

Edy Serie

Finding history: the inheritance of the IWI collection

Research report for PhotoCLEC – *Photographs, Colonial Legacy and Museums in Contemporary European Culture, IP2: Indies images of the colonial everyday in a multi-ethnic postcolonial society*

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Prologue: to present the collection

The IWI collection is a myth. Well, at least it felt so, for me, for a long time. It was, a kind of Moby Dick, or speaking with the inventor of most Indo myth in the Netherlands Tjalie Robinson: Si Badak, “the half legendary immortal rhinoceros”, existing on the edge of unbelievable frightfulness and legend¹, many times heard of, sometimes seen, to be chased and never captured. I learned about the IWI myth when I visited the Moesson Office in The Hague at the end of the eighties of the previous century. Because of my final thesis –I studied Dutch language and literature in Amsterdam- I was looking for a proper way to deconstruct and describe *Oost Indische Spiegel*, Rob Nieuwenhuys’ heroic attempt to oversee and present whatever “Dutch authors and poets had written about Indonesia, from the first VOC times up to now “, as the subtitle described (Amsterdam, Querido, 1992). Born and raised in The Hague, I remembered the Moesson Building from earlier days, when it was called ‘Tong Tong’ and organized the annual ‘Pasar Malam’, the famous Indo festival in ‘De Houtrusthallen’ in The Hague in the sixties. And although we –my Indo family and me- had stopped visiting ‘the Pasar’ since the seventies, I did twice visited the Tong Tong Building at the Prins Mauritslaan 36, because of the second-hand books on Indies they sold, at the Pasar as well as during the year.

Then, in 1978, an elder, not too kind, adorable woman called that Lilian Ducelle dominated the bookshop. Now, in 1988, I was welcomed by Ralph Boekholt, my age, not too kind, quite a modest adorable man. He met me at the library, asked me what I was doing there, and we started to talk, and never stopped. He showed me around, grabbing books from shelves, opening drawers, quoting all **Indo** topics of the last 20 years. In the meantime he was, in a most Indo unspoken way suggesting that I –as a second generation Indo, asking this specific library for help to figure out my own history via Rob Nieuwenhuys- was kind of obliged to help this very library to figure it out itself. Then he took me upstairs to “the small room at the attic”, as he called it, where Si Badak lived. It was filled with, eh, things. All kinds of things, piled up to the ceiling, in cupboards, cabinets, boxes small and large, on shelves, on the ground and on each other. I saw photo’s protruding out of envelopes, photo books wiggling on other photo books, clothes and other kinds of textiles in beautiful colors, a stuffed chameleon, bundles of documents, more photos and more photo books. I was stunned. “It’s a treasure”, I thought, “it should be taken care of”.

¹ Vincent Mahieu 1992 ‘Tjoek’ in: *Verzameld Werk* Amsterdam, Querido, 167

Since my name is Eduardina, meaning She Who Hold Dear The Treasure, as my parents with Indo pathos seemed to quote an unknown though irrefutable authority, I hold dear this treasure. First I graduated, since I found a way to present and describe the *Oost Indische Spiegel*: as a story of a hidden treasure². Then between 1990 and 1993, together with Bert Paasman, my mentor at the Amsterdam University who knew about colonial literature and even more about archives and how to treat them, I send trainees to Ralph to start to identify the treasure. And finally in February 1993, since Ralph left the Moesson Building, I became the chairman of the IWI foundation, owner and keeper of the IWI collection.

Looking back at it was horrible, living it, was great. As soon as I entered the IWI Foundation I was urged to form a new Board, to find a new facility, an income, and a staff. The IWI was right in the middle of one of those *perkara's* (troublesome issues) due to a migrant community in its settlement. Unhampered by any knowledge of the how and what abouts of this particular one, we as the IWI Board fought this perkara, and all the following ones with only one goal: to keep the collection and present it. The fight didn't prevent in 1995 that we had to leave Prins Mauritslaan 36, the address the well-known Tjalie Robinson had made famous. This resulted, via storage in the City Archive of The Hague into moving to the Waldeck Pyrmont Kade 906 in 1998, and in 2005 via storage in The Hague at Spaans Movers into moving to Almere outside The Hague. And even finally in 2010 in splitting up the collection, donating it to three Institutions for Dutch (colonial) heritage: The Tropenmuseum in Amsterdam, the Bronbeek Museum in Arnhem and the KITLV in Leiden. That decision was made because we, as an Indo group, had reached a turning point, materialized in the great exhibition called *Allemaal familie* (All family) at the Pasar Malam Besar in The Hague in 2003³, visited by the queen. That turning point, experienced by me as the birth of a new Dutch subculture called *de Indische cultuur* (the Indo culture) made it possible to close down the IWI collection and fundamentally change its image by digitalizing it from a physical to a virtual collection on www.iwicollectie.nl . Mission accomplished.

Looking back it was great, living it, was horrible. We did keep the IWI collection to conserve and present it. We had treasured it when it was attacked, saved it while it was to be stolen, cherished it while it was crushed and crumbled, and patched it when it seemed to be fallen apart. It was one big fight, a horrible,

² Edy Seriese 1989: *De Oost Indische Spiegel van Rob Nieuwenhuys: een verhaal* . Amsterdam, UvA doctoraalscriptie. IWI collectie nr 20000400 KITLV

³ The 'Pasar' started in 1959 by the Tong Tong Group and grew into an annual 12 days Indo festival now called Tong Tong Fair

heroic, legendary fight, against the team, against (potential) partners, against our selves, with the team, with partners and each other to keep the collection and present it. To do so, we had to identify, count, and describe it, put it in acid free materials to conserve it, and most of all: we had to talk, talk and talk about it. First in the Indo community, to gather goodwill and money to facilitate the collection. Second – and simultaneously- in Dutch academic and museum circles interested in writing colonial history and collecting colonial heritage to find goodwill and money to preserve the collection. And third but not least, in the whole of the Dutch society to gather interest in the most precious inheritance of our colonial past: the subculture, new people living here and now within the new, postcolonial borders of the Netherlands, integrating all kinds of interesting and enjoyable virtues and values, habits and skills they brought with them to share: their literature, their music, their **cuisine**, their extended families, their hospitality, their easy going way of living, their beautiful ‘kulit langsep’ (brown skin) and their athletes. Talking, we reproduced the myth, a half legendary story about a treasure once kept in the Tong Tong Building, once captured to write Indo history. And all that time I was wondering, scared, I mean. I was the only one who had ever been in ‘the small room at the attic’. Was Si Badak really there? Was there really a Si Badak? Did I not just reproduce a myth every time we persuaded somebody new to give us money to hold our treasure? What I held was a treasure all right, but what was its value? What was so extraordinary about this bunch of all kinds of old items? Things that had never been seen in ‘true’ museums or archives. Things my mother, aunties and older friends kept on their attics, used in their households, things I put in my garden for fun or let my little children play with or sell for Koninginnedag. How could I ever justify all the money, the effort, the expectations put in by volunteers, donators, funds and other strangers to keep the collection safe and sound? And why would I? Why was I doing this, fighting, what was I fighting for? It was horrible. Then *Allemaal familie* was exhibited at the Pasar Malam Besar in 2003, showing not only the IWI collection but also its value: the recent history of all the people, four generations now, visiting the spot, shouting and laughing: hé that’s my mom, she looks just like granddad, I have a picture like that, I’ve been born there too. I was **at** the IWI stand right across the exhibition, I heard and saw it for 12 days. I experienced that value and knew my Si Badak really existed.

So when I had counted all the collection items, filled in all the forms to describe them, noted all the peculiar things worth noting, looking at the items both with brown and blue eyes, as a unit, in everlasting connection with each other, I knew there’s another thing to do except beholding the treasure. To write its story. The story about how all these IWI collection items belong together. Why they individually all tell a different tale. And how they tell the same story together: about the Indo culture, how it was born in Asia, even before the Dutch arrived, what it looked like especially in the 20th century, how it walked its long and winding roads to Europe, California, Brazil, Australia, to settle somewhere around the second

part of the 20th century in the Netherlands as a new Dutch subculture. The Indo group not just as a bunch of migrants becoming Dutch, but as people with their own history and future. Not just coming from far, but living here and now, looking back. Hé, isn't that what Tjalie Robinson said it was? Wasn't that the myth?

How that Indo culture built its history is not the subject now. This paper is about the IWI collection. Its prehistory in chapter 1: the idea of creating an archive, born in the minds of Tjalie Robinson and Rob Nieuwenhuys in the sixties. Its foundation in chapter 2, set up by Lilian Ducelle and in 1985 organized by Ralph Boekholt into an Institute, the IWI. And its history in chapter 3. An epilogue outlines its aftermath.

Though I know the HERA project is about pictures, a colonial photo collection belonging to Institutes once constituting of the colonization of its countries or peoples in it, I did not focused in my story on the IWI *photo collection*, the 10.000 loose photo's and the 60.000 photo's in the 567 photo albums rescued from the attics. Who wants to see the images should visit the IWI website www.iwicollectie.nl; who wants to hold the pictures and photo books should visit the Tropenmuseum. My story is about the value and function the collection had in decolonizing The Netherlands from 1957, the first call to collect from Tjalie Robinson and Rob Nieuwenhuys, up to about today. Without my story the IWI collection is just a bunch of old items, too used to keep, too unknown to show in public, though nice to play with. Without a story any photo collection is just a collection of old images from a far country in the far past. Rather living up to a myth then look at witnesses of the past like that.

Amsterdam, May 2011

Edy Seriese, IWI directeur

1. Beyond history : Jan Boon en Rob Nieuwenhuys

The IWI photo collection includes 9.658 loose photo's and 52.199 photo's kept in 567 photo albums composed by individuals to remember the family history. Since 2005 this photo collection is conserved at the Tropenmuseum (KIT) in Amsterdam, after being digitized by its original owner: the IWI⁴. Before then, these photo's were part of the IWI collection, which contained apart from the photo's a library of about 10.000 books, over 15.000 documents of all different types, a couple of hundred Realia and about 150 framed pictures of all types, several hundred audio items on gramophone records, tapes, video's and films⁵. Since 1985 this collection was owned and taken care for by the IWI Foundation in The Hague. But even that was not the true beginning. From about 1957 till the construction of the IWI Foundation the idea of having 'an archive of our own', was put on the map at the Tong Tong Building⁶, the circle around the Indo⁷ author Jan Boon, alias Tjalie Robinson, alias Vincent Mahieu (1911-1974). That's why this story of the IWI collection starts at the creation of the *Tong Tong* magazine.

Jan Boon, born in 1911 in Nijmegen in The Netherlands, was raised in 'Indië', short for the former Dutch colony in the far East Asia now called Indonesia. His mother was Indo European and his father a Dutch military man. Educated to be a schoolteacher he had several jobs, ending up in 1936 as a sports journalist for the famous newspaper *Bataviaasch Nieuwsblad* and editor for *De Renbode*, its weekly appendix for youth. After the Japanese Occupation of Indonesia (1942-1945), during which he suffered captivity in various camps in Indonesia and Malaya, Boon started to work as a journalist⁸ and writer⁹. When the war between Indonesia and the Netherlands after the decolonization increased into the later so called 'kwestie Nieuw Guinea'¹⁰, Jan Boon left Indonesia in 1954 for a break. Once in Holland he experienced a refusal on his permit to re-enter Indonesia. So he was forced to stay in Holland, only to come back, years later in 1965¹¹ and 1972¹², as a tourist.

