

產共！看！看

日軍為正義解除人民的倒懸
來徹底剷除萬惡的自私自利
的黨軍和慘無人道的共產黨

On the Waterfront



NEWSLETTER NO. 14
OF THE FRIENDS
OF THE IISH

2007



Introduction

FRONT PAGE:
FRAGMENT OF
A CHINESE
POSTER
(1938),
SEE PAGE 13

In this number the reader can find information about how we spend the various contributions (see pp. 14-15), as well as an interesting view of various aspects of how we obtain and keep our audiovisual collections. In this respect we also ask our friends to help us think about how to make these collections available. We would like to invite our readers to devote special attention to these sections of *On the Waterfront 14*. Depending on the reactions (to be sent to Titia van der Werf: twe@iisg.nl), friends and other interested parties will be able to be directly involved.

Members of the Friends of the IISH pay annual dues of one or five hundred euros or join with a lifetime donation of one thousand five hundred euro or more. In return, members are invited to semi-annual sessions featuring presentations of IISH acquisitions and guest speakers. These guest speakers deliver lectures on their field of research, which does not necessarily concern the IISH collection.

The presentation and lecture are followed by a reception. In addition to these semi-annual gatherings, all Friends receive a forty-percent discount on IISH publications. Friends paying dues of five hundred euros or more are also entitled to choose Institute publications from a broad selection offered at no charge.

The board consults the Friends about allocation of the revenues from the dues and delivers an annual financial report in conjunction with the IISH administration.

*The IISH was founded by master collector Nicolaas Posthumus (1880-1960) in the 1930s. For the past two decades, two of the institutes established by this "history entrepreneur" have operated from the same premises: the NEHA (Netherlands Economic History Archive) since 1914 and the International Institute of Social History (IISH), which is now 72 years old. Both institutes are still collecting, although the "subsidiary" IISH has grown far larger than the "parent" NEHA. (Detailed information about the IISH appears in: Maria Hunink *De papieren van de revolutie. Het Internationaal Instituut voor Sociale Geschiedenis 1935-1947* (Amsterdam 1986) and in: Jan Lucassen *Tracing the past. Collections and research in social and economic history; The International Institute of Social History, The Netherlands Economic History Archive and related institutions* (Amsterdam 1989).*

For all information concerning the Friends, contact Mieke IJzermans at the IISH (mij@iisg.nl).

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From all nooks and corners

The IISH is a passionate collector, but yet not greedy: in 2005 the IISH received the contents of a rusty money box, which had been stored for many years at an Amsterdam notary's office. The box included a Frisian's old papers. From 1932 to 1941 Jacob Turksma (1888-1963), a Jewish inhabitant of Leeuwarden, was a member of the city council for the liberal Democratic Union and from 1939 to 1941, when he was pushed out by the German occupation, he was a councillor in Leeuwarden.

Turksma survived the war, although many of the members of his family did not. In the box were pieces about Turksma as a cattle dealer. Also in the box was the text of the kaddish for his son who had died in the Amersfoort Camp, the yellow Star of David that he had to wear, and pieces about how he continued his life after the liberation. The IISH decided to offer the pieces to the Historic Centre of Leeuwarden, which welcomed these remembrances of Turksma as a "lost son".



ID CARD OF
TURKSMA
FROM JULY
1945 IN HIS
CAPACITY AS
INSPECTOR OF
THE LEEU-
WARDEN BU-
REAU FOR
CONFISCATED
GOODS FROM
ENEMIES,
COLLABORA-
TIONISTS AND
TRAITORS

Fourteenth Friends Day, 11 January 2007

PRESENTATION OF THE ACQUISITIONS

In the second half of 2006 the IISH was able to obtain 121 new archival acquisitions, of which somewhat more than half were additions to existing collections and the rest represented completely new collections. Homodok was one of the larger acquisitions, covering over 100 metres of shelf space, and comprising 152 metres of documentation about the emancipation of homosexuals. At the same time, the Special Collections of NEHA again increased by more than ten numbers. Even more important was the publication of all the accesses to it on the Internet: see www.iisg.nl/-NEHA/specialcollections. Out of these new acquisitions the following were selected for the Friends.

☞ The Suez Canal and the Saint-Simonists

The library's most recent major acquisition was the transfer of the KNAW library (see *On the Waterfront* 11, 2005, 9-15). The Institute was able to choose whatever it

wanted from the original collection, and it did this lavishly. A good 200,000 volumes ended up with us. The publications that did not fit with our collections (especially modern medical studies) went to other KNAW institutes, and the rest was sold to used book dealers. To our surprise, it appeared that the yields from this could also be spent to increase the collection. Truly a generous gesture by the KNAW! In this way we managed to acquire, via a Parisian used book dealer, a mysterious atlas about the building of the Suez Canal. It concerns a bound portfolio of 21 large maps, probably all from the 1840s, which were brought together not long after that by Henry Guillaume from Naives-Devant-Bar, about whom we know nothing at this time. Perhaps he was a follower of Saint-Simon, and more especially of his apostle, "Père" Enfantin, which brings us to the reason why the Institute purchased this atlas.

Although the atlas is extremely rare and as a bound portfolio is undoubtedly unique, the Institute, as is well known, does not

concentrate on acquiring antique atlases as its primary mission – which does not mean that we do not have many more beautiful copies of such materials than would be expected; even an original Blaeuw City Atlas is included here.

However, the early history of the Suez Canal is closely tied to the development of social ideas, especially with those of the utopian Saint-Simonists, for which we possess a substantial number of original documents (see *On the Waterfront* 12, 2006, 3-4). This movement of arch optimists, who had great confidence in technical progress and the blessings it would bring to all the inhabitants of this earth, in September 1833 organized an expedition to Egypt. The well known Barthélemy Prosper Enfantin (1796-1864) led a group of 55 engineers, scientists, writers, journalists, and tradesmen and discovered that the digging of the Isthmus of Suez was indeed possible by showing that the difference in height of 12 metres that the Napoleonic expedition of 1798 had calculated



MAP OF THE CITY OF SUEZ FROM 1847. DETAIL FROM ONE OF THE MAPS, MADE BY THE SOCIÉTÉ D'ÉTUDES DU CANAL DE SUEZ (IISH LIBRARY L10/266)

(also represented on the map; see further *On the Waterfront* 11, 2005, 15), in fact was much smaller. In 1846 Enfantin founded the *Société d'Études du Canal de Suez*, and 15 of the maps in this bound portfolio appear to have been issued by this Société. We hope that researchers will decide to come and study this puzzling bound portfolio, together with the other Saint-Simonist originals and the beautiful series of books about the building of the canal (also from the KNAW collection) housed at the Institute.

☞ Lippmann-Rosenthal Bank

Unlike many of the followers of Fourier, most of the Saint-Simonists were not anti-Semitic. Therefore, it was little wonder that Jews also felt attracted to this movement. One of them was Leo Lippmann, who had originally come from Luxemburg and who since the 1830s was active in Amsterdam in the stockbrokers' and underwriters' business and who later acted as treasurer to the Dutch Rhenish Railway Company. He was the informant about the Saint-Simonists for the company's secretary and later Professor H.P.G. Quack, the Dutch writer of a major work about the history of socialism.

