

HISTORISCHE UITGEVERIJ



Vitality is the hallmark
of a true classic



www.historischeuitgeverij.nl



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*Vitality is the
hallmark of a
true classic*

In the more than twenty-five years of its existence, the Historische Uitgeverij has become a well-known presence in the Dutch-speaking cultural domain. Having established itself as a small but ambitious publishing house, the Historische Uitgeverij has consistently proved to be an independent and innovative spirit. It has attracted attention by securing funding from highly regarded sources, support from respected authors and a typographical design that is both striking and elegant. Several of its publications have been distinguished with awards. It is active on the crossroads of history, literature, the sciences, art, philosophy and psychology, presenting original work by Dutch scholars as well as translations of great European thinkers, writers and poets, from the ancients like Aristotle, Lucrece and Hadewijch, to humanists like Dante, Vico and Pico, to more modern writers like Descartes, Burke and Baudelaire.

Historische Uitgeverij's programme finds inspiration in Nietzsche's second Untimely meditation: On the advantage and disadvantage of history for life. This was published in an acclaimed translation in 1983; with every reprint a new essay is added, offering fresh insights by a prominent philosopher. Nietzsche's treatise can be read as a plea for lively, courageous learning and for free and revitalising contact with our common cultural heritage. For this reason Historische Uitgeverij seeks to promote creative interdisciplinary crossovers and to sustain the search for new perspectives in the humanities. This is achieved through the publication of essays, studies and translations that show a clear interaction between up-to-date advanced academic research, the cultural legacy of the past and the demands of a modern readership.

One of the results of this attempt to take tradition out of the museum and to make it a matter of topical concern, is the series 'rhetoric & philosophy'. This series offers a rediscovery of sometimes neglected but nonetheless attractive classical authors such as Lysias, Gorgias or Quintilian. New translations have made the philosophy of Epicurus accessible to the public and have shed a refreshing light on well-known texts by Virgil and Horace. An unparalleled project in this field is the translation of the works of Aristotle by a team of internationally renowned specialists. In this way, the Historische Uitgeverij underlines the relevance of the classical tradition for contemporary culture and debates.

It is the intention of Historische Uitgeverij to make an active contribution to the renewal of history and philosophy. For this reason it publishes well written works, full of vitality, by internationally acclaimed authors such as Douwe Draaisma, an eloquent master of memory; Frank Ankersmit, a passionate champion of the historical experience; Vincent Icke, a clear-eyed and thought-provoking observer of the universe, and young and original thinkers such as the erudite Jürgen Pieters, or the compelling Luuk van Middelaar, a fearless historian of the present. With great confidence I offer you their works for translation, since we believe that vitality is the hallmark of a true classic.

Patrick M.Th. Everard
publisher

Douwe Draaisma

Douwe Draaisma (1953) is Professor of the History of Psychology at the University of Groningen. His books have been widely praised, not only for their wealth of information, but also for Draaisma's excellent writing style. His successful *Metaphors of Memory: A History of Ideas about the Mind* (published for the first time in 1995), was awarded the Heymans Prize of the Dutch National Institute of Psychologists. *Why Life Speeds Up as You Get Older: On Autobiographical Memory* (published for the first time in 2001) has won four national prizes, two literary prizes and two scientific ones, and was shortlisted for the 2005 British Aventis Prize, the world's most prestigious award for popular science. In *Disturbances of the Mind* (published for the first time in 2006) Draaisma shows a highly original approach, by exploring historical material and comparing it with recent findings on eponyms of well known mental illnesses. Draaisma's most recent work is *The Nostalgia Factory* (first published in 2008), which sold more than 50.000 copies in less than a year. Again, Draaisma writes in an engaging, almost literary style, his language is careful, and full of well-chosen metaphors. By linking two highly interesting themes, namely history and the brain, Draaisma manages to reach a huge audience.



The Nostalgia Factory

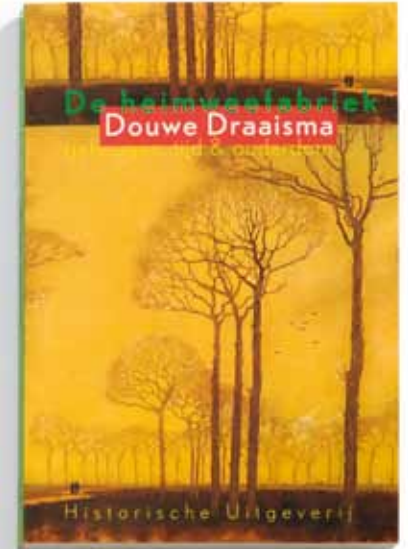
On Memory, Time and Ageing

"Wisdom comes with the years. But forgetfulness precedes it. And that is why we will try anything to keep our memories sharp, from brain-training to vitamin supplements. But are these mental gymnastics of any real use?" Douwe Draaisma stands up for the ageing memory. With an eye for detail he dismantles commonplaces about the brain and in a loving way he tells the true story of the things that go by. He talks about the intangibility of memory, the market of the great forgetfulness and about nostalgia for a world that exists only in our memories. But also about the unexpected pleasures of an ageing memory, such as the reminiscence effect, which allows memories of youth to return with renewed vigour. The Nostalgia Factory not only makes it clear that time does something to our memory, but also that memory does something to time.

Douwe Draaisma's *The Nostalgia Factory* is written with eloquence and humor, his style is engaging, careful and full of well-chosen metaphors. There are many nuggets of research, carefully placed in the appropriate context. The nostalgia factory is compelling, allowing the reader to traverse diverse terrains of ageing, memory, nostalgia and the like, without getting lost in specialist terminology. It moves smoothly from anecdote to research and back, weaving stories of memory, forgetfulness, youth and old age into an effective narrative. The section on autobiographical memory is fascinating. It is fascinating to a wide audience, precisely because everybody has an autobiographical memory which follows certain rules that we all easily recognize. Draaisma illustrates these rules with historical and literary examples; he does this systematically, making this book a project that reaches far beyond the domain of psychology.

