claus, Friday	1972		53P	AUC		
Van Eeden, Deeps		1974	292N	AUC		LNL
Emants, Posth.		1975	193N	UC		LNL
Geeraerts, Gangr.	1975R	1975	194N	UC		
Geeraerts, Bl.Ul.		1978	268Na	UC		
Gijssen, Lament		1975	97Na	UC		LNL
V.Hillesum, ETTY	1983R		226D		1981	
Lampo, Stiller		1974	155N	UC		LNL
Meulenbelt, Shame	1980R		275N		1977	
Michiels, Alpha		1979	147Na	AUC		LNL
Mulisch, 2 Women	1980R	1981	126Na	UC	1975/6	
Nooteboom, Rituals	1983R	1983R	152N	-	1981	
V.Ostaijen, Patr.		1971R	170SS	AUC		
Ruyslinck, DS/GO		1978	104Na	UC		LNL
Ruyslinck, Ophelia	1975R		133Na	UC		
Ruyslinck, Reserv.	1978R		253N	UC		
V.Schendel, Comp.		1983R	190N	UC		LI
Streuvelds, Long Rd		1976R	160N	UC		LNL
Walschap, Man	1975		220N	UC		
Wolkers, Tango	1970R		121Na	UC		
Wolkers, Turkish	1974R	1974	158N	UC		
Wolkers, Rose	1970		141Na	UC		

p. t. o.

apx.3:2, continued

Types of fiction: N= Novel; Na= Novella; SS= Short Stories; P= Play; D= Diary; DP= Documentary Prose. Series: LNL= Library of Netherlandic Literature (Twayne); LI= Library of the Indies (Univ. of Mass. Press). Bestsellers are from the Top 6 of 1975-1982 in the country of original publication. One title, Oude lucht by Harry Mulisch, was published in translation in 1982, but not on its own and not in book form. Full titles (26 in all): Alberts, The Islands; Blaman, A Matter of Life and Death; Boon, Chapel Road; Boon, Minuet; Claes, Whitey; Claus, Friday; Van Eeden, The Deeps of Deliverance; Emants, A Posthumous Confession; Geeraerts, Gangrene; Geeraerts, Black Ulysses; Gijsen, Lament for Agnes; Van Hillesum, Etty: A Diary; Lampo, The Coming of Joachim Stiller; Meulenbelt, The Shame Is Over; Michiels, Book Alpha/Orchis Militaris; Mulisch, Two Women; Nooteboom, Rituals; Van Ostaïjen, Patriotism Inc.; Ruyslinck, The Depraved Sleepers/Golden Ophelia; Ruyslinck, Golden Ophelia; Ruyslinck, The Reservation; Van Schendel, John Company; Streuvels, The Long Road; Walschap, The Man Who Meant Well; Wolkers, The Horrible Tango; Wolkers, Turkish Delight; Wolkers, A Rose of Flesh.

appendix 3:3

Titles of Dutch translations (fiction only), not in U.C., not bestsellers, published in bookform (G.B. and U.S.A.: 1970-1983)

country and year of publication; no. of pages and type of prose; series. Of those marked with R the review has been discussed in Chapter 3.2.

author & title	G.B.	U.S.	pp/type	series
Aalberse, Bob & Daphne	1970		224N	
ten Boom, Hiding Place	1972	1971	219DP	
Bosmans, Happiness		1980	124N	
Breton de Nijs, Portraits		1980	176N	LI *
Cremer, Cremer 2	1970	1971	382N	
Van Eeden, Awakening		1981	95Na	
Frank, House Behind	1971	1972	123D	
Frenkel Frank, Roger	1976		48P	
Friedericy, Councelor		1983	202SS	LI **
't Hart, Bearers	1983R		160N	
de Hartog, Captain Jan	1976	1976	315N	
Hazelhoff Roelfz., Soldier	1972		222DP	
Hornman, Rebel Priest	1971	1971	319N	
Insingel, Reflections	1971R	1972	90Na	
Insingel, Course of Time		1977	143Na	
de Jong, Field		1979	215N	
Oberski, Childhood	1983R	1983	119Na	
Schierbeek, Shapes		1977	301SS	LNL
Vuyck, Last House		1983	202Na	LI **
V.d.Wetering, Mirror	1973	1974	145DP	
V.d.Wetering, Nothingness	1975	1975	184DP	
V.d.Wetering, Tumbleweed		1976	180N	

apx.3:3. continued

Type of fiction and series: see Appendix 3:2.

Full titles: Aalberse, The Love of Bob and Daphne ; Ten Room, The Hiding Place ; Bosmans, Give Happiness a Chance ; Breton de Nijs, Faded Portraits ; Cohen, The Abyss: A Confession ; Cremer, Jan Cremer 2 ; Van Eeden, Paul's Awakening ; Frank, Tales from the House Behind ; Frenkel Frank, Roger's Last Stand ; Friedericy, The Councelor ; 't Hart, Bearerers of Bad Tidings ; de Hartog, Captain Jan ; Hazelhoff-Roelfszema, Soldier of Orange ; Hornman, The Rebel Priest ; Insingel, Reflections ; Insingel, A Course of Time ; Oberski, A Childhood ; Schierbeek, Shapes of the Voice ; Vuyck, The Last House in the World ; Van de Wetering, The Empty Mirror ; Van de Wetering, A Glimpse of Nothingness ; Van de Wetering, Tumbleweed .

* E.Breton de Nijs is the pen name of Rob Nieuwenhuys. Under his own name he has written a history of colonial Dutch literature, Mirror of the Indies (Oost-Indische Spiegel), published in 1981 by the University of Massachusetts Press (Library of the Indies). He also compiled an anthology of Indonesian stories in 1979 for Twayne's Library of Netherlandic Literature, called Memory and Agony: Dutch Stories from Indonesia .

** Friedericy and Vuyck: published simultaneously under the title Two Tales of the East Indies , Library of the Indies (Univ. of Mass. Press), 1983.

appendix 3:4

Dutch Literary Works (fictional prose) translated into

English and published in Great Britain 1970-1984

1970

Han B. Aalberse

The Love of Bob and Daphne
De liefde van Bob en Daphne
tr: A.J.Pomerans
London: Gorgi paperback
224p. Novel.

Ernest Claes

Whitey
De Witte
tr: Charles Dowsett
London: OUP
186p. Novel.

Cremer, Jan

Jan Cremer 2
Jan Cremer: Tweede boek
tr: Jon Lulius
London: Panther paperback
382p. Novel.

Wolkers, Jan

A Rose of Flesh
Een roos van vlees
tr: John Scott
London: Panther paperback
141p. Novel.

Wolkers, Jan

The Horrible Tango
Horrible tango
tr: R.R.Symonds
London: Secker & Warburg
122p. Novel.

1971

Insingel, Mark

Reflections
Spiegelingen
tr: Adrienne Dixon
London: Calder & Boyars
90p. Novella.

apx.3:4, continued

Frank, Anne Tales from the House Behind
Het Achterhuis
tr: H.H.B.Mosberg and Michael
Mok
ill: Peter Spier
London: Pan (Piccolo)
paperback
123p. Diary.

Hornman, Wim The Rebel Priest
De rebel
tr: J.Maxwell Brownjohn
London: Collins
319p. Novel.

1972

Ten Boom, Corrie The Hiding Place
De schuilplaats
tr: by the author and
John and Elizabeth Sherill
London: Hodder & Stoughton
Alresford: Christian
Literature Crusade
219p. Documentary Prose.

Claus, Hugo Friday
Vrijdag
tr: by the author and
Christopher Logue
Davis-Poynter playscript
London: Davis-Poynter
53 leaves. Drama.

Hazelhoff-Roelfszema, F. Soldier of Orange
Soldaat van Oranje
London: Hodder & Stoughton
222p. Documentary Prose.

1973

Hornman, Wim The Rebel Priest
De rebel
London: Fontana
paperback edition of the
1971 translation
see: 1971.

apx.3:4, continued

Van de Wetering, J.W. The Empty Mirror: Experiences
in a Japanese Zen Monastery
De lege spiegel
London: Routledge & Kegan
Paul
145p. Documentary Prose.

1974

Wolkers, Jan Turkish Delight
Turks fruit
tr: Greta Kilburn
London: Calder & Boyars
185p. Novel.

1975

Geeraerts, Jef Gangrene
Gangreen I (Black Venus)
tr: Jon Swan
London: Weidenfeld &
Nicholson
194p. Novel.

Ruyslinck, Ward Golden Ophelia
Golden Ophelia
tr: David Smith
London: Peter Owen
133p. Novel.

Walschap, Gerard The Man Who Meant Well
Een mens van goede wil
tr: Adrienne Dixon
London: Panther paperback
220p. Novel.

Van de Wetering, J.W. A Glimpse of Nothingness:
Experiences in an American
Zen Community
Het dagende niets
London: Routledge & Kegan
Paul
184p. Documentary Prose.

Wolkers, Jan Turkish Delight
Turks fruit
London: Dell-Futura paperback
see: 1974.

apx.3:4, continued

1976

Frenkel Frank, Dimitri Roger's Last Stand: A Comedy
in collaboration with
Peter Thwaites
manuscript adapted by
Peter Thwaites
London: French paperback
48p. Drama.

Geeraerts, Jef Gangrene
Gangreen I (Black Venus)
London: Futura paperback
see: 1975

de Hartog, Jan Captain Jan
Hollands glorie
tr: Carlos Peacock 1952
London: Pan paperback
315p. Novel.

1978

Ruyslinck, Ward The Reservation
Het reservaat
tr: David Smith
London: Peter Owen
253p. Novel.