⁴ Short for: Indisch Wetenschappelijk Instituut (Indies Scientical Institute)

⁵ See Appendix A for exact numbers

⁶ The term 'Tong Tong Movement' is used by Bert Paasman 1994, I prefer 'Tong Tong Building', for all the movements took place from the building Tjalie Robinson lived in, most of the time at Prins Mauritslaan 36, The Hague

⁷ Indo is the self chosen name for Indo-Europeans from the Dutch East Indies

⁸ with *Wapenbroeders*, a weekly journal of the Dutch government, and at the newspapers *de Nieuwsgier* in Jakarta and *De Vrije Pers* in Soerabaja

⁹ In the literary magazine *Oriëntatie*; under the name Tjalie Robinson he published in 19523-1954 *Piekerans van een straatslijper* (Musings of a town tramp; about his wanderings through Jakarta), and in 1954 under the name Vincent Mahieu *Tjies, een vertelling*

¹⁰ About whether New Guinea would stay Dutch, would become sovereign, or be a part of the young nation Indonesia

¹¹ *Tong Tong* 9 (1964-1965) 18 (30 March) 2

So, not fully accepting of being in Holland, housed in a small apartment in Amsterdam-Slotermeer with his wife and two small children, he tried to start living like he used to do in Jakarta : roaming around through the city, observing and talking to ordinary people and writing about it. While writing for *De Vrije Pers* in Surabaya, Indonesia, he also started to write for Dutch (weekly) newspapers like *Het Parool* and *de Groene Amsterdammer*. In 1955 he started his own magazine, called *Gerilja, maandblad voor zelfbehoud te midden van cultuur, voor de solitaire in de kudde*, meaning: Guerilla, magazine for saving the solitaires surrounded by culture. In October 1957 he entered the magazine of his wife's aunt¹³. It was called *Onze Brug* and Boon soon was listed in the credits, under his already famous pseudonym Tjalie Robinson¹⁴. Jan Boon wasn't really interested in 'the issue New Guinea', the topic of *Onze Brug*. He was interested in the group the magazine called "*Tropen Nederlanders*"¹⁵: Dutch people anywhere in the world accustomed to live in the tropics not necessarily or exclusive Indo. He felt like one of them and considered this group had a true contribution to make to the society they live in. That is to say if only that contribution would be based on their own skills and values¹⁶. So he made this magazine his new homeland. In February 1958 he renamed it *Tong Tong*¹⁷ and, as an owner taking over the debts, henceforth used the magazine to fight his battle in the Netherlands against the, for Indo people imposed, assimilation into the Dutch culture and society.

This battle wasn't new to Boon. His literary work written under his alias Vincent Mahieu¹⁸ was already built on the issue of the impact of assimilation. It was written in response to the colonial way of looking at the Indo culture as inferior to the true civilization of the European, Western Culture. The author realized that this vision did not only exist in the European mind, but also in the minds of de Indo people themselves¹⁹. He wanted them to proof themselves wrong by creating the most "beautiful collection of narratives ever seen in the Netherlands"²⁰ in his magazine just by telling their own memories, witnessing their own life, thus showing the values and skills of the Indo culture. The crucial idea in this plan: *to*

¹² *Tong Tong* 17 (1972-1973) 1 (15 July) 2

¹³ Lilian Ducelle's aunt was according to Lilian A.H. Führi-Mierop, in Indië during and after WW II editor in chief of the newspaper *Nieuwe Courant* in Surabaya, and with *Onze Brug* one of the two editors until Tjalie Robinson arrived see: Drewes 1999, 15

¹⁴ *Onze Brug* 2 (1957-1958) 13 (Okt.) 1

¹⁵ *Onze Brug* 1 (1956-1957) and 2 (1957-1958) *passim*

¹⁶ Robinson 1958

¹⁷ A tongtong is a wooden alarm clock in Indonesia, announcing good events or warning for bad ones. It also was the name of a series very successful cultural events, called 'Cabaret-avond Tong Tong', organized in 1958 by *Onze Brug*, led by Tjalie Robinson in favor of the returnees from Indonesia after decolonization. *Onze Brug* 2 (1957-1958) 12 (feb) 3 and *Tong Tong* 2 (1957-1958) 17 (30 April) 2-3

¹⁸ Vincent Mahieu *Verzameld Werk* Amsterdam, Querido, 1992

¹⁹ *Serie* 1994 'Jan Boon: een Indische jongen aan het werk' in: Paasman e.a. 1994

²⁰ *Tong Tong* 2, (1957-1958) 13 (28 Feb 1958), 1 "En als [...] al die bruine en gebruide Nederlanders in Tong-Tong hun herinneringen zouden opschrijven, we zouden het mooiste vertelboek hebben, dat Nederland ooit gekend heeft" Tjalie Robinson in 'Zwijgende rijsteters'

collect memories struck him after he performed as Tjalie Robinson in the Second Indie Cultural Evening organized by *Onze Brug* in The Hague. He experienced the *need* to remember, in himself and in his audience. “I had this causerie in The Hague. [...] I was so touched seeing old ladies even cry. Because all I did was ask: remember? remember? remember?”²¹ That performance in The Hague was an eye opener for Jan Boon. He decided to “stop writing” and start a collection of “all the memories of Indies I’d ever find in Holland”, to write them down and pass them to his and all other Indo children and grandchildren²². Writing history by memories, by the witnesses of everyday lifes, in their own magazine; this was his plan. In *Onze Brug* he immediately started the job. He called his readers to tell the memories about their own past in Indië to the magazine. “And never mind the style”, he emphasized, “just start: Dear Tjalie, I remember like it was only yesterday ... and there you go”²³.

Whilst Tjalie Robinson himself asked for the immaterial part of the Indies legacy, the memories, his friend and former head editor of *Oriëntatie* Rob Nieuwenhuys²⁴ asked for the material items. In a letter to the editor he asked to bring him all kinds of items from the archive “novels, brochures, pamphlets, diaries and handwritten notes, family correspondence, and family photographs, the older the better, even if they look unimportant”²⁵. Tjalie Robinson emphasized that the artefacts Nieuwenhuys asked for would not only be the building blocks for the historiography about “Indische Nederlanders”. A history that would change them quickly in the eyes of the beholder from “a strange group of migrants, to be taken in by the Dutch society of The Netherlands” into a group of people “with an important mission oversees that did great deeds”, the ultimate way, as he put it, to “integrate” in Dutch society²⁶. In *Tong*

²¹ Robinson 2009, 72 “Ik heb in Den Haag een causerie gehouden. Eigenlijk geen causerie, want ik ben een even slecht spreker als schrijver. Het verbaasde me later dat ik twee uur aan één stuk kon praten. Het verbaasde me dat er zo geapplaudisseerd werd. Het trof me diep dat vele oude dames gewoon zaten te *njengen*. Want wat ik deed was niet anders dan zeggen: weetjenog? weetjenog? weetjenog? [...] Er is me bij die lezing een licht opgegaan” Tjalie Robinson in a letter to Maria Dermoût’ d.d. 18 May 1955

²² Robinson 2009, 72 “Er is me bij die lezing een licht op gegaan. Ik heb besloten voorlopig niet meer te schrijven. [...] ik begin aan een zo groot mogelijk verzamelwerk: alles wat nu nog in Holland leeft aan herinnering, wil ik verzamelen. En te boek stellen. Want ik weet zeker dat mijn kinderen en kindskinderen straks zullen hunkeren naar een echo uit onze tijd. En dan zal de door hen begeerde lectuur er zijn”. Tjalie Robinson in a letter to Maria Dermoût, Amsterdam, 18 may 1955

²³ *Onze Brug* 1 (1956-1957) 12 (June 1957), 4 “And never mind the style! Ieder schrijft eerlijk zoals hij denkt of spreekt, zijn eigen stijl. Wie geen goed begin bedenken kan, begint maar aldus: Beste Tjalie! Ik herinner me nog als de dag van gisteren dat ..., nou en daar gaat hij dan!” T[jalie] R[obinson] in ‘PS’ at ‘Weet je nog?’

²⁴ Rob Nieuwenhuys (1908-1999) worked at the KITLV, an important colonial archive in The Hague since 1851, in 1966 moved to Leiden

²⁵ *Onze Brug*, 2 (1957-1958) 3 (Aug 1957), 2 “Mijn interesses gaan uit naar; 1. Boeken over Indië (resp. Indonesië); romans, brochures, pamfletten enz.; 2. Dagboeken en Andre geschreven aantekeningen van documentaire waarde; 3. Indische familie-correspondentie; 4. Indische familie-foto’s, in het bijzonder oudere (hoe ouder hoe curieuzer en zeldzamer, hoe groter de historische betekenis vaak is) [...] Rob Nieuwenhuys in: “Geachte redactie”, a letter embedded in ‘Heeft ook Indisch Nederland Historie? En hoe kunnen we helpen haar op te tekenen?’ ‘Redactie Onze brug’ [read: Tjalie Robinson]

²⁶ *Onze Brug* 2 (1957-1958) 3 (Aug 1957), 2 “[...] straks komt er zeker een tijd, dat men ons gaat zien als een volk dat een zeer belangrijke taak overzee heeft vervuld en vele grote daden heeft verricht [...] dan kunnen wij ons eindelijk ‘ingeburgerd’ achten en niet langer beschouwd worden (of althans onszelf beschouwen) als een groep vreemde immigranten, die zichzelf maar zo gauw mogelijk moeten vergeten” Redactie [read: Tjalie Robinson] in: Heeft ook Indisch Nederland historie?

Tong Jan Boon only extended his move. Due to his reader-writer he wanted this magazine to show the world –and especially the Netherlands- that this Indo culture of his has elements in it, deserving to exist in every culture in the future²⁷. But the (Rob Nieuwenhuys) letter within the (Tjalie Robinson) article in 1957 already showed the double layered goal Jan Boon had set for his magazine: finding the content in *documents* and *memories* to write the history of “the ancient Indië” and “the youngest mestizo group in the world”²⁸ and creating an archive to base it on.

Community

To achieve his goals Jan Boon took advantage of the reputation he had gained by his literary work written under his alias²⁹. As Tjalie Robinson he was famous for never having been introduced in *Onze Brug*. He just appeared, as a speaker, as an organizer of the cultural meetings, as a writer, an editorial assistant and finally as an editor of *Onze Brug*. When Boon worked for the magazine for only four months Rob Nieuwenhuys, at the request of the editors and as a surprise to the “editorial assistant Tjalie Robinson”, wrote an intriguing article, fixing Jan Boon's image for ‘ever’ as Tjalie Robinson, “writer about the lower class Indo”³⁰. The name Tjalie Robinson was accounted for a clear recognition of ‘Indië’, a kind of invitation to join the club. This club wasn’t a club at all, but about 300.000 people *Onze Brug* called “Tropen Nederlanders”. They had just arrived from Indonesia, experienced Japanese occupation and Indonesian’s war of freedom, were strangers in their so called motherland and under big pressure to forget their past in the former colony and act ‘normal’: Dutch. Tjalie Robinson with his stories openly invited them just the other way around, to enjoy the memories of “the typical Indo atmosphere, with its specific language and happy-go-lucky way of life”³¹. Jan Boon used his fame as humorist for his serious call to remember, cherish and also fix the Indies memories as valuable cultural items³², already at the *Onze Brug* evenings, and later even more in *Tong Tong*. His favourite section ‘Van hier en gunder’

²⁷ *Tong Tong* 19 (1974-1975) 1 (15 July 1975) 3 As the commemorative tile published after Jan Boon died quoted: “Er zijn zeldzame bestaans-elementen geweest in ons Indisch leven, die verdienen voort te leven, in elke nieuwe wereld, die opdoemt aan de kim” Tjalie Robinson 1911-1974

²⁸ *Onze Brug* 2 (1957-1958) 5 (Sept 1957), 6 Tjalie Robinson in: ‘Wie kent of heeft gekend’

²⁹ In the literary magazine *Oriëntatie* and in the news paper *De Nieuwsgier*; under the name Tjalie Robinson Jan Boon published in 1952-1954 *Piekerans van een straatslijper* (about his wanderings across Jakarta),

³⁰ Nieuwenhuys 1957(2) ‘Wie is Tjalie Robinson’ in: *Onze Brug* 2 (1957/8) 5 (sept.) p.2

³¹ *Onze Brug* 1 (1956-1957) 11 (May) 3 “Want zoals Tjalie op de hem eigen kostelijke wijze ‘piekert’, brengt hij de typische Indische sfeer met haar smeugig jargon en zonnig-blijve levenskunst van zorgeloze mensenkinderen in ons geheugen terug” [mw Furi-Mierop] in: ‘Tweede Indische avond’

³² *Onze Brug* 1 (1956-1957) 12 (Jun) 4 “Tjalie Robinson was weer echt eens Tjalie de Straatslijper [...] Hij oogstte zoals gewoonlijk een frenetiek applaus. Tjalie na de pauze [...] had toen een ernstige piekeran [...] waar het publiek niet goed weg mee weet” Anonymus in: ‘Tweede Indische avond’

Letters from everywhere) described the intent of the magazine at that point: “discussion, recognition and self-education as a group”³³. He offered his magazine to the group to express themselves, to meet each other in any way, to discover and to invent themselves. “Now we can create our own newspaper” [...] so “write, write, write! If you really had a life in Indië, you brown skinned people, come on, testify it!”³⁴. Thus, he transformed his readers and public into *a community*: the Indo Dutch. This was the movement. His method is clear from the beginning: to trigger the memory by setting an example and then ask for more of that kind. The first time, at the Second Cultural Evening in 1957, he did it spontaneously: he sang his audience a South-American song which, as he put it, sounded like an Indo song. Then he asked his audience to collect, write down and live up to all those types of “specific Indo arts, like the Indo language, songs, melodies and other folklore items”³⁵. In *Onze Brug* he did it on purpose. Already in June 1957 He started a section called ‘Remember?’ He presented a memory about meeting his friend Bentiet for the first time, and added a post scriptum with a call for more: “I only started this section so I can soon stop writing it, because I want others to remember and write their memories. [...] Come on, Indies People, start to think and write me!”³⁶. An example and a call for memories from all kinds of people once liv in de tropics. This was the method. A method which collected letters from the readers of his magazine. What did he do with them?

