



On the Waterfront

newsletter of the friends of the IISH 2013 no. 25



international institute
of social history

More of Jef Last

Last's publisher F.G. Kroonder
donated a small colour
drawing

St Augustine villa

Mieke IJzermans fell in
love with a house on the
Isle of Wight

Papers of the Jungle Pimpernel

from the last part of the
Dutch East Indies

Introduction

This 25th issue of *On the Waterfront* is the last one to be co-edited by Jan Lucassen. The Friends owe Jan a lot – indeed, their very existence. Together with Mieke IJzermans, he helped found our association in 1998; and together with Mieke, he launched this journal in 2001. Jan chaired all meetings of the Friends, including those of its Board, until his retirement from the Institute in July 2012. While we are unwilling to say farewell, we are pleased to express our deepest gratitude here!

On the Friends' Day held on June 11, 2012, Frank de Jong screened *Toegemuurde Verten* (Sealed Horizons), a propaganda film produced for the Dutch Christian Industry and Transport Workers' Union in 1936. The only existing copy was cleaned and digitized with financial aid from the Friends. A report on the meeting appears below. In our next issue we will review the exhibition *Together and Alone: Life in Russia from 1900 till now*, which is featured at the Drents Museum in Assen from November 17, 2012 to June 9, 2013, as part of *Work, Income and the State in Russia and the Soviet Union, 1900-2000*. This project was funded by the Friends and supervised by the exhibition's curator Gijs Kessler.

*Members of the Friends of the IISH pay annual dues of 100 or 500 euros or join with a lifetime donation of 1,500 euros 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 need not be related to the IISH collection. The presentation and lecture are followed by a reception. In addition to these semi-annual gatherings, all Friends receive a 40 per cent discount on IISH publications. Friends paying dues of 500 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 N.W. Posthumus (1880-1960) in the 1930s. For the past two decades, two of the institutions established by this 'history entrepreneur' have operated from the same premises: the Netherlands Economic History Archive founded in 1914 and the International Institute of Social History, which is now 77 years old. Both institutes continue to collect, although the 'subsidiary' IISH has grown considerably larger than its 'parent' NEHA. Additional information about the Institute may be found in Jaap Kloosterman and Jan Lucassen, *Rebels with a Cause: Five Centuries of Social History Collected by the IISH* (Amsterdam 2010). For all information concerning the Friends, see www.socialhistory.org/en/friends.*

Colophon



Cruquiusweg 31

P.O. Box 2169

1000 CD Amsterdam

Tel. +31206685866

Fax +31206654181

socialhistory.org

info@iisg.nl

ABNAMRO: 0555958892

IBAN: nl69abna0555958892

BIC: abnanl2a

Editors: Jan Lucassen and Jaap Kloosterman

Translations: Lee Mitzman

Photography: Hans Luhrs

Production coordination: Aukje Lettinga

Design and layout: Ruparo (Ivo Sikkema)

Printed by: A-D Druk bv, Zeist

Website: Monique van der Pal

Financial administration: Guusje Varkevisser and Tjerck Zitteema

Administrative support: Yvonne Bax

We wish to thank: Karin Hofmeester, Bert

Hogenkamp, Bouwe Hijma, Frank de Jong, Stefan Landsberger, Piet Lourens, Gerard Nijssen, Emile Schwidder, Hikaru Tanaka, Harry Veenstra, Mieke IJzermans, Mamoro Yamaguchi

Composition of the Board: Jaap Kloosterman (chair),

Bart Hageraats (secretary), Wim Berkelaar, Pieter

Jacobs, Bauke Marinus, Jacco Pekelder, Mieke

IJzermans

ISSN 1574-2156



A new year's card drawn by Jef Last in 1943 (IISH BG A65/126)

From All Nooks and Crannies

Bouwe Hijma drew our attention to a small but nice accrual to the papers of Jef Last (1898-1972), a Dutch socialist and communist writer, poet and journalist, who studied Chinese language and culture at Leiden University (www.iisg.nl/bwsa/bios/last.html). In the autumn of 2012 the heirs of the publishing house F.G. Kroonder in Bussum donated a small colour drawing by Last: in Chinese style, depicting a woman, three children, and a bird, as well as eight Chinese characters that make this a New Year's card for 1944. They added a smart little booklet on the life and works of Last, issued by Kroonder shortly after the end of the war.

Kroonder published several novels by Last, as well as a small poetry collection, entitled *Tau Kho Tau*. Last wrote these poems during the Second World War; they first appeared in 1944. The

underground edition published privately was intended for friends of the poet and the publisher and is now digitized at the *Geheugen van Nederland* website. The ambience of the poems – some of which are clearly directed against the German occupying forces – relates to the drawing's message: there is no man at home.

Last's ventures into Chinese-style drawing were previously featured in *On the Waterfront* 7 (2003, pp 5-6). Asked to comment on our new sample, Mamoru Yamaguchi of Osaka Kyoiku University noted its peculiar character. The children's heads are shaved, apparently in the tradition of ancient China; yet the woman has a traditional Japanese hairstyle. From an Asian perspective, this European blend of different people is decidedly odd.

Twenty-fifth Friends' Day

11 June 2012

Presentation of recent acquisitions

Buying Diamonds

For several years now, Karin Hofmeester, a senior staff member at the IISH, has been researching global shifts in the diamond industry, which moved broadly from India to Europe and back (although it never left India completely). Until the beginning of the eighteenth century, all diamonds in the world came from India. When the Europeans first arrived there, they sought to control the trade in this lucrative merchandise. The Dutch East India Company (voc) was among those interested. Price lists and manuals about gemstones were made available within restricted circles and were not generally known. One such manual is to be found in the writings of Pieter van Dam (1621-1706), the voc secretary in Amsterdam; these papers also include a price list from

around 1680, one of only a few we have from before 1800.

