



vitality is the hallmark of a true classic



HISTORISCHE UITGEVERIJ

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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, Valla 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; Jelle Reumer, a clear-eyed and thought-provoking observer of the evolution, and young and original thinkers, such as 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



Jelle

Reumer

**Jelle Reumer** (1953) is Director of the Natural History Museum Rotterdam and Extraordinary Professor of Paleontology at the University of Utrecht. In an extremely fruitful combination of evolutionary biology and paleontology he consults fossil remains and biological phenomena to reconstruct how the seemingly

infinite biodiversity of millions of kinds of animals and plants was formed. Reumer has already proved himself an astute researcher, an inventive thinker and a lively writer. In **De mierenmens** Jelle Reumer guides us through the contemporary museum that hosts the permanently changing exposition of evolution.

# HOMO URBANUS

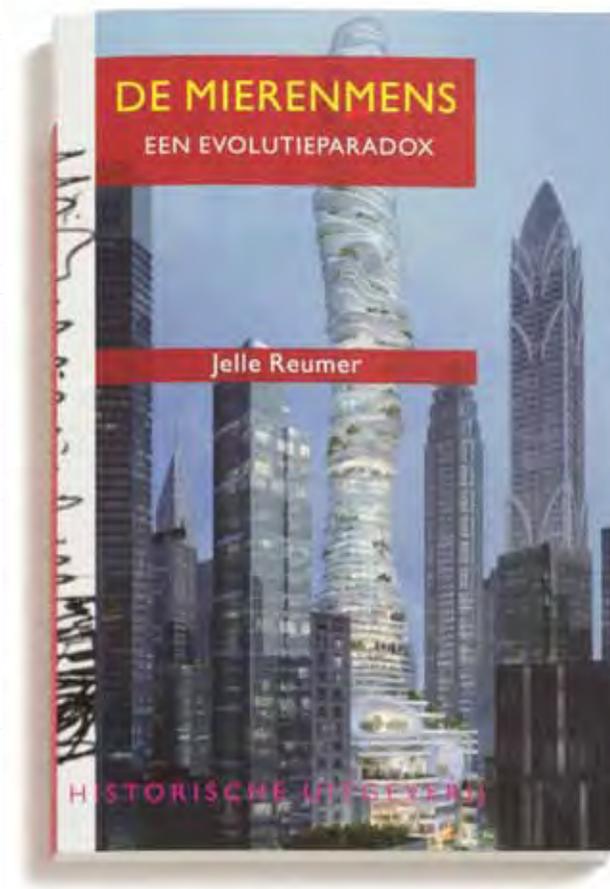
## An evolutionary paradox

NOTHING INDICATES THAT the purpose of evolution was to create man. And nothing indicates that life revolves around one single individual. So why do we think we are so important, so unique? Though the behaviours of groups of people show a structural similarity to what has been called a superorganism, a termite state, each individual member of such a group is firmly convinced that he has total control over his own thoughts, actions, and feelings. This somewhat uneasy paradox is the subject of *De mierenmens* (Homo urbanus).

From a sense of original wonder Jelle Reumer takes us through the events of our time, in which individualization, carried through to nearly absurd lengths, seems to coincide with an almost obsessive group behaviour reminiscent of a school of fish or a flock of starlings. Is man preferring more and more to live on a self-chosen desert island, or is he increasingly forming a well-adapted link in a superbrain – composed of the collective brains of all those people connected by invisible glass filaments? In his quest to explain this paradox Jelle Reumer sees the

shaping of a new, as yet unknown kind of human being, who seems to do more justice to evolution than we would like.

*De Mierenmens* is not a futuristic or apocalyptic scenario. On the contrary. Jelle Reumer sticks to the facts which have governed life itself throughout an entire evolution, since the future, too, belongs to evolution.



*Publishing details*

**Jelle Reumer**  
**De mierenmens**  
 Een evolutieparadox

ISBN 978-90-6554-485-8  
 148 pp.  
 2,000 copies sold

# The Book of Forgetting



## 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 style. His successful **Metaphors of Memory: A History of Ideas about the Mind** (first published 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** (first published in 2001) has won four national prizes, two literary and two scientific, and was shortlisted for the 2005 British Aventis Prize, the world's most prestigious award for popular science. In **Disturbances of the Mind** (first published 2006) Draaisma shows a highly original approach by exploring historical material and comparing it with recent findings on eponyms of

well-known mental illnesses. If **Why Life Speeds Up** established Draaisma's reputation as a writer-psychologist, his **Nostalgia Factory** (first published in 2008) made clear that his fame was here to stay; it sold more than 50,000 copies in less than half a year. Again, Draaisma writes in an engaging, almost literary style, his language is accurate and full of well-chosen metaphors. By linking two highly interesting themes, namely history and the brain, Draaisma manages to reach a huge audience. His most recent book, **The Book of Forgetting** (first publication in 2010), describes memory in terms of one of its most vital properties: 'Forgetting is mixed through our memories like yeast through dough.' By masterfully characterizing the close mesh of remembering and forgetting in this way, Draaisma has opened up an entirely new field of research.

