

# Querido and Maria Dermouët

The development from publisher to friend

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## Introduction

For years, I have had an interest in ‘other’ cultures and history: from India and its Hinduism to Irish folklore, and from the Japanese Samurai to the Maori in New-Zealand. When reading Maria Dermoût’s *The Ten Thousand Things*, this sparked my interest in former Dutch-Indonesia and the corresponding culture and literature, and more importantly in the author who introduced me to this period. Combined with my interest in publishing and its history, which was fuelled during the MA programme Book and Digital Media Studies, it was a small step towards a study on the relationship between Maria Dermoût and her publishers.

The most important question of this study is what the connection between Querido publisher Alice von Eugen and author Maria Dermoût was like. How did Alice von Eugen take care of her responsibilities as a publisher, and how did she defend Maria Dermoût’s position abroad? Subsequently, the question arises how decisions regarding Maria’s novels were taken: did Alice consult Maria before making a decision, or did Maria have the power to put forward her own ideas? Finally, I want to know which personal matters, if any, were discussed between Alice and Maria, and how this compares to relationships Maria had with others in the publishing world.

The structure of this essay is divided into five chapters. The first two deal with the historical background. They present an account of Maria Dermoût’s life and work, followed by brief biographies on the publishers at Em. Querido’s Uitgeversmaatschappij N.V.: the firm’s founder Emanuel Querido, his assistant Alice van Nahuys and her husband Frederic von Eugen, and finally Tine van Buul and her partner Reinold Kuipers. The third chapter discusses formalities in the contracts like Maria’s honorarium, translations abroad and the division of some ancillary rights, while the fourth chapter delves deeper into the book as a physical object, which leads towards an inquiry on the design of her books as well as other artistic decisions. The final chapter investigates the personal contacts Maria Dermoût had with her publishers, based on the remaining correspondence, as well as her relationship with her Swiss translator Irma Silzer and the poet Hans Warren. Three appendices have been added: the first provides a bibliography of Maria Dermoût’s literary works; the second gives more insight into Dermoût’s earnings, royalties and sales; and the third presents transcripts of some of the correspondence between Dermoût and Querido.





## Chapter 1: Biography on Maria Dermoût<sup>1</sup>

For a query of the *Algemeen Handelsblad* in 1952 amongst authors, Maria Dermoût wrote: “Until the twelfth year and after that from the seventeenth until the forty-fifth year (with short interruptions) been in the Indies.”<sup>2</sup> This is the theme that returned her entire life. Two quotes from her works describe Maria Dermoût best.

The first one originates from her partly autobiographical first novel, *Nog pas gisteren* (1951): “She needed time to lose it all.”<sup>3</sup> The girl Rick from the story, born and raised in the Dutch East Indies, is sent to high school in the Netherlands. And although she is excited to go there, she first needs time. Time to lose it all, to give it a place: the people, the things she loved, the beautiful nature and the tropical climate, her place in the world until then – just like Maria Dermoût needed time to get used to the Netherlands.

The second quote originates from the work she became renowned with throughout the world, *De tienduizend dingen* (1955):

Then the lady of the Small Garden whose name was Felicia stood up from her chair obediently and without looking round at the inner bay in the moonlight—it would remain there, always—she went with them, under the tree and indoors, to drink her cup of coffee and try again to go on living.<sup>4</sup>

After she left the Dutch East Indies, Maria had to give her memories a place. They were the islands she loved dearly, where she was born and where a major part of her life had taken place. The inner bay can be seen as a metaphor for the Dutch East Indies: it would remain in her mind always; but for now, she had to try to go on living, as she had done

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<sup>1</sup> This biography has partly been used before in C. Verhelst, *Door bewondering gedreven. Een onderzoek naar de relatie tussen Maria Dermoût en Hans Warren* (Leiden, unpublished BA thesis, 2013), pp. 4-7, and is based on K. Freriks, *Geheim Indië. Het leven van Maria Dermoût 1888-1962*. (Amsterdam: Querido, 2000), unless specified otherwise.

<sup>2</sup> ‘tot het twaalfde jaar en daarna van het zeventiende tot vijf-en-veertigste jaar (met korte onderbrekingen) in Indië geweest.’ Freriks, *Geheim Indië*, p. 15.

<sup>3</sup> M. Dermoût, *Yesterday* (New York: Simon & Schuster, 1959). Translation by Hans Koningsberger.

<sup>4</sup> M. Dermoût, *The Ten Thousand Things* (New York: Simon & Schuster, 1958). Translation by Hans Koningsberger.

before when leaving the Indies for her high school period, and once again when losing her son. Although she finally settled in the Netherlands, the Indies never left her mind.

Her image of the country remained untouched by any political struggles, and even after sixty years she still could evocate the atmosphere of her childhood. In this, she differs from other Dutch-Indonesian writers. To them, their image of the Dutch East Indies and its population was inseparably tied to the political situation. Maria's attitude towards this matter is described in a letter to Alice Von Eugen:

[...] the children know so well that in reality there is no racial segregation. They are people like us, we are people like them, good ones and bad ones, refined, highly civilised ones and stupid, cruel ones and the gamma in between. As stupid and blind as it is to wear an Eastern as primitive, with an exception here and there, it is just as stupid and blind to represent the Westerner as nothing else but a materialist, coming to the east only to take the money and as a colonial exploiter.<sup>5</sup>

### *Birth and Childhood*

Maria Dermoût was born on 15 June, 1888 as Helena Anthonia Maria Elisabeth Ingerman in Pekalongan, at the sugar factory of Tirta, on Mid-Java. Her father was Frederik Ingerman, a member of the upper middle class, whose family had been tied to the East Indies for two generations already. Maria is thought to be the daughter of Anna Sophia (Sophie) Halverhout; however, there are rumours that she may have been the child of a native woman. The source of these tales is the missing name of Sophie Halverhout as Maria Ingerman's mother in the 'Nederlands Patriciaat' (an annual series in which genealogies of prominent families are recorded). Andriani and Praamstra revealed that the information in the Nederlands Patriciaat originates from the Dermoût family, decades later; not from Maria's father. The birth certificate that Andriani and Praamstra found in the municipal archive of Pekalongan, does mention Sophie Halverhout as Maria's mother. However, this does not provide a final answer, as Frederik Ingerman could have declared

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<sup>5</sup> '[...] de kinderen zo goed weten dat er in werkelijkheid geen rassenscheiding is. zij mensen als wij, wij mensen als zij, goede en slechte, fijne hoogbeschaafde en domme wrede en de gamma daartussen. Zo dom en blind als het is om de Oosterling voor primitief te verslijten, met een uitzondering hier en daar, evenzo dom en blind is 't de Westerling voor te stellen als niet anders dan een materialist, die naar 't oosten komt als geldhaler en koloniale uitbouter.' Maria Dermoût to Alice von Eugen, 22 November 1950. Freriks, *Geheim Indië*, p. 193.

the child of his *njai* (mistress of native origin) to be his wife's,<sup>6</sup> although she probably would have been noted as such in the *Naamlijst en Burgerlijke Stand van Nederlands-Indië*, a prestigious document. Acknowledged children were designated with the note '(erk.)' (acknowledged) in this record, and Maria does not have this note.

Sophia Halverhout died when Maria was just over six months old. Afterwards, Maria lived alternately with her father and relatives in the Netherlands. In the summer of 1894, she returned to the East Indies: her father was to marry, and his daughter had to meet her stepmother: Augusta Emma Helena Lohmann, a German governess. In the meantime, Maria's father had moved to the sugar factory of Redjosari, deep in the backwoods of Eastern Java. This factory and the surrounding nature are the décor in *Nog pas gisteren*. In this novel, the girl Rick describes her parents. Their description sounds like Maria's parents on a photo made in 1898:



**Maria in between her father and stepmother, ca. 1898. Photo by LeClercq & Zoon**

Rick's father, Papa, was a tall man, slender, with a dark goatee and dark grey eyes. He spoke softly, and sometimes he would laugh suddenly – no one liked that – and he could also get very excited and angry about things. Mama was rather short and a bit heavy, which was a pity. She wore her springy brown hair in a stiff knot pinned up high, with a curly bang in front. She had pretty light-brown eyes.

Rick loved her parents, but not very much really. They were always together, she didn't belong with them.<sup>7</sup>

In 1900, twelve years old, Maria went to the public Genteng school in Surabaya: a boarding school for girls, known for its high level of education. A year later, Maria went to the Netherlands, together with her stepmother. Her father wanted her to attend high school in the Netherlands – not uncommon for children of the upper class. Maria attended the High School for Girls in Haarlem, but because she wanted to study law at university,

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<sup>6</sup> E. Andriani and O. Praamstra, 'De geboorteakte van Maria Dermoût', *Indische Letteren*, 16 (2001), pp. 91-93.

<sup>7</sup> M. Dermoût, *Yesterday* (New York: Simon & Schuster, 1958).

she transferred to the Stedelijk Gymnasium after two years.<sup>8</sup> Her teacher of Dutch there introduced her to Norwegian mythology and to the works of Perk, Gorter and Van Eeden. In December 1905, her father and stepmother came to the Netherlands. In the third week of January 1906, her parents went back to the East Indies and took Maria with them.

### *Engagement and Marriage*

There were several reasons why her parents took her back. Besides her speaking about being homesick, she had fallen in love with a boy next door, Aldert Brouwer. In her letters to her father, Maria spoke often of Brouwer, but Ingerman was afraid that a marriage with him would forever estrange his daughter from him. Shortly after arriving in the Indies, Maria got the measles. To recover, she went to the mountain village Tosari, a popular health resort and sanatorium. There she met Mr. Isaac Johannes Dermoût, a civil servant who was nine years older than her. When he met Maria, he had risen to vice-president of the Regional Council of Surabaya. At those Councils the president was Dutch, but the members were natives living according to the *adat*, which regarded the disturbance of mutual peace and order as a felony: it was considered a violation of the cosmic balance. This theme returns in Maria Dermoût's literary works: when evil threatens to predominate good, the balance is lost.

They got engaged on 28 November, 1906, announcing their marriage as well. This was not to the liking of Maria's father, as he had taken her to the Indies so she could be with him for a while. Furthermore, Maria's fiancé was not rich and his prospects were not very bright either. As an official at the judicature, Dermoût had to change posts every four years: they would go on leave in Europe, and when they returned they would get a new nomination, preferably in a higher position and at a better location. Their belongings would be sold and



**Maria on her engagement day in Surabaya, 28 November, 1906. Private collection.**

they would buy everything new at the next location, which was very costly. Maria had a legacy from her mother of f10.000, from which she collected f400 interest each year. With a debt of f4.000 (Maria took f2.000 from her heritage, Dermoût borrowed f1.000

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<sup>8</sup> K. Freriks, 'Maria Dermoût als meester in de rechten. Over *Geheim Indië. Het leven van Maria Dermoût 1888-1962*', *Indische Letteren*, 16 (2001), pp. 60-74.

from his aunt To, and Ingerman finally lent them f1.000) as well as a quarrel between son- and parents-in-law (they found him irresponsible with money and wanted a more vital and joyous husband for their daughter), Maria and Isaac finally got married on 6 June, 1907, in Semarang.

### *Life in the Dutch East Indies*

In March of that same year, Maria had had an appendicitis which had not been treated well, which would bother her for the rest of her life. After their marriage, the couple left to Pati, on Mid-Java. Here, Etiennette Sophie Antonia Jeanne (Ettie) was born on 26 August, 1908. On 13 December, two of Maria's short stories were published in the *Weekblad voor Indië*, by the title 'Indische sproken'. On 5 May, 1909, the family moved to Garut on West-Java, which like Tosari was a renowned place to recover and relax. Here, thanks to the contacts with native Javanese regents and aristocrats, Maria developed an interest in the Javanese culture, religion, and history.

After a year, Dermoût was replaced to Ambon. The Ambonese climate, with its coolness and sea wind, was much more pleasant to Maria and Isaac than that of Java. Here, on 14 September, 1910, Frederik Johannes (Hans) was born. Due to the often long absences of her husband, Maria's authorship began to take shape here. She read nearly anything she could lay hands on, wrote beginnings for stories, and indulged herself in the religious and cultural history of the Moluccas. This period was of



**Maria with Ettie and Hans, 1912. Private collection.**

priceless value to her later works. Her literary judgement was shaped here; many of her stories are located here too. She became familiar with the work of Rumphius, a seventeenth-century German botanist and mineralogist who had worked on Ambon in the service of the Dutch East India Company (VOC), she met the woman who would be the model for Mrs Van Kleyntjes in *De tienduizend dingen*, and met the seamstress Louisa who was very good at storytelling.

In 1914, the family went on leave to the Netherlands for the first time. In 1915, Maria's series of four 'Kleine Impressies' was published in the The Hague newspaper *Het Vaderland* under the name of M.E. Ingmarsen. At the end of that same year, Dermoût left

again for the East-Indies, his wife and children following a couple of months later. They returned to a different home than the one they had left: Dermoût had been replaced to Batavia (modern Jakarta). After hardly six months there, the family moved to Poerworedjo, where Maria wrote beginnings for several stories.

Two years later they moved to Yogyakarta, an old city which had been home to sultans and their *Kraton* (palace/court) for centuries. It stimulated Maria's interest in court culture, which became a recurring theme in several stories. Just ten months later, in 1919, the family had to move to Semarang, where Maria worked as a librarian; not just out of interest, but for financial reasons as well. She did not write there: the city that survived off its harbour and industry did not speak to her. Isaac and Maria lived in Semarang for six years without leave, until 1925, when Dermoût was further promoted to the Presidency of the Court of Justice in Batavia. A year later, the family finally went on leave for a year and a half before returning to Batavia. During this time, Ettie began studying history at Leiden University. A letter from Maria to her stepmother shows how she experienced this time:

Dear mother. Trying if a letter to Marseille will make it, as it is crazy that I did not write yet, but if only you knew sure enough how busy the daughter's novitiate for me is as well; she needs to change clothes all the time, comes home at the most insane hours. The other night six companions came over for dinner and they rehearsed all night. [...] It is all likewise sociable and merry but utterly exhausting. [...] Can you imagine how wonderful, D.[ermoût] got six months prolongation from the Commission yesterday. You will understand how happy we are. [...] Your child<sup>9</sup>

In 1928, Dermoût was once again promoted. In Batavia, Maria worked on her story *De Zuidzee*, which is based on a secret meeting she had with Aldert Brouwer at the Wynkoop Bay in South-West Java in 1929. In June 1930, Dermoût was installed as President of

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<sup>9</sup> 'Lieve Moeder. Probeeren of een brief naar Marseille 't nog haalt, want 't is toch te gek, dat ik niet eens schreef, maar als U eens wist hoe druk 't novitiaat van de dochter warempel ook voor mij is, ze heeft aldoor andere kleeren noodig, komt op de gekste uren thuis, laatst aten hier zes lotgenooten en repeteerden ze de heele avond. [...] 't Is alles even gezellig en vroolijk maar ongelooflijk vermoeiend. [...] Denk eens hoe heerlijk D. heeft 6 maanden verlenging gekregen gisteren van de Commissie. U begrijpt de vreugde [...] Uw kind.' Maria Dermoût-Ingerman to her stepmother Mrs de Vicq-Lohmann, 20 September, 1927.

both the Supreme Court and the Military Court in Batavia.

On 1 February, 1933, Dermoût was granted honourable discharge at the age of 53; Maria was 44. Their health did not allow them to stay in the East Indies any longer: he was suffering from *angina*



**Maria in the middle, with her husband and daughter in front of their house in Batavia, 1933. Probably shortly before their leave to the Netherlands. Private collection.**

*pectoris* (heart failure), while she suffered from Indian thrush (celiac disease). They arrived in Holland in spring.

### *Life in the Netherlands*

After their arrival in the Netherlands, Isaac and Maria lived in The Hague for two years. After which they moved to a guest house in Noordwijk aan Zee. On 6 September, 1936, their son Hans got married, although his father found him too immature to get married and did not approve of the bride. Therefore, he and Maria were not present at the wedding. They would never see Hans again. He left with his wife to Australia and subsequently to the East-Indies, where their two children were born.

In 1940, Isaac and Maria moved to the Stationsplein in Arnhem. One year later, Hans got divorced and remarried in December. His mother wrote him many letters, but due to the war, they could not be sent. In 1942, the Dermoûts moved to their daughter since the Germans had claimed their home because of its strategic position opposite the railway station. Isaac and Maria moved several times during the war, but Maria still found some time to write. The stories ‘De Schotse soldaat’, ‘De laatste nacht’, ‘Nieuwe mensen’ and ‘Thuis’ were the fruits of her labour. Her grandson Bas plays a role in the first story.

They could not return to Ettie's house in Arnhem until 26 October, 1945, and once they got there they found out that many of their belongings were robbed or thrown away by the Germans, among which many irreplaceable photos and objects from the Indies, as well as the manuscript of *Nog pas gisteren*. There, they also heard that Hans had died of exhaustion and dysentery on 25 April, 1945 in the Belawan labour camp on Northern Sumatra. This loss was of great influence on Maria's later works.

It was not until the autumn of 1949, that Maria Dermoût dared to show her writings to an outsider: Johan van der Woude. In December of that same year, the East-Indies gained its independence and was renamed the Republic of Indonesia. Maria only experienced this change from afar, as she had done during the military actions in the years before. Her works never got political in the way many other Dutch-Indonesian writers do; her works represent the East Indies the way she remembered it. In 1954, she wrote in her biography in Singel 262's annual booklet:

When I write about then and there, it is not a mollified, a regretting looking back (I do not believe we are allowed to look back like that), neither that I do not live in the here and now anymore – suffer, it is often, unfortunately –, or that I would not hear the threatening rumble at our horizons, as if ‘all pebbles are shifting in the river beds’; but because I see it so clearly in front of me, that wonderful contexture of a certain time, a country, the people that belonged to it, landscapes, animals, things, events, stories intertwined in it.<sup>10</sup>

In 1950, Maria's manuscript was accepted by Querido. In April 1951, *Nog pas gisteren* appeared, and at the same time, some of her short stories were published in *De Gids*. On 22 August, 1952, Isaac Dermoût passed away in Arnhem. On 9 December of that same year, Maria won the Jan Campert Stichting extra prize for her novella *Nog pas gisteren*. Then, a very busy period followed during which Maria had no time to write until 1954. From then on, her books were published quickly one after another: in October 1954 *Spel van tifa-gongs* appeared, in November 1955 *De tienduizend dingen*, in November 1956 *De juwelen haarkam*, and in November 1958 *De kist*. In 1958 and 1959, translations in several languages of *Nog pas gisteren* and *De tienduizend dingen* appeared.

From the autumn of 1954 until November 1959, she kept a diary. In it, she wrote poetic quotes and references to poems. Her inner battle between rebellion and acceptance,

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<sup>10</sup> ‘Wanneer ik over het toen en daar schrijf, is het niet een vertederd, een betreurend omzien (ik geloof niet dat wij zo om mogen zien) ook niet dat ik het nu en hier niet meer meeleeft — mee lijdt is het helaas veelal — of dat ik het dreigend gerommel niet zou horen aan onze horizonten, alsof 'alle keien verschuiven in de beddingen der rivieren'; maar omdat ik zo duidelijk voor mij zie, dat wonderlijk samenweefsel van een bepaalde tijd, een land, de mensen die erbij hoorden, landschappen, dieren, dingen, gebeurtenissen, verhalen erdoorheen gevlochten.’ M. Dermoût, ‘Maria Dermoût’, *Vierentwintig biografieën. Singel 262* (Amsterdam: Querido, 1954), pp. 22-24.



her realisation of time passing by and not wanting to accept that, her desire for the attention and love of Albert Brouwer, her fear of rejection and his absence became more pressing. Although it is important, one must keep in mind that she wrote in it in times of depression; many individuals praised her for her positive attitude and happiness.<sup>11</sup>

In January 1956, she received the annual Cultural Prize of the City of Arnhem. On All Hallows of that year, Maria commemorated her deceased loved ones. She wrote in her diary, thinking about Hans and her husband. About the latter she wrote: ‘from an entire life not a love, a companion daresay, who would I be not to count that.’<sup>12</sup> On 3 February, 1957, she suffered from a stomach ulcer, which caused her to remain in the hospital for two weeks. Once recovered, she looked for a quiet place to write and found it at the Pauwhof, a guesthouse for authors and artists in Wassenaar. From then on, due to her health problems, she lived alternately in the Netherlands and Switzerland, where she spent the winters; the surroundings reminded her of the Indies.



**Maria Dermoût, 1958. Photo by Edith Visser.**

On 15 June, 1958, she turned 70; the day before, two articles appeared in the *Arnhemse Courant* and in the *Provinciale Zeeuwse Courant* by respectively Johan van der Woude and Hans Warren. Later in that same month, Maria was awarded the Tollens prize for her entire oeuvre until then. At the end of 1958, *Time* magazine composed a list of that year’s best books. *The Ten Thousand Things* was included in the same list as famous novels like *Doctor Zhivago* by Boris Pasternak and *Breakfast at Tiffany’s* by Truman Capote.

In the summer of 1961, an audio recording was made in Heemstede, in which Maria Dermoût read the story ‘De olifanten’ from her collection *Donker van uiterlijk*; her last literary activity. A couple of days after her birthday on 15 June, 1962, she visited Haarlem together with Ettie and Aldert Brouwer; Ettie drove them around, down all places which had been important to Maria when she lived there. It would be a final goodbye: on Monday, 25 June, Maria was rushed to a hospital. Two days later, on 27 June, she died, 74 years old.

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<sup>11</sup> K. Freriks, ‘Tienduizend dingen zijn onvervuld gebleven. Het allergeheimste dagboek van Maria Dermoût’, *De parelduiker*, 4 (1999), p. 12.

<sup>12</sup> ‘*Allerzielen, lieve Hans en J.* (van een heel leven niet een liefde, een kameraad wel, wie zou ik zijn om dat niet te tellen)’ diary (Folder: D 00354 [NG]).

She was buried on 30 June on the Algemene Begraafplaats in Noordwijk aan Zee. Her work *De sirenen* was published posthumously in 1963; *Donker van uiterlijk* followed one year later. In 2002, her novel *The Ten Thousand Things* was published in the prestigious series *New York Review Book Classics*, with an introduction by Hans Koningsberger which evokes the spirit of all of her books:

She did not write about her Indies as a Dutch woman, or as a Japanese or an Ambonese. Hers was a near compassionate disdain for the dividing lines, with the hatreds and the fears [...] she painted landscapes, still lifes and people in a world of myth and mystery.<sup>13</sup>

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<sup>13</sup> <<https://mariadermout.wordpress.com/wetenswaardigheden/>> (3 June, 2016).

## Chapter 2: Querido and its publishers

This chapter regards the publishing house of Querido and its subsequent publishers through the years. First of all, the life of the founder of the publishing house, Emanuel Querido, will be exposed. Next in line are his lifelong assistant and Associate Director, Alice van Nahuys, and her husband, Frederic von Eugen. Thirdly, a biography of Martine van Buul will be given, followed by a description of her partner, Reinold Kuipers. The circumstances of the publishing house are intertwined in these life descriptions.

### 2.1 Emanuel Querido<sup>14</sup>

Emanuel Querido was born in Amsterdam on 6 August, 1871, as the second son of Aron Querido, a diamond worker, and Esther Lopes Dias, both Portuguese Jews. He had two brothers, David and Israel. The family did not belong to the ‘working class’: the boys were sent to a private school, and there was much attention to music, nature, art and literature. After they had finished school at the age of fourteen, they were apprenticed in the diamond industry, where the rise of the working class was the talk of the day. Due to problems with their eyes Emanuel and Israel dropped out of the diamond trade soon.

Both tried to become journalists, but Emanuel was not very successful. At the age of 26, he began working at J.A. van Sleswijk’s store and subsequently began his own business which was opened on 1 February, 1899. On 7 March, he married Jane Kozijn and on 18 January, 1901, their only son Arie Querido was born. As soon as the bookstore started to make money, Emanuel made his first steps towards his own publishing house, publishing several works that showed his socialist ideas and love for design. In 1908 he started working on his family saga *Het geslacht der Santeljano’s*, which he wrote under the pen name Joost Mendes.

In 1911, Emanuel moved to Bloemendaal, where he continued his firm as mail order bookshop. However, his success did not last long and in 1913 he had to sell his stock and moved back to Amsterdam, where he worked as an administrator at the Dutch Theatre Association for a year. In 1914 he became responsible for the book department in the Bijenkorf department store at the Damrak. The work and the environment were not

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<sup>14</sup> Unless specified otherwise, this biography is based on: W. van Toorn, *Emanuel Querido. Een leven met boeken* (Amsterdam: Em. Querido’s Uitgeverij B.V., 2015).

what he had imagined, and one day in 1915 when he again walked out of the store without a reason he got fired on the spot.

### *Emanuel as publisher*

In 1915, Emanuel became director of an ancillary publishing house of Van Holkema & Warendorf. On 10 August he announced the opening, assisted by Alice van Nahuys. In 1918, Querido had his first massive success with the publication of *Het vuur* by Henri Barbusse; this author's earlier novel *De hel* was published in 1919. In 1920, Querido started to work together with the avant-garde Belgian publishing house 'De Sikkel'. Some very renowned authors now had their works published by Querido, among whom Martinus Nijhoff, Hendrik Marsman, and Jan Engelman.

In reaction to the first economic crisis after World War I in 1921, Querido started the non-fiction series 'Boeken voor dezen Tijd', and started publishing Albert Verwey's *Proza* in ten volumes. A.M. de Jong had his novel *Het verraad* and its very successful second volume *Flierefluiters oponthoud* published at Querido's in 1925 and 1926. Once the economy recovered in 1926, Van Holkema & Warendorf's ancillary company became the limited liability company Em. Querido's Uitgevers Maatschappij. It got a shared capital of f200.000 and four shareholders: Emanuel Querido, A.B. van Holkema, M.E.H. Warendorf, and Alice van Nahuys. They owned twenty-five shares each. All except Alice van Nahuys were appointed Director, Querido earning f10.000, the others f3.000 per year.

Alice van Nahuys' feeling for literary talent brought several German authors into the publishing list, among whom Arthur Schnitzler, a ground-breaking author for modern European literature, and Emanuel started hiring representatives to do the travelling work for him. From 1926 until 1931, Querido published Pieter Jelle Troelstra's *Gedenkschriften* in four volumes, one of the most important Dutch socialists. In 1929, Emanuel had finished his family saga, and since he now could leave many of his duties at the publishing house to others he moved to Laren. In 1930, Alice van Nahuys was appointed Deputy Director; one year later, she was promoted to Associate Director. The two main objectives of the publishing house were the publication of literary works, and of 'socialist' publications, both political and educational. It was a good era for Querido: they had a broad list, some very popular authors, and Emanuel's ideas about the design of his books were very clear. In 1934, Querido published M. Nijhoff's *Nieuwe gedichten*, and in 1935, E. du Perron's *Het land van herkomst* appeared.

### *Querido Verlag*

In 1933, the German author G.H. Borchardt (known as Georg Hermann), many of whose works had been translated by Alice van Nahuys, arrived in Laren unexpectedly as a refugee. When Querido heard of the events in Germany he had to do something against it. In April 1933, Querido asked Fritz Landshoff to help set up a German department for books that were prohibited in Germany. They agreed that the new limited company Querido Verlag would be established; Em. Querido's Uitgeversmaatschappij would own 50% of the shares, Landshoff the other 50%. Both parties had to contribute f7.500 and the management would consist of Landshoff and Van Nahuys.

### *Salamander*

In 1934, one year before Alan Lane started his 'Penguin'-series, Querido started his own: Salamander. He wanted to give everyone the possibility to purchase good literature for a small price, in an appearance that was well taken care of. Querido announced six titles in the spring of 1934, publishing them in the autumn. Although the Salamanders main focus was to make renowned literary works available for the general public, some first editions were published in the series, like Rainer Maria Rilke's *Het dagboek van Malte Laurids Brigge* in 1936.<sup>15</sup> The fiftieth novel in the series was *In den Vrijen Amerikaan* by M. Scharten-Antink in 1938.<sup>16</sup> In 1940, A. Den Doolaard's *Oriënt-Express* was published, but one year later it was placed on the list of forbidden books and authors. Some titles that appeared during the war were *Gods goochelaartjes* by Augusta de Wit and *De groote stille knecht* by Aar van de Werfhorst.



**Emanuel Querido,  
1936. Letterkundig  
Museum**

### *From bad to worse*

In 1937, Emanuel had to endure a severe shock: Alice van Nahuys, who had been his mistress for nearly two decades, left him to marry Frederic von Eugen. Querido fired both, but Querido soon had to take Alice back to keep his publishing house running. On 1 September she returned to work in the Dutch literature department, but not as Director. In 1938, Emanuel got ill for the first time in his life, probably from a kidney infection. After

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<sup>15</sup> C. J. Aarts, A. den Doolaard, K. Fens, P. Grijs, J. Kuijper, *Het Salamanderboek 1934-1984* (Amsterdam: Em. Querido's Uitgeverij B.V., 1984), p. 25.

<sup>16</sup> Aarts et al., *Het Salamanderboek 1934-1984*, p. 79.

four months of absence, he finally was able to work again. In March, Hitler had invaded Austria. This had major consequences for Querido Verlag, as they not only lost a market but also had to cancel the open accounts of Austrian customers.

At the end of April 1940, Landshoff had to travel to England; when the German invasion of the Netherlands began, he was still there. He continued Querido Verlag in the United States. Emanuel resigned as Director on 23 July, 1940: Alice now became Director, together with A.B. van Holkema. In March 1941, all 'Jewish' companies had to be under German control, and in August 1941, Emanuel's personal capital was confiscated, as well as his house; he had to pay rent to live in it. Emanuel and Jane went into hiding around January 1943 but were probably betrayed and caught during a raid in July 1943. When they were kept at the Concertgebouw, they contacted a notary whom they gave the power of attorney to gift all their possessions to their son Arie, who had been able to prove that he was a half-Jew. Emanuel and Jane were transported to Westerbork and subsequently to Sobibor on 20 July, 1943, where they were murdered upon arrival.



**Emanuel Querido,  
1938. Letterkundig  
Museum**

In 1971, a manuscript written by Emanuel unexpectedly came into the hands of the sons of the serjeant major of the 'Reichspolizei', J.W. Post, who had appropriated several possessions of Arie's parents. This manuscript, entitled *Matthijs* or *Matthijs Ferares/ Het kind, de jongen, de man*, written under Querido's pen name Joost Mendes, was hidden till after Posts death and was found when his sons cleared their father's house. It was a part of a novel concerning Matthijs Ferares, who was 'a copy of Daan Santeljano, who in turn is a stylised Emanuel Querido.'<sup>17</sup> The Querido family decided the manuscript would be available for research by gifting it to the University Library of Amsterdam.

## 2.2 *Alice von Eugen - van Nahuys*<sup>18</sup>

Alice Emilie van Nahuys was born in Den Helder on 15 February, 1894. Her parents were Albertus Pieter van Nahuys, a naval officer, and Emilia Bertha Culp, a Jewish woman.<sup>19</sup>

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<sup>17</sup> 'Kortom, hij is een kopie van Daan Santeljano, die weer een gestileerde Emanuel Querido is.' Van Toorn, *Emanuel Querido*, p. 342.

<sup>18</sup> When not specified otherwise, the information in this section is derived from Van Toorn, *Emanuel Querido*.

<sup>19</sup> <<http://www.jodenin nederland.nl/id/P-5417>> (16 June, 2016).

She became an orphan and moved to Belgium with her family; in 1914, she moved back to the Netherlands. According to Sötemann, she worked at the bookstore/publishing house 'Ontwikkeling' when she met Emanuel Querido, during his employment at the Bijenkorf; according to Wink, she worked at the Bijenkorf. When Emanuel came in charge of his publishing house in 1915, he asked her to work for him. She came under his and his wife's care and they took her in their house.