"Are we different people when we grow older? Are our memories accurate? Why, when asked the same question about our past, do we give a different answer thirty years later? Memory, recollections, the winding paths in the labyrinth of time... In this maze we are fortunate to have such a wise and brilliant guide as Douwe Draaisma, who is able to distinguish between sense and nonsense in a book that, sooner or later, concerns us all. And thanks to all the examples and anecdotes, the book is also exciting and at times moving. The ability to combine knowing and writing in this way, is a rare talent." Cees Nooteboom

"With great subtlety and in a gripping manner, Draaisma describes old age and its infirmities – which should by no means be exaggerated. Drawing on novels and memoirs as well as on specialist literature, he proves himself an expert at fathoming human nature." NRC Handelsblad



Publishing details
Douwe Draaisma - De heimweefabriek | Geheugen, tijd & ouderdom

Translations
Mondadori (Italy 2009) | Galiani (Germany 2009)

Forthcoming
Eco-Livres (Korea) | Wydawnictwo Czarne (Poland) | Flower City Publishing House (P.R. of China)

isbn 978-90-6554-450-6 | 144 pp., 1 in colour, and 2 black and white illustrations | 50,000

Disturbances of the Mind



Psychiatrists and neurologists honour their colleagues by naming diseases after their discoverers. Alois Alzheimer, James Parkinson, Georges Gilles de la Tourette, Hans Asperger – all were men of flesh and blood whose names now signify a disease, a syndrome or an autistic disorder. In the process they lost their first names, and soon the memory of their lives and the circumstances of their discoveries vanished. In *Disturbances of the Mind*, bestselling author Douwe Draaisma reconstructs the histories of thirteen 'names' in the science of the mind and the brain. Who were these men, and what exactly did they discover? Who were their patients? Doctors like Parkinson, Alzheimer, Korsakov and Asperger, but also lesser known psychiatrists like Capgras and Clérambault had a talent that reminds one of Oliver Sacks: by writing the history of a disease, their patients come to life, seem to stand up from the paper and walk into the reader's memory. *Disturbances of the Mind* offers a surprising and at the same time moving view of the recent history of brain research.

"What does it mean to discover something, to see it for the first time? In *Disturbances of the Mind*, Douwe Draaisma, the author of two profound and beautiful studies on memory, tells us the stories of James Parkinson, Alois Alzheimer, Gilles de la Tourette and others, and the special circumstances and qualities of mind which enabled them to 'see' the diseases or syndromes which are named after them. There are a dozen such stories here, and together they create a compelling history of our understanding of the human brain and mind. One can open this book at any chapter – but having done so, one cannot put it down. *Disturbances of the Mind*, combining deep learning with beguiling narrative, and full of fascinating information and ideas, is one of those rare books that will delight professionals and public alike." Oliver Sacks

"One of the most original, enlightening and entertaining books of recent times." Frankfurter Rundschau

Publishing details
Douwe Draaisma - *Ontregelde geesten* | *Ziektegeschiedenissen*

Translations
Eichborn Verlag (Germany 2008 hardback)
| Piper Verlag (Germany 2010 paperback) |
Cambridge University Press (UK/USA 2009)

Forthcoming
Gondolat Kiadó (Hungary) | Panstwowy
Instytut Wydawniczy (Poland) | Sextante
Editora (Portugal) | Eco-Livres (Korea).

isbn 978-90-6554-450-6 | 328 pp., with 48
black and white illustrations | 22,000 copies
sold in the Netherlands

Why Life Speeds Up as You Get Older

On Autobiographical Memory

Is it true, as Cees Nooteboom once wrote, that "Memory is like a dog that lies down as it pleases"? Where have the long, lazy summers of our childhood gone? Why is it that as we grow older time seems to condense, speed up, elude us, while in old age significant events from our distant past can seem as vivid and real as what happened yesterday? In this enchanting and thoughtful book, Douwe Draaisma explores the nature of autobiographical memory. Applying a unique blend of scholarship, poetic sensibility and keen observation, he tackles extraordinary phenomena such as déjà-vu's, near-death experiences, the memory feats of idiot-savants and the effects of extreme trauma on memory recall. Raising almost as many questions as it answers, this fascinating book will not fail to touch you as it educates and entertains.

"One finishes the book with a heightened awareness of complexity and the fickleness of human memory, and a genuine sense of pleasure at having encountered such a subtle, entertaining, and illuminating guide to the territory."

Andrew Scull – *Times Literary Supplement*

"Draaisma is a terrific writer, whose erudition and passion for the topic are apparent in every page." Juan Carlos López – *Nature Medicine*



Publishing details
Douwe Draaisma - *Waarom het leven sneller gaat als je ouder wordt* | *Over het autobiografische geheugen*

Translations
Typotex (Hungary 2003) | Eichborn Verlag (Germany 2004 hardback, 20055) | Piper Verlag (Germany 2006 paperback, 20094) | Cambridge University Press (UK/USA 2004 hardback, 20055; paperback 2006) | Marsilio Editori (Italy 2005) | Eco-Livres (Korea 2005) | Alianza Editorial (Spain 2006 hardback; paperback 2009) | Panstwowy Instytut Wydawniczy (Poland 2006) | Shandong Education Press (P.R. of China 2006) | Metis Yayincilik (Turkey 2008) | Stylos (Serbia Republic 2008) | Naklada Ljevak (Croatia 2008) | Éditions Flammarion (France 2008) | Kodansha (Japan 2009) | Relogio D'Água (Portugal 2009) | Ray Publishing & Science (Syria 2009)

Forthcoming
Aryeh Nir Publishing House (Israel) |
Nakladatelství Academia (Czech Republic).

isbn 978-90-6554-470-4 | 288 pp., with 35 black
and white illustrations | 130,000 copies sold in
the Netherlands

Douwe Draaisma

Metaphors of Memory

A History of Ideas about the Mind



Publishing details

Douwe Draaisma - *De metaforenmachine* |
Een geschiedenis van het geheugen

Translations

Alianza Editorial (Spain 1998) | Primus Verlag (Germany 1999) | Cambridge University Press (UK/USA 2000) | Typotex (Hungary 2002) | Mladá Fronta (Czech Republic 2002) | Brain Shuppan (Japan 2003) | Edusc (Brasil 2005) | Eco-Livres (Korea 2006) | Metis Yayincilik (Turkey 2007) | Wydawnictwo Aletheia (Poland 2009) | Flower City Publishing House (P.R. of China 2009)

Forthcoming

Éditions Flammarion (France).

isbn 978-90-6554-489-6 | 320 pp., with 63
black and white illustrations | 25,000 copies
sold in the Netherlands

What is memory? It is at the same time ephemeral, unreliable and essential to everything we do. Without memory we lose our sense of identity and reason, even our ability to perform simple physical tasks – yet it is elusive and difficult to define. Throughout the ages, philosophers and psychologists have used metaphors as a way of understanding memory. Draaisma's fascinating book takes the reader on a tour of these metaphors of memory from ancient times to the present day. Metaphors of memory are often derived from technological artefacts that are developed to store information, ranging from the wax tablet to the computer. Our picture and understanding of memory appears to be largely determined by technological change. Crossing continents and disciplines, Draaisma's book is a compelling history of ideas about the mind that explores the way these metaphors have been used. Accessible and thought provoking, *Metaphors of Memory* should be read by anyone who is interested in memory and the mind.

