

Author

Frank Hockx

Aantal pagina's

Remco Campert

Biographic information

Remco Wouter Campert was born in The Hague on 28 July 1929, the son of writer Jan Campert and actress Joekie Broedelet. His parents separated when he was three years old, after which he lived alternately with one or the other of his parents and with his grandparents. In 1941 he moved to Amsterdam with his mother, but in the following year was sent east to live with a family in Epe. He was still living there when he learned of the death of his father (author of a famous poem about the first Dutch Resistance fighters, *De Achtien Dooden*) in 1943 in the concentration camp at Neuengamme. Later, in 2005, Campert was challenged with the information that his father had died not of exhaustion but had been murdered by fellow prisoners for the supposed betrayal of several of their own to the camp leaders. Further inquiry proved this accusation against Jan Campert to be false, revealing instead a man who admittedly had published articles in pro-German magazines in order to earn money, but who had also taken part in Resistance activities.

In September 1945, after the war had ended, Remco Campert returned to his mother in Amsterdam, where he attended the Amsterdam Lyceum, a grammar school (*gymnasium*). He became involved in the school paper, writing his own column and a comic strip. As the years progressed, however, he increasingly neglected his classes in favour of going to the cinema (attending as many as four films a day), jazz clubs and cafés. After taking the pivotal decision to become a writer, he dropped out of school entirely.

Teaming up with Rudy Kousbroek, who was a fellow pupil at the Amsterdam Lyceum, Campert founded a magazine titled *Braak*, of which the first edition appeared in May 1950. Rather than aspiring to any highfalutin objective, their ambition was 'to put out a little magazine in the same way other lads might play at being post office master'.

Meanwhile, Campert married his first wife, Freddie Rugters, in 1949. After living together in Paris for some time during the early 1950s, they separated five years later. Whilst living in the French capital, Campert strove to sell his self-produced collection, *Ten lessons with Timothy*. With a print run of 25 copies, Campert – an avid jazz fan – had titled the volume after the eponymous record by Dizzy Gillespie. To earn a living, he also wrote advertising copy and translated works by foreign authors during the 1950s.

Campert subsequently married the writer Fritzi ten Harmsen van der Beek, with whom he lived in Blaricum until 1957, when he returned to Amsterdam. In 1961 he married Lucia van den Berg. Having wearied of life in Amsterdam, the family moved to Antwerp in 1964. Two years later, Campert returned, alone, to the Dutch capital. Back in Amsterdam, he became acquainted with Deborah Wolf, with whom he lived together until 1980. In an interview with Cees van Hoore in the Dutch daily *Nieuwsblad van het Noorden* in 1994, Campert said of his later, solitary years: 'Being on my own is not oppressive to me. I enjoy my own company. When I was living with someone else, I'd sometimes stay submerged for days. Living together is a dual solitude, and I have no desire for that. My authorship and I have a very happy marriage.' This notwithstanding, Campert has since married Deborah Wolf.

In the 1970s, Campert suffered a classic case of writer's block and published almost no new work. In an interview with Jan Brokken in the weekly newspaper *Haagse Post* near the end of this period, he commented: 'For years, I was virtually unable to write. I just didn't feel like it anymore. I felt a physical aversion to writing. Though I thought about it, I was plagued by a debilitating doubt.' However, in 1979 Campert finally resumed his craft, and in 1985 published the Dutch national book week novella, *Somberman's actie*. From 1989 until the duo's farewell tour in 1995, Campert and Jan Mulder (former footballer, writer and TV personality) put on literary theatre performances together, drawing on their combined texts. The two also alternated in writing a daily column in *de Volkskrant* newspaper, entitled 'Camu', in which they responded to current events. Mulder and Campert also teamed up to write the national book week essay in 1999, centring on the theme of 'the family' and titled *Familie-album*. In 1995, Campert was broadcast reading his ever-popular novel *Het leven is vurrukkulluk* on Dutch radio.

