

Biography Institute

Annual Report Biography Institute 2018

Postal address

Biography Institute
Faculty of Arts
P.O. Box 716
NL-9700 AS Groningen

Visiting address

Oude Boteringestraat 32
9712 GJ Groningen

Telephone

+31 50 363 5816/9069

www.biografieinstituut.nl
www.rug.nl/biografieinstituut

Biografie.Instituut@rug.nl

Annual Report 2018



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Annual Report Biography Institute
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Preface

On 1 September 2004 the University of Groningen established the Biography Institute. This annual report provides an overview of the principal activities, developments and activities of the Biography Institute in the calendar year 2016.

The Biography Institute is associated with the Faculty of Arts. Its founding was financially made possible by Stichting Democratie en Media (SDM, Democracy and Media Foundation). However, the institute applies a strict policy of autonomy.

The Biography Institute has the following objectives:

- to offer an infrastructure and specific support to graduate students doing biographical research,
- to stimulate the development of theoretical perspectives on biography as an academic genre in an international context.

With regard to the development of theoretical perspectives on biography the Biography Institute aims at organizing scientific conferences and symposia and at publishing biographies, conference proceedings and academic articles. In order to achieve these aims, a chair in biography was founded on 1 March 2007 and on 1 March 2012 the Department of History and Theory of Biography was established.

The Biography Institute supervises graduate students preparing biographies as PhDs, as well as Master students writing master theses or taking part in research classes within the domain of biography. For three successive years now, the institute has provided the research course 'Biographical Approach of History'. This course is also open for contract students.

Over the next few years, researchers of the institute will study the theme of 'journalism, publishing, and social democracy' on various levels, focusing on sources, narrative forms, and social-cultural contexts. They will also explore related domains such as art, entrepreneurship, education, politics, religion and technology.

1.1 Employees

- Prof. J.W. Renders, director, manages the institute.
- I.L. Hengeveld, coordinator, is responsible for the coordination of the institute.
- Chris Hietland MA, PhD researcher (0,9 fte), appointed in April 2014 to write the biography of André van der Louw.
- D. Veltman MA, PhD researcher (1 fte), appointed in September 2016 to write the biography of Felix De Boeck.

1.2 PhD Researchers

In 2017 the Biography Institute guided eleven PhDs in total. Two of these PhD's were employees of the institute, nine were external PhD researchers.

- Chris Hietland writes the biography of André van der Louw; Doctoral Guidance Committee: Prof. J.W. Renders, Prof. P. van de Laar and Prof. G. Voerman.
- David Veltman writes the biography of Felix De Boeck; Doctoral Guidance Committee: Prof. J.W. Renders, Prof. J. Tollebeek, drs. S.A.J. van Faassen and S. Servellón, MA.



External PhD Researchers

- Richard Hoving is writing the biography of Joseph Kotälla; Doctoral Guidance Committee: Prof. J.W. Renders, dr. H. Piersma and em. prof.dr. J.C.H. Blom.
- Roelie Zwikker is writing the biography of Vincent Willem van Gogh; Doctoral Guidance Committee: Prof. J.W. Renders.
- Gerben Wynia is writing the biography of C.O. Jellema; Doctoral Guidance Committee: Prof. G.J. Dorleijn and Prof. J.W. Renders.
- Co Strootman is writing the biography of P.J. Bouman; Doctoral Guidance Committee: Prof. K. van Berkel and Prof. J.W. Renders.
- Chris Gevers is writing the biography of Petrus Tammens; Doctoral Guidance Committee: Prof. J.W. Renders and Prof. D.F.J. Bosscher.
- Coen Brummer is writing the biography of Samuel van Houten; Doctoral Guidance Committee: Prof. J.W. Renders and Prof. G. Voerman.
- Jacqueline van Paaschen writes the biography of Marie Tak van Poortvliet; Doctoral Guidance Committee: Prof. J.W. Renders.
- Antoon Ott writes the biography of Nanne Ottema; Doctoral Guidance Committee: Prof. J.W. Renders and Prof. G. Jensma.
- Ad van Liempt writes the biography of Albert Gemmeker; Doctoral Guidance Committee: Prof. J.W. Renders and Prof. D.F.J. Bosscher.

External researcher

- Dr. J.F. Meijer writes the biography of Paul Rijkens.

1.3 Finance

In terms of its finance the Biography Institute is, according to the Faculty Board within the University of Groningen, regarded as a project. This entails that external financial resources are acquired to cover the costs of conferences, symposia and edited volumes. The existence of the institute itself was supported by the Democracy & Media Foundation and by the Research Institute for the Study of Culture (ICOG).

Other projects were financially supported by the funding bodies mentioned below.

1.4 Funding

The funding bodies mentioned below financially supported our projects:

De Nederlandsche Bank (The Dutch Bank)

Dr. Abraham Kuyperfonds

Municipality of Rotterdam

NOS

NPO

VARA

Graduate School for the Humanities, RUG

Democracy & Media Foundation (SDM)

SNS Reaal

Stichting Felix De Boeck

NWO

The funding was allocated to the biography projects Felix De Boeck, André van der Louw and C.O. Jellema.

1.5 Website and Newsletter

The Biography Institute has a bilingual website (Dutch and English): www.rug.nl/BiografieInstituut, also accessible via www.BiografieInstituut.nl.

On this website, visitors can access information concerning the objectives and the topics of research of the institute, as well as information on ongoing projects and conferences. The site features a news section which is updated continuously.

The website also includes files made accessible by the institute through digitalization. Additionally, the Biography Institute has published online a database with pseudonyms, the National Archives of Pseudonyms.

Furthermore the website contains an extensive list of related website links on biography, and it is possible to contact the institute and its members via the website.

The website of the Biography Institute has been the most visited website of all the research websites of the Faculty of Arts since it was established. The annual number of visitors this year is more than 31.000.

Those who are interested can be kept informed about activities of the institute through a newsletter, which is distributed by email. Currently, more than 800 people are receiving the newsletter. During this year, five newsletters have been distributed.

1.6 Biography Studies (Brill)

Arthur Eaton, MA will publish his PhD research in the series Biography Studies, edited by Brill. The dissertation, written by Eaton at the University College London, will discuss the role of psychoanalysis in biographical research.



Colleagues of the Biography Institute gathered at dinner on 27 June 2018

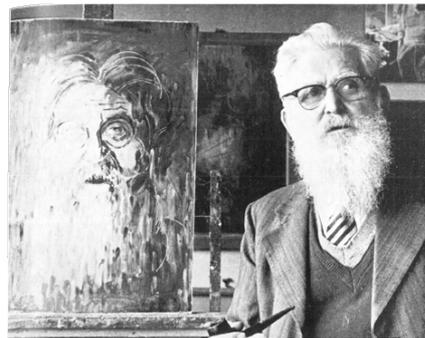
Projects

2.1 Biography projects

One of the main goals of the Biography Institute, giving guidance to biographers, was accomplished this year by guiding, among others, the following biographers: Coen Brummer (Samuel van Houten), Jonne Harmsma (Jelle Zijlstra), Chris Gevers (Petrus Tammens), Chris Hietland (André van der Louw), Richard Hoving (Joseph Kotälla), Co Strootman (P.J. Bouman), David Veltman (Felix De Boeck) en Gerben Wynia (C.O. Jellema).

Felix De Boeck

The artist Felix De Boeck (1898-1995) lived and worked all of his life on his farm at Drogenbos, near Brussels. He wanted to be seen as the artist who had to earn his living as a farmer, and dismissed the Romantic image of a painting farmer. Therefore, he could only work on his paintings on Sundays. In egodocuments,



contributions to periodicals and interviews he used to present himself as the loner, who did not belong to an artist's group or movement, and wanted to present his work preferably in solo-exhibitions.