"If psychology is a discipline with the most porous of collective memories, Douwe Draaisma's engaging and accessible book preserves, transmits, and actively uses some of its most unusual and important historical traces." John Sutton – *Times Literary Supplement*

"No area of science has been more metaphor-rich than the study of mind, brain and memory. Douwe Draaisma has written a superb history of such metaphors of memory." Steven Rose – *The Times Higher Education Supplement*

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Hadewijch

Mystical Love Songs

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Hadewijch of Antwerp (thirteenth century) is the first woman in Europe to have dared to sing of mystical love in pure love poetry. Hadewijch is a passionate and uncompromising poet, whose poetry is complex, sensitive and ingenious, and whose songs are direct and intense. In her courtly love lyrics she sings of love and despair, of terrible desolation and the longing for union. For the reader and listener, her passion is almost palpable.

This magnificent edition of her *Songs*, which forms the first part of Hadewijch's *Collected Works*, is based on the oldest manuscript known to us. The editors, **Frank Willaert** and **Veerle Fraeters**, have provided an exact reproduction of the original Middle Dutch text along with their expert translation. Thanks to an exemplary introduction, an erudite, sensitive and insightful commentary, the world and the passions of Hadewijch are made immediately accessible to the modern reader.

With unparalleled skill, **Louis Peter Grijp** has reconstructed melodies to which Hadewijch wrote her mystical love songs. The melodies are precisely rendered with their musical scores, and can be listened to by using the four enclosed CDs. All the songs are in the original language of Hadewijch and are either recited or sung by professional vocalists.

Hadewijch is the beating heart of the pantheon of Dutch literature, she leads the canon of the Dutch classics and occupies a high seat in the throne room of religious courtly love poetry. This collection of her *Songs* is a monumental edition of a unique and classic mystical text, which reveals the spiritual and sensory world of a passionate woman.

In many respects, Hadewijch's passionate poems remind us of Sappho's personal songs of desolation and desire. But in Hadewijch's poetry we also see the culmination of a prismatic European culture, in which the regional cultures move about freely like travelling concepts, thus influencing, accommodating and changing each other, until a particular truth of feeling and expression is rediscovered.



Hadewijch

Mystical Love Songs

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Song 17

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"Modern criticism has reduced performance to a theoretical category that often has little to do with the actual aural experience of literature that was meant to provide a feast for the senses, above all the ear. This book and the accompanying recordings lend voice to Hadewijch's visionary poetry in ways that will enchant listeners of all stripes, whether scholars or simply lovers of medieval literature." Jeffrey F. Hamburger – Kuno Francke Professor of German Art & Culture, Harvard University

"In the landscape of late medieval mysticism, Hadewijch stands apart as a compellingly difficult yet sovereign figure. This publication of the *Liederen* – an imposing compendium of some of the most moving mystical lyrics of the Middle Ages – makes Hadewijch accessible not only to scholars of religion, literature and musicology (at least those fluent in Dutch) but also to a wider lay public as well, above all, through the animation of the accompanying audio recordings. Beautifully presented, the book represents a remarkable accomplishment." Hildegard Elisabeth Keller – Professor of Germanic Studies, Indiana University at Bloomington IN and Titularprofessorin of Medieval German Literature at the University of Zürich

"Hadewijch of Antwerp is among the most remarkable mystics of the Middle Ages, not only for the profundity of her teaching, but also because of her virtuosity and range as a writer both in prose and in poetry. Her *Liederen* are among the high points of mystical poetry, comparable to the poems of John of the Cross. This new edition of these moving courtly lyrics makes the music for many of them available for the first time. Hadewijch's *Liederen* is a major contribution to the literature of mysticism." Bernard McGinn - Naomi Shenstone Donnelley Professor Emeritus of Historical Theology and of the History of Christianity in the Divinity School

Veerle Fraeters (1963) is attached to the Ruusbroec-Association and is a lecturer in Middle Dutch literature at the University of Antwerp.

Frank Willaert (1952) is a lecturer in older Dutch literature at the University of Antwerp.

Louis Peter Grijp (1954) is a researcher at Amsterdam's Meertens Institute of the Royal Dutch Academy of Sciences, and is a lecturer in Dutch song culture (ancient and modern) at the University of Utrecht.



The new year is upon us now,
and praise to God we all must sing.
He who finds love a joyful thing
and knows he has the strength to bow
to pain and freely undertake
to suffer always for love's sake
shall eagerly welcome the spring.

He who wishes to serve love sublime
must serve with unbounded zest
and suffer in every season and time
if he is to thrive and be blessed
by the knowledge of love ever growing
and in love overflowing,
that stole his heart, his reason, his rhyme.

A new love and a new season,
together they wound to the core.
And this very newness the reason
my own heart is wounded and sore:
that this noble presence
in its subtle essence
eludes us – a distant shore.

To serve love in new seasons would
be new indeed – that noble art
few will embrace: few feel they should
find out what true love can impart.
Never will those cruel strangers know
how the season that I've longed for so
has stolen my heart.

Publishing details
Hadewijch - *Liederen*

isbn 978-90-6554-478-0 | 456 pp., and 4 cds | 2,000 copies
sold in the Netherlands

The first volume of Hadewijch's Collected Works (3 vols.)



Luuk van Middelaar¹⁰

The Passage to Europe

History of a Beginning

Publishing details
Luuk van Middelaar - De passage
naar Europa | Geschiedenis van een
begin

isbn 978-90-6554-236-6 | 528 pp. |
4,000 copies sold in the Netherlands

The Passage to Europe surprises us as a sparkling and original history of politics. In compelling terms, Van Middelaar describes the origins and development of a political body. Through an intriguing journey of discovery, Van Middelaar brings to light a political atmosphere that has never been described before, and which overturns our image of Europe. He has an unprecedented gift for letting the reader experience the flow of time.