From 6 October 2000 to 10 June 2001, the Letterkundig Museum (literary museum) in The Hague hosted a major exhibition paying tribute to Campert and spanning the author's entire oeuvre. On the occasion of the author's 75th birthday in 2004 a major public celebration was organized that also featured the issue of a compilation cassette of his entire oeuvre, titled *Campert Compleet*, and the publication of entries from his journal under the title *Schrijversleven*. To mark Campert's 80th birthday five years later, an extensive collection of his poems was published alongside a collection of his early novels (*Het leven is vurrukkulluk*, *Liefdes schijnbewegingen* and *Tjeempie! of Liesje in Luiletterland*), under the title *Vurrukkulluk*, and a publication featuring 80 poems by a wide range of Dutch authors written in tribute to Campert (*Poëzie is een daad: 80 gedichten voor Remco Campert*). In 2014 he was honoured with the presentation of the *Gouden Schrijfmachine*, an award conferred by young writers on individuals or organizations that have made efforts to promote 'new literature' by talented young writers.

Main themes in Campert's oeuvre

In July 1950 the editorial board of *Braak* magazine, which Campert had launched together with Rudy Kousbroek in the spring of that year, was expanded with Lucebert and Bert Schierbeek. Alongside the magazine *Blurb*, published by the Dutch poet Simon Vinkenoog who was living in Paris at the time, *Braak* was the foremost publication of the experimental poets of the 1950s. In 1951 Vinkenoog brought the work of this new generation of poets together in an anthology titled *Atonaal*, leading these poets to subsequently be grouped together as part of a movement named for the decade as 'De Vijftigers'. As far as the members of this group (which further included Kouwenaar, Elburg and Claus) were concerned, however, they were anything but a closed collective. Rather, they formed, as Kouwenaar phrased it, 'a spontaneous conspiracy of subjective mentalities.' What truly bound them together, beyond homogeneous social ideas or literary conceptions, was their rebellion against literary tradition and the awareness that they themselves represented a new generation, with its own new brand of poetry. Though he was part of this movement, Campert nonetheless retained his own identity. Less inclined to depart from the customary poetic norms, and less extravagant in his linguistic experimentations than contemporaries like Kouwenaar and Lucebert, Campert became known as the 'the most comprehensible of the *Vijftigers*'.

In 1950, Campert made his *début* in the magazine *Libertinage* with a poem titled 'Te hard geschreeuwd?', a call to be a voice that 'shorts the circuits of acquiescence.' It is typical of Campert's early work, in which he sought to express an idealistic faith in a poetry in which dreams and desires could hold their own against reality. Equally characteristic of his work, however, is that grim reality nevertheless eventually wins the day. Love, romantic desire and the beauty of poetry all offer a no more than brief reprieve. In his later work, Campert shows himself considerably more cynical and less hopeful about the possibility of pure love and the power of poetry. His *début* collection, titled *Vogels vliegen toch* (1951), opens with his well-known poem 'Credo', where poetry and reality face off in a quest for the impossible ('I have no wish to strike water from rocks / but rather to carry water to the rocks'). Yet this faith in poetry as 'an act of affirmation', as he attests in the collection *Het huis waarin ik woonde* (1955), fades to the background in his later collections. In *Bij hoog en bij laag* (1959), *Dit gebeurde overal* (1962) and *Hoera, hoera* (1965), elements such as the joyless world, pain, sickness, old age, loneliness and a love that is 'shorn to the bone' loom far greater than in any of his previous collections. This dovetailed with a change in his formal approach, shifting to a poetry that was more direct in style and scant in imagery. Yet in *Mijn leven's liederen* (1968) and *Betere tijden* (1970), irony as yet wins out over the cynicism of his previous collections, with themes that once more look beyond the gloomy existence of the individual.