During his life, De Boeck's work developed in the direction of greater abstraction. At the beginning of his artistic career, he was greatly influenced by movements such as fauvism, cubism and futurism. But in this early work also a religious factor and an interest in nature's treasures was already an essential feature. He did not only choose to live on a physical distance from the metropolitan art centres – Paris, Antwerp – of his time. He also tried to give a new interpretation to modernism itself, with its rejection of the 'natural' or the use of religious themes in art.

In this biography attention will be given to the tensions arising in culture and society after De Boeck's decision to live his life as a farmer. How did he join the artist's debate on modernism and Flemish activism? How was his opinion on this art influenced by World War I and II? How could he be influenced by Van Gogh? Which position did he have in the group

surrounding the art periodicals *7 Arts* and *Het Overzicht*? And how did he live during his self-chosen retreat from public life after the death of his parents, brother and children? How did this life as a hermit contribute to the mythologization of De Boeck's person?

The research is of importance for the knowledge of the history of modernistic art in Belgium. Did this art develop only in the metropolitan cities, in which many of the avant-garde groups searched for renewal of the arts, or is there something like an 'arcadian modernism' in Belgian 20th century art?

P.J. Bouman

At the age of thirty Pieter Jan Bouman (1902-1977) took a task upon himself: 'to be a spiritual leader in a dislocated time'. To this end he wrote several books, which made him the most famous and widely read historian in the 1950's. In Bouman's books the point of focus are his fellow creatures with their personal fortunes and perception of history. His *Revolution of the lonely* (1953) became a best-seller with thirty-four print and translated into eight languages.



Bouman, from 1946 professor of sociology in Groningen, was often asked as a speaker and had an extensive network: journalists, university colleagues at home and abroad, entrepreneurs, ministers and members of the Royal family.

Historians were unhappy with the work of Bouman. His so-called 'free books' were firmly criticized and vilified. The publications were said to be unscientific and shoddy works. Bouman was convinced, however, that his 'free books' should not be assessed scientific but still could meet the highest standards.

Within the sociological world Bouman with his socio-cultural attitudes found himself in an equally awkward position. When starting in Groningen he brought his own manual of sociology. Many generations of sociology students were trained this way. But when in the early 1950's the so-called

‘modern’ sociology became dominant, attitudes such as Bouman’s classic socio-cultural concept were seen as irrelevant.

Bouman harboured a distrust of science and preferred not to use the title of professor. At his retirement in 1968 he refused to be portrayed in cap and gown. Twenty years later the university restored this omission. It symbolizes the struggle with science Bouman engaged in virtually all his life. In the domain of science he didn’t want to feel at home, it was the perfect place for him to be out of place..

Never before have Bouman’s fight with science and cause of his popularity been examined in a full biographical approach. The biography reveals an almost unknown Bouman: the obsessive labour on his project of life and his underlying motives, his simultaneous fight against and service to science. The biography shows Bouman as a self-appointed culture carrier who sometimes took a wrong turn, but above all gained success and fame.

Vincent Willem van Gogh

The leading emphasis of the extensive research that takes place at the Van Gogh Museum is on the artist Vincent van Gogh and his contemporaries. Until now, a more specific focus on his nephew, the founder of the Van Gogh Museum who died in 1978, has remained in the background. The planned biography will establish a picture of the life and career of this man, who was determined to preserve the collection of Vincent and Theo van Gogh and to open it up to the public.



Vincent Willem Van Gogh was born in Paris on 31 January 1890, the son of Theo Van Gogh (1857-1891) and Jo Bonger (1862-1925). They named their only child after Theo’s brother, the artist Vincent Willem Van Gogh (1853-1890). After Theo’s untimely death in 1891, Van Gogh’s collection of drawings, paintings and letters, as well as Vincent and Theo’s collection of the works of contemporaries, went to Jo. When she died in 1925, her son inherited the collection.

Van Gogh was a versatile and enterprising person. From 1907-1914 he studied mechanical engineering at the University of Delft. After marrying Josina Wibaut in January 1915, he lived and worked as an engineer in

France, the United States and Japan. In the early 1920s, the couple returned to the Netherlands. Together with a fellow student from his university days, Ernst Hijmans, Van Gogh founded an organisation consultancy firm in Amsterdam, one of the first in The Netherlands.

After 1945, he turned more and more to studying and publicizing the work of his famous uncle. He thought it was important for the collection to remain intact after his death and so, in 1962, at the suggestion of the national government, he placed it with the Vincent van Gogh Foundation, which was established specifically for the purpose. On 3 June 1973, the Vincent van Gogh Museum opened its doors to the public. Van Gogh was in the museum virtually every day until shortly before his death on 28 January 1978 and he devoted his energies to everything related to Vincent, Theo and the museum.

C.O. Jellema

C.O. Jellema (1936-2003) studied theology and German language and literature and taught German literature at Groningen University. He was a well-respected poet: his work has been translated into English, German and French. Jellema participated in Poetry International, was a member of literary juries and committees and reviewed literature for several newspapers for many years. He was also an essayist and a translator. In this research project there are two main angles: the struggle to maintain literary autonomy and the role of homosexuality in the construction of Jellema's personal and poetic identity.



The autonomy issue will be explored using a set of cohering questions. For example, how did Jellema achieve his hard-won literary recognition? Jellema's work and poetic principles showed little, if any, resemblance to the views of the then-dominant poets and critics. That is why it is interesting to explore the development of his literary work and his views on literature. His interest in the work of the German mystics, which he also translated, is of special importance in this matter. As early as in his 1961 debut a religious theme can be observed in Jellema's work. What did this

thematic interest signify during a time in which it was unusual to address religious and metaphysical issues?

In the second half of the Twentieth century homosexuality underwent an important transformation, from a taboo subject to being socially accepted. Important questions are: how did Jellema's acceptance of his own homosexuality develop? In what way did his encounter with a German soldier as a six-year-old, an early initiation into homo-eroticism, influence his life and work? To what extent is the eroticism in his work homo-erotic? How do these things all relate to the characteristics of the lives and works of other authors from this period, during which homosexuality and homosexual emancipation received a lot of attention.

For Jellema writing was a quest for identity, an affirmation of self-worth. Key factors in this are the one-and-a-half-year period during which he underwent tuberculosis treatment as a young boy, his struggle with his homosexuality, being raised with a strong class-consciousness, and his aborted theology studies. The chosen research method makes it possible to explore these and other factors and expand their implications beyond the particular, creating insight into the literary and socio-cultural climate in which Jellema worked.

Joseph Kotälla

A 'human devil', he was called by the former resistance newspaper *Het Parool* shortly after the war. The paper reported on excavating the victims of Joseph Kotälla in the vicinity of the German concentration camp Amersfoort in November 1945. As a deputy camp commander, the small SS member was extremely cruel and led several firing squads during the war years. The newspaper stated that Kotälla 'found his greatest pleasure in looking at tormented bodies and watching the pain and agony in the eyes of the dying'.

This study gives a detailed outline of Kotälla's problematic youth in Upper Silesia, a region that was dominated by ethnic conflicts. His career in the German army during the war will be described in detail.

After a brief period at the Eastern Front, he was

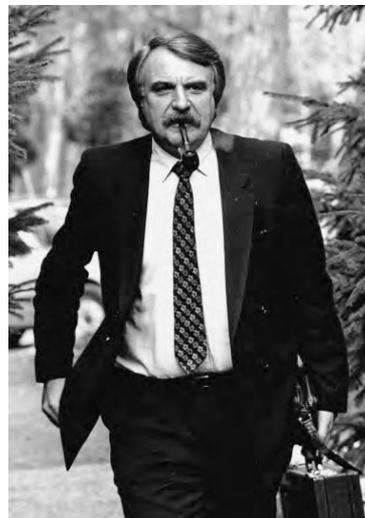


transferred to the Netherlands. His work in concentration camp Amersfoort is an important part of this research. It answers the question whether Kotälla with his cruel actions was an exception compared to the other guards in the camp. Studying the deputy commander gives the perspective of a participant (or agency perspective) on the notorious camp Amersfoort that has never been used before, namely that of 'perpetrators'. On the basis of unique sources and eyewitnesses accounts it becomes clear what Kotälla thought of himself.