UNLIKE HIS EARLIER *Why Life Speeds Up as You Get Older* and *Nostalgia Factory*, Douwe Draaisma's new book, *The Book of Forgetting*, does not centre on the puzzling logic of memory, but on the wonder of forgetting. Forgetting, says Draaisma, serves a purpose. It is not a defect of our memory, but one of its main strengths. Forgetting is mixed through our memories like yeast through dough. The 'first memory' not only marks the beginning of our memory, but also highlights the forgotten years that preceded it. Memory would not remember anything if it did not selectively erase as well.

In *The Book of Forgetting* Draaisma once again demonstrates his talent for combining literary and scientific sources in a way that is both original and light-footed. Novels, films, paintings and photos alternate with examples from psychology, psychiatry, neurology and philosophy. Almost casually he thus reveals how forgetting works, and exposes persistent clichés. Like the idea that photos can refresh one's memory: 'A photo needs memories to be a real representation.' Much more often the image of the photo slides in front of the real faces of old friends or lost loved ones. As for dreams, he drily remarks that it cannot be their mysteriousness that makes them so easy to forget. 'In real life, if I suddenly found myself in the basement with the gorgeous lady from next door, I would certainly remember it a week after, all the more so because we don't have a basement.'

Draaisma is at his best when he raises questions which immediately seem important, but which you are surprised to realize you have never considered. Why, for instance, are there techniques for remembering but not for forgetting? Where do repressed memories reside? What happens to shared memories when the person you shared them with is no longer around? Can memory traces really disappear from our brain or do we 'forget' because these traces are no

longer accessible? Can 'hypnosis' bring back 'forgotten memories'? Why do portraits, painted or photographed, tend to erase our memories of faces? How come a colleague remembers your idea, but has forgotten that it was your idea? This danger is certainly present in *The Book of Forgetting*. Its ideas are so convincing that you almost forget you read them first in Draaisma.



#### Publishing details

**Douwe Draaisma**  
**Vergeetboek**

ISBN 978-90-6554-055-3  
280 pp., 25 (black and white) illustrations  
40,000 copies sold

#### Forthcoming translations

Wydawnictwo Aletheia (Poland)  
Eco-Livres (Korea)  
Galiani Berlin (Germany)  
Gondolat Kiadó (Hungary).

"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

## 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.

*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 *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. *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.

#### Publishing details

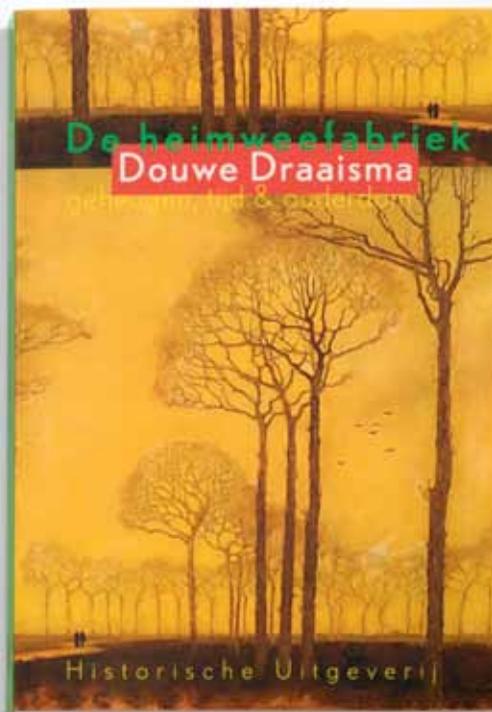
**Douwe Draaisma**  
**De heimweefabriek**  
Geheugen, tijd & ouderdom

ISBN 978-90-6554-450-6  
144 pp., 2 (black and white) illustrations  
55,000 copies sold

*Translations*  
Mondadori (Italy 2009)

Galiani Berlin (Germany 2009 hardback)  
Herder Verlag (Germany 2011 paperback)  
Eco-Livres (Korea 2010)  
Wydawnictwo Czarne (Poland 2010)  
Flower City Press (P.R. of China 2011)

*Forthcoming translations*  
Yapi Kredi (Turkey)  
Yale University Press (UK/USA).



# Douwe Draaisma

"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

## 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.

#### Publishing details

**Douwe Draaisma**  
**Ontregelde geesten**  
Ziektegeschiedenissen

ISBN 978-90-6554-450-6  
328 pp., with 48 (black and white) illustrations  
25,000 copies sold

*Translations*  
Eichborn Verlag (Germany 2008 hardback)  
Piper Verlag (Germany 2010 paperback)

Cambridge University Press (UK/USA 2009)  
Panstwowy Instytut Wydawniczy (Poland)  
Eco-Livres (Korea)

*Forthcoming translations*  
Orient Publishing Center (P.R. of China)  
Yapi Kredi (Turkey)  
Gondolat Kiadó (Hungary)  
Editorial Ariel (Spain)  
Al Arabi (Egypt).



# Douwe Draaisma

"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

## 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.

### Publishing details

**Douwe Draaisma**  
**Waarom het leven sneller gaat als je ouder wordt**  
Over het autobiografische geheugen

ISBN 978-90-6554-470-4  
288 pp., with 35 (black and white) illustrations  
130,000 copies sold

### Translations

Typotex Kiadó (Hungary 2003)  
Eichborn Verlag (Germany 2004 hardback)  
Piper Verlag (Germany 2006 paperback)  
Cambridge University Press (UK/USA 2004 hardback; 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)  
Nakladatelství Academia (Czech Republic 2009)  
Atena Kustannus (Finland 2011)

*Forthcoming translation*  
Turbine Forlaget (Denmark).