Having started out as a poet, in the 1960s Campert began devoting more and more of his energy to narrative writing. Though initially spurred by a lack of funds in the 1950s, with the publication of shorts in magazines including *Podium*, *Tirade*, *Vrij Nederland* and *Het Parool*, these very short stories gradually made way for longer texts of greater depth and complexity – though they, like his later poems, were also more pensive. In *Een ellendige nietsnut*, published in 1960, ennui, listlessness, loneliness, sorrow and disillusionment are the defining features of the narrative. This makes it all the more curious that the novels Campert subsequently wrote in the 1960s are, on the face of it, so cheerful. *Het leven is vurrukkulluk* (1961), for example, is a light-hearted novel liberally sprinkled with word-plays. Set in and around Amsterdam's Vondelpark on a warm summer's Sunday, it also features an appearance by the youthful protagonist of Theo

Thijssen's novel *Kees de jongen*, now an old greybeard, along with his beloved Rosa. The absurdities continue in *Liefdes schijnbewegingen* (1963), which tells the story of the young poet Gerard Beka who loses his mind after spending two days in a butcher's cold store, only to regain his senses upon being hit with a bottle two years later. *Tjeempie! of Liesje in Luilletterland* (1968) is at once a blithe parody of the pornographic novel and caricatures a number of well-known Dutch authors. More serious by far is his novel *Het gangstermeisje* (1965), for which Campert also penned a screenplay, about a writer who retreats to a small French town – officially to write the script for a film about a gangster girl, but in reality because both his life and his writing are at a dead end and he hopes to wipe the slate clean and start afresh.

After a long period of silence spanning much of the 1970s, a collection of poems (*Theater*, 1979) and of short stories (*Na de troonrede*, 1980) manifested no marked change in Campert's tone or choice of themes. Gone is the faith in a better world, and likewise in the possibility of finding comfort in poetry, even if the poet has not lost his desire to write ('even knowing all / yet after all this poem'). Nonetheless, his 1983 collection *Scènes in Hotel Morandi* was lauded by literary critics as clearly charting a new course – though less in terms of his themes than in how Campert approached his subjects. Ranging the spectrum from more classical to abstract poems, this collection closes with a piece on the death of Campert's father.

In his stories in *Na de troonrede* and later books, his protagonists (mostly shy or unsociable writers of meagre talent) are still invariably dictated by passivity and uncertainty; their lives a series of small but repeated failures. A striking example from Campert's more recent work is the character Menno van der Staak in his expansively titled novella *Ohi, hoho, bang, bang, of Het lied van de vrijheid* (1995). A playful piece peopled with eccentric poets and absurd plot-twists, in which the liquor flows freely, the story was intended as a humorous lampoon of Rotterdam Poetry International.

An exception to this pattern is *Gouden dagen* (1990), a short novel whose narrator and main character is a man who is utterly content. After this, it would be another fourteen years before Campert the novelist made another appearance, with the publication in early 2004 of *Een liefde in Parijs*, about a young Dutch writer who meets a mysterious woman in the French capital. His next novel came soon after, in 2006. Entitled *Het satijnen hart*, the narrative theme is closely tied to that of *Een liefde in Parijs*. In this case, the protagonist is a painter who, having learned of the death of his ex-girlfriend, is transported back twenty years in time to the moment she left him. This novel was nominated for a Gouden Uil award for the best work of literature in the Dutch language. In 2007, Campert published another collection of poems after a hiatus of seven years, entitled *Nieuwe herinneringen*.

Campert's popularity with the general public (including many school pupils who include *Het leven is vurrukkulluk* or *Tjeempie!* on their reading lists) owes primarily to his work as the author of eminently accessible and humoristic prose. Recognition within the literary circuit came when he was presented with the P.C. Hooft award in 1979. In its report, the jury wrote: 'Taking into consideration Remco Campert's entire poetic oeuvre, the jury has been impressed with the personal chronicle that it renders of the years from 1950 to 1970. The precarious and preposterous facts of this period are recorded by the poet in an unforgettable fashion.'

In 2011 Campert received a Gouden Ganzenveer award on account of his 'major significance for the written and printed word in the Netherlands.' Shortly thereafter it

was announced that his first novel *Het leven is vurrukkulluk* (from 1961) had been selected as the featured book in the 2011 edition of the Dutch annual public reading campaign *Nederland Leest*. At the close of the campaign it was further announced that the book would be made into a film by the director Frans Weisz.