Van Middelaar also uses the unfinished history of Europe as a case for exposing the essence of politics. He describes homo politicus as a 'time artist', who builds a bridge between past and present amidst the tumult of modern life, thus turning a moment into a kind of passageway. Time and again, dramatic events force Europe to find a place for itself on the world stage. In The Passage to Europe, Luuk van Middelaar puts his finger on history's pulse: it is a powerful and stirring account of the birth of Europe.

In keeping with the best Dutch historical tradition of Johan Huizinga, Van Middelaar has assimilated testimonies, stories and interpretations from different European countries into a single European history. In no uncertain terms he breaks with the commonplaces and clichés of EU literature. He unravels the complicated origins of Europe by homing in on unique events or telling details – an empty chair or a word in a treaty. What the American historian Joseph Ellis did for the American Republic in Founding brothers, Van Middelaar does for Europe. In The Passage to Europe the reader will not find lists of treaties and government bodies, but the untold story of the politicians who have led and created Europe, from Spaak to Sarkozy, from Thatcher to Merkel.

With a sense of irony, the author shows how European politicians are constantly in search of a European public that will applaud their decisions. They try to achieve this through subsidies and rights, through a Parliament, through a flag and through lessons in a shared history. Often in vain. "If the citizens of the old continent, most of whom have by now joined the Union, were to start feeling, one day, that they are 'Europeans', this will owe much to the fact that world history has pushed them together."



Luuk van Middelaar (1973) is a philosopher and historian. He studied in Groningen and Paris (Centre Raymond Aron of the Ecole des Hautes Etudes et Sciences Sociales in Paris). Since his debut, *Politicide* (1999), which was awarded the prestigious Prix de Paris, he has become an influential voice in public debate in the Netherlands. Hij spent five years working behind the scenes in European and national politics; in Brussels he witnessed the negotiations about the constitution, and he was present in The Hague when Holland voted against the constitution. With the erudition of a historian, the intelligence of a political philosopher and the feeling for language of a novelist, he processes these direct personal experiences to create a unique account of the birth of Europe.



"The start of a revolution in how we speak and think about Europe." Frans Timmermans, State Secretary of Foreign Affairs

"With the greatest ease, Van Middelaar combines historiography, political exploration, philosophical reflection and legal exegesis. A new and persuasive view." NRC Handelsblad

"A candid history of an unprecedented historical experiment: the creation of the European Union. A groundbreaking study, at once fresh, sober and profound. A formidable achievement!" Geert Mak, author of *In Europe*

Frank Ankersmit

Frank Ankersmit (1945) studied both history and philosophy in Groningen. Since 1992 he has been professor of intellectual history and historical theory at the University of Groningen. Since 1986 he has been a member of the Royal Netherlands Academy of the Sciences (KNAW). He is member of the editorial board of the journal History and Theory (which is the leading international journal in the field), of Rethinking History, of Clio, of Historiography East and West, The Journal of the interdisciplinary crossroads. In 2007 he founded the Journal of the Philosophy of History, of which he is the editor-in-chief. He is a member of the Wissenschaftliche Beirat of the Kulturwissenschaftliches Institut in Essen (Germany). In 1990 De navel van de geschiedenis. Over interpretatie, representatie en historische realiteit (The navel of history. On interpretation, representation and historical reality) was published by the Historische Uitgeverij, followed by Ankersmit's inaugural lecture (1993), entitled De historische ervaring (The historical experience), in which, for the first time, he announces the end of theory, and his shift towards experience.

De sublieme historische ervaring (The sublime historical experience) was published in 2007 by the Historische Uitgeverij, and gives a thorough, and yet vivid and personal account of Ankersmit's philosophical shift towards the historical experience of the past.

In 2008, the assembled Dutch colleagues of Ankersmit praised his Sublieme historische ervaring as the most original philosophical book of the year, and rewarded the author with the prestigious Dutch Socrates-Prize.



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Frank Ankersmit The Historical Experience

Publishing details
Frank Ankersmit - De historische ervaring

Translations
Universidad Iberoamericana (Mexico 1998) | Typotex (Hungary 2004)

Forthcoming
Matthes & Seitz (Germany).

isbn 978-90-6554-112-3 | 50 pp., and 1 illustration in colour | 2,000 copies sold in the Netherlands

How can we know the past at all? In The Historical Experience, Ankersmit argues that historical representation and debate alone are not sufficient. The historian can only truly understand the past if he is open to the 'historical experience' – a moment in which the historian has the authentic feeling of a direct and unmediated contact with the past, where the lines separating past and future dissolve. The Historical Experience is based on Ankersmit's inaugural lecture, which constitutes the starting point for his quest for the nature of the historical experience. It is a wonderful introduction to a new way of perceiving history. This controversial book caused an intense debate among historians and is still a challenging and thought-provoking work to read.

"A convincing plea for the rehabilitation of the historical experience as the alpha and omega of historiography" Ger Groot – NRC Handelsblad

"Revolutionary philosophy of history by Ankersmit, who disregards theory of knowledge in favour of the historical experience" Piet Gerbrandy – De groene Amsterdammer



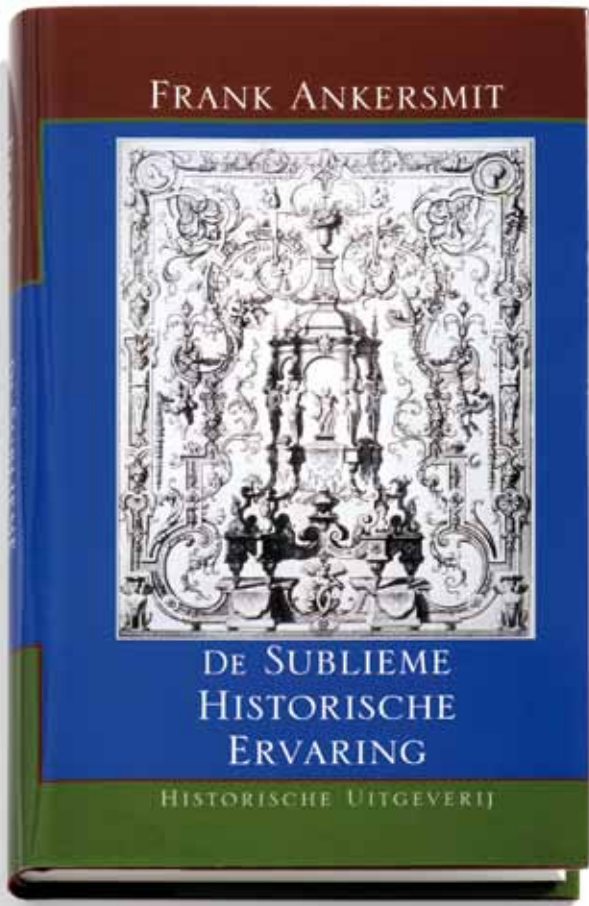
Frank Ankersmit The Sublime Historical Experience