Jan Boon wrote and received letters all his life³⁷, like many people from his generation. Not many people however created a magazine out of them, like he did, as Tjalie Robinson. Unfortunately they’re gone. Thrown away by a barbarian called R.A.M. (what’s in a name) Abrahams, Jan Boons son-in-law, who took

³³ *Tong Tong* 3 (1958-1959) (30 Sep 1958), 9 The section existed from September 1958; from March 1959 de following text was added as a kind of subtitle ‘Van hier en gunder’ is onze belangrijkste rubriek. Voor het eerst in de historie van de Indische journalistiek bestaat ergens een vrije uitwisseling van gedachten over de meest uiteenlopende onderwerpen. De Indische burger stuurde destijds haast nooit ingezonden stukken en doet het nog steeds slecht in de Hollandse pers. Omdat wij hier vaak als ‘als vreemden’ spreken en niet verstaan worden. In Tong-Tong voeden wij elkaar op, sterker dan uit welke andere kolom ook in dit blad is hier de psychologie van de Indischman te herkennen” The section faded away with the health of Jan Boon, the last time was in *Tong Tong* 13 (1968-1969) 20 (30 April) 2

³⁴ *Onze Brug* 2 (1957-1958) 11 (Jan) 1 “[...] nu maken we onze eigen pers. [...] Hier is een redactie van Indische mensen. Hier is een redactie, die geen enkel eerlijk stuk opzij legt. [...] die nog veel van haar lezers hoopt te leren. Maar vooral ook: schrijf, schrijf, heb je geleefd, mensen met je bruine vel, GETUIG dan!” De Redactie in: ‘Gelukkig Nieuwjaar’

³⁵ *Onze Brug* 1 (1956-1957) 12 (Jun 1957), 4 “Tjalie Robinson deed een ernstig beroep op zijn gehoor om de specifieke indische kunst, spreekwijze, melodieën, folklore –als zovele culturele waarden, vast te leggen en uit te dragen. Als voorbeeld deed hij ‘n Zuid-Amerikaanse melodie horen welke veel overeenkomst vertoonde met de indische melodieën”. Anonymous writer in ‘Tweede Indische avond’

³⁶ *Onze Brug* 1 (1956-1957) 13 (Jun 1957), 4 “Ik begin dit rubriekje eigenlijk alleen in de hoop er gauw mee te kunnen uitscheiden. En wel omdat ik hoop dat ook anderen in de pen zullen klimmen om een herinnering op te schrijven [...] Indischgasten, snor eens in die oude doos! Vooruit pak de pen. Schrijf” Tjalie Robinson in ‘P.S.’

³⁷ Robinson 2009, 323 “Hartelijk dank voor je heel lange brief (30 juni). Het spijt me alleen heel erg dat ik niet net zo’n lange brief kan schrijven, want zoals je weet schrijf ik elke dag brieven aan iedereen, dus is brieven schrijven op mijn vrije dag bijna onmogelijk” Jan Boon in a letter to his son Martijn d.d. 14 juli 1973

over the magazine in 1993 and wanted to get rid of “all that rubbish”³⁸. The ‘rubbish consisted of letters from Tjalies readers. He asked for memories and got them, lot and lots of them from the moment he first asked the question³⁹. He didn’t really publish them but *transformed* them into all kinds and forms, articles for his magazine. In ‘Van hier en gunder’ he still used small quotes from letters, in italic, only signed with initials, to set the issue and react on it. Within two years he’d developed different ways of treating the letters, ranging from total quotes, via embedding, like he did with the famous Nieuwenhuys call for cultural heritage, and framing⁴⁰, to total transformations only to be recognized as a letter by small traces like small quotes, half-quotes, references, a reminder of a previous letter or a remark about a correspondence. He also used the letters to set an issue for discussion, like in ‘Van hier en gunder’, or to open a new section, like ‘Grandpa Samson tells tales’⁴¹, or to form an irregular series about all kinds of subjects. The first 5 volumes of *Onze Brug* and *Tong Tong* contained at least 54 requests to send in memories on themes like: celebrating Eastern, genealogy, hunting, illusionists, the KNIL, the KWIII, last farewell to Indië, mothers(day), orchids, our children in Holland, *pentollen* [a game], recipes and dishes, Stamboel (Indies opera), stamps, superstition, tigers, *Theatre éternite* (prison camp cabaret), Tjakranegara (a battle), volcanic eruptions, wild animals kept as pets and wildlife. Like a *perpetuum mobile* these transformed letters provoked new letters, used again one way or another in the magazine. Besides the growing “staff of Indo experts” like Rob Nieuwenhuys and Hein Buitenweg, he wanted to collect⁴². Tjalie Robinson wrote his magazine based on letters from his readers whom he considered experts on daily life, an indispensable counterpart of academic experts. Together they would write history.

Photo’s

That part of the plan seemed to work. Not because of the letters and stories, but because of photos. Most of the specific requests also asked for photos. Jan Boon used them in articles, series and for the

³⁸ “Eindelijk weg. Al die ouwe troep van Tjalie. Dat neemt maar ruimte in, wat moeten we er mee”, so he himself told me in April 1993, just one week after he did this horrible thing. I remember myself gazing at him, saying nothing, just thinking: oh my god, one week too late, oh my god, one week too late. This R.A.M. was a unemployed good for nothing, once working at the Department of Defence. He never met Tjalie and didn’t know anything about Indo culture, but married Vivian Boon, Tjalies youngest daughter. When in March 1993 Vivian took over the magazine, her husband soon became co-director. He threw away “over 7 garbage bags, old stuff, rubbish, taking too much space”.

³⁹ *Tong Tong* 2 (1957-1958) 19 (30 May) also in *Tong Tong* 5 (1960-1961) 11 (15 Dec) p.1 and other volumes passim

⁴⁰ Accompanying commentary in a frame added to an article or section by T.T. [Tjalie Robinson] like in ‘Opa Samson vertelt’

⁴¹ *Tong Tong* 2 (1957-1958) 17 (30 April) 3 “Wij beginnen hier een serie korte schetsen [...] Niet alleen omdat een aantal reeds vergeten, maar curieuze wetenswaardigheden worden opgediept, maar ook omdat ze zo beknopt, afgerond en duidelijk worden meegedeeld, zonder veel gezwam” Tjalie Robinson framed in: ‘Opa Samson vertelt’

⁴² *Tong Tong* 9 (1964-1965) 15 (15 Feb) 5 “[...] een staf van Indische specialisten [...]: stafleden van de redactie die een uitgebreid en specialistisch net van contacten leggen met hun ‘soort’ om daaruit een massa copy te verzamelen, die deskundig beoordeeld kan worden en dus van historische topwaarde kan zijn, [...] Tong Tong zou werkelijk een prachtig document geworden zijn van onze nu volslagen verwaarloosde Nederlands-Tropische historie” Tjalie Robinson in: ‘Het bestaan van Tong Tong’

'memories', a lovely new literary genre he developed *en passant*⁴³. Other people used them for even greater purposes, as he proudly announced in September 1960⁴⁴. The project arose after *Tong Tong* presented a request from Rob Nieuwenhuys for family photo albums to be used in a photo book published by Querido, a prestigious literary Publish House in Amsterdam. It would be a book "that would astonish the Dutch people here" and would be "for you and me, born and raised there, a revival of the country in which we lived the best years of our life"⁴⁵. The request was repeated several times⁴⁶, later specified into a request for photos of weddings and graveyards in *Tempo Doeloe 1870-1910*⁴⁷. In September 1960 Tjalie Robinson shoots a peaceful image of three men, "many evenings" jointly enjoying the contributed photos, "Hein, Breton de Nijs and me, Tjalie"⁴⁸. Still there's a –lovely Indo like- unspoken tension to feel in this written portrait, a potential conflict that can be traced via the words 'het oude Indië' (the old Indonesia) alias *Tempo Doeloe*.

'Hein' in the picture is Hein Buitenweg (H.C. Meyer, 1893- 1983), famous for his photo books about Java⁴⁹, his chat like stories⁵⁰ and as a writer of reviews and stories in *Tong Tong* since May 1958. Buitenweg also made a request in *Tong Tong* for photos, not together with Nieuwenhuys, but both of them "op hun eigen houtje" (on their own, separately)⁵¹. Buitenweg made his about two months later than Nieuwenhuys, not for a photo book but for an exhibition to be named *Tempo Doeloe* organized by the IKK, the *Tong Tong* art club. *Tempo doeloe* (ancient times) was a term Nieuwenhuys had coined in 1941 in his article about the colonial society in Indonesia during 1870-1900⁵² and reclaimed in his essay book *Tussen twee vaderlanden* (Between two homelands. Amsterdam 1960). It might be that periodization was the source of the latent conflict. Buitenweg criticized that matter in his review on

⁴³ A photo and a (very) small text, like a subscription, a kind of reverie based on a memory of his own waken up by a photo f.e. *Tong Tong* 3 (1958-1959) 14 (30 Jan 1959) 10

⁴⁴ "Door dit blad is zulk uiterst belangrijk werk als van de schrijvers E.Breton de Nijs en Hein Buitenweg, bezig met het samenstellen van historische fotowerken (van groot belang voor vele decennia die nog komen zullen!), mogelijk geworden en in belangrijke mate gesteund. Tjalie Robinson 'Eendracht maakt macht' in *Tong Tong* 5 (1960-1961) 9 (15 Nov) 1

⁴⁵ *Tong Tong* 4 (1959-1960) 23 (15 June) 7 signed by E.Breton de Nijs (authors pseudonym of Rob Nieuwenhuys)

⁴⁶ *Tong Tong* 4 (1959-1960) 24 (30 June) 3, *Tong Tong* 4 (1959-1960) 24 (30 July) 3,

⁴⁷ *Tong Tong* 4 (1959-1960) 24 (15 July) 4, signed by E.Breton de Nijs (authors pseudonym of Rob Nieuwenhuys)

⁴⁸ *Tong Tong* 5 (1960-1961) 5 (15 Sep) 2, "We zitten regelmatig met z'n drieën die oude foto's te bekijken, Hein, Breton de Nijs en ik (TR) en we beleven er kostelijke momenten aan. Reikhalzend zien we uit naar de dag dat deze plaatwerken op de markt zullen komen. Wat een genoegdoening en trots dat geven zal. Maar meer nog dan dat: een voldoening dat aan een plicht tegenover ons grote verleden is voldaan." Tjalie Robinson in 'E. Breton de Nijs – Hein Buitenweg'

⁴⁹ Hein Buitenweg 1947, *Zwerftochten door Java*. Den Haag/Batavia: Van Goor Zn; 1959 *Java: droom en herinnering*. Den Haag: Servire; 1960 *Op Java staat een huis*. Den Haag: Servire

⁵⁰ Hein Buitenweg 1955 *Omong kosong* (Chats). Amsterdam: Van der Peet; 1957 *Omong kosong lagi* (More chats) Amsterdam: Van der Peet

⁵¹ *Tong Tong* 5 (1960-1961) 5 (15 Sep) 2 "Het gaat uitstekend met het werk van de schrijvers E.Breton de Nijs en Hein Buitenweg, die beiden op hun eigen houtje bezig zijn met het samenstellen van een standaard fotowerk over *Tempo Doeloe*. Op beider oproepen in *Tong Tong* om medewerking van onze lezers, zijn talloos vele brieven binnengekomen, tientallen oude foto-albums op tontèngs en in kolongs tevoorschijn gehaald [...]" Tjalie Robinson in 'E. Breton de Nijs – Hein Buitenweg'

⁵² Rob Nieuwenhuys 1941 'Over de Europese samenleving van 'tempo doeloe' 1870 1900'in: *De Fakkel* (1941) 9 (July-Aug) 773-803

Tussen twee vaderlanden: tempo doeloe time is “more or less random. [...] Can this time stamp mark the same time for everyone?”⁵³. He extended the term in his request for the photo exhibition to “our past in ancient Indië”, specified in “half a century or longer ago”. However, it’s not likely, for Nieuwenhuys agreed with the criticism when he subtitled his photo book in 1961 *Tempo Doeloe* with: *Photographic documents of ancient Indië 1870 – 1914* (Amsterdam: Querido November 1961). Then ‘aesthetics’ might have been the source of the silent quarrel. Since Buitenweg explains his exhibition unasked at that point, agreeing with someone anonymous as he emphasized some of the photos “of course” have no real “aesthetic level”. We’re close now. In his request, Buitenweg specifically asked for famous ordinary things of that time such as: “slaapbroek, kabaja, and djas toetoe (clothes), krosi-males (chair), petroleumlamp (paraffin lamps) en boodschappenleitje (tiny blackboard used for scribbles)⁵⁴. He put these types of photos in a separated section, because they would be “curious, because of their subject”⁵⁵. And that was the latent conflict for this ‘subject’ that he mentioned was the Indo people in their daily life. Photos of “home interiors, porches, gardens, and the people that lived there”, as the Tong Tong interviewer explained, “not about land and people of Indonesia”, like the other pictures “but about the Indonesian world, types of people and landscapes”⁵⁶. Not the period, nor the aesthetics, but the very subject ‘Indo’s in their habitat’ was the underlying problem, for this habitat was ancient Indonesia, the former Dutch colony.