"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

## Metaphors of Memory

*A History of Ideas about the Mind*

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.

### Publishing details

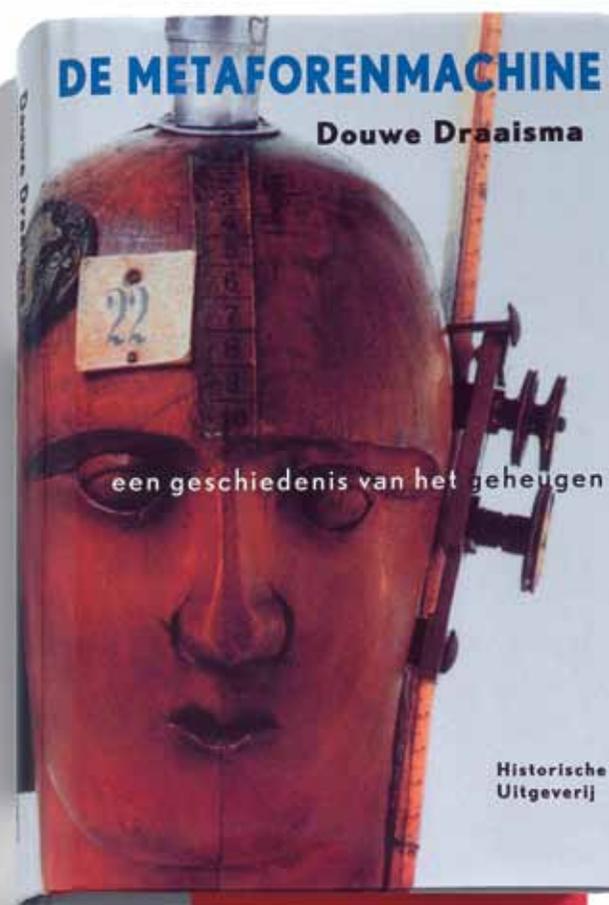
**Douwe Draaisma**  
**De metaforenmachine**  
Een geschiedenis van het geheugen

ISBN 978-90-6554-489-6  
320 pp., with 63 (black and white) illustrations  
25,000 copies sold

### Translations

Alianza Editorial (Spain 1998)  
Primus Verlag (Germany 1999)

Cambridge University Press (UK/USA 2000)  
Typotex Kiadó (Hungary 2002)  
Mladá Fronta (Czech Republic 2002)  
Brain Shuppan (Japan 2003)  
Edusc (Brazil 2005)  
Eco-Livres (Korea 2006)  
Metis Yayincilik (Turkey 2007)  
Wydawnictwo Aletheia (Poland 2009)  
Flower City Publishing House (P.R. of China 2009)  
Éditions Flammarion (France 2010).