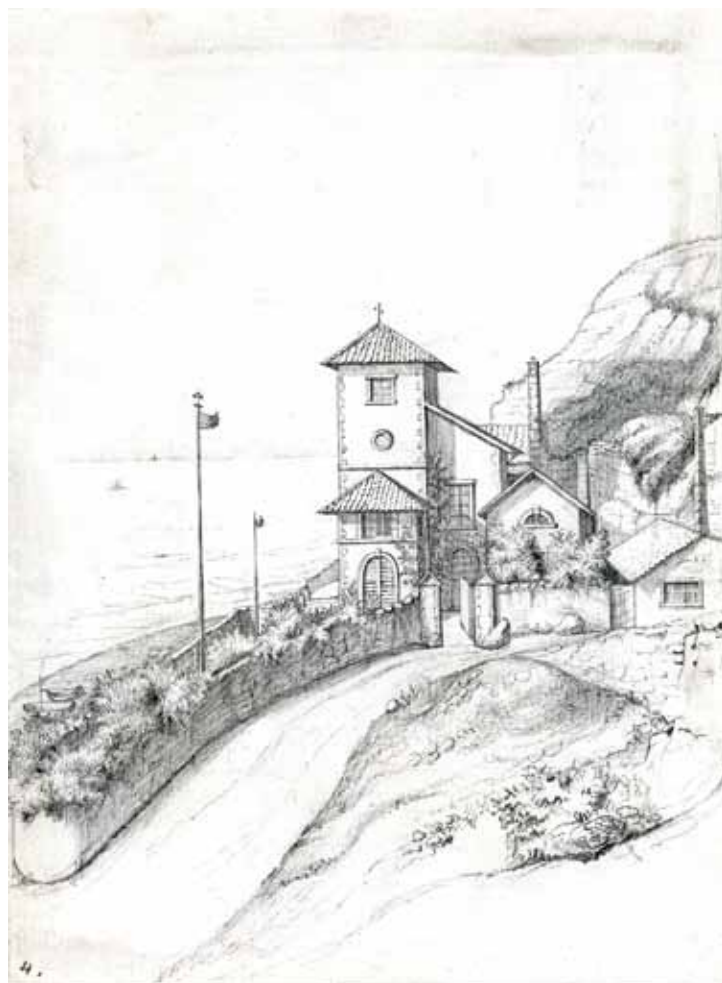
As is well known, the Netherlands Economic History Archive (NEHA) has collected price lists as primary sources of economic history ever since its founder, N.W. Posthumus, started the practice some ninety years ago (see *On the Waterfront* 21, 2010, pp 8-10). Small wonder, then, that it accepted an antiquarian's offer in early 2012 to buy an exhaustively titled manuscript on the trade in diamonds and other precious commodities, including raw materials for the preparation of perfumes ('Memorie raeckende de waerde en kennisse van de Diamanten, Robijnen, Peerlen, Lapes Besoar, Muscus, Amber de grijs, Reijnosters hoorn en gutta gomba, als andere drooge waeren, om hier van het goede van het quae de te connen scheijden, mitsgaders de prijs soos als in Hollandt coomen te rendereen'). Although the antiquarian had little to say about the document's provenance, some papers inserted in the manuscript suggest that it was the property of Willem Joseph Elias Voet (1930-2009) and his father, Elias Voet Jr (1868-1940). The latter was a *connoisseur* of old silver and wrote a reference work on Dutch silver hallmarks.

The title suggests that the diamonds were purchased abroad (i.e., in India), and that the prices listed are estimates of future sales in the province of Holland. Unfortunately, the manuscript is undated, but for historians a guess is hard to resist. The paper is from seventeenth or eighteenth-century Amsterdam, the writing dates from approximately the late seventeenth or the mid-eighteenth century at the latest. Since the prices do not vary much from those found in Pieter van Dam, the manuscript must certainly be from before 1725. By then, diamonds were being discovered in Brazil, which became a serious competitor of India, bringing down world prices. This may be nicely illustrated with documents on the diamond trade and industry in the NEHA's Special Collections, most notably the Velle Papers (series 2.4 and 2.5), which mention both Indian and Brazilian stones.

Romantic Exile

When Mieke IJzermans, well-known to every Friend, spent five months as an au pair on the Isle of Wight in 1966, she fell in love with a house – or rather a small castle – on a cliff at Ventnor, overlooking the English Channel. The house, a landmark, served as the Chalet Hotel.

St Augustine villa, Ventnor, as drawn by Malwida von Meysenbug (A.I. Gercen papers)





When she returned to the Isle of Wight in 1997, she booked a room at the hotel. Although she was slightly disappointed (the ambience inside did not truly live up to the grandeur she had imagined), the place retained its aura of fascination and magnificent views. She returned almost every year to visit her former host family and to enjoy the old Victorian resort. At some point, the hotel was sold and continued to operate as the Harbour View Hotel.

Then, in 2006, while trying to answer a question from an English scholar about Thomas Carlyle, Mieke discovered a file of drawings among the papers of the famous Russian writer Alexander Herzen (1812-1870). And in those anonymous sketches she recognized without a shadow of a doubt 'her' castle on the coast at Ventnor.

A long-time admirer of Herzen (whose bicentenary was celebrated in 2012), Mieke knew from his brilliant memoirs *My Past and Thoughts* about the attraction the Isle of Wight, and in particular Ventnor, held for nineteenth-century Russian exiles, as well as for German ones like Karl Marx. In search of the possible artist of the drawings, she quickly dismissed Herzen, but considered Malwida von Meysenbug (1816-1903), a German writer who lived in London from 1852 to 1862, was a teacher of Herzen's children in 1853-1856, and remained a lifelong friend of his daughter Olga, who later married the French historian Gabriel Monod. Malwida came to know many prominent politicians, artists, and philosophers, such as Giuseppe Mazzini, Richard Wagner, and Friedrich Nietzsche, who later figured in her *Memoiren einer Idealistin* and *Der Lebensabend einer Idealistin*. Additional research yielded Vera

Leuschner's 2002 study on Malwida, subtitled *Die Malerei war immer meine liebste Kunst* (Painting has always been my favourite art). This work provided the decisive missing link: Malwida turned out to have taken drawing lessons before moving to England, and the reproductions in the book made abundantly clear that she was the artist of the Ventnor sketches.

Mieke informed the new owners of her hotel, gave them copies of the drawings, and kindled their interest in history. From files in the Ventnor Heritage Museum, they learned that their house had been built in 1846 for the Reverend Richard John Shutte (1800-1860) and was originally named St Augustine Villa. The Herzen family had rented it during their stay at Ventnor in September 1855. Two of Herzen's letters from this period mention the address, as may now be seen on a blog maintained by Sarah J. Young, an English Slavic scholar, whom Mieke told the story (sarahjyoung.com/site/2011/11/10/in-herzens-footsteps-a-visit-to-ventnor). Now, as a result of Mieke's discovery, the old name of the building was restored, and a plaque reminds guests that they were preceded long ago by Alexander Herzen and Malwida von Meysenbug.

Vacation at Last!

After many years of deliberations, the Dutch diamond workers union (ANDB) agreed with their employers that all diamond factories in Amsterdam would close during the first week of August 1910 to allow for a vacation for everybody. The union's members had voted overwhelmingly in favour of this idea (5,100 in favour versus 1,494 against), and their leader, Henri Polak, had man-

St Augustine villa on a picture post-card (private collection)



A three-part panorama of Lake Lugano, postcards addressed to 'Heeren bestuurderen ANDB, pl. Franschelaan, Amsterdam, Holland', dated July 31, 1910, and signed by 28 union members, men and women, perhaps including couples (ANDB records, 2250)

aged to convince the employers by arguing that the workers would return to their jobs refreshed. Thus, he urged the members to take a real vacation and to resist the urge to earn a bit of money on the side. We have no way of knowing how successful his appeal was: the workers would, after all, take their leave without pay and of course did not receive the holiday bonus that is now common practice. Yet, some members were happy enough to send the union picture postcards from their first-ever holiday abode.