In The Sublime Historical Experience, philosopher of history Frank Ankersmit offers a systematic account of the history of the concept of experience and rehabilitates experience as a philosophical concept. In Ankersmit's view, history will remain remote if it is limited to an objective analysis of documents. He criticises all theoretical approaches in philosophy and historiography of the past decades that leave no space for experience, pointing out that it is missing even from the work of those thinkers, such as Gadamer and Rorty, who are most attuned to it. Ankersmit sets out across a landscape full of unknowns and taboos, taking his reader on an extraordinary intellectual adventure. He takes up where the famous Dutch historian Johan Huizinga left off: when Huizinga saw an exhibition of paintings by Flemish primitives in 1902, he was so overwhelmed by a sense of direct contact with the past that it prompted him to think about what really connects us with earlier times. Ankersmit passionately defends the role of experience in the writing of history. The historian can only see the past as truly real when he regards himself as part of it. Individual aesthetic experience can provide unmediated access to the reality of the past. Ankersmit proposes a new, 'romantic' approach to history, in which this 'sublime historical experience' plays a central role. The Sublime

Historical Experience is a challenge to traditional conceptions of the relationship between experience and truth and can provide us with new insights into the all-important question how we should approach the past.

"The Sublime Historical Experience is a major contribution to the lively international debate about the nature of history as a discipline and the role of experience in our encounters with the past. This is a wonderfully provocative book, ambitious and quirky in all the right ways, written by an internationally acclaimed scholar at the height of its powers." Martin Jay – Sidney Hellman Ehrman Professor of History at Berkeley University

"Ankersmit is one of our subtlest and most accomplished philosophers, with a range and depth of understanding that are impressive and worthy of the great tradition of Dutch cultural commentary from which his thought derives. His work in philosophy of history, political philosophy and aesthetics is original and provocative." Hayden White – University of California



Publishing details
Frank Ankersmit - De sublieme historische ervaring

Translation
Stanford University Press (USA 2005)

Forthcoming
Is Bankasi (Turkey) | Universidad Iberoamericana (Mexico) | Orient Publishing Center (P.R. of China).

isbn 978-90-6554-113-0 - 480 pp., with 10 black and white illustrations | 3,000 copies sold in the Netherlands



Jürgen Pieters

Tears of Remembrance

Speaking with the Dead

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The path to the underworld, the shiver of historical recognition, the infinite library of friends – in *Tears of Remembrance: Speaking with the Dead*, Jürgen Pieters uncovers an intriguing theme. His book deals with the special power of literary texts to put us into contact with the past. There is a long tradition of describing this power in terms of “the conversation with the dead”: when we read these texts, we somehow find ourselves conducting a special kind of dialogue with dead authors. Pieters connects authors that make use of this metaphor, such as Petrarch, Machiavelli, Flaubert and Barthes, in novel ways and tackles the all-important question of why we remain fascinated with literature in general.

“A book that is as moving as it is intelligent”

Dirk De Schutter – *De Tijd*

“Jürgen Pieters’ illuminating book is of compelling interest to anyone who has ever experienced, in encountering traces of the past, the shiver of communication with people who no longer breathe the life-giving air. Tears of remembrance deftly explores the rich record of this experience in writing from Dante and Petrarch to Michelet and Roland Barthes. The remarkable Renaissance genius, Constantijn Huygens, like many of the figures in this book, claimed that his deepest and most abiding friendships were with the dead. Pieters’s thoughtful and probing analysis enables us to grasp the significance, complexity and poignancy of this claim.” Stephen Greenblatt – Cogan University Professor of the Humanities, Harvard University

“Tears of Remembrance gives an eloquent account of the past’s uncanny power to come alive in the present” Catherine Belsey – Cardiff University



Publishing details
Jürgen Pieters - *De tranen van de herinnering* | *Het gesprek met de doden*

isbn 978-90-6554-474-2 | 203 pp., with 8 illustrations in colour | 2,500 copies sold in the Netherlands

Translation
Edinburgh University Press (UK/ USA 2005).



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Vincent Icke (1946) is Professor of Theoretical Astrophysics at the University of Leyden, and Professor of Cosmology at the University of Amsterdam, in the Netherlands. He is the head of the Theory Group at the Sterrewacht Leyden. He studied theoretical physics and astronomy at Utrecht, and in 1972 obtained a doctorate (for a study of galaxy formation and large scale cosmic structure) at Leyden. He has held postdoctoral positions at the University of Sussex, Cambridge University, and the California Institute of Technology. After serving as a junior faculty member at the University of Minnesota, he came to Leyden in 1983.

At present, his main interests are cosmology, the ‘cosmological constant’, the formation of structure in the Universe, and radiation hydrodynamics. Recently, he was instrumental in the founding of the School of Arts at the University of Leyden.

Besides his academic pursuits, Vincent Icke takes an active interest in the popularization of science. The third printing of his book *The Force of Symmetry*, describing for a wide audience the current developments in theoretical particle physics, was published by Cambridge University Press (1999). He wrote two collections of short essays, entitled *De eekhoornformule* (The Squirrel Formula) and *Passie en precisie* (Passion and Precision), as well as popular books on (astro)physics: *Krachten* (Forces), and *Niks Relatief* (Relative ain’t). Vincent Icke is also a visual artist, whose work covers a wide range of styles, media, applications and concepts (see the Alien Art website). He was guest lecturer at the Gerrit Rietveld Academy and at the DasArts School in Amsterdam and at the Rijksacademie voor Beeldende Kunsten in The Hague. He has participated in over a hundred productions on radio and television.