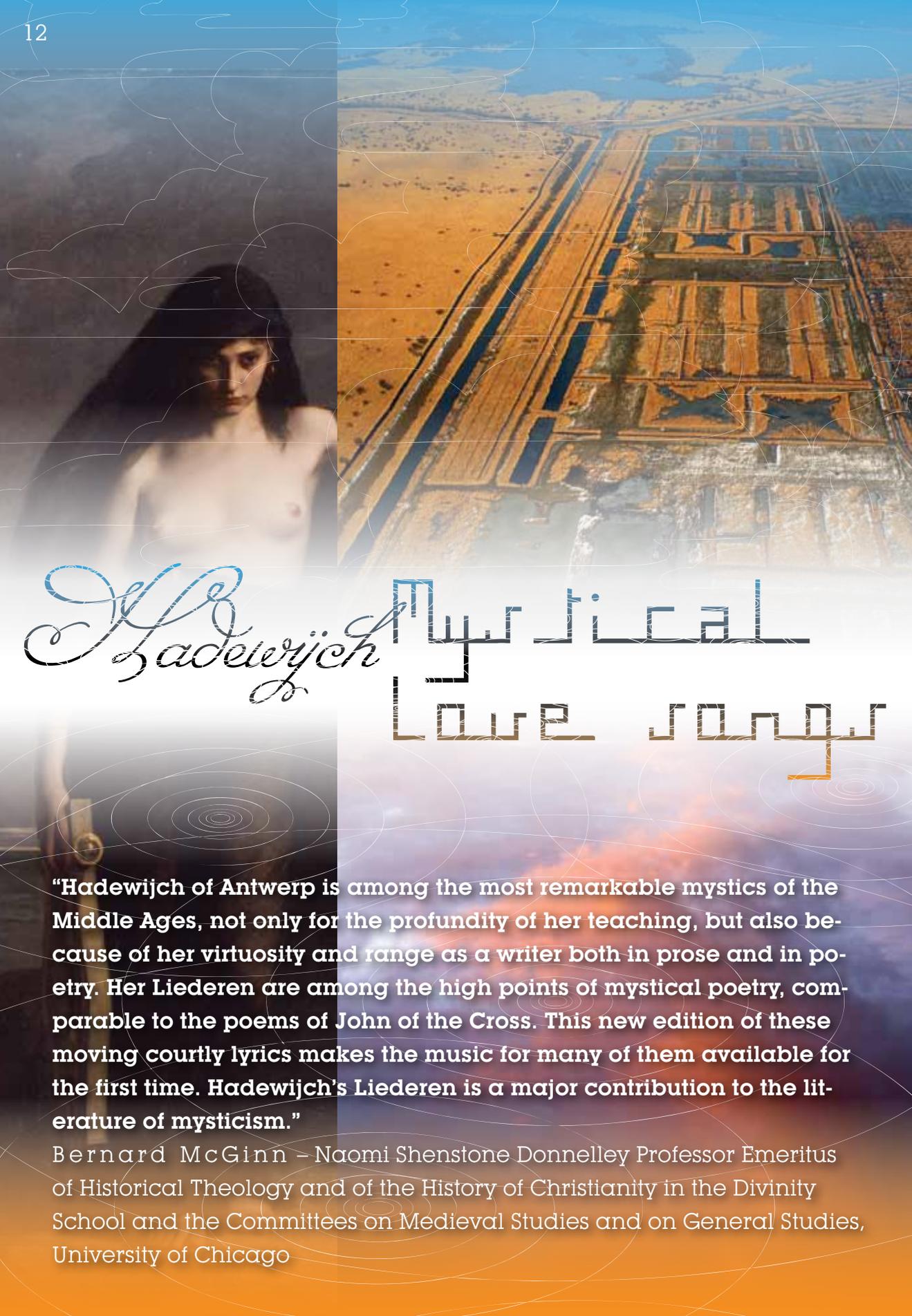
# SONG 17

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.



## Hadewijch Mystical Love Songs

**“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 Lieder 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 Lieder is a major contribution to the literature of mysticism.”**

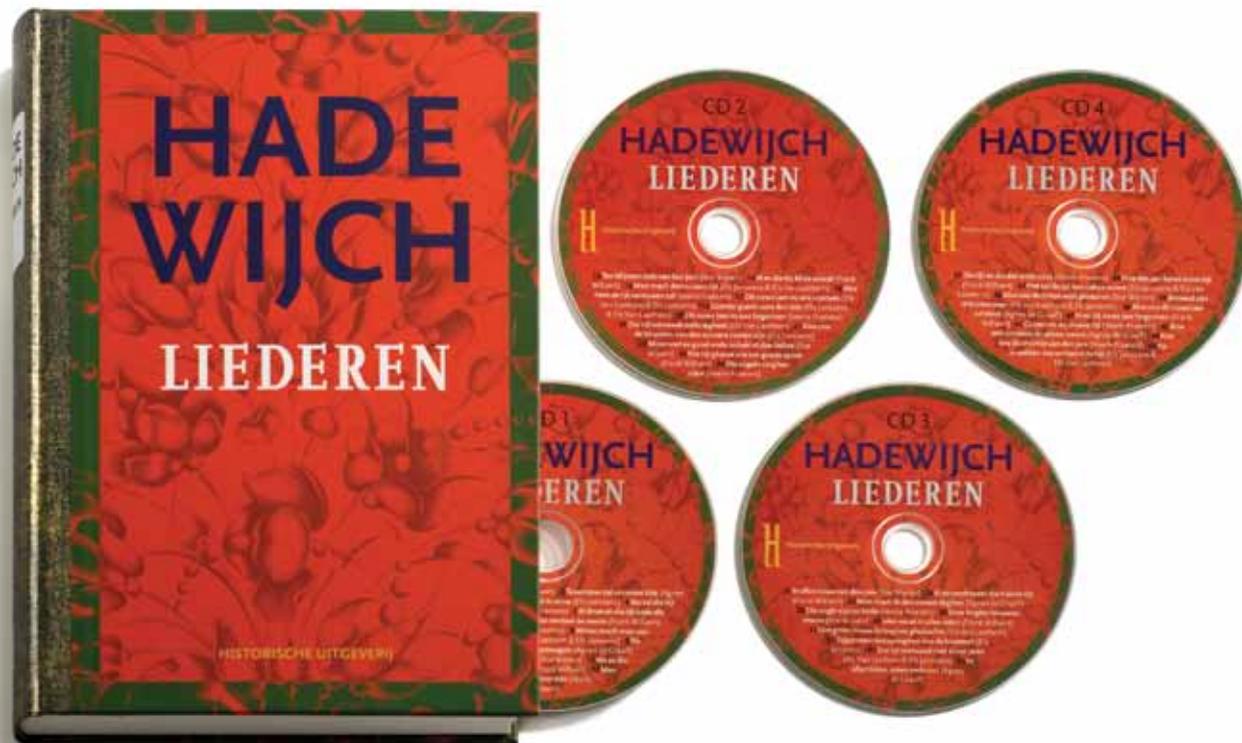
Bernard McGinn – Naomi Shenstone Donnelley Professor Emeritus of Historical Theology and of the History of Christianity in the Divinity School and the Committees on Medieval Studies and on General Studies, University of Chicago

# Hadewijch Mystical Love Songs

**“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

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



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 Hadewijch's poetry we 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.