Dozens of postcards have been preserved among the ANDB records. We have no idea how representative this sample is, but it is interesting to look at the preferred holiday destinations. We find four more or less equally popular regions. Six postcards came from North Holland, especially from the coastal resorts Zandvoort, Egmond, and Bergen, and the cheese market at Alkmaar. Another six were sent from Arnhem and surroundings (Oosterbeek, Lochem, and Nijmegen). For the third group, we cross the border to the east: Schierke am Brocken (Harz), Berlin, and three cards from places up the Rhine to Koblenz (with an appeal for extension, "Oom Jan van Zutphen Wij kunnen niet na laten u en u Collega's te bedanken voor het plan van vakantie. Wy hebben heerlijk genoten en doen het voorstel van 14 dagen het is veel te vlug voorba"), and further afield to Lugano. Finally, three groups of workers travelled down the Meuse, sending cards from Maastricht, Tilff, and Givet, and another three went to Antwerp and Brussels. Ten of the cards are reproduced at socialhistory.org/en/collections/eindelijk-vakantie.

It would take some time before this arrangement became permanent. In 1915-1919, the vacation week was suspended because of the First World War. In the revolutionary circumstances that followed, however, not only was it reinstated, but a special savings plan was set up. Every week, the employers bought marks of different values from the ANDB, representing up to 3 per cent of wages, which were stuck in the "vac-

ation booklets" of the workers. The amount thus accumulated was then paid by the union to its members at the beginning of the vacation. This system was modified several times before today's holiday bonus arrangement was introduced, several years after the Second World War.

Sorting Photographs

Jan Lucassen's grandfather was a cigar maker. At first he worked in a factory. Then, when Jan's father was born in 1918, he set up his own business. At its peak in the 1930s, he employed five people including a German from Mönchen-Gladbach and a partly paralyzed girl. Simultaneously, Jan's grandmother ran a shop selling sweets and tobacco, where in addition to the cigars handmade by her husband, fine-cut tobacco was sold. Jan remembers very well, for example, the boxes of Roode-Ster Rooktabak – so when he noticed several such boxes sitting on the desk of his colleague Huub Sanders, he wanted to know what they contained, and where they were from. They appeared to have been a gift from Wieger Valk (Dronrijp 1893-Amsterdam 1981), a history teacher at Amsterdam's HBS secondary school. From 1948 to 1981, he was the secretary-treasurer of the Dutch Aid Committee for Czechoslovak Refugees, which deposited its records at the Institute. Valk is also known as the author of *Het theoretisch-economisch stelsel van Gustav Cassel* (1926) on the Swedish economist.

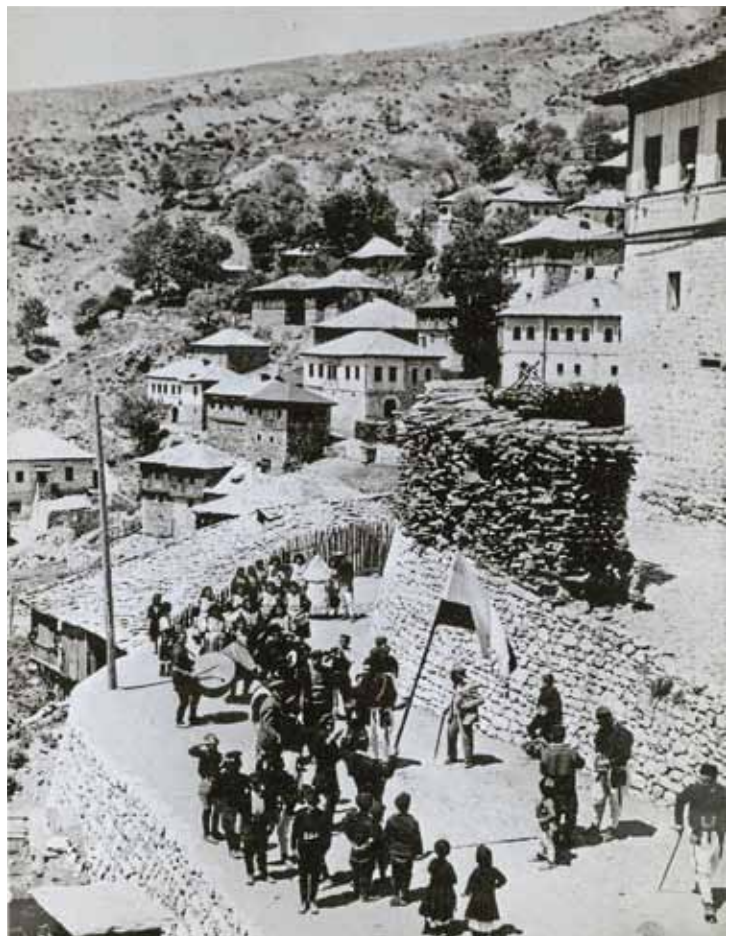
Some of Valk's boxes contain over one hundred picture postcards of Napoleon, produced in the Netherlands, Belgium, Germany, Britain etc. Of course they tell us less about *l'Empereur* than about his image in late nineteenth and early twentieth-century Europe, but they are interesting all the same. Some covers were merely inscribed "Eastern Europe". On closer inspection, they turned out to contain 85 (out of a total of 101) photographs without any explanation. Based on three photographs of maps, we infer that they were taken during a journey through Macedonia. They are in folders of Capi, a well-known shop



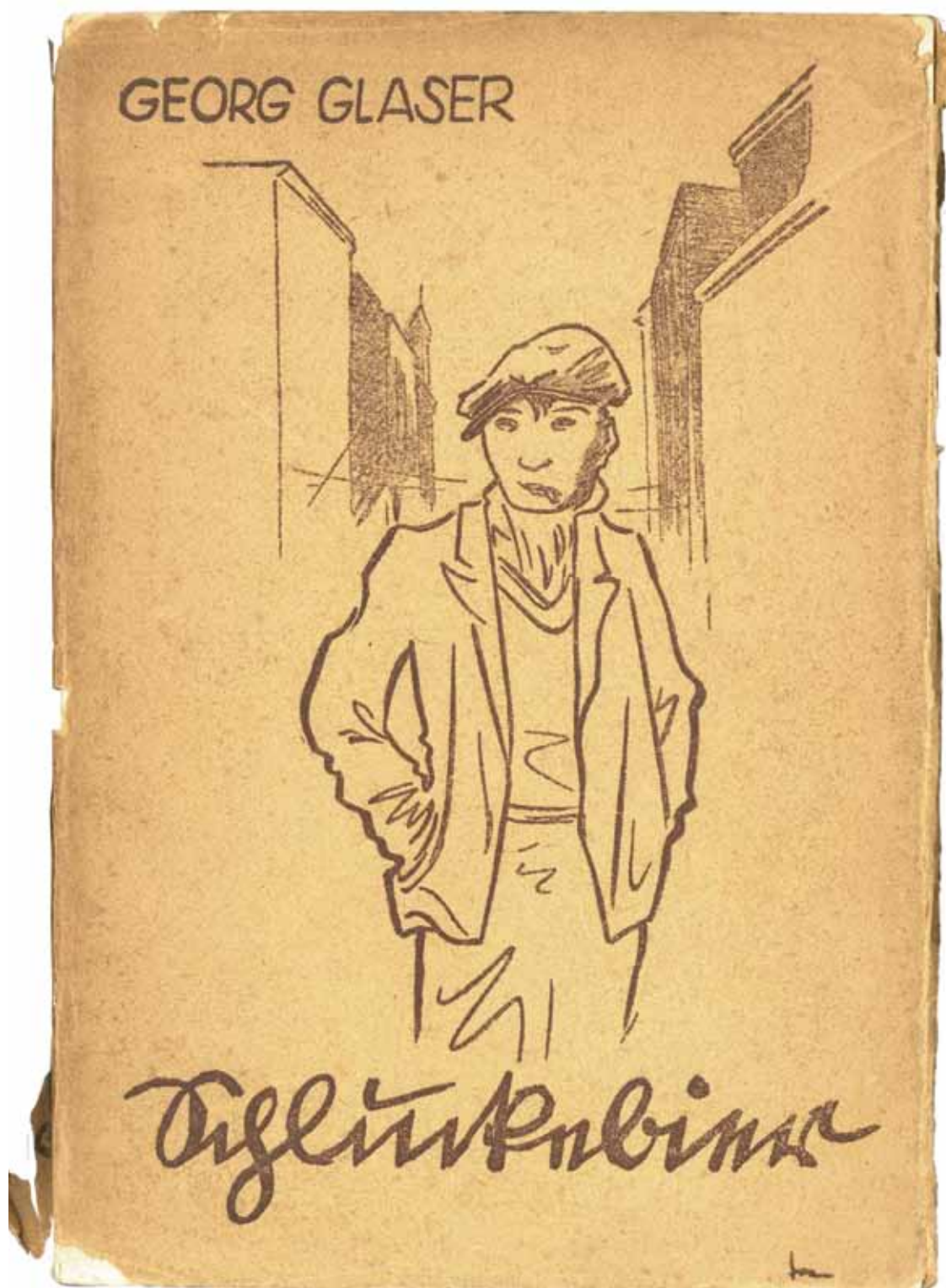
(once owned by the Ivens family) on Amsterdam's Kalverstraat. Presumably, then, the photographs are of Dutch origin.