Presenting the Indo’s in their habitat was a hot political item in the fifties and sixties in The Netherlands. Tjalie Robinson fought that issue when he criticized H.G. Surie interviewing Beb Vuyk⁵⁷ in *Vrij Nederland*. He felt the both of them⁵⁸ to bring discredit to this “sweet feeling of longing” for they described it as “it-was-ever-so-good nostalgia fed by the pulp books of Hein Buitenweg and a sheet like *Tong Tong*”⁵⁹. He

⁵³ *Tong Tong* 4 (1959-1960) 15 (15 Feb) 11 “De achter Tempo Doeloe vermelde tijdsaanduiding 1870-1900 is, zoals Nieuwenhuys zelf reeds toegeeft, min of meer willekeurig, in die zin, dat een precieze begrenzing niet is te geven [...] Kan zij voor iedereen gelijk zijn?” Hein Buitenweg in ‘Rob Nieuwenhuys *Tussen twee vaderlanden*’

⁵⁴ *Tong Tong* 5 (1960-1961) 5 (15 Sep) 5 “We denken niet alleen aan opnamen van landschappen [...] maar ook aan foto’s die een beeld geven van ons leven in het oude Indië van een halve eeuw of langer geleden. We zouden willen zeggen: uit de tijd van slaapbroek en kebaia, djas toetoe, kros-males, petroleumlamp en boodschappenleitje” Hein Buitenweg in ‘Te organiseren fototentoonstelling Uit Tempo Doeloe. The response was low as a matter of fact, see: *Tong Tong* 5 (1960-1961) 7 (15 okt) 9

⁵⁵ *Tong Tong* 5 (1960-1961) 9 (15 Nov) 12 “Ze bezitten misschien niet direct artistieke kwaliteit, maar ze zijn curieus door hun onderwerp” in: ‘Fototentoonstelling ‘Uit Tempo Doeloe’ een groot succes!’

⁵⁶ *Tong Tong* 5 (1960-1961) 9 (15 Nov) 12 “Bij de modernere beelden immers zagen we de pittoresque kampongeweggetjes, kooplieden, sawah’s, kortom hoofdzakelijk land en volk van Indonesië. Bij de wat oudere beelden daarentegen de typisch ouderwetse interieurs, voorgalerijen, de weelderig begroeide tuinen, de bewoners” Ellen [Derksen] in: ‘Fototentoonstelling ‘Uit Tempo Doeloe’ een groot succes!’

⁵⁷ Beb Vuyk (1905-1991) wrote a.o. *Gerucht en Geweld* (Rumor and violence. Amsterdam: Querido 1959) short stories about the recent wars in Indonesia, the Japanese Occupation during WW II (1942-1945) and the decolonization war against the Dutch (1945-1962)

⁵⁸ *Vrij Nederland* 17 juni [1961] It’s not clear who is quoted (or blamed) Surie or Vuyk

⁵⁹ *Tong Tong* 5 (1960-1961) 24 (30 June) 13 “Ik stel het expres zo ‘blunt’: zoet heimwee. Er is namelijk bij sommige naturen een voortdurend verlangen aanwezig om deze gevoelens belachelijk voor te stellen of politiek verdacht te maken, [zoals] H.G. Surie

points out that feeling nostalgia is alright obviously, as long as “you’re from Amsterdam or Rotterdam, a reputable like Leo Vroman⁶⁰ or writing stories of rumor and violence like Beb Vuyk herself, but not when you’re Hein Buitenweg or write in *Tong Tong*”⁶¹. He himself reviewed Hein Buitenweg, *Op Java staat een huis* (Den Haag: Servire, 1960), the counterpart of Nieuwenhuys’ *Tempo Doeloe*, most positive, as “a true treasure of beautiful pictures, both with “allure” and with “inside” views like family snapshots, composed by a “waar Indischman” (true Tropen Dutch)⁶² who in its very own way, pictured “het zoete heimwee” (the sweet homesickness) of ten thousand of Indo people longing for true happiness⁶³. Picturing Buitenweg as a plain simple-hearted man composing an equally unpretentious and therefore true Indo like book which he considered a quality in –as he puts it - opposition to a standard work of science, or –in one breath- a politically correct book⁶⁴. There we are. That was the conflict: the different ways “Hein, Breton de Nijs and me, Tjalie” wanted to present the former colony. Breton de Nijs (Rob Nieuwenhuys) in a scientific way and Hein Buitenweg in a unpretentious – Indo- way. The Buitenweg way was not scientific, as Tjalie Robinson already knew from his encounters with Nieuwenhuys and Buitenweg together. At a *Vrij Nederland* interview he realised that that way was considered politically incorrect, and that *Tong Tong* was seen alike by the intellectuals in the Netherlands to whom Beb Vuyk as well as Rob Nieuwenhuys belonged. Jan Boon knew them from earlier days in Indonesia and he didn’t like them⁶⁵. He considered them “untrue”, living in a “big lie”, Beb Vuyk in her “shameless” need to be a “Nederlands letterkundige”(literary writer)⁶⁶, Rob Nieuwenhuys in his not understanding Indië⁶⁷ and

in een interview met Beb Vuyk: “De Nederlandse overgevoeligheid wat Indonesië betreft, de Vaderlandse Club-mentaliteit van vele gerepatrieerden, het alles-zó-goedheimwee, dat drijft de mensen naar de boekjes van Hein Buitenweg en een blaadje als *Tong Tong*” Tjalie Robinson in: ‘Hein Buitenweg : Op Java staat een huis’

⁶⁰ Tjalie Robinson here quotes the author Leo Vroman (Gouda 1915), a campmate of his, who once said: “Heimwee is beter dan Holland” (I prefer nostalgia over Holland) and migrated to the US

⁶¹ *Tong Tong* 5 (1960-1961) 24 (30 June) 13; “Wat vreemd is: iedere Nederlanders, die nooit weggeweest is, mag met ‘zoet heimwee’ terugdenken aan het oude Mokum, aan het oude Rotterdam, aan zijn jeugdijaren in Stampersgat; Leo Vroman’s “Heimwee is beter dan Holland” wordt geprezen en er wordt waardering gevraagd voor gerucht-en-geweld-dadige herinneringen aan Indonesië, maar op waarlijk socialistisch nationale gronden horen Hein Buitenweg en Tong-Tong er niet bij. Daar zit een Vaderlandse Club mentaliteit...”, Tjalie Robinson in: ‘Hein Buitenweg: Op Java staat een huis’

⁶² *Tong Tong* 5 (1960-1961) 24 (30 Jun) 13 “Saluut voor een goed boek van een waar Indischman” Tjalie Robinson in: ‘Hein Buitenweg Op Java staat een huis’

⁶³ *Tong Tong* 5 (1960-1961) 24 (30 June) 13 Tjalie Robinson in: ‘Hein Buitenweg: Op Java staat een huis’

⁶⁴ *Tong Tong* 5 (1960-1961) 24 (30 Jun) 13 “Ja, Hein Buitenweg is maar een eenvoudig mens. Zoals de meesten van ons (hoe hoog ze in Indië ook stonden). Daarom is het idee van dit boek een zo door-en-door Indisch idee. Pretentieloze eenvoud. Niet het standaardwerk, het academisch meesterstuk, het politiek verantwoord document [...] Tjalie Robinson in: ‘Hein Buitenweg : Op Java staat een huis’

⁶⁵ Especially the most complicated relation between Rob Nieuwenhuys and Jan Boon deserves profound research

⁶⁶ Robinson 2009, 195, 197 “zij wil en zal schrijfster zijn, liefst een beroemd schrijfster. Het zichzelf, Beb Vuyk zijn, heeft geen attractie voor haar, is misschien te min, te klein. Net zoals een lelijk meisje dat zich schminkt als Liz Taylor en er alleen maar beroerder van wordt” [...] Beb Vuyk is schaamteloos. Tjalie Robinson in a letter to ‘Lieve Rinie’ d.d. Whittier, December 18, 1962

⁶⁷ Robinson 2009, 199 “Rob Nieuwenhuys is naar mijn mening een zielepoot. Zelfs in Indië heeft hij Indië maar op een afstand gezien, omdat hij erg netjes Europees werd opgevoed en helaas geen instinct genoeg had om de wereld die hij zag te begrijpen.

both in their being locked up in – as he sees it- useless political categories⁶⁸. In the fifties, in the political climate of the ‘kwestie Nieuw Guinea’ there was no space for presenting ‘good times’ in the former colony, as Hein Buitenweg did in his exhibition. It was suspected ‘pro’ colonialism. Jan Boon himself by the way was officially excluded from this impeachment, for he received in 1960, during a television program about his life called ‘Anders dan Anderen’ (Different from Everybody Else), the Amsterdam Prose Prize 1959 for *Tjies: narratives* (2nd ed. Amsterdam: Leopold 1958). The jury considered the author worth the prize⁶⁹ because he “unlike most other authors writing about ancient Indonesia [...] avoids any beautification or idealization in subject and style”⁷⁰. Whether the jury knew that Vincent Mahieu was the very Tjalie Robinson of *Tong Tong*, or they just recognized in the writer the true author as the *kabar angin* suggested⁷¹, we might never know. The fact is that even in a literary jury the former colony was a political issue, in which there was no space for a third option, the one Jan Boon promoted in *Tong Tong*. The ‘issue’ itself traumatically ended in 1962 when the Netherlands were forced by international pressure to give up the country after which it in 1963 became a part of Indonesia. In the meantime the potential of *Tong Tong* was crushed in this mental part of the Dutch decolonization process. The dear picture of three different men, working separated together for the same goals: (re-) writing Dutch colonial history based on scientific skills and tales of experience was already an illusion in 1960, and Jan Boon knew it. The tree parties on the picture were already divided in a scientific one, Rob Nieuwenhuys, a political *not* correct one, Hein Buitenweg, and a at least literary correct one, Vincent Mahieu. Jan Boon stopped publishing just as Vincent Mahieu⁷², bitterly disappointed in the intellectual climate of the Dutch literary world⁷³. Not to his surprise the magazine in Boon’s time was never taken seriously as a source of history. Although it still exists in 2010 (from 1978 named *Moesson*), and though he remained a passionate protagonist of his ideals till his death in 1974, Jan Boon himself already in 1965 considered his “bestaans-ideaal” (his ideal goals) irreparably not achieved⁷⁴, confessing NOT expecting any miracle anymore at that point for already five years⁷⁵.

Daarbij van vaderskant een aangeboren neiging om de ‘sentimente’ en onbegrepen dingen met een grof gebaar weg te vegen. En daarnaast dan met ethische idealen rond te lopen”. Tjalie Robinson in a letter to ‘Lieve Rinie’ d.d. Whittier, December 18, 1962

⁶⁸ Robinson 2009, “Ik ken die groep van hem (Vuyk, Braasem, Veenstra, Ferguson enz) heel goed. Het feit alleen al dat ze zichzelf ‘verlichte liberalen’ noemen, vind ik indicatie voor onechtheid. Ze leven allemaal met bv de gelukzalige antithese van koloniale horreur en socialistisch paradijs! Kassian”. Tjalie Robinson in a letter to ‘Lieve Rinie’ d.d. Whittier, December 18, 1962

⁶⁹ Boon won the prize for *Tjies: narratives*. Den Haag, Leopold, 1958, together with Remco Campert (*De jongen met het mes*). That year Rob Nieuwenhuys won the Amsterdam essay prize for *De zaak Lebak na honderd jaar* (about Multatuli)

⁷⁰ *Tong Tong* 5 (1960-1961) 11 (15 Dec) 3 “In tegen stelling to de meeste auteurs die de laatste tijd over Indonesië of het oude Nederlands-Indië publiceerden, vermijdt Vincent Mahieu in zijn bundel vertellingen Tjies iedere verfraaiing of idealisering in onderwerp en stijl” quote from the Jury of the Prozaprijs van de gemeente Amsterdam in the magazine.