**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.

#### *Publishing details*

#### **Hadewijch Liederen**

ISBN 978-90-6554-478-0  
456 pp., and 4 CDs  
3,000 copies sold

#### *Forthcoming translations*

Ediciones Struelca (Spain)  
Les Éditions Albin Michel (France)  
Akademie Verlag (Germany)  
L'Harmattan Kiadó (Hungary)



# Luuk van Middelaar

**Luuk van Middelaar** (1973) is a philosopher and historian. He studied in Groningen, the Netherlands, and Paris (Centre Raymond Aron of the École des Hautes Études et Sciences Sociales), France. **Politicide** (1999) is his debut, which was awarded the prestigious **Prix de Paris**, and since then he has become an influential voice in public debate in the Netherlands. He 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 stylistic flair of a novelist,

he processes these direct personal experiences to create a unique account of the birth of Europe. Straight after publication of **De passage naar Europa** (2009), Luuk van Middelaar was asked to become political adviser and speechwriter of Herman Van Rompuy, Chairman of the European Council. Rarely has the history of Europe sat so close alongside her future!

For **De passage naar Europa** Luuk van Middelaar was honoured by Dutch and Flemish philosophers with the Socrates Prize for the most stimulating, Dutch-language philosophy book. Dutch historians also awarded him the Veegens Prize, presented by the Royal Holland Society of Sciences and Humanities.

## About The Passage to Europe:

"The start of a revolution in how we speak and think about Europe."

– Frans Timmermans,  
Former State Secretary of Foreign Affairs  
of The Netherlands

"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*

# The Passage to Europe

## History of a Beginning

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."

### Publishing details

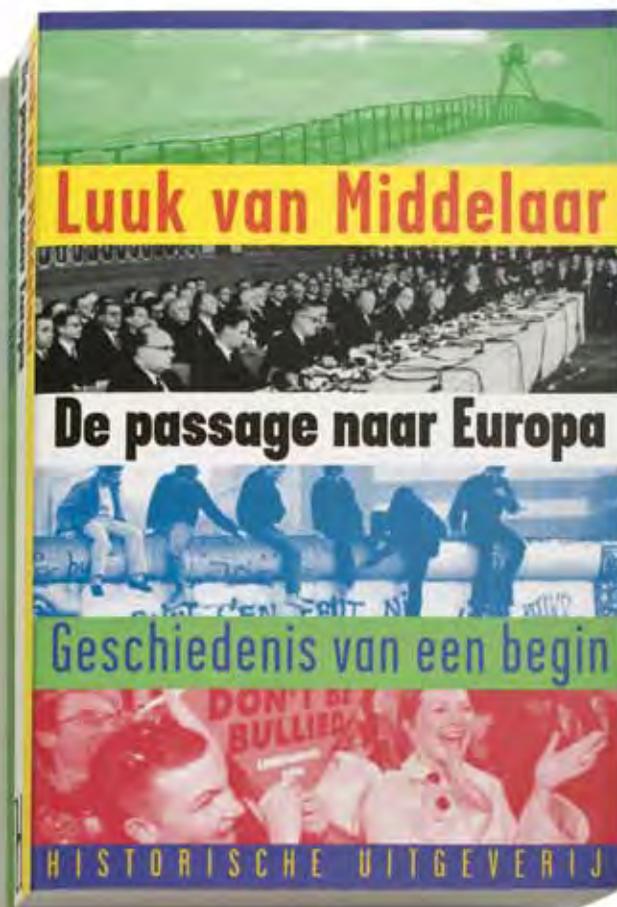
**Luuk van Middelaar**  
**De passage naar Europa**  
Geschiedenis van een begin

ISBN 978-90-6554-236-6  
528 pp.  
7,500 copies sold

*Translations*  
Typotex Kiadó (Hungary  
2011)

Wydawnictwo Aletheia (Poland 2011)

*Forthcoming translations*  
Éditions Gallimard (France)  
Yale University Press (UK/USA)  
Sphinx Agency (Egypt)  
Realizações Editora Espaço Cultural Livraria (Brazil)  
Orient Publishing Center (P.R. of China)



Luuk van Middelaar

# Politicide

## The Assassination of Politics in French Philosophy

EVEN MORE THAN the highly praised *Passage naar Europa* (Passage to Europe), Luuk van Middelaar's debut *Politicide. De moord op de politiek in de Franse filosofie* (Politicide. The Assassination of Politics in French Philosophy) reads like 'a philosophical whodunnit'. The leading role is played by Alexandre Kojève, a professor of philosophy emigrated from Russia. With his brilliant lectures on Hegel in 1930s Paris he would decisively influence French philosophy. The lectures were attended by virtually the whole new generation of French intellectuals, Maurice Merleau-Ponty, Jean-Paul Sartre, Raymond Aron, Georges Bataille, Jacques Lacan, Raymond Queneau and André Breton. Kojève's profound influence also extended to the so-called 'New Philosophers', led by the 'white-shirted thinker' Bernard-Henri Lévy, and has left French political philosophy straddled between terror and utopia.

In *Politicide* Luuk van Middelaar describes the assassination of politics in French philosophy in the period that French philosophy gained worldwide influence, from 1945 to 1989. It is a revealing argument, which gives a finely etched picture of the intense war of ideas between philosophy and politics.

Van Middelaar's indictment of the assassination of politics in French philosophy is not only a compelling story, but also an infectious eulogy on politics. For the first time van Middelaar here tests his concept of the *homo politicus*, which he partly owes to Machiavelli, the first political philosopher: 'the good is not the same always and everywhere.'