Soon she became Emanuel's mistress.<sup>20</sup> Van Toorn writes that she probably embodied everything Emanuel wanted: communication, exchanging thoughts, harmony, and love in a way he had never had with his wife. Although it is not hard to envision how Emanuel was attracted by Alice, the opposite is a bit more difficult: according to various sources Emanuel had a difficult character, was small and not very handsome, and he was a lot older than her. Therefore, it is probable she sought safety and security with him and his family, that she was fascinated by his love for and determination in his occupation, and maybe saw a way to work herself up by pursuing a relationship with him. This is even more likely because she did not look back with much sympathy to this period of her life. Frederic von Eugen described Alice in his memoirs as follows: "Alice was very talented, had a never failing eye for art and literature, had a linguistic talent, was pretty and very sportsmanlike, dressed well, and was energetic and feminine."<sup>21</sup>

From the start of the publishing house, Alice had a big role in the choice of the foreign authors they intended to translate in Dutch, as her French, German and English were impeccable. This in contrast to Querido, who spoke or read no foreign languages. She translated several German works, among whom Arthur Schnitzler and Georg Hermann.<sup>22</sup> In 1926, the publishing house became a limited liability company, of which Alice owned twenty-five shares. From 1929 onwards, Emanuel started travelling to the Swiss Alps, often but not exclusively accompanied by Alice and Frederic von Eugen.

When in 1931 Alice was promoted to Associate Director she became Emanuel's equal. Although his primary objectives were his love of selling and making books, he also loved new and socialistic literature. Alice broadened this palette with her knowledge of

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<sup>20</sup> F. von Eugen and S. van Faassen, 'Document: "De fluisterende bariton", Autobiografische aantekeningen van Fred von Eugen', *Zacht Lawijd*, 5:2 (2006), p. 8.

<sup>21</sup> "Alice was zeer getalenteerd, had een nimmer falende neus voor kunst en literatuur, een talenknobbel, was mooi en heel sportief, kleepte zich goed, was energiek en vrouwelijk.": Von Eugen and Van Faassen, 'Document: "De fluisterende bariton"', p. 4.

<sup>22</sup> W. van Toorn, A. Fortuin and H. van Doornum, *Verborgene boeken. Em. Querido's Uitgeverij tijdens en na de bezetting* (Amsterdam: Em. Querido's Uitgeverij B.V., 2015), p. 9.

and interest in literature, both Dutch and foreign. When Querido Verlag was established in 1933, she played a vital role in the foundation of this German department, as she translated during the first meeting and became part of the management.

Alice van Nahuys remained Emanuel's mistress until 1937. In 1936, Alice and Fred went on holiday together and liked it enough to repeat it the year after. During that trip to the Engadin in Switzerland, they fell in love, and they got married on April 7, 1937. Emanuel felt betrayed and fired them both, upon which they started their own publishing house. As a consequence, he had to do a great deal of the work himself again. He hired Geert van Oorschot in Von Eugen's place as his representative. According to Von Eugen, there were many quarrels between Emanuel and Alice, and at one moment when she could not take it anymore, she tried to commit suicide. The attempt failed, but it stopped Querido from harassing her.<sup>23</sup> This must have taken place at a later instance: after her engagement, she did not work at Querido's for six months.

The management was too much for Emanuel to handle on his own, so Alice came back to the publishing house on 1 September, but she no longer had a say in Querido Verlag. Fred von Eugen started working at De Arbeiderspers as the first step towards their own publishing house. After Querido had to quit in 1940, Alice led the publishing house together with Van Holkema. Van Blaaderen, who owned Querido's shares since August 1940 acted as Deputy Director. As the daughter of a Jewish woman, Alice had to give up her position in February 1942; officially she resigned for health reasons. Van Blaaderen succeeded her as Associate Director. Van Holkema resigned as director in August 1942, which put Van Blaaderen in charge. He and Geert van Oorschot had to keep the publishing house running. It is safe to assume Alice did not set foot in the publishing house until the end of the war, as Querido had to be free from all Jewish influences.<sup>24</sup> During the war, she translated some novels and kept in touch with authors.

On the first shareholders' meeting after the end of the war in June 1945, Alice turned out to have fifty shares, and Van Blaaderen the other fifty.<sup>25</sup> She became director of Querido again and now had to rebuild the publishing house, while all she had was a good name, several contracts with authors and some remaining contacts.<sup>26</sup> Fred von

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<sup>23</sup> Von Eugen and Van Faassen, 'Document: "De fluisterende bariton"', p. 12.

<sup>24</sup> Van Toorn et al., *Verborgen boeken*, p. 23.

<sup>25</sup> Van Toorn et al., *Verborgen boeken*, pp. 99-113.

<sup>26</sup> From here on, the information is based on A.L. Sötemann, *Querido van 1915 tot 1990. Een uitgeverij* (Amsterdam: Em. Querido's Uitgeverij B.V., 1990).



Eugen owned Singel 262 (see below), and since Alice did not want to return to Querido's former location, she moved to the Singel. Bookbinding firm Stokkink turned out to have several parties of unbound books in stock, and in the cellars of the main police station, many books of Querido and Querido Verlag were found undamaged.

Immediately after the war, she hired Susanne Heynemann as a designer. For almost a decade Heynemann gave the publishing house a distinctive look: she took care of both the binding and cover and the inside as well: the lettering and actual book typography. Theo Kurpershoek succeeded her but left after two years to start teaching at the Gerrit Rietveld Academy, although he did design the pocket Salamander later on. Gerrit Noordzij, who got good responses on his designs as well, succeeded him.

In January 1946, Fritz Landshoff returned from New York. Together with Alice and Fred, he tried to revive Querido Verlag. Despite all their efforts, they could not save it. In 1948, the subsidiary was taken over by Bermann-Fischer Verlag and in 1951, Alice and Fred sold their shares. This selling-off the German department meant that Querido now had full financial independence. Meanwhile, in 1946, Alice could not handle all the work by herself so she looked for an assistant. Her husband suggested Tine van Buul, of whom he had positive memories. Alice and Tine got along well, so the latter became Executive Assistant, at which point Tom van Blaaderen resigned and remained Delegated Commissioner until his death in 1950. That year, Tine became Deputy Director.



Alice von Eugen - Van Nahuys.  
Letterkundig Museum.

In 1948, Hella S. Haasse's novel *Oeroeg* was selected by the Commissie voor de Propaganda van het Nederlandse Boek (CPNB) and published as that year's Book Week gift. From then on, the former Dutch Indies would play an increasingly important role in Querido's list, with authors like Maria Dermoût,<sup>27</sup> Arnold Clerx, Madelon Székely-Lulofs, Augusta de Wit, H.J. Friedericy and E. Breton de Nijs. Leo Vroman published a book of verses in 1949, for which he was given the Van der Hoogt prize. In 1949, Gerrit Achterberg had published his new collection of poetry *Sneeuw witje*; in the same year, he won the P.C. Hooft price for another work. Some children's books were published as

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<sup>27</sup> A.L. Sötemann, *Singel 262. Vijfenveertig seizoenen* (Amsterdam: N.V. Em. Querido's Uitgeverij./ABC, 1960), p. 106.

well, but only one was reprinted several times: the anthology *De ark, van mensen, dieren en dingen* by Annie M.G. Schmidt, illustrated by Jenny Dalenoord, published in 1955.

In 1956, the financial position of the publishing house had improved, so the company bought twenty-one of Alice's shares, leaving her with twenty-nine shares. Furthermore, Querido became the owner of ABC, and finally, retirement schemes were made for employees who had been working for the publishing house for more than ten years. From 1952 onwards an ever increasing number of pockets had found their place in the book market, and in 1958, Querido decided that they would make their Salamander series a pocket edition; until then, most of the copies were issued bound. The pockets sold so well, that within a couple of years a standard edition numbered 15,000 copies.

In 1960, Alice turned 65 and resigned as Director for health reasons; in 1961, she moved to Switzerland. Reinold Kuipers succeeded her. From a distance, Alice remained involved with the publishing house: she read manuscripts, and Tine and Reinold would come over every once in a while to speak face to face with her. She and Fred lived in Switzerland until her death on 2 February, 1967. The couple just had gone on a holiday, when she unexpectedly passed away at the age of 71 years following a heart attack.

### 2.3 *Frederic von Eugen*

Not much is known about Frederic von Eugen's personal life. He was born in 1897 and was employed by Emanuel Querido halfway the 1920s at the age of twenty-nine as a sales representative. It is not completely clear when he and Alice met, but Von Eugen's biographical notes suggest it has to be around the early 1920s. It is known that they had a mutual friend, Marie Hamel, who had been Fred's long-term girlfriend for ten years. Afterwards, he had other girlfriends and sometimes took them with him to Laren, but Querido and Alice usually did not agree with his choice.<sup>28</sup> He also worked for Querido Verlag, where he negotiated copyrights with German publishing houses.<sup>29</sup> In 1937, after he and Alice were fired, Von Eugen was appointed Deputy Director of De Arbeiderspers. At the end of that year, he became Director of the ABC, the limited liability company *Amsterdamsche Boek- en Courantmaatschappij*.<sup>30</sup>

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<sup>28</sup> Von Eugen and Van Faassen, 'Document: "De fluisterende bariton"', p. 4.

<sup>29</sup> Van Toorn, *Emanuel Querido*, p. 249.

<sup>30</sup> Von Eugen and Van Faassen, 'Document: "De fluisterende bariton"', p. 9; Sötemann, *Querido van 1915 tot 1990*, p. 92.

On 1 May, 1940, he and his fellow Deputy Director A. van der Vlies became in charge of the book department of De Arbeiderspers.<sup>31</sup> On 20 July, De Arbeiderspers was put under the control of the invaders; Director Y.G. van der Veen committed suicide that night. Von Eugen quit but was able to buy the shares of the ABC, allowing him to keep his position as an independent publisher. In 1941, ABC was located at Singel 262.<sup>32</sup>

ABC was able to hire Jews who had been fired at De Arbeiderspers, marking the beginning of Von Eugen's work for the Dutch Resistance. He published a series of cheap books in vast print runs which assured him a steady income, and in the summer of 1942, his and some other resistance groups had taken care of 1500 Jewish people. He started making false identity cards and often worked together with Jan-Willem Rengelink: Von Eugen gave him false identity cards and addresses to hide people, and Rengelink provided food rationing cards. As the war continued, both men invested more time in the Resistance. From 1944 onwards, he was mainly active in the group *Rolls Royce*, later called 'the courier of the illegality' by World War II historian Loe de Jong.<sup>33</sup>

After the war, at the end of October 1945, the first issue of the literary magazine *Columbus* was published at ABC, but it was not received with much enthusiasm. One year later, the cooperation between the magazine and the publishing house stopped.<sup>34</sup> In the meantime, Von Eugen worked together with Van Nahuys and Landshoff to put Querido Verlag on track again. After Querido Verlag was liquidated in 1951, Von Eugen focused his energy on projects outside Querido: he helped with the foundation of both ENSIE (First Dutch Systematically Arranged Encyclopaedia), the Wetenschappelijke Uitgeverij NV, and of *Excerpta Medica*, an international medical reference service.<sup>35</sup>



**Fred. Von Eugen, around 1978.**  
Collection Kees von Eugen, Venlo.

When Tom van Blaaderen died in 1950, Von Eugen bought his shares and sold twenty-four to the company one year later. After Alice passed away in 1967, Fred von Eugen owned the majority of Querido's shares; he put Querido's shares in the holding

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<sup>31</sup> Von Eugen and Van Faassen, 'Document: "De fluisterende bariton"', pp. 26-27.

<sup>32</sup> Von Eugen and Van Faassen, 'Document: "De fluisterende bariton"', pp. 18-21.

<sup>33</sup> <<http://rozenbergquarterly.com/fatsoenlijk-land-de-vrije-groepen-amsterdam/>> (16 June, 2016).

<sup>34</sup> P. Calis, *Speeltuon van de Titaantjes. Schrijvers en tijdschriften tussen 1945 en 1948* (Amsterdam: J.M. Meulenhoff, 1993), pp. 64-84.

<sup>35</sup> Sötemann, *Querido van 1915 tot 1990*, p. 100.

‘De Vergulde Ketel’, together with the shares of his Wetenschappelijke Uitgeverij NV and the building Singel 262.<sup>36</sup> In 1971, the holding ‘Singel 262’ was founded, in which Querido and the Wetenschappelijke Uitgeverij, and De Arbeiderspers were included.<sup>37</sup>

In the autumn of 1976, Von Eugen wanted to retreat financially from ‘Singel 262’. De Weekbladpers wanted to take over his place in the holding, on the condition that it would become the complete owner of the company. The smaller shareholders agreed and on 1 January, 1977, De Weekbladpers owned all shares of the NV Uitgeverijen Singel 262 (the only owner of NV De Arbeiderspers, Querido, and the Wetenschappelijke Uitgeverij). A new Supervisory Board was appointed, and the working conditions became similar to the collective agreement of the main company.<sup>38</sup> After these events, not much is known about Von Eugen. He died in 1989.

#### 2.4 *Tine van Buul*<sup>39</sup>

Martine van Buul was born in Rotterdam on 26 February, 1919. Her father, Willem Pieter van Buul, taught engineering at the Academie van Beeldende Kunsten en Technische Wetenschappen in Rotterdam and made book bindings as a hobby; her mother, Marie Korpershoek, had worked at the *Rotterdamsch Nieuwsblad* before her marriage and wrote stories for an orthodox-protestant youth magazine. After Tine graduated from the Girls High school (MMS) in 1938, she wanted to work for a bookstore. She subscribed for a course ‘Bookshop and publishing house’, but participants had to work in the profession. After some temporary jobs, she found a job at an AP bookstore. She now could follow the book trade course and got her diploma in April 1940. She learned two important things: to sell what you can stand for and to buy with your customers in mind. In July, a German Verwalter was appointed and all Jewish staff members were fired. Tine left on her own.

In the spring of 1941, she started her own bookstore, Van Buul’s Boekhandel at the Goudse Singel in Rotterdam. Her former Jewish manager Benjamin de Vries was the first to be employed. Fred. von Eugen helped her: he made sure several literary publishing houses would send her books on commission and give her extra discount on back orders.

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<sup>36</sup> Sötemann, *Querido van 1915 tot 1990*, p. 163.

<sup>37</sup> Sötemann, *Querido van 1915 tot 1990*, p. 171.

<sup>38</sup> Sötemann, *Querido van 1915 tot 1990*, p. 189.

<sup>39</sup> If not specified otherwise, this biography is based on J. van der Veer, ‘Tine van Buul: lezer, boekverkoper, uitgever, bloemlezer’, *Jaarboek voor Nederlandse boekgeschiedenis*, 12 (2005), pp. 161-176.

Half a year later, the whole stock was her property.<sup>40</sup> During the war, her bookstore was the contact address of the Resistance newspaper *Het Parool*. Her brother Wim was in that group as well, but he died in Neuengamme.<sup>41</sup> To satisfy the demand for books she went to publishers in The Hague or Leiden and bought basement remainders; when she returned, often there would be a queue waiting for the store.



**Tine van Buul in her bookstore; April 1942.  
Collection Tine van Buul.**

Eventually, she had to close the shop because it became too dangerous, but after the war she re-opened it. She started working at Querido as well because she wanted a new challenge. In 1946, Alice van Nahuys was looking for a new secretary. Although she initially did not want to work with a woman, her husband had good memories of Tine van Buul. After they met, Tine was appointed Executive Assistant on 1 May, 1946; Tom van Blaaderen then put down his position of managing director.<sup>42</sup> She kept her bookstore for two more years and worked there two days a week. In 1950, she became Deputy Director at Querido; one year later she sold her bookstore. In 1953, she and Reinold Kuipers got a relationship. During this decade, Cees Nooteboom debuted with his novel *Philip en de anderen* (1955), Querido published much 'Indonesian' literature, and the publishing house made a small profit.<sup>43</sup> 1 January, 1958, Tine became a full member of the direction.

Querido, originally a politically coloured publishing house, now put the emphasis on culture and literature. They focused on Dutch authors, and at the end of the 1950s the publishing list was almost entirely literary with mainly Dutch contributors.<sup>44</sup> When Alice resigned as Director in 1960, Reinold Kuipers took her place. Together, Tine and Reinold took care of the list and contacts with authors; Reinold focused on design and publicity, Tine on production and sales. They would not publish more than forty new Salamander pockets a year, and no more than forty new bound books.<sup>45</sup>

1971 was an important year, as Querido published Annie M.G. Schmidt's *Pluk van de Petteflet*, illustrated by Fiep Westendorp. De Arbeiderspers did not dare to publish

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<sup>40</sup> Sötemann, *Querido van 1915 tot 1990*, p. 95.

<sup>41</sup> A Nazi labour camp. E. Hageman, 'Tine van Buul 1919-2009', *Trouw*, 2 February, 2009.

<sup>42</sup> Sötemann, *Querido van 1915 tot 1990*, p. 101.

<sup>43</sup> Sötemann, *Querido van 1915 tot 1990*, pp. 126-128.

<sup>44</sup> Sötemann, *Querido van 1915 tot 1990*, p. 133.

<sup>45</sup> Sötemann, *Querido van 1915 tot 1990*, pp. 135-139.

it, as it was a difficult time for publishing such an expensive book, and Querido had already published some other works of Schmidt. This marked the beginning of their children's book list: soon after, Miep Diekmann and Guus Kuijer offered books for publication as well. In the period Tine van Buul was Director (until 1980), several prestigious prizes for children's books and children's and youth literature were awarded. Tine found that good children's books were fun for adults to read too.

In 1973, Tine and Reinold finally got married. Six years later, on 1 September, 1979, Tine retreated from the daily management, and on 26 February, 1981, she went on early retirement. They were succeeded by Ary Langbroek, who had worked for them since 1965. After her retirement, Tine continued working at home, reading manuscripts and making selections of foreign children's books. She was also involved in the composition of several anthologies and made plans for the book *De hele Bibelebontseberg* (1989), an important standard work on the history of children's books.<sup>46</sup> She furthermore helped to found the Children's Book Museum. On 13 December, 1996, the 's Gravezande prize of the Jan Campert Foundation was awarded to Tine for her special merit in children's and youth literature. When in 2005 Reinold died, she lived in Amstelveen, regularly being visited by family and friends, working on several uncompleted manuscripts Kuipers had left. She died on 26 January, 2009.

## 2.5 Reinold Kuipers<sup>47</sup>

Reinold Kuipers was born in Groningen on August 26, 1914. His father died from the Spanish flu when he was only four years old, and the family had to rent one of the rooms of their apartment to make ends meet.<sup>48</sup> Immediately after finishing high school, Reinold started working. He wanted to become a printer, and in 1932 he became Manager Assistant in a big printing establishment in Groningen. Unable to develop his literary interests, he switched to publicity in 1936: there, he could combine his love for language with his printing experience. The company he worked for moved to Amsterdam; there, he

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<sup>46</sup> N. Heimeriks and W. van Toorn (eds.), *De hele Bibelebontse berg. De geschiedenis van het kinderboek in Nederland en Vlaanderen van de Middeleeuwen tot heden* (Amsterdam: Querido, 1989).

<sup>47</sup> Unless specified otherwise, this biography is based on L. van Krevelen, 'Reinold Kuipers', *Jaarboek van de Maatschappij der Nederlandse Letterkunde te Leiden, 2006-2007* (Leiden: Maatschappij der Nederlandse Letterkunde, 2008), pp. 87-97.

<sup>48</sup> R. Kuipers, *De boekvormer* (Amsterdam: Em. Querido's Uitgeverij BV/Athenaeum-Polak & Van Genneep, 2009), p. 8.

composed a collection of his own translations of poetry by Rainer Maria Rilke, published in 1938 by Bosch & Keuning. The publisher A.A. Balkema was interested in Kuipers' own poems, and in 1939, his first collection *Koud Vuur* was published.

When he had to design an advertisement, he contacted Henri Friedlaender, a renowned designer; Kuiper became his student in 1938. He also became secretary of the Nederlandsch Verbond van Boekenvrienden, a club of bibliophiles, which came up with the idea of the annual selection of 'The fifty best-designed books,' and he was asked to become editor of the Verbond's new magazine. Kuiper got several excellent contributions and wrote for it himself as well.

Meanwhile, in 1940, the publicity company Kuipers worked for had to close. After working a short period for a publisher in Assen, he moved back to Amsterdam in August 1940. He became Publishing Assistant at office supplies firm Ahrend. During the war, he was involved with a couple of illegal publishing houses and worked on the illegal paper *De vrije kunstenaar*. He also wrote several 'rhyme prints', the profits of which went to the Resistance, and printed three small collections of his own poetry; another collection of poetry was typeset in 1944, but printed in 1946.

After the liberation, he was a member of the working committee to establish the Federatie van Beroepsverenigingen van Kunstenaars. When a job opening was placed for Executive Assistant at publishing house Kosmos, Kuipers was hired. As a poet, he was asked to cooperate on the new literary magazine *Het Woord*, established at the end of 1945 by De Bezige Bij. He wrote two critical articles in 1946, but no poetry of his own. In 1948, his collection of poetry *Rendez-vous met een Remington* was published; after that, his career as a poet came to an end.

Reinold Kuipers succeeded Halbo C. Kool on 1 May, 1946 as head of the publishing house of De Arbeiderspers. He asked the renowned typographer Jan van Krimpen to design a new logo and experimented with a slimmer book format for literary novels; he found it in the Golden Ratio (the division of a segment into two parts in a special proportion). To this day, it is a standard book format. Under his lead, De Arbeiderspers' agency network grew to 4200 employees: the biggest one in Europe.<sup>49</sup>

In 1952, to gain more prestige for De Arbeiderspers, Kuipers started the new series 'De Boekvink' and 'Scriptorium'. The first series aimed at literary debuts and small

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<sup>49</sup> F. Doppenberg, *'De Arbeiderspers moest blijven marcheeren'. Een uitgeverij in oorlogstijd* (Amsterdam: De Arbeiderspers, 2009), p. 176.

books; the second one published classical texts in translation. The typography was done by Henri Friedlaender. De Arbeiderspers changed tremendously under Kuipers' management: the socialist idea became less important, and the literary quality more dominant. When travelling to Ireland in 1953, Kuipers discovered publications of Liam Millers' The Dolmen Press. Inspired, he started his own private press in 1954, first assisted by Simon Carmiggelt, later by others; they were named 'De Zondagsdrukkers'. He now had fulfilled his childhood dream: to set, print and bind his own books.



**Reinold and Tine together at the office, July 1979.  
Collection Tine van Buul.**

In 1960, Kuipers took Alice von Eugen's place. He loved Querido: it had a prestigious Dutch list with a classic typographical tradition. During Kuipers' time as Director, the attention for the good typography and graphic design was intense. Authors who he considered important found him a dedicated and loyal publisher, who would do anything for them.

However, when he disliked an author, they could get hurt by his critical remarks about their works. In his opinion, the best Dutch literature was published by Querido.

In 1970, he took part in the negotiations between literary authors and publishers about the minimum conditions in author's contracts. After he retired on 1 September, 1979, he continued operating his private press and from 1983 onwards, he wrote a column in the journal *Het Oog in 't Zeil* on books and typography, titled 'Gerezen Wit'. In 1990, these essays were collected, together with some articles that had been published elsewhere. After his retirement, he lost his interest in the Dutch publishing world, but he eagerly followed developments at Querido's. He died on 12 September, 2005.<sup>50</sup>

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<sup>50</sup> T. van Buul et al., *Ter herinnering aan Reinold Kuipers, Groningen, 26 augustus 1914 - Amstelveen, 12 september 2005* (Amstelveen: N.N., 2005).



### Chapter 3: Honorarium, translations, and ancillary rights

There are twelve folders with letters and contracts in the Letterkundig Museum in The Hague, and one folder with letters in the archive of Johan van der Woude in the Gelders Archief in Arnhem, that are the remaining documents of the relationship between Maria Dermoût and publishing house Querido. The folders in the Letterkundig Museum date from 18 September, 1950 until 24 May, 1962. Most of the letters are written from Querido to Maria Dermoût, meaning that the correspondence is not complete. In the Gelders Archief, the correspondence covers 1957 until 1962 and is mainly from Maria towards Querido. However, in the biography of Maria Dermoût by Kester Freriks, some of her replies which are not preserved in either of the folders are included; when used in this study, a footnote is added. Freriks does not remember how he got those letters or where they are now<sup>51</sup>: since they are replies to Querido, they should also have been preserved. More folders holding letters after Maria's death exist, containing correspondence to and from Querido, Ettie Kist-Dermoût and Johan van der Woude (executor of Dermoût's last will). For this study, only the folder concerning 1962 has been used.

This chapter regards formal matters concerning Maria Dermoût's novels and short stories. Firstly, it delves into the honorarium for her Dutch novels. What were the conditions, did she receive an advance for them, and if so, how much? Subsequently, more information is given concerning her translations: how did they come about, when were the novels published, and what payment did Maria receive for them? Finally, ancillary rights for theatre, cinema, and radio are discussed. When stated that money was transferred to Maria, this means Maria's business account at Querido's; the first three years her earnings were deposited into her personal account annually. From then on her earnings started to rise, so whenever she wanted to have a sum deposited on her personal account, she just had to request. This had to do with the fact that she had to pay taxes on the money transferred to her personal account, but not on money stored on her business account at Querido's. Most letters are kept in the Letterkundig Museum; the notation (G.A.) means that this letter is kept in the Gelders Archief.

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<sup>51</sup> E-mail from Kester Freriks to the author (18 October, 2016).

### 3.1 *Honorarium and fees on Dutch novels*

As a starting author, the honorarium for Maria Dermoût's first novel *Nog pas gisteren* (1951) was not very generous: she was not paid an advance – nowadays commonly paid even to new authors – and her revenues were not very high either: she received 7,5% of the price per sold stitched copy up to 2,000 copies. Above that, the percentage would rise to 10%. The contract for her second novel *Spel van Tifa-Gongs* was signed in 1954, when already three print runs of *Nog pas gisteren* had been published. These high numbers had an effect on the honorarium in her new contract: she would receive 10% of the price per sold stitched copy, regardless of the number of sales.

When the contract was drawn up for what would become her most famous novel, *De tienduizend dingen* (1955), Maria began to request higher earnings. She stated in a letter to Alice von Eugen:

This time, I would like to have a royalty of 12,5% up to 1,000 copies, and 15% above that number. The latter (if it comes that far!) may seem high and not customary, but don't you think it is a fair compensation in view of the lower than usual percentage I received for the previous books?<sup>52</sup>

Five days later, she sent another letter to Alice, writing that she would like to have a clause in the contract concerning an advance, something she had not asked for previously. This time, however, because of her bad health and possible need for treatment abroad, she did:

For example a non-refundable advance from the royalty on the first 1,000 copies. Would that be possible? You know that I am not bothersome and (justly or not) prepared to give in a bit, but I really want to insist on this. And I hope you will agree with this as a matter of course.<sup>53</sup>

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<sup>52</sup> 'Ik zou dan graag ditmaal een royalty van 12½% hebben tot 1000 exemplaren, en 15% daarboven. Dit laatste (als het zover komt!) lijkt misschien hoog en niet usantieel, maar vindt je het gezien het lagere dan gewoonlijke percentage dat ik voor de vorige boekjes kreeg niet een billijke compensatie?' Maria Dermoût to Alice von Eugen, 25 May, 1955.

<sup>53</sup> '[...]b.v. een niet navorderbaar voorschot van de royalty van de eerste duizend exemplaren. Kan dat? Je weet wel dat ik niet lastig ben en ook (terecht of niet terecht) bereid wat toe te geven maar hierop zou ik wel willen staan. en hoop ik dat jij van jouw kant dit ook zonder meer goed zult vinden.' Maria Dermoût to Alice von Eugen, 30 May, 1955.

Alice answered straight away that of course she could get an advance on her new book: she just had not mentioned it in the contract, because Maria had not spoken about it at all, and she thought Maria would be bothered if she offered her an advance. However, it seemed her better to take ‘a round sum of for example f750,--’<sup>54</sup> instead of an advance regarding the first 1,000 copies, because they did not know yet the price of the book. Maria agreed, and an adjusted contract was sent to her, with the addition of the non-refundable advance.

Just a few days later, Alice sent another letter, stating the third print-run of *Nog pas gisteren* began to sell out, and she wanted to have the novel reprinted in the Salamander series. At that time, the first print run of every Salamander consisted of 5,000 copies, of which the author would receive f0,10 per copy: a total of f500, to be paid out on the publishing date. Maria agreed, and a contract was sent to her for signing.

It would take more than a year for Maria to finish her next novel, *De juwelen haarkam* (1956). The conditions in this contract were the same as in the contract for *De tienduizend dingen*: a non-refundable advance of f750,--, a royalty of 12,5% of the price per sold stitched copy up to 2,000 copies, and a 15% royalty above that. When two years later, the contract for her novel *De kist* (1958) was sent to Maria, the conditions were the same as for *De juwelen haarkam* and *De tienduizend dingen*. Her novels *De sirenen* and *Donker van uiterlijk* were published posthumously, so the contracts on those novels are not found in the correspondence between Maria Dermoût and Querido. However, correspondence between Querido and Ettie Kist-Dermoût/Johan van der Woude (more information on him can be found in chapter 5) reveals that a non-refundable advance of f750 was deposited for *De sirenen*, making it quite possible that the other conditions were similar to previous contracts as well.

### 3.2 Translations

#### *France*

Although translations of Maria’s novels were published from 1957 onwards, preparations for them had already been made five years earlier. In February 1952, Alice wrote to Maria that she had spoken with one of her French agents, who had contacts with an interested French publisher. That publisher asked if it was possible for the agent, Mrs

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<sup>54</sup> ‘maar een rond bedrag te nemen van bv. f. 750.--’ Alice von Eugen to Maria Dermoût, 1 June, 1955.

Buysse, to provide a trial translation of the beginning of *Nog pas gisteren*, so they could get an idea of the novel. Alice asked Maria if she wanted to spend part of the earnings she got from the Dutch edition on this translation: if the novel were published in French, it was likely that other translations would follow soon.

Maria replied that she would love to have *Nog pas gisteren* published in France, but she wondered if it was a custom that the author had to pay the costs of a partial translation, particularly when a publication was so uncertain. Was it not more reasonable for the agent to take that risk?<sup>55</sup> She asked this because the agent would have her own earnings if it would come to a publication. If that publication was to come about, Maria was willing to give the translator this honorarium after all.

Alice answered that she did not agree with Maria that a translator should carry any risk at all, as the translator was paid by the publisher – in this case, the French one –, but that French publisher was not able to read the Dutch text and could only judge if he wanted to publish the translation when he had seen a part of it. She proposed: ‘Potentially, the sum that you provide for the translation of the fragment could be settled with the honorarium for the complete translation.’<sup>56</sup> She added that she could not take that risk since Querido would only get a small percentage of the earnings of the translation, while the largest portion would go to Maria, as stated in the contract. Maria replied that, on second thought, she agreed that the translator-agent should not carry any risk when that was not customary, so she would take it upon herself, if Alice felt there was a reasonable chance for the French edition to be published. She agreed to paying the honorarium for the translator from her own earnings from the Dutch edition, and that the sum would later be settled with the honorarium for the complete translation.

At the end of October, the French publisher concluded that the novel was too short for the first book by a new author, and would rather wait for a bigger novel to appear before deciding on this one. Alice wrote Maria that she found it a shame and that she did not understand the decision. However, she and Maria would now wait for the results of the French agent’s attempts to find another publisher for the novel. After this letter, Maria

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<sup>55</sup> ‘[...] zoals de auteur oorspronkelijk, of er wel een uitgever voor zijn boek te vinden zou zijn? [...]’ Maria Dermoût to Alice von Eugen, 18 February, 1952.