Christiaan Huygens

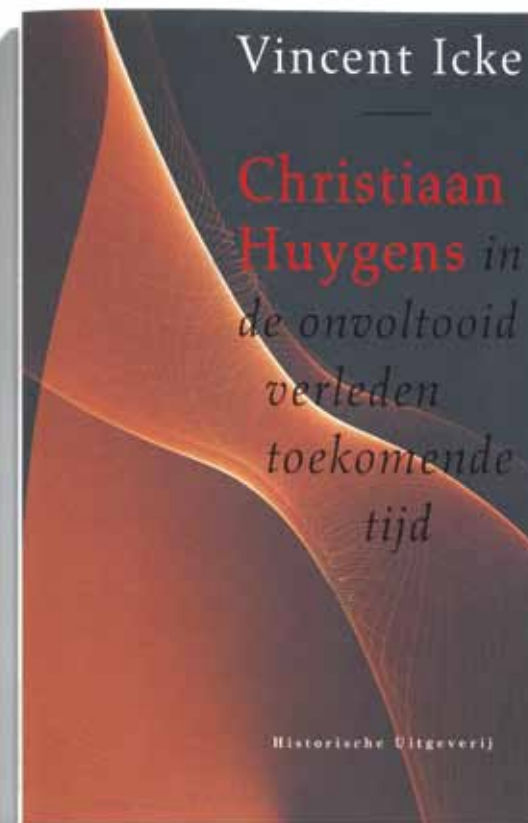
Vincent Icke

Sense and Science

Christiaan Huygens (1629-1695), the famous Dutch astronomer, worked on just about everything and published practically nothing. In his honour and memory, Vincent Icke writes about Huygens through his eyes as a physicist and visual artist. Huygens's work is characterized by careful observations and independent creative thinking. With simple instruments and self-made telescope lenses he peered at nebulae and planets in the dark night sky. Icke describes Huygens's observations, and explains his connections with art, or at least art in the service of explanation. He presents Huygens as the founder of classical mechanics and the author of the first theory of relativity, and he shows how studying Huygens's work gives us insight into contemporary physical problems. As Icke states: "The spirit of my hero is omnipresent in the most fundamental physical laws: the various relativity theories and the field theories of particle interactions. He is long dead and I am not, but in his legacy he is more alive than me. An unbroken line connects Christiaan Huygens's scientific past with the physics of the future that we have yet to conquer."



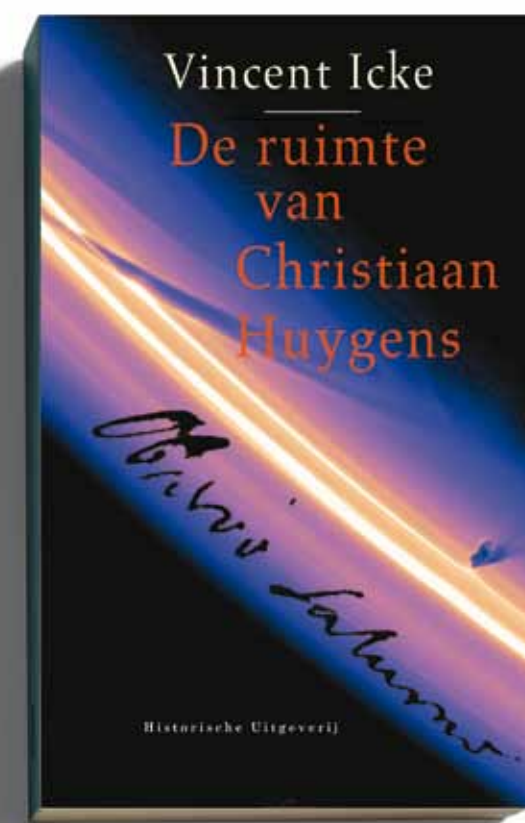
"Vincent Icke is a phenomenon. Nothing is nicer as to be taken on a journey by somebody who speaks with passion about his subject. I wouldn't have missed it for anything, if only because of its wonderful design." NRC Handelsblad



Publishing details
Vincent Icke - Christiaan Huygens in de onvoltooid verleden toekomstende tijd

isbn 978-90-6554-460-5 | 60 pp., with 58 coloured & black and white illustrations | 2,500 copies sold in the Netherlands

Translation
Typotex (Hungary 2007)



Vincent Icke - De ruimte van Christiaan Huygens

isbn 978-90-6554-028-7 | 60 pp., with 55 coloured & black and white illustrations

"The principles of Huygens were extraordinary, brilliant and ingenious in their simplicity. Vincent Icke as it were puts himself in Christiaan Huygens' shoes, he identifies with his ideas and theories and projects his genius onto today's world of physics. The result is **supercool!"** Dutch Journal of Physics



Hugo Brandt Corstius¹⁸

The Final Chapter

After the End of Evolution



Hugo Brandt Corstius is not a biologist, but he would certainly like to make the same mistake that Darwin and Wilson and Slijper made. These three biologists wrote beautifully about worms, ants and whales, but each of them made himself hated as a result of a revolutionary and startling final chapter. Charles Darwin invented the evolution of animal species. Everyone was able to go along with him, until it transpired

that even homo erectus was a product of biological evolution. This offended the two-legged cousin of the ape. Edward Wilson wrote a long and enthralling book about ants. But he stepped on many toes when he asserted that people are instinctive little machines. Everhard Slijper studied the ant's opposite, namely the whale. He was a highly respected biologist, until he claimed that not only the whale, but man too, is unduly large and so becomes a victim of its size. Slijper was heavily criticised in the newspapers, just as he himself had criticised the whale.

Whilst Brandt Corstius believes that man is a product of evolution, he also believes that man, as the inventor of aeroplanes, poetry, computers and music, is a special kind of animal. Not because of an invisible god, but because of his invisible communication. Man is the animal species that will continue to exist without a body. How? This is what Brandt Corstius explains in the final chapter of his book: "You will not believe me. Nevertheless, your nameless descendants will read this book in fifty million years' time, without having to touch it, and they will say I was right."



"Miracles of conciseness, of reasoning at its sharpest." de Volkskrant

"A remarkable thought experiment." NRC Handelsblad

Hugo Brandt Corstius (1935) is a mathematician, linguist and ant lover. He made a name with his polemic columns under the pseudonyms of Piet Grijs, Battus and Stoker. Opperlandse taal- & letterkunde (Upperlandic language and literature) (1981) and its successor, Opperlans! (Upperlandic) (2002), are proof of his love of language and linguistic virtuosity. With his highly original theory of consciousness, he showed his love of the human spirit. The Final Chapter. After the End of Evolution shows his love of other animals too. As a scientist he has taught at the universities of Amsterdam, Michigan, Delft, Paris and Leyden. As a literary writer he has received prizes for various books, such as the Anne Frank Prize (1966), the Multatuli Prize (1982) and the Busken Huet Prize (1985). He was awarded the most prestigious Dutch literary prize for his entire oeuvre: the P.C. Hooft Prize.