### Publishing details

**Luuk van Middelaar**  
**Politicide**  
De moord op de politiek in de Franse filosofie

ISBN 978-90-6554-220-5  
260 pp., 5 (black and white) illustrations  
7,000 copies sold

*Forthcoming translation*  
Realizações Editora Espaço Cultural Livraria (Brazil)



# Siehren van der Werf

**Siebre van der Werf** (1942) worked as a nuclear physicist at the University of Groningen. He is also a seafarer and internationally renowned historian of navigation.

## THE NOVAYA ZEMLYA PHENOMENON

### History of a Mirage

THE DUTCH ARE world-famous for their business acumen, their dauntless voyages of discovery, but also their passion for pure and scientific observation. 'Le génie hollandais' came to full and celebrated fruition in the seventeenth century, the Dutch Golden Age.

At the end of the sixteenth century the Dutch searched for a shorter trade route to the East via the North Pole. One of the famous explorers, Willem Barents, became icebound with his ships in the sea at Novaya Zemlya.

Waiting for spring, the marooned seafarers trained their eyes on the starry sky. During the winter stay of Barents and his crew on Novaya Zemlya, in 1596-1597, they saw the sun for the first time again on 24 January 1597. This was more than two weeks before expected after the polar night at their latitude of 76°: the sun was still more than five degrees under the horizon. That it was nevertheless seen – as we understand with hindsight – was caused by a long-distance mirage. The diary of Gerrit de Veer, one of Barents' sailors, gives the first documentation of this phenomenon, which has since become known as the Novaya Zemlya effect.

De Veer's unusual account was immediately studied by cartographers and physicists across Europe. As early as 1604 the famous Johannes Kepler was inspired to offer a visionary explanation: somewhere over our heads the sky ends and the ether begins. Light, however, can be reflected, as on the inside of glass. Thus the Dutch on Novaya Zemlya did not see the sun

itself, but its reflection. In *Het Nova Zembla verschijnsel* (The Novaya Zemlya Phenomenon) Siebre van de Werf shows how this explanation has stood the test of time, though Kepler's ethereal reflection must be replaced by a mirage.

By means of computer simulations van der Werf has calculated for the first time in history that Gerrit de Veer's sixteenth-century observation was correct. With the help of copious illustrations, photos and figures van der Werf convincingly argues that this historical observation of a mirage, of the birth of the Novaya Zemlya effect, is sound from a modern scientific perspective. Van der Werf's *Het Nova Zembla Verschijnsel* is a plea for attentiveness, scientific precision and historical passion.

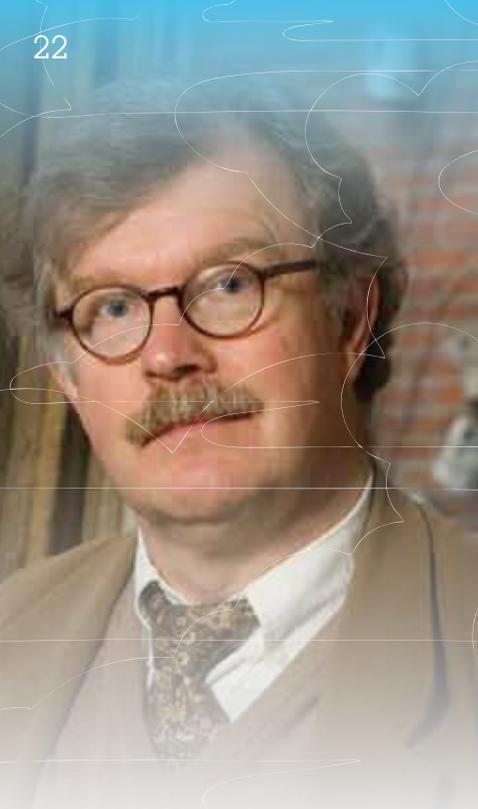


#### Publishing details

**Siebre van der Werf**  
**Het Nova Zembla**  
**verschijnsel**  
Geschiedenis van een  
luchtspiegeling

ISBN 978-90-6554-085-0  
165 pp., with 60 (colour &  
black and white) illustra-  
tions  
1,000 copies sold

English translation  
available



Wessel Krul

**Wessel Krul** (1950), Professor of Cultural History at the University of Groningen, is a renowned scholar. His research into the cultural history of the landscape, into the representation of nature in European visual arts and literature, and into the philosophy of the

visual artist who gives shape to the landscape is recognized to be unique. Almost in passing Wessel Krul designs a new discipline, in which landscape history, landscape representation and landscape philosophy come naturally together.

# Landscape of Desire

## The European Pastoral

'NATURE' WAS LONG AGO invented by city-dwellers. What we see today in programs like 'Escape to the Country' is actually part of an extended Western tradition. Through the centuries poets, writers and artists have contrasted life in the big city with the ideal of a care-free existence in the country. Freedom, simplicity, originality and true joy were only to be found there, far from the madding crowd and professional obligations.

Landscape of Desire shows that the yearning for the great outdoors, for rural happiness was conceived in classical antiquity, and since then has produced countless artefacts, from gardens and parks to nature poetry and landscape paintings.