1980

Meulenbelt, Anja The Shame Is Over
De schaamte voorbij
tr: Ann Oosthuizen
London: The Women's Press
275p. Novel.

Mulisch, Harry Two Women
Twee vrouwen
tr: Els Early
London: John Calder
192p. Novel.
125p. paperback edition.

apx.3:4, continued

1981

Frank, Anne

Diary

Het dagboek van Anne Frank

tr: B.M.Mooyaart 1952

London: Pan paperback

224p. Diary.

Cf. 1971.

Van de Wetering, J.W.

A Glimpse of Nothingness

Het dagende niets

London: Heckley, Routledge &

Kegan Paul paperback

see: 1975.

1983

Hart, Martin
(Maarten 't Hart)

Bearers of Bad Tidings

De aansprekers

tr: J.W.Arriens

London: Allison & Busby

160p. Novel.

Hillesum, Etty

Etty: A Diary

Het verstoorde leven

tr: Arno Pomerans

London: Jonathan Cape

224p. Diary.

Nooteboom, Cees

Rituals

Rituelen

tr: Adrienne Dixon

Brighton: Harvester

152p. Novel.

Oberski, Jona

A Childhood

Kinderjaren

tr: Ralph Mannheim

London: Hodder & Stoughton

122p. Novella.

apx.3:4, continued

1984

Kooiman, Dirk Ayelt

A Lamb to Slaughter: an
artist among the battlefields
Montijn
in collaboration with
Jan Montyn
tr: Adrienne Dixon
London: Souvenir Press
252p. Novel/Biography.

source: see Appendix 3:5.

appendix 3:5

Dutch literary works translated into English and

published in the United States 1970-1984

1971

- Ten Boom, Corrie The Hiding Place
De schuilplaats
tr: by the author and
John and Elizabeth Sherill
New York: Chosen Books
219p. Documentary Prose.
- Cremer, Jan Jan Cremer Writes Again
Jan Cremer, Tweede boek
tr: Jon Lulius
New York: Grove
Evergreen Black Cat paperback
382p. Novel.
- Hornman, Wim The Stones Cry Out
De rebel
tr: J. Maxwell Brownjohn
Philadelphia, Pa.: Lippincott
319p. Novel.
- Van Ostaijen, Paul Patriotism Inc. and Other
Tales
Patriotism Inc.
tr: E.M. Beekman
Amherst: University of
Massachusetts Press.
170p. Short Stories.

1972

- Boon, Louis Paul Chapel Road
De Kapellekensbaan
tr: Adrienne Dixon
New York: Twayne (Library of
Netherlandic Literature)
New York: Hippocrene Books,
paperback edition.
338p. Novel.

apx.3:5, continued

Insingel, Mark

Reflections
Spiegelingen
tr: Adrienne Dixon
New York: Red Dust
90p. Novella.

1973

Cohen, Elie A.

The Abyss: A Confession
De afgrond
tr: James Brockway
New York: W.W.Norton & Co.
111p. Novel.

Krispijn, Egbert (ed)

Modern Short Stories from
Holland and Flanders
New York: Twayne (Library of
Netherlandic Literature)
Included authors: Campert,
Claus, Geeraerts, Hamelink,
Heeresma, Koolhaas, Mulisch,
Raes, Reve, Ruyslinck,
Vandeloo, Vos de Witte,
Wolkers.

1974

Blaman, Anna

A Matter of Life and Death
Op leven en dood
tr: Adrienne Dixon
New York: Twayne (Library of
Netherlandic Literature)
235p. Novel.

Van Eeden, Frederik

The Deeps of Deliverance
Van de koele meren des doods
tr: Margaret Robinson 1902
New York: Twayne (Library of
Netherlandic Literature)
292p. Novel.

Lampo, Hubert

The Coming of Joachim Stiller
De komst van Joachim Stiller
tr: Marga Emllyn-Jones
New York: Twayne (Library of
Netherlandic Literature)
155p. Novel.

apx.3:5, continued

- Van de Wetering, J.W. The Empty Mirror: Experiences
in a Japanese Zen Monastery
De lege spiegel
tr: by the author
Boston: Houghton Mifflin Co.
145p. Documentary Prose.
- Wolkers, Jan Turkish Delight
Turks fruit
tr: Greta Kilburn
New York: Seymour Lawrence
and Delacorte Press
New York: Dell paperback
158p. Novel.
- 1975

- Emants, Marcellus A Posthumous Confession
Een nagelaten bekentenis
tr: J.M.Coetzee
New York: Twayne (Library of
Netherlandic Literature)
193p. Novel.
- Geeraerts, Jef Gangrene
Gangreen I (Black Venus)
tr: Jon Swan
New York: The Viking Press
194p. Novel.
- Gijsen, Marnix Lament for Agnes
Klaaglied om Agnes
tr: W.James-Gerth
New York: Twayne (Library of
Netherlandic Literature)
97p. Novella.
- Van de Wetering, J.W. A Glimpse of Nothingness:
Experiences in an American
Zen Community
Het dagende niets
tr: by the author
Boston: Houghton Mifflin
184p. Documentary Prose.

apx.3:5. continued

1976

Geeraerts, Jef

Gangrene
Gangreen I (Black Venus)
New York: Avon Books
paperback edition
see: 1975

de Hartog, Jan

Captain Jan
Hollands glorie
tr: Carlos Peacock 1952
New York: White Lion
315p. Novel.

Streuvels, Stijn

The Long Road
Langs de wegen
tr: Edward Crankshaw
Boston: Twayne (Library of
Netherlandic Literature)
160p. Novel.

Van de Wetering, J.W.

Tumbleweed
Buitelkruid
tr: by the author
Boston: Houghton Mifflin
180p. Novel.

1977

Insingel, Mark

A Course of Time
Een tijdsverloop
tr: Adrienne Dixon
New York: Red Dust
143p. Novella.

Schierbeek, Bert

Shapes of the Voice
De gestalte der stem
tr: Charles McGeehan
Boston: Twayne (Library of
Netherlandic Literature)
301p. Short Stories.

apx.3:5, continued

1978

Geeraerts, Jef

Black Ulysses

Ik ben maar een neger/ Het
verhaal van Matsombo
tr: Jon and Marianne Swan
New York: The Viking Press
268p. Novellas.

Moore, C.N. (ed)

Insulinde: Selected Trans-
lations from Dutch Writers of
Three Centuries on the
Indonesian Archipelago

tr: James Brockway et.al.
Honolulu: National University
Press (Asian Studies at
Hawaii no.20).
Included authors: Alberts,
Bontekoe, Couperus, Dermoût,
Fabricius, Friedericy,
Multatuli, du Perron,
Stavornius, Vuyck, de Wit.

Ruyslinck, Ward

The Depraved Sleepers/
Golden Ophelia

De ontaarde slapers/ Golden
Ophelia
tr: R.B.Powell and David
Smith
Boston: Twayne (Library of
Netherlandic Literature)
104p. Novellas.

1979

de Jong, Dola

The Field

En de akker is de wereld
tr: A. van Ameyden van Duym
Sagaponack, New York: Cross-
Cultural Communications
215p. Novel.

Michiels, Ivo

Book Alpha/Orchis Militaris

Het boek Alpha/ Orchis
Militaris
tr: Adrienne Dixon
Boston: Twayne (Library of
Netherlandic Literature)
147p. Novellas.

apx.3:5, continued

- Nieuwenhuys, Rob (ed) Memory and Agony: Dutch
Stories from Indonesia
tr: Adrienne Dixon
Boston: Twayne (Library of
Netherlandic Literature)
Included authors: Alberts,
Breton de Nijs, Dermoût,
Eijkelboom, Friedericy,
Van der Hoogte, Koelewijn,
Mahieu, Muljono, du Perron,
Springer, Vuyck, Walraven.
- 1980

- Boon, Louis Paul Minuet
Menuet
tr: Adrienne Dixon
New York: Persea Books
136p. Novella.
- Bosmans, Phil Give Happiness a Chance
Menslief ik hou van je
tr: Rand McNally
Chicago: Tielt Lannoo
124p. Novel.
- 1981

- Breton de Nijs, E. Faded Portraits
Vergeelde portretten
tr: David and Elsje
Sturtevant
Amherst: University of
Massachusetts Press (Library
of the Indies)
176p. Novel.
- Van Eeden, Frederik Paul's Awakening
Pauls ontwaken
tr: Harry S. Lake
Promona, Calif.: Hunter House
95p. Novella.

apx.3:5, continued

Mulisch, Harry

Two Women
Twee vrouwen
tr: Els Early
New York: Riverrun Press
126p. Novella.

1983

Alberts, Albert

The Islands
De eilanden
tr: Hans Koning
introd. and ed.: E.M.Beekman
Amherst: University of
Massachusetts Press (Library
of the Indies)
127p. Short Stories.

Dermoût, Maria

The Ten Thousand Things
De tienduizend dingen
tr: Hans Koning
ed: E.M.Beekman
Amherst, University of
Massachusetts Press (Library
of the Indies)
314p. Novel.

Friedericy, H.J. and
Bep Vuyck

Two Tales of the East Indies:
The Coucelor and The Last
House in the World
De raadsman/ Het laatste huis
van de wereld
tr: Hans Koning and André
Lefevere
introd. and ed.: E.M.Beekman
Amherst: University of
Massachusetts Press (Library
of the Indies)
202p. Novellas.

Van Schendel, Arthur

John Company
Jan Compagnie
tr: Frans van Rosevelt
introd. and ed.: E.M.Beekman
Amherst: University of
Massachusetts Press (Library
of the Indies)
190p. Novel.

apx.3:5, continued

Oberski, Jona

A Childhood
Kinderjaren
tr: Ralph Mannheim
New York: Doubleday
Toronto: Lester & Orpen
Dennys
119p. Novella.