In 1859 Lippmann, together with his co-religionist George Rosenthal, who came from Hanover (and whose father stood at the cradle of the world famous Bibliotheca Rosenthaliana, which

in 1880 was given to the City of Amsterdam), founded the Amsterdam bank of Lippmann, Rosenthal & Co.

Although while not the most important, this may well be one of the best known banks that the Dutch capital has ever known, and without any doubt, the most notorious. On 8 August 1941 the Germans established a branch of this firm at Sarphatistraat 47-55 with the aim of "dealing with the Jewish monetary wealth" (that is to say as a depository and sales office for looted Jewish property. Under the name of Liro, this pseudo-bank (Gerard Aalders, who described this episode extensively, thought up this term) at its height had more than 500 personnel that were able to perform their task very well. The Germans decided to operate this way because the Lippmann, Rosenthal & Co. Bank on the Spiegelstraat possessed an excellent reputation, both within the country and abroad. Little is actually known about its prewar history.

Except for some printed annual reports (the Institute has a few of these beginning with 1934 from the administrative office of Lippmann, Rosenthal & Co.), nothing had remained of the original prewar bank, until a copybook of letters was discovered at the insurance company Reaal, the successor of De Centrale (founded in 1904), which was one of the founders of the Institute. The book covers the month of April 1859 and contains the numbers 441-900. These outgoing letters, therefore, practically date from the firm's beginnings, because the bank had begun the previous month in the building of the Consulate General of Luxemburg, situated at Herengracht 34. This address was not chosen by accident, for Leo Lippmann himself was consul general of the Grand Duchy from 1848 to 1883. Later his friend George Rosenthal would be the consul of Portugal.

Reaal may have acquired this book from one of its constituent parts, the Hollandse Koopmansbank (1922). Several decades ago this bank acquired Lippmann, Rosenthal & Co. The book is

purely of economic-historical interest and therefore – despite the fascinating backgrounds of the founders – was registered as no. 710 of the Special Collections of the NEHA.

☞ Charles Rappoport (1865-1941)

As is well known, the Institute had a branch in Paris from 1938 to 1940, which, among other things, allowed Posthumus to acquire important French collections (see *On the Waterfront* 12, 2006, 3). Thus, in 1939 he purchased for 900 guilders the wonderful Rappoport collection with its unique Russian and French documents. Through a somewhat larger detour (namely, via Canada) the IISH recently received a special addition to this already impressive archive. It contained the typed manuscript of Rappoport's memoirs, with notes by Georges Haupt and Harvey Goldberg, together with diverse manuscripts and correspondence, including documents from Maurice Thorez, Romain and Rolland.

Although the largest part of the preparations and redaction of the publication of Rappoport's memoirs had been completed in 1973, it had to be interrupted because of the death of Georges Haupt in 1978 and of Harvey Goldberg in 1987. Marc Lagana, professor of history at the University of Quebec in Montreal (Canada) completed the publication in 1990. He was also gracious enough to give us all this material.

Rappoport was born in 1865 in Vilnius, then located in Russia. Following a stay of a few years in Switzerland, in 1898 he definitively settled in Paris, where, in the beginning, he remained close to Jean Jaurès and later on became one of the Guesdistes. Finally, he became one of the founders of the French Communist Party, where he continued his work as a journalist and propagandist. He was the initiator and director of *L'Ecole Marxiste* (1919-1924), *La Revue Communiste* (1920-1922), *Revue Marxiste* (1929-1930), and *La Brochure Populaire Mensuelle* (1934-1935). Because of his



ist, international staff members of IPTT companies, as well as the curious combination of naturist-Esperantists (for more about naturism, see *On the Waterfront* 4, 2002, 6-7), who in any case were active in France in the period of 1929-1949. Further, there are also papers and pamphlets from Austria, Belgium, Brazil, Bulgaria, Czechoslovakia, Estonia, France, Germany, Great Britain, Hungary, Italy, Lithuania, Poland, Romania, Sweden, Switzerland, and the United States. And naturally, letters from the entire world, for Esperantists did not recognize any language barriers. The letters lie together in a brotherly and sisterly way, from such far-flung places as Conakry, Diego Suarez, Yokohama, and Teheran.

FRONT OF
ESPERO KATO-
LIKA FROM
15-12-1929,
PUBLISHED IN
PARIS SINCE
1903 (IISH,
ANDRÉ C.J.
GAILLARD
PAPERS)

FRAGMENT
FROM THE
POSTER MADE
BY OPLAND
FOR THE
1954 EXHIBI-
TION (IISH,
COLLECTION
TENTOONSTEL-
LING FACUL-
TEIT DER
POLITIEKE
EN SOCIALE
WETENSCHAP-
PEN UNIVERSI-
TEIT VAN
AMSTERDAM
1954)

↻ The Political-Social Faculty of the University of Amsterdam in the Stedelijk Museum (1954)

Nicolaas Posthumus was known not only as an internationally famous scholar, but also as a successful organizer. He was present at the birth of the Nederlands Economisch-Historisch Archief (1913) and the IISH (1935) with their periodicals and journals, the Internationaal Archief voor de Vrouwenbeweging (International Archive of the Women's Move-

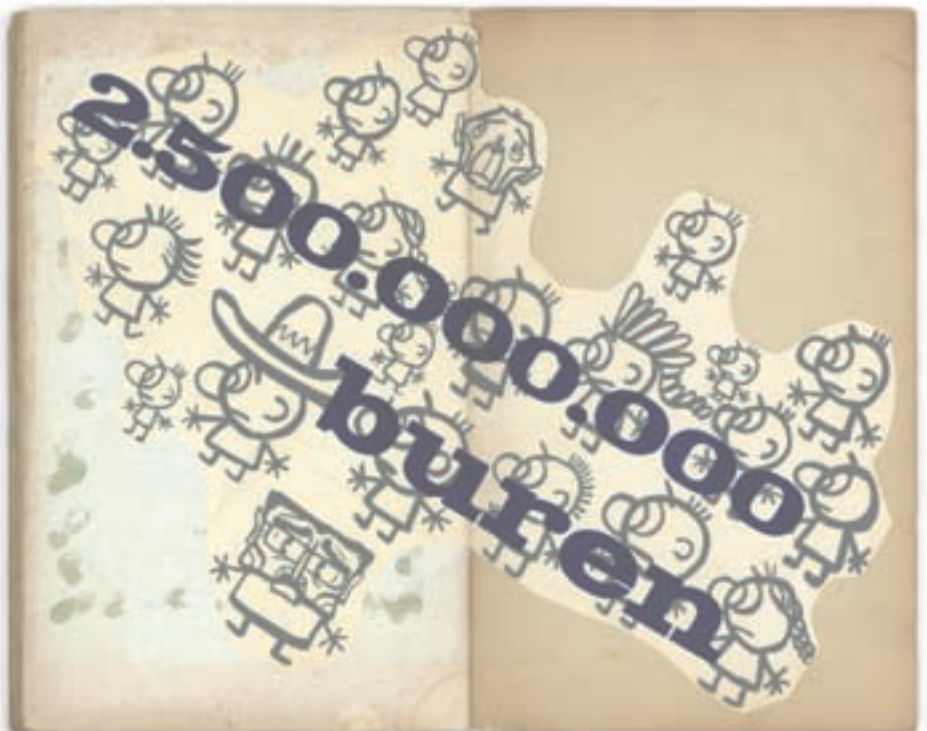
criticism of the party, he became increasingly marginalized and isolated. After his critique of “Stalinism” during the Moscow trials, in 1938 he finally left the PCF with a great to-do, and resigned from his function as correspondent with *Izvestia*, where he had worked since 1928.