Wessel Krul's exceptional power as a historian is seen in his effortless analysis and razor-sharp interpretation of this European phenomenon. Although harmony with nature usually turns

out to be a short-lived and often utopian excursion, he refutes the facile and 'urban' cynicism which dismisses rural yearning as empty nostalgia. Every period of longing for the past is always found to anticipate cultural renewal.

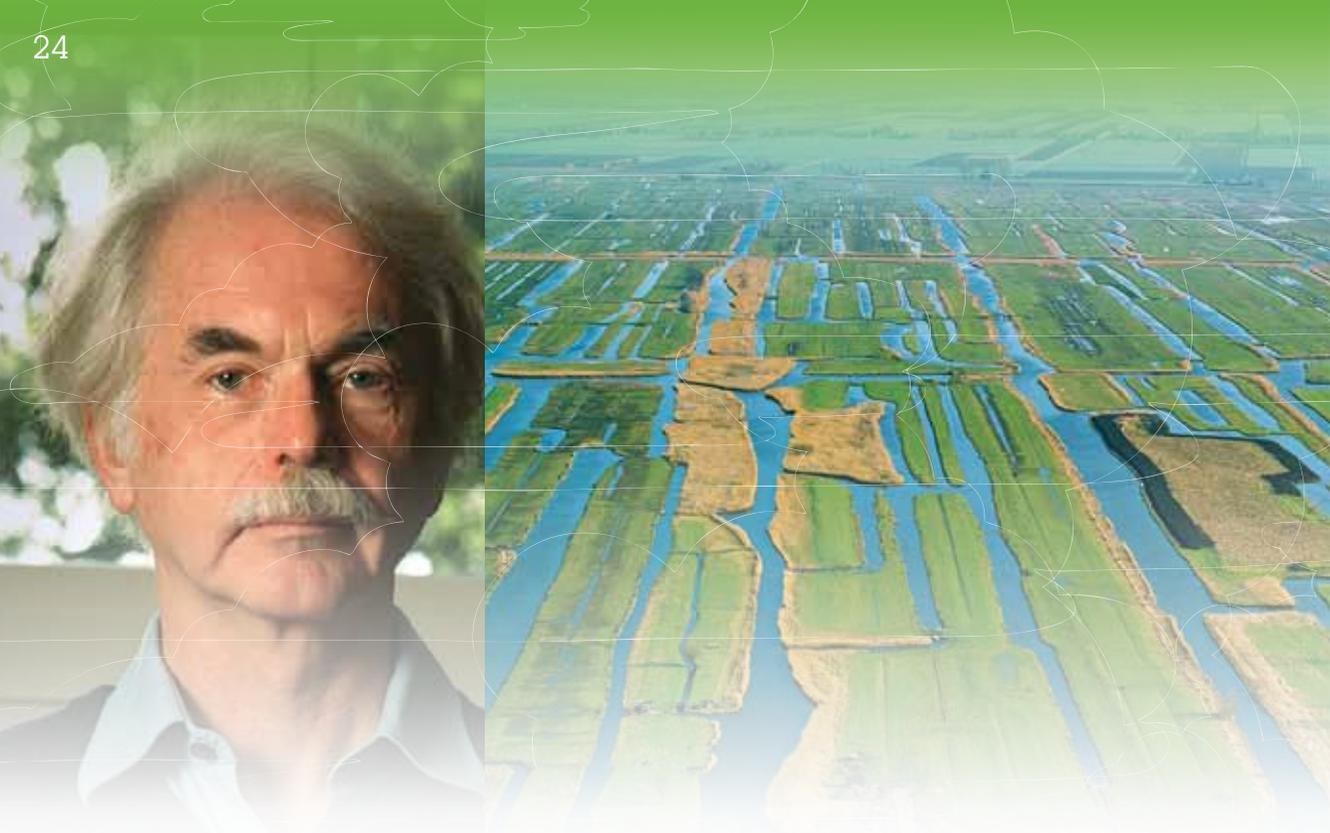
Landscape of Desire follows the many attempts in the European tradition to return to authentic experiences, of both rural life and the elementary eloquence of classical architecture. As well as historian and archaeologist of this landscape, Krul is also its psychologist when he observes that the burning desire 'to change our lives' conveyed in all cultural strata is as impossible as it is inescapable.



*Publishing details*

**Wessel Krul**  
**Landschap van verlangen**  
De Pastorale in de Europese traditie

ISBN 978-90-6554-122-2  
320 pp., with 25 (in colour & black and white) illustrations



# 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 interpreta-

tion, 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** (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.

# The Historical Experience

"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

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.



#### Publishing details

**Frank Ankersmit**  
**De historische ervaring**

ISBN 978-90-6554-112-3  
50 pp., and 1 illustration in colour  
2,000 copies sold

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

*Forthcoming translation*  
Matthes & Seitz (Germany)

# FRANK ANKERSMIT

"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

## *Very Sublime Historical Experience*

IN *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. *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.