Nooteboom, Cees

Rituals
Rituelen
tr: Adrienne Dixon
Baton Rouge: Louisiana
State University Press
152p. Novel.

1984

Frank Anne

Anne Frank's Tales from the
Secret Annexe
Verhaaltjes en gebeurtenissen
uit het Achterhuis
tr: Ralph Mannheim and Michel
Mok
Garden City, N.Y.: Doubleday
143p. Short Stories.

Nooteboom, Cees

A Song of Truth and Semblance
Een lied van schijn en wezen
tr: Adrienne Dixon
Baton Rouge: Louisiana State
University Press
83p. Novel.

Du Perron, Eddy

Country of Origin
Het land van herkomst
tr: Francis Bulhof and
Elizabeth Daverman
introd. and notes by F.Bulhof
ed. by E.M.Beekman
Amherst: University of
Massachusetts Press (Library
of the Indies)
438p. Novel.

apx.3:5, continued

sources: (Apx.3:4 and 3:5)

- Bibliography of Dutch Literary Works Translated into English 1958-1983. Foundation for Translations, Amsterdam.
- List of Translations in: Yearbook of Comparative and General Literature, ed. by Carl H. Ziegler. No.19 (1970) to no.29 (1980).
- Index Translationem 1968-1977. UNESCO, Paris.
- Bibliographie van het Nederlandse Boek in Vertaling, compiled by the Koninklijke Bibliotheek, the Hague, and the Koninklijke Bibliotheek, Brussels. Edited by E. van Raan. In: Ons Erfdeel 1970-1983.
- British National Biography 1970-1983. The British Library, London.
- Het Nederlandse Boek in Vertaling/ The Dutch Book in Translation : Bibliografie van vertalingen van Noorden Zuidnederlandse werken/ Bibliography of translations from Holland and Flanders, 1985. Edited by E.I.E. ter Mate-Schmidt. Koninklijke Bibliotheek, The Hague and Brussels. Staatsuitgeverij The Hague, 1986.

appendix 3:6

TLS Reviews in the years 1961-1966 of non-English books

including non-fiction, in the original and in
translation.

Total non-English books reviewed 1961-1966	No. of books reviewed in original foreign language (top no.) and in translation (bottom no.) 1961-1966		
	%	no.	no.
Totals	100	4982	2347 2635
French	38	1893	1034 850
German	27	1337	715 622
Italian	8	393	199 194
Dutch	1.3	65	8 57
Others	25.7	1294	

Of the others, Russian took 5%, Spanish 3.5%, Swedish 3%,
Latin 2.2%, Greek 2%, Danish 1.1%, Norwegian 1.1%, Czech
0.9%, Hungarian 0.9%, Polish 0.8%, and Hebrew 0.7%. That
puts Dutch between Greek and Danish and Norwegian.

source: Regn 1975.

appendix 3:7

Circulation figures of British and Dutch publications

(1981-1986)

The Daily Telegraph	1,400,935 (1981); 1,156,304 (1986)
The Times	282,186 (1981); 471,483 (1986)
The Guardian	393,729 (1981); 524,264 (1986)
The Sunday Times	1,431,709 (1981); 1,149,116 (1986)
The Observer	918,460 (1981); 778,207 (1986)
The Economist	264,000 (1984)
The Glasgow Herald	117,536 (1985)
The New Statesman	39,177 (1983)
Newsweek International	30,897 (1984) (U.K. circulation)
TLS	33,389 (1981); 38,000 (1983)
The Listener	33,184 (1981); 29,686 (1983)
T.H.E.S.	21,000 (1983)
The Spectator	17,225 (1983)
Stand	5,000 (1983)
Critical Quarterly	5,000 (1983)
London Magazine	4,000 (1983)
F.M.L.S.	600 (1983)

For comparison, Dutch publications carrying reviews for fictional works include the following newspapers and magazines with these circulation figures:

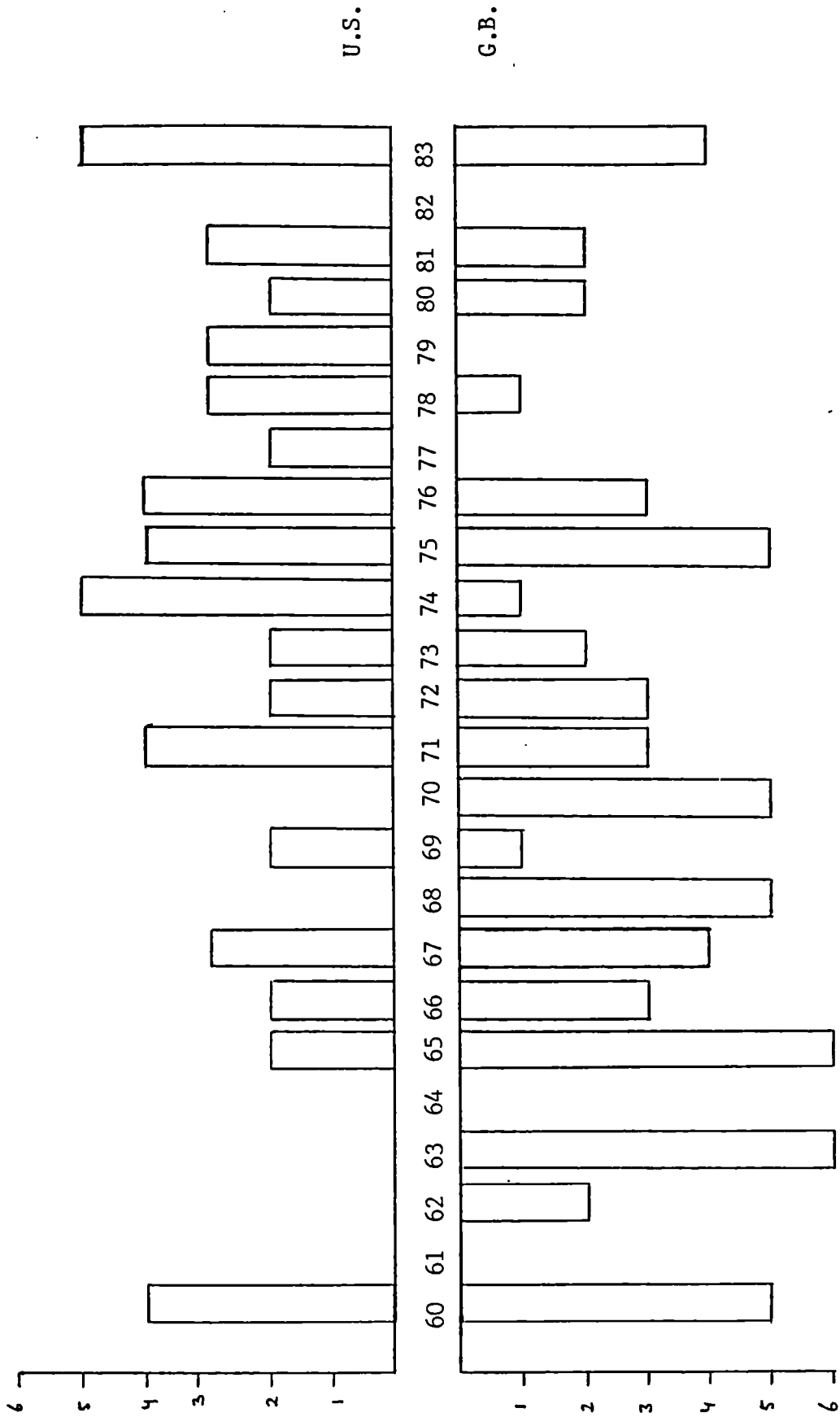
De Telegraaf	583,110 (1981)
Algemeen Dagblad	373,000 (1981); 388,400 (1985)
De Volkskrant	236,900 (1981); 272,800 (1985)
Het Parool	161,400 (1981); 134,400 (1985)
Nieuws v/d Dag	151,580 (1981)
Telegr./Nieuws v.d.D.	705,800 (1985)
Trouw	141,100 (1981)
NRC/Handelsblad	131,581 (1981); 180,400 (1985)
Het Vrije Volk/ Rotterdams Nieuwsblad	197,100 (1985)
Brabant Pers Bladen *	275,600 (1985)
Gelderland Comb. **	158,300 (1985)
Haagse Courant/ Het Binnenhof	182,700 (1985)
Elseviers Magazine	157,100 (1981); 142,150 (1984)
Vrij Nederland	134,128 (1981)
Haagse Post	45,215 (1981)
Maatstaf	4,500 (1981)
De Gids	3,750 (1981)
Raster	2,000 (1981)
All dailies	4542,900 (1985)

p. t. o.

apx.3:7, continued

* Brabant Pers Dagbladen: Eindhovens/Helmonds Dagblad, Brabants Dablad, Het Nieuwsblad voor het Zuiden
** Gelderland Combinatie: De Gelderlander, de Nieuwe Krant.

sources: Benn's Press Directory: The World Media Guide Vol.1 (U.K.) and Vol.2 (Overseas/International), Benn's Publications Ltd, London, 1982 and 1986 ; Audit Bureau of Circulations (ABC) figures from The Guardian (1981-1986); Ulrich's International Periodicals Directory (Bowker, 1983); Willing's Press Guide , 1986 (Thomas Skinner Directories); Centraal Bureau voor Couranten Publiciteit (CEBUCO), Amsterdam; Nederlandse Organisatie van Tijdschrift- Uitgevers (NOTU), Amsterdam; Boekenvakboek 1986, Stichting Spuurwerk Betreffende het Boek, Amsterdam.