<sup>56</sup> ‘Eventueel zou het bedrag, dat U beschikbaar stelt voor de vertaling van het fragment, later met het honorarium voor de hele vertaling verrekend kunnen worden.’ Alice von Eugen to Maria Dermoût, 20 February, 1952.

seemed to have lost confidence, and apparently, she was not very happy with the translation either. Alice replied on 14 November:

Mrs Buysse will continue with the presentation of the French translation, so why should we no longer support that? In general, Mrs Buysse seems to translate very well, so I just heard in Belgium from someone who was raised bilingual, just like her.<sup>57</sup>

It would take until 28 March, 1958 before Alice could write Maria that a contract with a French publisher for *De tienduizend dingen* had been drawn up. The advance from Robert Laffont, covering f1.000, of which Maria would receive f637,50, arrived at Querido's on 3 July, 1958. On 6 May of the next year, a copy of the French version was sent to Maria. On 12 October, Alice wrote to Maria that she had had a conversation with Laffont, the French publisher of *De tienduizend dingen*, to ask him whether he had decided to take *Nog pas gisteren*, even though the previous novel did not sell very well in France. On 30 October, Alice sent Maria a copy of a letter from Laffont, concerning *Nog pas gisteren*: he regretted it very much, but since he did not believe it would get a better response from the French audience than *Les dix milles choses*, he had to refrain from publishing it. To this day, *Nog pas gisteren* is unpublished in French.

*Switzerland, Germany, S. Fischer Verlag*

In May 1956, Alice had a joyful announcement: she had almost certainly placed *De tienduizend dingen* with a Swiss publisher, and she would let Maria know more when she had received the contract. A couple of weeks later, she went to a conference in Florence, Italy. Having met many foreign publishers there, she later wrote Maria:

The contract now is now nearly certain, but on top of that, in Florence – where you go less for the conference and more for the relations – I have spoken to so many people and I believe, that I also made a contract for England, possibly together with America for *De tienduizend dingen* and a contract for Germany for

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<sup>57</sup> 'Mevrouw Buysse gaat gewoon door met het aanbieden van de Franse vertaling, dus waarom zouden wij ons hart er maar van af trekken? [...] In het algemeen schijnt mevrouw Buysse heel goed te vertalen, dat heb ik juist in België gehoord van iemand, die ook tweetalig is opgevoed, net als zij.' Alice von Eugén to Maria Dermoût, 14 November, 1952.

*Nog pas gisteren*. It is even possible that besides Switzerland I can also place a license in Germany.<sup>58</sup>

Six days later, on 25 June, 1956, Maria received the next letter, congratulating her on the contract with Switzerland: ‘Congratulations! The contract for Switzerland for *De tienduizend dingen* is signed.’<sup>59</sup> On 19 July, 1957, the Swiss advance of f1305,48 arrived. At the beginning of July 1956, confirmation about a German edition of *Nog pas gisteren* had arrived and a copy of the contract had been sent to Maria straight away. At the beginning of April 1957, *Erst gestern noch* was published in Germany, and the advance totalling f677,22 was transferred to Maria in October 1957.

Although sales did not go very well in Germany, Alice finally persuaded the publisher to publish *De tienduizend dingen* as well. That same year, the advance for *Die Harfe Amoret* (the German version of *De tienduizend dingen*) covering f681,57, was transferred to Maria’s account. The Swiss book club version of *Die zehntausend Dinge* was published in January 1958. A copy of *Die Harfe Amoret* arrived at Querido on 15 September, 1958.

On 12 October, 1959, Alice let Maria know that she had been to the Frankfurt Book Fair, where she had spoken with the board of Marion von Schröder Verlag about the German edition of *De tienduizend dingen*. She had first suggested that they could make a new cover with another title and do publicity for the book again, but later that day she had spoken to S. Fischer Verlag, who was interested in publishing it in the famous Fischer Bücherei series. She had discussed this with Marion von Schröder, and she would hear soon whether the novel would appear in the Fischer Bücherei series. She added that there were some issues to be resolved because of the current edition, but they would sort that out when they knew more. On 14 March, 1960, Alice sent another letter to Maria, covering this subject as well. She wrote that only a certain honorarium would be paid, of which Marion von Schröder would receive a percentage:

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<sup>58</sup> ‘Het contract is nu bijna zo goed als zeker, maar bovendien heb ik in Florence, waar je natuurlijk veel minder voor het congres dan wel vanwege de relaties naar toe gaat, god en de wereld gesproken en ik geloof, dat ik bovendien nog een contract maak voor Engeland eventueel samen met Amerika voor DE TIENDUIZEND DINGEN en een contract voor Duitsland voor NOG PAS GISTEREN. Zelfs is het mogelijk, dat ik behalve voor Zwitserland nog een licentie in Duitsland kan plaatsens.’ Alice von Eugen to Maria Dermoût, 19 June, 1956.

<sup>59</sup> ‘Hartelijk gefeliciteerd! Het contract voor Zwitserland voor DE TIENDUIZEND DINGEN is getekend.’ Alice von Eugen to Maria Dermoût, 25 June, 1956.

Fischer pays DM 0,09 per copy and makes to begin with a print run of 40,000 copies; 50% of this honorarium is paid upon the signing of the contract and the other 50% upon the publishing date. I think we should do this, but without your permission, I did not want to make the contract. Would you please send me a telegram if you agree to this?<sup>60</sup>

Maria sent a telegram the next day, agreeing to the conditions. On 17 March, Alice thanked her for her quick response, added that she had written to Germany immediately, and wrote that she loved that Maria would appear in both the famous Fischer Bücherei and in the Penguin series as well. 'That does not happen to many Dutch authors.'<sup>61</sup>

About a year later, Maria asked Alice on 31 January, 1961: 'How is it going with the possible publication of *De tienduizend dingen* in the Penguin series? And with Fischer Verlag concerning *Die Harfe Amoret*?'<sup>62</sup> On 3 February, Alice replied that she had not had a definite answer from Fischer Verlag, even though they were very positive at the time regarding this publication. On 15 March, 1962, Alice could finally answer Maria on this publication, because Fischer Verlag finally had paid Marion von Schröder Verlag for the pocket edition of *Die Harfe Amoret*. The latter now would pay Querido DM 1.320 or f1.189,15, of which 75%, or f891,87, was added to Maria's account. However, Maria Dermoût is not on the list with authors published by Fischer Bücherei,<sup>63</sup> and therefore one can conclude that her novel was not published in the series.

#### *United Kingdom, Penguin*

On 6 July, 1956, Querido received news that Secker & Warburg wanted to publish a UK edition of *De tienduizend dingen*. After some delays due to the summer holiday, the English contract was finally sent to Maria on 29 August. The novel was supposed to be

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<sup>60</sup> 'Fischer betaalt n.l. D.M. 0,09 per exemplaar en maakt om te beginnen een oplage van 40.000 exemplaren, 50% van dit honorarium wordt bij tekening van het contract betaald en 50% bij verschijning. Ik vind dat wij het moeten doen; maar zonder jouw toestemming wilde ik het contract toch niet maken. Wil je even omgaand telegraferen of je er accoord mee gaat?' Alice von Eugen to Maria Dermoût, 14 March, 1960.

<sup>61</sup> 'Dat gebeurt niet veel Hollandse auteurs.' Alice von Eugen to Maria Dermoût, 17 March, 1960.

<sup>62</sup> 'Hoe ging 't toch eigenlijk met een event. uitkomen in Pinguinserie van de 10.000 dingen? en Fischers Verlag over de Harfe Amoret?' Maria Dermoût to Alice von Eugen, 31 January, 1961.

<sup>63</sup> <<http://www.fischerverlage.de/autoren?letter=D&type=VE&skip=40>> (5 August, 2016).

translated by Pieter Groeneveldt (1889-1982), but in a letter from 12 July, 1957, Alice had stated that she doubted he was up to the job. Apparently, Maria agreed. The English translation was instead made by Hans Koningsberger (1921-2007), a Dutch-born journalist and literary author of some reputation in the English-speaking world. On 14 March, 1958, the English edition arrived at Querido. A contract for *Nog pas gisteren* was made as well: the advance of £80 for *Days before Yesterday* arrived at Querido's account on 15 July, 1959, of which f569,97 was for Maria; the copies arrived at Querido's on 29 December, 1959.

Besides those regular trade editions, there was supposed to be a Penguin edition of *De tienduizend dingen* as well. The contract for that series was drawn up, according to a letter to Maria from 10 November, 1958 and the book was to appear in the series within eighteen months. Alice wrote that it would be the first Dutch novel to appear in it. On 12 January, 1959, however, it became clear that the contract had not yet been signed, although Alice did know its content. The edition was supposed to bring an honorarium of 7,5%, an advance of £100 upon signing the contract, and another £100 upon publishing the novel; these sums had to be divided between Secker & Warburg and Querido, and the agent's fee would be subtracted from Querido's part. However, as Alice wrote, 'the contract is not here yet and I do not know if I will receive it, and the advance has not been paid yet either.'<sup>64</sup>

On 2 October, Maria was informed that Secker & Warburg had subtracted a sum of £26.14.4, the amount they had to earn for *The Ten Thousand Things* to break even, from the £50.0.0 Querido was to receive for the Penguin edition; after long discussions, the English publishers finally transferred this amount. Despite the indication that the negotiations concerning the Penguin series were in an advanced stage, in February 1961 the novel still had not appeared in the series. On 27 July, Alice wrote Maria that she had heard that *The Ten Thousand Things* definitely would appear in the series in June 1962. In December 1962, however, Tine wrote to Van der Woude that Querido had sent many letters to Penguin on this matter, but still had not received an answer; currently, the novel is not to be found in the list of books published in the Penguin series.

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<sup>64</sup> 'het contract is er nog niet en ik weet ook nog niet of ik het krijg, en het voorschot is er ook nog niet.' Alice von Eugen to Maria Dermoût, 12 January, 1959.



### *Italy, Spain*

Around 1956 Alice was negotiating with publishers in Italy for translations of Maria's novels. She had succeeded in gaining Mondadori's interest in publishing *Nog pas gisteren*, and although the contract had not been signed yet, she shared the good news with Maria. Unfortunately, one year later, the publisher withdrew, even though he had already paid an advance of \$163,38 in April 1957. Deciding he could better lose the advance than the costs of a publication, he asked Alice if Querido would like to place it at another publisher. However, Alice answered him that he himself should interest another Italian firm. She wrote to Maria: 'He has done this same thing once before already.'<sup>65</sup> In March 1958, Alice had good news: she had drawn up a contract in Italy with a new publisher, Bompiani, this time for *De tienduizend dingen*. Their advance arrived in July 1958 and amounted to f660,18 for Maria. This time, the publisher did not retreat: the Italian edition arrived at Singel 262 in February 1959. Unfortunately, *Nog pas gisteren* was never published in Italian. The Spanish publisher is not mentioned often in the correspondence: just twice, when the advance had been deposited to Querido's account, of which f1426,65 was for Maria, and once again on 24 August, when the Spanish copies of *De tienduizend dingen* had arrived at Querido's.

### *Sweden, Finland*

In October 1956, Alice succeeded in her attempts to find a Swedish publisher for *Nog pas gisteren*: the literary journal *Bonniers Litterära Magasin*. The negotiations took a long time because the agent wanted Alice to place the short story for free, but in the end, she received Kr. 175 for the novel. This might not seem much, but as Alice stated, 'world famous authors, Hemingway, Faulkner and Graham Greene, get the same honorarium.'<sup>66</sup> Six months later, the journal deposited the fee, but a hard copy of the issue was still not available. In 1959 it appeared that the short story was still not published, so Alice made an attempt to have it published as a 'regular' novel, but to no avail: *Nog pas gisteren* is currently unpublished in Swedish.

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<sup>65</sup> 'Hij heeft ditzelfde vroeger al eens uitgehaald namelijk.' Alice von Eugen to Maria Dermoût, 16 December, 1957.

<sup>66</sup> 'Voor de goede orde meld ik je even dat wereldvermaarde auteurs, Hemingway, Faulkner en Graham Greene hetzelfde honorarium krijgen.' Alice von Eugen to Maria Dermoût, 31 October, 1956.

On 26 February, 1958, Alice let Maria know that a Swedish edition of *De tienduizend dingen* now was certain to come out. On top of that, she was working with a Finnish publisher, Tammi, as well. Two days later, the signed contract from Sweden was received in Amsterdam, together with a cheque for the advance of \$500 (f1890,51), of which Maria received f1205,21. A copy of the Swedish edition arrived at Querido on 26 August. The deal with the Finnish publisher for *De tienduizend dingen* was struck on 25 March, 1958, and Maria received f967,32 as non-refundable advance. Unfortunately, on 11 January, 1961, Alice had some bad news for Maria regarding the Finnish publication. She wrote that Querido had written to Tammi several times regarding the publication, but they now had replied that ‘due to changed circumstances, we have to renounce the Finnish publication of *De tienduizend dingen*. Therefore, the rights fall back to the author’,<sup>67</sup> leaving the novel unpublished in Finnish.

#### USA

Already in 1954, Alice tried to have *Nog pas gisteren* published in the USA, as she informed Maria on 3 November that she had received a rejection. It would take two more years before another American publisher was interested. In June 1956, she wrote to Maria that she believed she was finally able to make a contract. In March of the following year, Tine informed Maria that Simon & Schuster wanted to publish *De tienduizend dingen* in the USA. On 24 April, the contract arrived at Querido, and the payment of the non-refundable advance of f1925,67, which was due upon signature, arrived one month later. On 15 February, 1958, seven copies of *The Ten Thousand Things* arrived at Singel 262.

In July, Alice wrote Maria about a similar contract for *Nog pas gisteren*. At the same time, correspondence about a possible movie had started, and Alice wrote to Maria that she saw more in a movie based on this book than on her other novel *De tienduizend dingen*. On 15 September, 1958, Maria received the contracts for the American edition of *Nog pas gisteren*. One year later, on 20 August, 1959, the first copy of *Yesterday* finally arrived in Amsterdam. Alice and Maria tried to have *De sirenen* and *De kist* published in the US as well, but the American agent thought they were too short.

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<sup>67</sup> ‘[...] wegen veränderten Umständen wir auf die Finnische Ausgabe von Maria Dermoût ‘*De tienduizend dingen*’ zu verzichten haben. Die Rechte fallen somit an die Autorin zurück.’ Tammi to Alice von Eugen, quoted in a letter from Alice von Eugen to Maria Dermoût, 11 January, 1962.

*Iceland, Denmark*

On 3 July, 1958, Alice sent Maria a copy of the contract for *De tienduizend dingen* she had drawn up with the Icelandic publisher Almenna Bókafélagið. On 26 September, Querido received the advance for the Icelandic edition, minus the 15% fee of the agent. Another 25% was detracted by Querido, leaving f480,75 for Maria. On 18 July, 1960, *Frúin í Litlagardi* arrived at Querido. Concerning Maria's other novels, Alice wrote:

To their regret, they cannot take *Nog pas gisteren*, which we offered them as well because it does not fit in their book club system. Unfortunately, they cannot read *De juwelen haarkam*, because there is not yet another edition but the Dutch one.<sup>68</sup>

In October 1952, Maria sent a letter to Alice. That letter is lost, but Alice's reply is not. Apparently, Maria had made contact with Claudine Bienfait (1873-1960), an author of children's books and translator of Scandinavian and English literature,<sup>69</sup> who would try to get *Nog pas gisteren* published in Denmark. Alice agreed with that wholeheartedly, writing: 'That would be extremely pleasurable. I know she has good relations in Denmark, so you have a good chance there. We will get even one way or another.'<sup>70</sup>

She was unable to place *Nog pas gisteren*, but eventually *De tienduizend dingen* was accepted (albeit not because of Ms Bienfait), because it was on 8 December, 1958, that a copy of a contract for Denmark was sent to Maria for her signature. Twelve Danish publishers had rejected the book, but H. Hirschsprungs Forlag would publish it, thanks to Alice's own efforts. On 15 December, 1959, several copies of *De titusinde Ting* arrived at Querido.

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<sup>68</sup> 'Tot hun spijt kunnen zij, omdat het niet in hun boekclubsysteem past, 'Nog pas gisteren', dat wij hen ook hebben aangeboden, niet nemen. 'De juwelen haarkam' kunnen zij helaas niet lezen, omdat er nog geen andere versie is dan de Nederlandse.' Alice von Eugen to Maria Dermoût, 18 July, 1960.

<sup>69</sup> L. Duyvendak, "'Lezen om verstandiger te leren denken en doen.'" Wolff en Deken in het Haagse Damesleesmuseum', *Mededelingen van de Stichting Jacob Campo Weyerman*, 27:1 (2004), p. 81.

<sup>70</sup> 'Dat zou bijzonder prettig zijn. Ik weet dat zij goede relaties in Denemarken heeft, dus U maakt daar een beste kans. Verrekening vindt dan wel op de een of andere manier plaats.' Alice von Eugen to Maria Dermoût, 2 October, 1952.

## *Israel*

In reaction to a letter from Maria of 15 August, 1960 (G.A.), in which she mentioned that friends of her, the Cohen family, were willing to translate her novels in Hebrew, Alice answered two days later that she had very good relations in Israel who could read Dutch. She would send *Nog pas gisteren* and *De tienduizend dingen* to those contacts, so there was no need for Maria's friends to start translating before she had received an answer. Unfortunately, no Israeli publisher was interested in either of Maria's novels.

Currently (July 2016), Maria Dermoût's books are published in fourteen languages (see Appendix A, *Translations*). In 1958, already ten contracts with foreign publishers had been drawn up, even though not all novels were yet published by then. After Maria's death, *De tienduizend dingen* appeared in translation in Indonesia (1975), Syria (2004) and China (2009). A schedule concerning the honoraria in Maria Dermoût's contracts, both Dutch and foreign, can be found in Appendix B, table 1.

### 3.3 *Musical-, cinematic and other ancillary rights*

#### *From theatrical rights...*

After having translated Maria's novel *De tienduizend dingen* into English, Hans Koningsberger had another question for Maria. On 15 April, 1957, Alice sent a letter to Maria, writing that a letter had arrived from Koningsberger, with an extraordinary request: he would have his play (*The Blood-Red Café*) performed, and was in close contact with MCA, the theatre agent. In a few months, with Querido's and Maria's permission, he would like to start talking to the agent about a musical based on *De tienduizend dingen*. 'I know it may sound a bit silly in the cold light of the Singel, but it really is not. Think of "Anna and the king of Siam" (The king and I) and "South Pacific" to get the idea.'<sup>71</sup> Alice did not see a musical play in the novel but left the decision to Maria.

Apparently, Maria had no objections: in a letter from 17 May, Alice answered her that despite her own answer to Koningsberger, saying that Maria had no objections to a musical comedy of *De tienduizend dingen*, he had replied that Maria had to write a letter

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<sup>71</sup> 'Ik weet dat dat misschien in het koele grijze licht van 't Singel wat zot klinkt, maar het is het echt niet. Denk aan ANNA AND THE KING OF SIAM (THE KING AND I) en SOUTH PACIFIC om de gedachten te bepalen.' Quotation of Hans Koningsberger to Alice von Eugen in a letter from Alice von Eugen to Maria Dermoût, 15 April, 1957.

herself with that statement. Alice had replied that this seemed unnecessary to her since Querido handled all her rights. But, she wrote to Maria, it might be wise to write such a letter anyway, in English, of course. On 20 May, 1957, Maria wrote:

I herewith give my consent to the possible use of my book “de 10000 dingen” for a musical comedy. For further particulars, I refer you to my publishers Em. Querido’s Uitgeverij. Amsterdam.

Maria Dermoût.<sup>72</sup>

Alice’s response to Maria shows she still had questions: ‘I do not know how they see it, but I do not see it happening anytime soon either. It just seems wise to me to leave no option unused.’<sup>73</sup> Nothing was heard about ancillary rights until almost a year later.

*To cinematic rights...*

On 24 January, 1958, Alice wrote that the American literary agent Diarmuid Russell was interested in the rights for the cinema, television, and theatre productions of *The Ten Thousand Things*. The problem was that the English publisher also had an option on these rights, but Alice deemed it unlikely that he would use them. She asked Maria to write a letter to Querido and Diarmuid Russell with her permission to try to get the rights replaced.

Four days later, she wrote that Querido was concerned not to create confusion concerning all these ancillary rights. Therefore, she suggested that they would ask the leading Dutch authority on foreign author’s rights, the jurist Dr Hirsch Ballin, for advice. It would cost some money, but the possible revenues would be worth their while. The following day, Tine van Buul asked Maria for a copy of the letter Maria had written to Hans Koningsberger one year earlier concerning the musical rights. As Maria did not have a copy anymore, Querido approached Koningsberger. At the end of July, he replied that he had no objection to the use of his text in a motion picture, but he wanted to be mentioned in the credit lines.

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<sup>72</sup> Maria Dermoût to Hans Koningsberger, 20 May, 1957.

<sup>73</sup> ‘Ik weet ook niet hoe zij dat zien, maar ik zie ook voorlopig niet dat er iets van komt. Het lijkt mij alleen verstandig geen enkele kans op iets niet te gebruiken.’ Alice von Eugen to Maria Dermoût, 22 May, 1957.

In a letter to Maria from 16 April, 1958, Alice stated that the \$1500 for an option on a movie of *The Ten Thousand Things* was a nice bonus; and if that movie would be made, big money would come their way. On 17 July, Diarmuid Russell wrote to Alice that he had the feeling that the movie producers would demand that the publishers in the various countries were asked to relinquish their rights. If not, there was no deal. On 3 October, Alice wrote Maria that Querido, with the help of Mr Peters from the firm ‘Mr H.B.F.J.A. Peters & Mr J.P. Engels, Lawyers and Attorneys’, was now busy sending letters to all publishers in Europe to ask them to give up their television- and radio rights in view of a possible American movie. On 10 November, they had received permission from all publishers. Despite this good news, Alice had to write Maria on 14 November that she had received a letter from Diarmuid Russell when she had just sent hers, and that it did not contain good news. She wrote ‘that it was a shame that, at least for now, [things] had gone wrong with America.’<sup>74</sup> In the same letter, she copied the response from Peters: he said that

it [was] always hard to negotiate with Americans, and especially with movie-Americans. Nevertheless, I do not regret solving the matter of radio- and television rights before signing and sending the contracts. For now, all we can do is wait and hope for the best.<sup>75</sup>

In a letter from 15 December, Alice wrote to Maria that she would send her a copy of the letters from Russell & Volkening, as well as from the theatrical agent. Apparently, the deal was off the track, which she regretted, but according to Peters, this was better than getting in trouble because the rights had not been settled correctly. When the bill from Peters had to be paid in May 1959, Maria was still slightly upset, as she wrote to Tine: ‘... and we must not look back, even though I had written almost a year beforehand that

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<sup>74</sup> ‘Jammer, dat het, voorlopig althans, met Amerika mis is gegaan.’ Alice von Eugen to Maria Dermoût, 19 November, 1958.

<sup>75</sup> ‘Het is en blijft met Amerikanen en zeker met film-Amerikanen, moeilijk zaken doen. Nochtans betreur ik niet, dat wij eerst de kwestie der radio- en televisierechten hebben opgelost, alvorens de contracten te ondertekenen en in te zenden. Wij zullen intussen het verdere verloop maar afwachten en het beste hopen.’ Quotation of Peters in a letter from Alice von Eugen to Maria Dermoût, 19 November, 1958.

we had to seek advice!<sup>76</sup> Unfortunately, *The Ten Thousand Things* was never considered good enough movie material, and although Maria earned enough with the translations of her work, the ‘big money’ never came.

*And back to theatrical rights*

On 15 January, 1960, Alice wrote to Maria that there was now something completely new going on, as she had gotten a letter from Mr Russell that there was a theatrical agent, acting on behalf of one of his clients, who wanted an eighteen-month option regarding a musical on *De tienduizend dingen* and *Nog pas gisteren*. She had replied that in 1957 Querido and Maria had given Koningsberger the rights to the work with regard to a musical, and that Russell had to get in touch with him first, and,

Today I received a letter from Russell that Koningsberger is not interested in the theatrical or musical rights because he had used too much time himself to get people interested in it, but to no avail. It does not seem me wrong to give Russell an option for *De tienduizend dingen*, at least for this purpose. At the time we did indeed recover all radio and television rights from publishers abroad who published *De tienduizend dingen*, but Marion von Schröder in Germany did this somewhat hesitantly, and I do not want to alarm those people who mean trouble for *Nog pas gisteren*, at least not as long as there is no certainty at all that something will happen with *Nog pas gisteren* anyways. If there is some certainty, I am prepared to go to Hamburg myself to discuss the matter with Marion von Schröder.<sup>77</sup>

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<sup>76</sup> ‘... en moeten we maar niet omzien, al heb ik toen al bijna een jaar tevoren erover geschreven of er geen advies ingewonnen moest worden!’ Maria Dermoût to Tine van Buul, 17 May, 1959 (G.A.).

<sup>77</sup> ‘Vandaag ontvang ik van Russell een brief waarin hij schrijft, dat Koningsberger niet geïnteresseerd is in de dramatische of muzikale rechten, dat hij zelf al te veel tijd gebruikt had om mensen hiervoor te interesseren, zonder succes. Het lijkt mij niet verkeerd om Russell een optie van achttien maanden te geven, althans voor dit doel, op “De tienduizend dingen”. Wij hebben indertijd inderdaad al die radio- en T.V.-rechten teruggekregen van de uitgeverijen in het buitenland, die “De tienduizend dingen” hebben uitgegeven, maar van Marion von Schröder in Duitsland is dit min of meer onder protest gebeurd, en ik voel er niets voor, deze mensen die moeilijk zijn, te alarmeren voor “Nog pas gisteren”, zolang er althans nog niet enige zekerheid is, dat er met “Nog pas gisteren” iets gaat gebeuren. Als er enige zekerheid bestaat, ben ik bereid zelf naar Hamburg te gaan om de zaak met Marion von Schröder te bespreken.’ Alice von Eugen to Maria Dermoût, 15 January, 1960.

In the meantime, she would write a letter to Russell to that effect and try to gain a payment for the option term, but she was not sure whether she would succeed.

In a letter from 25 January, in reply to some concerns considering risks Maria did not want to take, Alice let Maria know everything was still in a very early stage and that she would not do anything Querido or Maria could get in trouble for. Furthermore, Russell had gotten word from Koningsberger that the latter had renounced all his rights, meddling and activities in regard to the musical. After this letter, no further correspondence regarding this subject can be retrieved; therefore it is likely that the deal was cancelled.

The correspondence reveals that Alice made quite some efforts to have Maria's novels published abroad, and with success: during Alice's time as director, fifteen contracts with foreign publishers were drawn up, even though not all novels were yet published by then. After Maria's death, *De tienduizend dingen* appeared in translation in Indonesia (1975), Syria (2004) and China (2009). Despite the cinematic and theatrical plans not working out, it is safe to say that this was not because of a lack of work from the publishers' or Maria's side, considering the effort they made to convince foreign publishers to relinquish their rights in order to pave the way for a movie. Currently (July 2016), Maria Dermoût's books are published in fourteen languages (see Appendix A, *Translations*). A schedule concerning the honoraria in Maria Dermoût's contracts, both Dutch and foreign, can be found in Appendix B, table 1; not all contracts have been retrieved. A schedule concerning her other earnings can be found in Appendix B, table 2, 3 and 4.



## Chapter 4: Design and other artistic decisions

In this chapter, decisions and correspondence regarding the design of Maria Dermoût's novels are discussed. The first section deals with decisions that had an effect on the marketing of Maria's novels, like her pen name and the titles of her novels. The second part discusses the internal and external design and shows Maria's involvement in the look of her novels. The third section gives more information on drawings used in magazines, photographs used on foreign book covers, and other photo's that were taken of Maria. The final part provides insight into Maria's involvement in her novels, even after publishing: she always felt as if something could be improved regarding the text.

### 4.1 *Titles and author's name*

In the letters, there is some information on the decision-making about aspects of the typographical design of Dermoût's books. The information on this matter dates from a letter of 12 November, 1950 by Maria Dermoût to Alice von Eugen. Maria sent one of the contracts back, together with some adjustments in the text of her novel *Nog pas gisteren*. She also had a question: 'How do you feel about the name, either M. E. Dermoût-Ingerman or just my maiden name Maria Ingerman, because that is shorter?'<sup>78</sup> On 15 November, Alice von Eugen replied: 'Concerning the name, would Maria Dermoût not be the very best, because you are known under the name Dermoût?'<sup>79</sup> On 22 November, Maria replied that she would rather not use Maria Dermoût; could it be M.E. Dermoût-Ingerman? It is not known why she did not like her husband's name as her pen name; this may have to do with the fact that her husband had not loved the Indies as much as she did. On 23 November, Alice wrote that it would not work. She thought it too long, and that it would remind the readers too much of a 'ladies book', which addressed a rather narrow readership. She still favoured Maria Dermoût, but if Maria really had serious objections to that name, Maria Ingerman was possible as well. In the following letter, dated 29 November, they appear to have come to an agreement. Alice wrote: 'We will thus hold on

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<sup>78</sup> '[...] en wat vindt u van de naam of M.E. Dermoût-Ingerman of alleen mijn meisjesnaam Maria Ingerman, omdat dat korter is?' Freriks, *Geheim Indië*, p. 193.

<sup>79</sup> 'En wat Uw naam betreft: zou het niet het allerbeste zijn, als we Maria Dermoût op het boek zetten? Dat lijkt mij het beste, omdat U onder de naam Dermoût bekend staat.' Alice von Eugen to Maria Dermoût, 15 November, 1950.

to Maria Dermoût, which seems the very best to me.’<sup>80</sup> A wise choice it was, as Maria became famous under that name. According to Freriks, the prevailing anti-German sentiments in Holland after the war may have played a role in the choice as well: Ingerman possibly sounded too German and would have been a bad reflection on the novel. Although the original title of the manuscript was *Nog pas gisteren*, thoughts about another title had crossed the minds of both the author and the publisher. A new title was proposed, *Was het gisteren?* Alice preferred the former title; Maria agreed.

Originally, the title of *De juwelen haarkam* (1956) had been *'s Mensen bezittingen*. In a letter dated 23 November, 1955, Alice appeared to be not very happy with this title, but because the book would not be published soon, she considered it something to discuss further when the book was finished. Later, the title *De juwelen haarkam* was chosen.

#### 4.2 *Internal and external design choices*

There is some correspondence about the design of *Nog pas gisteren*. It seems that the decisions concerning the design, in general, were mostly made by Querido. In the aforementioned letter of 29 November, 1950, Alice von Eugen wrote:

No, we do not want to drop the text at the beginning of a chapter; it is a little bit old-fashioned. We will begin – you have not been able to see that in the first proof – each chapter with one line of small capitals and the first letter will be an initial. For the reader, it will, therefore, be clear where a new chapter begins.<sup>81</sup>

With regard to the images used for the cover design of her book *Nog pas gisteren*, Maria herself had sent several books and photo's to Querido, who forwarded them to the designer, Jan van Keulen. He indeed appears to have used them as a source of inspiration, following the depiction of the house and the carriage in front of it (see Appendix A).

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<sup>80</sup> 'Wij houden het dus op Maria Dermoût, dat lijkt mij het allerbeste.' Alice von Eugen to Maria Dermoût, 29 November, 1950.

<sup>81</sup> '[...] Neen, het is niet de bedoeling dat bij de aanvang van een hoofdstuk de tekst iets zakt; dat is een tikje ouderwets. We beginnen – dat hebt U op de eerste proef nog niet kunnen zien – elk hoofdstuk met een regeltje kleine kapitalen en de eerste letter wordt een initiaal. Het zal voor de lezer dus duidelijk zijn waar een nieuw hoofdstuk begint [...].' Alice von Eugen to Maria Dermoût, 29 November, 1950.