In addition to their personal testimony, these memoirs provide an important contribution to understanding the Russian revolutionary movement, socialism, international communism, and, of course, the French labour movement and the French Communist Party.

↻ André C.J. Gaillard (1909-2000)

The IISG keeps up with the times and now also looks on eBay for materials. Although it may sound strange, we sometimes can also pick up items there. Thus, we were able to purchase a collection of journals and associated correspondence about Esperantism. As such interesting enough, especially because on further investigation the material appeared to cover the entire twentieth century. Even more interestingly, this material could all be traced back to one person,

the French Esperantist André C.J. Gaillard (1909-2000). His heirs probably placed the material on eBay. The rare information about this Parisian, who had until now been unknown to us, also came from the Internet! His collection (or what was left of it, which is now difficult to establish) contains Esperantist papers of all types: Catholic, Protestant, and social-



PAUL F. SANDERS, (ON THE RIGHT) PRESIDENT OF THE UNITED NATIONS CORRESPONDENTS' ASSOCIATION (UNCA) AT A LUNCHEON OFFERED BY HIM TO NIKITA S. KHRUSHCHEV, CHAIRMAN OF THE COUNCIL OF MINISTERS OF THE USSR, 7 OCTOBER 1960 (IISH, BG B30/15)

ment in 1935, together with his then wife), the Rijksinstituut voor Oorlogsdocumentatie (National Institute for War Documentation: 1945), and the Journal of the Economic and Social History of the Orient (1958). In addition, he was an university reformer. Together with Jan Romein (see *On the Waterfront* 4, 2002, 5-6), he advocated emancipation of the social sciences and in 1947 founded the Political-Social Faculty of the University of Amsterdam. That this faculty, which was also called "the seventh", had high social ideals appears very clearly from an exhibition they were able to organize in the Stedelijk Museum in Amsterdam, which was then managed by W. Sandberg and is, among other things, well known for its extensive Van Gogh collection. The then secretary of the preparatory committee, Mrs Geke Linker, gave the Institute a small valuable collection of photos and correspondence about this special exhibition.

Especially notable is the self-consciousness and élan that can be seen from these documents. In a press release for the manifestation, which had the pretentious title "2,500,000,000 neighbours" (the estimated world population in 1954), the students wanted to show visitors "which problems are discussed at the P.S.F.". And, it was also neatly added, "The public will then know how the

P.S.F. students who graduated can be socially useful. . . . For the art lover thus a possibility to acquire scholarly knowledge in an artistic form; for the high school student an illustrated study guide; for the employer a shop window of workers". One of the students, Opland, made a special effort for the art lover indeed, by designing the posters (Opland will be discussed below). The exhibition appeared to have been very successful and was even extended into evening hours.

The following subtitle was in the exhibition catalogue for an imaginary monument to Romein and Posthumus: "One picture of the distant future: when the tunnel under the IJ will exist, and Amsterdam will then have a new city hall and a few more hundred traffic lights, and about ten more traffic circles, then perhaps the University will also be able to have better buildings. A sculptured double bust of the intellectual fathers, Prof. Mr. Dr. N.W. Posthumus and Prof. Dr. J.M. Romein, would then be not inappropriate in the aula of the pavilion of the Political-Social Faculty."

☞ Paul F. Sanders (1891-1986)

Paul F. Sanders was not only a musician but also one of the best known Dutch journalists. Born in 1891, he had initially been intended to be a banker, but he chose to be a musician. He became a

composer and musician, and later also a music critic for the socialist paper *Het Volk*. Further, he also wrote about modern art and became co-founder and editor of the monthly, *De Muziek*.

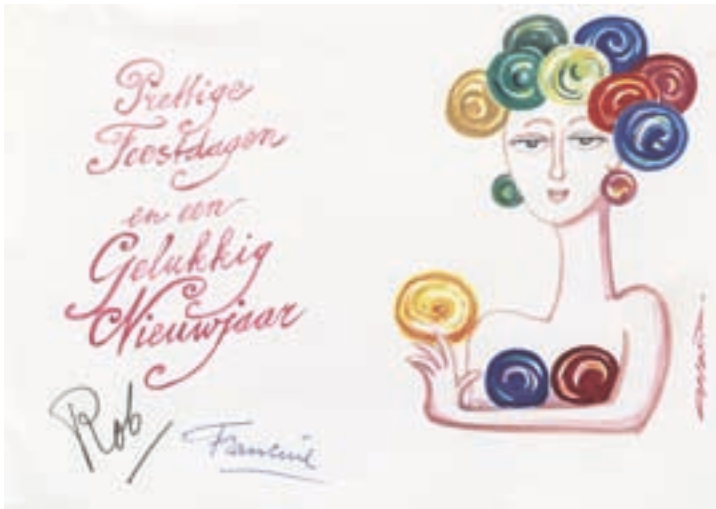
Sanders was also active internationally. He was a member of the board of the Dutch branch of the International Society for Contemporary Music and was closely involved with the Stichting Nederlandse Muziekbelangen, founded in 1935 and derived from Bruma, a writers' rights organization also founded by Sanders. In the 1930s he worked on behalf of musicians who had escaped from Germany and in November 1941 he went underground in the resistance movement. He was active in the artists' resistance and worked for the illegal *Het Parool*. In 1946 he moved to New York as a correspondent for *Het Parool* in the US and at the UN. When he retired he remained active in New York as chairman of the group of Dutch correspondents in the US, of the foreign press association, and of the United Nations Correspondents' Association.

The collection, a gift received from his son Ben Sanders, contains his correspondence with his family, but mainly also with musicians, as well as correspondence and other writings about his work for *Het Parool* – along with a substantial collection of photos, principally from his New York period and manuscripts and typed manuscripts of articles, lectures, and radio speeches. Notable were his contacts with Simon Carmiggelt, Norman Thomas, and the couple Jan and Annie Romein.

☞ Opland (pseudonym for Rob Wout) (1928-2001)

In his debut in the *Groene Amsterdammer* on 22 February 1947, Rob Wout first used the pseudonym Opland, which had been inspired by the last names of two earlier school friends: Klaas op 't Land and Eddy van Opzeeland. He would later say a pseudonym was very necessary, for at that time he had still intended to round out his political studies at the Seventh Faculty of the University of





Amsterdam (see above) in order to later become a diplomat. With his appointment at *de Volkskrant* – he had been personally requested by the then chief editor, J.M. Lückert – he was able to leave his job as assistant to Ed Hoornik at *Vrij Nederland*.