Appendix 3:8, Graph: number of translations from Dutch fictional
prose published in book form in G.B. and U.S. 1960-1983

apx. 3:8, continued

Key to the graph, Appendix 3:8

year	United States	Great Britain
1960	v.d.Velde, <u>Big Ward</u> Claus, <u>Bride</u> Timmermans, <u>Christ Child</u> v.Aerde, <u>Tormented</u>	Minco, <u>Herbs</u> Dermout, <u>Yesterday</u> v.Aerde, <u>Wedding Guest</u> Marugg, <u>Weekend Pilgr.</u> Presser, <u>Breaking Point</u>
1961		
1962		Hermans, <u>Damocles</u> Mulisch, <u>Bridal Bed</u>
1963		Couperus, <u>Old People</u> v.Schendel, <u>Waterman</u> Teirlinck, <u>Man in Mirror</u> v.d.Veen, <u>Make Believe</u> Vestdijk, <u>Rum Island</u> Walschap, <u>Marriage/Ordeal</u>
1964		
1965	Cremer, <u>I Jan Cremer</u> Daisne, <u>Man Hair Cut</u>	Coenen, <u>House Canal</u> v.Oudshoorn, <u>Alienation</u> Cremer, <u>I Jan Cremer</u> Elsschot, <u>3 Novels</u> Vestdijk, <u>Garden</u> Campert, <u>No Holds Barred</u>
1966	Wolkers, <u>Rose of Flesh</u> Cremer, <u>I Jan Cremer</u> pb	Claus, <u>Sister Earth</u> pb Bordewijk, <u>Character</u> Vestdijk, <u>Rum Island</u> pb
1967	Wertheim, <u>Last of Levanos</u> Mol, <u>Amsterdam Streetwalker</u> Dermout, <u>Ten Thou. Things</u> pb	Heeresma, <u>Day at Beach</u> Mol, <u>Amsterdam Streetwalker</u> Multatuli, <u>Max Havelaar</u> Wolkers, <u>Rose of Flesh</u>

apx.3:8, continued

year	United States	Great Britain
----	-----	-----
1968		Campert, <u>Gangster Girl</u> Campert, <u>No Holds Barred</u> Ruyslinck, <u>Dead Beats</u> Cremer, <u>I Jan Cremer</u> pb Mechanicus, <u>Waiting Death</u>
1969	Mol, <u>Her from Upstairs</u> Cremer, <u>J.C. Writes Again</u>	Mico, <u>Herbs</u> (2)
1970		Claes, <u>Whitey</u> Aalberse, <u>Bob & Daphne</u> Cremer, <u>Jan Cremer 2</u> Wolkers, <u>Rose of Flesh</u> pb Wolkers, <u>Horrible Tango</u>
1971	v.Ostaijen, <u>Patriotism Inc.</u> Hornman, <u>Stones Cry Out</u> Cremer, <u>Jan Cremer 2</u> pb ten Boom, <u>Hiding Place</u>	Insingel, <u>Reflections</u> Frank, <u>House Behind</u> Hornman, <u>Rebel Priest</u>
1972	Insingel, <u>Reflections</u> Boon, <u>Chapel Road</u>	ten Boom, <u>Hiding Place</u> Claus, <u>Friday</u> Hazelhoff, <u>Soldier</u>
1973	Krispijn, <u>Short Stories</u> Cohen, <u>Abyss</u>	Hornman, <u>Rebel Priest</u> pb v.d.Wet, <u>Empty Mirror</u>
1974	Wolkers, <u>Turkish Delight</u> v.d.Wet, <u>Empty Mirror</u> Lampo, <u>Stiller</u> v.Eeden, <u>Deepes</u> Blaman, <u>Life & Death</u>	Wolkers, <u>Turkish Delight</u>
1975	v.d.Wet, <u>Glimpse</u> Gijsen, <u>Lament</u> Geeraerts, <u>Gangrene</u> Emants, <u>Confession</u>	Geeraerts, <u>Gangrene</u> Ruyslinck, <u>Ophelia</u> Welschap, <u>Man Meant Well</u> v.d.Wet, <u>Glimpse</u> Wolkers, <u>Turkish Delight</u> pb
1976	v.d.Wet, <u>Tumbleweed</u> Streuvels, <u>Long Road</u> de Hartog, <u>Captain Jan</u> Geeraerts, <u>Gangrene</u> pb	Frenkel Frank, <u>Roger</u> Geeraerts, <u>Gangrene</u> pb de Hartog, <u>Captain Jan</u>

apx.3:8, continued

<u>year</u>	<u>United States</u>	<u>Great Britain</u>
1977	Schierbeek, <u>Shapes Voice</u> Insingel, <u>Course Time</u>	
1978	Ruyslinck, <u>Depr.S1/Ophelia</u> Moore, <u>Insulinde</u> Geeraerts, <u>Ulysses</u>	Ruyslinck, <u>Reservation</u>
1979	Nieuwenhuys, <u>Memory</u> Michiels, <u>Alpha/Orch.</u> de Jong, <u>The Field</u>	
1980	Bosmans, <u>Happiness</u> Boon, <u>Minuet</u>	Meulenbelt, <u>Shame</u> Mulisch, <u>2 Women</u>
1981	Mulisch, <u>2 Women</u> v.Eeden, <u>Paul's Awakening</u> de Nijs, <u>Portraits</u>	Frank, <u>Diary</u> pb v.d.Wet, <u>Glimpse</u> pb
1982		
1983	Nooteboom, <u>Rituals</u> Oberski, <u>Childhood</u> v.Schendel, <u>John Company</u> Friedericy & Vuyck, <u>Tales</u> Alberts, <u>Islands</u>	Hart, <u>Bearers</u> Hillesum, <u>Etty</u> Nooteboom, <u>Rituals</u> Oberski, <u>Childhood</u>

for full titles, see Chapter 3:1.

appendix 4:1

Features of Dutch literature, selected works

 Type of narration, temporal or total transposition
 (escapism):

author & title -----	1st person narration -----	type of transposition -----
Aafjes, Morgen bloeien..	yes	total
Alberts, De eilanden	yes	total
Alberts, De vergaderzaal	yes	temporal
Belcampo, Zwerftocht	yes	total
Bernlef, Hersenschimmen	yes	total
Biesheuvel, In de bovenkooi	yes	both
Borgart, De vuilnisroos	yes	temporal
Brouwers, Bezonken rood	yes	total
Couperus, De stille kracht	no	total
Cremer, Ik Jan Cremer	yes	temporal
Den Doolaard, De herberg...	yes	total
Fabricius, Gordel v. smaragd	no	total
Freriks, Hölderlins toren	yes	temporal
Geeraerts, Gangreen	no	total
Haasse, Wegen der verbeelding	no	temporal
Hamelink, Plantaardig bewind	yes	temporal
't Hart, Vlucht regenwulpen	yes	temporal
't Hart, De aansprekers	yes	temporal
De Hartog, Hollands glorie	no	temporal
Hermans, Nooit meer slapen	yes	both
De Jong, Cirkel in het gras	yes	total
Van Kooten, Veertig	yes	temporal
Lampo, Joachim Stiller	yes	temporal
Lampo, Zeg maar Judith	yes	total
De Loo, ...suikerwerkfabriek	yes	temporal
Multatuli, Max Havelaar	yes	total
Mulisch, Twee vrouwen	yes	temporal
Nescio, Boven het dal	yes	temporal
Ruyslinck, Ontaarde slapers	yes	temporal
Ruyslinck, Het reservaat	no	total
Van Schendel, Zwerver	no	temporal
Vestdijk, De kellner en de...	yes	total
Waasdorp, Welkom in zee	yes	both
Wolkers, Oegstgeest	yes	temporal

Temporal transposition (brief escape) can be either of the cycle ride type, or walking, hitch hiking, by car, boat, train, etc. provided the protagonist returns after the journey to the original setting or subject matter. The total transposition can include any "exotic" setting in its widest possible sense: also in the Low Countries or manifesting itself psychologically, in fantasy, etc.

appendix 5:1

Education statistics, U.K. and U.S.

 First-year students at British universities

undergraduates studying English language,
 literature, and area studies

	men	women	total
1970	1,005	1,310	2,315
1971	1,039	1,398	2,437
1972	1,030	1,474	2,504
1973	1,086	1,488	2,574
1975	1,143	1,808	2,951
1976	1,120	1,799	2,919
1977	1,146	1,856	3,002
1978	1,054	1,940	2,994
1979	1,025	2,064	3,089

Schoolleavers with CSE/O-level* English (U.K.:1975-1985)

x 1000	75/76	76/77	77/78	78/79	79/80	80/81	
	-----	-----	-----	-----	-----	-----	
	238.48	260.95	266.42	270.24	275.31	273.68	
	81/82	82/83	83/84	84/85	* O level grades		
	-----	-----	-----	-----	A-C and CSE		
	289.63	299.46	297.18	292.84	grade 1		

apx. 5:1, continued

Schoolleavers GCE Advanced Level attempts English

(U.K.:1974-1985)

x 1000	74/75	78/79	84/85
	-----	-----	-----
	12.01 boys	14.01 boys	13.38 boys
	22.41 girls	29.57 girls	29.08 girls

Graduates at U.S. High Schools and Colleges (1980/1981):

High Schools 4,214,000
Colleges 1,007,096

sources:

U.K. figures: Statistics of Education
1970-1985, Department of Education and
Science. London, H.M.S.O. (England and
Wales).

U.S. figures: Department of Education,
National Center for Education Statistics,
in: Information Please Almanac, 1986.

