

On the Waterfront



NEWSLETTER NO. 12
OF THE FRIENDS
OF THE IISH

2006

Introduction

DETAIL OF
A STAINED-
GLASS
WINDOW,
DESIGNED
IN 1934 BY
W.A. VAN DE
WALLE,
SEE CAPTION
ON P. 13

More than any other occupational group, historians are expected to observe anniversaries. Still, we failed to commemorate our first five-year anniversary in the previous issue. We should have mentioned at the June meeting in 2005 that our first meeting was on 16 June 2000. Not to worry: in June 2010 we will celebrate our second five-year anniversary in style! You will read how we have fared thus far in the report of the general meeting. Overall, we are pleased with our achievements, although we urge everybody to help increase the number of Friends. Our experiment last time with having several people deliver the lecture was such a success that we have repeated it, featuring three presentations about art at the IISH this time.

On this note, we present the economic alphabet from *The Crank* in a comic-strip format.

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 decade, 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 seventy 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); in addition, Mies Campfens reviews archives in *De Nederlandse archieven van het Internationaal Instituut voor Sociale Geschiedenis te Amsterdam* (Amsterdam 1989), and Jaap Haag and Atie van der Horst have compiled the *Guide to the International Archives and Collections at the IISH, Amsterdam* (Amsterdam 1999). For all information concerning the Friends, contact Mieke IJzermans at the IISH (mij@iisg).*

COLOPHON

INTERNATIONAL INSTITUTE OF SOCIAL HISTORY
CRUQUIUSWEG 31 • 1019 AT AMSTERDAM
TEL. + 31 20 6685866 • FAX + 31 20 6654181
WWW.IISG.NL • INFO@IISH.NL

ABN AMRO: 0555958892 • IBAN: NL69ABNA 0555958892 • BIC: ABNANL 2A
EDITORS: JAN LUCASSEN AND MIEKE IJZERMANS • TRANSLATIONS: LEE MITZMAN • PHOTOGRAPHY:
HANS LUHRS • PRODUCTION COORDINATION: AAD BLOK • DESIGN AND LAYOUT: RUPARO (IVO SIKKEMA)
• PRINTED, WITH GENEROUS SUPPORT, BY: A-D DRUK B.V., ZEIST • WEBSITE: MONIQUE VAN DER PAL •
WE WISH TO THANK BART DE CORT, MARIEN VAN DER HEIJDEN, BOUWE HIJMA, FRANK DE JONG, ULLA
LANGKAU-ALEX, ZULFIKAR OZDOGAN, HUUB SANDERS, EMILE SCHWIDDER AND ELS WAGENAAR FOR THEIR
HELP • FINANCIAL ADMINISTRATION: GUUSJE VARKEVISSER AND TJERCK ZITTEMA • ADMINISTRATIVE
SUPPORT: YVONNE BAX • COMPOSITION OF THE BOARD: JAN LUCASSEN (CHAIRMAN/TREASURER), MIEKE
IJZERMANS (CO-CHAIRWOMAN), BART HAGERAATS (SECRETARY), MAARTEN BRINKMAN, LIESBETH LAMAN
-MEYER, BAUKE MARINUS, JAN VAN OLDEN, GER VERRIPS

ISSN 1574-2156

From all nooks and corners

Last autumn the Institute received a letter from an elderly English woman who owned a medal from an Amsterdam bank from the second half of the nineteenth century. She asked whether we would be interested in the piece, as her son, for whom it was intended, was not. The mother subsequently donated the medal to the Institute, which is, after all,

a centre for economic as well as for social history. The curator who opened the letter did not know what to make of it and showed the medal to one of his colleagues who dabbles in numismatics. The amateur numismatist thought at first that it was a typical, ugly nineteenth-century plaque. Upon taking hold of the piece, however, he noted how heavy it was

and weighed it on a letter scale. Sure enough, it weighed over 70 grams and the conclusion was unavoidable: it was made of gold. Additional research revealed that only three had been struck, each one engraved separately with the name of one of the three bank presidents. This is the only one remaining to our knowledge.

Twelfth Friends Day, 26 January 2006

PRESENTATION OF THE ACQUISITIONS

In 2005 the IISH acquired about 1230 archive collections. As usual, most were from persons and organizations not yet represented here, although several accruals and additions arrived as well. The NEHA registered a few acquisitions to its Special Collections, of which some 700 are now available. Below are our personal favourites from the acquisitions of the past six months.

☪ The Jean-Pierre Beluze Collection, ca. 1850-1875 (1895)

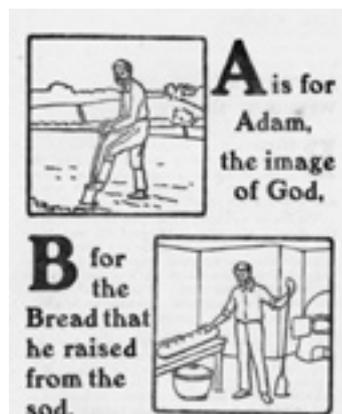
With all recent sections of the Institute in countries such as Russia and Thailand, we might almost forget the branch we operated in Paris from 1938 until 1940. Posthumus opened it because – like our Moscow competitor – he was also interested in French revolutionaries such as Baboeuf, Utopists such as Saint-Simon and Fourier, and early communist movements. Important acquisitions in this field included the collections of Étienne Cabet (1788-1856), Moses Hess (1812-1875), Jules Guesde (1845-1922), Lucien Descaves (1861-1949), Louise Michel (1830-1895), and Jules Prudhommeaux (1869-1948). Prudhommeaux was a collector himself, and, upon meeting him, Posthumus convinced him to serve on the advi-

sory board of our Paris branch.

Nearly 70 years have passed since then, and quite a few gaps remain in our nevertheless fine collection on early French socialism. Recently, a rare opportunity arose for adding new items, when a collection comprising no fewer than 160 documents became available. The collection had belonged to Jean-Pierre Beluze (1821-1908). Remember our enthusiasm five years ago when we managed to purchase three (yes indeed: three) of Cabet's letters (*On the Waterfront* 4, 2001, 3-4)! Thanks in part to a donation from the Friends, the Institute was able to acquire this new collection.

Jean-Pierre Beluze was prominent in the early socialist movement in France, as the son-in-law

and follower of Étienne Cabet. In 1848, when Cabet went into exile in the United States and founded what were known as the Icarian settlements there, his son-in-law became responsible for the liaison office of the Icarian movement in Paris. Many of the documents among those presently acquired are from this office, which maintained ties with other countries as well, such as with Spain. In 1856 Cabet died in the United States, and Prudhommeaux gradually devised an alternative to the communism his father-in-law had propagated. From 1863, he presented this mutualism he advocated in several publications, as well as through the Société de Crédit au Travail. This savings bank by and for workers aimed to invest in workers' cooperatives. By early 1863, 172 "Associés commanditaires" had raised over 20,000 francs, and five years later the total of the 2,000 participants exceeded one million francs. The bank was funded by men from several social strata, all dedicated to improving the situation of workers and to promoting ideas and ideals, including conservative capitalists such as Casimir-Périer, politicians such as préfets and sous-préfets, young republicans such as Clémenceau, Saint-



EXPLANATION
OF THE
ALPHABETH
ILLUSTRATIONS: SEE
P. 7

THE
TEHUPEIORY
BROTHERS
WERE ACTIVE
PARTICIPANTS
IN THE AM-
STERDAM STU-
DENT ASSOCI-
ATIONS. ONE
REMARKABLE
MANIFESTA-
TION OF THIS
INVOLVEMENT
WAS THE GLO-
RIFICATION
OF "GROOT-
NEDERLAND:
AMSTERDAM,
BATAVIA,
SURINAME"

THROUGH
GRAFFITI ON
A CHAIR SEAT.
PHOTO FROM
APPROXI-
MATELY 1908,
DEPICTING
JOHAN AT THE
FAR LEFT AND
WIM TO THE
IMMEDIATE
LEFT OF THE
OVERTURNED
CHAIR.
IISH, ARCHIVE
TEHUPEIORY



Simonists, Fourierists, and revolutionists, such as Michael Bakunin. International contacts – and this collection abounds with material about them as well – included Luigi Luzzatti (Italy), Maurice la Chatre (Spain), and J. Collet (United Kingdom). From 1867 Beluze continued to expand his international activities through his Association. *Bulletin des coopératives françaises et étrangères*.