In 2013 Campert published a book together with his daughter Cleo, entitled *De ziel krijgt voeten*, comprised of photographs taken by Cleo of people in her immediate circle, all furnished with poetic commentary by Remco. Later in the same year he published a new novel, *Hôtel du Nord*, centring on the ageing writer Walter Manning, who retreats to a hotel in a small French coastal town. Once there, his desire for anonymity is thwarted by complications involving other characters, and to make matters worse he is recognized by a journalist. The next Campert followed soon thereafter with *Te vroeg in het seizoen* – a compilation of ‘autobiographical sketches’ containing his thoughts on memory, ageing, writing and forgetting.

A few weeks before his 85th birthday, Campert published another new poetry collection, *Licht van mijn leven*, which was issued in conjunction with a selection of his short stories made by Bert Wagendorp under the title *Een nacht en een morgen*. From around the same period, in June 2014, Campert began publishing a new series of stories featuring the tellingly named Somberman in the *de Volkskrant* newspaper.

Primary bibliography (selection)

- 1950 *Ten lessons with Timothy* (poems). Self-published.
- 1951 *Vogels vliegen toch* (poems). Uitgeversmaatschappij Holland.
- 1952 *Een standbeeld opwinden* (poems). De Bezige Bij
- 1953 *Berchtesgaden* (poems). De Bezige Bij.
- 1953 *Eendjes voeren* (short stories). De Arbeiderspers/De Boekvink.
- 1955 *Alle dagen feest* (short stories). De Arbeiderspers/De Boekvink.
- 1955 *Het huis waarin ik woonde* (poems). De Bezige Bij.
- 1955 *Met man en muis* (poems). De Beuk.
- 1956 *Lodewijk Sebastiaan* (short stories). Van der Peet.
- 1956 *Van de wijs* (short stories). Corvey Papiergroothandel.
- 1958 *De jongen met het mes en andere verhalen* (short stories). De Bezige Bij.
- 1959 *Bij hoog en bij laag* (poems). De Bezige Bij.
- 1960 *Een ellendige nietsnut en andere verhalen* (short stories). De Bezige Bij.
- 1961 *Het leven is vurrukkulluk* (novel). De Bezige Bij.
- 1962 *Dit gebeurde overal* (poems). De Bezige Bij.
- 1962 *Het paard van Ome Loeks* (short stories). Bruna.
- 1963 *Liefdes schijnbewegingen: een leesboek* (novel). De Bezige Bij.
- 1964 *Nacht op de kale dwerg* (short stories). De Bezige Bij.
- 1965 *Het gangstermeisje* (novel). De Bezige Bij.
- 1965 *Hoera, hoera* (poems). De Bezige Bij.
- 1968 *Fabeltjes vertellen* (short stories). Rap.
- 1968 *Mijn leven's liederen* (poems). De Bezige Bij.
- 1968 *Tjeempie! of Liesje in Luilletterland* (novel published under the pen name Remko Kampurt). De Bezige Bij.
- 1969 *Betere tijden* (poems). Motion.
- 1969 *Hoe ik mijn verjaardag vierde* (short stories). De Bezige Bij.
- 1970 *Betere tijden* (poems). De Bezige Bij. Also contains the eponymous collection published by Motion in 1969.
- 1971 *Campert Compleet* (short stories). De Bezige Bij. Published by Athenaeum-Polak & Van Gennep in the same year under the title *Verzamelde verhalen*.
- 1972 *James Dean en het verdriet* (short stories). De Bezige Bij.
- 1974 *Basta het toverkonijn* (short stories). Bakker.