#### *Publishing details*

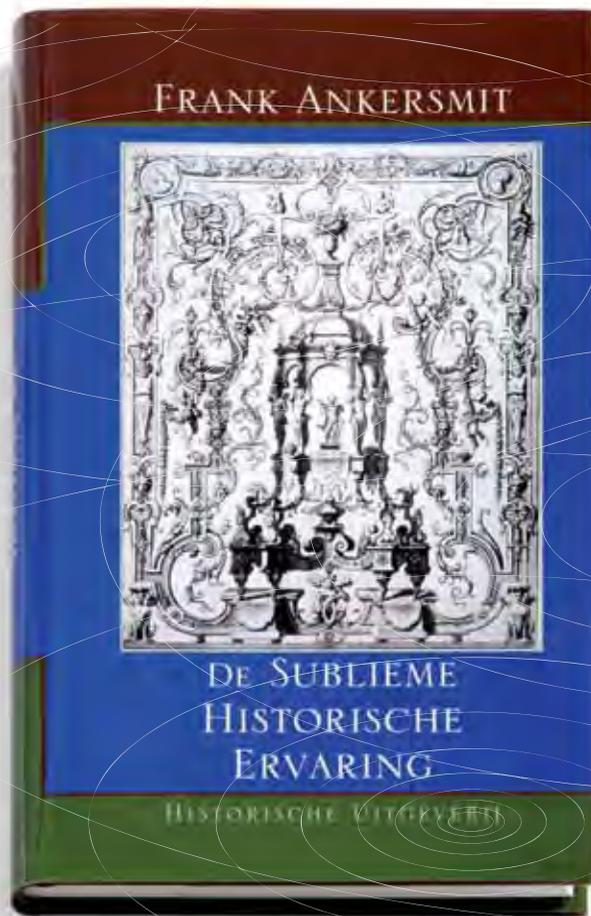
**Frank Ankersmit**  
**De sublieme historische**  
**ervaring**

ISBN 978-90-6554-113-0  
480 pp., with 10 (black and  
white) illustrations  
3,000 copies sold

#### *Translations*

Stanford University Press  
(USA 2005)  
Universidad Iberoameri-  
cana (Mexico 2010)  
Orient Publishing Center  
(P.R. of China 2011)

*Forthcoming translation*  
Is Bankasi (Turkey)



# FINANCIAL ASSISTANCE FOR THE TRANSLATION OF LITERARY FICTION AND NON-FICTION

The DUTCH FOUNDATION FOR 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.letterenfonds.nl](http://www.letterenfonds.nl), or contact Mr. Maarten Valken, staff-member non-fiction: [m.valken@letterenfonds.nl](mailto:m.valken@letterenfonds.nl).

The DUTCH FOUNDATION FOR 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@letterenfonds.nl](mailto:b.pauw@letterenfonds.nl).

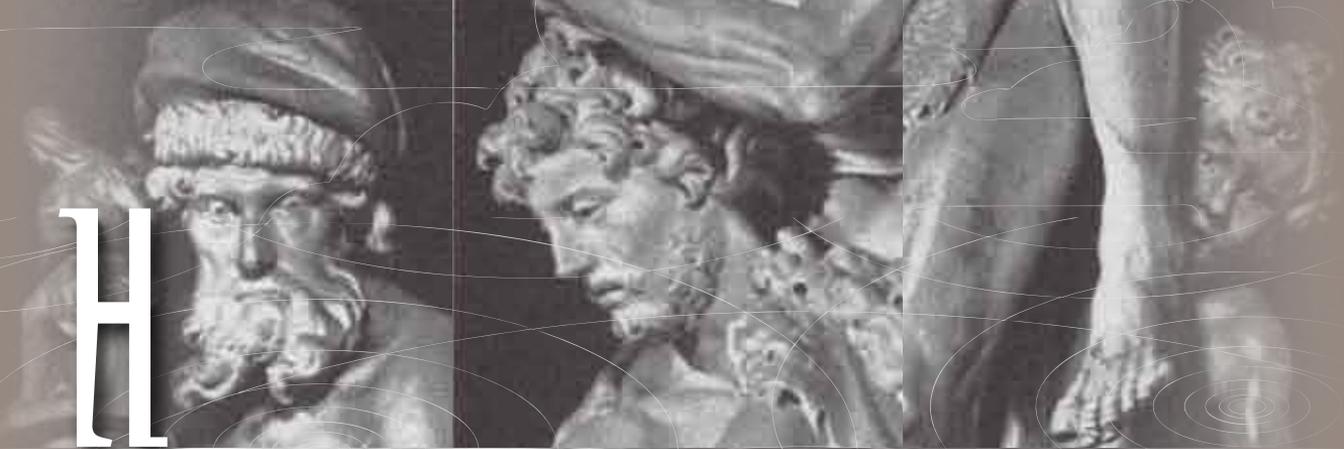
The writers' participation in literary events and book fairs is also eligible for subsidies; for more information, please contact Mr. Tiziano Perez: [t.perez@letterenfonds.nl](mailto:t.perez@letterenfonds.nl).

The FLEMISH LITERATURE FUND awards subsidies to foreign publishers for the translation of literary works by Flemish authors, for poetry (Hadewijch), prose, and literary non-fiction. In evaluating a project the Fund considers the literary quality of the book, the status of the publisher and the quality of the translation. The subsidy may amount to 100% (poetry), or 70% (prose, or non-fiction) of the translator's fee.

The FLEMISH LITERATURE FUND can refund Flemish writers' travel expenses when they are invited abroad for readings or press presentations in connection with their translated works. Their participation in literary events and book fairs is also eligible for subsidies.

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