Students at university (Great Britain, 1984-85)

full-time 305,000
part-time 41,000
open university 77,000

apx 5:1, continued

Students in advanced courses in major establishments of

further education (Great Britain, 1984-85)

teacher training	33,000
other	251,000
part-time	152,000
evening only	50,000
total	909,000

Students in further and higher education by subject

group (Great Britain, 1984-85)

language, literature, and area studies:

full-time	483,000
part-time	82,000
total	565,000

Pupils in public sector secondary education (Great

Britain, 1984-85)

England	3,526,000
Wales	226,000
Scotland	376,000
Northern Ireland	115,000
total United Kingdom	4,243,000

(pupils at all schools: 79,559,000)
(Total English A-levels: 49,000)

source:
Education Statistics for the
United Kingdom, 1986 Edition, London,
HMSO (Government Statistical Service).

appendix 5:2

Education statistics, the Netherlands

Students in secondary and higher education (1980-1984)

(the Netherlands)

x 1000	1980	1981	1982	1983	1984
	----	----	----	----	----

full-time study:

vwo/havo/mavo	824	829	836	833	823
junior vocational ed.	403	404	405	401	383
senior vocational ed.	168	185	206	233	258
higher vocational ed.	132	134	141	144	147
university education	149	154	156	157	159

part-time study:

vwo/havo/mavo	107	115	119	115	110
training schemes	130	130	130	128	131
junior vocational ed.	20	20	12	10	7
senior vocational ed.	37	39	42	44	43
higher vocational ed.	79	85	83	78	69
corresp. courses	208	205	191	181	181
other	-	-	-	86	74

Enrolment in university education, 1984 (the Netherlands)

per subject

	total			first year students		
	total	men	women	total	men	women
	-----	-----	-----	-----	-----	-----
total	164559	105738	58821	26545	15793	10752
Dutch	4221	1706	2515	565	179	386
English	2778	930	1848	602	158	444

sources:

Zakboek Onderwijsstatistieken , CBS,
1986.

Boekenvakboek 1986. Stichting Spoorwerk.

appendix 5:3

Library statistics, Great Britain

Annual issues at U.K. public libraries, 1977-1986

adult fiction, adult non-fiction, children's literature
(thousands):

England,	77/78	79/80	81/82	83/84	85/86
Wales,	-----	-----	-----	-----	-----
Scotland &					
N.Ireland:	624,641	646,040	648,622	644,500	639,007

The membership of public libraries is considered to be about one-third on the U.K. population (1985/86).

source: CIPFA Public Library Statistics
1977-1986.
Statistical Information Service

appendix 5:4.

Library statistics, the Netherlands

Borrowing from public libraries (the Netherlands)

	1970	1975	1976	1977	1978
collection (books, records) x 1000 *	12,467	20,367	22,894	25,021	27,368
registered borrowers x 1000 *	1,497	2,887	3,371	3,609	3,697
items borrowed x 1000	56,681	113,496	129,778	139,446	143,803
per user	39.2	39.3	38.5	38.6	38.9

source: Statistisch Zakboekje , CBS, The Hague, 1980.

* D.Reumer (in Grijpdonck 1984) quotes much higher figures than these, also taking into account the borrowing from libraries other than public libraries. He registers an increase in the number of items borrowed from 20.5 million in 1960 to 170 million in 1982; and a rise in the number of registered library users from 5% to 30% of the total population in the Netherlands. (Grijpdonck 1984, p.148).

appendix 5:5

Book clubs, Great Britain (1983)

In Great Britain, one distinguishes between book societies and book clubs. Book societies offer their members selected books at the ordinary retail price. Book clubs offer special editions of selected books, often at reduced prices. Book clubs issue their titles either at the same time as the original edition (simultaneous book clubs) or considerably later (reprint book clubs). Book Club proprietors are: Bailey Bros. & Swinfen Ltd (foreign language book clubs); Book Club Associates (a partnership of W.H.Smith and Doubleday); W. & G. Foyle Ltd; Heron Books (Leisure Arts Ltd); Purnell Book Services Ltd; and Readers Union Ltd. Some book clubs use the title of society.

Book Societies:

-
- The Folio Society
 - Poetry Book Society Limited

Book Clubs:

-
- Ancient History Book Club
 - Arts Book Society
 - Arts Guild
 - Aviation Book Club
 - Biography Book Club
 - Birds and Natural History Book Club
 - The Book Club
 - Book of the Month Club
 - Booklovers
 - Books for Children
 - British Heritage Guild
 - Catholic Book Club
 - Children's Book Club
 - Country Book Club
 - Country Book Society
 - Crafts Book Society
 - Encounters (World of the Unexplained)
 - Fine Art Book Society
 - French Book Club
 - Garden Book Club
 - Gardeners Book Society
 - German Book Club

apx.5:5. continued

- History Guild
- Home and Garden Guild
- Home Reference Library
- Italian Book Club
- Junior Puffin Club
- Kings and Queens of England
- The Leisure Circle Ltd
- Lifestyle (The Alternative Book Club)
- The Literary Guild
- Maritime Book Society
- Master Storytellers
- Military Book Society
- Military Guild
- Music Book Society
- Mystery Guild
- Nationwide Book Service
- New Fiction Society
- On the Road
- Phoenix Book Society
- Photographic Book Society
- Puffin Club
- Quality Book Club
- Railway Book Club
- Readers Choice
- Readers Union
- Romance Book Club
- Science Fiction Book Club
- Scientific Book Club
- Spanish Book Club
- Sportsman's Book Club
- Thriller Book Club
- Travel Book Club
- Western Book Club
- World Books
- World of Nature Guild

Estimated membership of major British book clubs (1981)

Book Club Associates (25 clubs)	1,250,000
Nationwide Book Service	170,000
Leisure Circle	150,000
Reader's Union (10 clubs)	150,000

sources: Euromonitor Estimates. The Book Report , 1981.
Cassell's Directory of Publishing , 1983.

appendix 5:6

Book Clubs in the Netherlands (1986)

-
- E.C.I. (Europa Club Internationaal)
Owned by Bertelsmann A.G., Deutsche Bücherbund GmbH
(Holtzbrinck), and 24 Dutch publishers.
Vianen
 - Nederlandse Boekenclub (N.B.C.)
Formerly owned by Kluwer and Buhrmann Tetterode.
Since 1985 part of E.C.I.
The Hague
 - Nederlandse Lezerskring Boek en Plaat B.V.
Formerly owned by 10 publishers and some record
companies. Since 1986 part of E.C.I.
Diemen
 - Selecta Boekenclub
Part of Stichting Uitgeverij Veritas
Alphen aan den Rijn
 - Logos Evangelische Boeken- en Platenclub
Arnhem
 - Historisch Centrum Nederland
The Hague
 - Christelijke Boekenclub
The Hague

Total membership Dutch book clubs:

the Netherlands	1.6 million
Belgium	4 million

sources: Boekenvakboek , 1980.
Stichting Speurwerk, 1986.

appendix 5:7

Book market in the Netherlands and Belgium: retail channels

retail channel	number		guilders	
	1979	1980	1979	1980
bookshop	42.0	40.8	43.1	42.3
bookclub	24.1	24.1	26.6	25.6
department store	8.4	9.2	6.2	7.0
mail order	6.3	7.8	15.0	10.3
other	19.2	18.1	15.0	17.7
	100%	100%	100%	100%
	32.9*	33.6*	F1.607.3*	F1.625.5*
	books	books		

* x 10⁶

Retail channels in the Netherlands and Belgian Flanders

The Netherlands (1984)		Flanders (1983)	
bookshop and dept.store	53%	bookshop and kiosk	48%
bookclub	24%	bookclub	21%
mail order	12%	mail order	10%
		direct from publisher	6%
		dept.store, supermkt.	8%
other	11%	other	7%

sources:

Boekenomnibus 1980 , Van Assendelft 1981.
Grijpdonk 1985.

appendix 5:8

U.K. book market by type of demand (% of market value)

	1981	1982	1983
	----	----	----
retail sales	66	66	65
libraries	10	9	9
academic institutions	12	13	14
book clubs	5	5	5
mail order	5	5	5
remainders	2	2	2
	100%	100%	100%

source: Market Assessment Estimates, GROWTH markets 1985.

appendix 5:9

The U.K. paperback market by publisher (1982)

publisher	% share	000's sales per title
-----	-----	-----
Pan (MacMillan, Heinemann, Collins)	19.3	403
Sphere (Thomson)	15.0	269
Fontana (Collins)	12.9	216
Penguin (Pearson Longman)	12.3	385
Granada (Collins)	10.1	197
Hodder	8.8	245
Corgi (Bertelsman)	6.9	215
Arrow (Hutchinson)	4.0	166
Futura (BPC)	3.5	221
Star	2.2	139
others	5.0	189

source: Sunday Times . Booksellers' Association.
GROWTH 1985.

appendix 5:10

Profitability first works (the Netherlands)

	1973	1974	1975	total
	----	----	----	-----
total no. of titles	40	63	60	163
profitable	7(18%)	22(35%)	14(23%)	43(26%)
loss making	33(82%)	41(65%)	46(77%)	120(74%)

source: Stichting Speurwerk, Van Assendelft 1981.

appendix 5:11

Breakdown of titles (fiction) published 1971-1985 in the

Netherlands

Period: 1971-1979

	1971	1972	1973	1974	1975
	----	----	----	----	----
novels and novellas					
total	1173	1478	1641	1647	1572
%	10.8	12.5	14.0	14.4	13.1

	1976	1977	1978	1979
	----	----	----	----
novels and novellas				
total	1666	1788	1851	1974
%	13.3	13.6	13.8	14.7

source: VBBB, Boekenvakboek , 1980.