⁷¹ *Kabar angin*: Indo term meaning told by the wind. I heard the suggestion in *Tong Tong* circles

⁷² Vincent Mahieu published *Tjies*, and *Tjoek*, Den Haag: Leopold [1960] and furthermore only posthumously

⁷³ Boon 2009 *passim*

⁷⁴ *Tong Tong* [9] (1964-1965) 15 (15 Feb) 5 “Ons bestaans-ideaal hebben we helaas nooit kunnen bereiken. Een blad dat geleid werd door een staf van Indische specialisten’. [...] Ik bedoel: stafleden van de redactie die een uitgebreid en specialistisch net

Photo books

Reading the ‘Tempo Doeloe photo books’ by Breton de Nijs en Buitenweg⁷⁶ there’s no trace of *Tong Tong* at all⁷⁷. In *Op Java staat een huis*, Hein Buitenweg formulated a part of the ‘Tong Tong method’ in his Introduction⁷⁸, without mentioning the magazine itself. Only readers of *Tong Tong* might have made a kind of connection since Buitenweg once used the book title at a photo⁷⁹. Rob Nieuwenhuys as E. Breton de Nijs published his *Tempo Doeloe* in November 1961⁸⁰, making a subtle distance to nostalgia by using the word ‘documents’ in the subtitle⁸¹, and only referring to many “particuliere verzamelingen” (private collections) without individual names. Not mentioning the important role *Tong Tong* and Tjalie Robinson played in finding those collections, and without referring to the intellectual exchange about the photos he had with his co-partners. Boon didn’t really seem to care about this lack of the credits for his mates. Yet Nieuwenhuys nor Buitenweg could have composed their photo books at the time without him and his magazine. For in *Tong Tong* Jan Boon with his alter ego Tjalie Robinson gained the acceptance and confidence necessary for those over 10.000 subscribers and readers of the magazine, just arrived in this true Holland after a traumatic period of wars and migration, to open their cabinets and family albums for strangers, and later on buy the books, as Tjalie Robinson rightfully wrote in a most modest way⁸². Jan Boon himself never published a photo book. He only –as a true writer- developed his literary genre, the one I named ‘memories’. A beautiful and modern variation on his ‘piekerans’, with a (glimpse of a)

van contacten leggen met hun ‘soort’ om daaruit een massa copy te verzamelen, die deskundig beoordeeld kan worden en dus van historische topwaarde kan zijn. [...] Niet alleen zou hierdoor een zo brede kring van TT-lezers ontstaan zijn [...], maar *Tong Tong* zou werkelijk een prachtig document geworden zijn van onze nu volslagen verwaarloosde Nederlands-Tropische historie” Tjalie Robinson in: ‘Het bestaan van *Tong Tong*’

⁷⁵ *Tong Tong* [9] (1964-1965) 15 (15 Feb) 5 “En we blijven allemaal dus alleen maar hopen op een ‘deus ex machina’, een wonderlijke redding ergens vandaan. Daar hoopt in elk geval Tjalie sinds vijf jaren NIET meer op” Tjalie Robinson in: ‘Het bestaan van *Tong Tong*’

⁷⁶ Hein Buitenweg published a series of 3 photo books in the sixties with *Tempo Doeloe* in its title *De laatste Tempo Doeloe*. Den Haag, Servire: 1963; *Soos en samenleving in Tempo Doeloe*. Den Haag: Servire, 1965; *Kind in Tempo Doeloe*. Wassenaar: Servire, 1969; plus *Slamat Datang : logeren in Tempo Doeloe*. Katwijk: Servire, 1979

⁷⁷ Except of course when you read that individual copy once owned by P. Boersma, now kept in the IWI-collection, in which the first call of R. Nieuwenhuys in June 1960 in *Tong Tong* is glued (and a message from the *Tong Tong* Book Shop [Lilian Ducelle] refusing to sell those book, because of its miserable quality and ill printed photos in “the last edition” in: *Tong Tong* 19 (1974-1975) 17 (15 Mrch) 7)

⁷⁸ Hein Buitenweg 1960 “De schrijver vond op een goede dag bij een oude kennis in een kast een aantal negatieven (op glasplaat) uit omstreeks het jaar 1900” Hein Buitenweg in ‘Voorwoord’ in: *Op Java staat een huis* (Den Haag: Servire, [1960])

⁷⁹ *Tong Tong* 4 (1959-1960) 22 (30 May) 5

⁸⁰ Rob Nieuwenhuys also published a series of three photo books with *Tempo Doeloe* in its (sub) title under his real name in the eighties, explicitly separated from his first title, as he point out in an introduction (flaptekst). This series is only connected with *Tong Tong* through some pictures taken over from *Tempo Doeloe* ed. 1961.

⁸¹ E. Breton de Nijs *Tempo Doeloe: fotografische documenten 1870 – 1914*. Amsterdam: Querido, 1961

⁸² *Tong Tong* 6 (1961-1962) 11 (15 Dec) 11 “*Tong Tong* is er apart trots op, de contacten mede te hebben mogen opsporen voor dit document [in casu *Tempo Doeloe*]. En door propaganda ervoor de verspreiding te vergroten” Tjalie Robinson in: ‘Van oude mensen, de dingen die nooit voorbijgaan’

memory and an evocation of a moment in the past⁸³. A genre, followed by at least Buitenweg, Nieuwenhuys, Rogier Boon, Ellen Derksen en Lilian Ducelle, nowadays would have given him a prize like the Constantijn Huygens Prijs⁸⁴ if only it wasn't been published in *Tong Tong*.

The Tong Tong Foundation

Did he then or did *Tong Tong* at least enjoy a nice photo collection once the photo books were ready? According to Ellen Derksen, who worked for the magazine from about 1958 till 1968, no collection was built those days. There was simply no space at the time, she explained, not even at the Prins Mauritslaan 36⁸⁵, a large mansion-like-house with 10 rooms on 3 floors. The top floor was home to Jan Boon and his son Rogier⁸⁶, on the second floor the NASSI Committee and the IKK Tong Tong⁸⁷ had their office including space for rehearsals, shows and exhibitions and to present lectures. On the first floor the magazine was situated. Plenty of space, but empty most of the week, until the magazine arrived from the printing office and the whole crew, plus a number of volunteers, started to add the address straps⁸⁸. Ellen doesn't remember anyone looking in books or albums during working hours. "The article writers delivered was an article including a photo, and afterwards brought them back", she explained. And in the requests for 'Tempo Doeloe' Nieuwenhuys in Amsterdam and Buitenweg in The Hague urged to send the photos to their private addresses to be returned after having been used. *Tong Tong* also was most careful in returning the photos that came along. There are several requests about items waiting to return to their legitimate owners. 'Foto -album gevonden' even is a request for finding the very unknown owner of a delivered photo album⁸⁹; as is a call in a letter from Brisbane, Australia, asking the true owner of a found album, a miss Hogewind, to contact the finder through *Tong Tong*⁹⁰.

⁸³ After Boon died Lilian Ducelle published a selection in *Piekeren bij een Voorplaat*. Den Haag, z.j. She only chose the ones from the section 'Bij de Voorplaat' (About the cover photo), the smaller ones in the magazine are more interesting. The development of the 'piekeran' as a genre deserves to be examined and reevaluated

⁸⁴ Like A.L. Snijders in 2010 with his very short stories in a.o. *de VPRO Gids*

⁸⁵ The magazine moved twice: in 1958 (December 1th) from Franklinstraat 106 tot Banstraat 27, in 1959 (June 1th) to Prins Mauritslaan 36 (PML) in the Hague

⁸⁵ Jan Boon was married thrice; widower, divorced and married, he lived with his eldest Rogier in The Hague at the beginning of the *Tong Tong* time. His third family Lilian Ducelle and two kids, lived in Amsterdam-Slotermeer, they joint Jan Boon in The Hague only in 1968 after they returned from California.

⁸⁶ Rogier (Batavia 1937 – Den Haag 1995) was second child from Jan Boon and his first wife Edith de Bruijn. He was graphic designer, photographer and, very important as designer for both *Tong Tong* and the Pasar, also "de ultieme Pasarganger" (the ultimate Pasar visitor) Boon and Boon 2007, p. 139. Rogier married Ellen Derksen, they have a daughter Siem (Den Haag 1964). Siem and Ellen still organize the Pasar, since 2009 under the Name Tong Tong Fair. With his second wife Udji Rogier had two children, son Robin and daughter Lesley. Siem and Leslie composed a book with their fathers work as a designer and photographer: Boon and Boon 2007

⁸⁷ *Tong Tong* established an complete infrastructure for the Indisch culture: a magazine (*Tong Tong*), an art circuit (Indische Kunst Kring Tong Tong (IKK), a annual multi day feast (Pasar Malam Tong Tong), a publishing house and a bookshop (De Toko), see: Drewes 1999 en Derksen 1994

⁸⁸ Interview with Ellen Derksen The Hague, 22 November 2010

⁸⁹ *Tong Tong* 3 (1958/9) 6 (30 sept) p.11

⁹⁰ *Tong Tong* 3 (1958/9) (15 juni) p. 4

Then again, there was this *aim* to collect the many requests as formulated. In Oktober 1960 already, when the address strapping and expedition forever was outsourced⁹¹, the 'Stichting Tong Tong' was founded⁹². Maybe because Rob Nieuwenhuys was on the Board, the goals of the new Foundation and ways to achieve them repeated the first request in *Onze Brug* (1957). The Foundation wanted to create and establish the interest in de history of Dutch people in former Indië and Indonesia to develop new ideas for enterprises of all kind in the tropics. And it wanted to achieve this goal by founding an achieve, library and museum to lodge all the scattered private collections, documents, photos, brochures, diaries, manuscripts, research, maps, paintings, etc. and to publish and reissue books, brochures etc or to cooperate in it, using and supporting *Tong Tong* as an important way of contact and collection of historical facts. It also would arouse the 'repatriant' to cooperate with this goals, that would financially support PhD students and other people and organizations with the same goals, seeking PR via all media, lectures and presentations, as well as theatre, films and exhibitions⁹³. Tjalie Robinson took it seriously. Criss cross in the magazine, hiding away in articles about other subjects, there are remarks about collecting on behave of a library, a museum or an archive. Once *Tong Tong* received the complete volumes of the magazine *Indische Navorscher*, as the section writer 'Navorscher', pseudonym of Jurriaan van Toll (1895-1969), it proudly presented it⁹⁴. Tjalie Robinson himself continuously used phrases like: "[...] she came to the office, red books, saw photo's [...]"⁹⁵ or "we'll take those items in our own Indies Museum"⁹⁶. About 30 times in the first two years of his magazine he even mentioned 'gifts'⁹⁷: a diary (which he published without the name of the "dear old lady" who wrote it)⁹⁸, three books, some photos, important documents and a valuable newspaper article⁹⁹. Sometimes he even mentioned a very name: Gaymans¹⁰⁰, Anneke von Faber¹⁰¹, Bèr Ledebøer¹⁰², and dr F.A. Haak Bastiaans¹⁰³, but mostly he didn't.