Publishing details
Hugo Brandt Corstius -
Mensenarm Dierenrijk

isbn 978-90-6554-497-1 | 124
pp., with 22 illustrations in
colour | 7,500 copies sold in the
Netherlands

Lucebert¹⁹

Lucebert (1924-1994) is the king of sensory poetry. He is the poet of the speaking and listening word, a visionary who tastes with his eyes and whose flesh has become tangible. The imagery of Lucebert's poetry, in its flow and turbulence, is inexhaustibly rich. The poetic content of his drawings is equally rich, dynamic and impassioned. By these books, the hand of the poet has been made legible, and the voice of the artist has been made audible.

Lucebert is the leading Dutch poet-painter of the twentieth century, whose enormous influence is bound to extend far into the twenty-first century. Two authors have recently taken stock of Lucebert's dual artistry and its untold significance. His visual work can be seen in museums in the Netherlands, Spain, Germany, Denmark and France. His collected poems are being translated into English by Diane Buttermann-Dorey, and will be published in 3 vols. by Green Integer (Los Angeles/USA).

I reel off a small revolution

I reel off a small lovely revolution

I am no longer of land

I am water again

I carry foaming crests on my head

I carry shooting shadows in my head

on my back rests a mermaid

on my back rests the wind

the wind and the mermaid sing

the foaming crests murmur

the shooting shadows fall

I reel off a small lovely rustling revolution

and I fall and I murmur and I sing

translation Diane Buttermann-Dorey



Cyrille Offermans 20

Stains and Splashes as a Life Work

Lucebert on Paper

Lucebert, the pseudonym of Lubertus Swaanswijk, is a double talent. He ranks as the most original Dutch visual artist and poet since the second World War. For a short time, around 1949, he was a member of Cobra, the international innovative arts movement that included Karel Appel, Asger Jorn, Pierre Alechinsky and Corneille. But Lucebert's unique talent was too individualistic to prosper in groups or within the framework of manifestos. His sources of inspiration were not only Surrealism and Cubism, but also Rembrandt and Titian, Goya and Friedrich, folk art and kitsch. Unlike the work of his Cobra friends, his art was in a state of constant renewal. His later work was, arguably, more authentic and vibrant than his early work, in spite of his increasing pessimism about world affairs.

Lucebert saw himself in the first place as a draughtsman. Since he produced at least four or five drawings a day, his total output runs into the thousands. Until recently,

most of this enormous volume of work was unknown to the public. It had been put away in boxes in his studio, as a treasure waiting to be discovered.

Stains and Splashes as a Life Work is an account of this discovery. The book contains a large selection of Lucebert's oeuvre, accompanied by the dedicated and illuminating commentary of an essayist who had already been struck by Lucebert's liberating creativity in his early youth. The book invites one to examine the drawings carefully. An unprecedentedly versatile universe opens up, an eye-catching series of daubs and splashes suggesting dreamy and whimsical, moving and monstrous creatures that occupy a unique place in the history of modern art.



Cyrille Offermans (1945) holds a degree in literature, history and philosophy from the University of Amsterdam. Since 1972 he has been combining teaching with writing. He has published over twenty books, mainly essays which, in terms of subject matter, stand at the crossroads of literature, philosophy and politics. But he has also written plays, children's books, a monograph about Paul Klee and a novel about his mother, who suffered from dementia. His work has been awarded virtually every important essay prize in the Netherlands.



Publishing details
Hans Groenewegen - Het handschrift van Lucebert

isbn 978-90-6554-496-4 | 124 pp.,
117 illustrations in colour | 1,500
copies sold

“Poet and Painter: the hand of Lucebert enriches us in more ways than one – not only are we allowed to look over Groenewegen's shoulder into the treasure trove of the packed studio, but we are also encouraged to brood on his audacious interpretations.” Arjan Peters – de Volkskrant

“Groenewegen is the first to make a serious attempt to connect image and word in such a way that they illuminate each other. A persuasive view of Lucebert's fascinating artistry.” Piet Gerbrandy – De groene Amsterdammer

Hans Groenewegen 21

Poet and Painter: the Hand of Lucebert

Lucebert is known and loved both for his poetry and for his visual art. Invariably, these two art forms are considered separately, as unconnected matters. In Poet and painter: the hand of Lucebert, Hans Groenewegen shows, for the first time, how Lucebert's overwhelming flood of drawings comes from the same source as his flood of poems. Groenewegen is the first to focus on this dual source. He describes where the two art forms converge and where they part company, how they illuminate or obscure each other, how they explain and give meaning to each other.

In Poet and painter: the hand of Lucebert, Groenewegen paints a new and convincing picture of the 'double artist' Lucebert. Never before has anyone shed such light on the poetry that Lucebert produced after a poetic silence that had lasted for more than twenty years. Surprisingly, the key to this silence turned out to lie in the drawings of Lucebert. When the poet's writing came to a halt, the draughtsman in him continued in another form of intriguing 'handwriting'.

Out of thousands of largely unknown drawings that he discovered in the studio of the poet-painter, Hans Groenewegen, in Poet and painter: the hand of Lucebert, presents a broad – and to date unseen and unpublished – selection, one that illuminates Lucebert's writing. He unravels the connections between writing and drawing and shows their mutual influence. Groenewegen alternates discussions of important poems with exact descriptions of a number of the drawings. This enables him to bring to light the relationship between poetry and drawings, and to create a new understanding of the physical language of Lucebert.



Hans Groenewegen (1956) is a poet and essayist, and as a compiler and editor he is responsible for historical publications about Dutch poets like Hans Faverey: Die zo rijk zijn aan zichzelf (1997) (Those who are so rich in themselves); Lucebert: Licht is de wind der duisternis (1999) (Light is the wind of darkness); Kees Ouwens: En gene schitterde op de rede (2002) (and none sparkled in the roadstead); and (in collaboration with Hans Vandevoorde & Anne Marie Musschoot) Karel van de Woestijne: Al ben ik duister, 'k zet me glanzend uit (2007) (Even if I am dark, my light spreads).