☞ The Tehupeiory brothers, ca 1890-1946

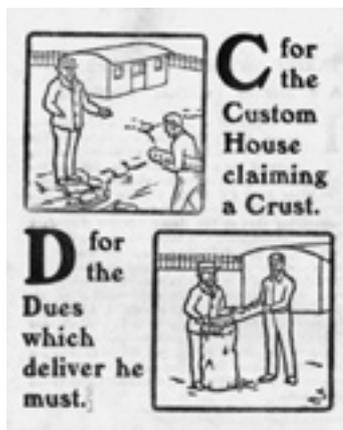
In 2004 the journalist Herman Keppy (son of a Moluccan father and a Dutch mother), published the excellent historical novel *Tussen Ambon en Amsterdam*. In this book he describes the lives of the brothers Johannes Everardus (1882-1908) and Willem Karel (1883-1946) Tehupeiory. They came from the Moluccas and had the opportunity to go to what was then Batavia – now Jakarta – to study medicine and become backwoods doctors. While this move was already exceptional for Moluccan youths, they also were among the first Indonesians allowed to continue their studies in the Netherlands. Together with their sister Leentje (1886-1948), who was selected to become a nurse, they moved to the Netherlands in 1907 and enrolled at the University of Amsterdam Faculty of Medicine.

On 31 October 2005 Emile Schwidder (IISH curator for South-

east Asia) was invited to collect the original archive and photo material for Keppy's book. It was packed in two old suitcases that the family of Willem Karel (commonly known as Wim or Empie) had used on their journey from the Netherlands East Indies to the Netherlands. The wealth of documents allows researchers to explore interesting aspects of the novel in greater depth and offers countless other opportunities as well.

The life of these Moluccans reflects a stage in the emancipation of Indonesia that until now was not covered extensively in our collections, which instead highlight the leftist political activities of people such as Sneevliet. The Tehupeiorys were not left-wing and were far from ardent nationalists, due in part to their Calvinism (widespread among Moluccans) and their deep admiration of Dutch culture (cf. on this sub-

ject also the views of the Javanese Princess Kaïda, see *On the Waterfront* 9, 2004, 4-5). This does not mean, however, that they were simple souls or collaborators. At any rate, this material discloses three perspectives that are of interest to social history. First, they started a scholarship for Moluccan children. The Tehupeiorys were convinced that education was an emancipatory force, and Wim helped introduce university education in Indonesia. The professional association they formed in 1907 for Indonesian physicians may have been still more important. Second, this family history is a treasure trove for migration historians: in addition to migrating extensively throughout the vast Indonesian archipelago, they moved to the Netherlands, as we noted. Willem Karel married a Dutch woman there, and the problems they encountered and the experiences of their children read like the history of global multicultural society. Third, they lived among ordinary people and diligently reported their observations. Johannes (known as Nannie or Johan), who died young, accompanied an expedition to the Dajaks in Borneo. Empie was dispatched by the Dutch colonial authorities as the official physician in the tin mines on the island of Banka from 1909 until 1916 and ran a medical practice in Batavia from 1922 until his death in 1946. En route from Amsterdam back to Batavia in 1922, he served as the ship's doctor and as such also cared for Indonesian pilgrims returning from the hajj. He wrote his wife elaborate and vivid letters about his experiences. Countless papers and photographs remain from his medical practice on Banka. At the time approximately 400 Dutch people (colonial servants, overseers, and servicemen), 70,000 Indonesians (peasants), and 40,000 Chinese coolies (miners) populated the Banka islands. Tin was extracted through open-cast mining. First, the water had to be drained, creating a large basin. Next, the six-metre top layer had to be removed, after which the layers of soil in the basin con-



taining tin had to be washed twice to yield a raw material suitable for smelting. Wim Tehupeiory performed medical examinations of the Chinese coolies (and went on inspection visits to Hong Kong for this purpose as well), ran the 250-bed hospital and investigated industrial accidents. These experiences are certain to fascinate global labour historians!

☞ The papers of Nicolaas Govert Teding van Berkhout (1885-1942)

Archives of aristocrats are scarce at the IISH. Although the aristocracy is a social class in its own right and as such qualifies as a legitimate research subject within social history, the Institute has traditionally focused on the other end of the social spectrum. Some well-known archive builders, however, were indeed aristocrats. The most famous is probably the revolutionary anarchist Prince Bakunin. The Institute also holds some individual archive documents of Prince Kropotkin and Count de Saint-Simon, but little more. Our acquisition on standing loan of the papers of Esquire Nicolaas Govert Teding van Berkhout (1885-1942) therefore merits some explanation, especially considering the exemplary conservation of the main archive by the Teding van Berkhout family in Haarlem and the historical-sociological doctoral thesis about “family honour” based on this archive. And herein lies the crux of the matter. Goof (as he was known) was the black sheep of the family because of his pacifist and socialist ideas. This is why the family chose to present us with a suitcase full of his papers, which we gratefully accepted.

One might easily expect that Goof, who described the aristocracy and all titles [as] “meaningless vanity”, had to break with family traditions to elaborate and realize his own insights. Most Tedings were landed squires, although the line from which our main character hailed was referred to somewhat deprecatingly as “the bankers”, because Govert’s Haarlem grandfather and his offspring had excelled in this business in the

mid-nineteenth century.

Nevertheless, it could be maintained that the break with his background was less radical than it may appear at first sight. His papers in fact reveal considerable continuity in views about social problems, passed down primarily by the women in the family and deriving from the pietist values to which some members of this good Calvinist family subscribed. Govert’s great-aunt Anna (1833-1909), for example, became imbued with pietism and felt “morally obliged to devote the rest of [her] life to the infirm and the unfortunate”. Influenced by the Franco-Prussian war, she attended a nursing course at the Haarlem Red Cross association. Lady Anna then founded her own deaconesses’ hospital and the Christelijke Vereniging voor Verpleging van Lijders aan Vallende Ziekte [Christian association to nurse epileptics].

Govert’s mother, who lived from 1861 until 1936, was inspired by the Réveil and was both deeply religious and socially concerned. From 1912 onward she published several leaflets about social issues, such as the Christian duties of women and ideas for improving the prison system.

At first, Goof followed his predestined course of life: he attended secondary school (where one of his teachers was Johan Huizinga, see *On the Waterfront* 4, 2002, 5), took his law degree at the University of Leiden, and found a job with the municipality of Zwolle. World War I, however, proved to be a rude awakening for him, as in 1916 he was dismissed from his job for signing a manifest of conscientious objectors. He rapidly became more radical and was a zealous advocate of the Christian pacifist socialism propagated by Bart de Ligt (1883-1938, the great leader of the pacifist Bond van Christen-Socialisten [League of Christian Socialists]). He travelled across Europe, peddling pamphlets he wrote himself and frequently landing himself in prison as a result. Little wonder that his wife Lady Van Lennep divorced him.

This new collection features 13



publications by Goof Teding van Berkhout from the period 1916-1935. The drafts and manuscripts, together with his correspondence, now shed light on his ideological development, which was not universally appreciated. A letter from his former teacher Johan Huizinga is very revealing. On 7 January 1942 Huizinga wrote:

“Dear Govert. I happen to have a copy of the latest edition of my *Waning of the Middle Ages* for you; the assignment is obvious. In my mind’s eye, you are still that little boy with the blond curls or the youth who amazed my own boys by catching carps from our pond with his bare hand.