Period: 1983-1985

	1983	1984	1985
	----	----	----
novels and novellas			
total	1849	2233	1955
%	15.6	16.9	15.5

source: Koninklijke Bibliotheek,
Stichting Speurwerk,
Boekenvakboek 1986.

appendix 5:12

Breakdown of titles (fiction) published 1976-1986 in

Great Britain

Period: 1976-1980

classif. -----	1976 -----	1977 -----	1978 -----	1979 -----	1980 -----
fiction total	4,025	4,487	4,379	4,551	5,145
fiction, literature, classics %	12.4	12.2	12.7	12.0	11.7

number of titles published in 1980:

new titles 37,382

reprints 10,776

total 48,158

approx. 15% more than 1979; for fiction a 13.9% increase

source: Business Monitor, The Book Report , 1981.

Period: 1986

classification: -----	total: -----	%: --
fiction	6,002	11.4
literature	1,546	2.9
plays	315	0.6
poetry	751	1.4

source: Bookseller , 2-1-1987.

appendix 5:13

Title output, selected countries (1982-1984)

country	1982	1983	1984
Australia	4826	4982	5247
Belgium	8041	8065	-
Canada	9139	-	8632
Denmark	10189	9460	12256
West Germany	61332	60598	51733
Great Britain	48307	51071	51555
France	26348	27348	28974
Italy	20560	20915	21063
Japan	41134	42209	43337
the Netherlands	13324	11880	13209
Spain	30127	29484	30754
United States	46935	49545	47255
Sweden	8509	8397	10373
Switzerland	8226	-	8431

N.B.: These figures may vary slightly with the totals quoted in Appendix 5:21 (U.S.A.) because they do not include mass market paperbacks. (-) : not known.

source: Boekenvakboek , 1986.

appendix 5:14

Titles per genre and publisher in the Netherlands

(November 1980)

publisher

no. of titles

1. literary novels, stories, novellas

Querido - Amsterdam	359
Bezige Bij - Amsterdam	325
Meulenhoff - Amsterdam	305
Elsevier - Amsterdam	291
Arbeiderspers - Amsterdam	245
Van Oorschot - Amsterdam	199
Spectrum - Utrecht	163
Bert Bakker - Amsterdam	124
Veen - Utrecht	120
Nijgh & Van Ditmar - The Hague	105
Unieboek - Culemborg	97
Atheneum - Amsterdam	83
Bruna - Utrecht	82
Standaard - Etten-Leur	66
Gottmer - Nijmegen	44
Loeb - Amsterdam	42
Zelen - Maasbree	34
Franger - Amsterdam	28
Leopold - Den Haag	26
Rap - Baarn	26

total UGI 410: 3,197 titles

2. poetry

Querido - Amsterdam	82
Bezige Bij - Amsterdam	73
Atheneum - Amsterdam	66
Kok - Kampen	61
Arbeiderspers - Amsterdam	46

total UGI 413: 998 titles

- continued

apx 5:14, continued

3. drama

Bezige Bij - Amsterdam	29
Atheneum, Polak, v. Gennep - Amsterdam	9
Querido - Amsterdam	7
Bruna - Utrecht	5
Elsevier Nederland - Amsterdam	4

total UGI 416: 81 titles

4. thrillers, detectives, adventure novels, spy novels

Bruna - Utrecht	415
Elsevier - Amsterdam	207
Sijthoff - Alphen a/d Rijn	148
Spectrum - Utrecht	137
Luitingh - Laren	97
Arbeiderspers - Amsterdam	79
Omega Boek - Amsterdam	51
Veen - Utrecht	40
Meulenhoff Nederland - Amsterdam	30
Fontein - Baarn	22

total UGI 420: 1,481 titles

5. westerns

Centrale Uitgeverij - Harderwijk	14
Ridderhof - Rotterdam	13
Meulenhoff Ned. Algemeen - Amsterdam	2
Bruna - Utrecht	2

total UGI 430: 31 titles

6. science fiction

Meulenhoff - Amsterdam	99
Bruna - Utrecht	69
Spectrum - Utrecht	53
Elsevier - Amsterdam	50
Gradivus - The Hague	33

total UGI 440: 435 titles

- continued

apx 5:14, continued

7. historical novels, romantic novels

Elsevier - Amsterdam	305
West-Friesland - Hoorn	219
Kok - Kampen	123
Bruna - Utrecht	76
Unieboek - Culemborg	63
Luitingh - Laren	62
Spectrum - Utrecht	53
Riviere & Voorhoeve - Zwolle	43
Omega Boek - Amsterdam	37
Gottmer - Haarlem	35

total UGI 450: 1,492 titles

8. regional novels

Osinga - Bolsward	24
Stabo - Groningen	20
Gottmer - Haarlem	18
Kok - Kampen	15
Callenbach - Nijkerk	12

total UGI 460: 192 titles

9. war novels

Elsevier - Amsterdam	59
Hollandia - Baarn	22
Omega - Amsterdam	16
Luitingh - Laren	9
Riviere & Voorhoeve - Zwolle	7

total UGI 480: 175 titles

apx 5:14, continued

10. humour, irony

Elsevier - Amsterdam	21
Gottmer - Nijmegen	20
Spectrum - Utrecht	17
Unieboek - Culemborg	9
Arbeiderspers - Amsterdam	9

total UGI 490: 162 titles

11. other fiction (excl. juvenile fiction)

Spectrum - Utrecht	42
Bruna - Utrecht	27
Elsevier - Amsterdam	25
Hollandia - Baarn	17
Zelen - Maasbree	16

total UGI 499: 376 titles

12. literary non-fiction

Bezige Bij - Amsterdam	51
Elsevier Nederland - Amsterdam	40
Meulenhoff Nederland - Amsterdam	33
Bzztôh - The Hague	31
Atheneum - Amsterdam	30
Arbeiderspers - Amsterdam	28
Querido - Amsterdam	22
Van Oorschot - Amsterdam	18
Harmonie - Amsterdam	15
Standaard - Etten-Leur	14

total UGI 910: 390 titles

UGI = Genre classification number ("Uniforme Genre Indeling")

source: Boekenvakboek , 1980.

appendix 5:15

Turnover and production of literary books 1975-1978

(the Netherlands)

	1975	1976	1977	1978
literary novels and novellas (per million)	3.0	3.1	3.7	3.7
(million Dfl.*)	41.6	39.5	50.2	47.6
poetry (per million)	-	-	0.2	0.4
(million Dfl.)	-	-	1.8	4.2

* 1975 money.

source: Stichting Speurwerk, Van Assendelft 1981.

For general books, the turnover for 1983 in the Netherlands was Dfl. 678 million, compared to Dfl. 260 million (or Bfr 4,500 million) in Belgian Flanders (source: Grijpdonck 1985).

appendix 5:16

Breakdown of publication costs in the Netherlands (1981)

	small print-run <5000 -----	large print-run >5000 -----
Gross turnover (print-run sold, excl. of VAT)	100%	100%
Discounts	45%	45%
Royalties	10%	10%
Carried over	45%	45%
Production costs	35%	20%
Warehousing	10%	5%
Administration costs, miscellaneous costs, and profit	0%	20%

source: Van Assendelft, 1981.

appendix 5:17

Foreign trade (books, Great Britain)

	1980	1981	1982	1983 (est.)
	-----	-----	-----	-----
exports (million pounds)	232	260	276	299
imports (million pounds)	120	139	153	140
net balance of trade	+112	+121	+123	+159

source: H.M. Customs & Excise, GROWTH 1985.

appendix 5:18

Foreign trade (all books, the Netherlands)

in million Dfl.:

Import from: -----	1980 ----	1983 ----	1984 ----	1985 ----
France	9	7	11	10
Belgium/Luxemburg	95	91	127	111
West Germany	77	56	72	79
Italy	20	13	20	16
Great Britain	56	66	99	100
Spain	33	14	23	20
United States	34	56	72	82
other	38	37	50	59
total import	362	340	473	476
from E.E.C countries	262	242	337	337
Export to: -----	1980 ----	1983 ----	1984 ----	1985 ----
France	32	26	29	27
Belgium/Luxemburg	150	146	159	139
West Germany	39	57	57	73
Italy	3	4	4	5
Great Britain	26	52	65	70
Spain	3	1	2	3
United States	23	33	47	42
others	53	82	106	120
total	331	402	469	480
to E.E.C. countries	254	296	319	322

source: Boekenvakboek , 1986.

appendix 5:19

Production/import ratio per market segments.

the Netherlands and Belgian Flanders (1983)

	the Netherlands		Flanders	
	own production	import	own production	import
	-----	-----	-----	-----
general books	86%	14%	24%	76%
... from each other		4%		66%
... from other countr.		10%		10%
educational books	98%	2%	83%	17%
scientific books	69%	31%	40%	60%
cartoons	83%	45%	67%	33%
total	83%	17%	43%	57%

source: Van Baelen, Grijpdonck 1985

appendix 5:20

Translated Dutch books (1978-1985)

	1978	1983	1984	1985	1985 %
	----	----	----	----	-----
Number of titles (all categories)	440	549	522	627	100
into German	117	163	158	198	31.6
into English	124	144	126	132	21.1
into French	57	99	92	125	19.9
into Frisian	1	5	2	-	
into other	141	138	144	172	27.4
Number of titles (taal en letterk.)	72	98	85	127	100
into German	19	34	28	45	35.4
into English	16	18	26	22	17.3
into French	4	5	5	23	18.1
into Frisian	-	-	-	-	
into other	33	41	26	37	29.1

N.B.: This includes new titles as well as reprints. The "taal- en letterkunde" category (Koninklijke Bibliotheek, Het Nederlandse Boek in Vertaling) incorporates linguistics and literature (primary and secondary texts, incl: fiction). The 1985 percentages of "other" include Frisian. Compared with 1978, there was an increase in the production of translated titles (all categories) of 40%.

source: Boekenvakboek . 1986.

appendix 5:21

Translated titles published in U.K. and U.S.A.