- 1974 *Op reis* (short story written together with Willem van Malsen). De Harmonie.
- 1976 *Alle bundels gedichten* (poems). De Bezige Bij.
- 1976 *Luister goed naar wat ik verzwijg* (thoughts and aphorisms from the work of Remco Campert collected by Gerd de Ley). Orion.
- 1978 *Waar is Remco Campert?* (short stories). De Bezige Bij.
- 1979 *Theater* (poems). De Bezige Bij.
- 1980 *Na de troonrede* (short stories). De Bezige Bij.
- 1980 *De tijden* (short story). Haagse Post.
- 1982 *Een beetje natuur* (short stories). Meulenhoff educatief.
- 1983 *De Harm & Miepje Kurk Story* (novel). De Bezige Bij.
- 1983 *Scènes in Hotel Morandi* (poems). De Bezige Bij.
- 1984 *Amsterdamse dagen* (poems). Cornamona Pers.
- 1984 *Drie vergeten gedichten* (poems). Terhorst.
- 1984 *Kinderverhalen van Remco Campert* (children's stories). Holland. Portions previously published in *Lodewijk Sebastiaan*.
- 1984 *Wie doet de koningin?* (short stories). De Bezige Bij.
- 1984 *Zeven vrijheden* (poems to accompany etchings by Hannes Postma). Printshop.
- 1985 *Somberman's actie* (novella). CPNB. Published on the occasion of the Dutch national book week.
- 1985 *Somberman's maandag* (short story). CPNB. Text of Campert's speech at the national book week 'book ball' in 1985.
- 1985 *Zijn hoofd verliezen* (short story). Achter de Dromedaris.
- 1986 *Collega's* (poems). De Bezige Bij.
- 1986 *Rustig* (short story). Elferink.
- 1986 *Tot zoens* (short stories). De Bezige Bij. Portions previously appeared in *Het paard van Ome Loeks* and *Waar is Remco Campert?* A collection of columns from several previously published titles were issued together under the same title in 2004.
- 1987 *Eetlezen* (columns). De Bezige Bij.
- 1988 *Een neger uit Mozambique: een keuze uit de gedichten*. De Bezige Bij.
- 1988 *Toen ik je zag* (poems to accompany photographs by Peter Dejong). Bébert.
- 1989 *Zachtjes neerkomen* (novella). Vroom & Dreesmann.
- 1990 *Gouden dagen* (novel). De Bezige Bij.
- 1990 *Graag gedaan* (columns and short stories). De Bezige Bij.
- 1991 *Campert compleet vervolg: verhalen 1971-1991* (short stories). De Bezige Bij.

- 1991 *Dansschoenen* (short story). De Harmonie.
- 1992 *Rechterschoenen* (poems). De Bezige Bij.
- 1993 *Het bijzettafeltje* (columns). De Bezige Bij.
- 1994 *Fiebelekwinten* (short stories co-authored with Jan Mulder). De Harmonie.
- 1994 *Restbeelden: notities van Izegrim* (poems). De Bezige Bij.
- 1994 *Straatfotografie* (poems). Herik.
- 1994 *Vele kleintjes* (columns). De Bezige Bij. Comprises the collections *Tot zoens*, *Eetlezen*, *Graag gedaan* and *Het bijzettafeltje*.
- 1995 *Dichter* (poems). De Bezige Bij. An expanded edition was issued in 2009 which also included *Ode aan mijn jas* and *Nieuwe herinneringen*. Another, further expanded edition was issued in 2011 which also contains the collection *Een oud geluid*.
- 1995 *Ohi, hoho, bang, bang, of Het lied van de vrijheid* (novella). De Bezige Bij.
- 1996 *Oom Boos-Kusje en de kinderen* (children's book). De Bezige Bij.
- 1996 *Zeventien schetsen voor Ysbrant* (poems by Remco Campert and silk screen prints by Ysbrant). Segers. (*Revolver*, year 22, no. 3).
- 1996 *De zomer van de zwarte jurkjes* (columns). De Bezige Bij.
- 1997 *CaMu 1996: het jaaroverzicht van Remco Campert & Jan Mulder* (columns). De Bezige Bij.
- 1997 *Ode aan mijn jas* (poems). De Bezige Bij.
- 1998 *Een mooie jonge vriendin en andere belevenissen* (short stories). De Bezige Bij.
- 1998 *CaMu 1997: het jaaroverzicht van Remco Campert & Jan Mulder* (columns). De Bezige Bij.
- 1999 *Familie-album* (essays co-authored with Jan Mulder). Stichting Collectieve Propaganda van het Nederlandse Boek. Published on the occasion of the Dutch national book week.
- 1999 *CaMu 1998: het jaaroverzicht van Remco Campert & Jan Mulder* (columns). De Bezige Bij.
- 1999 *Ratapan* (poems). De Bezige Bij. Bilingual publication: Dutch and Bahasa Indonesia.
- 2000 *CaMu 1999: het jaaroverzicht van Remco Campert & Jan Mulder* (columns). De Bezige Bij.
- 2000 *Als in een droom* (novella). De Bezige Bij.
- 2000 *Kus zoekt mond* (anthology of poems). Muntinga.
- 2001 *CaMu 2000: het jaaroverzicht van Remco Campert & Jan Mulder* (columns). De Bezige Bij.