⁹¹ *Tong Tong* 3 (1958/9) 15 feb, and *TT* 4 (1959/60) (15 aug.) *TT* 4 (1959/60) 15 (15 feb.) p. 1

⁹² *Tong Tong* 6 (1961-1962) 1-2 (30 July) 5 T[jalie].R[obinson] in: 'Stichting Tong Tong'

⁹³ *Tong Tong* 6 (1961-1962) 2+3 (30 July) 7 The new foundation presented itself at the exhibition 'Curiosa' at the 'Houtrusthallen' in The Hague in August 1961 with a small photo exhibition and a cultural program called "Indische dag"

⁹⁴ *Tong Tong* 5 (1960/1) 11 (15 dec) p.9; this genealogical section started in *TT* 5 (1960/1) 5 (15/9)

⁹⁵ *Tong Tong* 4 (59/60) 1 (15 July) p.3 about the sculptress Wies van Vianen

⁹⁶ *Tong Tong* 2 (1958/59) 2 (30 July) p. 5

⁹⁷ See: Appendix B: Gifts

⁹⁸ *Tong Tong* 4(1959/60) 20 (30/4)p. 9 The "dear old lady" is an eyewitness of the Krakatau eruption 1883

⁹⁹ *Tong Tong* 4 (1959/60) 20 (30 apr) p.7 An article from the New Yorker (3-5-1958) about Maria Dermoût, a colleague writer and dear friend of Jan Boon

¹⁰⁰ A.C. Gaymans; also in IWI Documentenarchief

¹⁰¹ She might be the very 'Von Faber' in IWI ALB-2044 or the 'Faber-Rothe' in IWI ALB-2084

¹⁰² Who had something to do with the Hyang-plateau, so may he's connected to 'collection G.L. van Lennep' in IWI Documentenarchief

Building a true archive wasn't really Boons' interest, collecting and presenting the *information in it* was his goal. The words 'archive', 'library' and 'museum' are mainly used in a general¹⁰⁴, a vague¹⁰⁵ or suggestive¹⁰⁶ way, as a wish once coming true¹⁰⁷, a kind of external (personal) memory¹⁰⁸, or a (un)certain place in the Tong Tong Building¹⁰⁹. Then again, there obviously was a growing pile¹¹⁰ of interesting archive¹¹¹, museum¹¹² or library items¹¹³, somewhere in the Tong Tong building stacked by the magazine staff and by its famous¹¹⁴, friends like¹¹⁵ or unknown¹¹⁶ readers. In June 1967 Tjalie Robinson even claimed that "the silly little Tong Tong office" had grown into an archive, which he hardly could manage¹¹⁷, so he agreed (with Rob Nieuwenhuys) to hand over this "Alladin's treasure" to the KITLV in Leiden if Tong Tong would not survive¹¹⁸. Nevertheless and although the editor J.C. Hazewinkel in retrospect was called 'manager of our archive and library'¹¹⁹ the Tong Tong collection never was more (or less!) than a (most precious) bunch of items collected by the (spirit of the) Tong Tong

¹⁰³ *Tong Tong* 5 (1960-1961) 22 (30 May) 2 "De foto hebben we achterhaald bij dr Haak Bastiaanse zelf, die nu in Hilversum woont. Hij heeft nog een prachtige collectie foto's en andere herinneringen uit Indië welke waardevolle zaken aan de Stichting Tong Tong zullen worden vermaakt. Kijk, dat is nou mooi werk achter dit 'gekke krantje Tong Tong': een positieve wil om de herinneringen aan een mooie, trotse en creatieve Nederlandse tijd in de Oost te conserveren" Tjalie Robinson in: 'Bij de Voorplaat'

¹⁰⁴ *Tong Tong* 4 (1959-1960) 4 (31 aug) 2 "Kartotheek en archief beginnen er toonbaar uit te zien"

¹⁰⁵ *Tong Tong* 4 (1959-1960) 4 (31 aug) 4 "Nog even die leuke foto uit het archief gehaald [...]"

¹⁰⁶ *Tong Tong* 4 (1959-1960) 4 (31 aug) 'Ook al kan Tong-Tong bij lange na niet alles plaatsen; het is in het archief goed bewaard en krijgt later zijn (eervolle) plaats zeer zeker' W.v.M. in: 'Voor het te laat is'

¹⁰⁷ *Tong Tong* 5 (1960-1961) 12 (30 Dec) 3 [...] de start van onze Stichting, waarin een archief en een museum ontwikkeld worden [...]" Tjalie Robinson in: 'Als een klapperboom'

¹⁰⁸ *Tong Tong* 6 1961-1962 15 (15 Feb) 19 : "Wie wil als kleine bijverdienste kelder en archief van Tong Tong helpen opruimen en ordenen?" Ad

¹⁰⁹ *Tong Tong* 9 (1964-1965) 16 (3 Mrch) 3 "Ik laat de ondertekeningen weg, maar de 'bewijsstukken' liggen voor altijd in ons correspondentie-archief" Tjalie Robinson in 'Van hier en gunder: Brieven pro'

¹¹⁰ *Tong Tong* 5 (1960-1961) 3 (15 Aug) 9 "Toen wij het verhaal van Si Klaas ontvingen zochten wij in ons foto- archief naar een foto van de 'Slapende vrouw' en vonden inderdaad een authentieke foto met authentiek onderschrift: Kawi, Malang. Wat nu Oosthoekers! Wie heeft er nu gelijk? De heer W. Elbers of ons fotoarchief en hoe kan zo'n fout ontstaan?"

¹¹¹ *Tong Tong* 4 (59/60) 7 (15 okt) p.1

¹¹² *Tong Tong* 2 (1958) 2 (30 juli) p.5

¹¹³ *Tong Tong* (1970-1971) (1 Apr) 4 Gezocht voor archief Tong Tong: J.Th.P. Blumberger: "De Indo-Europese beweging in Nederlandsch-Indië". Brieven met gevraagde prijs aan de Redactie van Tong Tong" Ad for a book

¹¹⁴ *Tong Tong* 1966-1967 (15 Apr) 5 "En weet u dat wij in ons Tong Tong archief nog een eigenhandig geschreven en getekende krontjong-compositie hebben van Wim Plate toen hij nog student was in Leiden? Tarrik teroes, Boeng Besar! [Tjalie Robinson in a subscription to a subscription to a photo]"

¹¹⁵ *Tong Tong* 16 (1971-1972) 7 (15 Okt) 2 "Daarom dank aan deze Malanger Ton Elia die 25 jaar geleden deze foto maakte (en bijna vergat) voor zijn jeugdviend Tjalie die de foto in zijn archief stopte (en bijna vergat). En met Elia door deze knappe foto óók 'thuis' is" Tjalie.R[obinson]. in: Bij de voorplaat: Over de "heer der bergen"

¹¹⁶ *Tong Tong* 11 (1966-1967) 18 (30 Mrch) 2 "Al deze foto's kwamen successievelijk in vele jaren in ons bezit zonder dat wij de inzenders of de makers kenden, laat staan de personen op de kiekjes. Maar het waren immers "echt kiekjes die in Tong Tong thuis hoorden"? DUS staan ze er nu in. Dank voor alle medewerking. Toch zouden we het VOOR ONS ARCHIEF op prijs stellen namen, plaats en datum te weten. [...] Stuur op!" Tjalie Robinson in 'Bij de voorplaat: het was allemaal zo gewoon'

¹¹⁷ *Tong Tong* 11 (1966-1967) 23 (30 Jun) 13 "[...] En er is veel bij té goed om vergeten te worden. Hoe beheer ik De Schat van Alladin? [...] Al beseffen velen het niet, dat gekke kantoortje van Tong Tong is zo zoetjes aan een archief geworden van veel kostbaars uit ons verleden dat nooit verloren mag gaan" [Tjalie Robinson] in the framed introduction to 'De drie die ons verleden vasthouden' p. 12-13

¹¹⁸ *Tong Tong* 12 (1967-1968) 15 (15 Feb) 9 "En mocht Tong Tong sterven, ons hele archief gaat naar het Instituut voor Taal, Land en Volkendenkunde [...] Tjalie Robinson in: 'Keep going! Keep going!'"

¹¹⁹ *Tong Tong* (1976-1977) (15 jul) 17 "J.C. Hazewinkel was destijds aan ons blad verbonden. Uiteraard niet als jager, maar als redacteur en beheerder van ons archief en bibliotheek" Redactie in: 'Noot van de redactie'

Foundation. If any collection was built, it was side away, personal on the one hand, at home, probably with Rob Nieuwenhuys in Amsterdam and Hein Buitenweg in The Hague, certainly at ‘Navorscher’s’ place¹²⁰ and of course upstairs in the Tong Tong Building at Tjalie’s. But they were catches. Whatever the Tong Tong collection was, it was there thanks to Jan Boon and his method indeed, but it was organized, described and not accessible like an archive. The only way to find out what that ‘collection’ approximately contained was to (very carefully) analyze *Tong Tong*¹²¹. A true archive was only built after his death, by his widow Lilian Ducelle and her successors.

¹²⁰ *Tong Tong* 20 (1975-1976) 22 (15 juni 1976) 24 D.A. Visker in: ‘Late hulde aan een navorsers’

¹²¹ As Ralph Boekholt suggested by mail d.d 11 January 2011 “Neem alle foto’s uit *Tong Tong* en je hebt het Tong Tong (foto) archief, minus wat naar de eigenaren terug gestuurd is”.

2. Writing history : Lilian Ducelle and Ralph Boekholt

Lilian Ducelle, born in 1919, Sitoebondo, Java, Indonesia as Lilly Mary Hermine van Zele¹²², was Jan Boons third wife and mother of his two youngest children, Lucian Mark (1950) and Vivian (1952). And when he died in April 1974 she took over the Tong Tong Building. It was the only thing to do, as chief editor Ritman pointed out at the time, to abolish the magazine, but one thing Ducelle insisted on was to continue the magazine; the life work of her husband.

The Tong Tong Building wasn't an organization itself. With the term I cover the whole range of activities of the cultural organization housed at the Prins Mauritslaan 36 in The Hague throughout Jan Boons life. Those activities were not made up by Tjalie Robinson, as the myth tells. They had grown in the minds of all the different Prins Mauritslaan 36 residents, readers and frequent visitors, due to developments and incidents in the Dutch society combined by a continuous exchange of experiences and needs on the matters in this intellectual climate Jan Boon created with his magazine. Some of the activities were social, others were instigated to keep the organization alive. Some of them were captured in genuine organizations, like the Tong Tong Foundation and the Tong Tong NV¹²³, the Nassi Committee and the El Atabal project¹²⁴. Others, especially Ducelle's were not.

Ducelle's position in the Building was never an official one in the lifetime of Jan Boon. Only when he was already very ill in 1973 she officially entered in the credits of the magazine as Director of the Board of the Tong Tong BV, the owner of the magazine¹²⁵. She entered the magazine unofficially in December 1966 in an odd ad in the section 'Kerstwensen' (Christmaswishes) when for the first time ever the magazine's

¹²² Like her husband, but long before him, as she assured me several times, Lilian Ducelle lived up to her alias. She only once signed an article by her own name Lilly van Zele, in: *Tong Tong* 8 (1963-1964) 18 (30 Mrch) 15 Lilly van Zele 'Vrouwen en het IEV' in: 'Myana, voor de vrouw'

¹²³ Raised at Oktober 7th 1960, respectively July 1st 1962

¹²⁴ Drewes 1999, 49-83, 117 The Nassi Committee was trying to help 'Spijtoptanten', Indies people in Indonesia who still wanted to emigrate to the Netherlands; El Atabal was a project set up to built an actual Indies village in Malaga, Spain; There were also (ad hoc) organizations called 'funds' to raise money for all kinds of (magazine) purposes. The organization of the 'Tong Tong Building' really is worth a true research

¹²⁵ *Tong Tong* 18 (1973-1974) 1 (15 Jul) 3 "Daarin ziet u dus dat de directie sinds het ingaan van deze 18^{de} jaargang, niet langer berust bij Tjalie Robinson, die om gezondheidsredenen is moeten aftreden, maar bij Lilian Ducelle" Redactie in "Nieuwe Directie. Ducelle is mentioned in the credits as the one member of the 'Directie' from July 1973 till June 1987. In the *editorial* office she entered the credits in July 15th 1973 and silently disappeared from it in February 1974, to enter it again in July 1976 till June 1987.