The maps (# 2 and 66) outline two road trips from Skopje, one to the south, the other to the north of the Macedonian capital. When Jan tried to put the photographs in context, he found that they must have been taken more recently than 1938, since that year is painted on a wall (# 38). There are several photos of the Serb or Yugoslavian royal family; some of them (showing Paul, who was regent for his cousin Peter II in 1934-1941) were published in the journal *Zeeland* in 1939. Since there is no sign of war, Jan is inclined to date the trips sometime in the summer of 1939, just before the outbreak of WW II. The Dutch novelist A. den Doollaard was also travelling in Yugoslavia around this time (he first arrived there in 1931).

The photographer clearly has an eye for the picturesque. On his trip north he looks for Orthodox churches and Serb costumes, even including a wedding – almost winking to Den Doollaard (see also *On the Waterfront* 13, 2006, pp 6-7). On the trip south, along Lake Ohrid, his interest is in Ottoman scenes, which had officially disappeared after the Balkan Wars of 1912-1913, some 25 years earlier; here the photographs betray their maker's fascination with the Oriental character of the country. All in all, it seems there are no family snapshots – unless some West-European-looking women and children (# 55 and 57) represent dressed-up relatives. Taking a closer look at the photographs would be worthwhile, as they may serve as a small primary source on pre-war Macedonia.



Wedding march preceded by the Yugoslav national banner, near Lake Ohrid, Macedonia, summer of 1939 (Wieger Valk, photograph # 94)



Cover of
Georg
Glaser's
novel
Schluckebier,
1932 (IISH,
298/167)

Woe Unto Him!

A year ago (*On the Waterfront* 23, 2012, p 9), we mentioned the acquisition of Bernard Baissat's film on the Familistère de Guise, a stove factory founded by Jean-Baptiste André Godin in the 1860s. The Institute's collections contain many links to this experiment inspired by the ideas of Charles Fourier. Among the factory board members was Jules Prudhommeaux (1869-1948), a cousin of Godin's wife, Marie-Jeanne Dallet. His papers, including much material on and by Etienne Cabet and his son-in-law Jean-Pierre

Beluze, are at the IISH. Jules's son André (1902-1968), who was born at Guise, also donated his papers. He had been an activist at the extreme left as an anarchist or council communist, an advocate of Marinus van der Lubbe, after he set fire to the German Reichstag in 1933, and a critic of the governmental anarchists in the Spanish Civil War. He was an editor of many journals, a bookseller, and a corrector (he read the proofs of the Olympia Press edition of *Fanny Hill*).

The Institute recently received an accrual to André's papers, which – to mention but one of

many aspects – sheds light on a half-forgotten, half-rediscovered German writer. Prudhommeaux spent WW II in Switzerland with the parents of Dora Riss, his wife since 1928. Since political activity was out of the question, he turned to literature, working as a translator and critic, editing among many other things an anthology of Alexander Herzen's work. Back in Paris after the war, he met Georg K. Glaser (1910-1995; the 'K' stood for his mother Katharina). Glaser's youth was a long story of abuse by his father and unhappy days in children's homes. He got in touch with anarchist and communist youth organizations and joined the German communist party. In 1933 he took part in the resistance movement from the Saarland, fled to France in 1935, fought as a Frenchman in 1939, was taken prisoner of war, and miraculously survived. After the war he went back to France and worked at Renault until starting a shop as a silver smith in 1949.

He began writing in the 1930s, with the semi-autobiographical novel *Schluckebier*. His memoirs, *Geheimnis und Gewalt*, appeared originally after the war in French; the IISH library copy of the German version features a personal dedication to Dora Riss, who may have been the translator. He also wrote an unpublished play, *Marinus van der Lubbe*. Prudhommeaux undertook, but did not finish, a translation. Now, among his additional papers, we find a typescript of the same play with a different title: *Aber wehe dem, durch den* – a reference to the Gospel, "Then said he unto the