With his death in 2001 one of the most important political cartoonists in the Netherlands after the Second World War had gone. Looking back upon his more than 8,000 political prints that had appeared since 1947 in the *Groene Amsterdammer* and since 1948 in *de Volkskrant*, he summarized his life's work as: "I am a worker in continuous service. A 'cartoon cook', a guy who can popularly translate for people what is largely unreadable commentary. Drawings that cause people to reflect a bit – at least I hope they do."

The Institute received, through the journalist Hub. Hubben, this personnel dossier of Opland, which had been kept by *de Volkskrant* (for whom Opland had worked since 1948) until his death in 2001. Many of Opland's letters can be regarded as works of art.

↻ Marguerite Guzmán Bouvard

Marguerite Guzmán Bouvard, poet and author of the book *Revolutionizing Motherhood; the Mothers of the Plaza de Mayo* (1994), gave the IISH material that she used for this publication on, without doubt, the best-known social movement in modern Argentina (mostly audiotapes of interviews with the

Madres, transcriptions of her interviews, photos about the Madres and of diverse actions, and many brochures and journals, as well as interviews with other activists who worked for women's rights).

In her book Bouvard describes the history of the Madres of the Plaza de Mayo in Buenos Aires who initially operated as an informal group of housewives searching for their lost children, but they later became the embodiment of the civil resistance against the military dictatorship and the violations of human rights. They received growing support from within the country and abroad. This was not without consequences, since the mothers had to deal with increasingly more threats and smears. They were regularly arrested, and sometimes disappeared. But still they continued to demonstrate. Partly because of the fact that they were supported by human rights organizations

and foreign political parties and partly because they were mothers, they were not arrested by the regime. They formed the kernel of the popular protest in the transitional years to democracy.

↻ Squatters' centre "Wyers", Amsterdam

The Amsterdam squatters movement needs little introduction. One of the best known buildings in which they had installed themselves was the "Wyers" building. The Wyers company, founded in 1777, was a wholesaler in household textiles. It was located in a large complex at the Nieuwezijds Voorburgwal in Amsterdam. After the firm had left the inner city in 1979 and the building plans of the Wyers building were suspended, the complex, which had already been empty for some time, was taken over by squatters on 3 October 1981, and gradually a residential and working community developed there.

The construction group HBM, owner of the properties, wanted the premises vacated and on 15 February 1984 "Wyers" was vacated without the use of force. Ed van Thijn (then mayor of Amsterdam) devoted a special column to this eviction in *Ons Amsterdam* on February 2006 with the heading "Spiral of force broken". Here he writes, among other things, that more was at stake than only the eviction: "In the beginning of the 80s the squatters' power had taken on an enormous popularity. The dramas of the Vondelstraat,

NEW YEAR'S WISH BY OPLAND AT THE END OF HIS CAREER IN 1997, COLOUR COPY WITH HIS AND HIS WIFE'S ORIGINAL SIGNATURES. (IISH, COLLECTION OPLAND)



"MADRES DE PLAZA DE MAYO, AMNISTIA INTERNACIONAL ARGENTINA 1989", COLOUR PHOTO OF A PRINT (0.68 X 0.52) BY DIANA DOWEK MADE FOR THE COLLECTION MADRES DE PLAZA DE MAYO (IISH, BG A61/790)

the Groote Wetering, the Groote Keijser, the Lucky Luyck, and not to omit the ‘coronation’ in 1980 were still fresh in memory. It was my first test of strength as mayor. Everyone held their breath when on 14 February, on the eve of the great trial of strength, 1500 squatters gathered together in the building. I was determined not to allow this eviction to turn into a battle. That is why a new method was devised. No sudden attack, which had been used up until this time and had invariably led to harsh confrontations, but an ‘open handed method’: an announcement beforehand that gave the day and time. And a promise that, as far as I was concerned, the eviction would be performed ‘by the regular police’. Naturally the riot police would be held in reserve. And that is the way it happened.” Although the number of 1500 squatters seems to have been overestimated, this

ARIDJIS ALSO HAS HIS CHILDREN POSE FOR THE LABELS THAT HE HAD PRINTED IN ALL SIZES AND TYPES, IN THIS CASE FOR THE PINEAPPLE-LEMON-ADE SYRUP “ANNITSA”. HIS DAUGHTER ANNEKE, BORN IN 1934, THINKS “IS IT ALREADY FINISHED NOW”, WHILE HER FATHER CLEOMENE ARIDJIS RECOMMENDS THE PRODUCT AS “HEALTHY FOR CHILDREN”, LABEL FROM 1936 (IISH, HBM, COLLECTION T. ARIDJIS)



is a good description.

What no one could have imagined had indeed happened. The building was vacated without having to use any force and Wyers became the symbol of a turning point. The spiral of force was broken, and the name of Wyers definitively disappeared from the Nieuwezijds Voorburgwal.

↻ Greek immigrants in Utrecht: the Aridjis and Sideris families

Superficially, all immigrants appear to be similar, and that is why migration history to some may seem to be a boring branch of scholarship. But when we really zoom in on individuals, in addition to the many similarities, we also see differences. Two collections from Greek immigrant families, produced in the framework of the HBM, Historical Image Archive on Immigrants project (see *On the Waterfront* 13, 2006, 8-9), aptly illustrate this. They concern Greek families that settled in Utrecht before the major influx of Greek workers arrived in Western Europe in the 1960s.

The Aridjis family came first. It was one of the more than one million victims of the Greek exodus from Asia Minor in 1922. Cleomene Aridjis was the son of a large landowner and textile merchant and was born as Cleomene Aridjoglu in 1901 in Thyra, 100 kilometres east of Smyrna (now Izmir). His brother studied medicine in Paris, and Cleomene began to study engineering in Liège in 1922. Three months after he had arrived in Liège, the “Megali Catastrophe” happened. The flight from Asia Minor also meant that the brothers had to cut short their studies and look for work. Niarchos found a job in a Brussels bank, the youngest, Nikos, landed in Mexico, and Cleomene ended up in the Netherlands. He initially worked in cigarette factories, but soon started to sell Samos wine in his spare time, and thus started his own business in Utrecht, which still exists. In 1927 he married a Dutch woman, and together they had four children, of whom the youngest, their son Theologos, would later carry on

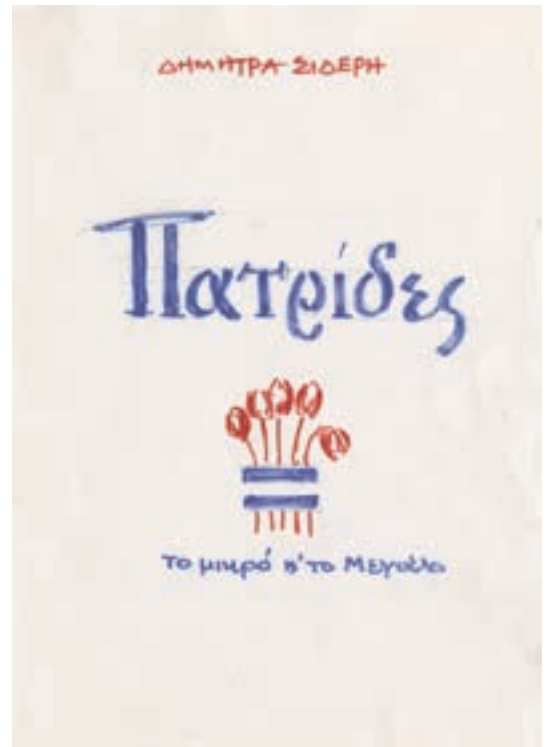
the Greek specialty business. In the meanwhile, some friends from Cleomene’s youth as well as people who had fled from his (now Turkish) hometown also settled in Utrecht. Like Cleomene, they began in the tobacco industry and then went on to do other things. In this way the fur shops of Chiotakis and Psomas were begun. After the war, many of the Liberty ships that had been bought by Greeks docked in the harbour of Rotterdam, and the Dutch Greeks had an advantage in provisioning the ships. Greece also became fashionable, among other reasons, because of the terrifically popular film, “Zorba the Greek”, besides the many foreign workers arriving from Greece in the 1960s; moreover, it became a favourite holiday destination for Dutch people. This was all good for the refugees’ businesses.