- 2001 *Beschreven blad* (novella). De Bijenkorf.
- 2001 *Alle verhalen* (short stories). De Bezige Bij.
- 2001 *Familie Kneupma* (columns). De Bezige Bij.
- 2002 *CaMu 2001: het jaaroverzicht van Remco Campert & Jan Mulder* (columns). De Bezige Bij.
- 2002 *Ja rozen* (poems). De Bezige Bij.
- 2002 *Céline van Balen* (exhibition catalogue). Stichting Basalt, Van Zoetendaal Publishers.
- 2003 *Drs. Mallebroetje en het jonge ding uit de achterban* (cover title: *De lijst Mallebroetje*) (columns). De Bezige Bij.
- 2003 *CaMu 2002: het jaaroverzicht van Remco Campert & Jan Mulder* (columns). De Bezige Bij.
- 2003 *De wolk die niet voorbijtrok* (text of Campert's speech at the National Remembrance Day on 4 May 2003). Stichting CPNB. Issued in the same volume with the poem *Echte wereld* by Huub Oosterhuis and the speech *Vrijheid en economie* by A.H.G. Rinnooij Kan.
- 2003 *Over en weer: gedichten als brieven* (correspondence with Cees Nootboom). Atalanta Pers. Issued in a trade edition by Atlas in 2004.
- 2004 *Een liefde in Parijs* (novel). De Bezige Bij.
- 2004 *CaMu 2003: het jaaroverzicht van Remco Campert & Jan Mulder* (columns). De Bezige Bij.
- 2004 *Campert Compleet* (collected work). De Bezige Bij.
- 2004 *Schrijversleven* (journal entries). De Bezige Bij.
- 2004 *Tot zoens* (columns). De Bezige Bij. Collection comprised of: *Tot zoens*, *Graag gedaan*, *Eetlezen*, *Het bijzettafeltje*, *De zomer van de zwarte jurkjes*, *De familie Kneupma* and *De lijst Mallebroetje*.
- 2005 *CaMu 2004: het jaaroverzicht van Remco Campert & Jan Mulder* (columns). De Bezige Bij.
- 2005 *Tien jaar Nederland* (columns). De Bezige Bij. Anthology of columns by Remco Campert and Jan Mulder.
- 2006 *CaMu 2005: het jaaroverzicht van Remco Campert & Jan Mulder* (columns). De Bezige Bij.
- 2006 *Het satijnen hart* (novel). De Bezige Bij.
- 2006 *Een geschenk uit de hemel* (recollections). De Bezige Bij.
- 2007 *Een lach en een traan* (selection of short stories). De Bezige Bij.

- 2007 *Dagboek van een poes* (novella). De Bezige Bij.
- 2007 *Nieuwe herinneringen* (poems). De Bezige Bij.
- 2008 *Het avontuur van Iks en Ei* (novella). De Bezige Bij.
- 2009 *Vurrukkulluk* (novels). De Bezige Bij. Collection comprised of: *Het leven is vurrukkulluk*, *Liefdes schijnbewegingen* and *Tjeempie! of Liesje in Luilletterland*.
- 2010 *Om vijf uur in de middag* (short stories). De Bezige Bij.
- 2010 *Mijn eenmanszaak* (columns).
- 2011 *Een oud geluid* (poems). De Bezige Bij. Published on the occasion of the Dutch national poetry day.
- 2011 *CC: een correspondentie* (correspondence with Henk Bernlef and Theo Loevendie). Lubberhuizen.
- 2012 *Vrienden, vriendinnen en de rest van de wereld* (short stories). De Bezige Bij.
- 2012 *Het verband tussen de dingen ben ik zelf* (columns). De Bezige Bij.
- 2013 *De ziel krijgt voeten* (texts to accompany photographs by Cleo Campert). De Bezige Bij.
- 2013 *Hôtel du Nord* (novel). De Bezige Bij.
- 2014 *Te vroeg in het seizoen: autobiografische schetsen* (columns). De Bezige Bij.
- 2014 *Licht van mijn leven* (poems). De Bezige Bij.
- 2014 *Een nacht en een morgen* (short stories). De Bezige Bij. Selection of previously published work.
- 2014 *De stad* (poems by Remco Campert to accompany illustrations by Jeroen Henneman). De Harmonie. The poems previously appeared in the collection *Dichter*.