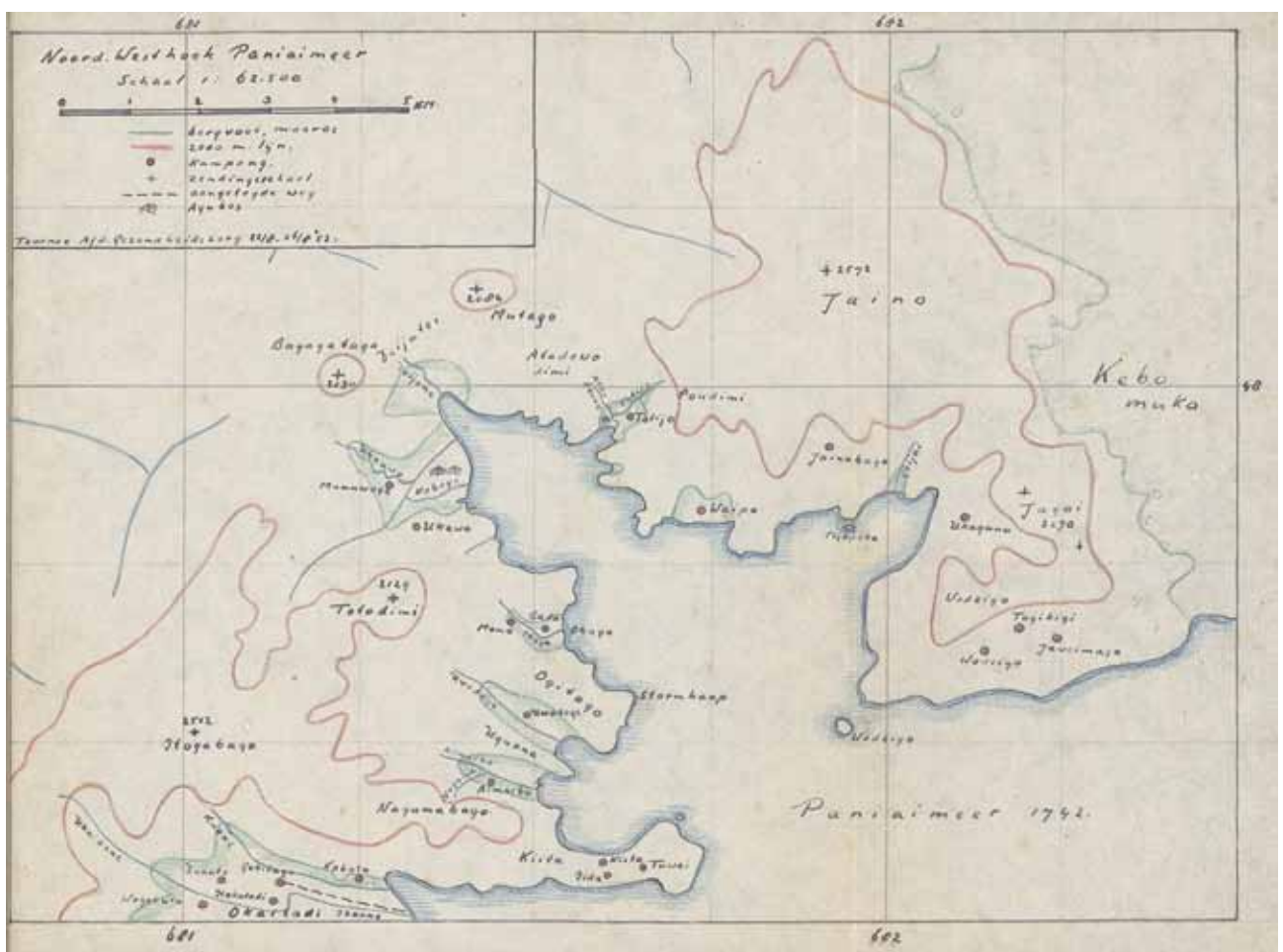
disciples, It is impossible but that offences will come: but woe unto him, through whom they come!" (Luke 17:1). Clearly, while Glaser and Prudhommeaux had much in common, they also disagreed on occasion. When in 1951 Prudhommeaux sided with David Rousset in his dispute with the French communists about the existence of camps in the Soviet Union (the dispute ultimately reached the courtroom, where Rousset won), Glaser wrote him a critical letter, in which he complained about the difference between the perspectives of the middle class and the workers – though the real difference may have been that between Prudhommeaux's libertarian point of view and Glaser's still vivid urge to defend the proletarian fatherland.

Footloose Scholar

Jan Breman, a long-time member of the Institute's Advisory Board, was born in Amsterdam in 1936. His father was a mailman; his mother came from a family of barge masters. He identified strongly with the milieu of his childhood, which clearly inspired his choices in his subsequent academic career. He studied social geography at the University of Amsterdam and became an assistant to Wim Wertheim (1907-1998), whose papers are at the IISH. Breman never left his initial field of specialization, which was Indonesia, but his main interest later turned to India, in particular to the lower rural classes of Gujarat.

From 1962 to 1987 he became a teacher and

Map (1:62,000) of the North-western bank of Lake Panai, tour of the health dept, 22-26 August 1952



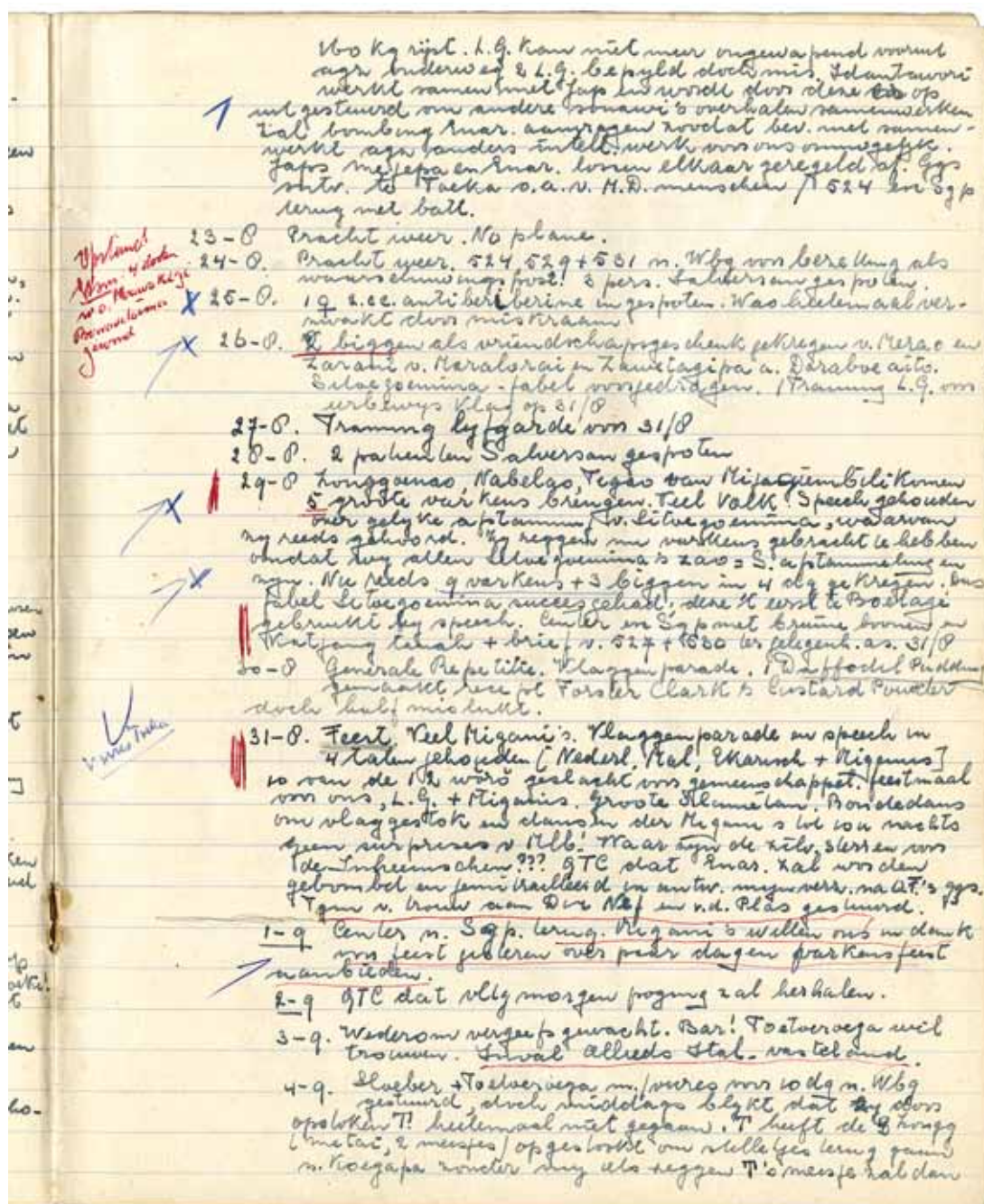
later a professor at Erasmus University in Rotterdam, and from 1987 until his retirement in 2001 he taught at the University of Amsterdam. His most famous books are probably *Wage Hunters and Gatherers: Search for Work in the Urban and Rural Economy of South Gujarat* (1994) and *Footloose Labour: Working in India's Informal Economy* (1996), as well as – together with Arvind Das and R. Agarwal – *Down and Out: Labouring under Global Capitalism* (2000). These titles may be read as the program of his academic career.