I have a request. In the future, please spare me the admonitions, steeped in Bible texts. I, too, am well aware of how evil the world is and how great the need for change. But I do not share the views that inspire you, although I feel that in my own way, I am a deficient Christian, as Erasmus

GOOF
TEDING VAN
BERKHOUT,
ABOUT 20
YEARS OLD.
IISH COLLEC-
TION,
BG A60/227



called himself, and understand entirely your basic message to me and the sincerity of your intentions.

Most of all: please spare me those old, patriotic-sounding diatribes against the Catholic Church. I am not a member but understand it somewhat better than the average Protestant does. I deeply respect this church and have great expectations of its future. My wife is a devout Catholic, and our daughter – now barely two months old – has been baptized Catholic with my full consent and, given my age, will be raised largely by her mother as a Catholic. This is to impress upon you that from where I sit, your scriptural abuse is slightly inappropriate. Please be so kind as to convey my best wishes to your father. I look forward to seeing him again in good health in Haarlem this May. Yours very truly J. Huizinga.”

☞ **Photographs from the archive of Alec Waterman: Birobidzhan, ca. 1934-1940**

Nearly every archive that arrives here contains a small surprise. Among the papers of the British communist Alec Waterman (1907-1966), we found a huge one.

Alec Waterman, as he eventually called himself, was born with the surname Nasibirski in Blonie, near Warsaw, in 1907 as the son of



a Jewish small-holder cum bonecrusher. At 15 he joined the Polish Communist Party and became a shipyard worker in Danzig. En route to South Africa, he became a cutter and machine worker in the garment trade in London, where he changed his name to Wasserman and later to Waterman. In his new homeland he became an ardent communist but at the same time remained deeply interested in the circumstances of the Jews in Eastern Europe. In his apparent dedication to the two causes, he tried to demonstrate to his British comrades how Soviet policy favoured the Jews.

Although his papers consist largely of documents on the Communist Party of Great Britain, the most interesting ones are probably documents and especially photographs about the position of the Jews in Russia and other countries

in Eastern Europe.

The oldest series of photographs, which is perhaps the most spectacular, comprises 70 originals from Birobidzhan in the 1930s. What was Birobidzhan – once aptly described by an author as “Stalin’s forgotten Zion” – and how did it materialize? The Jews in tsarist Russia are known to have experienced frequent pogroms, and many Jews welcomed the transition to communism for this very reason. It is also known that anti-Semitism persisted in the Soviet Union – not only under Stalin – and that perestroika and glasnost brought massive Jewish emigration from Russia as a result.

The position of the Jews in the Soviet Union was very complex. First, the communist party was concerned about the lack of proletarian sentiment among this part of the population. Isolated in their shtetls, most Jews were poor. While poverty did not intrinsically arouse mistrust among communists – quite the contrary – these communities had a limited range of sources of income. Most inhabitants were small, independent artisans or small merchants and were underrepresented in industry and agriculture, which were the spearheads of the new policy. To compensate, small Jewish agricultural settlements were set up on the Crimea, in the Ukraine, and in Byelorussia. Second, the communists were obviously deeply opposed to religious observance and Zionism. Nonetheless, until the early 1930s, the Soviet authorities allowed a nationalities policy under certain conditions. Jewish inhabitants, who largely used Yiddish for oral and written communication both before and after the revolution, were eligible for this arrangement as well.

After deliberating for years about an autonomous Jewish republic on the Crimea or elsewhere in southern Russia, the authorities approved such an area in the Far East on 8 May 1934. The site selected for Birobidzhan was along the Chinese border north of Vladivostok. Birobidzhan was intended as an alternative to Palestine and was about one third

JEWISH WHEEL-
WRIGHTS,
APPARENTLY
HAPPY IN THE
FAR EAST,
c. 1935-1940.
IISH COLLEC-
TION,
BG B29/542



larger than Palestine after the separation from Transjordan in 1920. The Soviet authorities apparently believed that setting up such an autonomous Jewish area offered several advantages: the Jewish settlers would become proletarians, their productivity was compatible with the new five-year plans, security along the Chinese border would improve, and clashes with the very sparse local population were far less likely than in southern Russia, where anti-Semitism kept resurfacing.

During the first year, the population of this area was 52,000, including 12,000 Jewish settlers, most residing in kolkhozes. Thanks in part to funds from abroad (which had previously been raised in favour of the Jewish colonies in southern Russia as well), an additional 20,000 Jewish immigrants (including immigrants from North and South America) came during the years that followed, and 10,000 more arrived after the war. These modest figures (and many settlers stayed only briefly) reveal that the experiment was far from universally successful. All the same, the people there did their best to preserve a secular Yiddish culture through schools, theatres, clubs, and libraries. Like elsewhere in Russia, they encountered many obstacles. The experiment ended with the establishment of the State of Israel, which – after initial enthusiasm – elicited a sharp backlash from the Soviet regime. The photographs acquired here, even though they were probably all part of the official propaganda and were in any case not taken without the knowledge of the authorities, pay tribute to the brief experiment with a Soviet Jewish homeland, of which little remains today.

☞ **The Charles William Daniel Company Collection (est. 1902)**
In 1992 the IISH received the vast archive from this publishing company, named after its owner and founder. The eccentric Charles William Daniel was born in Islington, London, on 24 April 1871. Daniel was an anarchist and

adherent of vegetarianism. Since the late 1890s he worked for Scott Publishing Company, which published the writings of Count Tolstoy and other works. In 1902 he started his own C.W. Daniel Company in London, primarily with a view toward propagating the ideas of Tolstoy. A great admirer of Tolstoy, Daniel was deeply influenced by his works.

He acquired Free Age Press Publications, which published Tolstoy's work outside Russia – with Vladimir G. Tchertkoff as the editor. After extensive correspondence with Tolstoy, Daniel visited him in Yasnaya Polyana in 1909.

In addition to publishing Tolstoy's works, Daniel's company issued books about esoteric subjects – Dr. Edward Bach (on the blossom therapy) was an important author – and about psychology, education, and nutritional science.

Charles Daniel pioneered inexpensive paperbacks. The paperbacks in the People's Classics series sold for just a penny. His aim was to make the ideas of great thinkers and authors available to the general public. He also published the works of authors such as D.H. Lawrence, José Ortega y Gasset, and Emma Goldman.

In 1904 he published the journal *The Crank*, which was soon renamed *The Open Road* and served as a forum for anarchists, pacifists, and advocates of good nutrition. *The Crank* ran a serial featuring an original alphabet published as "Tariff without Tears. A Primer of Taxation" (see illustrations on pp. 3-15 in this issue). The text explains in detail the pictures, which depict all human production as a baguette to which all and sundry help themselves. The pictures are easy to understand, provided that we associate "Tariff" with what others would usually refer to as "surplus".

☞ **The Rubinstein-Stein-Papanek Collection**

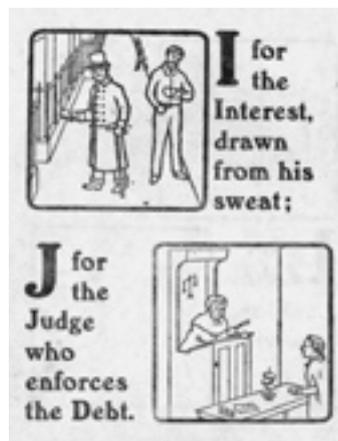
Dr Hanna Papanek, an anthropologist born 1927, presented the IISH with the personal papers of her father the journalist Alexander

Stein (pseudonym of A.N. Rubinstein) (1881-1948) in 1966 and with the personal papers of her elder half-sister the sociologist Nina Rubinstein (1908-1996) in 1984. The personal papers of her father-in-law Ernst Papanek (1900-1973), an educator and educational innovator, have been at the IISH as well since 1990. At the end of 2005 we received substantial additions to the archives of Alexander Stein and Nina Rubinstein, leading us to address the impressive collections of this "Grossfamilie" of German-speaking intellectual emigrants and their turbulent lives in exile.