U.K. (1986)	total	% of prod.
fiction	288	0.4
literature	83	0.1
plays	35	0.05
poetry	85	0.1
all categories	1,436	2.2

N.B.: total U.K. production (hardback and paperback, including reprints and new editions) 1985: 64,937 books.

U.S.A. (all categories)	1984	1985
from French	355	416
from German	425	369
from Russian	181	182
from Spanish	97	86
from Italian	97	92
from Japanese	64	59
from Dutch	38	40
from Latin	42	30
from Hebrew	28	29
from Swedish	21	28
from Danish	27	17
from Yiddish	10	15
from Norwegian	4	13
from Arabic	16	4
from Finnish	10	5
from other	n/a	n/a
total	1,439	1,389
% of total production	2.8%	2.8%

N.B. total U.S.A. production (hardback and paperback, including reprints and new editions) 1984: 51,058 books; 1985: 50,070 books.

sources:

U.K. : Bookseller , 2-1-1987.
U.S.A.: PW 3-10-1986.

Appendix 6:1

Correspondence.



UNIVERSITY AT BUFFALO
STATE UNIVERSITY OF NEW YORK

Department of English
Faculty of Arts and Letters
306 Clemens Hall
Buffalo, New York 14260
(716) 636-2575

21 January 1984

Mr Jacques Kaat
Institute of Modern Dutch Studies
University of Hull
Cottingham Rd
Hull HU6 7RX

Dear Mr Kaat,

Thank you for your letter dated 10 November 1983. It travelled from Hull to Cape Town by surface mail and was then forwarded to me here in Buffalo, where I am spending six months on a visiting appointment.

Your research project sounds very interesting; I would be most interested in hearing what conclusions you eventually come to. (Please excuse the poor typing. This is a borrowed machine, and I am not yet used to the touch.)

You ask why the Foundation for Translation has not used me as an "ambassador." I am afraid I cannot answer this question. As to the question of why, even after much concerted effort, the promotion of Dutch literature in the English-speaking world has not paid off, I can hazard only one or two tentative comments.

Firstly, as far as I can judge, most of the financial support went into the two series published in Heinemann (I think) in England and Twayne in the U.S. I don't know whether Heinemann ever did anything to market their series, but I did observe that Twayne did absolutely nothing to market, or even to advertise, theirs. Here it seems to me that whoever negotiated the contract with Twayne was at fault.

Secondly, if we look at the reception of so-called minor modern literatures in the English-speaking world, we often see that a single major work scores an enormous success and opens the way for the translation of many other works from the same language, some perhaps of superior literary quality. I think here particularly of what Zorba the Greek did for Greek writing, and A Thousand Years of Solitude for Latin American writing. I think we will find that if a single modern Dutch work can come across as a "hit", it will carry many other works in its wake, including some that have already been translated but have failed to sell.

Thirdly, you cannot expect that foreigners should be enthusiastic about making the acquaintance of Dutch writers when there is so little real enthusiasm for Dutch literature in its native country.

Fourthly, there is an "image" problem: that Dutch literature is sober, dull, provincial, "safe". The Scandinavians are up against the same difficulty.

These comments are purely impressionistic and in no way the result of research. I hope they are of some small use.

Sincerely yours,


J. V. Coetzee

Department of English Literature

DAVID HUME TOWER, GEORGE SQUARE, EDINBURGH EH8 9JX

Alastair Fowler, D LITT, FBA, Regius Professor of Rhetoric and English Literature

031-667 1011 ext 6259

27 January 1983

Dear Mr. Kaat,

Thank you for your 21 January letter. I was interested to have your explanations. Actually, to take the point you raise, the reading lists of universities do not always reflect a different circuit from that of the best sellers and winners of prizes. For example, I myself judge the James Tait Black awards; yet I also draw up a good many of the reading lists! One culture.

So far as the prizes are concerned, you might do better to use the short lists rather than the winners. Winners of prizes such as the Booker are often compromise choices, for non-literary reasons in part.

With all best wishes,

Yours sincerely,

Alastair Fowler

Jacques Kaat,
Research student,
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Enc.

- 301 -
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Telephone 01-493 7070. Telegrams Herakles London W1X. Telex 25611 Colins G

J Kaat Esq
Institute of Modern Dutch Studies
University of Hull
Cottingham Road
Hull

14 June 1983

Dear Mr Kaat

Thank you for your letter of 6 June. Our original decision to publish I, JAN CREMER and its sequel, JAN CREMER 2, was based on commercial grounds. The larger-than-life nature of Mr Cremer's exploits (most notably his sexual ones) would, we felt, appeal to the British paperback mass-market readership. As it happened, we were right, although I am afraid I am not able to give you exact sales figures since it is not company policy to circulate such material outside the company itself. (And the sales histories are in any case incomplete since the two books concerned were published in their original Panther editions many years ago.)

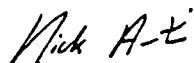
Other Dutch literary works that we have published over the years include A ROSE OF FLESH by Jan Wolkers and, more recently, several books by Xaviera Hollander - although 'literary' is probably not the correct adjective in the case of the last-mentioned author.

The guiding principle in all our acquisition decisions, whether they concern Dutch authors or those of any other nationality, is a commercial one. That is to say, if we can realistically envisage a commercially viable market for a book, we shall try to acquire the right to publish that book. Of course we make mistakes on occasion: do not believe any publisher who tries to tell you otherwise. But in some cases we are influenced in our decision by the literary quality of a work as well as by its more obviously 'commercial' qualities. It is often the case that a book of genuine literary merit has a longer life than one that is deficient in this regard: such cases provide happy examples of commercial viability allied to literary worth.

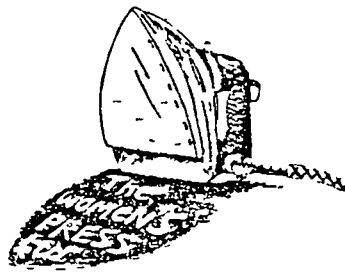
I hope this material is of some use to you in your research. It has to be admitted that, in the present state of recession in the market, we are indeed having to scrutinise works that carry the additional cost of translation even more severely than before.

Best wishes.

Yours sincerely,



Nick Austin
Editorial Director



The Women's Press Ltd
124 Shoreditch High Street London E1 6JE Telephone 01-729 5257 Telex 919034 Telegrams NAMARA LONDON SW1

2 August 1983

Jacques Kaat
Institute of Modern Dutch Studies
University of Hull
Cottingham Road
Hull
Yorks. HU6 7RX

Dear Jacques Kaat

I am afraid I can't give you very much information. Anja Meulenbelt's *THE SHAME IS OVER* is the only book we have published that originated in Dutch, and our sales in this have been very disappointing - we sold something like 4000 copies over three years. Our own view is that it remains very difficult to persuade English readers to read translated works, no matter from where, so we hesitate a long time before doing any translations.

I wish you all the best with your research, and am sorry I cannot be more helpful.

Yours sincerely,

Ros de Lanerolle



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-303-

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Directors/Editors Konrad Hopkins, Ronald van Roekel

't Kan verkeeren ('Things can change')

Mr. Jacques Kast,
Research Student,
Institute of Modern Dutch Studies,
The University of Hull,
Cottingham Road,
Hull HU6 7RX,
England

8 July 1983

Dear Mr. Kast:

Thank you very much for your interesting letter of 6 June, requesting my opinion on the chances of translated Dutch literature on the British market.

I hope you will excuse my delay in replying. I have been very ill--two heart attacks in early April--and I'm supposed to be convalescing, but in fact I haven't stopped working since I was released from hospital on 19 April, though I cannot work as hard or as fast as before.

The question of why we publish Dutch literature in English translation is not a simple one to answer. First and foremost, we are interested in the literature of the Netherlands/Low Countries because my partner in Wilfion Books is Dutch (he lives in Amsterdam), and this fact is indicated in our Dutch motto, from Bredero.

Another point is that Wilfion Books specialises in publishing English language translations of 'minority' literatures (e.g., Maltese, Faroese, Icelandic, etc.), and Dutch qualifies as a 'minority' language/literature. The Paisley-born Scottish author William Sharp/Fiona Macleod (1855-1905), who called himself 'Wilfion' and after whom we named our company, was keenly interested in non-British literatures, especially the minority ones, and we are in a sense following his example.

Furthermore, we have a series called *The Genius of the Low Countries: Quartet* was the first volume in it, and the *Bilderdijsk* book will be the second. Other titles in the series will be two works of Francophone Belgian literature, namely, a new translation of Georges Rodenbach's *Bruges-la-Morte* and an as yet untitled anthology of contemporary Belgian poetry (both translated by Philip Mosley, and published with subsidies from the Belgian government), and an anthology of modern Frisian poetry (being translated by Prof. Rod Jellema, to be co-published with William Erdmans Publishing, Grand Rapids, Michigan, U.S.A., and with Unesco sponsorship, we hope). Thus you can see that our concept of the Low Countries is not exclusively Dutch-language orientated. Indeed, one book we would like to republish in a fresh English translation is Christian Huygens's *Cosmotheoros*, written in Latin by a Dutchman; but it's unlikely we'll ever have the time or money to do this.

I'd also like to point out that we have published Low Countries literature in English versions in our literary magazine *Trends*: Dutch/Flemish poetry and stories, and recently, a section devoted to Walloon writing (translated by Yann Lovelock). As with Wilfion Books, our *Trends* policy is to publish some translations from other languages, ranging from the standard French or Danish to the more exotic Nepalese and Albanian!