Hitherto the study's concerning the postwar trial of Joseph Kotälla and the lingering debate on his parole are dominated by the political and public discussion on how to deal with war criminals. This study, however, focuses primarily on Kotälla's motives and interpretations.

André van der Louw

André van der Louw (1933-2005) had a versatile career. He was a journalist, a social democratic politician and a chairman of several public organizations. As a journalist he worked for the social democratic broadcasting association *vara* and the cultural youth magazines *Twen/Taboe* and *Hitweek*. In the late sixties, Van der Louw became widely known as a leading member of *Nieuw Links*, a movement that strived for change within the social democratic party. He was chosen in the central committee of the PvdA in 1967, and became the party's chairman four years later. From a rebellious party member, he turned into a professional politician. Van der Louw was sworn into office as mayor of Rotterdam in 1974. He seemed to be in his element in Rotterdam. Even so, he became Minister of Culture, Recreation and Social Work in the second Van Agt government in 1981. After the rapid fall of this unsuccessful cabinet, Van der Louw appeared to be in the running to become Den Uyl's successor as PvdA leader. Instead, he disappeared from the political scene in The Hague. He became, among other things, chairman of the Dutch football association KNVB (1986-1989)



and chairman of the national broadcasting organization NOS (1994-1997). In the early nineties, twenty years after Nieuw Links dissolved, Van der Louw campaigned once again in order to chart a new political course for the PvdA. With little effect this time.

This biographical research aims to show the connection between Van der Louw's personal background and his public activities, and it will put it into a historical context. This will probably shed light on how Van der Louw's various activities related to one another and it will give insight in the development of his political views. Four research subjects are of central importance: Van der Louw's journalistic and cultural activities, his position within the PvdA, his political style and his (self)representation. This research will contribute to the historiography of postwar Dutch social democracy and political culture in general.

Petrus Tammens

Petrus Tammens was 'by far the least popular mayor of Groningen', wrote town historian Beno Hofman in his book about the men who have headed the municipal offices of the city Groningen until today. Tammens was probably also the one who had least hoped that he once would fulfill the office, which he did from 1943 to 1945. After the German occupiers removed prewar mayor P.W.J.H. Cort van der Linden from office, the Dutch collaborationist National Socialist Movement (NSB) searched for a suitable successor for a long time. Several candidates dropped out, mostly because they accepted another post. Finally, the choice was made for the farmer Tammens from the Groningen agrarian village Ruigezand. Until then, he held various managerial positions in agricultural organizations and assisted as administrative council member the commissioner of the province, his party colleague C.F. Staargaard. In first instance, Tammens refused to accept the position. However, there were not many suitable candidates for the NSB, and Tammens yielded to the pressure exerted on him personally by the national NSB -leader Anton Mussert. In the beginning of 1943, the inauguration took place, with much national-socialist display of power.



Peter Romijn made a distinction between two types of NSB-mayors in his study *Burgemeesters in oorlogstijd* [Mayors in wartime]. The first group of mayors aimed to prove that nazis could be good mayors. Some of them even managed to gain a certain popularity in their community. The other group of mayors consisted of convinced national-socialists who seized the public office to achieve a political goal. This group mostly consisted of hawks. This biography will demonstrate that Tammens belonged to the second category. Furthermore, Tammens also is a type of individual that has not been studied in a Dutch biography before: a combination of governor, farmer and NSB-politician.

Nanne Ottema

The wealthy notary Nanne Ottema, collector, art historian, publicist, director, politician, campaigner for natural and cultural heritage, museum founder and philanthropist, was an important figure for both Friesland and the Netherlands as a whole, particularly with regard to cultural heritage and architecture. He assembled a large art collection of some 30,000 objects, including in particular many examples of the art and craft of Friesland and of Asia, with a particular focus on Chinese porcelain. In 1943, informed by his own collection, he published his book *Chinese Ceramics*, a volume renowned by connoisseurs the world over. He also assembled a large library of outstanding quality. Part of his collection was incorporated into the museum, Keramiekmuseum Princessehof, which he founded in 1917, and on his death he left the collection, together with his other possessions, to the Ottema-Kingma Foundation.



Today Nanne Ottema is something of an unknown figure, somebody whose name is only recognised by specialists in the field, and then principally in connection with the Keramiekmuseum Princessehof. Most of what has been written about Ottema can be traced back to a somewhat moralistic and unbalanced 1957 biography by J.J. Kalma. Leaving aside the question of whether the negative tone of that biography was justified, it is striking that it consigns Ottema's undoubted merits and achievements to

the background and makes virtually no mention of many of his diverse activities.

In terms of his standing in society, Ottema certainly prospered, yet he had left school without any qualifications, and in the field of art he was a true autodidact. This biography examines Ottema's anxiety that he might be seen as a dilettante, and his attempts to avoid such a label. From a consideration of the scope of Ottema's collecting activities, together with his many publications, it is clearly evident that he had enormous ambition. Is this proof enough that he was more than an amateur who merely dabbled in art?

Albert Gemmeker

He was in charge of the rather smooth deportation of 80.000 jews from the Netherlands during World War II; after the war he was sentenced to ten years in jail; he was already released after six years and from 1951 he lived as a free man in his hometown Düsseldorf in Germany: Albert Konrad Gemmeker, the commander of the transition camp for jews near the Dutch village of Westerbork, deserved this rather mild punishment thanks to the fact that he denied any knowledge of the fate of the jews in the camps in Poland they were sent to. And also thanks to the impression he made as a camp commander: he didn't beat up prisoners, he didn't curse, he acted as a correct person.

During the research for Gemmekers biography Ad van Liempt found out that this impression is quite disputable. Gemmeker put people into the deportation train who didn't lift their cap when they crossed his path; or he deported them as a reprisal for attempts of inmates to flee the camp. He could be cold and relentless, obeyed his superiors in the most extreme way, and didn't hesitate to sent ill and crippled people on a three day trip to the camps in wagons meant for cattle.

After his release Gemmeker lived 31 more years, but the research brought up that he didn't enjoy this period quite undisturbedly. From the year 1959 German justice authorities tried seriously to correct the Dutch verdict. The Special Court of Assen had convicted him in 1949 for unlawful detention of the arrested jews, not for the complicity of the committed genocide. The German public persecutor did try the last, even twice. The investigations procedures lasted altogether about seventeen years.



During this period of time mr Gemmeker kept denying any knowledge - even during the twelve interrogations by the investigating judge dr Wolfgang Steffen. Researcher Ad van Liempt was permitted to interview this magistrate, who was retained to do the interrogations of many witnesses and the accused as well. Seventeen years of research about the question if Gemmeker knew the fate of the jews, produced a huge pile of documents in German archives. Up till now this material was considered to be confident, but for this project autor Ad van Liempt was given full access.

2.2 Completed projects

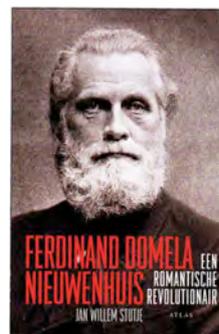


J.C. Bloem

Bart Slijper wrote the biography of Bloem entitled *Van alle dingen los. Het leven van J.C. Bloem*, which was published by Uitgeverij De Arbeiderspers in May 2007. A reprint appeared in the same year. Bart Slijper obtained his doctorate on 10 May 2007.

Ferdinand Domela Nieuwenhuis

The project Ferdinand Domela Nieuwenhuis (1846–1919) is made possible by a so-called Vidi-subsidy from The Netherlands Organisation for Scientific Research (NWO). *Ferdinand Domela Nieuwenhuis. Een romantische revolutionair* was first published May 2012 by publisher Atlas. In 2012 the biography was short-listed for the Libris History Prize and in 2013 for the Gouden Boekenuil.