The Institute was delighted to receive Breman's academic papers, which fit neatly in between those of his predecessor Wertheim and the activities of his student Willem van Schendel, our Research Department's man for South Asia, one of the driving forces in our transition to global labour history – a shift also advocated by Jan Breman.

Jungle Pimpernel

We received an accrual of twelve boxes to the papers of Jan Viktor Kaisiëpo (1948-2010), one of the most prominent advocates of a free West Papua. His father, Markus Wonggor Kaisiëpo (1913-2000), who was deputy chairman of the New Guinea Council in the final years of the last part of the Dutch East Indies, had opposed the transfer of powers to Indonesia to the bitter end, yet in vain. From 1962 onward, he lived with his family in Holland, from where he and his son continued the struggle for an independent or at least autonomous West Papua (cf. *On the Waterfront* 18, 2009, pp 8-9). Jan Viktor was given his Christian names in recognition of Jean Victor de Bruijn (1913-1979), also known as the Jungle Pimpernel, a Dutch civil administrator much admired by his father. We were greatly surprised to find that four of the newly-acquired boxes contained De

A page from
the diary of
J.V. de Bruijn,
August 1943





Bruijn's personal papers.

De Bruijn was an 'Indo' (or Eurasian) from Magelang, on Central Java, who studied Indology and philosophy in Leiden, wrote a thesis on Hubertus Nicolaas Sieburgh (1799-1842), and became an administrator on the Moluccas. In 1939 he was sent to New Guinea, to fill a new position as controller at Enarotali, on one of the Wissel (or Paniai) Lakes, named after the Dutch pilot who became the first European to spot them in 1936. During the war (cf *On the Waterfront* 5, 2002, pp 5-6), he became renowned for his refusal to capitulate. Instead, together with 29 Papuans, eight colonial police officers and the Dutch radio telegraph operator Rudy Gout, he took to the jungle and began playing cat and mouse with the Japanese.

In a memorable telegram sent on Queen's Day (August 31), 1943, he reported that the population of Bilorai had donated 3 pigs, 9 piglets and 50 rats towards the festivities, adding for good measure that "rats are a popular treat" ("wij en lijfgarde betuigen heden onze onvergankl trouw aan onze grootste vorstin en vaderland pt grote aanhanke-lijkh betooging gehad van bev soeni [=Bilorai] waarbij 3 varkens 9 biggen en 50 ratten ontv pt ratten zijn volkslekkernij pt"). This episode also appears in De Bruijn's memoirs and the diary among his papers, which attest to his use of Situgumina, the primal mother of the Zonggonao, who made it into Peter Worsley's *The Trumpet Shall Sound* as the source of one of many 'cargo' myths ("29-8: Zongoenao, Nabelgo, Tegao van Mijagiembili komen 5 groote varkens brengen. Veel volk. Speech gehouden over gelijke afstamming v. Sitoegoemina, waarvan zij reeds gehoord. Zij zeggen nu varkens gebracht te hebben omdat wij allen Sitoegoemina's zao = S. afstam-

mingen zijn. Nu reeds 9 varkens + 3 biggen in 4 dg gekregen. Dus fabel Sitoegoemina succes gehad. Deze 't eerst te Boelagé gebruikt [...]; 30-8: Generale Repititie. Vlaggenparade. 1 Daffodil Pudding gemaakt. Rec pl Forster Clark's Custard Powder doch half mislukt; 31-8: Feest. Veel Migani's. Vlaggenparade en speech in 4 talen (Nederl, Mal, Ekarisch + Miganis) 10 van de 12 woro geslacht voor gemeenschappel. feestmaal voor ons, L.G. + Miganis. Groote Slametan. Rondedans om vlaggestok en dansen der Miganis tot 10 u nachts. Geen surprises v Mlb! Waar zijn de zilveren sterren voor de Inheem-schen??? QTC dat Enar zal worden gebombardeerd en gemitraillerd in antw migw verz na QF's qgs. Tgm v. trouw aan Dir Nef [Netherlands Forces Intelligence Service, Australia] en v.d. Plas gestuurd.") This remarkable episode in the history of Dutch resistance against Japan has been immortalized by several authors, most notably Anthony van Kampen in his *Jungle Pimpernel* (1946).

The Institute's Research Department, which investigates global changes in labour relations (socialhistory.org/en/projects/history-labour-relations-1500-2000), is particularly interested in the dozens of original research reports handwritten or typed by De Bruijn and other ethnographers concerning New Guinean peoples: the relations between hunting, gathering, and agriculture, the market economy based on cowry shells, the acquisition and exploitation of slaves, the immigration of the Dutch, Chinese, and Indonesians, and the slow transition to wage labour. These studies, along with census reports and dictionaries, are surely products of the 'ethnographic office' that De Bruijn had founded at Hollandia, the present Jayapura.

A Papuan football team, probably at Hollandia, ca 1960



Four Tapols in 1979: from left, Wage (a former bodyguard of Sukarno, freed in 1980), Sukarman, Tulus (freed in 1985), Sutarjo (Jeanne van Ammers Douwes papers, accrual 2012)

Tapology

Some readers may remember the project *In Search of Silent Voices*, conducted for the Institute by Hersri Setiawan at the end of the 1990s. Himself a tapol (*tahanan politik*) from 1969 to 1978, Hersri held 53 interviews, totalling 300 hours, with former Indonesian political prisoners who lived outside their country (socialhistory.org/en/collections/search-silenced-voices). Now this material has been complemented by the results of a similar project conducted in Indonesia and co-funded by the IISH.

One of those interviewed in this round was Lieutenant-colonel Abdul Latief, one of the participants in G30s, the 30 September Movement. On that day in 1965, together with a number of other junior officers, he killed six generals in what his group described as an attempt to thwart a *coup d'état* against President Sukarno. The army's reaction brought General Suharto to power and eventually led to a bloody repression of the Indonesian Communist Party (PKI), which was accused of plotting its own coup. Aside from the half a million who were killed, hundreds of thousands were transformed into tapols, often for several years. Many of the 192 new interviews have been transcribed; in addition, some of the participants have donated written memoirs. All documents are in Bahasa, Javanese, or other languages from Indonesia. They are part of the Institute's efforts to tap oral traditions where written evidence is scarce.