Several years later, on 24 August, 1954, Tine van Buul wrote to Maria that she had received a map from Johan van der Woude (1906-1979), the author and critic who had ‘discovered’ Dermoût’s literary talent, depicting Ceram and Ambon. The map was meant to go inside the novel *Spel van Tifa-Gong’s*, something Maria wanted very dearly. However, Tine wrote:

I do not know if you have seen the map yourself, but exactly the northern islands, like Ternate, which is the main island from *Spel van Tifa-Gong’s*, do not occur on it. In my opinion, it makes little sense to insert precisely this map.<sup>82</sup>

Maria probably answered to this letter, but that response is not preserved. About two weeks later, on 3 September, Tine wrote to Maria again. This time, she gave another excuse:

The text of the booklet is exactly 80 pages and therefore we do not have any space left for the map. Holding the booklet and reading the text again, I got the feeling that a map of the islands is absolutely unnecessary and it even would detract from the text. That text is so poetic, that such a literal map – however nicely drawn – does not fit with it. On top of that, I keep finding it a drawback that Ternate is not on it. It is very difficult to draw this island on the existing map. In that case, an entirely new map should be drawn. Do you not want to take into consideration leaving out the map after all?<sup>83</sup>

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<sup>82</sup> ‘Ik weet niet of U het kaartje zelf gezien hebt, maar juist de noordelijke eilanden, zoals Ternate, dat toch het hoofd-eiland is uit “Spel van Tifa-Gong’s”, komen er helemaal niet op voor. Mijns inziens heeft het dan weinig zin, juist dit kaartje op te nemen.’ Tine van Buul to Maria Dermoût, 24 August, 1954.

<sup>83</sup> ‘De tekst van het boekje is precies 80 pagina’s en wij houden dus geen ruimte meer over voor het kaartje. Nu ik het boekje weer in handen had en de tekst nog eens over las, kreeg ik het gevoel, dat een situatie-kaartje van de eilanden absoluut overbodig is en dit mijns inziens zelfs afbreuk zou doen aan de tekst. Die is namelijk zo poëtisch, dat zo’n nuchter kaartje – hoe aardig ook getekend – er niet bij past. Bovendien blijf ik het een bezwaar vinden, dat Ternate er niet op staat. Het is erg moeilijk om dit eiland op het bestaande kaartje bij te tekenen. In ieder geval zou er dan een heel nieuw kaartje getekend moeten worden. Wilt U niet in overweging nemen het kaartje er toch maar uit te laten?’ Tine van Buul to Maria Dermoût, 3 September, 1954.

Apparently, Maria did not: when Alice von Eugen returned from her holiday, three weeks later, the matter was still unresolved. Alice wrote to Maria that she had found Tine van Buul's correspondence with her about the map and that she agreed with Tine not to include it for several reasons. First of all, it was technically almost impossible, because the book numbered exactly 80 pages: to have the map included, they would have to add an extra quarter of a sheet only for that purpose. On top of that, she found the map, although it might have fond memories for Maria, not so good that it would be of help to the readers. Besides that, the islands which were named in the novel were not included on the map, and it would be very hard for Querido's designer to add them to it. Alice's final objection was something she knew could not be adapted: the map was drawn traverse, meaning it would have to be reduced across the width of the page, which would cause loss of information. She ended the letter quite firmly: 'I would like to ask you to refrain from the map. The booklet will be taken care of typographically very well, and the map actually does not fit in. Therefore, I return it separately to you via registered mail.'<sup>84</sup> On 27 October, Alice sent Maria a letter, together with *Spel van Tifa-gongs*, which had just arrived from the printer. Maria replied on 1 November, apparently stating that she found the booklet very neat, but that she still found it a pity that the map had not been included. Alice responded that she was sorry, but besides the fact that it was hard to resolve technically, she also found that such a literary booklet was better off without such a map.

In June 1956, Maria corresponded with Querido about two portraits she wanted as illustrations in her new novel, *De juwelen haarkam*. Alice wrote that they had to talk about these portraits another time; to her, they were not necessary. She found Maria's style 'so vivid and incisively' that portraits would only be disturbing. She had the feeling that it was a personal matter to Maria, writing: 'good literature does not need to be provided with portraits, does it?'<sup>85</sup> Six days later, Alice wrote to ask if Maria wanted to let her know her point of view regarding *De juwelen haarkam*. It is not clear what point of view Alice meant: was it about the portraits, or about the new title that she had suggested? Whatever the case was, on 28 June Alice responded that she was happy that Maria had decided to let the portraits go; apparently, she had given in.

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<sup>84</sup> 'Ik zou je dus willen vragen van het kaartje af te zien. Het boekje wordt typografisch goed verzorgd en eigenlijk valt het kaartje er min of meer uit. Ik zend het je daarom per aangetekende afzonderlijk terug.' Alice von Eugen to Maria Dermoût, 28 September, 1954.

<sup>85</sup> 'Goede literatuur hoeft toch immers niet van portretten voorzien te worden?' Alice von Eugen to Maria Dermoût, 19 June, 1956.

Another example of Maria's involvement with the 'look' of her work was a sketch of 'a magical drawing, a standing spear crossed by a Javanese dagger, around which a snake is circling'<sup>86</sup> which she drew in a letter to Querido on 14 August, 1958 (G.A.). The publisher wanted to use that drawing for the cover of her latest novel *De kist*, and had asked if she could get it somewhere. She replied that she did not have it herself, but that it was based on a drawing in a work from Van Hien.<sup>87</sup> Querido replied that the book was in the Amsterdam University Library, so they would find it there. The working cover is depicted here; the definitive cover can be found in Appendix A. Earlier, on 12 August (G.A.), Maria had asked whether Alice couldn't give it the same look as *Spel van Tifa-Gong's*, since she loved uniformity; on 14 August, she added that she would love green edges as well. Alice agreed.



Working cover of Maria Dermoût's *De kist*. Graphic Archive Querido, Amsterdam.

The working cover is depicted here; the definitive cover can be found in Appendix A. Earlier, on 12 August (G.A.), Maria had asked whether Alice couldn't give it the same look as *Spel van Tifa-Gong's*, since she loved uniformity; on 14 August, she added that she would love green edges as well. Alice agreed.

Furthermore, she wrote to Irma Silzer in 1959, writing out her thoughts on several of her stories, inquiring about their suitability for translation. She continued:

I can get more photos and images on the story of *De juwelen haarkam*, i.e. that murdered woman with the comb, finding the child, etc. Would that be appealing? And maybe (potentially) something from *De kist* grouped in a different order, it's curious, though. Even here in Holland where those Indonesian things are more or less known, they do not understand that it is mainly about the Kraton and the corresponding 'holy items' and that there definitely is coherence.<sup>88</sup>

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<sup>86</sup> 'een magische tekening, een staande speer gekruist door een kris, waaromheen een slang kronkelt.' Tine van Buul to Maria Dermoût, 19 August, 1958.

<sup>87</sup> The book can be identified as H.A. van Hien, *De Javaansche geestenwereld en de betrekking die tusschen de geesten en de zinnelijke wereld bestaat, verduidelijkt door petangan's bij de Javanen en Soendaneezen in gebruik* (Bandoeng: A.C. Nix & Co., 1906).

<sup>88</sup> 'Bij het verhaal van de juwelen haarkam kan ik nog wel meer foto's, afbeeldingen krijgen, o.a. van die vermoorde vrouw met de kam, het terugvinden van het kind etc. Zou dat aanspreken? En misschien (event) toch wat uit de Kist een beetje anders gegroepeerd, curieus. Zelfs hier in Holland waar deze Indische dingen toch min of meer bekend zijn, wordt niet begrepen dat het hoofdzakelijk om de kraton en de daarbij horende "heilige dingen" gaat en dat er wel degelijk samenhang is.' Maria Dermoût to Irma Silzer, 17 May, 1959.

This passage shows that besides old tales, she used photos, pictures, items and stories she had heard from friends as a source for her short stories, as well as research she did for other works: she had done research on old castles and country houses in Gelderland, and the name of one of the former owners is used in *De juwelen haarkam*. Other letters make it equally clear that Maria had quite explicit ideas about the appearance of her books. That her ideas were not always executed may have had something to do with the costs: Maria loved Doeve's works (see below), but he was a renowned designer and would have asked a high honorarium. Furthermore, Alice was not particularly a fan of images in a literary novel, which might be another reason for not always executing Maria's ideas.

### 4.3 Other images and photos

#### *Doeve's drawings*



Drawing by Eppo Doeve for 'Sélô en de vogels', *Elseviers Weekblad*, 19 December, 1953.

Maria was very fond of the works of Joseph Ferdinand (Eppo) Doeve (1907-1981), a draughtsman and designer who was also born in the Dutch East Indies. She asked Alice on several occasions if he could make the drawings or her books for her. On 19 December, 1953 Maria's short story *Sélô en de vogels* was published in *Elseviers Weekblad*, including a drawing made by Doeve. When discussing Maria's contribution to the annual *Singel 262* in January 1955, Alice replied that a drawing, whether it was by Doeve or someone else, was too much out of line with the overall design of

the booklet. Therefore, she asked if Maria did not have some pictures with Kenari trees on them (the title of Maria's contribution was *De kenari-bomen*). In the booklet, indeed a picture of the trees was published with the story – probably based on a photo sent by Maria.

In May 1955, Maria sent a letter concerning her honorarium for 'the new booklet', by which she meant *De tienduizend dingen*. In this letter, she also expressed her regret that Alice could not meet her request to ask Doeve to design the dustjacket. She wrote:

‘For someone who does not know the East (and especially this East) it is nearly impossible; shall we then make it as frugal as possible, the title, some shells mixed together?’<sup>89</sup>

That is how it was done: on the dustjacket of *De tienduizend dingen* are simply some mixed shells and the title (see Appendix A).

In 1957, Maria wanted to publish her short story *De Sirenen* in *Elseviers Weekblad*, because she liked the illustrations by Doeve so much (he worked for it), and because it paid rather well. Alice did not agree: she found that the latter reason should not matter: the annual settlement showed that she earned quite well through the sales of her work and the revenue from the translations published abroad. On top of that, she thought it would be better for Maria’s literary standing if she published the story in the literary journal *De Gids* instead of in *Elseviers Weekblad*. The matter remained unresolved a bit longer: Alice wrote in her next letter that she still found the literary status of a periodical more important than the illustrations, although it seems she left the final decision to Maria.



**Drawing by Eppo Doeve for ‘De sirenen’, *Elseviers Weekblad*, 22 August, 1959.**

Maria did not take Alice’s arguments to heart: in August 1959, the story was finally published in *Elseviers Weekblad*, illustrated by Eppo Doeve.

In September 1959, Alice tried to get in touch with Doeve, but could not reach him because he was travelling abroad. In a subsequent letter from Alice to Maria, it becomes clear why she wanted to contact him: Alice wrote that the moment was not very opportune to ask Doeve for drawings, as it was not yet certain if ‘America’ (i.e. the US publishers) wanted to translate and publish one or more of her stories. She added that ‘your work is the most important, and once that is accepted we can come up with

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<sup>89</sup> ‘[...]voor een ander die het Oosten (speciaal dit Oosten) niet kent is het bijna ondoenlijk, dan maar zo sober mogelijk, de titel, wat schelpjes door elkaar?’ Maria Dermoût to Alice von Eugen, 25 May, 1955.

Doeve.<sup>90</sup> Yet, Alice continued to try and get in touch with him. In a letter from 2 October, she wrote Maria that she had called him once again, and had spoken with his assistant: he had just come home that night, and was not yet available, so she had given the message to his assistant. What that message was, can only be guessed. Did it concern drawings for the publishers in the US, or did Alice want him to draw something for one of Maria's new novels? Whatever the case, Doeve is not mentioned again in the correspondence. In 1960, Maria wrote in the section 'Voorkeuren' in *Elsevier's Weekblad*, but no illustrations of Doeve were used; any other use of his illustrations in her works is unknown.

### *Photo's*

In June 1957, it appeared that the American publisher Simon & Schuster was not too happy with the photo of Maria that Querido had sent to them to use on the back cover and as marketing material for *The Ten Thousand Things*. Alice agreed, and giving Maria the names of some good photographers, she asked her to visit one of them soon to make a good portrait photo. She did, and the new photos arrived at Querido on 31 July, of which three were selected. At the end of October, Simon & Schuster informed Querido that they could not read the credit lines on the photographs. Alice then asked Maria if all photos had been made by the renowned photographer Eddy Posthuma de Boer, or if there were photos by others as well. Two weeks later, on 11 November, Alice received a letter from Simon & Schuster with all kinds of positive comments on *The Ten Thousand Things*, which she communicated to Maria, who was very happy with all the positive comments.

On 22 November, Alice wrote her that Simon & Schuster had never before done so much for the marketing of a book as they had done for hers because they liked it so much. However, the photos Querido and Maria had sent to the USA still were not good enough and Alice advised Maria to have another set of photos taken, this time by Edith Visser, writing: 'Even if we only have a couple of photos, that already will make them happy, hopefully.'<sup>91</sup> On 2 December, she let Maria know that the photos should arrive at Querido's the next day, but that apparently only two of the twelve portraits were good enough, of which one is portrayed on page 16. After that letter, the matter appears to have

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<sup>90</sup> 'Het gaat per saldo om jouw werk en als dat eenmaal genomen is, kunnen wij met Doeve voor de dag komen.' Alice von Eugen to Maria Dermoût, 28 September, 1959.

<sup>91</sup> 'Al hebben wij maar een paar foto's, dan zijn ze daar al weer tevreden, hoop ik.' Alice von Eugen to Maria Dermoût, 22 November 1957.



been resolved. On the back of *Yesterday*, the photo made on her engagement day was used (see page 11).

In 1958, the later famous photographer Larry Burrows (1926-1971), working for the American *Life* magazine, and from 1962 onwards photographer of the American involvement in the Vietnam war, came to Noordwijk to make a photo of Maria in a setting as Oriental as possible. He succeeded in his attempt: she was pictured between a wooden temple lion and her Kwan Yin statue, wearing a dark garment with a traditional Javanese cloth over her shoulders.<sup>92</sup>



**Maria Dermoût in her house in Noordwijk, 1958. Photo Larry Burrows.**

#### 4.4 Corrections

To Maria, her novels were never really finished. Even after publication, she found things to improve. This can be seen in her correspondence: when Alice had sent word that the second edition of *Nog pas gisteren* was about to be published, Maria wanted to add some minor corrections. Unfortunately, it was impossible to have them added; she had to wait until the third edition (1953).

For virtually any book of hers that was published, Maria had corrections to be included in the later editions. Mostly they were minimal, for example in the case of the professor's stuttering in *De tienduizend dingen* and the number of e-e-e he was supposed to say, or about the use of indents in her novel. Querido will not always have been happy with these corrections, particularly when they arrived at the last possible moment, but they nearly always consented. One time, however, they did not: in the third edition of *De tienduizend dingen*, Maria wanted to replace 'platanen' with 'ketapans'. Alice wrote:

'It occurs on 11 pages. That is a very profound change in existing type. So how do you feel about that? What you write about the conclusion on page 160 and 166 cannot be changed. Otherwise, the whole type has to run, if you understand this technical term.'<sup>93</sup>

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<sup>92</sup> Freriks, *Geheim Indië*, pp. 278-279.

<sup>93</sup> 'Dat komt op 11 pagina's voor. Dat is wel een heel ingrijpende verandering in staand zetsel. Wat vind je daar dus van? Ook wat je over de afsluiting op pagina 160 en 166 schrijft

The word remained '*platanen*'.

Another example is given in a letter from 18 August, 1958 (G.A.), when Maria wrote that she would love to have the manuscript of *De kist* back, since she had crossed away the unnecessary stripes. She had to type it over again and had changed many things, and had left out the 'Western' part because she felt it was more complete this way.

Most of the corrections were done by Maria herself. Although Alice wrote her on 29 November, 1950 that the corrections for *Nog pas gisteren* were fine for someone who has never done it, even very 'meritorious', Maria was not very sure about her capacities in this area. In a letter of 4 January, 1951, Alice suggested that an external corrector would check the novel once more on Maria's expenses. She agreed. Even after publishing several books, she remained insecure about her abilities. She often said: 'I am not a writer, I am a storyteller.' This 'storytelling' shows in her manner of writing: she appears to write as she spoke, hesitating, cutting sentences off and beginning new ones, following her stream of thoughts, which increased as the years passed by.

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is niet te veranderen. Anders moet het hele boek verlopen, als je deze technische term begrijpt.' Alice von Eugeno to Maria Dermoût, 25 April, 1956.

## Chapter 5: Personal relationships

This chapter starts with a biography on Johan van der Woude, because he was the person who brought Maria Dermoût and Alice von Eugen in contact with each other. Subsequently, this author-publisher relationship is discussed in more detail. Furthermore, interactions between Maria' and her Swiss translator Irma Silzer are described, since Freriks described her as Maria's best friend during her final years. Finally, her relationship with author and poet Hans Warren is examined, to examine whether these last two relationships differed much from the one Maria had with Alice von Eugen.

### 5.1 *Johan van der Woude*

Johan van der Woude was born on 6 January, 1906, and after working in his families company and writing four novels, he finally started to spread his literary wings in 1932. In 1933, he started working for *De Vrije Bladen*, an independent magazine for arts and literature and in 1939, he became an editor at L.J. Veens Uitgeversmaatschappij. He refused to register with the Kultuurkamer and in 1943 he went into hiding in Arnhem. Afterwards, he became editor of the arts and culture departments of several newspapers and worked as a dramaturgy teacher. For years, he was the leader of the cultural life in and around Arnhem. He died on 7 February, 1979.<sup>94</sup>

Besides all these accomplishments, he was the person who discovered Maria Dermoût's literary talent and brought her to Querido's attention. In 1949, she came to his house in Arnhem unannounced, bringing several manuscripts with her. A short time later, he visited her at her house at the Stationsplein, with good news: he saw something in the manuscript of *Nog pas gisteren* and wanted to send it to several publishers, together with a letter of recommendation.<sup>95</sup> After several rejections, Querido was won over because of its interest in Dutch-Indonesian literature.

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<sup>94</sup> <[http://www.biografischwoordenboek gelderland.nl/bio/6 Johan van der Woude](http://www.biografischwoordenboek gelderland.nl/bio/6_Johan_van_der_Woude)> (6 June, 2016).

<sup>95</sup> Freriks, *Geheim Indië*, pp. 187-189.

## 5.2 *Alice von Eugen & Tine van Buul*

The Director, Alice von Eugen-van Nahuys, was enthusiastic immediately and invited Maria for a conversation about the possible publication of *Nog pas gisteren*. Alice and Maria met for the first time on 20 October, 1950. The day after, Maria sent a bouquet to Alice as an apology because their meeting had taken so much time. On 3 November, Maria received good news: ‘In spite of the enormous difficulties in the publishing world in general I would love to publish your “Nog pas gisteren”.’<sup>96</sup> A draft of a contract, with an explanation how it was set up, was subsequently given to her. In a letter from 7 November, which has not been preserved, Maria agreed to the terms; two days later, two contracts were sent for her signature.<sup>97</sup>

### *Forms of address*

When reading their correspondence, it is striking that different forms of salutations were used by Maria, Alice, and Tine. As one would expect a friendly but formal relationship, the amicable ‘*Lieve Maria*’ (Dear Maria) was surprising. When Alice and Maria started corresponding, they addressed each other with ‘*Zeergeachte Mevrouw*’ (Very honourable Mrs). After their first meeting, all letters from Alice to Maria start with ‘*Lieve Mevrouw Dermoût*’ (Dear Mrs Dermoût), and are written with the formal form of address ‘*u*’. The formal communication between Alice and Maria changed after a meeting on Wednesday 3 June, 1953. In the first letter after this meeting, dated 8 June, Alice began her letter with ‘*Lieve Maria*’ (Dearest Maria), and addressed her with the informal ‘*je/jij*’.

Tine van Buul was more inconsistent in her forms of salutation. She quit using ‘*Zeergeachte*’ or ‘*Geachte Mevrouw Dermoût*’ after 16 August, 1956, and changed to ‘*Lieve Mevrouw Dermoût*’. On occasion, however, she addressed her as ‘*Lieve Maria*’ as well. After 15 December, 1959, she always used the latter form. This difference in forms of address is explained once one realises that Maria and Alice were about the same age; Tine was approximately thirty years younger, and therefore it is logical that she addressed Maria in a more formal manner.

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<sup>96</sup> ‘Niettegenstaande de enorme moeilijkheden in de uitgeverij in het algemeen wil ik toch graag Uw “Nog pas gisteren” uitgeven.’ Alice von Eugen to Maria Dermoût, 3 November, 1950.

<sup>97</sup> Freriks, *Geheim Indië*, p. 192.

### *Private subjects*

In the letters, not only subjects concerning Maria's novels and matters that had to do with those novels, were discussed. In several letters, Alice and Maria talked about private subjects, such as their holidays and stays abroad, literature and, of course, the weather. Although Alice sounded quite formal during the first years, there is one exception. She appeared amused in a letter of 17 August, 1951, writing:

You are a real sweetie when you write me that it is such a huge relief to you that the sales of your book go to your liking. Dear Mrs Dermoût, I published your novel because I was impressed when reading the manuscript. I still have that much idealism, without losing sight on the business side of things that it will not cost me more grey hairs than I already have if a book that I published with all my heart and soul is sold less well. Please do not worry about that anymore. I am as happy for me as I am for you, that I was right when I decided to publish your novel.<sup>98</sup>

From 8 June, 1953 onwards, the correspondence involved more personal subjects. For example, on 13 August, 1954, Alice gave her opinion on *De eilanden* by A. Alberts<sup>99</sup>, and in November 1955, she wished Maria luck as she had to go to the hospital to get her tonsils removed, and sent her a novel to pass the time.

Upon recommendation from her doctor, Maria went to the Swiss mountains for treatment during the winter from 1956 onwards. This first time she would go from the end of February until after Easter, to Montana. In a letter from 23 January, 1956, Alice wrote that she and Tine would go to the Engadin on 17 February. They went there almost every year to take some time off of the publishing house and to recover. She wrote about her desire to have some time to talk to Maria: in the Netherlands, it always had to happen

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<sup>98</sup> 'U bent toch echt een lieverdje, als U mij schrijft dat het een pak van Uw hart is als de verkoop van Uw boek wat naar wens gaat. Lieve mevrouw Dermoût, ik heb Uw boek uitgegeven, omdat ik onder de indruk van de lezing van het manuscript ben gekomen. Ik heb nog wel zoveel idealisme, zonder nu de zakelijke kant van de dingen te vergeten, dat het me niet meer grijze haren kost dan ik al heb als een boek, dat ik met hart en ziel heb uitgegeven, eens wat minder goed verkocht wordt. maakt U zich daarover dus geen zorgen meer. Ik ben even blij voor mijzelf als voor U, dat ik gelijk heb gekregen toen ik tot de uitgave van Uw boek overging.' Alice von Eugen to Maria Dermoût, 17 August, 1951.

<sup>99</sup> A. Alberts, *De eilanden* (Amsterdam: Van Oorschot, 1952). Alberts first collection of short stories, based on his experiences as government official on Madura. They concern islands and the people who lived there during the Dutch colonial time.

hastily, and in Switzerland, they would have time to talk; but since Maria went to Montana instead of Celerina, they still could not meet there. On 12 April, Maria unexpectedly visited Alice in Amsterdam, which the latter was very happy with.

Maria wrote Alice about her life, her visits to the hospital, her daughters' and grandchildren's health, and both wrote about their respective holidays in the Netherlands and in Switzerland. Alice wrote in March 1958 that she and her husband wanted to stay in Noordwijk in the summer, but they had been too late and the prices now were too high. But as it turned out, they would stay at the Rembrandt Hotel in June after all. In September, Alice responded to Maria's request to look for a cheap address in Italy during the winter. She answered that she had heard that they had the heating on from November until April at the Adriatic coast and that there is a lot of fog during that period. 'Although it is very cheap, I cannot recommend that area for the winter months. I feel like you should be further from the sea.'<sup>100</sup>

Following the advice, Maria decided that she would go to Switzerland that winter. She stayed in hotel Piccolo Mondo in Comano sopra Lugano on her own first, and subsequently in an apartment in the same village, accompanied by Ettie and visited by her daughter in law. Apart from going to Switzerland for her rest and a supposedly milder winter, she also had some setbacks there. There were guests visiting from Holland, and the winter turned out to be much colder than the one in the Netherlands. Alice and Tine went on a holiday in Switzerland, but Maria found it too far away to visit them. To have her desired rest after all, she went to De Pauwhof in Wassenaar from 17 March, 1959 till July. Alice wrote to Maria that she might go to Noordwijk in June, so 'we can have an extensive talk if we do not see each other before that time.'<sup>101</sup> On 9 June, Tine wrote:

Is everything alright? Mrs Von Eugen is in Noordwijk at the moment. She stays there for a couple of weeks at the Rembrandt Hotel. If you do go back to Noordwijk, you might want to get in touch with her.<sup>102</sup>

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<sup>100</sup> '[...] maar ik hoor, dat men van november tot april stookt aan de Adriatische kust en dat er in die tijd veel nevel is. hoewel het er dus wel bijzonder goedkoop is, kan ik je die streek voor de wintermaanden niet aanraden. Ik heb zo'n idee, dat je toch meer van zee af zou moeten zitten.' Alice von Eugen to Maria Dermoût, 15 September, 1958.

<sup>101</sup> '[...] kunnen wij elkaar, als wij elkaar tenminste niet voor die tijd al zien, weer eens uitgebreid spreken.' Alice von Eugen to Maria Dermoût, 31 March, 1959.

<sup>102</sup> 'Is alles goed met u. Mevrouw Von Eugen is op het ogenblik in Noordwijk. Zij logeert daar voor een aantal weken in het Rembrandt Hotel. Wanneer u dus weer terug mocht gaan naar

It is unclear whether they met or not. In August, Maria went to Amsterdam to look after Brouwer's apartment, since he was travelling abroad.<sup>103</sup> Subsequently, she lived in Noordwijk, and in November, she went to Switzerland again, this time to the Tessin area, where she had found a place with the help of Irma Silzer.<sup>104</sup> She stayed at Casa Frilorowi/Casa Werner in Moscia, hosted by Mrs Werner, until April 1960.

Alice asked on 15 January, 1960 when Maria would leave, how much her apartment cost, and if she could take it over after Maria had left because she was looking for a place to stay for a month. Alice responded to Maria's answer that she had thought of something like the Schiffli Hotel in Comano as well because she wanted to work and did not want to take care of household duties. In February, Alice went to Celerina, while Maria was in Moscia. When Alice returned in March she wrote out her hope that Maria would stay there to enjoy the spring. It is not exactly clear how long Maria remained there, but somewhere between 4 April and 9 May she went to Amsterdam, where she was looking after Brouwer's apartment. There is not much correspondence over 1960, but it is very well possible that there were telephone calls between Maria and Alice which are not mentioned in the letters. On 17 August, Alice let Maria know that her husband felt a little better, but that he still had to stay in the hospital for fourteen days. He should get blood transfusions, but apparently, he could not handle those. On 16 September, Alice let Maria know that he had been released from the hospital two days earlier but he still was very weak and had to follow a very strict regime, 'but at least he is here and he is better.'<sup>105</sup>

On 4 January, 1961, Alice asked how the writing was going, and how long Maria wanted to stay in Moscia. She might go to Tessin for a couple of weeks in March, and she would like to rent a cheap apartment. She suspected Maria would still be in Casa Werner at that time, but if not, she might take it over; if not, there might be another apartment free in the house. One day later, Maria responded that Alice should not ask too much about her work performances, as they were quite miserable after Ettie's illness last summer and travelling to Switzerland, where they had gotten the flu, quite severe:

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Noordwijk, dan kunt u wellicht eens contact met haar zoeken.' Tine van Buul to Maria Dermoût, 9 June, 1959.

<sup>103</sup> Freriks, *Geheim Indië*, p. 299.

<sup>104</sup> Freriks, *Geheim Indië*, p. 312.

<sup>105</sup> 'maar hij is er tenminste en hij is genezen.' Alice von Eugen to Maria Dermoût, 16 September, 1960.

We are quite alright now, but there is still the household with its surprises, like the day before yesterday that bad snowfall which caused the power to fail. No heating, no light, no possibility to use the electric cooking stove. Well, apart from the light, everything is functioning again. I will stay at least until the end of March. I hope to have finished something by then. But if everything will be ready long before summer? I'll do my best. But do not count on it.<sup>106</sup>

She continued writing that there was no apartment available where she stayed, as the apartment below her was not rented out by the son of the deceased resident. She then recommended an apartment she had seen in Ascona the previous year and sent her kindest regards to both Alice and Tine. Alice answered on 11 January that she had written right away, and expressed her surprise about the bad weather in Switzerland. On 16 January, she wrote again to inform Maria that she would stay in the apartment Maria had recommended for a couple of weeks in March. On 31 January, Maria wrote that she had worked only a little, because there was 'so much correspondence; interesting people, yes! But it takes so much time.'<sup>107</sup>

The next winter, she stayed at Casa Werner in Moscia again, where she met Alice in October, who now owned a house in Switzerland. She wrote Tine on 22 October: 'My health is still not very well, but that is no surprise'.<sup>108</sup> One month later, she thanked Tine for sending the gramophone records to her apartment in Switzerland. She had not listened to it yet since she had no record player there, but 'the Silzers have one as I recall, and otherwise Alice has,'<sup>109</sup> proving that she still met with Alice. Another letter to Tine, dated

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<sup>106</sup> 'Je begrijpt wel, ik zelf kreeg toch wel een duwtje van de zomer toen het ziekzijn van Ettie, de reis hierheen, waar een flinke griep ons opwachtte, nu gaat 't wel weer, maar er is ook nog altoos het huishouden met soms zijn verrassingen, zoals eergisteren die erge sneeuwval, waardoor de electr. centrale uitviel. Geen verwarming geen licht, geen mogelijkheid de electr. kookkachel te gebruiken. Nu ja, op 't licht na functioneert de rest weer. Ik blijf in ieder geval tot eind mrt. En hoop dan toch wel iets af te hebben. Maar of het alles veel voor de zomer klaar zal zijn, I'll do my best. Reken er echter niet op.' Maria Dermoût to Alice von Eugen, 5 January, 1961.

<sup>107</sup> 'Veel correspondentie; interessante mensen wel! maar 't neemt zoveel tijd.' Maria Dermoût to Alice von Eugen, 31 January, 1961.

<sup>108</sup> 'Met m'n gezondheid wil het nog niet zo, maar dat vind ik niet zo'n groot wonder.' Maria Dermoût to Tine van Buul, 22 October, 1961.

<sup>109</sup> 'maar Silzers hebben er meen ik een en anders Alice.' Maria Dermoût to Tine van Buul, 28 November, 1961 (G.A.)



21 January, 1962 reveals that Tine and her husband had visited Maria in Switzerland the day before. Apparently, they had to cut short their holiday. Maria wrote:

I feel so sorry for you that your holiday was cut off so suddenly – a pity for me as well, I would have loved to read to you what I have finished (definitely not everything) and to hear your judgement. Well, later then.<sup>110</sup>

The remaining communication is only about formal matters, nothing really personal, until the letter with Maria's obituary arrived at Querido's. After that, only a letter by Ettie Kist to Alice is preserved, dated 29 July, 1962. In it, she described her mother's final months, and added: 'I know I am not allowed to mourn for her; if anyone was "finished" with life, it was her; but I miss her so dearly.'<sup>111</sup>

### 5.3 *Irma Silzer*

This 'being finished with life' had been mentioned before, but that time by Maria herself. After a surgery in February 1957, she had been in the hospital for three months and subsequently one month in a rest home, and found it difficult to 'start up' again. In a letter of August 1957, she wrote to Irma Silzer-Holz:

It is funny – when one went so close alongside everything, and made oneself familiar with it in a certain way, found it alright, 'coming back' is difficult; and in particular writing (and especially letters to someone one loves to write to) is an effort one (I at least) can only make after a while!<sup>112</sup>

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<sup>110</sup> 'Vind 't zo sneu voor jullie dat de vakantie zo ineens verbroken werd – voor mij ook jammer had je graag voorgelezen wat ik al klaar heb (nog lang niet alles) en je oordeel gehoord. Nu dan maar later.' Maria Dermoût to Tine van Buul, 21 January, 1962.