Henk Feldmeijer

Johannes Hendrik (Henk) Feldmeijer was the 'Foreman' of the Dutch SS. As such, he was one of Heinrich Himmler's most valuable pawns in the occupied Netherlands. Feldmeijer radicalized rapidly. Because of this Feldmeijer in 1937 clashed with NSB-leader Mussert. In 1939 he established a new militia that was



modelled after the German SS: the ‘Mussert- Guard’.

Bas Kromhout obtained his doctorate on his thesis on 6 June 2012. The commercial edition, entitled *De Voorman. Henk Feldmeijer en de Nederlandse SS*, is published by Contact.

Gerrit Jan van Heuven Goedhart

After studying law at Leiden, Van Heuven Goedhart was employed by the Dutch newspaper *De Telegraaf*, and from 1930 he was editor-in-chief of the paper. In 1933 he became editor of the *Utrechtsch Nieuwsblad*. He became involved with the resistance and through it with the illegal newspaper *Het Parool*. Van Heuven Goedhart edited *Het Parool* from 1942 until mid-1944, when he had to flee to London, where he was named Minister of Justice in the government in exile.

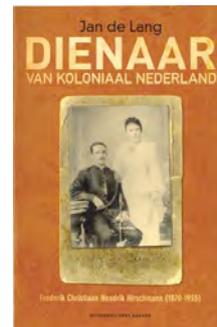


After its liberation, he became editor-in-chief of *Het Parool*, on 1 January 1951 he was named High Commissioner for Refugees of the UNHCR. He continued to occupy this position until his death on 8 July 1956. Jeroen Corduener obtained his doctorate on 28 February 2011.

Frederik Christiaan Hendrik Hirschmann

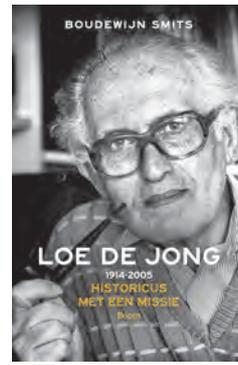
Hirschmann was a Dutch officer of the KNIL trained at the Royal Military Academy in Breda in three decades around 1900.

Jan de Lang obtained his doctorate on 14 October 2010. The commercial edition of his thesis, entitled *Dienaar van koloniaal Nederland. Biografie van Frederik Christiaan Hendrik Hirschmann (1870-1935)*, was published by Bert Bakker in April 2011.



Loe de Jong

Every public discussion of the Second World War was, since 1945, tied to Loe de Jong in one way or another. When the last, that being the thirteenth, volume of the series was published in 1988, the author had spent nearly half a century in the centre of the collective processing of the war record. De Jong's scientific practice was inextricably bound to his interpretation of democratic citizenship. He therefore tried to direct the undigested past according to his will. As a historian and public persona, who was well known in the newspapers, on radio, film and television and as the director of the Rijksinstituut voor Oorlogsdocumentatie (National Institute of War documentation, RIOD), he knew how to leave a prominent mark on the collective conceptualization of the Second World War.



This study, defended as PhD thesis by Smits on April 24, 2014, will make a meaningful contribution to the history of public opinion and the social repercussions of journalism in the Netherlands during the second half of the twentieth century. This biography, published by Boom, has been nominated for the Boerhave Biography Prize 2015 of the Royal Holland Society of Sciences and Humanities.

Helene Kröller-Müller

Between 1907 and 1938 Helene Kröller- Müller assembled a collection of modern art which was unrivalled in Western Europe. At first she collected out of personal interest, guided and inspired by art teacher H.P. Bremmer. But soon, in 1911, she decided to build a museum for her collection in order to establish a 'monument of culture'.



Who was this woman, who seemed hardly interested in art until the age of thirty five, and who then suddenly dedicated her life and a considerable part of her family's fortune to establishing a collection of modern art?

Eva Rovers obtained her doctorate on 15 November 2010. The commercial edition of *De eeuwigheid verzameld. Helene Kröller-Müller*

1869-1939 was published by Bert Bakker. In 2012 the thesis was awarded with the Erik Hazelhoff Roelfzema Biography Prize and in 2011 with the Jan van Gelderprijs.

Alice Nahon

Apart from Guido Gezelle, no other Flemish poet has sold more copies than Alice Nahon (1896-1933). Her poetry was received with enthusiasm by literary critics in Flanders and the Netherlands. Yet, her work was also dismissed as sentimental, doggerel verse, or

‘Gartenlaube poetry’, as Paul van Ostaijen coined it. Manu van der Aa wrote her biography. He has paid close attention to her role within literary circles, her relation to Flemish nationalism and her unconventional attitude to sexuality and relationships, which was ahead of her time. His research resulted in doctorate on 27 October 2008 and was published entitled: *‘Ik heb de liefde liefgehad’*. *Het leven van Alice Nahon* (‘I loved love itself’. The life of Alice Nahon), Lannoo, Tiel 2008.



Radio Orange

At the outbreak of the Second World War, radio was considered the fourth fighting arm, as important as the army, the navy and the air force. Many celebrities, including the German writer Thomas Mann and the French anthropologist Claude Lévi-Strauss, supported the allied war effort and broadcasted to their compatriots in the occupied territories. The Dutch language radio stations saw many well-known writers

like A. den Doollaard and Herman de Man, and journalists like Henk van den Broek and Loe de Jong, taking up the cause and fighting the Germans through their spirited talks. As a government broadcaster Radio Orange had a authority that other Dutch radio stations such as the Dutch division of the BBC or WRUL station from Boston lacked.

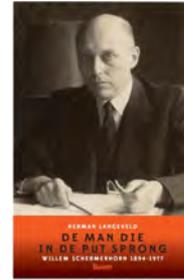
Onno Sinke obtained his doctorate on 20 April 2009 and his thesis entitled *Verzet vanuit de verte. De behoedzame koers van Radio Oranje*



was published by publisher Augustus. He was nominated by the University of Groningen for the Praemium Erasmianum 2008/2009.

Willem Schermerhorn

When he was aged 31, Willem Schermerhorn had been appointed as professor at Delft University of Technology. As a pioneer of air cartography he became internationally recognized. However, at the end of the thirties he became politically involved when he became the president of Unity through Democracy, a movement that tried to end the emergence of the Dutch Fascist Party (NSB). Because of his leadership of this movement, Schermerhorn was imprisoned together with a number of other prominent Dutch political leaders, in the internment camp in Sint Michielsgestel. Here, Schermerhorn became a leader among the prisoners: he was seen as a suitable person who should become Prime Minister after the war, to guide the Netherlands into an era of political renewal. *De man die de put in sprong. Willem Schermerhorn 1894-1977* was published in 2014 by Boom Publishers.



Jan Wier

The physician Jan Wier is known as the first serious opponent of the witch persecution. In his view, the witch trials were unlawful because they dealt with non-existing offences and because suspects were tortured.

Because Jan Wier described some witches as mentally ill, he can be regarded as a founder of modern psychiatry. Vera Hoorens obtained her doctorate on 6 June 2011. The commercial edition of her thesis *Een ketterse arts voor de heksen. Jan Wier (1515-1588)* was published by Bert Bakker.



Considering Biography

Which theoretical-critical approaches have shaped the international reflection on biography in the twentieth century and what have been the consequences of this reflection on the interpretation of biography as a form of historiography? This is the main topic of the PhD-thesis *Van kroon tot*

bastaard: Biografie en het individuele perspectief in de geschiedschrijving [From prince to pauper. Biography and the individual perspective in history].

In the twentieth century, biography at large, and as a form of historiographical research, has been neglected in respect to critical investigation. Finally, biography was even considered more as a literary form than as a component of historical science. Several objections have been raised against biography as a method being part of historiography. Because biography focuses on one individual only, we may not call it ‘full’ historiography. Furthermore, biographers would have put biography outside the fences of academic historiography by using too liberally ‘literary’ narrative techniques, and by not being transparent about their research criteria, as a result of which biographers fail to use new insights that have emerged in academic research.