At the same time, Dutch-language material on those dramatic events continues to arrive at the Institute, in various forms. One example is a recent accrual to the papers of Jeanne van Ammers-Douwes (*Zaandam, 1944). In 1974, she became an active member of the Kesteren group of Amnesty International (AI), which some years later merged with Dodewaard into Midden-Betuwe. In Amnesty's adoption system, this group took responsibility for the fate of Gatot Lestaryo, a tapol known as Sutaryo, in 1983. Born around 1926, Sutaryo was a history teacher and prominent member of the PKI on East Java. Arrested in 1969, he was one of about 5,000 people still detained at the beginning of the 1980s. We mentioned his case earlier, in *On the Waterfront* 1-2, 2000-2001, pp 6-7.

The AI records show how the Midden-Betuwe group succeeded in getting in touch with Sutarjo through the good offices of a prison priest. Not just letters, but books, peppermints, and vitamin pills found their way to the prison. There was no happy ending, however. Sutaryo had the dubious honour of being executed in 1985, shortly after Mohammed Munir, a trade-union leader and former PKI secretary-general. Their executions elicited indignant reactions from abroad, many of them documented in the AI records together with Amnesty's hard work to prevent them.

Partisan Professor

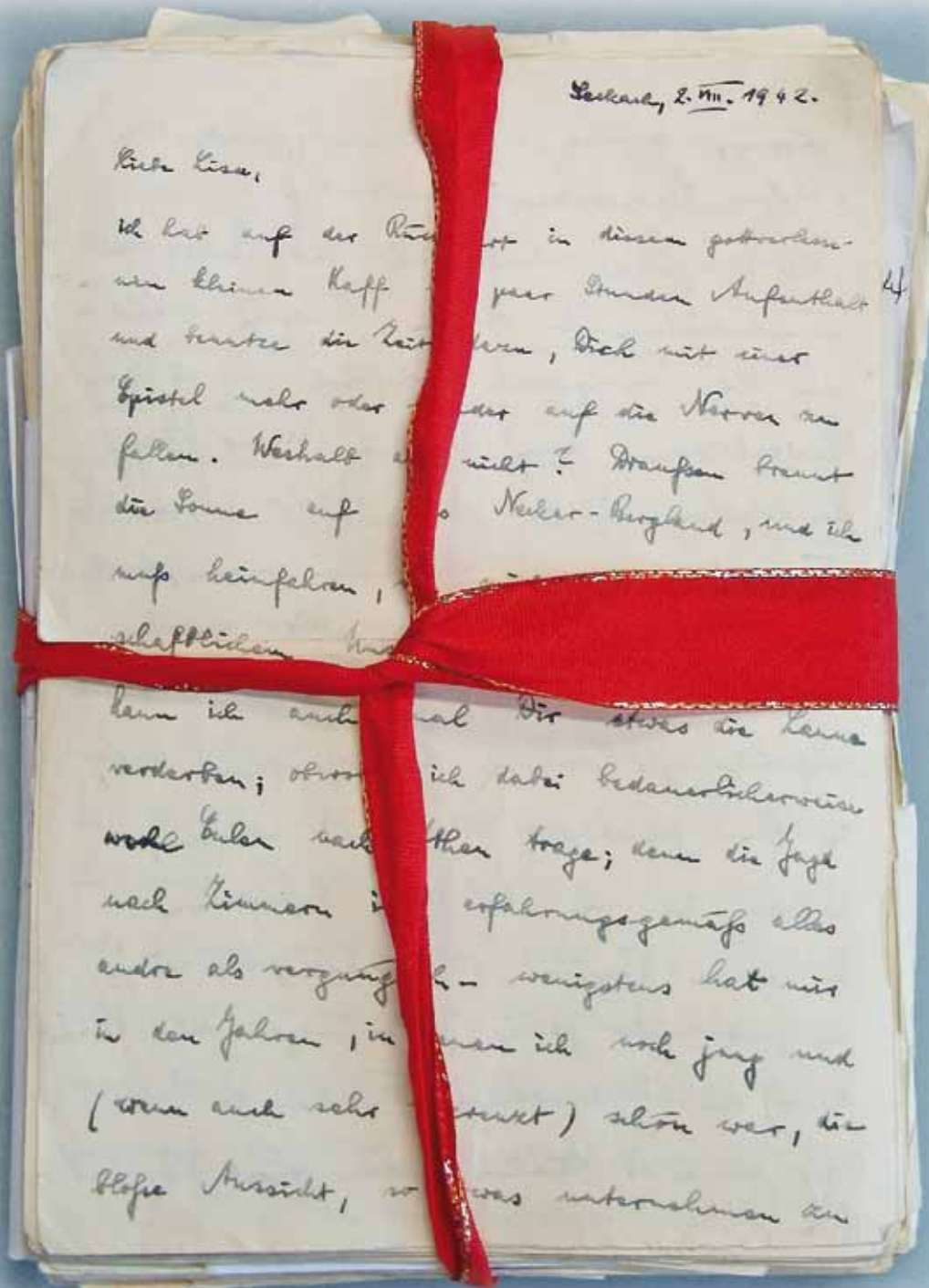
Since the papers of Wolfgang Abendroth (1906-1985) were donated to the Institute in 1988, they have been supplemented, sometimes significantly, almost every year (see e.g., *On the Waterfront* 6, 2003, p 6). We recently received another meter of very special documents. They were entrusted over to IISH only now because Abendroth's family had preferred to keep them as long as his widow, Lisa Hörmeyer (*Bremen, 1917), was alive. She died in February 2012.

A historian of the German and European labour movements, Abendroth for many years taught political science at the University of Marburg. Among his various nicknames were 'Dr Allwissend' (Dr Know-All), because of his willingness to share his vast knowledge; and 'the Partisan Professor', because he had defected to the Greek underground at the end of the Second World War. A considerable part of the accrual to his papers consists of dozens of letters he wrote to his future wife, whom he had met in 1942. He composed them as a soldier of the Wehrmacht on the island of Lemnos, where he had been assigned to Strafbataillon 999, a penal military unit, during 1943-1944. In Lisa's collection the letters were lovingly kept together by colourful ribbon bows. Other documents date from 1937, when the Nazi regime opened proceedings against him; and there are also many letters to his parents written from prison in 1937-1941.

At the end of the war, Abendroth was taken to England as a POW. Upon his release, he moved to the Soviet Occupation Zone of Germany but fled west again in December 1948, after the Stalinist repression of social democrats had become obvious. He stayed briefly in Wilhelmshaven, then settled at Marburg. Some of the documents are closely linked to the partition of Germany.

A little over ten years after he died, his wife and his daughter Elisabeth sought to obtain documents from the State security service of the former German Democratic Republic. These records illustrate the Stasi's interest in Abendroth and his ideas about forming a new socialist party in the Federal Republic in 1967. When Walter Ulbricht, the GDR's communist party leader, died in 1973, Abendroth remarkably wrote a letter of condolence to Albert Norden, a member of the party's political bureau. A copy of this letter is now at the Institute. In 2007 it was published in Germany, instigating much debate about Abendroth's intentions and sympathies. These polemics have been documented by the family, as were the many articles published on the occasion of

Letters from
Wolfgang
Abendroth to
Lisa Hörmeyer
(Wolfgang
Abendroth
papers,
accrual 2012)



Abendroth's centenary in 2006. They complement the many personal congratulations on Abendroth's 60th, 65th, 70th, and 75th birthdays.