Alexander Stein was born in Wolmar, Latvia, where he was active in the revolutionary labour movement. After the Russian Revolution of 1905 he escaped to Berlin, where he joined the SPD. During World War I he joined the USPD to protest the German war policy and became an editor of *Freiheit* until 1922, when the SPD and the USPD reunited.

Next, he worked for *Vorwärts*, until he was appointed secretary to the SPD Central Committee for Education. When Hitler seized power, Stein fled to Prague and worked at the SPD Vorstand im Exil office, until he had to flee again, this time to Paris. Via France, Alexander Stein managed to reach the United States at the end of 1940. He soon resumed his work as a journalist there and wrote articles for the *Jewish Daily Forward* and *Neue Deutsche Volkzeitung*. He also joined the *Neu Beginnen* group.

Nina Rubinstein was born in



BACK PAGE OF AN ISSUE OF QUELQUE PART EN SUISSE (LITERAL MEANING: SOMEWHERE IN SWITZERLAND). THE BACK PAGE OF THIS ISSUE, WHICH IS FROM MAY 1942, FEATURES A DIALOGUE BETWEEN TWO ELDERLY WORKERS. "BEAR IN MIND THAT I HAVE WORKED FOR THOSE DIRTY JEWS FOR 40 YEARS!" "AND DON'T FORGET THAT I HAVE WORKED FOR THOSE GOOD CATHOLICS FOR 40 YEARS!" HISH, ARCHIVE HEINER KOECHLIN



Berlin on 2 July 1908 as the only child of A.N. Rubinstejn (also known as Alexander Stein) and T.Ja. Rubinstejn-Mark. Both her parents were Mensheviks from Latvia. In 1906 they fled tsarist Russia and went into exile in Berlin. From 1914 to 1917, Nina lived with her mother in Copenhagen, while her father Alexander Stein stayed behind in Germany. In 1917 they travelled to St. Petersburg, where her mother worked for the Liberal Socialist Provisional Government, although they eventually returned to Berlin.

Nina attended school in Germany there but studied French, English, and Russian on the side. At the Friedrich Wilhelms University in Berlin her main subject was sociology, and she subsequently studied under Professor Karl Mannheim at the famous

School for Social Research in Frankfurt am Main. Shortly after Mannheim accepted her doctoral thesis entitled *The French Emigration after 1789*, he was dismissed and fled. Because of her personal experiences, Nina obviously identified closely with the subject of her doctoral thesis. Once again, however, Nina had to flee and went to Paris with her mother. After the Nazis occupied France, she eventually reached New York after extended meanderings.

In New York she attended lectures at the School for Social Research that was established there by that point. She worked as a freelance translator to earn a living at first and became a simultaneous interpreter at the United Nations from 1955 onward. Her new life revolved mainly around German and Russian emigrants, primarily Mensheviks. After she retired in 1968, she translated several books and was active in Amnesty International, especially on campaigns to help Russian Jews and dissidents.

After two previous attempts, first at the Sorbonne in Paris and later at the New School for Social Research, she finally completed her PhD, and in 1989 she took her PhD in Frankfurt.

☞ The papers of Heiner Koechlin, 1918-1996

In October Carlos Gilly from Basle sent us the personal papers of Heiner Koechlin, an anarchist, writer, publisher, and antiquarian bookseller, who, except for a few years in Paris, lived and worked in Basle until his death.

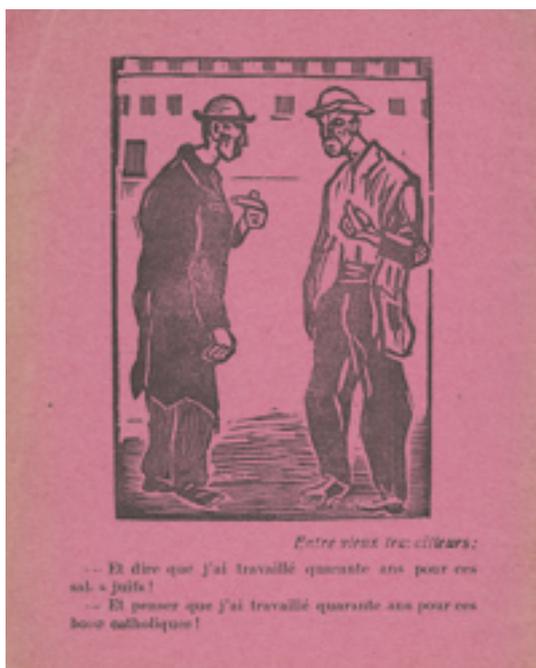
As a student in Paris shortly after World War II, Koechlin interacted primarily with emigrants, especially with Jewish and Spanish refugees. In this period, he and his brother Felix published the periodical *Blätter für freiheitlichen Sozialismus* and continued this publication as *Der freiheitlichen Sozialist* in Paris after 1947.

The collection consists of personal documents and correspondence from the period 1937-1996, publications by Koechlin and his friends, and a near-complete collection of *Quelque part en Suisse* by Luigi Bertoni, an Italian living

in Switzerland. Bertoni, who had been publishing his paper *Il Risveglio/Le Réveil* since 1891, issued an underground edition as a leaflet entitled *Quelque part en Suisse* during the war years. The archive also contains a small collection of Jean P. Samson (founder of the paper *Témoins: cahiers indépendants*), including his correspondence with Albert Camus and others.

☞ The papers of Henk Molleman, 1935-2005

Integrating newcomers gives rise to heated debates in all countries in Western Europe. The Netherlands is no exception. Individuals known internationally on this subject are Pim Fortuyn and Theo (no, not Vincent) van Gogh (also see *On the Waterfront* 11, 2005, 3). Of course the Institute collects materials in this field as well and has covered these activities in the columns of our journal on various occasions. Note that the Institute has acquired the archives of organizations representing the largest ethnic minorities in the Netherlands: the Moroccans (in *On the Waterfront* 8, 2004, 7) and the Turks (in *On the Waterfront* 10, 2005, 10); there are also collections from fierce opponents of multi-cultural society, such as the Dutchman Hans Janmaat and the German Bernd Althans (in *On the Waterfront* 3, 2001, 12). Now the Institute has obtained the papers of Henk Molleman (1935-2005), one of the most important Dutch politicians on minorities policy: his widow recently donated the archive to us. Molleman studied political science at Nijmegen. After working briefly in academia, he became a PvdA (Dutch Labour Party) representative in parliament. As such, he specialized in minorities. At first he dealt extensively with the Moluccan hostage takings on trains in 1977 and the difficult rapprochement between the Moluccan minority and the Dutch government. From 1979 he was assigned, as a senior government official, to elaborate the official Dutch position, meaning that the Netherlands had in effect become an immigration country, as most "guest workers" were



expected to remain here permanently, with their families. From 1990 he was an important Dutch government official in Brussels. Molleman's papers reflect his practice of keeping a detailed diary of his official duties, recording the individuals he spoke with and the matters discussed each day. These "daily reports" are an indispensable source for everybody interested in the details of the emergence of Dutch multicultural society over the past three decades. They provide a far more informed impression than the populist reproaches directed in recent years at people such as Molleman (the "politically correct minorities squad"), casting blame for the "unsuccessful integration" of minorities in the Netherlands.

Dev Sol and the DHKC

The DHKC (the Revolutionary People's Liberation front) is a radical leftist organization from Turkey that derives from the political branch of the DHKP-C (the Popular Liberation Party or the Turkish Front). This group was active from September 1970 until March 1972. The organization consisted primarily of students and engaged in armed struggle against the political system in Turkey. On 30 March 1972 the Turkish military murdered all leaders of the revolutionary May 68 movement DHKP-C, Mahir Cayam and his comrades.