These and other questions that are raised by a reflection on biography, have been the subject of study for small groups of social scientists around the world, who worked in the previous decades on the margins of the academia to assess the merits of biography. This study will not only provide an overview of the academic visions on biography developed in the twentieth century, but also offer an interpretational framework for the questions which have been asked over time in considering biography. Binne de Haan obtained his doctorate on May 28, 2015.



Anton Kröller

Anton Kröller is known to most of the public only due to his wife, Helene Kröller-Müller, who used her husband’s money to create a world-famous art collection. Yet this Rotterdam entrepreneur was one of the richest, most powerful and most controversial figures in the Netherlands during the first half of the twentieth century. Before the First World War, Kröller was a successful business man. During the war he and a small group of business leaders determined the Netherlands’ foreign and economic policy. This earned him the nickname ‘the uncrowned king of the Netherlands’.



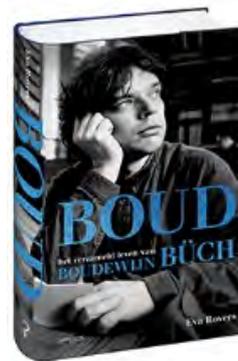
He continued to do justice to this reputation throughout the 1920's thanks to the global company Müller & Co, a great number of commissions, involvement in the establishment of Hoogovens and KLM, an enormous estate named De Hoge Veluwe, a warm friendship with the German Prince Henry and his wife's internationally acclaimed art collection.

On June 2, 2015, Ariëtte Dekker obtained her doctorate for the biography *Leven op krediet. Anton Kröller (1862-1941)* [Indebted Life. Anton Kröller 1862-1941]. The commercial edition has been published by Prometheus/Bert Bakker.

Boudewijn Büch

After the death of writer Boudewijn Büch in 2002 many have tried to capture the life of this striking personality. Countless books, newspaper articles, and television programs have been dedicated to bibliophile Boudewijn, the poet Boudewijn, collector Boudewijn, Boudewijn who grew up in Wassenaar, Boudewijn the Goethe devotee, the fallen communist, the gay who was straight, the friend of... Most attention by far was paid to Boudewijn Büch the master of deceit, the man who needed more than reality alone and who therefore created a parallel universe.

After Büch's death however, hardly any attention was paid to the role he had played within the Dutch cultural field the previous twenty years. The literary establishment considered him little more than a rascal who read a book or two. However, in retrospect he proves to be exemplary for the changing beliefs regarding taste in the last quarter of the twentieth century. He was a cultural omnivore, who started his career as a poet and wound up to be a television personality. In the period between he worked as passionately on columns for *Playboy* and *Nieuwe Revue* as he did on articles on Rimbaud for a quality newspaper as *NRC Handelsblad*. The one day he would write about major authors in literary journal *Maatstaf*, the next he would throw new publications he disliked around the studio of his television program Büch's books. At least as poignant was the contrast



between the introspection of his own novels and the philosophical thoroughness of Goethe's work, whom he greatly admired. *BOUD* was published on 13 November 2016 by Prometheus Publishers.

Franklin Delano Roosevelt

Although many biographies have been written about Franklin Delano Roosevelt (1882-1945), they have largely ignored or dismissed his command of all U.S. Armed Forces throughout the global conflict we call the Second World War.

Since the role of Commander in Chief in peace and war is one of the essential tasks of a U.S. President – mandated by its Constitution – and since that role has been exercised with both



success and failure over the past seventy years of American global hegemony since his death, this dearth is a surprising gap in our biographical understanding and knowledge. Was America's military victory in World War II only attributable to its generals and admirals – men like Marshall, MacArthur, Leahy, Arnold, King, Nimitz, Eisenhower, Patton and Bradley? Was Churchill really the architect and strategic mastermind behind the Allied winning of the war – as Churchill painted his own performance in his great six-volume memoir, *The Second World War*, which helped win him the Nobel Prize for Literature after the war?

Clearly, the death of Franklin Roosevelt from a cerebral hemorrhage on April 12, 1945, several weeks before the fall of Adolf Hitler, was a calamity for his biography as the dominant military leader of the western Allies, for the President had fully intended to write his war memoirs, and had already begun assembling the materials. He had, after all, rallied his country after defeat at Pearl Harbor on December 7, 1941, and had been the ultimate figure responsible for turning that misfortune into military victory – victory that then permitted the United States to become the world's foremost postwar superpower, for good and ill.

On 28 April 2016, Hamilton defended his thesis *Commander in Chief. FDR's battle with Churchill, 1943*. The trade edition was published by Houghton Mifflin Harcourt.

Piet Mondriaan

Mondrian grew up in a religious family in Amersfoort and Winterswijk; his arch-Calvinist father, a schoolmaster, espoused views that eventually became seminal to America's Religious Right. He moved to Amsterdam to study at the Rijksacademie and, although purportedly a traditional academic painter, showed his independence and intensity from the start. He soon became a pioneering modernist, breaking the boundaries of color and composition. In 1912, he moved to Paris, where he painted his own version of Cubism. During the First World War, back in the Netherlands, he began to paint more abstractly, became friendly with the artists who developed De Stijl, and became a serious ballroom dancer. In 1919, Mondrian returned to Paris, never again to go back to the Netherlands.



Who was this unique individual who seemed to live only to paint and write in order to promulgate pure abstraction as the salvation for humankind? This detailed overview of the years from Mondrian's birth until the artist's return to Paris after the first world war will explore the human relationships, including a broken engagement to marry, and shed new light on his everyday life. It also pays a new level of attention to Mondrian's writing, most especially a play he wrote for three characters, to increase our understanding of the rare homogeneity and cohesiveness of the artist's deliberate solitude, his artwork, and the personal philosophy he developed and then applied to an exceptional extent to every aspect of his existence.

Many books about Piet Mondrian have been published since the artist's death in 1944. Yet there is still a lacuna. Weber's dissertation, thoroughly researched through letters, interviews, and the archives about Mondrian in various countries, deliberately avoids a single doctrine or opinion but,

rather, provides copious new insights at the same time that it acknowledges the mysteries Mondrian carefully guarded.

Jelle Zijlstra

During Jelle Zijlstra's (1918-2001) career the Frisian economist acted as minister of Economic Affairs and Finance, senator, prime minister and finally became president of the De Nederlandsche Bank (DNB). Even though Zijlstra was active in politics for over fifteen years between 1952 and 1967, he never regarded himself as a politician. Zijlstra labeled the academic world of the Vrije Universiteit as his 'paradise lost' and only when he became president of De Nederlandsche Bank he felt in place. In his memoirs Zijlstra pointed out that the reason for this was he had never been a homo politicus and had always remained a homo economicus.



Nevertheless, Zijlstra's departure from the political stage took a long period and several of his attempts to withdraw from The Hague failed or were short-lived. Seemingly unwilling Zijlstra stayed on as minister, leader of the Antirevolutionary Party (ARP) and ultimately even became prime minister.

Trained as an economist, Zijlstra distanced himself from political routines and preferred a professional, businesslike style, favoring consensus and the long term above devout phrases and idealism. On the level of both national and party politics Zijlstra represented pragmatism, earning him popularity as well as fierce criticism. Zijlstra held a prominent role within the modernization of the ARP and the rapidly changing landscape of Dutch politics in general; where the importance of national reconstruction and governing on a broad basis began to fade.

This research aims at the life and work of Jelle Zijlstra in which the following questions play a significant role: What was the influence of the crisis and the Second World War on the development of Zijlstra as a person, politician and economist? What was Zijlstra's role within the Antirevolutionary Party and Dutch politics? This research will contribute to the historiography of Dutch post-war politics, balancing between reconstruction, social engineering and fiscal policy.