The Aridjis family followed the difficult integration path of free entrepreneurs, but quite reasonably, the Sideris family took a different route. Common for both families is their immigration background predating their arrival in Utrecht. Nikolaos Sideris (later Sideri without the “s”), born in 1919 in Penza (Russia), was the child of a Greek father and a Russian mother from a noble family. His mother died when he was eight months old. In the period of the Russian Civil War the family (including the Russian grandmother) tried to leave the country, but was unable to do so. It was only in 1930 that they were able to reach Athens from Omsk in Siberia. Alexis became a technician, and served for a number of years in the army, but did not feel at home in Greece. The reason for this was political: he had joined the OKNE (the Greek Communist Party), which was then illegal. In 1946 he married Dimitra Panagopoeloe, but the Greek Civil War did not make it easy for left-wing Greeks, to put it mildly. In 1955 the repression and poverty impelled the pair to emigrate with their oldest son. Their goal was the Netherlands, for Nikolaos’ sister already lived there.

Notable were the cultural and organizational activities in which Nikolaos and Dimitra participated: they became the pivot of the Greek organizational essence, not only in Utrecht but also nationally. The fact that they had arrived ten to fifteen years before the major influx of foreign workers placed them in an ideal position as intermediaries. But of course they need not have seized this opportunity. The strong political consciousness of the Sideris couple must have been decisive for the role they played in the Greek associations and for their foreign worker countrymen in general. Their cultural interest was also unusual, which can be seen from their founding of the Greek folkloric dance group Pigasos, and surely also from Dimitra's poems and novels. The most famous of these were her strongly autobiographic books, which

appeared both in Greek and in Dutch translation: *Vaderlanden. Verhaal van een Griekse in Nederland* (Fatherlands. The story of a Greek woman in the Netherlands) / *Patrides* (1992), and *Bloesters. Een terugblik* (Bloodsisters. A retrospective) / *Alphotechame* (1994). The well known Dutch writer, Hans Warren (1921-2001), who translated Plato and Kavafis, as well as others, showed his appreciation for Dimitra Sideris' work in a number of letters.

Both of these family archives from Utrecht fit excellently not only within the framework of the HBM and our large collection of foreign workers' archives (especially Turkish), but also within the resistance against the Regime of the Colonels (1967-1974) and of the Greek immigration in general (for example, our archive of the Athens Office of the World Council of Churches 1954-1958).



SKETCH FOR
A TITLE PAGE
FOR THE
GREEK EDI-
TION
OF PATRIDES,
MEANING-
FULLY PRO-
DUCED IN
THE DUTCH
NATIONAL
TRICOLOUR
AND WITH A
BROKEN TULIP
(IISH, HBM,
COLLECTION
T. ARIDJIS)

Lectures on moving images at the IISH

On this afternoon, for the first time in the history of the Institute, we have systematically devoted attention to the collection of more than 10,000 films and videos that in the course of years, almost silently and as a kind of an extra addition to the archival collections, have come in to the Institute. Huub Sanders spoke about the type of source, and more substantively about the collections now present in this area, and Frank de Jong about the problems in making it available and preserving it. As a result of this, Titia van der Werf was gracious enough to formulate the points of departure for IISH management.

AUDIOVISUAL SOURCES AND THE IISH COLLECTION

Today's culture has become one that is less focussed on text and increasingly more on images, and

especially on the "moving image". This is a variation on what can almost be called clichés. Even in historical scholarship comparable expressions can often be found. "Moving images" have long drawn historians' attention: both as an historic phenomenon and as source. As an historic phenomenon, there are a number of problems that are of interest. For film or video it makes a difference to know who made it, why it was made, who financed the film, and what the reason for doing so was. The way the moving image is shown is also important: whether it is in a room with an awkwardly hung sheet or in a phantastic palace with an exotic name like Alhambra. It is a small choice of questions from the broad terrain of film (and video) history, questions that naturally relate to the value of film as a source. As an institution that holds primary sources, the subject of moving

images as a source is very important to the IISH. But there are a number of problems in using this source. First, technical equipment required for using this source needs to be available, which is an understandable, but not to be underestimated obstacle. Second, more in the area of source criticism, an historian must try to discard issues about the value of the information that is shown in the film. What is "objective" and what is intended by the maker? Even if a film or video is intended to be just a report of a conversation or a congress, the idea and artistic approach of the maker makes a difference. In addition, the question arises whether moving images can provide more information about a subject than we are able to obtain from other sources. Do films reveal anything about reality that would otherwise remain unseen? Third, films and videos are made to carry a message or tell a story.

That represents other information: they are themselves thus a source with respect to the maker's ideas and views. A film made by the activist Kevin Keating in the US in 2000 about veterans of the Gulf War of 1991 says something about the maker, the events of 1991, and about the America of 2000. Films and videos such as these have yet an extra element that is important for us at the IISH: they are themselves a part of activism, they are resources for the action. This is true for many works in the collections named below, such as that from Cineclub, but still more explicit in the collection, "Next 5 Minutes" (N5M).

The above are a few general remarks about this type of sources. Now follows a short summary of the "moving images" in the IISH. We should remember, however,

that despite the modern character associated with moving images, the medium has nevertheless attained a respectable age. Film is already more than 100 years old. As far as we can tell, the oldest film the IISH has is "Jews on the land" (*Evrei na zemle*), which was made in 1927 by Abram Room in the Crimea. The scenario is by Vladimir Majakovskij and Victor Shklovsky. It is a silent film about the so-called "Jewish autonomous republics". The film was confiscated by the KGB and was never publicly shown.

One of the most important film collections is that of the International Confederation of Free Trade Unions (ICFTU). This collection alone contains 136 titles (which also includes a number of series) in 289 canisters. It shows a broad picture of the international central of free, non-communist union movement activities, ideas, and desires. Take a film such as "The Clerk" (1958), whose subject is the current role of a clerk in a large industrial enterprise, or the Canadian film "Stepping Stones" about compensation for commercial accidents. The collection was the kernel of the ICFTU film institute, the International Labour Film Institute (ILFI), an organization that existed from 1953 until 1972. For the most part, the films also stem from that period.