The leftist radical movement in Turkey suffered the impact of this blow for years. Only in the mid 1970s did these activists manifest themselves again through the Devrimci-Sol (Revolutionary-Left) movement, which preceded the DHKC. Dev-Sol defined the Turkish system as institutionalized fascism and engaged in armed violence and bomb attacks on institutions or representatives of the system to wage a "struggle for the revolution and for the awareness and encouragement of the masses."

The activists have been struggling for years against what are known as F-type solitary confinement cells. Since 2000, 110 prisoners have been killed during up-



MINIATURE
FOLKLORIC
GLOVES AND
SLIPPERS
CRAFTED
BY DEV SOL
PRISONERS.
THE DHKC
SMUGGLED
THEM OUT OF
DIFFERENT
PRISONS AND
ENTRUSTED
THEM TO THE
ISH.
ISH,
ARCHIVE
DHKC

risings or hunger strikes to protest the solitary confinement cells.

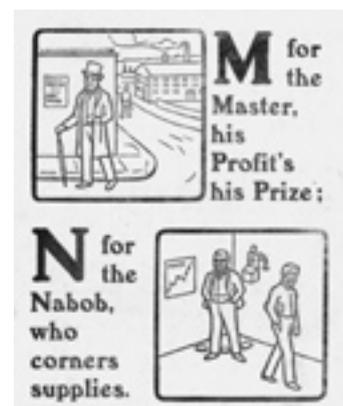
Toma Sik (1939-2004)

The Hungarian-Israeli peace activist Toma Sik met with a tragic end. In 2004 he was killed in an industrial accident on his farm in Hungary, the country where he was born, and where he had returned from Tel Aviv in 1996. He died on the fields of the pacifist, organic "new farmers" commune he was building.

From early childhood, Toma – born in 1939, and as his parents a Holocaust survivor – actively opposed Israeli militarism and the militarization of Israeli society. His libertarian socialist ideas and strict vegan lifestyle were unique in Israel during the 1970s and 1980s. Toma is known as a pioneer in the Israeli peace movement and in the struggle for universal civic equality in Israel. He was a familiar sight at demonstrations in central Israel for many years and also expressed active solidarity with the struggle of the Negev Bedouins. Toma headed the operations of the WRI in Israel, which does not acknowledge the right to conscientious objection. For several years, he was the only active member of the War Resisters International

chapter and paved the way for conscientious objectors today.

In 2005 the IISH received a shipment from Hungary containing 17 crates of papers from this world citizen and pioneer of peace. The papers include documentation on the peace movement in Israel and especially Gush Shalom (peace block) in several languages, such as Hebrew, Hungarian, and English. The other items are periodicals and leaflets about sustainable agriculture, organic agriculture, and the environment (e.g. in Eastern Europe) and printed materials about vegetarianism and veganism. This vast collection also comprises documentation about European unification, including newsletters from The European Anti-Maastricht Alliance.



Lectures on “Art at the Institute”

INTRODUCTION

As is well known, the IISH is not a museum, although this does not mean that the premises lack art objects entirely. This is both because sources of social history may indeed have an artistic appearance, and because many modern historians explore more than texts alone, whether they are printed, written, or spoken. Versatile researchers regard all possible types of images as sources, of which the most prevalent ones are photographs, drawings, graphs, and posters. The NEHA and the IISH have always welcomed such materials. In fact, their founder Professor Posthumus arranged an “international economic-historical exhibition” in 1929 and commissioned a poster from a well-known graphic artist for the event. Given that the Institute is not a museum but nonetheless accommodates art on its premises and does so in increasing measure – consider our immensely popular web poster exhibits – how does the Institute relate to art?

Three Institute staff members with many years of experience have explored the subject: Marien van der Heijden, a trained art historian and one of the driving forces behind the vast poster col-

lection at the IISH, Huub Sanders, a historian and curator of visual documents, and Bart de Cort, who has published about socially inspired artists. Below is a brief summary of their lectures.

HUB SANDERS: DOES THE INSTITUTE COLLECT ART?

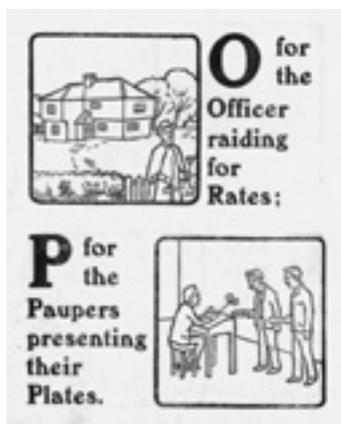
This question would appear impossible to misinterpret. This is all the more true because of my straightforward answer: no, the IISH does not collect art. I will obviously explain my answer, since the present company will not be settle for a simple “yes” or “no”. This question has been addressed superficially over the past two years. Usually over lunch or at the Image & Sound Department, upon the transfer of a print, photograph, or similar item. Several years ago, Jaap Kloosterman asked me whether I would like to make something colloquially known as “the picture book” and now published as *Images of Aspiration*. This was a longstanding plan to feature the IISH image collection in its own right. As I considered my approach, I encountered “art” in addition to several other contexts. In perusing the collection, I discovered works of art that most certainly did belong there. So my answer to the question above needs to be qualified. In doing so, I will describe my train of thought in devising the format for the “picture book”. The unarticulated purpose of the book was to convey a broad and representative impression of the collection, in both chronological and geographic terms.

I started with the most general question. “What does the IISH collect?” I realized that in most cases, I know immediately whether or

not I want items offered to the IISH for its collection. Elaborating this sense in more general, abstract terms seemed like a fun and useful exercise. Why do I want this photograph but not the other one? Or this poster but not that one? My personal answer to this question is: the IISH collects material on and about social movements everywhere in the world. This raised the question as to what social movements are. I discovered a combination of ideas from several people, of whom the best known are Barrington Moore Jr., Ann Swidler, and Charles Tilly. I have combined these ideas into the following patchwork.

The first step in forming social movements is an individual one; people must become aware that their predicament is not inevitable but is a social construction that they can resist. Taking this step requires - second - personal growth, in both intellectual and moral respects. The third step is organization and action is the fourth step. I gathered a vast quantity of documents about these four subjects that in my view describe the “social movement” concept.

Back to this afternoon’s main subject: Art. I have not examined art for its intrinsic value, although I consider that to be the most important aspect of art. It is simply there and may refer to something but exists primarily in its own right. Along my search, I thus encountered art that relates to social movements. These works of art match our collection profile in different ways. The main difference from a museum containing works of art is that the works of art at a museum relate to each other in a different context. The link between the individual objects from the collection is the story that the art history conveys. At our Institute, this link is expressed through social and economic history. This means that a print by the well-known graphic artist Fré Cohen (1903-1943) is almost as important as a print by an anonymous activist; that while we welcome a drawing of Alexander Cohen by the renowned artists Kees van Dongen (1877-1968),



what matters to us is that Alexander Cohen is depicted, not that Van Dongen drew him.

The above reflects the documentary value of art. And then there is art with a different significance. Here, of course, I am heading into unfamiliar territory, as a humble social-economic historian. Some art – or rather depictions – has come to determine the value of images. I am referring to icons, regardless of whether for instance the director of the Stedelijk Museum in Amsterdam would call this art. We care about icons that figure in social movements. The first one that comes to mind is obviously Alberto Korda's photograph of Che Guevara. Dutch social history from the first half of the twentieth century would be inconceivable without the "mighty arm" of Albert Hahn (1877-1918). This type of art also relates to movements that aim to educate or emancipate. Community art is one such case and brings to mind Richard Roland Holst. Works of art that have figured in social struggle are always welcome in our collection.

Another group of documents that is difficult to circumscribe: expressions or expressions of art that aim to be movement, organization, and action. That brings me to happenings or performances. Such events relate to the Internationale Situationiste, which is remotely associated with the avant-garde from the 1920s. These manifestations are all rather complicated or are at any rate presented as such. We collect videos or descriptions of them, such as memoirs, because the objects themselves are difficult to collect. Photographs of these events are readily available. This one, for example, depicts a provo gathering, probably from 1966.