Edited volumes published under auspices of the Biography Institute.

2.3 Digitization projects

In order to facilitate faster and easier access to biographical research materials and to open up new opportunities for research, biographical research materials are being made available digitally via the website biografieinstituut.ub.rug.nl.

This includes the project ‘Book Production 1940-1945’. The total [Dutch] book production between May 1940 and May 1945 has been mapped out and made digitally searchable for online research. Brinkman’s catalogus van boeken en tijdschriften forms the basis of this project.

The family archive of Van Calker-Clemens Schöner is being digitized by the Groningen Archives for the intended research project ‘Connoisseurs and trendsetters. Bourgeois culture in Groningen between nationalism and cosmopolitanism (1870-1970)’. This rich archive is freely accessible through Groningen Archives.

With our digitized documents, we also contributed to the content of the Dutch Biography Portal (www.biografischportaal.nl). As of October 20, 2014, Hans Renders has taken over as chairman of the Foundation Biografisch Portaal from previous chairman Hans Blom.

Dutch National Pseudonym Archives (NPA)

Last year, corrections, additions and technical improvements have been made to the National Pseudonyms Archives, which was established by the Biography Institute in 2010. The National Pseudonyms Archives is an online searchable database of pseudonyms and corresponding civilian name, which can be searched at pseudonym, civilian name, or both. Users can send additions and corrections to us by e-mail. These will be checked before being added to the database. The National Pseudonyms Archives is accessible via www.biografieinstituut.nl/npa.

2.4. Conference *Different Lives*

Review by Jack Farrell in *The Biographer's Craft*, 6 November 2018

Did liberal scholarship, degrading the principle of truth with postmodern theory, pave the way for Donald

Trump's duplicity? Biographer Nigel Hamilton, a former BIO president, proposed as much in a biting address that launched "Different Lives," a three-day conference on biography at the University of Groningen in The Netherlands, in late September. "The White House was won . . . by a real estate developer committed to a

platform of misogyny, hatred of immigrants, opposition to federal government, and greed-obsessed fantasy as preferable to reality," said Hamilton. "Americans . . . are now living with the worrying outcome of that election—especially its implications for the concept of truth."

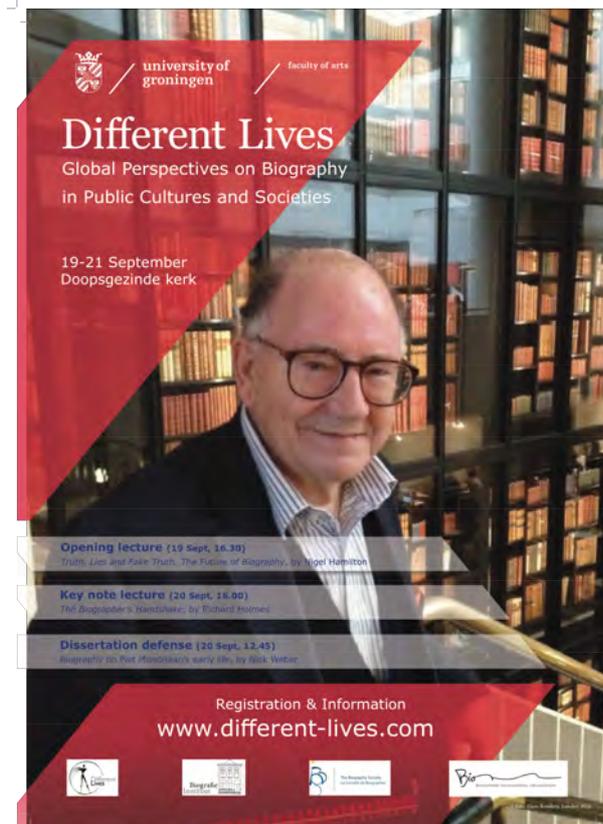
Trump's "Orwellian suppression of truthfulness" has roots in postwar postmodern and deconstructionist theories, Hamilton contended. Laudably, he said, biographers have resisted the call. Organized by Hans Renders's team at the Biography Institute in Groningen, with support from BIO and the Biography Society in France, the conference lured biographers from four continents and 18 countries. The keynote address was given by British biographer Richard Holmes, winner of the 2018 BIO Award. The Dutch



The conference was well attended

Biography Prize was given to Onno Blom, for his book on artist and writer Jan Wolkers. And the conference attendees were treated, midway through the program, to author Nick Weber's stately, successful defense of his Ph.D. thesis on the painter Piet Mondrian. BIO member Carl Rollyson spoke on the art of

presidential biography. Writers from Iran, Russia, and Vietnam reminded attendees to not take for granted the immeasurable value of artistic freedom. Lindie Koorts of South Africa and Spain's Maria Jesus Gonzalez gave instructive talks on how contemporary political issues affect the choices and interpretations made by biographers in their two countries. Hamilton addressed issues of truthfulness and politics as well. We are "now confronting the effects of American cultural decay" symbolized by "a reckless administration of willful know-nothings," he said, in a talk titled "Truth, Lies, and Fake Truth: The Future of Biography."



Drawing from his own writings and experience, and quoting from critic Michiko Kakutani's book, *The Death of Truth: Notes on Falsehood in the Age of Trump*, Hamilton traced a line from the more extreme forms of poststructuralism, deconstruction, and postmodernism—that paint history, political verities, and at times science as social constructions—to today's "fake news" climate. With a few exceptions, biographers have resisted,

Hamilton said. In the discipline, “truth has remained a red line,” he contended, a reason that readers have turned to biography in its recent golden age, for its reliance on “verifiable facts.” Biographers “hewed to what was biography’s lifeblood: non-fiction,” he said, and “were pressed to work harder than ever in their search of the truth about real individuals. Where footnotes and endnotes had once been considered *de trop* in biography, they now became mandatory.” Biographers, resisting the lure of postmodern theory, are now “willing to work harder to find and authenticate sources, do new interviews, challenge and update earlier accounts—to do, in short, the intense forensic research . . . footnoted and endnoted, that had once been the prerogative of the academic historian.” The Caro Fellowship, first awarded in 2018, is given in honor of Robert and Ina Caro, whose work demonstrates the crucial importance of depicting a sense of place in delineating character.

Joanny Moulin, the president of the Biography Society and a member of BIO’s Advisory Council, replied in part to Hamilton in his own talk on



Nigel Hamilton and Hans Renders presented the first copy of their book *ABC of Modern Biography* to Richard Holmes

biography. “My take on biography is theoretical, because I am French,” he said wryly. Biographers may resist the extreme interpretations—and extreme criticism—of postmodern theory, Moulin said, but it is foolish to say that social constructs and other forces don’t guide the lives and choices of individuals. Biographers cannot close their eyes to the implications and insights of modern theory, Moulin contended. The notion that we can “go back to the good old days—this is nonsense,” he said. Lectures about the culture of biography in Canada, the Netherlands, Italy, and Indonesia were

alternated by roundtables. During these discussions, there was a lively debate on propositions about censorship, the reception of biography, and the relationship between biography and history. Finally, David Veltman made some remarks about the political impact of artists' biographies in



Biographer Onno Blom interviewed by David Veltman and Madelon Nanninga

Belgium. This well-attended conference was prepared to the very detail by Hans Renders (another member of BIO's Advisory Council), Madelon Nanninga-Franssen, and David Veltman. During the farewell dinner, they were frequently called upon to organize such an event again.

John Farrell is the author of biographies of Tip O'Neill, Clarence Darrow, and Richard Nixon.