<sup>111</sup> 'Ik weet dat ik niet om haar mag treuren; als iemand "klaar" was met het leven dan zij; maar ik mis haar smartelijk.' Ettie Kist to Alice von Eugen, 29 July, 1962.

<sup>112</sup> '[...] gek is dat – wanneer men zo dicht hier alles langs ging, en zich in zekere zin er mee vertrouwd had gemaakt, het ook wel goed vond, is het "terugkomen" een moeilijk iets vind ik, en kost juist het schrijven (en dan in het bijzonder brieven aan wie men graag schrijft) een inspanning die men (ik tenminste) pas na een tijd weer opbrengt!' Maria Dermoût to Irma Silzer, 12 August, 1957.

She was the Swiss translator of Maria's novels, and according to Freriks, Irma Silzer-Holz was an Austrian woman of Jewish descent, married to the Jewish violin player Ermanno Silzer. Because of several journeys, they became familiar with the Dutch East Indies. During World War II she and her husband fled to Switzerland, where they lived in the mountain village Tegna, close to Lugano. Freriks called her 'the most important friend of [Maria's] final years.'<sup>113</sup> From 1956 onwards, Maria Dermoût and Irma Silzer maintained a regular contact. Only the letters from Maria to Irma are preserved in the Letterkundig Museum.

On 24 October, 1956, Maria had sent a letter to Irma with information on *De tienduizend dingen*, the novel Irma was translating. Maria described the island and said: 'I am glad you have been in Indonesia, loved it, because I do believe that is necessary as a basis, because I know translating is difficult!'<sup>114</sup> She continued, writing that she was not really a writer, but that she wanted to tell what she saw or heard or felt; and that this might be of importance for the translation.



**'The Lord Princess', Madoeretno, daughter of HH the Sultan of Yogyakarta, in travel costume. Private collection.**

On 4 December, Maria answered Irma's questions, one concerning the translation of the word 'posthouder' (lower government official in rural areas in the Dutch East Indies). On 20 December, she wrote to Irma that she and Alice thought that the best option was 'Posthalter', combined with an explanation at the place where this word was used the first time. She added that she loved her professor the most and that her critics (her grandson and his friends) found it the best part. She also promised to show her the portrait of the 'Lord Princess', one of the characters in *The Ten Thousand Things*. On 11 January, 1957, she wrote Irma to compliment her on her translation, answered

some more questions concerning the translation and sent the portrait of the 'Lord Princess'. Ten days later, Maria wrote concerning the final chapter of *De tienduizend dingen*: she said it was fine to shorten it, but she did not believe in leaving it out, as a

<sup>113</sup> Freriks, *Geheim Indië*, p. 207.

<sup>114</sup> 'Ik ben blij dat U in Indonesië geweest bent, ervan hield, want ik geloof wel dat dat als ondergrond nodig is, want ik weet 't vertalen is moeilijk!' Maria Dermoût to Irma Silzer, 24 October, 1956.

critic had suggested; it had to be some kind of reconciliation, ‘otherwise it is just a collection of murder stories.’<sup>115</sup>

On 27 March, 1957, Alice wrote to Maria that she found Irma Silzer ‘a poor soul.’ She had had arthritis for years, and as a violin player, her husband did not earn much.<sup>116</sup> Alice suggested that Maria could send her a package with ‘Dutch’ items, but Maria felt that an ‘Indonesian’ package would be more appropriate since they both had lived in the East Indies. On 8 September, the package was on its way to Switzerland. Maria added that she and Querido tried to help Irma Silzer get the Nijhoff award (for translations). On 6 February, 1958, it had become clear that Irma had not won the Nijhoff award: she was passed by in favour of H.W.J.M. Keuls. Maria expressed her regret towards Irma, adding that ‘always and always these things are seen “from a certain angle” and “pals amongst each other”.’<sup>117</sup>

On 1 September, Maria had a request: could Irma inform her about the possibility of renting a small apartment, or a couple of rooms with a kitchen in her area for the winter months? Together with Ettie she wanted to avoid the winter, so there had to be room for two or more, not too far away, not too steep to climb and not too expensive. ‘Is it a sheep with five legs?’<sup>118</sup> On 24 October, Maria wrote that she hoped they would be able to visit Irma soon, and promised that Alice would send her a copy of her new novel which was to be published in November (*De kist*, 1958). According to a letter from 9 November, Irma had sent a package to Maria, who was very happy with it. She wrote that she wanted to wait on visiting Irma until her daughter had arrived, and continued with a description of the apartment and wrote that she had a bit of a cold; she hoped it was not the flu.

On 12 January, 1959, Alice wrote to Maria that she knew she would love Irma Silzer, saying it was ‘a woman of a type you do not get to meet often.’<sup>119</sup> She added that she had received a letter from Irma which stated that Maria had visited her and that a photo of the two women together was made; Alice was curious to see the result. Maria

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<sup>115</sup> ‘anders is ’t niet anders dan een verzameling moordverhalen.’ Maria Dermoût to Irma Silzer, 21 January, 1957.

<sup>116</sup> ‘een arme ziel.’ Alice von Eugen to Maria Dermoût, 27 March, 1957.

<sup>117</sup> ‘dit soort dingen altijd en eeuwig een beetje “uit een bepaalde hoek” en “vriendjes onder elkaar” behandeld worden.’ Maria Dermoût to Irma Silzer, 6 February, 1958.

<sup>118</sup> ‘Is het een schaap met 5 poten?’ Maria Dermoût to Irma Silzer, 1 September, 1958.

<sup>119</sup> ‘Het is een vrouw zoals je er maar zelden ontmoet.’ Alice von Eugen to Maria Dermoût, 12 January, 1959.



**Maria Dermoût and Irma Silzer, January 1959, Tegna, Switzerland. Source: biography J. van der Woude.**

and Ettie visited the Silzers again, as Maria thanked them in a letter from 25 February for ‘the beautiful hike through the wild valley, and the unforgettable beautiful sunset over the Madonna del Sasso lake.’<sup>120</sup> In the same letter she wrote that she would send her *De sirenen* and that her hostess knew of a publishing house in

Zürich, Rascher Verlag, which was interested in Dutch books with an Eastern vibe; she would send Irma three more ‘snake stories’ that possibly were suitable for publishing when she was at home. Maria furthermore was curious to see the result of the photos.

On 17 May Maria wrote that she had a lot of people to visit and many things to arrange once she returned, and only now she had some time to write. She had some comments on her work, and wrote Irma that she ‘confidently left everything in [her] hands.’<sup>121</sup> After a short letter on 28 May, she wrote another letter to Irma on 8 June, writing that she had had a very pleasant meeting with Eppo Doeve. As mentioned before, Maria and Alice had made contact with Doeve regarding possible illustrations of him in her American works; this letter proves that Maria wanted something similar for the Swiss edition of *De kist*, as she wrote that Doeve agreed to give her the drawings and could have some negatives made, and if necessary wanted to make another illustration. If the stories about the Kraton would be published, she thought more consultation would be necessary. The following quote reveals that Maria did not always agree with her publisher:

Alice will have to have her percentage, but what if the three of us, you, the illustrator and I would share equally, does that not seem right to you? I do not have enough insight into those things; anyways, the publishers will take care of it!!! And I so much wanted them to not make arrangements on their own.<sup>122</sup>

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<sup>120</sup> ‘De mooie tocht het “wilde” dal, en die onvergetelijk mooie zonsondergang over ’t meer van boven Madonna del Sasso gezien.’ Maria Dermoût to Irma Silzer, 25 February, 1959.

<sup>121</sup> ‘Ik laat ’t alles in vol vertrouwen aan je over.’ Maria Dermoût to Irma Silzer, 17 May, 1959.

<sup>122</sup> ‘Alice zal haar % moeten hebben maar als wij dan met z’n drieën, jij ,de illustrator, ik samen eerlijk deelden, lijkt je dat niet wel goed? ik heb te weinig inzicht in die dingen enfin

A letter on 19 July followed, after which it took until 1 November for Maria to write Irma again; however, the first letter indicates a visit of the Silzers to the Netherlands which might explain the gap. On 11 November Maria took the train to Switzerland, after which it took until 5 June, 1960 until Maria wrote Irma again. She wrote that the Swiss *Atlantis* magazine had arrived in Noordwijk, that she loved the cover, and was very happy to be published in it with her short story *De Sirenen*. She thanked Irma for her good care and her good translation and said that she missed her dearly. She wanted to get her judgment on one of her new stories, *Nontje en Roosje* – published as ‘De prinses van het eiland’ in *Donker van uiterlijk* (1964). She also informed Irma about her going to the hospital. On 27 June she wrote: ‘tomorrow I am going to the hospital, the surgery will take place on the 29<sup>th</sup>, I will be happy when it has been done, so I will have a long time to recover.’<sup>123</sup> She furthermore promised that Ettie would write her when the operation had been performed. That letter was written on 14 July, including a small side-note written by Maria, in which she thanked Irma for translating *Koning Baâboe*, adding that it actually was a real story and that she herself had seen folk dancing on Ambon, based on this story.

On 5 March, 1962, another letter was written by Maria. However, since she and Ettie had just returned from a trip to the Silzers one can assume that they had other ways of communicating or that some letters have been lost. She wrote about her homesickness to Switzerland and about her 91-year-old stepmother who had been ill but had recovered, but did nothing else but sit on a table and look outside, ‘kasian’ (pity). Her final letters to Irma cover her and Ettie’s health, the reconstruction of the house in Noordwijk, the weather, and hope that they would see each other soon. The final letter dates 12 June. The postscript reads: ‘Has Mrs Jenny’s chateau been finished? What do you think of it? What would be her price for the winter?’<sup>124</sup> This indicates that she was planning to come back the next winter.

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dat komt weer via de uitgevers!!! die ik juist zo graag niet alleen wilde laten bedisselen.’  
Maria Dermoût to Irma Silzer, 8 June, 1959.

<sup>123</sup> ‘morgen ga ik naar ’t ziekenhuis 29<sup>e</sup> opereren, ben blij dat ’t maar ineens is dan heb ik lang om bij te spijkeren!’ Maria Dermoût to Irma Silzer, 27 June, 1960.

<sup>124</sup> ‘Is mevr. Jenny’s chateau klaar gekomen? Hoe vind je het geworden? Wat zou haar winterprijs zijn?’ Maria Dermoût to Irma Silzer, 12 June, 1962.

#### 5.4 Hans Warren

Although Hans Warren is mentioned only four times in the correspondence between Maria Dermoût and Querido, the contact was more intense than expected. The original correspondence in the Zeeuwse Bibliotheek in Middelburg contains eighteen letters and postcards from Dermoût to Warren, and two letters from Ettie to Warren with additions from Maria. Warren's replies are not retrieved.

The website made by Maria Dermoût's granddaughter states that they got to know each other when he wrote a critique of *Nog pas gisteren*, to which Maria replied with a letter in which she thanked him. However, this is not entirely true. His first review of her novels dates from 29 January, 1955, when he wrote positively about her collection of short stories *Spel van tifa-gong's*,<sup>125</sup> and on 14 June, 1958, he wrote laudatory about her entire oeuvre until then, highlighting *De tienduizend dingen*.<sup>126</sup> Following this critique, he sent a letter to Querido on 20 June, writing that he deemed the work of Maria Dermoût very high. 'I would love to get in touch with her personally at some point. To this end, I would politely ask if you would ask Mrs Dermoût if she has objections against giving me her address.'<sup>127</sup> Maria agreed; she would love to get in touch with him. This version of events is backed up by Warren, as he stated in an interview that he almost never had made contact with an author himself, with Maria Dermoût being one of the exceptions.<sup>128</sup>

On 25 July they would meet for the first time, and on 17 August Hans and Helen Warren visited Maria in Noordwijk. Warren wrote after their first meeting in his *Geheim Dagboek* that he expected them to become 'dear friends.'<sup>129</sup> On 4 August, Maria had asked him what he thought of her collection of short stories *De kist*. After he apparently gave positive feedback, she handed the manuscript in at Querido's and subsequently

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<sup>125</sup> H. Warren, 'Geen stiefkind meer. In ons land komt het korte verhaal steeds meer in trek', *Provinciale Zeeuwse Courant*, 29 January, 1955.

<sup>126</sup> H. Warren, 'Laat debuut van groot schrijfster. Maria Dermoût: schoonheid en weemoed uit de wereld der Molukken', *Provinciale Zeeuwse Courant*, 14 June, 1958.

<sup>127</sup> 'Zoals u gezien zult hebben, stel ik het werk van Maria Dermoût zéér hoog. Ik zou het prettig vinden t.z.t. eens in persoonlijk contact met haar te kunnen treden. Te dien einde vraag ik u beleefd of u er bij Mevrouw Dermoût naar wilt informeren of zij er bezwaar tegen heeft als u mij haar adres bekend maakt.' Quotation of Hans Warren to Querido in a letter from van Bakhuizen van den Brink (secretary) to Maria Dermoût, 26 June, 1958.

<sup>128</sup> J. van Damme, 'Hans Warren bespreekt', *Provinciale Zeeuwse Courant*, 4 October, 1991.

<sup>129</sup> 'dierbare vrienden.' Freriks, *Geheim Indië*, p. 289.

wrote him on 8 September to express her insecurity about the quality. Unnecessary: he wrote a critique in praise of the collection of short stories on 15 November.<sup>130</sup>

On 16 January, 1959 (G.A.), Maria had written to Querido. She had suggested that Warren could possibly translate her new novel *De sirenen* to English. Alice wrote that ‘it seemed [to her] absolutely wrong to ask Hans Warren to translate it. One should never translate from the native language in a foreign language.’ She added that there were exceptions like Hans Koningsberger, who had written his novel in English first and translated to Dutch afterwards, but ‘that really is an exception.’<sup>131</sup>

More visits to each other followed: Maria stayed at the Warren family from 6 to 10 August, and Helen and Hans stayed in Noordwijk from 21 until 23 July and one



Hans Warren and Maria Dermoût in Noordwijk aan Zee, early November 1959. Photo Helen Warren-Ferguson.

weekend in November. That Saturday, Hans had a pretty intimate conversation with her, talking about her origin as well.<sup>132</sup> It is not certain whether it was during this stay, but on 26 September, 1971 Warren noted in his *Geheim Dagboek* that after their conversation, during which he had written down almost nothing, she had added:

I always wanted to fight the sidedness; justify the big group of Dutch people in the Indies who treated the Indonesians openly, honestly, as equals. Since childhood, my father told me: do not let the servants tie your laces. Do it yourself. [...] Am I a writer? I am an instrument, almost without initiative, it is given to me. I can hear the people speak. That is what I write down.<sup>133</sup>

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<sup>130</sup> H. Warren, ‘Kratonverhalen... Maria Dermoût verrast met nieuwe verhalenbundel’, *Provinciale Zeeuwse Courant*, 15 November, 1958.

<sup>131</sup> ‘Het lijkt mij absoluut onjuist om Hans Warren te vragen het te vertalen. Men moet nooit uit de moedertaal in een vreemde taal vertalen. [...] Zoiets is werkelijk een uitzondering.’ Alice von Eugen to Maria Dermoût, 19 January, 1959.

<sup>132</sup> H. Warren, *Geheim dagboek deel 7: 1956-1957* (Amsterdam: Bert Bakker, 1986), pp. 107-111.

<sup>133</sup> ‘Ik heb altijd de eenzijdigheid tegen willen gaan. De grote groep Nederlanders in Indië rechtvaardigen die open, eerlijk, als gelijken met de Indonesiërs omging. Het is me van jongsaf door mijn vader ingeprent: niet je laarsjes laten dichtrijgen door een bediende. Zelf doen. [...] Ben ik een schrijfster? Ik ben instrument, zonder initiatief bijna, het wordt me

Maria and Ettie went to Hans and Helen Warren in Kloetinge for Maria's birthday on 15 June, 1960, because she wanted to have some rest on her birthday. After she left, Warren wrote on 17 June in his *Geheim Dagboek* that he doubted whether she had found that rest: with three small children and a small house there were definitely objections. He was surprised that 'that old fragile lady,' who was accustomed to a wealthy life, felt so at home at his house. She had to climb dangerous open stairs to the attic and had to use a very primitive toilet, but this did not scare her off.<sup>134</sup> Maria wrote to Van der Woude:

Originally we were planning to stay in the hotel in Goes, but they already had set up everything for us and because of that, it was quite busy days in the tiny (picturesquely, 300-year-old) workers home at the edge of the orchard, but also with the ancient toilet! Their three frolic children! And Hans' hundreds of pigeons and other rare birds.<sup>135</sup>

Afterwards, several more letters followed, mainly covering events of everyday life, and some visits. In September she wrote him a letter, asking his help with the translation of a poem she wanted to use in an article for *Elseviers Weekblad*: they had asked her what her preferences in literature were. On 25 June, 1961, she thanked him for his birthday wishes and asked him if he really found Johan van der Woude's novel (*Bodega Rapsodie*, 1961) that bad; she thought it felt as if he had to deliver a novel but had not really felt in touch with the subject. In October, she sent Hans a belated letter for his birthday, regretting the distance between them. Her probably final letter to Warren has no date on it and contained chattering about daily life and her regret of having to leave Switzerland.

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gegeven. Ik hoor de personen spreken. Dat schrijf ik op.' H. Warren, *Geheim dagboek deel 9: 1963-1970* (Amsterdam: Bert Bakker, 1990), p. 52.

<sup>134</sup> Freriks, *Geheim Indië*, p. 316.

<sup>135</sup> 'Oorspronkelijk was het plan dat wij in Goes in het hotel zouden slapen, maar zij hadden alles al voor ons in orde gebracht en daardoor werden het nogal drukke dagen in het piepkleine, (wel schilderachtige van 300 jaar her) arbeidershuisje aan de rand van de boomgaard, maar ook met het wctje van annodazumal! Hun drie ondeugende kinderen! en Hans' honderden duiven en ook andere zeldzame gevogeltes.' Freriks, *Geheim Indië*, p. 316.



### *Comparison*

Although the correspondence is not complete, it does reveal that she covered different subjects with different persons. With Alice von Eugen, the correspondence mainly covered formal matters and writings about their health and Switzerland, with occasional personal touches; to Irma Silzer, she wrote more personally, writing about her son and her being done with life, as well as work related subjects and background information concerning her novels. The relationship with Hans Warren was different again: since they had no relationship work-wise, Maria could cover different subjects in her letters to him, and maybe even talk about matters she did not want to discuss with others. What these three relationships have in common is a friendship that reaches beyond the usual work relations. It is safe to assume that Maria communicated with all three outside of the preserved correspondence, leaving us with some hiatus that are impossible to fill in.

## Conclusion

This aim of this thesis was to shed some light on Maria Dermoût's relations with Querido's publishing house, her financial position and the design of her novels, and on the personal contacts between Maria Dermoût and her publishers, as well as the relationships between her Swiss translator Irma Silzer and the young Dutch poet Hans Warren.

Maria Dermoût-Ingerman came to the Netherlands in 1933 at the age of 45, being born and having spent most of her life in the Dutch East Indies. This personal history is reflected in her relationships, as she always had a weak spot for people who had been in the East Indies just like her, and more importantly, who loved that part of the world. It can also be witnessed in the themes in her novels, the notes in her diary, and the correspondence she maintained with various people. When she came in contact with publishing house Querido, Director Alice von Eugen was very interested in Dermoût's *Nog pas gisteren*, which was to be expected due to previous publications on the former Dutch East Indies. She decided to give the novel a chance, and it became a success.

Alice von Eugen-Van Nahuys, working for Querido since the start of the publishing house in 1915, was much more important for the development of Querido than Donker, Querido and Wink (1955), and Sötemann (1990) have led us to believe. Starting as Querido's assistant, she soon got more influence in the company. Emanuel Querido made clear that he was a progressive publisher, and that the emphasis of his publishing house was on the publication of literary works and of 'socialist' publications, both political and educational. Although Alice's stimulus already was visible in the choice of foreign works, of which she translated many titles, and the setting up of Querido Verlag in 1933, her influence became even more obvious after World War II. Alice became Director in 1945 and put less emphasis on the left-wing publications which Querido had loved, and more on culture and literature, thus putting her own stamp on the publishing house. From 1946 onwards, she was assisted by Tine van Buul, who rose from being Executive Assistant to Associate Director in 1958. At the end of the 1950s, Querido's publishing list was almost entirely literary with mainly Dutch contributors.

Alice played a very active role in marketing and selling Dermoût's novels to foreign publishers, as shown by the contract with a Danish publisher which she set up without the help of her Danish agent. Her active role is furthermore demonstrated by the

fact that in 1960 already fourteen translations of Maria's novels had appeared, which is only nine years after the first edition of her first novel *Nog pas gisteren* was published. Although it turned out to be of no avail, Alice put a great deal of effort in ensuring all ancillary rights returned to the author before attempting to have a musical or any other art form of Maria's novels performed.

Maria and Alice did not always agree when it came to the design of her novels: Maria loved to add pictures and drawings, whereas Alice felt that good literature did not need such imagery. Furthermore, the choice for Dermoût as Maria's pen name is striking, even more so when one considers her preference for her own name Ingerman. The surviving correspondence in the archives of both Maria Dermoût and Querido in the Letterkundig Museum, and the archive of Johan van der Woude in the Gelders Archief present an image of an author who at first does not know very well how the publishing world works, but who gradually gains more self-confidence and dares to stand up for herself. This is even more true concerning the payments she requested for her Dutch novels; as to the design, she usually followed Alice's advice, although she certainly did not hesitate to voice her own preferences.

Although at least some pragmatic relationship might be expected between Dermoût and her publisher, this study shows that it went further than that: her contact with the various representatives of Querido was friendly and even personal. This can be witnessed in the surviving letters, when Alice asked about Maria's stays in Switzerland, inquired about her husband and daughter and other relatives, gave her opinion on novels Maria had recommended, or mentioned her meetings with Maria, both in the Netherlands and in Switzerland. After Alice's retirement in 1960 the official correspondence between her and Maria declined, but since they both lived in Switzerland during the winters and based on correspondence with amongst others Tine van Buul, it is proven that Maria and Alice still were in touch with each other privately. Tine, who had been Associate Director since 1958, had succeeded Alice as Director and now was responsible for the contacts with Querido's authors. Therefore, the correspondence between her and Maria increased as opposed to former years, although it never became as intimate as the correspondence with Alice.

To Maria's Swiss translator Irma Silzer the correspondence was at first mainly work-related, but as time passed by and Maria and Irma met in person, the relationship became more personal. This is demonstrated as they covered subjects like apartments to rent for the winter, their mutual love for the former Dutch East Indies, remarks to visits

they paid each other, and other daily topics. The bond with Hans Warren was different again, as he was much younger and had a rather different view on many subjects. This can be seen when Maria asked his and gave her own opinion on literary works, asked for his help with the translation of a poem in English, trusted him when she spoke with him about her past, and shows when they were staying at each other's houses. Warren's appreciation of Dermoût's works only increased as time passed by, which is proven in his diaries and reviews, and which became abundantly clear in 1991, when he valued her *De tienduizend dingen* as the best Dutch novel he had read.

Concluding, the retrieved correspondence reveals that although the connection between Querido in the person of Alice von Eugen and Maria Dermoût was purely pragmatically at first, it soon became more personal and friendly, resulting in a friendship which lasted until Maria's death in 1962. Although both always kept their roles as publisher and author in mind and at times firmly disagreed, this did not stand in the way of being on good terms with each other. Maria discussed matters concerning her novels with Irma Silzer and Hans Warren and took their advice, but Alice had the final say as to how the novels would be published, and was not afraid to use this power. The relationship between Dermoût and Tine van Buul was friendly as well, but not as personal as with Alice von Eugen. Furthermore, although Maria Dermoût met Frederic von Eugen and Reinold Kuipers, there is no proof of her communicating with them – which was expected, due to the fact that both Alice and Tine were responsible for keeping in touch with authors.

This essay sheds new light on the relation between a publisher and an author, and gives more insight in the role Alice von Eugen played in publishing Dermoût's novels. Although not all correspondence is preserved and therefore some hiatus always will remain, this essay still gives a more complete image of both Maria Dermoût and Alice von Eugen. It would be interesting to read a complete biography on Alice von Eugen – Van Nahuys. Van Toorn's biography on Emanuel Querido contained far more information on her life than any work before; however, some questions remain unanswered concerning her life in Belgium, the exact activities she performed from the start of Querido's publishing house until World War II, and whether Maria was the only author she became friends with.

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- <<http://www.wimcrouwelinstituut.nl/nago/object.php?id=29059>> (10 June, 2016).

## Appendices

### Appendix A: Bibliography of works by Maria Dermoût

Maria Dermoût has written a small but powerful oeuvre. Debuting at the age of 62, she had already a lifetime behind her to let her work grow and mature. Currently published in no less than fourteen languages, it is safe to say that her oeuvre – however small it may be – is a masterpiece on its own.

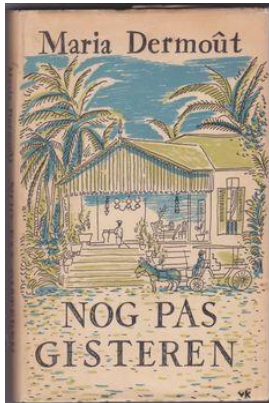
The appendix is set up as follows. Firstly, the Dutch editions of her published books are specified by title, including a photograph of the dust-jacket or paperback cover. When only one photo is shown for several editions, the cover was not altered (for example the covers of the first three editions of *Nog pas gisteren* are identical). When two people are mentioned in the ‘design’ section, the first person is the draftsman or illustrator and the second one the designer or typographer. Secondly, her other works (articles in magazines and newspapers, recordings, translated short stories) are summed up, sorted by year. Finally, the first editions of translated works are described, again clustered by title.

All pictures have been taken by the author in the Royal Library in The Hague, except the photo of the fourth edition of *Nog pas gisteren*. A photo by George Verberne of all foreign editions of *Nog pas gisteren* and *De tienduizend dingen*, published between 1958 and 1962, can be found in Freriks *Geheim Indië: het leven van Maria Dermoût 1888-1962* (2000) on page 276. The information on the editions of *Nog pas gisteren* derives from *Het Salamanderboek 1934-1984* (1984).<sup>136</sup>

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<sup>136</sup> Aarts et al., *Het Salamanderboek 1934-1984*, pp. 99-100, 114.

## *Nog pas gisteren*



Maria Dermoût. *Nog pas gisteren*. First edition (Amsterdam: N.V. Em. Querido's Uitgeversmij., 1951).

[2], 137, [5] pp. 12,5 x 21 cm.

Price: f6,50 (inside dustjacket).

Binding: brown linen, gilt vignette on front board, gilt title on spine; dustjacket. Dustjacket: Coloured drawing. Design: Jan van Keulen and Susanne Heynemann.

Motto: *Teach us to care and not to care.* T.S. Eliot.

Maria Dermoût. *Nog pas gisteren*. Second edition (Amsterdam: N.V. Em. Querido's Uitgeversmij., 1951). [2], 137, [5] pp. 12,5 x 21 cm.

Price: f6,50.

Binding and dustjacket: As in the first edition.

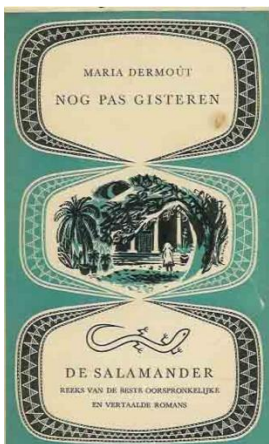
Motto: As in the first edition.

Maria Dermoût. *Nog pas gisteren*. Third edition (Amsterdam: N.V. Em. Querido's Uitgeversmij., 1953). [2], 137, [5] pp. 12,5 x 21 cm.

Price: f6,50.

Binding and dustjacket: As in the first edition.

Motto: As in the first edition.



Maria Dermoût, *Nog pas gisteren*. Fourth edition (Amsterdam, N.V. Em. Querido's Uitgeversmij., 1955) [De Salamander].

170, [2] pp. 12 x 19 cm. Price: f2,50<sup>137</sup>

Binding: dark blue fake linen, gilt vignette on front board, gilt title on spine; dustjacket. Dustjacket: Coloured drawing.<sup>138</sup>

Design: Jenny Dalenoord and Theo Kurpershoek.

Motto: As in the first edition.

<sup>137</sup> Aarts et al., *Het Salamanderboek 1934-1984*, p. 30.

<sup>138</sup> Source Photo: <[https://www.boekwinkeltjes.nl/b/105176144/Nog\\_pas\\_gisteren/](https://www.boekwinkeltjes.nl/b/105176144/Nog_pas_gisteren/)> (12 May, 2016).

Maria Dermoût, *Nog pas gisteren*. Fifth edition (Amsterdam, N.V. Em. Querido's Uitgeversmij., 1956) [De Salamander]. 170, [2] pp. 12 x 19 cm

Price: f2,50.

Binding and dustjacket: As in the fourth edition.

Motto: As in the first edition.

Maria Dermoût, *Nog pas gisteren*. Sixth edition (Amsterdam, N.V. Em. Querido's Uitgeversmij., 1959) [De Salamander] (appeared at the same time as the pocket edition).

170, [2] pp. 12 x 19 cm

Price: f2,50.

Binding and dustjacket: As in the fourth edition.

Motto: As in the first edition.



Maria Dermoût, *Nog pas gisteren*. Sixth edition (Amsterdam: Querido's Uitgeversmij., 1959) [Salamander 19].

159, [1] pp. 11 x 19 cm.

Price: f1,75<sup>139</sup>

Binding: paperback. Design: W.G. Hofker and Theo Kurpershoek

Motto: As in the first edition.

Maria Dermoût, *Nog pas gisteren*. Seventh edition (Amsterdam: Querido's Uitgeversmij., 1960) [Salamander 19]. 159, [1] pp. 11 x 19 cm.

Price: f1,75.

Binding and design: As in the sixth edition.

Motto: As in the first edition.

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<sup>139</sup> Aarts et al., *Het Salamanderboek 1934-1984*, p. 32.



Maria Dermoût, *Nog pas gisteren*.

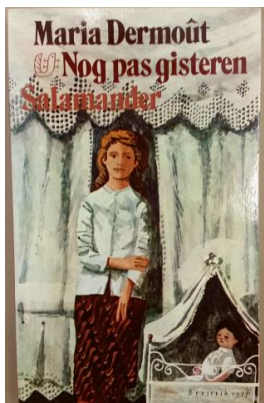
Sixth[= 8<sup>th</sup>] edition (Amsterdam: Em. Querido's Uitgeverij N.V., 1964) [Salamander 19].

159, [1] pp. 11 x 19 cm.

Price: f1,75<sup>140</sup>

Binding: paperback. Design: Theo Kurpershoek.

Motto: As in the first edition.



Maria Dermoût, *Nog pas gisteren*.

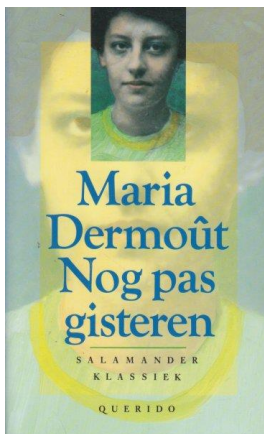
Seventh[= 9<sup>th</sup>] edition (Amsterdam: Em. Querido's Uitgeverij B.V., 1977) [Salamander 19].

159, [1] pp. 11 x 19 cm.

Price: f5,50<sup>141</sup>

Binding: paperback. Design: Hermanus Berserik.

Motto: As in the first edition.



Maria Dermoût, *Nog pas gisteren*.

Eighth[= 10<sup>th</sup>] edition (Amsterdam: Em. Querido's Uitgeverij B.V., 1993) [Salamander Klassiek 19].

144 pp. 11 x 18,5 cm.

Price: f15,--<sup>142</sup>

Binding: paperback. Design: J. Tapperwijn.

Motto: As in the first edition.

Afterword by Kester Freriks.