“directie redactie administratie” (direction board, editors and administration) wished their readers “ditmaal persoonlijk” (now personally) a merry Christmas and prosperous New Year. Due to the lay out it isn’t clear at all what position Ducelle was in¹²⁶. Before, the readers of the magazines credits only knew her as fellow worker in some special editions¹²⁷, or most as a regular editor in her section ‘Myana, for woman’, which she started in November 1961¹²⁸. This, probably because of the *American Tong Tong* that she directed and edited throughout its existence. For that’s the first time Tjalie Robinson mentioned her¹²⁹, as she left for the States with their two children and his eldest son Rogier¹³⁰. Loyal readers of *Onze Brug*, however, knew her already from the section ‘Between U and me’ she set up in May 1957, even before her husband entered the magazine¹³¹. And if she was ‘Noes’¹³², as I think she was, Ducelle was the first one ever in the magazine who made a request to readers to write her about their daily lives on behalf of a new section. She never started that mentioned section by the way, instead, she silenced for over three years, only to return in *Tong Tong* in March 1960 with an article about the Indo couturier Robert Mahieu¹³³. A month later she put a very specific request in *Tong Tong*, asking for an American pen friend¹³⁴ and in June 1962 she sailed with her children to The States¹³⁵, to Whittier California, “home again”¹³⁶. The States was her new homeland indeed, a new, unknown and still

¹²⁶ *Tong Tong* 11 (1966-1967) 11-12 (31 Dec) 25: “Redactie, directie, administratie Tong Tong wensen alle lezers ditmaal persoonlijk een Vrolijk Kerstmis en Voorspoedig Nieuwjaar toe”. Tjalie Robinson, Lilian Ducelle, Wim Schaay, Klaas Mahieu, Theo Pöttger, Noes Leyder Havenstroom, Zus Hercules, Ellen Boon-Derksen, Thera Ruijter, Rogier Boon, Eef Mees, Juffr. Eckhardt (Ekkie) en al onze vaste en losse medewerkers in ‘Kerstwensen’. (the reproduction of the text doesn’t show the sneaky lay out of the ad)

¹²⁷ The First lustrum special February 28 1963, and the Christmas Specials in December 1963, 1964, 1965

¹²⁸ Myana, voor de vrouw’ the section lasted until March 1968

¹²⁹ Like Tjalie Robinson in *Onze Brug* Ducelle never was introduced, not even by Tjalie Robinson in *Tong Tong* at the start of ‘Myana’ like other section writers were. Indeed she was not participating in the ‘staff photo’ in August 1960. The first thing we know as readers of the magazine is Tjalie Robinsons announcement about Lilian Ducelle and Rogier Boon leaving the “Tong Tong Office” for America in 1962. The article ‘And who is Lilian Ducelle?’ Lilian Ducelle herself wrote in *Tong Tong* (1962-1963) 23 (16 June) 13, is not an introduction but a correction about a name confusion

¹³⁰ *Tong Tong* 6 (1961-1962) 24 (30 June 1962) ‘Het Tong-Tong-kantoor zal het de komende tijd zonder Lilian Ducelle and Rogier Boon moeten doen. Zij zijn vertrokken naar Amerika om daar met hun vakkennis (redactie, tijdschriften organisatie, publiciteit, verenigingswerk) The American Tong Tong en alle wat daarom draait op te zetten [...] Ze gaan praktisch op een schoen en een slof. Zonder fondsen want dit blad kan er geen cent aan besteden. Ze moeten voor hun eigen bestaan werken en meteen The American Tong-Tong van de grond af opbouwen zoals ook dit blad uit het niets is opgeroeid” Tjalie Robinson in ‘Als de tros wordt losgesmeten’

¹³¹ *Onze Brug* 1 (1956-1957) 11 (May 1957) 3, and (June 1957) 3, and (August 1957) 3. ‘Tussen u en mij’

¹³² *Onze Brug* 1 (1956-1957) 11 (May) 3 “Wilt u me schrijven? Ik vraag het aan mannen, vrouwen, jongens en meisjes. U schrijft niet alleen aan mij, u schrijft voor honderden andere lezers die het net als ik heerlijk vinden om een brief te krijgen uit een ver land dat ze (nog) niet kennen. [...] Schrijft U maar, kort of lang [...] Tot ziens in deze rubriek” Noes in: ‘Correspondentie’

¹³³ *Tong Tong* 4 (1959-1960) 17 (15 Mrch) 8 and TT 6 (1961-1962) 9 (15 Nov) 8, 9

¹³⁴ *Tong Tong* 6 (1961-1962) 11 (15 Dec) 9 Correspondentie gezocht met vlot schrijvende vrouw (gehuwd, ongehuwd, doet er niet toe) somewhere in de States of daarbuiten. Lilian Ducelle, Pr. Mauritslaan 36, Den Haag”

¹³⁵ *Tong Tong* 6 (1961-1962) 24 (30 June) 12: ‘Als u dit leest, zit ik aan boord van de Maasdam op weg naar New York [...] weg of niet, mijn werkzaamheden voor Tong Tong gaan door [...] Ik verhuis (wie weet eigenlijk waar ik in Nederland woonde) maar verder verandert er niet veel [...] Uw correspondentie wordt door gestuurd” Lilian Ducelle in: ‘Komen, gaan en blijven’

¹³⁶ *Tong Tong* 7 (1962-1963) 3 (15 Aug) 12 “[...] Maar één ding kan ik U nu al zeggen: ik voel me ineens weer ‘thuis’. Niet in mijn huis in Malang [Indonesia], maar in een nieuw huis waarin ik me thuis zal voelen. Omdat alles zo gewoon is in Amerika”. Lilian Ducelle in: ‘Amerika is zo gewoon’

welcoming country¹³⁷ where she tried, quite successfully, as she once told me¹³⁸, to become a Hollywood film couturier. In the mean time she and Rogier, who had come along¹³⁹, set up *The American Tong Tong: The only official Dutch Indonesian Magazine in America*¹⁴⁰. It was modeled to its Dutch big brother: the language was Dutch, the designer was Rogier, it was led “in general” by Tjalie Robinson¹⁴¹ and it came together with the *Tong Tong* (sea mail)¹⁴². But of course it was written and printed in Whittier California where Lilian Ducelle was in charge, writing most of the articles in that lovely easygoing style¹⁴³, following her own method: articles based on letters of readers¹⁴⁴.

In line she and her husband, who arrived in October 1962, started to organize Indo cultural life amongst about 10.000 Indo immigrants in California. They organized lectures, ‘kumpulans’ (informal group meetings) fashion shows and other presentations on Indo culture, connecting them *en passant* to the Indo group in Holland¹⁴⁵. In May 1965 they set up the Moesson series¹⁴⁶ by The American Tong-Tong Publishers, a formal recognized publishing house they set up in the States, since the Tong Tong NV for strange reasons could never achieve that status¹⁴⁷, publishing Indies books from 1964 till 1981. And

¹³⁷ *Tong Tong* 7 (1962-1963) 3 (15 Aug) 12 “Mrs Lilian Ducelle, 333 So. Newlin Ave., Whittier-California, USA” Lilian Ducelle in: ‘Amerika is zo gewoon’

¹³⁸ [in about 1997] when Ducelle realized I wore a same kind of jacket she once had herself, copied from a famous movie (I forgot which one). She therefore liked my elder sister Christel Engelkamp who gave the jacket to me, for she also made the jacket herself modeled to a jacket she saw in a film (I forgot which one)

¹³⁹ Ellen never was sure whether he just temporary left, or emigrated too

¹⁴⁰ Existing from August 1962 till February 1965; The stop was meant to be temporarily, but the magazine was never re-erected: “Dit is voorlopig het laatste nummer van “The American Tong-Tong”. We zeggen: voorlopig, omdat immers de opheffing van The Am. Tong-Tong een maatregel is van tijdelijke aard [...]” T[jalie] R[obinson] in ‘Bij de groet ten afscheid’; *The American Tong Tong* 3 (1964- 1965) 13 (28 Feb) 1

¹⁴¹ *The American Tong Tong* 1 (1962-1963) 1 (15 AUG) 1 Ed. Lilian Ducelle and Rogier Boon. Algehele leiding Tjalie Robinson. Verschijnt de 15e en de 30e van elke maand samen met Tong Tong (zeepost). Redactie Tong Tong: 5430 Pioneer Blvd, Whittier-California

¹⁴² This was a trick as she once told me. It was not allowed in California for minorities to have their own newspapers, but it wasn’t forbidden to sell it combined with an imported magazine

¹⁴³ Developed in her long career as a war correspondent and journalist at De Vrije Pers and De Nieuwe Courant in Surabaya after WW II, and writer of columns and article for the *Wapenbroeders*, the magazine Jan Boon led in 1946

¹⁴⁴ *The American Tong Tong* 1 (1962-1963) 1 (15 Aug) 4 “Onze ervaring heeft geleerd dat lezers zelf de meest interessante en leukste copy kunnen leveren en het ook graag doen. Uw leven, ons leven, in het nieuwe vaderland zit vol ‘story’, leerzaam voor anderen, leerzaam voor uzelf. [...] Schrijf ons over uw leven in the States” De redactie in: ‘Kort en krachtig’

¹⁴⁵ For example: a man called Hobby Sobat (friend of hobbies), organizing in *Tong Tong* a section for hobbies like collecting stamps, emigrated to the States and wrote for *the American Tong Tong*. *The American Tong Tong* 1 (1962-1963) 1 (15 Aug) 3

¹⁴⁶ *Tong Tong* 9 (1964-1965) “Nieuw: Tong Tong Moessonreeks; de eerste uitgave: Anak Kompenie” [Add] Anak Kompenie (Child of the Army), the debut of Lin Scholte (1921-1997). The ‘Moessonreeks’ was a series of books published from 1964 till about 1981 by The American Tong-Tong Publishers, Whittier California, USA; it replaced the ‘Tjitjakreeks’ started by Tong Tong in The Hague in 1959

¹⁴⁷ *Tong Tong* 6 (1961-1962) 7 (16 okt) 9. Forced by the refusal in Holland for Tong Tong’s formal recognition as an publishing house, Tjalie Robinson went abroad to realize the matter: “Tot onze spijt is het niet mogelijk u de gevraagde erkenning te verlenen. [...]” De reeds bestaande plannen om in het buitenland een uitgeverij op te richten (geïmporteerde boeken zijn wel verkoopbaar in boekwinkels) zullen nu definitief worden voortgezet” T.R. in: ‘Tida Bisa’; and: *Tong Tong* 8 (1963-1964) 6 (30 Sep) 9 The American Tong-Tong, Publishers Whittier (Cal.) U.S.A. is een erkend uitgeversbedrijf [...]” J. Gidding in ‘Iets nieuws: Tong Tong Boeken Club: Over boeken, Boeken soesah en Boeken pret’

although she had come to stay, and had the time of her life, she ended up in 1967 in Holland again, “the closer to Tjalie the better”¹⁴⁸.

Not the magazine itself I reckon, but that specific Tjalie Robinson climate was threatened by the absence of Jan Boon when he left for the USA in 1962. So he returned in the fall of 1966 to save his lingering magazine, and Ducelle came after him in January the following year. Before they left for the States Ducelle and her children lived in Amsterdam¹⁴⁹, where she had all kind of jobs, saving money to emigrate and “earning our living, while he lived in The Hague fighting for his existence” as she later puts it¹⁵⁰. Now in 1967 they moved to the Prins Mauritslaan 36 in The Hague. Being reminded of the first years of Tjalie Robinson Ducelle started to realize and stabilize the infrastructure of the Tong Tong Building in a way they would make a living out of it, so her husband could take care of the magazine without fighting for his health. Of course, she started to write for the magazine, continuing ‘Myana’ and even starting a new one called ‘Kopi Toebroek’ (black Indo Coffee)¹⁵¹. In April 1967 she seemed to lead the section ‘Pasar Malam’ and perhaps the section ‘Trade’ as well, selling “memory tiles ,tea spoon and special pans to cook rice in”, at least the ‘Miana brochés’, especially designed for her readers¹⁵². Then there’s an ad in the magazine for women to join her ‘Klusjesvrouwen club’, a workshop with a dimplomated(male) teacher she set up to learn how to do chores in the house as a woman¹⁵³, and a call for girls to join her own workshop, to create their own sarong, kabaja or sakaba (Asian jackets)¹⁵⁴. She organized a fashion show at the ‘Pasar Malam’ in 1967 to present them¹⁵⁵ and via Myana, she set up an annual Pasar Rombeng (fancy fair) for the very Pasar Malam and the Toko and the Bookshop¹⁵⁶, turning them from a mail order business into a genuine shop within the Tong Tong building every Saturday¹⁵⁷, and soon daily.

¹⁴⁸ *Tong Tong* 21 (1976-1977) 1 (15 July) 2 “Ook het gaan naar Amerika is [voor Tjalie] geen weggaan geweest. Voor mij wel, hoe verder van Holland hoe beter, maar als het in die ene ster geschreven staat dat het toch Holland moet worden, dan gaan we terug. Hoe dichterbij Tjalie hoe beter”.