2.4 Publications

Scientific publications

- Renders, Hans & Sjoerd van Faassen, 'Agnita Feis: dichter en beeldend kunstenaar zonder oeuvre. Pacifisme voor alles', in: *Zacht Lawijd* 16(2017)4 [=2018] p. 66-92.
- Renders, Hans in collaboration with David Veltman, 'Outsiders' Perspectives in Dutch Biography: The Year in the Netherlands', in: *Biography* 40(2017 = [2018])4, Fall, p. 633-640.
- Renders, Hans in collaboration with Sjoerd van Faassen, 'Biographies multiplicatrices. L'événement de la première Guerre Mondiale dans la vie des artistes modernistes', in: *Études Biographiques. La Biographie au Carrefour des humanités*, Joanny Moulin, Yannick Gouchan et Phuong Ngoc Nguyen (ed.), Honoré Champion, Paris 2018, p. 41-57.
- Renders, Hans, in collaboration with Sjoerd van Faassen, 'I.K. Bonset en Theo van Doesburg in België. Hun contact met het tijdschrift en uitgeverij Lumière van Roger Avermaete', in: *Eigenbouwer. Tijdschrift voor de goede smaak* 5(2018)9, p. 43-65.

- Renders, Hans, in collaboration with Sjoerd van Faassen, ‘Theo van Doesburg and Wyndham Lewis: An Aborted Attempt at Collaboration’, in: *The Journal of Wyndham Lewis Studies* (2017)8 [2018], p. 30-56, ISSN 2052-5168.
- Veltman, David in collaboration with Hans Renders, ‘Outsiders’ Perspectives in Dutch Biography: The Year in the Netherlands’, in: *Biography* 40(2017 = [2018])4, Fall, p. 633-640.
- Veltman, David, ‘‘Moet toch je eigen profijt betrachten, kerel!’’: Invloeden van het naoorlogse activisme op Felix de Boeck’, *Zacht Lawijd* 17(2018)2, p. 23-45.

Professional publications

- Paaschen, Jacqueline van, en Els Kerremans, *De Ramp/The Flood*, d’jonge Hond, Den Haag 2018.
- Paaschen, Jacqueline van, bijdrage tijdschrift ‘Aan Zee’ met een vijftal artikelen: ‘Domburg brengt lef in werk Jacoba van Heemskerck – Unieke kunstwerken met krachtige lijnen en briljante kleuren’, ‘Zee et schepen – Bild no.33 1915’, ‘Grillig gevormde eikenbomen – Compositie XIII – no.13 1916’, ‘Marie Tak van Poortvliet – Geen kunstenaar, wel een sleutelfiguur’, ‘Jacoba’s buffetkast en Bijenkasten’.
- Paaschen, Jacqueline van, in het kader van dertig jaar *Museumtijdschrift*: Redactie en ontwerp wandeling: ‘In de voetsporen van Jacoba van Heemkerck – Domburg, bos-en duinwandeling 6,5 kilometer’. *Museumtijdschrift* nr. 8, nov/dec 2018, p.52-53.
- Renders, Hans, review Madelon de Keizer, *Als een meeuw op de golven: Albert Verwey en zijn tijd*, in: *Het Parool* 6-1-2018.
- Renders, Hans, review Gabriele D’Annunzio, *De schoonheid van de nacht*, in: *Het Parool* 20-1-2018.
- Renders, Hans, review *Albert Speer, Speer in Spandau*, in: *Het Parool* 2-2-2018.
- Renders, Hans, review Wim Hazeu, *Lucebert*, in: *Het Parool* 10-2-2018.
- Renders, Hans, review Angela Dekker en Jessica Voeten, *Moed en overmoed. Leven en tijd van Mata-Hari*, in: *Het Parool* 24-2-2018.
- Renders, Hans, review Aukje Holtrop, *Henriëtte van Eyk. Vrouw tussen vier mannen*, in: *Het Parool* 10-3-2018.

- Renders, Hans, review Jan Libbenga, *Paupers en Boeven, 200 jaar strafkolonie Veenhuizen*, in: *Het Parool* 31-3-2018.
- Renders, Hans, review Erik Larson, *Tiergartenstrasse*, in: *Het Parool* 14-4-2018.
- Renders, Hans, review Remieg Aerts, *Thorbecke wil het. Biografie van een staatsman*, in: *Het Parool* 28-4-2018.
- Renders, Hans, review Anne-Marie Mreijen, *De Rode Jonger. De eeuw van Marinus van der Goes van Naters*, in: *Het Parool* 19-5-2018.
- Renders, Hans, review Igor Cornelisse, *Tussen Lenin en Lucebert. Mathilde Visser, kunstcritica (1900-1985)*, in: *Het Parool* 2-6-2018.
- Renders, Hans, in collaboration with Eric Palmen, 'Een biografie mag niets achterhouden' [Carl Rollyson], in: *Elseviers Weekblad* 16-6-2018.
- Renders, Hans, review Lucien Custers, *Alleen in wervelende wind. Het leven van Johan Andreas dèr Mouw*, in: *Het Parool* 16-6-2018.
- Renders, Hans, review Ronald de Graaf, *De Prins. Willem van Oranje, 1533-1984*, in: *Het Parool* 30-6-2018.
- Renders, Hans, review Beryl Markham, *Westwaarts met de nacht. Grensoverschrijdende memoires*, in: *Het Parool* 14-7-2018.
- Renders, Hans, review Alex Rutten, *De publieke man. Dr. P.H. Ritter Jr. als cultuurbemiddelaar in het interbellum*, in: *Het Parool* 28-7-2018.
- Renders, Hans, review Paul Kempers, *Het gaat om heel eenvoudige dingen. Jean Leering en de kunst*, in: *Het Parool* 11-8-2018.
- Renders, Hans, review Hugo Arlman, *De eeuw van J.L. Heldring (1917-2013). Een biografie*, in: *Het Parool* 25-8-2018.
- Renders, Hans, 'Ethiek en biografie. Heb mededogen, maar begin geen liefdesrelatie met je onderwerp', *Biografiespecial, Vrij Nederland* 79(2018)9, september, p. 96-99.
- Renders, Hans, in collaboration with David Veltman, 'De Nederlandse biografie van nu. Schrijf als een vlinder, niet als een bever', *Biografiespecial, Vrij Nederland* 79(2018)9, september, p. 100-103.
- Renders, Hans, review Mirjam van Hengel, *Een knipperend ogenblik. Portret van Remco Campert*, in: *Het Parool* 8-9-2018.
- Renders, Hans, review Jaap Goedegebuure, *Kellendonk – Een biografie*, in: *Het Parool* 22-9-2018.
- Renders, Hans, in collaboration with Nigel Hamilton, *The ABC of Modern Biography*, Amsterdam University Press, Amsterdam 2018, 250 blz.

- Renders, Hans, in collaboration with Nigel Hamilton, *Het ABC van de Biografie*, Amsterdam University Press, Amsterdam 2018, 251 blz.
- Renders, Hans, review Annemiek Recourt, *Moralist van de ontrouw – Jan Greshoff (1888-1971)*, in: *Het Parool* 6-10-2018.
- Renders, Hans, review Cyrille Offermans, *Een iets beschuttere plek misschien*, *Journal 2017*, in: *Het Parool* 20-10-2018.
- Renders, Hans, review Michele K. Troy, *Strange Bird. The Albatross Press and the Third Reich*, in: *Quarendo. A quarterly journal from the Low Countries devoted to manuscripts and printed books* 48(2018) oktober, p. 268-270.
- Renders, Hans, review Jessica van Geel, *I love you Rietveld*, in: *Het Parool* 3-11-2018.
- Renders, Hans, review Deborah Cadbury, *Koningin Victoria als huwelijksmakelaar*, in: *Het Parool* 17-11-2018.
- Renders, Hans, review Sue Prideaux, *Ik ben dynamiet. Het leven van Nietzsche*, in: *Het Parool* 1-12-2018.
- Renders, Hans, review Theo Gerritse, *Rauter – Himmlers vuist in Nederland*, in: *Het Parool* 15-1-2018.
- Renders, Hans, review Roelof van Gelder, *John Gabriel Stedman. Dichter in de jungle*, in: *Het Parool* 29-12-2018.