Maria Dermoût, *Nog pas gisteren*. Ninth[= 11<sup>th</sup>] [revised] edition (Amsterdam:

Athenaeum-Polak & Van Genneep, 1997) [Salamander Klassiek 19].

144 pp. 11 x 18,5 cm.

Price: Unknown.

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<sup>140</sup> Aarts et al., *Het Salamanderboek 1934-1984*, p. 32.

<sup>141</sup> Sötemann, *Querido van 1915 tot 1990*, p. 189.

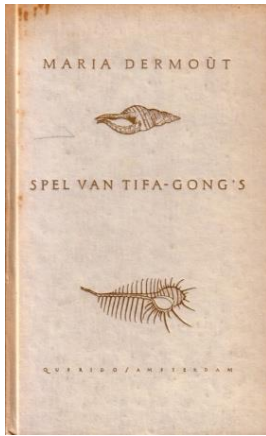
<sup>142</sup> *CS Literair NRC Handelsblad*, 9 April, 1993, p. 2.

Binding and design: As in the eight edition.

Motto: As in the first edition.

Afterword by Kester Freriks.

## *Spel van Tifa-Gong's*



Maria Dermoût, *Spel van Tifa-Gong's*. First edition  
(Amsterdam: N.V. Em. Querido's Uitgeversmij., 1954).

78, [2] pp. 11,5 x 19 cm.

Price: f3,90<sup>143</sup>

Binding: Paper hardcover, gilt title and vignette on front board,  
gilt title on spine, green edges. Design: Susanne Heynemann.<sup>144</sup>

Annotation: Translation of *Het lied van Patinama de dode* from  
[*Het eiland*] *Seran [en zijne bewoners]* by F.J.P. Sachse  
(Leiden: E.J. Brill, 1907)

Content:

*Koning Baâboe en de veertig jongelingen*

*De boom des levens*

*Het lied van Patinama de dode*

*Het kanon*

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<sup>143</sup> Advertorial in *Singel 262. Vierentwintig biografieën*, ed. Alice von Eugen, (Amsterdam: ABC-Querido, 1954), p. 95.

<sup>144</sup> <<http://www.wimcrouwelinstituut.nl/nago/archief.php?id=41>> (10 June, 2016).

## *De tienduizend dingen*



Maria Dermoût, *De tienduizend dingen*. First edition (Amsterdam: N.V. Em. Querido's Uitgeverij, 1955). [2], 212, [2] pp. 12,5 x 21 cm. Price: f7,90 (inside cover)

Binding: dark green linen, gilt vignette on front board, gilt title on spine; dustjacket. Dustjacket: Drawing in white on green surface. Design: Susanne Heynemann.<sup>145</sup>

Motto: *Wanneer de 'tienduizend dingen' gezien zijn in hun eenheid, keren wij terug tot het begin en blijven waar wij altijd geweest zijn.* Ts'ên Shên<sup>146</sup>

Content:

*Het eiland*

*De tuin Kleyntjes*

*De posthouder*

*Constance en de matroos*

*De professor*

*Allerzielen*

Maria Dermoût, *De tienduizend dingen*. Second edition (Amsterdam: N.V. Em. Querido's Uitgeverij, 1956). [2], 212, [2] pp. 12,5 x 21 cm.

Price: f7,90.

Binding and dustjacket: As in the first edition.

Motto: As in the first edition.

Maria Dermoût, *De tienduizend dingen*. Third edition (Amsterdam: N.V. Em. Querido's Uitgeverij, 1956). [2], 212, [2] pp. 12,5 x 21 cm.

Price: f7,90.

Binding and dustjacket: As in first edition.

Motto: As in the first edition.

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<sup>145</sup> Freriks, *Geheim Indië*, p. 234.

<sup>146</sup> *When the ten thousand things have been seen in their unity, we return to the beginning and remain where we have always been.* Ts'ên Shên (M. Dermoût, *The Ten Thousand Things*).



Maria Dermoût, *De tienduizend dingen*. Fourth edition (Amsterdam: N.V. Em. Querido's Uitgeversmij., 1957). [2], 212, [2] pp. 12,5 x 21 cm.

Price: f7,90.

Binding and dustjacket: As in the first edition.

Motto: As in the first edition.

Maria Dermoût, *De tienduizend dingen*. Fifth edition (Amsterdam: N.V. Em. Querido's Uitgeversmij., 1959). [2], 212, [2] pp. 12,5 x 21 cm.

Price: f7,90.

Binding and dustjacket: As in the first edition.

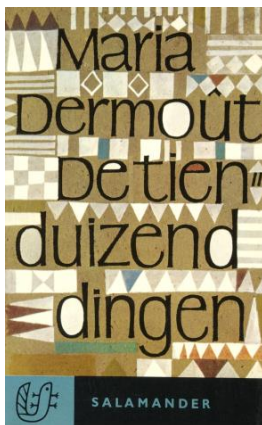
Motto: As in the first edition.

Maria Dermoût, *De tienduizend dingen*. Sixth edition (Amsterdam: N.V. Em. Querido's Uitgeversmij., 1960). [2], 212, [2] pp. 12,5 x 21 cm.

Price: f7,90.

Binding and dustjacket: As in the first edition.

Motto: As in the first edition.



Maria Dermoût, *De tienduizend dingen*. Seventh edition (Amsterdam: Em. Querido's Uitgeverij N.V., 1966)

[Salamander 212]. 192 pp. 11 x 19 cm.

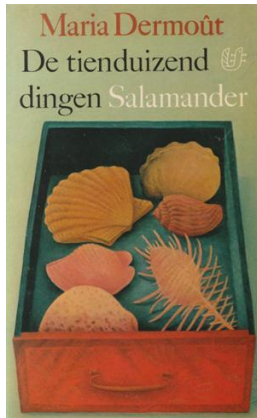
Price: f1,95<sup>147</sup>

Binding: paperback. Design: Theo Kurpershoek.

Motto: As in the first edition.

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<sup>147</sup> Sötemann, *Querido van 1915 tot 1990*, p. 161.



Maria Derموût, *De tienduizend dingen*. Eighth edition (Amsterdam: Em. Querido's Uitgeverij B.V., 1980) [Salamander 212]. 192 pp. 11 x 19 cm.  
Price: f6,50<sup>148</sup>  
Binding: paperback. Design: Arja van den Berg.  
Motto: As in the first edition.



Maria Derموût, *De tienduizend dingen*. Ninth [revised] edition (Amsterdam: Em. Querido's Uitgeverij B.V., 1991) [Salamander Klassiek 212]. 255, [1] pp. 11,5 x 18,5 cm. Price: f15,--<sup>149</sup>  
Binding: paperback. Design: J. Tapperwijn.  
Motto: As in the first edition.  
Annotation: The punctuation has been restored to that used by Derموût in the sixth edition of 1960. Afterword by Kester Freriks.

Content: As in the first edition, with the addition of:  
*Nawoord*



Maria Derموût, *De tienduizend dingen*. Tenth edition (Amsterdam: Singel Uitgevers, 1998) [Salamander Klassiek]. [2], 255, [3] pp. 12 x 17,5 cm.  
Price: Unknown.  
Binding: hardcover. Design: Anneke Germers. Cover image: Pierre Bonnard *Lady in the Garden*, 1891 (Paris, Musée d'Orsay c/o Beeldrecht, Amstelveen).  
Motto: As in the first edition.

Annotation: The punctuation has been restored to that used by Derموût in the sixth edition of 1960.

Content: As in the ninth edition.

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<sup>148</sup> *Nieuwsblad van het Noorden*, 13 January, 1981, p. 17.

<sup>149</sup> *NRC Handelsblad*, 15 November, 1991, p. 7.



Maria Dermoût. *De tienduizend dingen*. Eleventh edition (Amsterdam: Athenaeum-Polak & Van Genneep, 2004) [Salamander Klassiek]. [2], 255, [3] pp. 12 x 17,5 cm.

Price: Unknown.

Binding and design: As in the tenth edition, without the word 'Querido' on the front board.

Motto: As in the first edition.

Annotation: The punctuation has been returned to the one used by Maria Dermoût, according to the sixth edition of 1960.

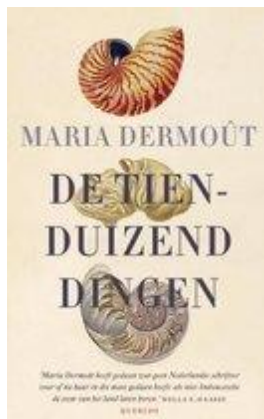
Content: As in the tenth edition.

Maria Dermoût, *De tienduizend dingen*. Twelfth edition (Amsterdam-Antwerpen: Em. Querido's Uitgeverij B.V., 2008) [Salamander Klassiek]. [2], 255, [3] pp. 12 x 17,5 cm.  
Price: €10,95 (bookstore)

Binding and design: As in the tenth edition.

Motto: As in the first edition.

Content: As in the tenth edition.



Maria Dermoût, *De tienduizend dingen*. Thirteenth edition (Amsterdam-Antwerp: Em. Querido's Uitgeverij B.V., 2015). 256 pp. 12,5 x 20 cm.

Price: €10,- for paperback; €7,99 for e-book.<sup>150</sup>

Binding: paperback. Design: Brigitte Slangen. Cover image: Illustration from Georg Eberhard Rumphius. *D'Amboinsche Rariteitkamer* (Amsterdam, 1705). Author photo: ©Larry

Burrows.

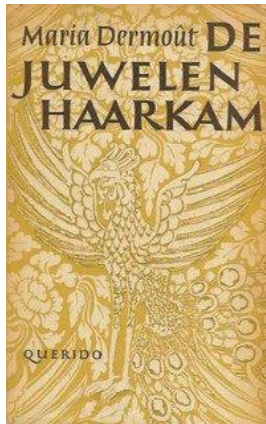
Motto: As in the first edition.

Content: As in the tenth edition.

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<sup>150</sup> <<http://www.singeluitgeverijen.nl/querido/boek/de-tienduizend-dingen/>> (28 September, 2016).

## *De Juwelen Haarkam*



Maria Dermoût, *De Juwelen Haarkam*. First edition (Amsterdam: Em. Querido's Uitgeverij, N.V., 1956).

149, [3] pp. 13 x 21 cm.

Price: f6,25<sup>151</sup>

Binding: Orange linen, gilt vignette on front board, gilt title on spine; dustjacket. Dustjacket: peacock motif taken over from a Balinese cloth. Design: Susanne Heynemann.<sup>152</sup>

Motto: *I shall be satisfied when I awake, with thy likeness.*

Psalm 17.

Content:

*De juwelen haarkam*

*De danseres van koper*

*De Boeddha-ring*

*De armband*

*Twee jade reigers*

Maria Dermoût, *De Juwelen Haarkam*. Second edition (Amsterdam: Em. Querido's Uitgeverij, N.V., 1957). 149, [3] pp. 13 x 21 cm.

Price: f6,90<sup>153</sup>

Binding and dustjacket: As in the first edition.

Motto: As in the first edition.

Maria Dermoût, *De Juwelen Haarkam*. Third edition (Amsterdam: Em. Querido's Uitgeverij, N.V., 1959). 149, [3] pp. 13 x 21 cm.

Price: f6,90.

Binding and dustjacket: As in the first edition.

Motto: As in the first edition.

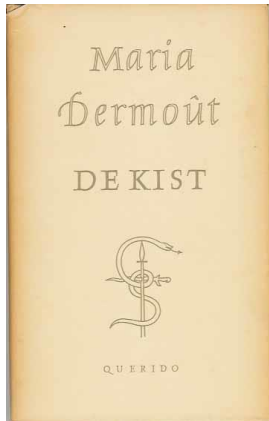
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<sup>151</sup> Advertorial in *Nog pas gisteren*.

<sup>152</sup> <<http://www.wimcrouwelinstituut.nl/nago/object.php?id=29049>> (10 June, 2016).

<sup>153</sup> *Algemeen Handelsblad*, 21 November, 1957, appendix.

## *De Kist*



Maria Dermoût, *De kist en enige verhalen*. First edition (Amsterdam: Em. Querido's Uitgeverij, N.V., 1958).

110, [2] pp. 11,5 x 19 cm.

Price: f4,90<sup>154</sup>

Binding: paper hardcover, gilt vignette on front board, gilt title on spine, orange edges. Design: J.F. Doeve and Susanne Heynemann.<sup>155</sup>

### Content:

*De kist*

*Heer Bi-Tjak*

*Sêlô en de vogels*

*De Nieuwe Heer*

*De broederkrissen*

*Dit is het verhaal van Oji*

*Oema en de Noordpoolster*

*Ganeesha*

*Slot*

Maria Dermoût, *De kist en enige verhalen*. Second edition (Amsterdam: Em. Querido's Uitgeverij, N.V., 1959). 110, [2] pp. 12 x 19,5 cm.

Price: f4,90.

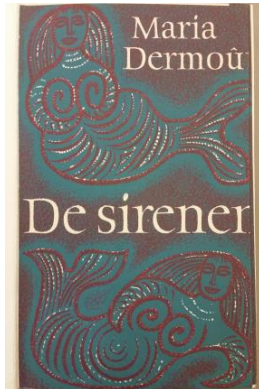
Binding and design: As in the first edition.

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<sup>154</sup> Bill to Mrs Dermoût, 10 November, 1958 (Folder: D 00354 [NG]).

<sup>155</sup> <<http://www.wimcrouwelinstituut.nl/nago/object.php?id=29059>> (10 June, 2016).

## *De Sirenen*



Maria Dermoût, *De Sirenen*. First edition (Amsterdam: Em. Querido's Uitgeverij N.V., 1963). [2], 174 pp. 13 x 21 cm.

Price: f8,90<sup>156</sup>

Binding: light blue linen, gilt vignette on front board, gilt title on spine; dustjacket. Dustjacket: Coloured drawing. Design: Susanne Heynemann and Theo Kurpershoek.

Annotation: Collection of short stories written between 1910 and 1962, partially published before in periodicals.

Afterword by E.S.A.J. Kist-Dermoût and Johan van der Woude.

Content:

*De sirenen*

*De goede slang*

*De kwade slang*

*Kwan Yins slang*

*De haaienvechter*

*De Zuidzee*

*De dans met de speer*

*Old men forget*

*Het ameublement van de gouverneur-generaal*

Maria Dermoût, *De Sirenen*. Second edition (Amsterdam: Em. Querido's Uitgeverij N.V., 1963). [2], 174 pp. 13 x 21 cm.

Price: f8,90.

Binding and dustjacket: As in the first edition.

Annotation: Collection of short stories written between 1910 and 1962, partially published before in periodicals.

Afterword by E.S.A.J. Kist-Dermoût and Johan van der Woude.

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<sup>156</sup> *Friese Koerier*, 24 August, 1963, p. 30.

## *Donker van uiterlijk*



Maria Dermoût, *Donker van uiterlijk*. First edition (Amsterdam: Em. Querido's Uitgeverij N.V., 1964).

179, [1] pp. 13 x 21 cm. Price: f8,90<sup>157</sup>

Binding: dark blue linen, gilt vignette on front board, gilt title on spine; dustjacket. Dustjacket: Drawing in black and white on green surface. Design: Susanne Heynemann and Theo Kurpershoek.

Motto: *Na dit alles volbracht te hebben, besloten de vijf*

*Pandava-prinsen, Draupadi de prinses, deze wereld te verlaten. Zij gingen op weg, hun gezichten naar het Oosten gewend.*

*Yudisthira liep voorop, achter hem kwam Bhima, dan Arjuna, achter hem de tweelingen, Sahadeva en Nakula, in de volgorde van hun geboorten, en achter hen allen kwam Draupadi, de eerste onder de vrouwen, met ogen als bladen van een lotusbloem, donker van uiterlijk.*

*En een hond volgde hen.*<sup>158</sup>

Mâhâbharata

Content:

*De prinses van het eiland*

*Toetie*

Maria Dermoût, *Donker van uiterlijk*. Second edition (Amsterdam: Em. Querido's Uitgeverij N.V., 1964). 179, [1] pp. 13 x 21 cm.

Price: f8,90.

Binding and dustjacket: As in the first edition.

Motto: As in the first edition.

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<sup>157</sup> *Leeuwarder Courant*, 26 September, 1964, p. 25.

<sup>158</sup> *Meanwhile the high-souled Pandavas, and Draupadi of great fame, set out with their faces towards the east. Yudhishtira, proceeded first. Behind him was Bhima; next walked Arjuna; after him were the twins, Sahadeva and Nakula, in the order of their birth; behind them all proceeded Draupadi, that first of women, possessed of great beauty, of dark complexion, and endowed with eyes resembling lotus petals. While the Pandavas set out for the forest, a dog followed them.*

Maria Dermoût, *Donker van uiterlijk*. Third edition (Amsterdam: Em. Querido's Uitgeverij N.V., 1965). 179, [1] pp. 13 x 21 cm.

Price: f8,90.

Binding and dustjacket: As in the first edition.

Motto: As in the first edition.



## Verzameld werk



Maria Dermoût, *Verzameld werk*. First edition (Amsterdam, Em. Querido's Uitgeverij B.V., 1970).

[2], 645, [1] pp. 13 x 22 cm.

Price: Unknown.

Binding: green linen; dustjacket. Design: Ary Langbroek.

Illustration from Georgius Everhardus Rumphius: *Het Amboinsch Kruid-Boek*, third volume. Author photo: Johan van der Woude.

### Content:

- Nog pas gisteren
- Spel van tifa-gongs
  - *Koning Baâboe en de veertig jongelingen*
  - *De boom des levens*
  - *Het lied van Patinama de dode*
  - *Het kanon*
- De tienduizend dingen
  - *Het eiland*
  - *De tuin Kleyntjes*
  - *De posthouder*
  - *Constance en de matroos*
  - *De professor*
  - *Allerzielen*
- De juwelen haarkam
  - *De juwelen haarkam*
  - *De danseres van koper*
  - *De boeddharing*
  - *De armband*
  - *Twee jade reigers*
- De kist
  - *De kist*
  - *Heer Bi-Tjak*

- *Sélô en de vogels*
- *De Nieuwe Heer*
- *De broederkrissen*
- *Dit is het verhaal van Oji*
- *Oema en de Noordpoolster*
- *Ganeesha*
- *Slot*
- De sirenen
  - *De sirenen*
  - *De goede slang*
  - *De kwade slang*
  - *Kwan Yins slang*
  - *De haaienvechter*
  - *De Zuidzee*
  - *De dans met de speer*
  - *Old men forget*
  - *Het ameublement van de gouverneur-generaal*
- Donker van uiterlijk
  - *De prinses van het eiland*
  - *Toetie*



Maria Dermoût, *Verzameld werk*. Second [enlarged] edition (Amsterdam: Em. Querido's Uitgeverij B.V., 1974).

681, [3] pp. 13 x 22 cm.

Price: f45,--.

Binding: paper hardcover/ white linen with dustjacket. Design: Ary Langbroek. Drawing: E.J. Stapert-Koning (Teylers Stichting Haarlem). Photo's author: Koene & Büttinghausen, O. Kurkdjian, Johan van der Woude.

Content: As in the first edition, with the addition of:

- Niet eerder gebundelde verhalen
  - *De vuurvliegjes*
  - *De kenari-vrouw*

- Bi(bli)ografische gegevens
  - *Biografie*
  - *Bibliografie*

Maria Dermoût, *Verzameld werk*. Third edition (Amsterdam: Em. Querido's Uitgeverij B.V., 1982). 681, [3] pp. 13 x 22 cm.

Price: f52,50.

Binding and dustjacket: As in the second edition.

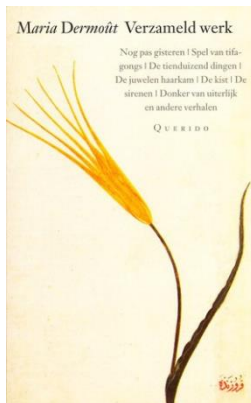
Content: As in the second edition.

Maria Dermoût, *Verzameld werk*. Fourth edition (Amsterdam: Em. Querido's Uitgeverij B.V., 1990). 681, [3] pp. 13 x 22 cm.

Price: Unknown.

Binding and dustjacket: As in the second edition.

Content: As in the second edition.



Maria Dermoût, *Verzameld werk*. Fifth [enlarged] edition (Amsterdam: Em. Querido's Uitgeverij B.V., 2000).

680 pp. 13 x 21,5 cm.

Price: f35,-/ 700BF (on cover)

Binding: paperback. Design: Anneke Germers. Cover

illustration: Furuzende (Hij die licht geeft) from: *Het boek der tulpen* (ca. 1725).

Afterword by Kester Freriks.

Content: As in the first edition, with the addition of:

- Niet eerder gebundelde verhalen
  - *De vuurvliegjes*
  - *De kenari-vrouw*
- Nawoord

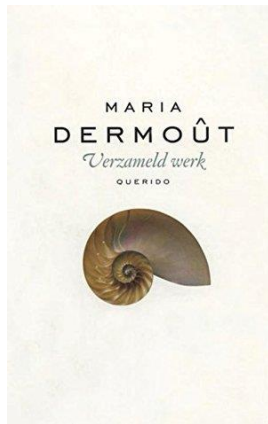
Maria Dermoût, *Verzameld werk*. Sixth edition (Amsterdam, Em. Querido's Uitgeverij B.V., 2001). 680 pp. 13 x 21,5 cm.

Price: f35,-/ 700BF.

Binding and design: As in the fifth edition.

Afterword by Kester Freriks.

Content: As in the fifth edition.



Maria Dermoût, *Verzameld werk*. Seventh edition (Amsterdam-Antwerpen: Em. Querido's Uitgeverij B.V., 2008).

678, [2] pp. 13,5 x 21,5 cm.

Price: €17,50<sup>159</sup>

Binding: paperback. Design: Brigitte Slangen. Cover image: Getty Images/ Siede Preis. Author Photo: Larry Burrows Collection.

Afterword by Hella S. Haasse.

Content: As in the fifth edition.

Maria Dermoût, *Verzameld werk*. Eighth edition (Amsterdam: Em. Querido's Uitgeverij B.V., 2013). 666 pages.

Price: €7,99<sup>160</sup>

Binding: e-book. Design: As in the seventh edition.

Afterword by Hella S. Haasse.

Content: As in the fifth edition.

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<sup>159</sup> <<https://www.bol.com/nl/p/verzameld-werk/1001004005752316/>> (28 September, 2016).

<sup>160</sup> <<http://www.singeluitgeverijen.nl/querido/boek/verzameld-werk-6/>> (28 September, 2016).

## Other publications<sup>161</sup>

- 1908
  - ‘Scriboe’ and ‘De Pontianak’, *Weekblad voor Indië*, 13 December, 1908.
- 1915
  - Kleine impressies: ‘De zeetuinen’, ‘’t Perk’, ‘Nachtelijke visvangst’, *Het Vaderland*, 18 July, 1915. Pen name: C. Ingmarsen.
  - ‘Sprookjes vertellen’, *Het Vaderland*, 22 August, 1915. Pen name: C. Ingmarsen.
- 1951
  - ‘De boeddharing’, *Oriëntatie*, October/December 1951, pp. 311-318.
  - ‘De kist’, *De Gids*, 114 (1951), pp. 384-392
- 1952
  - ‘Het kopje koffie’, *De Gids*, 115 (1952), pp. 5-12. Original title: ‘De kwade slang’.
  - ‘De danseres van koper’, *De pauwestaart; vertellers van Nederlandse stam*, ed. Emmy van Lokhorst and C.J. Kelk (Meppel: M. Stenvert en Zoon, 1952), pp. 7-17.
  - ‘De slang van Louisa en dominé Valentijn’, *De Gids*, 115 (1952), pp. 433-442. Original title: ‘De goede slang’.
- 1953
  - ‘Heer Bi-Tjak’, *De Gids*, 116 (1953), pp. 177-184.
  - ‘Twee boeken over Indië’, *Vrij Nederland*, 30 May, 1953.
  - ‘De vogels’, *Elseviers weekblad*, 19 December, 1953. Original title: ‘Sélo en de vogels’.
- 1954
  - ‘De schrijver en zijn onderwerp’, *Vrij Nederland*, 3 July, 1954.

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<sup>161</sup> This chapter is based on four sources:

- Van der Woude, *Maria Dermoût. De vrouw en de schrijfster* (The Hague–Rotterdam: Nijgh & Van Ditmar, 1973), pp. 243-247;
- <<https://mariadermout.wordpress.com/bibliografie/vertalingen/>> (25 May, 2016);
- <<https://mariadermout.wordpress.com/bibliografie/korte-verhalen/>> (25 May, 2016);
- <<https://mariadermout.wordpress.com/wetenswaardigheden/>> (25 May, 2016).

- ‘Hier’, *De Gelderse Bloem*, September (Arnhem: Van Loghum Slaterus, 1954), pp. 11-46. Original title: ‘De juwelen haarkam’.
- ‘Autobiografie’, *Singel 262. Vierentwintig biografieën* (Amsterdam: ABC-Querido, 1954), pp. 22-24.
- 1955
  - ‘De kenaribomen’, *Singel 262. Eenentwintig jeugdindrukken* (Amsterdam: ABC-Querido, 1955), pp. 19-22.
  - ‘De mens niet meer of minder dan een steentje’ in ‘Schrijvers over zichzelf’, *De Haagse Post*, 26 November, 1955.
- 1956
  - ‘Kwan Yin’s slang’, *De Gids*, 119 (1956), pp. 108-117.
- 1957
  - ‘Over Mataram’, *De Gids*, 120 (1957), pp. 255-262. Original title: ‘De Nieuwe Heer’.
- 1958
  - ‘Felicia’, *Vogue USA*, February 1958. Condensed excerpt from *The Ten Thousand Things*.
  - ‘De broederkrissen’, *Elseviers Weekblad*, 15 November, 1958, p. 37.
  - ‘De pauweveren sigarenkoker’ (fragment from ‘Toetie’), *Tong-Tong*, Christmas issue 1958, pp. 9-10.
- 1959
  - ‘Maria Dermoût’. Translation by Irma Silzer of the ‘Autobiografie’ from *Singel 262*, 1954 (Zürich: Büchergilde, 1959).
  - ‘Excerpt of *Yesterday*’, *Vogue USA*, November 1959.
  - ‘De sirenen’ in ‘Vrouw en Mode’, *Elseviers Weekblad*, 22 August, 1959, pp. 29-30, 29 August, 1959, p. 43.
  - ‘De vuurvliegjes’, ed. Van Stockum, *Kinderen van ons eigen volk* (The Hague: Van Stockum & Zoon, 1959), pp. 63-68.
- 1960
  - ‘De posthouder’, *Bij het scheiden van de markt*. Anthology from the East-Indian literature from 1935 till today, collected and introduced by R. Nieuwenhuys (Amsterdam: Querido, 1960), pp. 57-69.

- ‘De Sirenen’, *Atlantis: Länder, Völker, Reisen* (Zürich: Atlantis Verlag, 1960), June 1960. Translation by Irma Silzer.
- ‘Koning Baâboe en de veertig jongelingen’ (fragment), in ‘Schrijvers in woord en beeld’, *Het Vaderland*, 25 June, 1960.
- ‘Voorkeuren’, *Elseviers Weekblad*, 12 November, 1960, p. 24.
- ‘The Copper Dancer’, *The London Magazine*, December 1960, pp. 30-37. Translation by James Brockway.
- 1961
  - ‘The Copper Dancer’, *Harper’s Bazaar*, April 1961, pp. 154, 186, 190, 192. Translation by James Brockway.
  - ‘Nog eens Meekijken in het Andere’, in ‘Signalen’, *Haarlems Dagblad*, 24 June, 1961.
  - ‘De olifanten’. Spoken text on a 45 rpm record: *Stemmen van schrijvers*. Querido/SCS 6120-1 (Heemstede: Rubinstein, 1961). Text goes with the record.
- 1962
  - ‘Dit is het verhaal van Oji’, *Keur van Nederlandse verhalen*, collected by P. Maassen (Utrecht/Antwerpen: Het Spectrum, 1962), pp. 89-92.
  - ‘The Sirens’, *Harper’s Bazaar*, February, 1962, pp. 82-83, 158-159, 161-162. Translation by James Brockway.
  - ‘The Bracelet’, *Harper’s Bazaar*, November, 1962, pp. 134-135, 194-196, 198. Translation by Ettie Kist-Dermoût and James Brockway.
- 1964
  - ‘The Snake’, *Harper’s Bazaar*, August, 1964, pp. 96-97, 156. Translation by James Brockway. Original title: ‘De goede slang’.
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- 1965
  - ‘The Copper Dancer’, *The uncommon reader*, ed. Alice S. Morris (New York: Avon Books, 1965), p. 128. Translation by James Brockway.
  - ‘The South Sea’, *Harper’s Bazaar*, January, 1965, pp. 150-151. Translation by James Brockway.

- 1966
  - ‘The Shark-Fighter’, *Harper’s Bazaar*, January, 1966, pp. 116-117. Translation by James Brockway.
  - ‘Kwan Yin’s snake’, *Harper’s Bazaar*, April, 1966, pp. 148-149, 214-215, 217. Translation by James Brockway.
- 1967
  - ‘Mary’, *Harper’s Bazaar*, February, 1967, pp. 166-167, 222-223. Translation by James Brockway. Original title: ‘Old men forget’.
- 1968
  - ‘Contance og matrosen’, *Nyere hollandsk prosa; sluserne abnes; en antologi ved* (Copenhagen: Jespersen og Pios Forlag, 1968), pp. 200-224. Translation in Danish by Clara Hammerich and Geerte de Vries.
  - ‘The Buddha ring’, *Harper’s Bazaar*, January, 1968, pp. 76, 140-141. Translation by James Brockway.
- 1973
  - ‘Koning Baâboe en de veertig jongelingen’, ‘De boom des levens’, ‘Old men forget’, ‘Toetie’, *Indisch-Nederlandse letterkunde II* (Utrecht: Knippenberg, 1973) [Bulkboek 17], pp. 7-9, 10-23.
- 1974
  - ‘De Sirenen’, ‘Het Kanon’, *Het laat je niet los. Een keuze uit de Indisch-Nederlandse letterkunde van 1935 tot heden*. Chosen and introduced by Rob Nieuwenhuys (Amsterdam: Querido, 1974) [Salamander Pocket], pp. 50-61, 62-71.
- 1977
  - ‘Kwan Yin’s snake’, *Writing in Holland and Flanders*, nr. 33 (Amsterdam: Foundation for the Promotion of the Translation of Dutch Literary Works, 1977). Translation by James Brockway.
  - ‘A réz táncosnő’, *Félbemaradt mennydörgés: tizenegy Holland elbeszélő*, (Budapest: Európa Könyvkiadó, 1977). A selection from the works, translation in Hungarian by Péter Gömöri, Erika Dedinszky, Tünde Vajda, Zsuzsa Vári, and András Török, pp. 5-16.



- 1978
  - ‘The Sirens’, *Insulinde. Selected Translations from Dutch Writers of Three Centuries on the Indonesian Archipelago* (Honolulu: University Press of Hawaii, 1978), pp. 168-178. Translation by James Brockway.
- 1979
  - ‘The good serpent’, *Parabola Magazine; myth and the quest for meaning*, 4: 4 (1979), pp. 54-57. Translation by Frederick Franck.
  - ‘The Sirens’, ‘The Cannon’, *Memory and Agony. Dutch Stories from Indonesia*. Collected and introduced by Rob Nieuwenhuys (Boston: Twayne Publishers, 1979). Translation into English by Adrienne Dixon.
- 1981
  - ‘The evil snake’, *Parabola Magazine; myth and the quest for meaning*, 6:4 (1981), pp. 12-17. Translation by Frederick and Claske Frank.
- 1983
  - ‘De duizend eilanden’ (fragment from ‘De tienduizend dingen’), *Droom-eilandjes* (Amsterdam: Knippenberg, 1983) [Bulkboek 127], pp. 23-28.
- 1985
  - ‘Toetie’, *Het laat je niet los. Verhalen van Nederlandse schrijvers over Indonesië, vanaf de eerste jaren der Compagnie tot op heden*. Collected by Rob Nieuwenhuys (Amsterdam: Querido, 1985), pp. 127-176.
- 1987
  - ‘De kwade slang’, *Insulinde. Verhalen uit de gordel van smaragd*. Composed by Robert-Henk Zuidinga (Amsterdam/Antwerp: Contact, 1987), pp. 150-158.
- 1992
  - ‘Het antwoord van de koralen vrouw’ (fragment from ‘De tienduizend dingen’), *Tropenkoorts*. Composed by John Müller (Amsterdam: Nijgh en Van Ditmar, 1992), pp. 24-29.
- 1993
  - ‘Dit is het verhaal van Oji’, *Kort, honderd Nederlandse en Vlaamse verhalen uit de twintigste eeuw*. Composed and introduced by C.J. Aarts en M.C. van Etten (Amsterdam: Bert Bakker, 1993), pp. 146-149.