Audiovisual media

- 1998 *Zilver praten* (poems). De Harmonie (compact disc with text booklet).
- 2005 *Als in een droom* (compact disc with Campert reading his novella of the same title, with musical accompaniment by Corrie van Binsbergen and her band). De Bezige Bij.

Films

1966 *Het gangstermeisje* / directed by Frans Weisz.

Based on a screenplay by Remco Campert.

1976 *Alle dagen feest* / four-part film directed by Ate de Jong, Otto Jongerius, Paul de Lussanet and Orlow Seunke.

Based on the short stories *Alle dagen feest*, *Een ellendige nietsnut*, *Hoe ik mijn verjaardag vierde* and *Op reis*.

1999 *Sombberman's actie* / directed by Casper Verbrugge.

Based on the novella of the same title.

Secondary bibliography (selection)

Below are reference details of books and magazine articles ABOUT Remco Campert's work. Interviews and discussions relating to individual titles that appeared in daily and weekly newspapers can be found in the *LiteRom* database at the public library.

* Backhuys, Kees-Jan. 'Iedereen is zijn eigen dichter geworden'.

In: *Vooy's* 3 (1984-1985) 3, pp. 21-27.

* Bibeb. 'Remco Campert: schrijven is kijken met je ogen dicht'.

In: Bibeb. 'Een grote hartstocht moet je volgen'. *Balans*, 1993, pp. 239-251.

* Blom, Onno. "Niet schrijven bestaat niet": interview met Remco Campert.'

In: *Awater* 1 (2002) 2, pp. 3-5.

* Brokken, Jan. 'Afleiding is het brood van de schrijver'.

In: Brokken, Jan. *Schrijven*. De Arbeiderspers, 1980, pp. 219-230.

* De Block, Lut. "'Het begint elke dag opnieuw en het zal ook nooit af zijn'".

In: *Poëziekrant* 17 (1993) 3, pp. 4-9.

* Elshout, Ron. 'Leven en schrijven: over proza en poëzie van Remco Campert'.

In: *Ons Erfdeel* 36 (1993) 5, pp. 652-664.

* Hageraats, Koos. 'Remco Campert'.

In: *Kritisch Lexicon van de Moderne Nederlandstalige literatuur*, August 2003.

* Harten, Jaap. 'Klare koffie met Campert'.

In: *Archief de Vijftigers*, 1. De Prom, 1983, pp. 27-30.

* Hoogervorst, Ingrid. 'Ik blijf altijd schrijven: in gesprek met Remco Campert'.

In: 'In de schaduw van een boek', special issue of *Bzzlletin*, 28 (1998-1999) 260, pp. 49-52.

* Jong, Martin de. 'Remco Campert: het schrijversleven beschreven'.

In: *Boek-delen essays 1*. Biblion Uitgeverij, 2006, pp. 8-19.

* Keller, Hans. *Hotel Atonaal: verslag van een romance*. De Bezige Bij, 1994.

* Kooiman, Margreet and Matthé ten Wolde. "'Na een jaar dacht ik: verdomme, ik ben schrijver": Diepzee interviewt Remco Campert'.

In: *Diepzee* 13 (1995-1996) 3, pp. 45-48.

* Kraaijeveld, Ruud A.J. *Remco Campert, Het leven is vurrukkulluk*. Walvaboek, 1992.

* Middag, Guus. 'Hier en daar nog een brandje van leven'.

In: Middag, Guus. *Alles valt in stukken uiteen: beschouwingen over poëzie*. De Bezige Bij, 1993, pp. 41-44.

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