Quartet was published because we had the opportunity to do so, with help from the Foundation for Translations in Amsterdam. We decided on the Bilderdijk because it is proto-science fantasy/fiction and previously untranslated into English, therefore unknown to the SF fans in the U.K./U.S.A. It has historic as well as literary importance, and Mr. Luk De Vos, of the University of Antwerp, has written a long 'Afterword' to the book, discussing the whole SF and fantasy genre in the Low Countries literature, thus bringing in the Belgian/Flemish side of the dual-culture.

As to reviews and sales, Quartet received a mixed reaction, but mostly favourable, especially in America, and sold satisfactorily for a small edition of a volume of 'minority' poetry (250 copies to the Belgian government for a start). We still get occasional orders for it five years after publication. I can't say when the Bilderdijk will be published, probably some time in 1984--I remind you of my recent illness and the need to 'take it easy', as my doctor orders me to do (and we have a number of other Wilfion titles in the pipeline, not to mention Nos. 8 to 14 of Trends to bring out). And we're hoping for Unesco sponsorship for the Bilderdijk, but as yet the Dutch National Commission for Unesco have not taken a decision on the book--these things tend to take a very long time, unfortunately. Meanwhile, I am trying to stir up some interest in A Remarkable Aerial Voyage among SF enthusiasts, with some success already.

The chances of translated Dutch literature on the British (or American) market are not good, of course, although there have been some notable exceptions (Anne Frank, Jan de Hartog, Jan Wolkers, Jan Cremer, among them). Poetry--in any language--is always a minority interest attracting a minority audience, as in the case of Quartet. It remains to be seen how well the Bilderdijk will do, but I suspect it will have largely 'curiosity' value to even ardent SF fans, who will nonetheless have to acknowledge its existence now in any discussion of early SF literature: and this 'acknowledgement' is important to us, in fact may be the ultimate justification for publishing the book.

For your amusement (?), I am enclosing a copy of a news story from a San Francisco paper (I don't have the date, but some time this year) sent to me by a correspondent in California. It says something about Dutch language-literature in English translation that may be relevant to your investigations.

I hope that the foregoing will be of some use to you in your research, and if I can be of any further help to you, please don't hesitate to contact me with your queries. I have some rather definite opinions and ideas about Dutch-language literature in English translation prompted by recent articles/reviews published in Dutch Crossing, to which we subscribe.

And again I apologise for taking so long to answer your letter. My life and work have been completely disrupted by ill health which has necessitated a slow-down in all my activities, complicated by the urgent need to change my accommodation on 1 July (but I shall continue to receive mail at 12 Townhead Terrace, though I'm currently living at 4 Townhead Terrace while my flat at No. 12 is renovated).

With all best wishes, I am

Yours sincerely,

Konrad Hopkins
Konrad Hopkins

Co-Director, WILFION BOOKS, PUBLISHERS
Co-Editor, TRENDS

1 encl.: copy news story re Dutch
literature in English trans.

from Mr James Brockway

3.10.83

Mr. Jacques Kaat
Institute of Modern Dutch Studies,
Hull.

Dear Mr. Kaat,

Thank you for your letter of September 30th.

You mention Professor King and the first thing I would like to do is to ask you to see him and give him my very kind regards. I think I had vaguely heard he was at Hull and that Dutch was being taught at the university there, but I had lost touch.

When I receive a request such as yours (which I do now and then) I realize how much your subject interests me. That is to say, not simply the job of translating and trying to place Dutch work in England, but the entire process and all its problems. Therefore I have broken off what I was doing to reply to you at once, and rather extempore - but I will write with greater reflection later on, when the other work is done. --- *if necessary*

I assume you are aware of Dr. Ria Vanderauwera's dissertation of 1982 (Universitaire Instelling, Antwerpen): Fiction in Translation, since this is an academic work you must have at Hull. I considered it very sensible, because it emphasised practical issues.

Looking through your summary, I thought the idea of comparing the literary canon in Holland and in Gt. Britain forms a sound and sensible basis. Indeed, it is a very basic consideration, for I feel ^{the} acceptance of Dutch work in Gt. Britain is strongly influenced by what publishers and editors expect of writing according to their own country's canon. It is quite possible that work very different from the British literary canon is accepted from, say, South America...but not so easily from, say, Holland, where things are assumed to be more or less the same.

As regards your chapter 5, I was sorry to see you had limited your coverage to reception in the press after 1970. You may well have a practical reason for this. But I consider the surprisingly good reception my translation of Heeresma's Een dagje naar het strand received from the London critics in 1967 important...not simply for egoistical reasons. It proved a theory of mine, namely, that a British reader and translator of Dutch can, on the whole, judge what the British market will take and the ^{British} critics will respond to, far better than a Dutch (or Belgian) ^{or Foundation} translator. I translated this novel (la) not only because I admired it, but because, as an Englishman, I felt it would go down well in my country. It will interest you to know that the Dutch (the Foundation) did not think so and refused financial help, which I was able to do without, anyway. You see my point? It leads to another: I have believed for over twenty years that more could be done to interest British publishers in Dutch writing, if Englishmen such as myself had been recruited to do some of the 'pushing' instead of concentrating this work in the hands of a Foundation. I know from personal experience that the word Foundation and the organizational approach tends to scare many publishers and editors off. The psychology of the approach is wrong, that's too say, if it's placings you are really after.



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9 april 1986

Geachte heer Kaat,

In antwoord op uw brief van 10 maart j.l. moet ik u het volgende berichten.

Sinds een aantal jaren is er in het buitenland een toenemende belangstelling ten opzichte van de Nederlandse literatuur. Werken van Nooteboom, Bernlef, Mulisch, Claus en vele anderen worden niet alleen in het Engels, doch ook in diverse andere talen vertaald.

De aanslag van Harry Mulisch is in achttien verschillende landen uitgegeven.

Zoals u weet houdt De Bezige Bij zich bezig met het uitgeven van Nederlandse literatuur en, voor zover in ons vermogen, het verkopen van de rechten hiervan aan buitenlandse uitgevers.

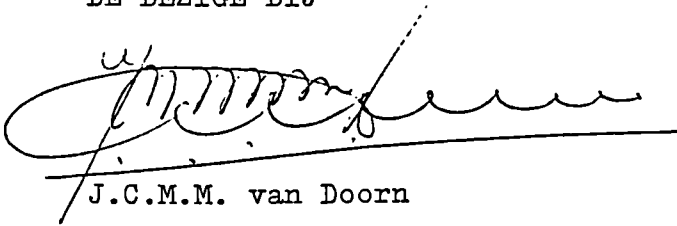
Als uitgeverij beschikken wij niet over de mogelijkheden om zelf te vertalen, te drukken, te verkopen en publiciteit te maken, teneinde op een voor ons onbekende markt te kunnen penetreren.

Het door u in punt 4 genoemde voorstel een agentschap van gezamenlijke uitgeverijen op te richten, is wellicht geschikt om door u voorgelegd te worden aan de KNUB, de Koninklijke Nederlandse Uitgeversbond.

Misschien kunt u met deze suggestie verder. Voor onze uitgeverij is het te omvangrijk en vergt te grote investeringen om alleen een dergelijke kwestie aan te pakken. Indien voor uw voorstel mogelijkheden bestaan, zullen de risico's gespreid moeten worden.

Met vriendelijke groeten,

DE BEZIGE BIJ


J.C.M.M. van Doorn
adj. directeur



The University of Hull
Institute of modern Dutch studies
Attn. Drs. J. Kaat
Cottingham Road
HULL HU6 7RX
United Kingdom

kenmerk
RL/cp/069

datum
-10 maart 1987

Geachte heer Kaat,


Het spijt me dat u enige tijd op antwoord hebt moeten wachten. Ik heb uw brief inzake het publiceren van Nederlandse literatuur in vertaling namelijk aan onze bestuursvergadering voorgelegd en dat college komt niet vaak bijeen.

De reacties van Nederlandse uitgeverijen op uw suggestie zijn eensluidend: geen reële optie. Van de diverse genoemde redenen noem ik u de voornaamste:

1. Het commercieel uitgeven van fiction is niet zozeer een productioneel-technische of organisatorische zaak, alswel een kwestie van marktkennis, marktrelaties en marktwerking. Daar staat of valt de uitgave mee. Een collectief agentschap, hoe "dicht bij het vuur" dan ook, zal nooit een volwaardig alternatief voor een serieuze relatie met de markt kunnen zijn.
2. De Nederlandse uitgeverijen zouden zelf niet graag zien dat de vertalingen op de Nederlandse markt georganiseerd gaan worden door de oorspronkelijke buitenlandse uitgeverijen. Ieder kent het eigen marktterrein het beste. Daar ligt de expertise.
3. Wie is uw zegsman als zou de Stichting voor Vertalingen nauwelijks functioneren? Integendeel, de Stichting is springlevend en zeer actief bij de aanbidding, bemiddeling en vertaling van Nederlandse literatuur in het buitenland: in 1985 verschenen via de Stichting 43 vertalingen van 23 Nederlandse en 3 Vlaamse auteurs plus 12 bloemlezingen en studies. Circa 140 uitgaven zijn bovendien in voorbereiding. De Nederlandse literaire uitgevers zijn zeer tevreden over het optreden van de Stichting als de ambassadeur en het coördinatiepunt voor de Nederlandse literatuur in het buitenland, en dringen ook voortdurend aan op verhoging van de overheidssubsidie voor de Stichting.

Ik hoop u met dit antwoord van dienst te zijn. Altijd bereid voor nadere informatie.

Met vriendelijke groet en hoogachting,


Rob Luckerhof,
secretaris

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