- 1994
  - ‘Nummer 4078 Private Malcolm’, *NRC*, 13 September, 1994, p. 14. Introduced by Bas Kist. Original title: ‘De Schotse soldaat’.
  - ‘De Kist’, *Tjantik Indonesia: de mooiste verhalen over Indonesië* (Bussum: Uitgeverij Novella, 1994), pp. 42-56.
- 1997
  - ‘Sydhavet’, *Allt om böcker*, 4/5 (1997), pp. 32-33. Translation into Swedish by Sonja Berg Pleijel.
- 1998
  - ‘Toetie’ (fragment), *Oost-Indische inkt; 400 jaar Indië in de Nederlandse letteren* (Amsterdam-Antwerp: Contact, 1998), pp. 195-208.
- 2005
  - ‘De haaienvechter’, ‘Koning Baâboe en de veertig jongelingen’, ‘Het kanon’, ‘De juwelen haarkam’, ‘De boeddharing’, ‘De tuin Kleyntjes’ (fragment), ‘Allerzielen’ (fragment), *Oek de Jong leest Maria Dermoût* (Amsterdam: Rainbow Pockets, 2005).
  - ‘Dit is het verhaal van Oji’, ‘De Sirenen’, *De Nederlandse en Vlaamse literatuur vanaf 1880 in 250 verhalen* (Amsterdam: Prometheus, 2005), pp. 179-181, 181-189.
- 2006
  - ‘Toetie’, *De Nederlandse en Vlaamse literatuur vanaf 1880 in 60 lange verhalen* (Amsterdam: Prometheus, 2006), pp. 298-335.
- 2007
  - ‘Het Indische geluid. Verhalen en herinneringen uit Nederlands-Indië’. CD audio book. Authors: A. Alberts, Maria Dermoût, Hella S. Haasse en Vincent Mahieu (Heemstede: Rubinstein Audio, 2007). [Recording of ‘De olifanten’ is read by Maria Dermoût in 1961, ‘De Sirenen’ is read by Maria Kist in 2007].
- 2014
  - ‘Is afscheid nemen zo’ [poem], *Album van de Indische poëzie*, eds. B. Paasman and P. van Zonneveld (Amsterdam: Rubinstein, 2014), p. 188.

## Translations

### *Nog pas gisteren*

- Germany. *Erst Gestern noch: ein Roman aus Java* (Hamburg: Marion von Schröder Verlag, 1957). Translated by Jutta and Theodor Knust.
- USA. *Yesterday* (New York: Simon and Schuster, 1959). Translated by Hans Koningsberger.
- UK. *Days before Yesterday* (London: Secker & Warburg, 1960). Translated by Hans Koningsberger.

### *De tienduizend dingen*

- Germany. *Die Harfe Amoret: ein Roman von den zehntausend Dingen* (Hamburg: Marion von Schröder Verlag, 1958). Translated by Jutta and Theodor Knust.
- UK. *The Ten Thousand Things. A novel of the Moluccas* (London: Secker & Warburg, 1958). Translated by Hans Koningsberger.
- USA. *The Ten Thousand Things* (New York: Simon and Schuster, 1958). Translated by Hans Koningsberger.
- Sweden. *De tiotusen Ting* (Stockholm: Wahlström & Widstrand, 1958). Translated by Axel Ljungberg.
- Spain. *Las diez mil cosas* (Barcelona: Ediciones Destino, 1959). Translated by Rafael Vázquez Zamora.
- Italy. *Le diecimila Cose: romanzo* (Milan: Bompiani, 1959). Translated by Quirino Maffi.
- Denmark. *De titusinde Ting* (Copenhagen: H. Hirschsprungs Forlag, 1959). Translated by Clara Hammerich.
- Switzerland. *Die zehntausend Dinge* (Zürich: Büchergilde Gutenberg, 1959). Translated by Irma Silzer.
- France. *Les Dix mille Choses* (Paris: Robert Laffont, 1959). Translated by Denyse van Noppès and Tylia Caren.
- Iceland. *Frúin í Litlagardi* (Reykjavik: Almenna Bókafélagið, 1960). Translated by Andrés Björnsson.

- Indonesia. *Taman kate-kate* (Djakarta: Pustaka Jaya, 1975). Translated by Dick Hartoko.<sup>162</sup>
- Syria. [*De tienduizend dingen, Arabisch*] (Damascus: DarEmar, 2004). Translated by Hamadan Maksoud.<sup>163</sup>
- China. *Wanwu you ling* (Guangzhou: Flower City Publishing House, 2009). Translated by Chen Li.<sup>164</sup>

### *De Sirenen*

- Switzerland. *Die Sirenen; Erzählung aus Malaka von Maria Dermoût* (Zürich: Atlantis Verlag, 1960). Translated by Irma Silzer.

### *De prinses van het eiland*

- Indonesia. *Puteri Pulau* (Djakarta: Pustaka Jaya, 1976). Translated by Asrul Sani.<sup>165</sup>

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<sup>162</sup> <<https://mariadermout.wordpress.com/bibliografie/vertalingen/>> (25 May, 2016).

<sup>163</sup> <<https://letterenfonds.secure.force.com/vertalingendatabase/>> (25 May, 2016).

<sup>164</sup> <<https://letterenfonds.secure.force.com/vertalingendatabase/>> (25 May, 2016).

<sup>165</sup> <<https://letterenfonds.secure.force.com/vertalingendatabase/>> (25 May, 2016).

## **Appendix B. Schedules of honoraria, royalties and sales**

In this appendix, several schedules are shown. Not all contracts have been preserved: only the contracts and information on them, found in the correspondence in the Letterkundig Museum, are used.

The first schedule contains the honoraria and royalties as noted in the concerned contracts; ancillary rights were usually not covered at the time, except for translations: the publisher would gain 25% of the merits, the author 75%. The royalties are based on the price per sold stitched copy. The second schedule shows the amount of books sold in Dutch on an annual basis, together with the earnings for that title per year. In the third schedule, the same is done for translated titles; the red marked sums are the amounts that still had to be earned to break even on the advance paid to Maria. The fourth section shows Maria Dermoût's annual accounts. All annual accounts from 1951 until 1961 with all earnings of that year (both in the Netherlands and from foreign publications) are drawn up. Since Maria Dermoût died in June 1962, the account of that year only shows earnings until that month, as the annual sales numbers were not yet available.

1. *Honorarium per title*

<b>Date (dd-mm-yyyy)</b>	<b>Title</b>	<b>Publisher</b>	<b>Non-refundable advance</b>	<b>Royalty</b>
<b>10-11-1950</b>	Nog pas gisteren	Querido	-	7,5% <2.000, 10%>
<b>22-07-1954</b>	Spel van Tifa-Gong's	”	-	10%
<b>06-06-1955</b>	De tienduizend dingen	”	f750,-	12,5% <2.000, 15%>
<b>16-06-1955</b>	Nog pas gisteren Salamander	”	f500,-	Dfl. 0,10 p/pc
<b>25-07-1956</b>	De juwelen haarkam	”	f750,-	12,5% <2.000, 15%>
<b>1956</b>	Erst Gestern noch	Marion von Schröder	DM 1.000,-	10%
<b>1956</b>	The Ten Thousand Things	Secker & Warburg		5%
<b>24-04-1957</b>	The Ten Thousand Things	Simon & Schuster	\$750,-	8%<5.000, 12,5% next 5.000, 15%>
<b>1957</b>	Die Harfe Amoret	Marion von Schröder	DM 1.000,-	10%
<b>28-03-1958</b>	Les Dix Mille Choses	Robert Laffont	French Fr. 128.625	6%
<b>14-04-1958</b>	Le diecimila Cosa	Bompiani	f1000,-	8% <5.000, 10%>, 5% in cheap edition
<b>28-08-1958</b>	De kist	Querido	f750,-	12,5% <2.000, 15%>
<b>15-09-1958</b>	Yesterday	Simon and Schuster	\$500,-	8% <7.500, 11,5% next 2.500, 14%>
<b>07-11-1958</b>	Nog pas gisteren Salamander	Querido	f500,-	Pocket f0,05 p/pc, Bound f0,10 p/pc

2. *Earnings per title in Dutch on annual basis*

<b>Year</b>	<b>Title</b>	<b>Amount of books sold</b>	<b>Earnings/year</b>
<b>1951</b>	Nog pas gisteren	2150	<i>f</i> 866,25
<b>1952</b>	Nog pas gisteren	966	<i>f</i> 507,15
<b>1953</b>	Nog pas gisteren	612	<i>f</i> 321,30
<b>1954</b>	Nog pas gisteren	537	<i>f</i> 281,93
”	Spel van tifa-gong's	990	<i>f</i> 297,--
<b>1955</b>	Nog pas gisteren	339	<i>f</i> 177,98
”	Nog pas gisteren (Salamander)	3005	<i>f</i> 300,50
”	Spel van tifa-gong's	395	<i>f</i> 118,50
”	De tienduizend dingen	2309	<i>f</i> 1852,19
<b>1956</b>	De juwelen haarkam	2464	<i>f</i> 1518,10
”	De tienduizend dingen	3280	<i>f</i> 3075,--
”	Spel van tifa-gong's	375	<i>f</i> 112,50
”	Nog pas gisteren	3753	<i>f</i> 375,30
<b>1957</b>	De juwelen haarkam	1996	<i>f</i> 1486,53
”	De tienduizend dingen	1152	<i>f</i> 1080,--
”	Spel van tifa-gong's	333	<i>f</i> 99,90
”	Nog pas gisteren	2779	<i>f</i> 277,90
<b>1958</b>	De kist	2540	<i>f</i> 1290,90
”	De juwelen haarkam	891	<i>f</i> 688,30
”	De tienduizend dingen	2100	<i>f</i> 1968,75
”	Spel van tifa-gong's	314	<i>f</i> 94,20
”	Nog pas gisteren	2623	<i>f</i> 262,30
<b>1959</b>	De kist	862	<i>f</i> 504,27

”	De juwelen haarkam	557	<i>f</i> 430,28
”	De tienduizend dingen	1389	<i>f</i> 1302,19
”	Spel van tifa-gong's	233	<i>f</i> 69,90
”	Nog pas gisteren (bound)	777	<i>f</i> 135,98
”	Nog pas gisteren (pocket)	18780	<i>f</i> 3286,50
<b>1960</b>	De kist	233	<i>f</i> 136,30
”	De juwelen haarkam	371	<i>f</i> 286,60
”	De tienduizend dingen	764	<i>f</i> 716,25
”	Spel van tifa-gong's	158	<i>f</i> 47,40
”	Nog pas gisteren	293	<i>f</i> 25,64
”	Nog pas gisteren (Salamander)	5176	<i>f</i> 591,36
<b>1961</b>	De kist	109	<i>f</i> 63,77
”	De juwelen haarkam	197	<i>f</i> 152,18
”	De tienduizend dingen	391	<i>f</i> 366,56
”	Spel van tifa-gong's	99	<i>f</i> 29,70
”	Nog pas gisteren	32	<i>f</i> 2,80
”	Nog pas gisteren (Salamander)	4053	<i>f</i> 496,49
”	Stemmen van schrijvers	257	<i>f</i> 64,25



3. Earnings per foreign title on annual basis

Year (month)	Country/Publishing house	Title	Amount of books sold	Earnings MD/ credit publishing house
1957	Germany/Marion von Schröder	Erst gestern noch	598	Unknown
1958 (3- 9)	USA/Simon & Schuster	The Ten Thousand Things	3838	\$1769,23
1958	Germany/Marion von Schröder Verlag	Die Harfe Amoret	493	-DM 452,77
1958	German/Marion von Schröder Verlag	Erst gestern noch	203	-DM 348,34
1958- 1959 (9- 3)	USA/ Simon & Schuster	The Ten Thousand Things	1137	\$608,35
1959 (1- 6)	UK/Secker & Warburg	The Ten Thousand Things	244	-£21.2.-
1959 (3- 9)	USA/Simon & Schuster	Yesterday	6587	\$1083,01
1959 (3- 9)	USA/Simon & Schuster	The Ten Thousand Things	960	\$529,31
1959	Germany/ Marion von Schröder Verlag	Erst gestern noch	36	-DM 313,58
1959	Germany/ Marion von Schröder Verlag	Die Harfe Amoret	122	-DM 317,35
1959	France/ Editions Robert Laffont	Les dix milles choses	1709	-French Frs. 42.492
1959	Italy/ Bompiani	Le diecimila cose	921	-L. 75.955.-

<b>1960 (3-9)</b>	USA/Simon & Schuster	The Ten Thousand Things	184	\$100,25
<b>1960 (3-9)</b>	USA/Simon & Schuster	Yesterday	-95	-\$330,16
<b>1960</b>	Germany/Marion von Schröder Verlag	Erst gestern noch	0	-DM 313,58
<b>1960</b>	Germany/ Marion von Schröder Verlag	Die Harfe Amoret	99	-DM 207,46
<b>1960</b>	France/ Editions Robert Laffont	Les dix milles choses		-French Frs. 39.468
<b>1961</b>	France/ Editions Robert Laffont	Les dix milles choses		-French Frs. 37.452

4. Annual accounts 1951-1962

**afrekening per 31.12.51**

M a r i a D e r m o û t

N O G P A S G I S T E R E N

honorarium 7½% van 5.25 tot 2000 exx.

10% van 5.25 daarboven

verkocht in 1951:

2000 exx. à 0.39375 f. 787.50

150 exx. à 0.525 " 78.25

totaal royalties per 31.12.51 f. 866.25

proefvertaling voor Fr. uitgave " 150.-

blijft uit te betalen **f. 716.25**

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**Afrekening per 31.12.52**

M a r i a D e r m o û t

N o g p a s g i s t e r e n

honorarium 10% van 5.25

verkocht in 1952:

966 exx. à 0.525 = **f. 507.15**

---

**Afrekening per 31.12.53**

Maria Dermoût

N o g p a s g i s t e r e n

honorarium 10% van 5.25

verkocht in 1953:

612 exx. à 0.525

**f. 321.30**

---

**Afrekening per 31.12.1954**

Maria Dermoût

N O G P A S G I S T E R E N

honorarium 10% van 5.25

verkocht in 1954:

537 exx. à 0.525 =

*f* 281.93

SPEL VAN TIFA-GONG'S

honorarium 10% van 3.—

verkocht in 1954:

990 exx. à 0.30 =

297.—

***f* 578.93**

---

### Afrekening per 31.12.1955

Maria Dermoût

#### DE TIENDUIZEND DINGEN

honorarium 12½% van 6.25 eerste 2000 exx.  
15% daarboven

verkocht in 1955: 2309 exx.

2000 x 0.78125 = *f* 1562.50

309 x 0.9375 = 289.69

1852.19

extra correctie

76.24

1775.95

#### SPEL VAN TIFA-GONG'S

honorarium 10% van 3.—

verkocht in 1955: 395 exx. à 0.30 = 118.50

#### NOG PAS GISTEREN

honorarium 10% van 5.25

verkocht in 1955: 339 exx. à 0.525 = 177.98

2072.43

Betaling 10 november 1955:

750.—

Saldo per 31.12.1955:

**f 1322.43**

#### Salamandereditie NOG PAS GISTEREN

uitbetaald honorarium (1956) *f* 500.—

verkocht 1955: 3005 exx. à 0.10 = 300.50

blijft ongedekt: f199.50

---

## Afrekening per 31.12.1956

Maria Dermoût

### DE JUWELEN HAARKAM

honorarium	12½% van 4,75 1-2000		
	15% daarboven		
verkocht in 1956:	2000 exx. à 0,59375	=	f 1.187,50
	464 exx. à 0,7125	=	<u>330,60</u>
			f 1.518,10
extra correctiekosten	f 20,25		
voorschot	<u>750,--</u>		<u>770,25</u>
			f 747,85

### DE TIENDUIZEND DINGEN

honorarium	15% van 6,25		
verkocht in 1956:	3280 exx. à 0,9375 =		3.075,--

### SPEL VAN TIFA GONGS

honorarium	10% van 3,--		
verkocht in 1956:	375 exx. à 0,30 =		112,50

### NOG PAS GISTEREN

honorarium	0,10 per exx.		
verkocht in 1956:	3753 exx. à 0,10 =	f375,30	
volgens afrekening 1955			
ongedekt saldo	<u>199,50</u>		<u>175,80</u>
			f 4.111,15
	boekenrekening 1956		<u>15,78</u>
			<b><u>f 4.095,37</u></b>

[p.2]

## OVERZICHT VAN DE REKENING VAN MEVROUW M. DERMOÛT-INGERMAN

Volgens afrekening 1956	f 4.095,37
Vertaalrechten Engeland	409,95
Overnamerechten Brusse	<u>22,50</u>
	<b><u>f 4.527,82</u></b>

### Afrekening per 31.12.1957

Maria Dermoût

#### DE JUWELEN HAARKAM

honorarium 15% van 4,75 resp. 5,15

verkocht in 1957: 923 exx. à 0,7125 = f. 657,64

1073 exx. à 0,7725 = 828,89

f. 1.486,53

#### DE TIENDUIZEND DINGEN

honorarium 15% van 6,25

verkocht in 1957: 1152 exx. à 0,9375 =

” 1080,--

#### SPEL VAN TIFA GONG'S

honorarium 10% van 3,--

verkocht in 1957: 333 exx. à 0,30 =

” 99,90

#### NOG PAS GISTEREN

honorarium 0,10 per exx.

verkocht in 1957: 2779 exx. à 0,10 =

” 277,90

**f. 2944,33**

[p.2]

#### OVERZICHT REKENING MARIA DERMOÛT

Saldo 1-1-1957

f. 4527,82

Volgens afrekening

” 2944,33

In 1957 ontvangen rechten:

A.V.R.O. f. 30,--

Bonnier ” 63,92

Mondadori ” 468,12

Simon & Schuster ” 1925,67

Büchergilde Gutenberg ” 1305,48

Marion von Schröder ” 1358,79

Secker & Warburg	”	302,16	
Vogue	”	<u>1271,55</u>	” <u>6725,69</u>
			f. 14197,84
Boekenrekening	f.	66,43	
Betalingen: 6-2	”	1000,--	
21-11	”	<u>1000,--</u>	” <u>2066,43</u>
Saldo per 31-12-1957			<b><u>f. 12131,41</u></b>

---



## Afrekening per 31.12.1958

Maria Dermoût

### DE KIST

honorarium 12,5% resp. 15% van *f* 3,90

verkocht in 1958: 2000 exx. à *f* 0,4875 = *f* 975,--

540 exx. à “ 0,585 =” 315,90

*f* 1290,90

extra correctie ” 43,32 *f* 1247,58

### DE JUWELEN HAARKAM

honorarium 15% van *f* 5,15

verkocht in 1958: 891 à *f* 0,7725 = ” 688,30

### DE TIENDUIZEND DINGEN

honorarium 15% van 6,25

verkocht in 1958: 2100 à *f* 0,9375 = ” 1968,75

### SPEL VAN TIFA GONG'S

honorarium 10% van 3,-

verkocht in 1958: 314 à *f* 0,30 = ” 94,20

### NOG PAS GISTEREN

honorarium *f* 0,10 per exemplaar

verkocht in 1958: 2623 exx. à *f* 0,10 = ” 62,30

***f* 4261,13**

[p.2]

## OVERZICHT VAN DE REKENING: MARIA DERMOÛT

Saldo per 1.1.1958 *f* 12131,41

Rechten: Wahlström & Widstrand ” 1203,15

Mademoiselle ” 565,43

Tammi	”	967,32
Spectrum	”	36,--
Laffont	”	637,50
Bompiani	”	660,18
Simon and Schuster	”	4398,26
IJsland	”	480,75
Nog pas gisteren – Amerika	”	1265,11
Elsevier	”	150,--
Hirschsprung	”	254,46
Volgens afrekening	”	<u>4261,13</u>
	<i>f</i>	27010,70
Boekenrekening:	<i>f</i>	78,97
1 ex. Angkor	”	49,68
1 ex. Points of view	”	10,24
1 ex. Sherlock Holmes		9,20
Uitbetaald: 27.2.58	”	1000,--
13.5.58	”	<u>1000,--</u>
Saldo 31.12.1958	<i>f</i>	24862,61
<u>1969</u> : 11.2 afrekening Tienduizend dingen – USA	”	<u>4494,94</u>
	<i>f</i>	29357,55
vertaalkosten Büchergilde Gutenberg	”	<u>395,14</u>
	<b><i>f</i></b>	<b><u>28962,41</u></b>

---

## Afrekening per 31.12.1959: Maria Dermoût

### De kist

honorarium 15% van  $f$  3,90 =  $f$  0,585 per ex.

verkocht 862 exx. =  $f$  504,27

### De juwelen haarkam

honorarium 15% van  $f$  5,15 =  $f$  0,7725 per ex.

verkocht 557 exx. =  $f$  430,28

### De tienduizend dingen

honorarium 15% van  $f$  6,25 =  $f$  0,9375 per ex.

verkocht 1388 exx. =  $f$  1302,19

### Spel van Tifa-gong's

honorarium 10% van  $f$  3,-- =  $f$  0,30 per ex.

verkocht 233 exx. =  $f$  69,90

### Nog pas gisteren (gebonden)

honorarium 10% van  $f$  1,75 =  $f$  0,175 per ex.

verkocht 777 exx. =  $f$  135,98

### Nog pas gisteren (pocket)

honorarium 10% van  $f$  1,75 =  $f$  0,175 per ex.

verkocht 18.780 =  $f$  3286,50

**$f$  5729,12**

[p.2]

## OVERZICHT REKENING PER 31.12.1959: MARIA DERMOÛT

Saldo per 1.1.1959  $f$  24.862,61

volgens afrekening 1959 " 5.729,12

### Ontvangen:

11. 2. 1959 Tienduizend dingen/Simon & Schuster, USA " 4.494,94

20. 5 Tienduizend dingen/Secker/Penguin (via Harben) " 354,32

29. 4	AVRO/Oji	”	37,50
13. 5.	Destino/Spanje – Tienduizend dingen	”	1.426,65
8. 6.	Nog pas gisteren/Charm, USA (via Russell)	”	786,03
14. 7.	Nog pas gisteren/Secker & Warburg, Engeland	”	569,97
24. 8.	Tienduizend dingen/Simon & Schuster, USA	”	1.542,41
30.10	AVRO	”	<u>57,50</u>
		<i>f</i>	<u>39.861,05</u>

Uitbetaald:

22. 1. 1959	Vertaalkosten Büchergilde	<i>f</i>	395,14
25. 5.	Mr. Peters/Amsterdam	”	166,40
2. 10	Giro	”	1000,--
	Boekenrekening	”	58,06
	Saldo per 13.12.1959	<i>f</i>	<u><u>38.241,45</u></u>

---

## Afrekening over 1960: Maria Dermoût

### De kist

Honorarium: 15% van *f* 3,90

Verkocht: 233 exx. à *f* 0,585 = *f* 136,30

### De juwelen haarkam

honorarium 15% van *f* 5,15

verkocht 371 exx. à *f* 0,7725 = " 286,60

### De tienduizend dingen

honorarium 15% van *f* 6,25

verkocht 764 exx. à *f* 0,9375 = " 716,25

### Spel van Tifa-gong's

honorarium 10% van *f* 3,--

verkocht 158 exx. à *f* 0,30 = " 47,40

### Nog pas gisteren (Salamander)

honorarium 5% van *f* 1,75

verkocht: 293 exx. à *f* 0,0875 = " 25,64

Pockets – honorarium resp. 5% en 7%

verkocht: 1220 exx. à *f* 0,0875 = *f* 106,75

3956 exx. à *f* 0,1225 = " 484,61

***f* 1803,55**

[p.2]

## OVERZICHT VAN DE REKENING PER 31.12.1960: MARIA DERMOÛT

Saldo per 1.1.1960 *f*38.241,45

Rentevergoeding: 1% over twee maanden " 63,73

Volgens afrekening verkoop 1960 " 1.803,55

### Ontvangen

10. 2. Simon & Schuster USA " 4.091,76

29. 6.	Bosch & Keuning	”	13,50
11. 7.	Het Vaderland	”	25,--
19. 8.	Simon and Schuster USA	”	3.174,16
26. 9.	Hirschsprung	”	33,85
7. 10.	Bij het scheiden van de markt	”	<u>65,--</u>
			<i>f</i> 47.512,--

In 1960 uitbetaald:

4. 1.	Twentse Bank	<i>f</i> 3.000,--	
1. 4.	Boek Kirberger	” 10,--	
13. 10.	Boek Verbeeck/Marsman	” 5,74	
19. 10.	Boek Du Perron	<u>” 10,56</u>	
		<i>f</i> 3.026,30	
	Boekenrekening Querido	” 29,37	” 3.055,67
	Saldo per 31.12.1960		<b><u>f44.456,33</u></b>

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## Afrekening over 1961: Maria Dermoût

### De kist

Honorarium: 15% van *f* 3,90

Verkocht: 109 exx. à *f* 0,585 = *f* 63,77

Voorraad: 193 exx. gebonden en ± 1.000 plano per 31.12.1961

### De juwelen haarkam

Honorarium: 15% van *f* 5,15

verkocht: 197 exx. à *f* 0,7725 = *f* 152,18

voorraad: 275 exx. gebonden en ± 1.000 plano per 31.12.1961

### De tienduizend dingen

Honorarium: 15% van *f* 6,25

Verkocht: 391 exx. à *f* 0,9375 = *f* 366,56

Voorraad: 920 exx. gebonden en ± 1.150 plano per 31.12.1961

### Spel van Tifa-gong's

Honorarium: 10% van *f* 3,--

Verkocht: 158 exx. à *f* 0,30 = *f* 29,70

voorraad: 6 exx. per 31.12.1961

### Nog pas gisteren

Honorarium: 5% van *f* 1,75

verkocht: 32 exx. à *f* 0,0875 = *f* 2,80

voorraad: 19 exx. per 31.12.1961

### Salamander-pocket:

Honorarium: 7% van *f* 1,75

verkocht: 4.053 exx. à *f* 0,1225 = *f* 496,49

voorraad: 5.648 exx. per 31.12.1961

### Stemmen van schrijvers

Honorarium: 4% van *f* 6,25

Verkocht: 257 exx. à <i>f</i> 0,25	=	<i>f</i> 64,25
voorraad 31.12.1961: 162 exx.		<u><i>f</i> 1.175,75</u>

[p.2]

OVERZICHT VAN DE REKENING PER 31.12.1961: MARIA DERMOÛT

Saldo 1.1.1961		<i>f</i> 44.456,33
Betalingen: 27. 1.	<i>f</i> 1.000,--	
9. 9.	<i>f</i> 1.000,--	
Boekenrekeningen	<i>f</i> 163,47	
		<u><i>f</i> 2.163,47</u>
		<i>f</i> 42.292,86
volgens afrekening ontvangen rechten:	<i>f</i> 1.175,75	
London Magazine	<i>f</i> 62,19	
USA Tienduizend dingen	<i>f</i> 466,89	
Copper dancer	<i>f</i> 402,81	
Hirschsprung	<i>f</i> 8,43	
Brusse	<i>f</i> 16,88	
Je leest het zo	<i>f</i> 18,75	
Rentevergoeding 1%	<u><i>f</i> 422,92</u>	
		<u><i>f</i> 2.574,62</u>
	Saldo per 31.12.1961:	<u><i>f</i> 44.867,48</u>

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PER 27 JUNI 1962

**OVERZICHT VAN DE REKENING MARIA DERMOÛT**

Saldo 1.1.62		44.867,48
Betalingen 3. 1.	1000,--	
24. 1.	500,--	
9. 4.	<u>2000,--</u>	<u>3500,--</u>
		41.367,48
Ontvangen rechten:		
19. 2. Simon & Schuster		207,42
12. 3. Marion von Schröder		891,87
16. 4. Het Spectrum		<u>13,50</u>
		<b>42.480,27</b>

## **Appendix C: Letters between Querido and Maria Dermoût**

In this appendix, several letters of the correspondence between Querido and Maria Dermoût, of Maria Dermoût to Irma Silzer, and of Maria Dermoût to Hans Warren are edited, preceded by a short summary in English. The letters are chosen either because it is of historical importance or because it reveals parts of the relationship between the sender and receiver of the letters. When a letter is sent from Querido to Maria or vice versa, the original author (Alice von Eugen or Tine van Buul) can be derived from the initials in the top left corner: vE or AvE is Alice von Eugen; vB or TvB is Tine van Buul. The other initials are those of the secretary. One letter of each year of correspondence has been chosen, followed by one letter to Irma Silzer and one letter to Hans Warren.

The letters are edited following the original outlining. This means that the letters from Querido to Maria Dermoût usually follow a formal outline and are typed, while Dermoût's letters are hand written with the aim to write as much information on one piece of paper as possible.

The letters from Querido to Maria Dermoût and vice versa derive from the Letterkundig Museum, folder 'D 00354 [NG]', which has an annual subdivision. The letter to Irma Silzer derives from the Letterkundig Museum, folder 'D 00354 A 1-2'. This file is further divided per person. The letter to Hans Warren is kept in the Hans Warren Collection in the Zeeuwse Bibliotheek in Middelburg, in the folder 'Brieven van Maria Dermoût (1988-1962) en haar familie aan Hans Warren (1921-2001). PICA nr.: 363927891'.

1. Alice von Eugen to Maria Dermoût, 3 November, 1950.

She writes her that Querido wants to publish her novel, continuing with an offer for and explanation of the contract. She ends with saying that she does not like to have a novel introduced by another author, but that she had asked Johan van der Woude to write a prospect for Maria's novel.

vE/T

3.11.50

Mevrouw M.C. Dermoût-Ingerman

Stationsplein 21

ARNHEM

Lieve Mevrouw Dermoût,

Niettegenstaande de enorme moeilijkheden in de uitgeverij in het algemeen wil ik toch graag Uw "Nog pas gisteren" uitgeven. We willen er een mooie uitgave van maken, die niet te kostbaar wordt. Nu wilde ik U voorstellen, het honorarium op de volgende wijze te regelen. We maken een contract met een royalty van 7½% van de ingenaaide prijs per verkocht exemplaar voor de eerste 2000 exx. en 10% daarboven.

Daar U met uitgeverszaken waarschijnlijk niet zo goed op de hoogte bent, wil ik U even uitleggen wat dat betekent. Stel dat de ingenaaide prijs f. 5.- wordt. Dat wil dan zeggen dat U voor elk verkocht exemplaar tot 2000 exemplaren een honorarium van f. 0.37<sup>5</sup> ontvangt en voor alle exemplaren vanaf het 2001<sup>ste</sup> een honorarium van f. 0.50 per verkocht exemplaar. U kunt dus zelf uitrekenen, hoe hoog het honorarium oploopt als het boek werkelijk succes heeft en we er 2000 exx. of meer van verkopen.

Als U mij mededeelt dat U met deze regeling accoord gaat, dan zal ik U een contract in deze zin toezenden.