Another important film collection is that of the Amsterdam Cineclub, which contains about 140 films. Cineclub Vrijheidsfilms, the organization's official name, was from the end of the 1960s until 1980 at the centre of the action world of films. The big man at Cineclub was At van Praag, who used film passionately as a political weapon and as a means to arouse awareness. Still another important film collection is that of *Türkiye İşçi Partisi*, the Turkish Workers' Party, which contains 140 35 mm films. The emphasis in this collection is on the 1970s. Many of the organizations that donate their paper archives also give their films along with them, if there are any. That is why the film collection has such a varied character. We have films by Kees Boeke and his atelier, and films about CPN meetings in Groningen made by Jasper Schaaf in super 8.

But from the end of the 1970s and the breakthrough of VHS and Hi8, video became much more popular. The collection of before mentioned N5M is one of the most important parts of our video collection. N5M has held four festivals in Amsterdam (in 1993, 1996, 1999, and 2003). The videos of the first three festivals are here at the IISH, those from the fourth are forthcoming. The N5M collection illustrates the rapid develop-

UPPER ROW 1-4: QUEEN'S VISIT. PRODUCTION: CERES PRODUCTIONS, LONDON; DISCLOSURE PLAQUETTE, BY QUEEN JULIANA, PRINCESS BEATRIX, AND PRINCE CLAUS (IISH, BG F2/906-907)
 LOWER ROW 1: MET EEN NIEUWE NAAM: GASTARBEIDERS [WITH A NEW NAME: GUESTWORKERS]. PRODUCTION, SCRIPT AND DIRECTOR: FARIDEH FARDJAN, 1970 (IISH, BG F1/998-999)
 LOWER ROW 2-4: BUURTSTRIJD ONZE STRIJD [NEIGHBOURHOOD STRUGGLE, OUR STRUGGLE]. PRODUCTION: CINECLUB VRIJHEIDSFILMS, 1970/71 (IISH, BG F1/991)





ment of “new media”. At the first festival local cable was central. The festival was broadcast “live” on the Rabotnik TV cable (an organization that also donated its videos to the IISH), while the last festival was sent via *live streaming* on the Internet. What the videos from the festivals have in common is that they provide a view of the actions and local events from bottom up. The person with a video camera on his shoulder is both activist and reporter.

Another important collection is that of the *Iranian Left*. In this oral history project it is possible to see how the falling prices of video equipment influences archiving. This collection contains conversations with 28 activists taken in 1989 on 136 videocassettes (mostly Hi8). If this had been done ten years earlier, a video camera would probably not have been used, but rather a (sound)cassette recorder. The Institute houses large video collections from the FNV Bondgenoten (1400 items), the PvdA (150 items), Amnesty International Nederland (200 items), and Greenpeace International (600 items). One of the most recent acquisitions (February 2007) is a video collection from the Nederlands Instituut voor Gezondheidsbevordering en Ziektepreventie (NIGZ) (the Dutch Institute for Promotion of Health and Prevention of Illness). This collection contains informational films in the area of health,

prevention, and sexual information directed towards immigrants in the Netherlands, made in the immigrants’ native languages, especially in Berber, Arabic, and Turkish. It is a nice addition to the photo collections that the HBM is building for the IISH.

AVAILABILITY AND PRESERVATION

At the Institute, the task group Beeld & Geluid (Image and Sound) is responsible for making the materials accessible. In fact, current accessibility consists of no more than developing rudimentary descriptions, which means using the meaningful information on the packaging for the descriptions. This is necessary without this (although limited) information, in most cases simply watching a film and video or listening to a sound recording is pointless for the average student. Information that is missing from the packaging is often, but not always available when the materials are being looked at or listened to by Image and Sound staff members. The most optimal rudimentary description should, at a minimum, contain the title, author, date, playing time of the recording, and an indication of subject in the form of a (number of) thesaurus term(s), and personal or organizational names. Unfortunately, developing a short

UPPER ROW, 1-4: “VRIJE KEIJZER TELEVISIE”, TELEVISION BROADCASTS FROM SQUATTERS’ CENTRE VRIJE KEIJZER: A JOURNALIST PANEL CHAIRED BY STAN VAN HOUCKE, WITH, AMONG OTHERS, HUBERT SMEETS, HANNEKE GROENTEMAN EN HEIKELIEN VERIJN STUART, 1982 (IISH, BG V3/432)
 LOWER ROW, 1-3: BROADCASTING TIME FOR POLITICAL PARTIES: “THE PSP IN 2007”, 1982, DIRECTOR: PETER VAN GEST (IISH, BG CD1/769)
 LOWER ROW, 4: DEMONSTRATION OF ONKRUIT ACTIVISTS AGAINST F-16 FIGHTER AIRCRAFTS AT AIRBASE TWENTE, 15 SEPTEMBER 1979 (IISH, BG V3/606)

summary to writing out complete scenes is not possible now because of a lack of funds. The difficulty with our present way of cataloguing is that separate items are often better described than are items that arrive in large amounts at the same time. It has also sometimes happened that when an archive arrived, no account was taken about the extra costs and efforts involved in making these materials accessible.

Each medium needs its own specific equipment to play it. Video and sound media are relatively user friendly. Unfortunately, there are numerous video systems around. To play all these systems requires a great variety of equipment. Looking at film is often even more complex. In addition to the availability of appropriate equipment, a great deal of skill is necessary. Thus, an operator must at least be able to splice a film. And if it is a matter of separate



“THE CHINESE PEOPLE ABSOLUTELY CANNOT CONDONE THE ENCROACHMENT OF OTHER COUNTRIES, AND CANNOT LISTEN TO ANY IMPERIALIST POWER THAT THINKS IT CAN WANTONLY ENCROACH ON ITS NEIGHBOURS WITHOUT ACTING”, DESIGNER XU LING, CA. 1950

IN THE EARLY YEARS OF THE KOREAN WAR, MANY POSTERS WERE PUBLISHED BY THE RECENTLY ESTABLISHED CHINESE PROPAGANDA ORGANIZATIONS. FREQUENT THEMES ARE THE BONDS OF BROTHERHOOD BETWEEN THE CHINESE AND KOREAN PEOPLES, THE PERCEIVED THREAT TO CHINA AND THE “US IMPERIALIST WAR CRIMES”. THESE ARE SELDOM PORTRAYED MORE VIOLENTLY THAN HERE, IN THE CARICATURE OF GENERAL MACARTHUR, COMMANDER OF THE UNITED NATIONS FORCES (IISH, BG E27/169)

sound tapes, the operator must be able to have the image and sound play synchronously.

Ideally, the audiovisual materials should be stored in a separate depository. Each medium should be stored at a specific temperature and humidity to prevent destruction. These conditions vary according to the medium. For black and white films temperatures should be between +5 and +10 degrees celsius and humidity between 40 en 60 percent. Colour films will have to be kept at cooler temperatures. Sound tapes and video tapes remain at their best at

temperatures between +15 and +20 degrees celsius, and at a humidity between 40 and 55 percent.