**BART DE CORT:
GRAPHIC ART
AT THE IISH**

Although the IISH does not collect art, the IISH has a vast supply of art in its collection. Over the years art in publications about the IISH as well as in image materials of the IISH used by third parties

has consisted primarily of posters that are lithographed or printed in offset and photographs. But the IISH also has a fascinating collection of original graphic art.

Graphic or print art is a generic term that denotes art produced through various printing techniques. These may include engraving (etching and dry-point engraving), relief printing (woodcut and linotype), or offset printing (lithography and silk-screen printing). All these techniques are well represented in the IISH collection.

Understandably, graphic art from the 1930s (the period when the IISH was established) dominates the collection. Countless visual artists (mainly Dutch), both famous and obscure, dedicated their best efforts to the party or movement in those days. Depicting a social ideal or evil on paper did not render aesthetic quality unimportant. These artists were very much aware that workers needed to be introduced to art, and that they were entitled to visually attractive and affordable works to decorate the walls of their home. Smaller print runs safeguarded a measure of exclusivity.

In the summer of 2004 the IISH obtained from the estate of Richard Bleekrode a file of graphic art that had belonged to the artist Meijer Bleekrode (1896-1943). The names of graphic artists appearing in the file are a veritable *Who's Who* of Dutch socially involved graphic artists from the 1920s and 1930s: Johan van Hell (1889-1952), Cees Bantzinger (1914-1985), Hubert van Lith (1908-1977), Henk Melgers (1899-1973), George van



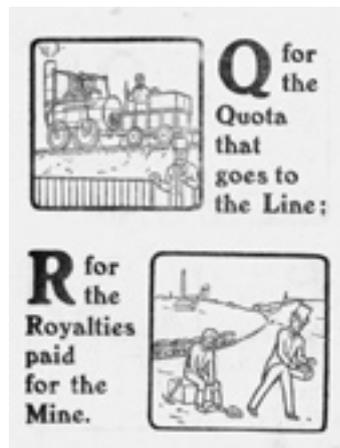
Raemdonck (1888-1966), Nico Schrier (1900-1989), W.A. van de Walle (1906-1995), and Nico van Zalingen. All these works are now listed in the IISH catalogue and have thus become accessible to the public.

The smallest possible form of graphic art – aside from postage stamps – consists of ex libris. If produced with care and skill, these ex libris are works of art in their own right featuring the name of the owner of the book and information about his or her hobby or attributes. Many ex libris are hidden in the IISH library, exactly where they belong: inside the front cover of the book. Several ex libris featured in the IISH catalogue are by famous artists, such as Albert Hahn Sr. (1877-1918) and Fré Cohen (1903-1943).

On 12 February 2006 the Museum voor Moderne Kunst in Arnhem closed its major review exhibition of the work of Johan van Hell. The largest share of the items featured had been provided by the IISH. The exhibits included a woodcut design by Van Hell of the AJC song collection *De merel* (the blackbird). Like many woodcuts, this one is printed on Japanese paper.

Copper plate, the most respected of graphic techniques, was used through the end of the nineteenth

“TERUG VAN
HET WERK”
(BACK FROM
WORK), CHALK
LITHOGRAPH
BY FRÉ CO-
HEN, 1927.
IISH COL-
LECTION, BG
C15/729



PORTRAIT OF
 THE AMSTER-
 DAM ALDER-
 MAN F.M.
 WIBAUT (1859-
 1936). BURIN
 ENGRAVING
 IN COPPER
 BY ENGELIEN
 REITSMA-
 VALENÇA,
 1922. IISH
 COLLECTION,
 BG CI/592



century to replicate the scenes on paintings. Only at the start of the twentieth century, following the invention and rise of photography, did copper plate become an independent art form. The iish has samples from both periods. Several portraits, in some cases based on a photograph or painting, are from the first stage. One such specimen is the portrait of the English political philosopher and novelist William Godwin (1756-1826) by the artist G. Dawe based on a painting by J. Northcote. A specimen from the second stage is the burin engraving of the Amsterdam alderman F.M. Wibaut from 1922 by the graphic artist Engeliën Reitsma-Valença (1889-1981). The iish has two copies of this engraving, or rather two "states", as the artist processed the copperplate after the first state to produce a darker print.

SILK-SCREEN
 "ALLES KAN"
 ("ANYTHING
 GOES") PUB-
 LISHED BY
 THE ANAR-
 CHO-FEMINIST
 PUBLISHING
 HOUSE TEGEN
 DRUK (COUN-
 TER PRES-
 SURE), 1984.
 IISH COLLEC-
 TION,
 BG D21/555



Etchings may be generated in several states as well. An etching is produced by scratching a drawing in a layer of wax applied on a zinc or copper plate and subsequently

immersing the plate in acid. The acid corrodes the metal where the etching varnish has been scratched off. The iish has forty etchings by the French etcher A. Lançon depicting the Franco-Prussian War (1870-1871) and providing an interesting impression of the movements of the French troops.

Silk-screen printing experienced a true revival during the 1970s. Because the process involves using templates to press ink through a fine-meshed screen, multiple colours and/or templates require several print stages. The ink used is not transparent and may therefore be printed on a coloured substrate. The iish owns a collection of silk-screen prints from the anarchist collective De Vrije Zeeafdrukker from Amsterdam, which primarily designed posters protesting the demolition of houses and announcing anarchist-oriented gatherings. Other important silk-screen collections at the iish are those of the artists Gielijn Escher (born in 1945) and Jean-Paul Vroom (1922-2006).

Lithography is well represented in the iish collection as well and includes a portrait of Multatuli by the well-known portrait artist August Allebé (1838-1927), as well as a small collection of lithos by Erich Wichman (1890-1929), among them a scene of a dune landscape.

The collections of linotypes from the 1980s by the graphic artists Ruben Herrera (Argentina) and Carlos Cortez (United States) demonstrate that not all

graphic art at the iish was produced during the 1930s. Working with linoleum offers the advantage of softer material, giving artists greater freedom of movement. In addition, the material is less expensive than the harder types of wood used for woodcuts.

Overall, the iish has an impressive collection of original graphic art that merits more extensive exploration.

MARIEN VAN DER
 HEIJDEN: W.A. VAN
 DE WALLE'S STAINED
 GLASS DESIGNS

The iish manages a collection of over sixty designs by the Dutch artist W.A. van de Walle of stained-glass windows in buildings of social-democratic trade unions and other organizations, made in the 1920s and 30s. These designs of fine works of art are full-size and feature rich, glowing colours. Moreover, they are virtually all that remains of a near-forgotten form of "art for the movement". The stained-glass windows ceased to be in vogue, ended up in construction waste during moves and renovations, or were destroyed in fires. Art historians and museum curators took no interest in them whatsoever.

Willem Albertus van de Walle was born in 1906 into a family of union activists. When the young Van de Walle showed promise as an artist, his father arranged for him to take drawing lessons from Albert Hahn, the popular artist for *De Notenkraker*. Van de Walle was also trained as a lithographer and studied drawing at the Rijksnor-

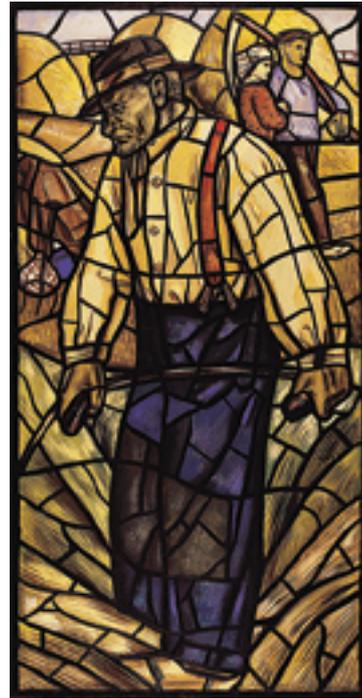
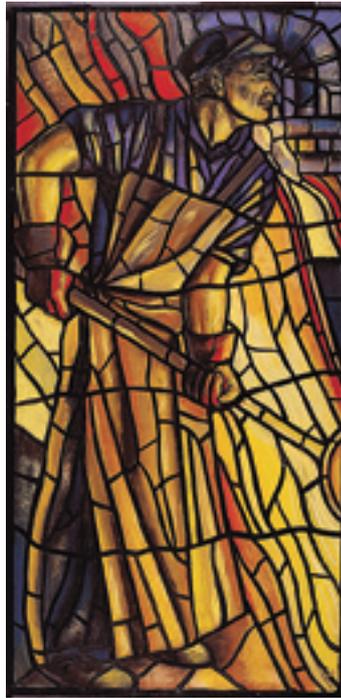


maalschool voor Tekenonderwijs. By 1921 he was producing picture postcards, posters, and prints for social-democratic organizations. These early works were already highly characteristic of his traditional, figurative style, keen attention to decorative details, deep symbolism, and stately ambience.