- Veltman, David, in collaboration with Hans Renders, 'De Nederlandse biografie van nu. Schrijf als een vlinder, niet als een bever', *Biografiespecial, Vrij Nederland* 79(2018)9, september, p. 100-103.

Lectures and scientific activities

- Hietland, Chris, 27 juni, organizing annual expert-meeting Biography Institute, Rijksuniversiteit Groningen.
- Hietland, Chris, 10 december, Symposium Politieke Biografie, Amsterdam, Onderzoeksschool Politieke Geschiedenis, KNAW en Radboud Universiteit: 'André van der Louw. Persoonlijke netwerken en informele macht'.

- Ott, Antoon, 29 augustus, 22nd Biennial Conference of the European Association for Chinese Studies, Glasgow, Scotland, panelist "Collections of Chinese object in the Netherlands: insights into a shared cultural history", lecture 'Frisian collectors of Chinese ceramics in the early 20th century Netherlands'.

- Paaschen, Jacqueline van, 14 april 2018, lecture 'De bloeiende appelboom in Mondriaans werk' in the Johanneskerk in Princenhage, opening Princenhaags Museum.
- Paaschen, Jacqueline van, 18 april 2018, lecture 'De Ramp, documentaire fotografie' before the Heemkundige Kring Walcheren in Zealandic Library, Middelburg.
- Paaschen, Jacqueline van, 30 april 2018, tour 'door de ogen van Mondriaan, Marie Tak van Poortvliet, Jan Toorop en Ferdinand Hart Nibbrig' in Vrouwenpolder, Oostkapelle, Domburg, Westkapelle en Zoutelande, for employees Gemeentemuseum, The Hague.
- Paaschen, Jacqueline van, 7 juni 2018, furnished boardroom Zealandic Library with 12 portraits of Zealandic women of significance, including Marie Tak van Poortvliet and Jacoba van Heemskerck, door Els Kloek.
- Paaschen, Jacqueline van, preparing exhibition 'Aan Zee' in Gemeentemuseum, The Hague, 14 juli until 18 november 2018.
- Paaschen, Jacqueline van, 11 november 2018, lecture 'Mondriaan en Steiner' in Museum Villa Mondriaan Winterswijk during exhibition 'Mondriaan: Het spirituele pad'.



David Veltman shows the archival material that he discussed during his lecture in the series *Schatten uit de Universiteitsbibliotheek*, 29 november 2018

- Renders, Hans, 21 december 2017, keynote and workshop ‘The Fiction of Facts’, Maison de la Recherche, Université Aix-Marseille. Invited by The Biography Society.
- Renders, Hans, 27 januari, Lecture Lutherse Kerk Amsterdam. ‘Is er verschil tussen een publieks- en een wetenschappelijke biografie’.
- Renders, Hans, Peerreview *European Life Writing Magazine*.
- Renders, Hans, Peerreview bookproposal Routledge.
- Renders, Hans, Peerreview manuscript Palgrave Press (2x)
- Renders, Hans, Member of the 2018 selection committee for new Senior Member of the Institut Universitaire de France (IUF).
- Renders, Hans, Member of the board De Nederlandse Biografie Prijs.
- Renders, Hans, 1 februari – 30 juni Supervising Stagiaire (Tutorial) Lodewijk Verduin. Student Nederlandse Taal- en Letterkunde Universiteit van Amsterdam.
- Renders, Hans, March 22-23, Meetings IUF Jury senior members.
- Renders, Hans, Universiteit Leiden Judging thesis Gerard Acda, *Leven en Werken van Gustaaf Frederik Tydeman (1858-1939), zeeofficier en hydrograaf*.
- Renders, Hans, June 14, UVA, Judging dissertation mw. Helena Anna Walraven, *proefschrift Niemand krijgt het lot van een ander. Sigrid Undset (1882-1949)*.
- Renders, Hans, 8-10 Juni Nanterre, conference speech Revolutionary Lives.
- Renders, Hans, 26 juni Universiteit Groningen, opposition and judging dissertation Jelle Krol, *Combative Minority Literature Writers in the Aftermath of the Great War: Douwe Kalma, Saunders Lewis, Hugh MacDiarmid and Roparz Hemon*.
- Renders, Hans, 19-21 september (co-organizer) Conference Different Lives, Groningen University.
- Renders, Hans, 21 september dissertation *Mondrian*, by Nicolas Fox Weber, supervisor.
- Renders, Hans, Judging NWO Veni-applies.
- Renders, Hans, 29 november dissertation *Jelle Zijlstra*, by Jonne Harmsma, supervisor.
- Renders, Hans, November Peerreview for Biography Studies (Routledge).
- Renders, Hans, Peerreview manuscript for Palgrave MacMillan.
- Renders, Hans, Every fortnight a review on the latest biography for *Het Parool*.

- Renders, Hans, Every third Sunday of the month 'Leven in Letters', Biography on the radio in Met het Oog op Morgen.
- Veltman, David, 8 juni, lecture in panel *Revolutionary Lives*, conference of the Société des Anglicistes de l'Enseignement Supérieur (SAES), Université Nanterre.
- Veltman, David, 19-21 september (co-organizer) Conference *Different Lives*, Groningen University.
- Veltman, David, 21 september, lecture 'La Pauvre Belgique: The Biographical Tradition in Belgium' in panel conference *Different Lives*.
- Veltman, David, in collaboration with Madelon Nanninga, 21 september, public interview with Onno Blom, winner Dutch biography prize.
- Veltman, David, 29 november, lecture 'Mag ik u eens verwachten? Contacten tussen Groningers en de Vlaamse schilder Felix de Boeck', lecture in series Schatten uit de Universiteitsbibliotheek Groningen.
- Veltman, David, 12 december, lecture 'Vertrekken van het nulpunt. De Groninger kunstkring De Ploeg en de Vlaamse schilder Felix de Boeck', Groninger Archieven.



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2.5 Editorships and advisory committees

Hans Renders is editor of the Flemish-Dutch scientific journal *ZL. Literair-historisch tijdschrift* (Antwerp) and the Brill series ‘Biography Studies’, and is a member of the editorial board of the scholarly magazine *Quaerendo. A Quarterly Journal from the Low Countries Devoted to Manuscripts and Printed Books* (Leiden) and of the scholarly magazine *Le Temps des Médias. Revue d’histoire* (Paris). He was asked as peer reviewer for *Quaerendo*, *Spiegel der Letteren. Tijdschrift voor Nederlandse Literatuurgeschiedenis en voor Literatuurwetenschap* and *Zacht Lawijd*. He is member of the editorial board of the scholarly series ‘Microhistories’ (Routledge).

Renders has been requested to be advisor by NWO (Netherlands Organisation for Scientific Research), Democracy & Media Foundation (SDM), was member of the board of the Biographers International Organization (BIO) and Member of the Board of Governors of Stichting Media Ombudsman Nederland. He is vice-president of The Biography Society/Société de Biographie.

Renders is member of the jury of the international Plutarch Award 2017.

Renders is chairman of the board of Stichting Innovatie Media, is a member of the board of editors of the Dutch Biography Portal and is chairman of the Foundation Biography Portal. On a monthly basis, he is invited to talk about biography in the radio programme *Met het oog op morgen*.

Education and partnerships

3.1 Education

The Biography Institute supervises graduate students preparing PhD's, as well as undergraduate students writing master theses or taking part in research classes within the domain of biography. The chair History and Theory of Biography provides courses for both Bachelor and Master students. In the previous academic year the course 'Historical approach to Biography' was developed and lectured for Master students of the Faculty of Arts.

3.2 Dutch Biography Portal

The Biography Institute collaborates with a number of other institutions, led by the Institute of Netherlands History (ING), on the project Dutch Biography Portal. This portal (www.biografischportaal.nl) is designed to promote scientific research by making biographical reference books with biographical information on inhabitants of the Netherlands, from the earliest times to the present, digitally accessible via the internet.