Publishing details
Cyrille Offermans - Vlek als levenswerk | Lucebert op papier

isbn 978-90-6554-483-4 | 144
pp., 148 illustrations in colour
| 1,500 copies sold

“Offermans views the drawings with intelligence, imagination and pleasure. His essay evokes the intimacy of the studio, of opened boxes out of which images and sketches appear.” Odile Heynders – Nieuwzuid

“By literally delving into the dizzying volume of work, Offermans gained insight into something the visitor of an average exhibition – with selections that are meant to seduce, rather than cartloads that can only overwhelm – will never experience: speed. He saw at what speed Lucebert worked, and could therefore have a better understanding of the value of daubs and splashes: they were not disruptions, but welcome possibilities.” Arjan Peters – de Volkskrant



22 Hans Abbing From High Art to New Art

High art, the art of the refined citizen, has passed its historic peak. The attendance figures in the traditional performing arts continue to decline while costs continue to rise. They are facing a dramatic dilemma: modernize or perish. At the same time, however, new art has been experiencing an appreciable boom. An ever broader and increasingly varied supply is serving a fast-growing and eager audience. New art distinguishes itself from the high arts in its relaxed and informal atmosphere. Ambiance and emotion have become determining factors in the preferences and choices made by the public. Innovation, inventiveness and market forces are what drive the new arts. Meanwhile, high art has become locked in a vicious circle of inertia, self-satisfaction and subsidies. These developments are at their most evident in the world of music. In *From High Art to New Art*, Hans Abbing has thus chosen to compare the open and communicative culture of pop music to the formal and self-referential world of classical music. He argues for the development of new practices that are needed to revitalize classical music. Because, if the world of classical music wants to hold onto its audience, it will have to undergo a veritable paradigm shift or at least engage in some thinking outside of the box.

"A stimulating book."

Arnold Heumakers – NRC Handelsblad

"This will cause a flutter."

Roel Sikkema – Nederlands dagblad



Publishing details
Hans Abbing - Van hoge naar
nieuwe kunst

isbn 978-90-6554-032-4 | 142
pp. | 1,500 copies sold in the
Netherlands



23 Plakkaat van Verlatinge Dutch Declaration of Independence by the States General of the United Netherlands

On 26 July 1581, the States General of the rebellious Dutch provinces declared that Philips II, King of Spain, had forfeited the sovereignty and government of the Netherlands. This Act of Abjuration or 'Declaration of Independence' was a self-conscious call for independent government. The document has come to be regarded as the 'birth certificate' of the Republic of the United Netherlands and the political grounding of the Golden Age.

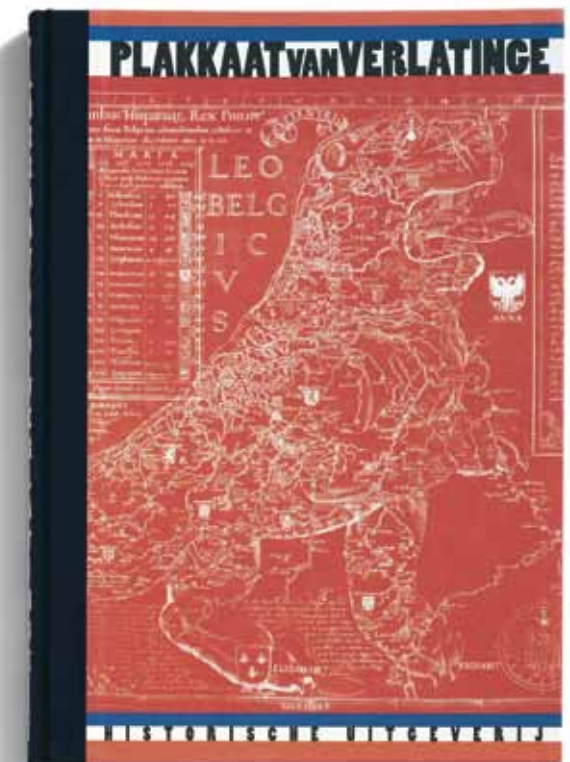
Its world-historical importance is in line with that of the American Declaration of Independence of 1776 and the droits of the French Revolution in 1789.

In a lucid introduction, Nicolette Mout provides insight into the political, historical and religious circumstances under which this fundamental historical document came into being. The Dutch Declaration of Independence is an indispensable work of reference for anyone interested in Dutch history, or the history of modern nation-states.

"Mout's style is meticulous and the book comes in a beautiful edition. Within a limited scope it gives a clear insight into the genesis of the Dutch nation." Nederlands Dagblad

"The Act of Abjuration, the Plakkaat, is among the most important state papers in Western history. In form as well as content, the Plakkaat furnishes a striking archetype for the American Declaration of Independence." Stephen Lucas –

Evjue-Bascom Professor in the Humanities, University of Wisconsin



Nicolette Mout (1945), professor of Modern History at the University of Leiden, has annotated the Plakkaat and translated it into modern Dutch. Her meticulous introduction describes the historical and political context in which the Act of Abjuration was created and proclaimed.

Publishing details
Staten-Generaal van de
Verenigde Nederlanden -
Plakkaat van verlatinge (1581)

isbn 978-90-6554-093-8 | 82 pp.,
with the original Declaration in
facsimile | 1,500 of this edition
sold in the Netherlands

Financial Assistance for the translation of Literary fiction and non-fiction

24

The Foundation for the Production and Translation of Dutch Literature stimulates interest in Dutch literary fiction and non-fiction abroad by providing information and granting translation subsidies. When buying the rights to a work of Dutch fiction or non-fiction, publishers may apply to the foundation for a translation grant. Applications should be submitted together with a copy of the contract between the publisher and rights owner, as well as a copy of the contract with the translator. The book itself, the translator and the publisher are all factors taken into consideration when determining the amount of subsidy awarded. If the translator is unknown to the foundation, a sample translation is required. The subsidy is paid on receipt of ten complimentary copies of the foreign-language edition.

For more information, see www.nlpvf.nl, or contact Mr. Maarten Valken, staff-member non-fiction: m.valken@nlpvf.nl, or Mrs. Maria Vlaar, staff-member fiction: m.vlaar@nlpvf.nl.

The Foundation for the Production and Translation of Dutch Literature can refund Dutch writers' travel expenses, when they are invited abroad for readings or press presentations in connection with their translated works; for more information, please contact Mr. Bas Pauw: b.pauw@nlpvf.nl. The writers' participation in literary events and book fairs is also eligible for subsidies; for more information, please contact Mr. Tiziano Perez: t.perez@nlpvf.nl.

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In some cases, the Flemish Literature Fund may decide to make a contribution towards publishing and promotional costs.

For more detailed information and applications forms, see www.vfl.nl, and contact Mr. Tom Van de Voorde, staff-member poetry: tom.vandevoorde@fondsvoordeletteren.be, or Mrs. Greet Ramael, staff-member literary non-fiction: greet.ramael@fondsvoordeletteren.be.

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