In 1927 the NVV built the Troelstra retreat at Beekbergen, the first trade union conference and holiday centre. Thanks to financial contributions from dozens of NVV unions and other social-democratic organizations, the monumental premises had modest furnishings and were decorated with works of art. The idea was to edify the workers and to encourage them to appreciate beauty.

Stained-glass windows were installed in several places. Van de Walle received the largest commissions. The windows were so well-appreciated that in 1930 Van de Walle was commissioned to produce an additional fifty metres of stained-glass windows, funded by the union of typographers. This work became a “symbolic history of Labour over the centuries, starting with the Egyptians and concluding with the rise to prominence by the labour movement in political, economic, and cultural life”. The series included portraits of famous individuals, such as Voltaire, Edison, Karl Marx, Jean Jaurès, and Troelstra, characteristic forms of work from various eras, and figures symbolizing science, law, and other concepts.

After the Troelstra retreat was built, all trade unions moving into new premises ordered stained-glass windows. Van de Walle received a great many commissions, for example from the unions of construction workers (Amsterdam, ca. 1932), teachers (Lunteren, 1932), and factory workers (Amsterdam, 1933), as well as from the Centrale Arbeiders-Verzekerings- en Depositobank (The Hague, 1936). His style evolved, and colours grew richer and the figures larger and more impressive. Visual compositions became clearer, with a single figure for a stylized background. Lead circumscribed the main figure and supported the composi-



STAINED-GLASS WINDOWS, DESIGNED IN 1934 BY W.A. VAN DE WALLE AND PRODUCED BY THE FIRM SCHRIER AND DE RU FOR THE DE CENTRALE HEAD OFFICE IN THE HAGUE (150 X 75 CM EACH). THEY ARE PART OF A SERIES DEPICTING WORKERS IN SPECIFIC BRANCHES OF INDUSTRY, NAMELY AGRICULTURE (A FARMER MOWING) AND FACTORY WORK (AN IRON FOUNDER). PHOTOGRAPHY LIESBETH DINNISSEN

tion. The windows for the officers' chamber at De Centrale marked his professional peak, especially the six large windows with figures representing branches of labour and industry.

In the early 1930s Van de Walle worked almost continuously for social democracy. In addition to stained glass windows, he produced murals, book illustrations, posters, and political cartoons. His technical craftsmanship and narrative style pleased the NVV officials, who wanted art to be educational and easy for their members to understand. They cared more about craftsmanship and fine, durable materials than about innovative artistic insights. The religious associations with stained glass did not present a problem, as they wanted the

trade union buildings to appear hallowed. The Troelstra retreat was even explicitly named “the union cathedral”. During tough economic times and amid the rise of national socialism, however, the trade union movement moderated external pomp and circumstance. The traditional symbolic figures of *The Worker* and *Socialism* started to appear drab. “Perhaps the time has come for a change from these idealized figures, who seem to opt for aesthetics over inner strength”, wrote the reviewer of *Het Volk* about the windows of the factory workers' union.

After 1945, the typical social-democratic visual culture was not revived. The stained-glass windows lapsed into oblivion. Trade unions moved or modernized their offices, and many windows were lost. The ones at De Centrale were removed, for example, because the Commissioners' Chamber was too dark. The main building at the Troelstra retreat burned down. A few windows from the tower were salvaged just before the remains were demolished and are now at the National Trades Union Museum in Amsterdam, which teamed up with the *Industriebond FNV* and the *Bouw- en Houtbond FNV* to preserve the collection of designs and entrusted them to the IISH in 1997.



General Meeting of Friends, 26 January 2006

After the opening and welcome, the two main issues discussed were increases in membership and the financial records for

2005 and financial prospects for 2006. Growth in membership has remained slow but steady, as the two tables indicate (the previous

chart appears in *On the Waterfront* 10, p. 12). Over the past six years, membership has increased as follows:

	2000	2001	2002	2003	2004	2005	2006
Dues-paying friends on 01-01	0	42	56	62	64	65	68
Joined	42	22	13	5	3	6	
Left	0	8	7	3	3	3	
Other friends	3	4	4	4	4	4	4
Total friends on 31-12	45	60	66	68	68	72	

The dues-paying friends consist of 63 at 100, 4 at 500 euros a year and one life-time friend. As has always been the case, most Friends are in the Netherlands. Still, the share from the Netherlands has diminished, while the share from abroad has increased from 20 to 25%. The net increase comes primarily from North America. We urge all members to let their friends and acquaintances know about the opportunity to support the Institute this way.

ORIGIN OF FRIENDS	PAID FOR 2004	PAID IN 2005
Netherlands	51	51
Italy	3	2
Austria	1	1
Spain		1
United Kingdom	2	2
United States	2	4
Canada	2	3
Japan	3	4
Total	64	68

The financial situation of the Friends is good (see p. 15). First, income increased thanks to the rise in membership. Second the books and duplicate copies that the Institute sold at the National Archives Day on 29 October 2005

and during the History Week generated additional revenues. Our colleagues Co Seegers and Coen Marinus and our board member Bart Hageraats were especially involved in these efforts. The budget for 2006 reveals, of course, that the projects on Women's Work in the Netherlands and Russia have ended (our next issue will feature a final report), although the Friends have once again received a substantial donation. The amount exceeds 237,000 euros and comes from the estate of Lawrence Kradler (consisting of 150,000 euros for 2006, plus a reservation of over 87,000 euros for 2007). The institute is still contemplating the best way to spend the money. As soon as a worthy cause has been selected, we will provide more

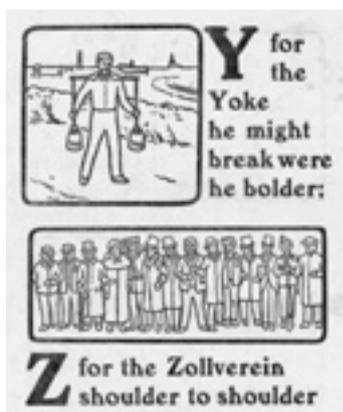
information about this special donation. As proposed by the administration, 4,500 euros have been donated to the IISH toward purchasing the Beluze collection (see p. 3 above). Finally, we are especially grateful to Ben Scharloo at AD-Druk for his ongoing support to the Friends. As mentioned, he has been printing our journal *On the Waterfront* free of charge from its start in 2001.

Last but not least, last year we entered Lily Schorr's grant of 23,753 euros as income (see *On the Waterfront* 9, 2004, p. 14 and 10, p.13). The Institute used this money to complete the detailed inventory of the Nettlau collection. The result now appears on the Institute website. The Friends have good reason to be proud!