MOVING IMAGE: POINTS OF DEPARTURE FOR MANAGEMENT

For the image and sound collections of the IISH, digitization is the better of two poor choices. The alternative requires regular transfer of the audiovisual media to new analog media, acquisition of the appropriate playing equipment, and equipping of physical storage rooms to keep it under optimal climatic conditions, and special screened off visitor areas to consult them. The Institute would have to bring in house specialist knowledge, or hire it. The decision for a one-time digitization of all audiovisual materials allows the Image and Sound collections to continue to be used on the current digital (hardware and software) platforms and also to use them on future platforms – as part of the digital archive of the IISH: the *trusted digital repository*. According to expectations, digitization will allow the largest portion of the original materials

– sound cassettes, film, and video tapes – to be destroyed. A small portion of analog recordings that have special cultural historical value and clear recording quality may possibly be preserved and housed at the Netherlands Institute for Sound and Vision in Hilversum. In this scenario, the IISH does not need to maintain a special, separate infrastructure, expertise, and service for the analog image and sound materials.

For a long time the quality of digital audiovisual files was significantly worse than that of analog recordings and digitizing was not a sensible option to preserve them. But the rapid progress of digital technology makes this for most cases no longer a question of whether a transfer to digital files is necessary, but when it should be done. Analog recordings continually lose quality, on the one hand through deterioration of the media, and on the other through a loss of information when they are transferred to new media. Given the deterioration in the state of preservation of the audiovisual inheritance, which is subject to permanent loss of quality, and “the state of the art” of digital technology, it

seems that the right moment has arrived to bite the bullet. In 2005 the Dutch Board for Culture advised in its Deltaplan for preserving film to use large-scale digitizing as a salvage operation to prevent “a large portion of the audiovisual memory from becoming definitively lost as a consequence of the irreversible process of physical deterioration. Amnesia threatens.” Bearing this in mind, the largest digitization project in the Netherlands, “Images for the Future”, has begun. The goal is to save the hundred years of station programmes of the Instituut voor Beeld en Geluid in Hilversum and the film archives of the Film Museum in Amsterdam. With a subsidy of € 148 million, 40% of the collection of moving images (ca. 280,000 hours) and 2.9 million photos will be able to be digitized. [ref. http://www.kennisland.nl/binaries/documenten/rapporten/o_kennisland_beldenvoordetekomst_2006.pdf]

Despite, or perhaps because of the more modest extent of

the IISH collection, with “only” 15,000 hours of audio and 8,000 hours of moving images, it would be quite a *tour de force* to obtain the necessary one-time financing for digitization. At this time, the Institute is engaged in discussions with KNAW, the Royal Netherlands Academy of Arts and Sciences to see whether it is possible to request a one-time financial contribution from ocw. In addition to this, we are looking for other possibilities for a subsidy. In the meanwhile, the Institute’s Image and Sound department has begun to make a detailed inventory of the materials to enable selection, prioritization, and an estimate. Contacts have been made with the Instituut voor Beeld en Geluid in Hilversum for it to implement *pilots* with smaller institutes in the Netherlands to develop a service model based on *consultancy* and to make available its infrastructure and services. We have begun to set up a plan of approach that is primarily pragmatic. The effort and means must be in line with the

extent of interest in the relevant collections. When we receive new audiovisual collections, we will not only have to look for more subsidies for making them accessible, as we now do, but also for financing a one-time digitization. We expect that for a long time yet the image and sound archives will still arrive in analog form, especially from Turkey, Iran, India, and the Far East. Digitizing offers an extra dimension for the organizations from these areas that create

“LOOK! LOOK! THE CRUEL INJUSTICE OF THE COMMUNIST PARTY”, 1938

PROPAGANDA POSTERS FROM THE SINO-JAPANESE WAR OF 1937-1945 ARE VERY RARE, FROM THE KUOMINTANG AND COMMUNISTS AS WELL AS FROM THE JAPANESE AND THEIR CHINESE “PUPPET REGIMES”. THIS EXAMPLE, PUBLISHED BY THE JAPANESE AUTHORITIES OR THEIR CHINESE ALLIES, SHOWS THE JAPANESE CAVALRY ATTACKING THE BLUE-CLAD MONSTER OF THE COMMUNIST PARTY. THE PARTY IS FUNDED BY THE DEVIL, HIDING BEHIND A FRIENDLY WESTERN MASK, AND COMMITS ATROCITIES AGAINST CIVILIANS. IN THE LOWER RIGHT HAND CORNER, CHINESE CHEER THE JAPANESE ON (IISH, BG E27/166)



archives, because they will always be able to obtain a digital copy of their archive. We know that a few organizations, such as PvdA and Greenpeace, have already completely converted to digital image and sound recordings. To be able to receive and preserve Greenpeace TV channels and video weblogs will be a new challenge for the IISH.

What are the possibilities and new perspectives digitizing of older image and sound materials will bring? We have thought of one scenario for the Friends of the IISH. It was suggested at the last Friends meeting, when viewing the videos from the pirate broadcasters and the playful actions of Reagering-lijst-8 (Reaction List 8). The Friends who were present, who recognized the faces of activists from earlier times on the screen, asked about the extent the video material could be made available. Was it also possible to search on the name of the people portrayed on screen? When it appeared that it was not possible for the IISH to make this available at such a level of detail, there was a feeling of urgency: as much information as possible should be collected as long as the generation of concerned activists are still alive!

Imagine if we digitized activists' photos, videos, films, and sound cassettes in the Netherlands and made them available on the Web to a closed "community" of and for ex-activists. Compare this with what schoolBANK.nl, the largest reunion site for former classmates in the Netherlands, has done. Such a community of ex-activists, could be called "onthebarricade.nl". In addition to a discussion forum and other community activities, the members could also assist the IISH with making available the audiovisual materials via "social tagging". This involves allowing people to add descriptions to audio fragments, photos, or stills from videos: names of activists, dates, place names, descriptions of events, stories of personal experiences, etc. This may indeed be an interesting and enjoyable project for the Friends to think about and to discuss at a future meeting.

Report of the General Friends' Meeting II January 2007

After the opening and welcome, we first discussed developments relating to the number of friends. Compared to the end of 2006 (see *On the Waterfront* 12, p. 14), we have to record a net loss of two friends, one in Spain and one in the Netherlands, which brings the total to 70 paying friends. Of these, one has given a lifetime donation of one thousand five hundred euros, four (two in the Netherlands and two in Italy) pay annual dues of five hundred euros. Besides, four (all from the Netherlands) have merited free of charge memberships. The members present hope that the stagnating trend in our numbers will be reversed. We urge all members to let their friends and acquaintances know about the opportunity to support the Institute this way.