U weet dat ik er niet van houd, een roman, dus ook de Uwe niet, te laten inleiden door een andere literator. Ik heb dus van het aanbod van de heer van der Woude geen gebruik gemaakt. Wel echter heb ik hem verzocht een prospectus voor Uw boek te schrijven. daarvoor heeft hij het manuscript dan nog even nodig en aangezien U er nog een doorslag van hebt, zoudt U hem die doorslag misschien even kunnen sturen.

Met hartelijke groeten,

Uw

2. Alice von Eugen to Maria Dermoût, 17 August, 1951.

She writes her that Piet Oomes, who gives book reviews for the K.R.O., will review her novel and announced it as ‘the enchanting small novel *Nog pas gisteren*, an image of the Dutch Indonesian life at the end of the former century, written with unusual evocative power.’ She continues with an answer to Maria’s statement that she was happy that the sales of her novels went well, saying that she was impressed when reading the manuscript, and that she would not get any more grey hairs than she already had if a novel she loved would sell less than hoped, and that she was happy that she was right when she decided to publish this novel. She was happy that some of her stories would appear in magazines, and continued writing that she did not really remember what the Moluccan novel was about, but that it would be best to write a longer novel instead of a collection of short stories.

vE/T

17.8.51

Mevrouw M.E. Dermoût-Ingerman

Flatgebouw Stationsplein

ARNHEM

Lieve Mevrouw Dermoût,

Dank voor Uw kaart van 15 Augustus. Ik heb U nog een prettige mededeling te doen. De heer Piet Oomes, die boekbesprekingen houdt voor de K.R.O., zal op 26 Augustus ’s avonds om acht minuten voor acht Uw boek bespreken, dat hij in de K.R.O.Gids al aangekondigd heeft als “de betoverende kleine roman van Maria Dermoût “Nog pas gisteren”, een Indisch levensbeeld uit het vorig eeuweind, geschreven met ongewoon evocatieve kracht”.

U bent toch echt een lieverdje, als U mij schrijft dat het een pak van Uw hart is als de verkoop van Uw boek wat naar wens gaat.

Lieve mevrouw Dermoût, ik heb Uw boek uitgegeven, omdat ik onder de indruk van de lezing van het manuscript ben gekomen. Ik heb nog wel zoveel idealisme, zonder nu de zakelijke kant van de dingen te vergeten, dat het me niet meer grijze haren kost dan ik al heb als een boek, dat ik met hart en ziel heb uitgegeven, eens wat minder goed verkocht wordt. maakt U zich daarover dus geen zorgen meer. Ik ben even blij voor mijzelf als voor U, dat ik gelijk heb gekregen toen ik tot de uitgave van Uw boek overging.

Ik ben blij dat mevrouw van Lokhorst in de bundel, die zij redigeert, een verhaal van U zal opnemen en dat er misschien ook een in de Gids zal verschijnen. Dat is altijd van groot belang. Nu schrijft U mij dat U daarna serieus hoopt verder te gaan met het Molukse boekje. Ik heb intussen zoveel verhalen van U gelezen en krijg, zoals U begrijpt, zo enorm veel onder de ogen, dat ik mij niet meer precies herinner of het Molukse boekje uit korte verhalen bestaat of één groot verhaal wordt. Voor een uitgave is één groot verhaal, zo groot als bv. “Nog pas gisteren” natuurlijk veel aantrekkelijker. Als U er toch nog aan bezig bent, kunt U het misschien zo inrichten zonder Uzelf geweld aan te doen.

Met hartelijke groeten,

3. Alice von Eugen to Maria Dermoût, 8 June, 1953.

Alice gives her opinion on *Monkey* by Arthur Waley. Apparently they met: Alice had had a good time and was happy that had spoken each other, and thought Maria was on the right way with her new novel. She hoped that the household and Maria's health would not get so bad that she could not work anymore, and hoped the novel could appear in spring. She hoped to hear from Maria when she was in The Hague.

vE/T

8.6.53

Mevrouw M.E. Dermoût-Ingerman

Flatgebouw Stationsplein

ARNHEM

Lieve Maria,

Met bijzonder veel plezier heb ik MONKEY gelezen. Het is een schitterend boek, vol interessante beelden, symboliek, vergelijkingen en natuurbeschrijvingen. Wist je overigens, dat het al in het Nederlands vertaald is? Ik zend je het boek vandaag terug.

Ik vond het gezellig en het was goed dat wij elkaar weer eens hebben gesproken. Na enig nadenken over wat ik gelezen heb en wat je me nog hebt voorgelezen, geloof ik werkelijk dat je op de zeer goede weg bent met dit nieuwe boek.

Ik hoop dat alle beslommeringen van het huis je nu niet zo overstelpen dat je niet kunt werken en ook dat je gezondheidstoestand je tot werken in staat zal blijven stellen. Het zou bijzonder goed zijn, het nieuwe boek in het voorjaar te laten verschijnen.

Zodra je in Den Haag bent hoop ik van je te horen, opdat hetzij ik naar Den Haag of Wassenaar kom; hetzij jij naar Amsterdam.

Met heel veel hartelijke groeten,

je

4. Tine van Buul to Maria Dermoût, 28 April, 1954.

Querido had received a map from Johan van der Woude of Ceram and Ambon, which was supposed to be included in *Spel van Tifa-Gong's*, but the northern islands, which were the main islands in the novel, were not on the map. Therefore Tine found it unnecessary to have it added to the novel. She also asked if they had to mention mr. Sachse, who had written down and translated one of the songs.

v.B/C

24.8.54

Mevrouw M.E. Dermoût-Ingerman

Prins Mauritslaan 79

DEN HAAG

Geachte mevrouw Dermoût,

Van Johan van der Woude kregen wij uit Velp een tekening gestuurd van Ceram en Ambon.

Uit Uw brief van 15 Augustus aan Mevrouw von Eugen lees ik, dat dit kaartje in "Spel van Tifa-Gong's" zou komen. Ik weet niet of U het kaartje zelf gezien hebt, maar juist de noordelijke eilanden, zoals Ternate, dat toch het hoofdeiland is uit "Spel van Tifa-Gong's", komen er helemaal niet op voor. Mijns inziens heeft het dan weinig zin, juist dit kaartje op te nemen. Laat U nog even weten, hoe of wat?

U schrijft wel, dat U toestemming hebt voor de opname van het lied van de Heer Sachse, maar wilt U ons ook nog laten weten, of wij zijn naam in de tekst moeten vermelden? De drukproeven ontvangen wij dan wel binnenkort van U.

Met vriendelijke groeten,

hoogachtend,

N.V. EM. QUERIDO'S UITGEVERSMY

Tine van Buul/adj.dir.

5. Maria Dermoût to Alice von Eugen, 25 May, 1955.

She writes on some points in her contract she did not agree with: she wanted to have her royalty changed to 12,5% up to 1000 novels, and 15% above that number. She added that it might seem like a high royalty but asked if that was not fair, considering that the royalties on her former novels had been lower than usual. She continued with her wishes on the cover design, and added her regret that they could not meet her request to ask Doeve to design the cover, followed by giving another option.

Arnhem Mei 25 '55

Lieve Alice, Dit is een beetje vervelend briefje om te schrijven, ik had eerlijk gezegd verwacht dat jij het mij zou geschreven hebben.

Het gaat nl. om enige zakelijke punten (waar wij het al even samen over hadden) betreffende mijn nieuwe boekje. Ik zou dan graag ditmaal een royalty van 12½% hebben tot 1000 exemplaren, en 15% daarboven.

Dit laatste (als het zover komt!) lijkt misschien hoog en niet usantieel, maar vindt je het gezien het lagere dan gewoonlijke percentage dat ik voor de vorige boekjes kreeg niet een billijke compensatie?

Dan zou ik het graag ingebonden hebben zoals Nog pas gisteren in donkerbruin met een Garoedavignetje (ik houd helemaal niet van wit en goud).

Wat een event. omslag betreft, het spijt me dat je niet aan mijn verzoek van aan Doeve te vragen kon voldoen, voor een ander die het Oosten (speciaal dit Oosten) niet kent is het bijna ondoenlijk, dan maar zo sober mogelijk, de titel, wat schelpjes door elkaar?

Kun je het met een en ander eens zijn, dan zal ik je a.s. Zaterdag de eerste tien bladzijden (dat is toch de bedoeling?) in het net + een overzichtje toezenden.

Met vriendelijke groeten

je Maria Dermoût-Ingerman



6. Alice von Eugen to Maria Dermoût, 12 March, 1956.

Because Maria's stay in Switzerland was so beneficial to her and she would love to elongate it, Alice had made up Maria's annual account, and if Maria wanted she could have this sum deposited on her personal account so she could stay in Switzerland longer if she wanted to. Alice wrote that now that she was there anyway and it was beneficial to her health, it deemed her desirable for Maria to stay a while longer.

v.E./L.B.

12 maart 1956

Mevrouw M.E. Dermoût-Ingerman

Mont Paisible/Montana (Valais)

ZWITSERLAND

Lieve Maria,

Hartelijk dank voor je brief van 25 maart. Ik ben blij, dat je begrijpt dat ik buiten die publicatie in de Libelle sta, maar ik moet wel zeggen, dat ik erg van je brief was geschrokken. Enfin, dat is nu de wereld uit.

Waarom ik je zo haastig schrijf is het volgende: je schrijft, dat het verblijf in Zwitserland je zo goed doet en dat je het eigenlijk nog graag wat zou willen rekken. De reden, waarom je dat niet zou rekken, is mij natuurlijk onbekend. Om ik – en ik hoop dat je me dit niet kwalijk neemt – vrees, dat financiële overwegingen daarbij een rol spelen, heb ik mij gehaast de administratie de afrekening over de verkoop van je boeken in 1955 snel te laten maken. Die afrekening gaat hierbij. Daaruit blijkt, dat je bij ons nog een tegoed hebt van F.1322.43. Dit bedrag kun je natuurlijk, als je dit wilt, onmiddellijk opnemen.

Kan deze mededeling er misschien toe bijdragen, dat je je verblijf in Zwitserland nog wat rekt? Nu je er toch eenmaal bent en je zo opknapt, lijkt mij dat toch eigenlijk wel gewenst.

Met heel veel liefs,

Je

7. Alice von Eugen to Maria Dermoût, 27 March, 1957.

She wrote that if Maria would stay in Wassenaar for a while, she maybe would visit her after Easter, so she could see Josine Reuling at the same time. She furthermore wrote that Mrs. Silzer was a poor soul, suffering from arthritis for years, and not very wealthy with a husband who was violin player and who did not earn much. Alice would send her a package with food supplies not available in Switzerland every once in a while, and stated that Silzer would love to get something like that. Maria would not have to go through too much trouble, because the post office would take care of everything. She then asked Maria to have a photo made for Simon & Schuster when she was feeling well enough, and Querido would like to have a new one too, as well as other foreign publishers. Alice concluded writing that she had been to the literary market in Rotterdam, where she had been talking with Stuiveling, and that people had asked him for Maria's novels, most likely because of the radio bulletin.

vE/JO

27 maart 1957

Mevrouw M. Dermoût-Ingerman

p/a "De Pauwhof"

WASSENAAR.

Lieve Maria,

Al hebben we wel verschillende dingen door de telefoon besproken, ik wil je toch nog op je briefje antwoorden.

Mocht je voorlopig nog in Wassenaar blijven dan kom ik je misschien na Pasen toch nog even opzoeken, dan zie ik Josine Reuling ook tegelijkertijd.

Mevrouw Silzer is een arme ziel. Afgezien van het feit dat zij al jaren lang lijdend is aan artritis, heeft zij het ook niet breed. Haar man is namelijk violist en verdient weinig. Ik stuur haar bij tijd en wijlen wel eens een pakje met levensmiddelen, Hollandse specialiteiten: een Deventer koek, of chocola, of kaas, enfin, je weet zelf wel wat je in Holland wel en in Zwitserland niet kunt krijgen. Ik weet dat je haar daar beslist wel een plezier mee doet. Je hoeft er zelf betrekkelijk weinig aan te doen, want als je het bij een Eichholtz in Den Haag opgeeft, versturen zij het zo voor je, met douane-formaliteiten en alles.

Als je er aan toe bent, laat dan die foto voor Simon & Schuster maken. Wij zouden er ook graag weer eens een hebben, en ik denk ook dat andere buitenlandse uitgevers wel graag een foto van je willen hebben.

Ik was zaterdag op de literaire markt in Rotterdam (een vervelende boel overigens) en hoorde van Stuiveling, met wie ik nog even zat te praten, dat hij een paar maal vraag naar jouw boeken had gehad. Dat kwam toch echt door dat radio-forum.

Met heel veel liefs, ook voor Josine

je

8. Miss Van Bakhuizen van den Brink<sup>166</sup> to Maria Dermoût, 26 June, 1958.

She wrote that on 14 June, Hans Warren had added a section to her and her works. Querido had now received a letter from him in which he stated that he deemed Maria's works very high, and would love to get in touch with her; therefore, he asked if Querido could ask Maria to send him her address. The secretary now wanted to know if she could send him Maria's address.

BB

26 juni 1958.

Mevrouw M.E. Dermoût-Ingerman

“De Blokkedoos”,

Atjehweg 23,

*Noordwijk aan Zee.*

Zeer geachte Mevrouw Dermoût,

In de Prov. Zeeuwse Courant van 14 juni jl. wijdde de heer Hans Warren in zijn Letterkundige Kroniek een artikel aan u en uw werk (wij stuurden u dit artikel toe). De Heer Warren schrijft nu in een brief van 20 juni: ‘Zoals u gezien zult hebben, stel ik het werk van Maria Dermoût zéér hoog. Ik zou het prettig vinden t.z.t. eens in persoonlijk contact met haar te kunnen treden. Te dien einde vraag ik u beleefd of u er bij Mevrouw Dermoût naar wilt informeren of zij er bezwaar tegen heeft als u mij haar adres bekend maakt.’

Ik zou graag van u vernemen, of ik uw adres aan de heer Warren bekend mag maken.

Met vriendelijke groeten,

hoogachtend,

EM. QUERIDO'S UITGEVERSMIJ N.V.

v. Bakhuizen v.d. Brink, secr'esse

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<sup>166</sup> Secretary of Alice von Eugen and Tine van Buul.

9. Alice von Eugen to Maria Dermoût, 18 December, 1959.

She had been following the weather in Tessin in the newspapers and was relieved that after all the rain and fog the sky finally was clear, and hoped that it would stay like that. She agreed that Moscia was far away, so she preferred an apartment in or near Ascona. She did not know Kux [Irma Silzer's husband] was not feeling well, but she would go to Celerina next week for ten days and then would call the Silzers. She also sent a German copy of *Nog pas gisteren* for her housekeeper, and hoped she was not too busy with the household and could get to work. She sent Maria her best wishes for Christmas, and added in a post script that Querido told the treasury each year what sum was deposited on her personal account, and she only had to pay taxes over that amount; the recovery she had to pay probably had to do with the Indonesian backpay unless there were other things Alice could not judge. However, she would have f3000,-- deposited on Maria's personal account in the first week of January. Furthermore she would order a novel and send it to Maria's son in law as soon as possible, but she could not promise it would arrive on 2 January.

AvE/BB

18 december 1959.

Mevrouw M.E. Dermoût-Ingerman,

p/a Signora Werner,

Casa Frilorowi,

*Moscia*-Ascona.

Zwitserland

Lieve Maria,

Hartelijk dank voor je brief van 15 december.

Ik had het weer in Tessin al in de krant gevolgd en zag dezer dagen tot mijn opluchting, dat na al de regen en mist die voorspeld was, de hemel in Tessin onbewolkt was. ik hoop, dat het nu voorlopig maar zo blijft, want regen in Tessin is hopeloos.

Ja, Moscia is een heel eind weg. Als ik dus ook een flatje zou willen hebben, dan zou ik het vlak bij of in Ascona willen hebben.

Ik wist helemaal niet, dat Kux niet goed was. ik ga volgende week voor tien dagen naar Celerina en zal de Silzers dan even bellen.

Met gelijke post stuur ik je een Duits exemplaar van 'Nog pas gisteren' voor je werkstertje.

Ik hoop, dat je niet al te veel door het huishoudentje wordt opgeslorpt en dat je een beetje aan het werk kunt gaan.

Met mijn beste wensen voor een prettige Kerst,

Je

P.S. Zoeven komt je brief van 16 december. Wij hebben, zoals je uit onze opgave kunt zien die wij je ieder jaar sturen, gewoon aan de fiscus opgegeven, wat je ieder jaar opneemt en je hoeft inderdaad alleen belasting te betalen over het bedrag dat je in een jaar opneemt. Ik vermoed dus, dat de navordering inderdaad verband houdt met de Indische backpay, tenzij je nog andere dingen hebt, die ik niet kan beoordelen. In elk geval zullen wij in de eerste week van januari een bedrag van f 3000,- storten op jouw rekening bij de Twentsche Bank in Noordwijk. Verder zullen wij voor je bestellen 'The Conan Doyle Historical Romances' dl. II en dat zenden aan je schoonzoon. Of het er 2 januari is, weet ik natuurlijk niet, maar wij zullen ons best doen.

10. Alice von Eugen to Maria Dermoût, 15 January, 1960.

Alice was curious to hear how Maria was doing; whether she had a good time, not too cold, if she was healthy, and whether she was working or not. She also wondered whether the apartment was warm enough, and continued her letter asking if Maria knew an apartment she could take for a month. She then wrote that something new had come up regarding the musical rights, that Koningsberger had agreed to give up his rights, and that she deemed it quite alright to give Russell an eighteen month option on the musical rights of at least *De tienduizend dingen*, but that she would contact the foreign publishers on *Nog pas gisteren* only when there was a real chance something would be done with it.

AvE/BB

15 januari 1960.

Mevrouw M.E. Dermoût-Ingerman,

p/a Signora Werner,

Casa Frilorowi,

*Moscia-Ascona.*

Zwitserland

Lieve Maria,

Ik ben benieuwd te horen hoe je het maakt; of je het prettig hebt, niet te koud, en of je gezond bent, en of je werkt. Is het flatje warm genoeg? Ik kijk altijd in de krant, hoe het weer is in Locarno en ik heb al gezien, dat er veel regen en nevel is geweest en dat het de laatste tijd onbewolkt is en zelfs al een keer acht graden onder nul. Is de verwarming hiertegen opgewassen?

Ik zit nog altijd te dubben over een flatje voor een maand. Laat mij eens weten wanneer jij weggaat en of ik jouw flatje zou kunnen overnemen, als jij wegbent, en wat het kost. Er is weer iets heel nieuws aan de hand. Ik kreeg een brief van de heer Russell, dat er een theateragent is, die voor een cliënt van hem optreedt, die een optie van achttien maanden wil hebben op 'De tienduizend dingen' en 'Nog pas gisteren' met het oog op een 'musical'. Ik stuur je hierbij een afschrift van zijn brief. Daarop heb ik hem geschreven, dat wij in 1957 (Jij deed dit met een brief aan Koningsberger) Koningsberger het werk met het oog op een musical in handen hebben gegeven en dat hij zich dus eerst met Hans Koningsberger in verbinding moet stellen. Vandaag ontvang ik van Russell een brief

waarin hij schrijft, dat Koningsberger niet geïnteresseerd is in de dramatische of muzikale rechten, dat hij zelf al te veel tijd gebruikt had om mensen hiervoor te interesseren, zonder succes.

Het lijkt mij niet verkeerd om Russell een optie van achttien maanden te geven, althans voor dit doel, op 'De tienduizend dingen'.

Wij hebben indertijd inderdaad al die radio- en T.V.-rechten teruggekregen van de uitgeverijen in het buitenland, die 'De tienduizend dingen' hebben uitgegeven, maar van Marion von Schröder in Duitsland is dit min of meer onder protest gebeurd, en ik voel er niets voor, deze mensen die moeilijk zijn, te alarmeren voor 'Nog pas gisteren', zolang er althans nog niet enige zekerheid is, dat er met 'Nog pas gisteren' iets gaat gebeuren. Als er enige zekerheid bestaat, ben ik bereid zelf naar Hamburg te gaan om de zaak met Marion von Schröder te bespreken. Intussen schrijf ik in deze zin aan Russell en ik zal proberen een zekere betaling voor de optietermijn te krijgen. Of dat zal lukken, weet ik niet.

Met heel veel hartelijks,  
je



11. Maria Dermoût to Tine van Buul, 12 November, 1961.

She was surprised how beautiful the photo book *Tempo Doeloe* [Rob Niewenhuys, 1961] had turned out and thanked Tine for sending it to her. She wrote that her heart opened up when reading it, and that maybe the trees had been even more beautiful than the people, although there were pretty ones as well. She missed the real old buildings, temples, but added that of course there was so much to choose from. She furthermore wrote that she would go have some tea at Alice's new house, and seems excited about it, but feels sorry for Alice for burning her hand. Ettie had fallen down the stairs and had sprained her right wrist, which was not only painful but also very inconvenient. It was about to become raining season but she could not complain after so many sunny days. She finished with sending her kindest regards to both Tine and her husband.

Moscia/Ascona Nov. 12 '61

Lieve Tine, wat een verrassing het mooie boek "Tempo Doeloe"! Hartelijk dank ervoor! Ja, je hart gaat dan toch wel weer open, curieus, misschien waren de bomen toch nog mooier dan de mensen, hoewel daar ook mooie exemplaren onder waren. Ik miste wel dat er niet iets van werkelijk oude bouwwerken, tempels ofzo, instond, maar er is natuurlijk zoveel om uit te kiezen.

Morgen gaan we bij Alice en haar man op de thee! In het nieuwe huis. Afschuwelijk dat zij haar hand zo verbrand heeft.

Ettie rolde hier van de stenen trap, en verstuikte haar rechterpols erg wat, behalve de pijn, erg lastig voor haar was, nog is, jammer.

't Begint nu echt regentijd te worden maar wij mogen niet klagen, hadden zoveel zonnedagen. Met hartelijke groeten, ook aan je man, en nogmaals veel dank,  
je Maria D-I

12. Maria Dermoût to Tine van Buul, 21 January, 1962.

She regrets that she hardly could thank her and her husband for their attention because they had to leave so suddenly. She still had a box of chocolates for them, but had to find a way to send it to them. She felt to sorry for them that their holiday was cut short so suddenly, as well as for herself because she would have loved to read to them what she had finished and to hear their judgement, but now it had to wait till later. She asked if Tine could have f500,-- deposited on her personal account, adding that she loved this country [Switzerland] but that it was not really cheap. She also asked if Tine could send two gramophone records to her address in Noordwijk, on her account.

Moscia Zondag 21 Jan. '62

Lieve Tine, 't ging gisteren zo hals over kop, dat ik jou en je man nauwelijks kon bedanken voor jullie attentie. Ik heb een lekker doosje bonbons van dit beroemde heer, maar moet 't nog naar je toe zien te krijgen.

Vind 't zo sneu voor jullie dat de vakantie zo ineens verbroken werd – voor mij ook jammer had je graag voorgelezen wat ik al klaar heb (nog lang niet alles) en je oordeel gehoord. Nu dan maar later.

Zou je (als 't kan p.o.) f 500,- op mijn rekening Twentsche Bank Noordwijk willen laten storten? Het is een heerlijk land hier, maar niet direct goedkoop.

En ook nog 2 gramfoonplaten van Tjalie R en mij naar m'n adres Noordwijk a.Z. willen laten sturen voor mijn rekening.

Dit even in haast, Ettie brengt 't naar de bus. Hartelijke groeten van ons beiden  
je Maria D-I

13. Maria Dermoût to Irma Silzer, 25 February, 1959.

Maria's cold was going away, but she did not mind having had it at all because she loved the time spent at the Silzers so much. She thanked her for the lovely day with the beautiful hike through the 'wild' valley and the beautiful sunset over the lake from above Madonna del Sasso. Reality almost felt like a dream, being together, dinner in their hospitable kitchen, having to get to know them, which she and Ettie both found a gift, without talking to their mouth; both of them had often become disappointed in people, so much that they started to wonder if they expected too much of others. But a meeting as with the Silzers gave hope again that everything could be there as thought.

She continued about her writing, and wrote that she would send Irma *De Sirenen*, with a lot of apologies, but it would take so long for her to type it. She wrote that a publisher in Zürich probably was interested in her stories; when she was at home again she would send Irma three 'snake' stories that possibly could be published. She asked how the photographs had turned out, and that Ettie would love to see them as well.

Furthermore, she wrote that she thought about writing to Mrs Werner to rent the apartment again, although she was not too happy with the busy road along the house, the walking possibilities and the steep stairs, but she loved that there was heating and the apartment was at the sunny side of the house; and the owner seemed like a pleasant person. In Ascona, she had seen a small apartment as well, one room with kitchenette and oil heating, but she doubted if it was big enough and they did not know prices either because they never rented during the winter. She also thought to stay in hotel Schiffli so she would have no worries at all, but then she could not have anyone staying over because it would become too costly. She also loved the house in Verscio, but because of her former experiences she was afraid of the heating in such an old house. She found it scary to decide so long beforehand what she should do, and asked if that was cowardly.

Comano Febr. 25 '59

Lieve Irma, de erge verkoudheid (was er domweg ziek van maar vond het alles niet erg, zo hebben we genoten van die dagen) is aan t voorbijgaan, en haast ik me je over van alles en nog wat te schrijven.

Allereerst nogmaals ook uit naam van Ettie jullie beiden heel hartelijk bedankt voor die werkelijk heerlijke dag die jullie ons bezorgden. De mooie tocht het "wilde" dal, en die onvergetelijk mooie zonsondergang over 't meer van boven Madonna del Sasso gezien.

Hoe komt de droom de werkelijkheid, de werkelijkheid een droom zó gelijk? zei een van onze oude dienststers. Het gezellig samenzijn, het eten in jullie gastvrije keuken... helemaal jullie te hebben leren kennen! Ettie vindt dat evenals ik een geschenk (dit is geen mooipraterij, we zijn beiden (ik vanzelf nog meer dan zij) verder komende in 't leven helaas zo dikwijls en telkens weer teleurgesteld in onze mensen – broeders, zusters, dat je je wel eens afvraagt – ligt 't aan mezelf, vraag ik, verwacht ik te veel? Maar zo'n ontmoeting als met jullie geeft dan weer een gevoel van goede moed, en dat het er wel is zoals je dacht – hoopte...)

Nu even over de schrijverij, zend je de Sirenen (met veel excuses, maar als ik 't over moet tikken duurt het zo lang!) De uitgever Rascher Verlag in Zürich vroeg aan Bonnie de Graaf als zij wist van Holl. boeken die zij goed vond (vooral ook met enige Oosterse inslag) hem te waarschuwen. Wij mogen ook haar naam noemen. Of die mevrouw van Rijswijk deze zelfde uitgever bedoelde of een ander moet ik nog informeren, en zal het je dan laten weten. Als ik thuis ben kan ik je nog 3 “slangen”verhalen sturen die misschien ook wel in aanmerking zouden komen om uitgegeven te worden? Hoe liep t met de foto's af? Werd het wat? Ettie wilde ze ook graag zien, kan dat? om event. na te bestellen!! ik ben op dit gebied geheel murw!

Ik dacht meteen maar mevr. Werner te schrijven, dat ik haar flatje voor volgende winter huur – ik vind jammer dat het aan die erg drukke autoweg ligt en er weinig te wandelen valt (ben een beetje bang voor de trap!!) maar aan de andere kant is alles vóór, de verwarming! de zonkant en zij lijkt me ook een prettig iemand.

Ik zag in Ascona zelf in zo'n groot huis – Perucke (weet je dat?) erg grappig ouderwets, een klein apartementje, 1 kamer met kitchenette en oliekachel, een met el[...] maar is t voldoende? en zij wisten geen prijzen, verhuurden eigenlijk nooit in de winter.

Ik heb ook gedacht om in hotel Schiff[li] een kleine kamer te nemen dan ben ik van alles af – maar de eigenaar kon ook geen prijs nog noemen – en het grote bezwaar in mijn gevoel is dat ik dan nooit eens iemand kan logeren, dan wordt het veel te kostbaar.

Het huis in Verscio trok me even erg vanwege de nabuurschap! maar na onze ervaring hier ben ik wel bang voor het verwarmingsprobleem in zo'n oud huis.

Gek is dat zo erg lang vooruit bedenken en beslissen vind ik moeilijk, is dat lafhartig?

Dag lieve mensen – alles goeds liefs ook van de dochter  
je Maria

14. Maria Dermoût to Hans and Helen Warren-Ferguson, 25 October, 1961.

She began the letter, writing that it actually was meant for Hans' birthday, albeit a bit late. She wished there was no distance or any other obstacle, so they could be together without much trouble or having to spend a lot of money, and together could look at the lake if the sun shined, and talk (or not) and drink their cups of coffee and a glass of wine on one's health. She did it in her mind, but that was not quite the same.

All gained tiredness now came out because of the rest here, but Ettie started to look better even though Maria herself did not feel much better yet, but she did not feel like going to a doctor again.

Johan van der Woude had stayed at their apartment for a couple of weeks and had started a new novel, just like the year before, which was very nice. Ettie had written her first chapter, which Maria found good and very suspenseful and very readable, and supposedly very big. She felt a bit ashamed when seeing that, but felt like it would come on itself, or not, whatever the gods wanted.

A while ago she read a line from Ovid which she found striking, about the music that still lingered in the stones. She wrote that there were many small granite walls in that area which she loved very much, of which she liked the colours as well and of which she could feel the warmth when the sun had shined on them, and maybe heard the sound of the lyre in them. She wrote them to take this poetic ending for granted, and was happy that their Hanna had nothing serious.

Moscia/Ascona casa Werner October 25 '61

Lieve Helen en Hans, eigenlijk, hoewel dan veel te laat, is dit nog voor Hans' verjaardag bedoeld! en nog wel een kroonjaar. Heel veel goede wensen! maar dat weet je wel.

Hoezeer zou men wensen dat afstand er niet was, en nog zoveel andere hindernissen niet, dat we zonder te grote moeitens en ook zonder dat het zoveel geld moet kosten zomaar gezellig bij elkaar zouden kunnen zijn, en op het plat naar her meer kijken in de zon (+ als er zon is – nee dat is ondankbaar, er was véél zon, maar de regenmoesson komt nu toch nog) en een beetje praten of niet praten en onze eeuwige kopjes koffie tezamen drinken en een glaasje wijn op iemand's gezondheid! In gedachten is ook wel goed maar toch niet helemaal is dát voor ons arme mensen zolang we hier rondwandelen, vind ik.

Alle wat opgepotte moeheid die begon hier natuurlijk juist door de grote rust ineens een woordje mee te spreken, maar tot mijn grote vreugde begint Ettie er iets beter uit te zien,

met mij wil het nog niet zo, en ik heb weinig zinnigheid nog eens weer naar een dokter te lopen, eerst maar even afwachten.

We hadden Johan v.d. Woude een paar weken hier, begonnen aan een nieuw boek zoals verleden jaar. Als hij daaruit opdook was het heel gezellig. Ook Ettie schreef haar eerste hoofdstuk (daarmee haar eerste stappen zettende op het glibberige pad) het is dunkt me niet alleen met moederlijke trots bekeken, goed en uiterst spannend en leeswaardig, maar zo'n brokstuk geschiedenis is niet een klein werkje. Ik sta daarbij enigszins met beschaamde kaken, maar denk dan maar, het komt op een moment wel. of niet, zoals het de Goden behaagt.

Ik las laatst wat me erg frappeerde van Ovidius: there was a wall on which the son of Latona is said to have laid down his lyre, the music whereof still lingered in the stones. Er zijn hier veel van die granieten muurtjes die ik zo mooi vind, waarvan ik de kleuren ook wel zie, de warmte kan voelen als de zon er op geschenen heeft, de klank van de lier misschien ook nog wel eens op een keer weer hoor?

Lieve mensen, neem dit poëtische slot voor lief. Ben zo blij dat jullie Hanna toch gelukkig niets ernstigs had. Komt zij erg in opstand tegen warm ondergoed? Wees allen tezamen heel hartelijk gegroet, nogmaals beste wensen en alles liefs

Jullie Maria D-I





**Universiteit Leiden**