FINANCIAL RESULTS FOR 2005 AND BUDGET FOR 2006
FRIENDS OF THE IISH

	FINANCIAL RESULTS AS OF 18-12- 2004		BUDGET FOR 2005	FINANCIAL RESULTS AS OF 18-12- 2005		BUDGET FOR 2006
	€	€	€	€	€	€
OPENING BALANCE		2.966,16	9.643.34	9.643.34		11.583.60
REVENUES						
Dues	7,867.65		7,500.00	9,321.61		9,000.00
Donations earmarked for "women"	90,756.00		90,756.00	90,756.00		
Donations earmarked for "Russia"	63,530.00		63,530.00	63,530.00		
Grant Krader						150,000.00
Grant from AD-Druk	4,000.00		4,000.00	4,000.00		4,000.00
Grant Schorr	23,753.98					
Returned by st. IISG	2,937.77					
Advertising revenues	240.00		240.00	240.00		240.00
Other revenues				1,035.49		
Interest	48.57		100.00	79.18		75.00
TOTAL REVENUES		193,133.97	166,126.00	168,962.28		163,315.00
EXPENDITURES						
<i>Publishing costs</i>						
<i>On the Waterfront</i> June	3,500.08		3,500.00	3,976.71		3,500.00
<i>On the Waterfront</i> December	3,500.08		3,500.00	3,976.71		3,500.00
		7,000.16	7,000.00	7,953.42		7,000.00
<i>Grants issued</i>						
IISH, research on women	90,756.00		90,756.00	90,756.00		
IISH, research on Russia	63,530.00		63,530.00	63,530.00		
IISH, donation from United States						150,000.00
IISH, Kurdish material	-1,000.00					
IISH, Nettlau inventory	23,753.98					
IISH, Collections 2006						4,500.00
IISH, Collections 2005			4,500.00	4,500.00		
IISH, Collections 2004	3,500.00					
		180,539.98	158,786.00	158,786.00		154,500.00
<i>General administrative expenses</i>						
Public relations			200.00	260.75		250.00
Bank fees and exchange differences	41.80		50.00	21.85		50.00
		41.80	250.00	282.60		300.00
TOTAL EXPENDITURES		187,581.94	166,036.00	167,022.02		161,800.00
CLOSING BALANCE		9,643.34	8,608.19	11,583.60		13,098.60
BREAKDOWN CLOSING BALANCE						
Bank balance		41,457.32		46,091.03		
Still payable to IISH for 2003		-7,000.00		-11,500.00		
Outstanding publishing costs		-1,300.00		-1,008.45		
Still payable for Nettlau inventory		-23,753.98		-23,753.98		
Contributions to be received from Friends		0.00		1,275.00		
Advertising revenues to be received		240.00		480.00		
		9,643.34		11,583.60		





Geschiedenis
Antropologie
Sociologie
Politieke wetenschap
Bestuurskunde
Economie
Communicatiewetenschap

Verkrijgbaar in de
betere boekhandel
of rechtstreeks bij
de uitgeverij

aksant

Cruquiusweg 31
1019 AT Amsterdam
The Netherlands
T + 31 20 8500150
F + 31 20 6656411
info@aksant.nl
www.aksant.nl

Bea van Boxel, Saskia Poldervaart, Willemijn Ruberg, Kristine Steenbergh & Anna Tijsseling (red.)

Idealen en illusies

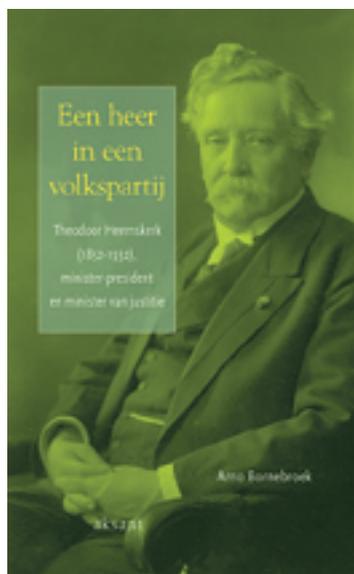
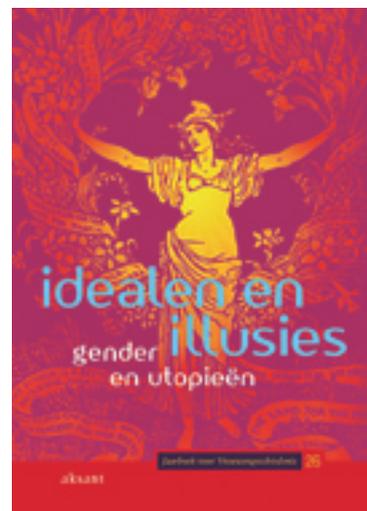
Gender en utopieën.

Jaarboek voor Vrouwengeschiedenis 26

(ISBN 90 5260 211 5, ISSN 1574-2334, 264 PAGINA'S, GEÏLLUSTREERD, € 17,50)

Veel utopieën bevatten expliciete of impliciete ideeën over mannelijkheid en vrouwelijkheid. In de literatuur over utopieën wordt hieraan niet altijd aandacht besteed. *Idealen en illusies* wil zich daarom concentreren op de genderaspecten van utopische denkbeelden.

In een dwarsdoorsnee van de geschiedenis licht dit 26e Jaarboek voor *Vrouwengeschiedenis* verschillende utopieën en vormen van utopisch denken door op hun sekseverhoudingen en genderconstructies. Van 17e-eeuwse reizigers die de wereld van hermafrodieten verkennen, via Nederlandse utopische romans rond 1900, de moederschapsidealen van de vrouwenbeweging rond diezelfde tijd, de feministische kunst in de jaren 1970, tot aan de 'vrouwelijke toekomst' verbeeld in Houellebecq's roman *Elementaire deeltjes* en het nieuwe zoeken naar een gezamenlijke historische basis voor feministische alternatieven door huidige feministische theoretische activisten.



Arno Bornebroek

Een heer in een volkspartij

Theodoor Heemskerk (1852-1932),
minister-president en minister van justitie

(ISBN 90 5260 197 6, 328 PAGINA'S, GEÏLLUSTREERD, GEBONDEN, € 25,00)

Hij is een van de langst zittende minister-presidenten van Nederland. Ruim veertig jaar maakte hij deel uit van de Nederlandse politiek. Toch is zijn naam bij velen onbekend. In deze biografie wordt het bijzondere leven verteld van Theodoor Heemskerk. Afkomstig uit een gegoed Amsterdams milieu bekeerde hij zich verrassend tot de protestantse orthodoxie en sloot hij zich aan bij de Antirevolutionaire Partij van Abraham Kuyper. Heemskerk had weinig gemeen met het gangbare beeld van de sobere calvinist. Hij kwam bekend te staan als de 'jolige christen'. Een diepgaand persoonlijk conflict met Kuyper markeerde het begin van het kabinet-Heemskerk (1908-1913) en het einde van Kuypers carrière. Heemskerk wist zijn kabinet door woelige tijden te loodsen en

enkele belangrijke wetten in te voeren, zoals de Armenwet, zedelijkheidswetten en maakte het begin van een stelsel van sociale wetgeving. Een conflict met Colijn maakte een einde aan Heemskerks politieke loopbaan.

J.W. Drukker

The revolution that bit its own tail

How economic history changed our ideas on
economic growth

(ISBN 90 5260 198 4, 308 PAGINA'S, GEÏLLUSTREERD, € 35,00)

The 1960s witnessed a revolutionary change in economic history. The literary-descriptive method that had characterized economic history since its beginnings gave way to rigorous quantitative testing of mathematically formulated hypotheses, and as a result a host of formerly generally accepted ideas suddenly lost their credibility in academic circles. Although this so called cliometric revolution had a major impact on our ideas on economic development, the methodological revolution remained almost unnoticed outside the realms of academic economic history. Economic historical articles in professional journals became more or less unintelligible for the interested layman, as they were cast in a language that was directly derived from highly specialized fields of study, such as neoclassical economic theory and econometrics.

The revolution that bit its own tail explains in terms understandable for non-specialist readers what was essential in the cliometric revolution and in what ways it changed our ideas on economic development.