The financial records for 2006 and the financial prospects for 2007 (see the table on p. 15) lead to the conclusion that the financial situation of the Friends is invariably satisfying. As to the revenues, we should again mention the Krader Grant as well as a new grant consisting of over 11,000 euros from the "NIWI Friends". This acronym stands for the former friends of the Library of the Royal Netherlands Academy of Arts and Sciences (see *On the Waterfront* 11, pp. 9-15), which dissolved after transmitting the collection to the IISH, and decided to put their net balance at the disposal of the Friends of the IISH. We are very grateful for this gesture and wish to thank in particular Frans van de Kolff, the secretary of the former NIWI Friends. This grant will be devoted especially to the older part of the Institute's collection. As to the expenditures, the Institute will

likely devote a substantial part of the Krader Grant to the digitization of back volumes of the *International Review of Social History*. We are pleased to announce that the Nettlau inventory, made possible by the Schorr Grant from the Friends, has been completed (see <http://www.iisg.nl/collections/nettlau/>). As proposed by Jaap Kloosterman, the director of the Institute, the Friends' contribution to acquisitions for 2006, will be spent on the purchase of a small number of exceedingly rare Chinese posters, two of which are shown in this issue (see p. 12 and 13). As before, we are especially grateful to Ben Scharloo at AD-Druk for his ongoing support to the Friends, as he has been printing our journal, *On the Waterfront*, free of charge from its beginnings in 2001. The financial prospects for 2007 require no special amplification.

Finally, the following meetings of the Friends can already be announced: on Thursday, 21 June, we will convene for our fifteenth meeting. The topic will be the history of local Social-Democratic politics in the Netherlands; the sixteenth Friends' meeting will take place on Thursday, 24 January 2008, when Eef Vermeij, IISH's man in Bangkok, will talk about his experiences over the years collecting for the Institute in South-east Asia.

**FINANCIAL RESULTS FOR 2007 AND BUDGET FOR 2007
FRIENDS OF THE IISH**

	FINANCIAL RESULTS		BUDGET		FINANCIAL RESULTS		BUDGET	
	AS OF 31-12-2005		FOR 2006		AS OF 31-12-2006		FOR 2007	
	€	€	€	€	€	€	€	€
OPENING BALANCE		9.643,34		11.583,60		11.583,60		16.744,68
REVENUES								
Dues	9.321,61		9.000,00		8.408,01		9.000,00	
Donations earmarked for "women"	90.756,00							
Donations earmarked for "Russia"	63.530,00							
Donation Krader			150.000,00		150.000,00		87.280,11	
Donation Friends NIWI					11.148,89			
Grant AD-Druk	4.000,00		4.000,00		4.000,00		4.000,00	
Revenues "Archievendag"					735,00			
Advertising revenues	240,00		240,00		240,00		240,00	
Other revenues	1.035,49				50,00			
Interest	79,18		75,00		79,75		75,00	
TOTAL REVENUES		168.962,28		163.315,00		174.661,65		100.595,11
EXPENDITURES								
<i>Publishing costs</i>								
<i>On the Waterfront June</i>	3.976,71		3.500,00		3.249,90		4.000,00	
<i>On the Waterfront December</i>	3.976,71		3.500,00		3.249,90		4.000,00	
		7.953,42		7.000,00		6.499,80		8.000,00
<i>Grants issued</i>								
IISH, research on women	90.756,00							
IISH, research on Russia	63.530,00							
IISH, donation Krader			150.000,00		150.000,00		87.280,11	
IISH, collections 2007							6.000,00	
IISH, collections 2006			4.500,00		12.200,00			
IISH, iish, collections 2005	4.500,00							
		158.786,00		154.500,00		162.200,00		93.280,11
<i>General administrative expenses</i>								
Public relations	260,75		250,00		800,77		250,00	
Banking costs and exchange differences	21,85		50,00		0,00		50,00	
		282,60		300,00		800,77		300,00
TOTAL EXPENDITURES		167.022,02		161.800,00		169.500,57		101.580,11
CLOSING BALANCE		11.583,60		13.098,60		16.744,68		15.759,68
BREAKDOWN CLOSING BALANCE								
Bank balance		46.091,03				40.989,31		
Still payable to IISH for 2003 - 2005		-11.500,00				-11.500,00		
Still payable to IISH for 2006						-12.200,00		
Outstanding publishing costs		-1.008,45				-2.985,89		
Still payable for Nettlau inventory		-23.753,98				0,00		
Contributions to be received from Friends		1.275,00				1.575,00		
Other revenues to be received						146,26		
Advertising revenues to be received		480,00				720,00		
		11.583,60				16.744,68		



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Salvador Bloemgarten **Hartog de Hartog Lémon, 1755-1823** Joodse revolutionair in Franse Tijd

(ISBN 978 90 5260 244 8, 504 PAGINA'S,
GEBONDEN, GEÏLLUSTREERD IN KLEUR, € 39,90)

De rol die de joodse arts Hartog de Hartog Lémon speelt gedurende de Franse Tijd is in veel opzichten fascinerend. Hij zet zich met succes in voor de wettelijke gelijkberechtiging van de Nederlandse joden en wordt in 1797 de eerste joodse volksvertegenwoordiger in Europa. Een jaar later is Lémon betrokken bij een unitaristische staatsgreep, die ertoe leidt dat Nederland voor het eerst een betrekkelijk democratische grondwet krijgt. In 1813 raakt hij betrokken bij een samenzwering tegen de Franse machthebbers. Bloemgarten vond belangrijke documenten, die een onverwacht licht werpen op de rol die Lémon in werkelijkheid bij deze samenzwering heeft gespeeld.



Elise van Nederveen Meerkerk **De draad in eigen handen**

Vrouwen en loonarbeid in de Nederlandse textielnijverheid, 1581-1810

(ISBN 978 90 5260 252 3, 368 PAGINA'S,
GEBONDEN, GEÏLLUSTREERD, € 29,90)

De draad in eigen handen onderzoekt de sekseverhoudingen binnen de textielnijverheid in de Republiek, met name het spinnen en weven. Met reden: de textielnijverheid was er in de 17e en 18e eeuw een belangrijke economische tak, waarin zowel mannen als vrouwen werkten. De studie levert een schat aan nieuwe gegevens op. Zo blijkt dat, anders dan velen denken, spinnen geen exclusief vrouwenberoep was: ook veel mannen sponnen. Dit onderzoek maakt duidelijk dat binnen de textielnijverheid zeker sprake was van arbeidsdeling naar sekse, maar dat deze niet eenduidig kan worden verklaard. Er ligt een intrigerend web van economische, socioculturele en institutionele factoren aan ten grondslag, die elkaar beïnvloedden én versterkten. Niettemin lijken economische ontwikkelingen en de opkomst van de loonarbeid doorslaggevend te zijn geweest. Eerste deel in de minireeks *Vrouwen en werk in de vroegmoderne tijd*.



Theo Engelen & Hsieh Ying-Hui **Two cities, one life**

Marriage and fertility in Lugang and Nijmegen

(ISBN 978 90 5260 214 1, 176 PAGES, € 25,00)

Historical processes are the result of the behavior of countless individual actors. In this book, therefore, the authors compare the demography of the Taiwanese town Lugang and the Dutch town Nijmegen using data on the lives of thousands of their inhabitants. The period covered is approximately 1850 to 1945. First, the standard demographic rates on nuptiality, fertility and mortality are calculated to test the Malthusian predictions on a so called 'positive' and a 'preventive' demographic regime. Next, the authors try to disentangle the individual rationality behind aggregated measures in order to find out how the inhabitants of the two towns used the one life they had. Unaware of each others existence, the people living in Nijmegen and Lu-kang had more in common than one would expect given the huge cultural differences. *Two cities, one life* is the third volume in the series *Life at the Extremes: The Demography of Europe and China*.