Finally, there are interesting pictures, such as several photographs from his youth and student years, as well as a nice double portrait of Abendroth and Herbert Marcuse, taken by Barbara Klemm, the well-known photographer of German socio-political life in the 1970s and 80s, at the Angela Davis conference in Frankfurt/Main in 1972 (now IISG BG B35/54).



Sealed Horizons

In April 2011 the IISH was approached by Harry Veenstra, who had found a number of film reels among the possessions of his late mother. They turned out to contain *Toegemuurde Verten*, or Sealed Horizons, a motion picture made before ww II by Filmassociatie 'Visie' for the Dutch Union of Christian Factory and Transport Workers (Nederlandsche Bond van Christelijke Fabrieksen Transportarbeiders, NBCFT). Veenstra agreed to donate the movie to the Institute in exchange for a digital copy. Thanks to the Friends of the IISH, the reels were cleaned and digitized – and the film was screened during the Friends' Day on 11 June 2012. Veenstra, who is a grandson of the trade union officer M.J. Kunst (1890-1947), explained how the movie came into being and what it meant in his family history. The media historian Bert Hogenkamp spoke about Visie and cinema as a medium within the Protestant labour movement. Gerard Nijssen, an image researcher, concluded the meeting by describing options for reusing scenes from the film.

Kunst was a local officer for the NBCFT from the early 1920s on, first at Rotterdam, then among the leather workers of The Hague. The union had been screening propaganda films at chapter assemblies since the beginning of the 1930s. Using the minutes from Executive Council meetings – preserved among the records of the Christian industrial union at the Institute – it is easy to reconstruct the process that led to Sealed Horizons. In July 1935, Kunst and a colleague, Van der Steen, were assigned to investigate the options of producing a new union film. In October the Council voted on the scripts that had been submitted. *De Zaaier*, or The Planter, won, but since its author, a certain Paoli, was a Roman Catholic, he was given one hundred guilders as consolation, and a new vote was held. This time *Toegemuurde Verten* by Henry William Aalders

(1886-1945), a Protestant teacher, came in first. In January 1936 his draft was approved, and in March Visie was entrusted with the production.

Now, as the NBCFT stated, 'Propagating our new motion picture is one of the most important channels for growing our union and conveying our appeal.' Screenings were planned on eighty evenings during the winter 1936-1937 campaign. In October, the Council gave Kunst five months leave from his union duties to oversee the entire project. Discovering this meant a lot to Veenstra, because those months had deeply impressed his mother. When she was 15 or 16, she and her elder sister regularly accompanied their father to screenings throughout the country. She told her son that these events often drew a huge turnout, perhaps because those attending sometimes had a wrong impression of what they were about to see. Some scenes in the film were said to feature scantily clad people from distant lands – a false rumour that attracted throngs, even in regions populated by pious Christians.

When ww II broke out, the four film reels were placed in Kunst's attic. He passed away shortly after the war, as did his spouse in 1953. His daughter and her husband lived in their house until early 1970, when the family moved to Steenberghe, West Brabant, taking the film reels with them and leaving them in their attic over the years that followed. Efforts to look for parties interested in digitizing the reels began in 2008. None of the institutions approached agreed to take on such a project until the search led to the IISH.

Toegemuurde Verten is typical of motion pictures commissioned from Visie. The Dutch motion picture industry had subsisted financially from this type of productions since the 1910s. They came from local and national authorities, corporate industry, political parties, Protestant and Roman



Catholic missionaries, broadcasting associations, educational institutions, and trade unions. The famously 'pillared' system was a major factor: whenever a Catholic organization had a movie, the socialist and Protestant counterparts wanted one too. In the Netherlands, trade unions began to produce motion pictures from the late 1920s – a practice unique in Europe, except possibly for the Scandinavian countries. Russian movies, especially those by Sergei Eisenstein, were trend-setters. There is even a verb 'to eisenstein', denoting the use of amateur actors and/or extras. Well-known trade-union motion pictures were produced for the syndicalists by Polygoon, for the socialists by Polygoon and Joris Ivens, for the Roman Catholics by Jan Hin, a student of Joris Ivens, and for the Protestants by Visie.

Visie was founded in 1932 by three former Polygoon associates, Max de Haas, Jo de Haas (not related to Max), and Ab Keijzer. Max de Haas was the creative genius, the others did the camera work. Keijzer soon left the group, and Jo and Max de Haas were often at odds. In the end Jo left Visie as well, but he returned, oddly enough, as an amateur actor in *Sealed Horizons*. The Visie team had strong social-democratic leanings, but was unable to subsist from this movement and therefore accepted commissions from all persuasions, as well as from corporate industry. Between 1932 and 1940 Visie produced about fifty films, largely on commission. Visie motion pictures feature remarkable dynamics and camera work, as well as scenic harmony, fade outs, projection of texts and figures, staged scenes and close-ups.

From 1932 to 1940, Max de Haas learned how to accommodate the needs of his principals. Whether he was serving a trade union, cooperative, association of blind people, daily newspaper, cremation society, KLM, the railways or corporate industry: Visie rolled the cameras. It produced several movies for the Protestant labour movement, including *In het kielzog van onzen bond* (In the wake of our union) for the NBCFT in 1932.

In 1934 *Opgang* (Ascendance) reviewed 25 years of the Christian trade union confederation CNV. The material was 16 mm acetate, because the original 35 mm nitrate film had caught fire. *Sealed Horizons* was Visie's first talking trade union film and featured scenes acted out by amateurs. In 1938 the NBCFT commissioned Loet C. Barnstijn to produce *Verbroken Boeien* (Broken Shackles), another talking picture, with well-known actors such as Herman Boubier (previously in *De Jantjes*) and Max Croiset.

The movies were broadcast in Protestant circles at school auditoriums, assembly halls and other suitable areas, but never in a cinema. This contrasted with practices among communists and social democrats, who would hire a cinema for such occasions, late in the evening or on Sunday mornings. Protestant film nights (described as a 'film meeting' by the union) opened with an introduction by the union leader. Those present recited prayers and sang together and then collected donations. Performances for children were arranged during the day. The general assumption that the Protestant segment of the population eschewed movies as a medium is incorrect: they just avoided cinemas.

Gerard Nijssen presented several excerpts that might be suitable for reuse. *Sealed Horizons* features some interesting stereotypes, such as the destitute jobless (shabbily dressed men loitering aimlessly), the merciless capitalist (a heavyset man smoking cigars, wearing signet rings on all fingers and using two telephones at once), dismal living conditions and close-ups of work-weary faces. Some scenes would have blended in perfectly in the documentary of Annegriet Wietsma about the Colonial Establishment along Amsterdam's Westerdoksdijk. In the special broadcast about 'Rich and Poor' for History Month 2012 (aired on *Andere Tijden* on 14 October 2012) Nijssen featured seven excerpts from *Sealed Horizons*.

Toegemuurde Verten may be seen on the IISH YouTube channel as t7jITiDB3GA.

**Stills from
'Toegemuurde
verten'**

S

H

S

Buy a Historical Poster

www.socialhistoryshop.com