¹⁴⁹ Karel van de Woestijnestraat 1, 1 hoog, Amsterdam-Slotermeer

¹⁵⁰ *Tong Tong* 21 (1976-1977) 1 (15 July) 2 “De eerste tien jaar ben ik een volstrekt buitenstaander geweest, ik woonde met de kinderen in Amsterdam, Tjalie met zijn zorgenkind Tong-Tong in Den Haag. Ik werkend voor ons bestaan, hij vechtend voor ZIJN bestaan” Lilian Ducelle in: ‘Twintig jaar, en later’

¹⁵¹ *Tong Tong* 12 (1967-1968) (15 Nov) 14 “In deze rubriek schenken wij kopi-toebroek, een –op-de-man-of-vrouw-af praatje over datgene wat ons bezig houdt of na aan het hart ligt” Rini (Carpentier Alting) en Lilian (Ducelle) in: ‘Kopi toebroek: Ver weg’. Rini Carpentier Alting (1921-2003) wrote *Verdroomd seizoen* (Den Haag: Leopold, 1961)

¹⁵² *Tong Tong* 12 (1967-1968) 1 (15 July) 12 ‘Miana brochés. [...] Ze zijn nu te krijgen op kantoor Tong Tong f3,50. [...] speciaal ontworpen voor Tong Tong-lezeressen”

¹⁵³ *Tong Tong* 12 (1967-1968) 7 (15 okt) p. 15 ‘Ajo dames, wie doet er mee? Ik moet een minimum hebben van 15 (een maximum van 18) deelneemsters om een eigen clubje te kunnen vormen” Lilian Ducelle in: ‘Klusjesvrouwen Aantreden’

¹⁵⁴ *Tong Tong* 11 (1966-1967) 17 (15 Mrch) 15 “Uitnodiging aan alle meisjes uit Indië”

¹⁵⁵ *Tong Tong* 11 (1966-1967) 20 (29 april) 21 “Gevr.: Mannequins voor Sakaba-show Pasar Malam Maat 36-41 Pers. Aanmelden Lilian Ducelle Pr. Mauritslaan 36, tel 545500” en *Tong Tong* 12 (1967-1968) 1 (15 July) 12

¹⁵⁶ There already was a license for ‘erkende boekhandel (book shop) selling by mail order not only new and old books, but also trade from Indonesia via the Tong Tong Office

¹⁵⁷ *Tong Tong* 12 (1967-1968) (15 okt) 4 ‘Eindelijk kunt U eens zelf kijken en kiezen. [...] Kom gezellig neuzen in onze Obral-afdeling. Tong Tong, Pr. Mauritslaan 36, Den Haag [...]”

Her ads stimulating to buy at the Tong Tong Toko “to help each other and Tong Tong”¹⁵⁸ showed the goals to make self organization work. How this section of the Tong Tong Office depended on her very presence became clear when she had to close the shop for 3 days a week after her husband died and she took over his work for the magazine as well¹⁵⁹. Already during his life time, she did parts of her husband’s job. She made calls in his style especially to women, encouraging them to write down their memories about specific items, like how to serve the ‘rijsttafel’ (the Indo dishes)¹⁶⁰, or their war experiences outside the ‘kawat’ (the fence of the Japanese prison camps) in Indië, requests for “unforgettable” publications¹⁶¹, for the publishing house clearly was the most beloved part of her job. That was her master plan, directing all the energy towards running a ‘toko’ (bazaar), a (new and second hand) bookshop and a publishing house¹⁶², thus generating the money to continue the magazine, and extended the “informatiebron” (the source of knowledge) he used to dream of¹⁶³. Within 10 years she changed the Prins Mauritslaan 36 from the address of *Tong Tong* the magazine into the Tong Tong Building, or as she put it from “a magazine of plans and dreams” into “a magazine of executable realities”¹⁶⁴. When her husband died she, the one important of “the Robinson heirs”, insisted to continue the magazine as a director and the chief editor. Taking over her husband’s tasks after he died, doubled hers, she claimed¹⁶⁵. For although the J.H. Ritman was appointed as new chief editor, he himself declared that Ducelle was the true member of the ‘redactie’ from the moment Jan Boon died¹⁶⁶. And she

¹⁵⁸ *Tong Tong* 12 (1967-1968) 5 (15 sep) 20 ‘En koop habis boelan bij ons. [...] Zo helpen wij elkaar en leeft Tong Tong nog lang voort’

¹⁵⁹ *Tong Tong* 19 (1974-1975) 15 (15 feb) 14 ‘Voeg hierbij 100 tot 150 telefoontjes per dag (die maar door drie mensen worden aangenomen en behandeld) [...] Daarom heb ik moeten besluiten om onze toko en boekhandel alleen op Woensdag en Zaterdag open te stellen. [...] Nu al, heb ik een achterstand van correspondentie die gewoon niet in te halen lijkt. En ik wil het contact met lezers en geïnteresseerden levend houden, zo heeft Tjalie het gedaan en gewild [...]’ Lilian Ducelle in: ‘Jammer, maar het kan niet anders’

¹⁶⁰ *Tong Tong* 11 (1966-1967) 21 (15 May) 13 She didn’t mean the etiquette but the “proper combination” of it, based on the taste of the specific herbs and ingredients: “De sambel bij sajoer podomoro bv was gestoomd. De sambel bij kippesoep was sambel djerোক enz. [...] Toe helpt u ze terug te brengen, mevrouw. [...] Noem Uw inzending ‘de goede combinatie’. Lilian Ducelle in: ‘1001 avonturen met de soetil: wat hoort bij wat?’

¹⁶¹ *Tong Tong* (1966-1967) (30 Mrch) 13 “Maar waarom niet schrijven? De vrouwen en meisjes van toen leven nu nog en ze weten alles nog [...] zoudt u willen schrijven over uw leven buiten de kawat? [...] Het kan een onvergetelijke bundel worden” Lilian Ducelle in: Myana voor de vrouw: 25 jaar geleden’

¹⁶² *Tong Tong* 21 (1976-1977) 1 (15 July) 3 “Zo roeien we door met toko, boekhandel, uitgeverij [...]” Lilian Ducelle in: ‘Twintig jaar, en later’

¹⁶³ *Tong Tong* 28 (1983-1984) 9 (1 Dec) 3 ‘Ik heb het meeste werk aan [...] de ontelbare zaken die eigenlijk niets met de redactie te maken hebben maar wel met het begrip ‘informatiebron’ dat Moesson (Tong Tong vroeger) is’ Lilian Ducelle in “Met en na mij’

¹⁶⁴ *Tong Tong* 21 (1976-1977) 1 (15 July) 3 “De maatschappij is harder, veeleisender, duurder geworden. Tong Tong is geen blad meer van plannen en dromen, maar van uitvoerbare werkelijkheden” Lilian Ducelle in: ‘Twintig jaar, en later’

¹⁶⁵ *Moesson* 19 (1974-1975) 15 (15 feb) 14 “Na Tjalies heengaan zijn mijn taken verdubbeld. Had ik het vroeger al druk en waren de vrije Zater-Zondagen zeldzaam, nu is het werk gewoon niet af te krijgen. Omdat een etmaal maar 24 uur heeft. Ik zou er met 36 uur nog niet komen” Lilian Ducelle in ‘Jammer, maar het kan niet anders’

¹⁶⁶ *Tong Tong* 18 (1973-1974) 21 (15 mei) 9 “Na rijp beraad hebben de erven Robinson besloten de uitgave van *Tong Tong* voort te zetten. [...] De redactie wordt gevoerd door Lilian Ducelle, Chr. Manders en J.H. Ritman. Lilian is ongetwijfeld de figuur, die Tong Tong leiding kan geven in de geest van Tjalie” J.H.R[itman] in: ‘Poekoel teroes’ (Go on)

succeeded¹⁶⁷. In the following 4 years she updated the Tong Tong Building into a habitat of her own, ending up in December 1977 by giving it all a new name. “The first day of the new year it will be: Tjalie Robinson BV, Indisch Tijdschrift *Moesson*, Boekhandel Moesson, Toko Moesson, Uitgeverij Moesson”¹⁶⁸, the ad simply said. And then, since the first *Moesson* being published in January 1978, she did the two other things that would mark her era: she visited Mrs. Hillerström, and she published *Mendoeng* (1979) by Ralph Boekholt¹⁶⁹.

The Hillerström collection

Ralph Boekholt (1952) would soon be her heir; Mrs. Hillerström (1900-1978) left Ducelle an inheritance: the Hillerström albums. Marie Jeanne Hillerström (1893?-1977), who kept the collection, was Swedish, never been to Indië, and lived in The Hague around 1948, working at the Department of Foreign Affairs. At that time all kinds of personal estate like books, photo's, family photo albums, films, poetry books and diaries, left behind by their owners in the chaos of the wars in Indonesia, came to the Netherland as a result of international negotiations. For a few years a special section of the Department tried to find the owners of this chattel and this section –and the search- officially stopped, Marie Hillerström took home this “most extensive heritage”, as Ducelle called it¹⁷⁰, and continued to search for the owners for the rest of her life. She wrote potential owners, visited Indo meeting points like the Pasar Malam in The Hague in 1960, as Tjalie Robinson reported¹⁷¹ and put ads in relevant magazines, four times in *Tong Tong*. The first two (March and November 1959) offers a glimpse of what the collection contained at that time: “photo's, photo negatives, photo-albums, poetry albums, 8- and 16mm films, family films”¹⁷². The third one is trying to be more specific, it contained “photo's, photo albums, poetry albums, photo negatives, 8- and 16mm family films, found after the Japanese occupation of Indië in Bandoeng, Batavia, Soerabaia

¹⁶⁷ *Tong Tong* 22 (1977-1978) 1 (15 July) 3 “Maar Lilian zette met onbezweken trouw het werk van haar man voort ... en Tong Tong bleef op de been” J.H. Ritman in ‘Voor de 22^e maal: poekoel teroes!’

¹⁶⁸ *Tong Tong* 22 (1977-1978) 9 (1 Jan) 2,3 Lilian Ducelle in: ‘MoessOn, met de O van Tong Tong’

¹⁶⁹ *Tong Tong* 22 (1977-1978) 13 (15 feb) 3

¹⁷⁰ *Tong Tong* 23 (1978-1979) 5 (1 okt) 4-5. “Marie Hillerström nam vrijwillig deze omvangrijke ‘erfenis’ mee naar haar eigen huis. Geen kast, geen rek, geen plekje in haar toch al niet zo ruime huis of er kwamen foto-albums in en op. Met stapels dozen, blikken met nog meer foto's”. Lilian Ducelle in: ‘Wie zijn zij, waar gingen zij heen? Bij het overlijden van mevrouw M.J. Hillerström’

¹⁷¹ *Tong Tong* 5 (1959-1960) 2 (30 July) 12 “De drukst bezochte stand op de Pasar Malam was wel die van mevrouw Hillerström [...] [zij] heeft n.l duizenden foto's verzameld, die in de kampen en in lege huizen waren achtergelaten [...] [Tjalie Robinson] in: ‘Zijn er ook foto's van u bij?’

¹⁷² *Tong Tong* 3 (1958/9) 17 (15 mrch) p.10 [afbeelding] “Voor eigenaars van foto's, negatieven, foto-albums, poëzie-albums, 8- en 16 mm films, familiefilms, die dit bezit achter moesten laten tijdens de Japanse bezetting op Java in huizen, kampen, opslagplaatsen bestaat nog de gelegenheid, van wat erna verzameld kon worden (vermoedelijk te Batavia, Bandoeng, Soerabaia en de kampen Tjideng en Tjihapit) inzage te krijgen ten huize van mevrouw M.J. Hillerström [...]”. Ads also in: *Tong Tong* 4 (1959/60) 10 (30 nov) p.4, *Tong Tong* 5 (1960/1) 2 (30 juli) p.12

in deserted houses, storages and (probably) the prison camps Tjideng Tjihapit and Kareës¹⁷³. It sometimes seemed to work, for the very ad revealed that the “albums from Sumatra are already given back to their owners” so “Mrs. Hillerström does not own loose photos located at Sumatra”¹⁷⁴. Jan Boon sometimes visited Mrs. Hillerström to “dive” into her collection of “ten thousands unidentified photo’s”, to show them in *Tong Tong* to get more information. And he did so at least once, as he published a picture of “about 1920 of 6 brave young ladies smoking”¹⁷⁵, now by the way referring to the ‘bersiap’, (the Indonesian independent war) for the origin of the collection¹⁷⁶. In December 1976 Lilian Ducelle reintroduced Mrs. Hillerström and her “piles of photo’s, negatives, poetry albums and 8- and 16mm”¹⁷⁷. She also placed a series of four ads about the collection, always with name, address and telephone number of Mrs. Hillerström and –much later- published at least once a photo from the collection¹⁷⁸. Ducelle also visited the old lady and outlined her in memorial article in 1978 on an ill and lonesome women surrounded by too many piles of photo’s in too small a house, refusing to hand them over to institutions except for *Tong Tong*¹⁷⁹, thus making it impossible for potential owners to retrieve their property¹⁸⁰. Ducelle did receive the collection and moved it to the Prins Mauritslaan, as promised. She selected the piles, with “professional help of Mr. Lawson and Mr. Spruit from the Tropenmuseum

¹⁷³ *Tong Tong* 5 (1960/1) 3(15 aug) p.12 “Het materiaal dat Mevr. Hillerström in haar bezit heeft omvat foto’s, foto-albums, poëzie-albums, negatieven en 8 en 16 mm familiefilms, gevonden na de Japanse bezetting te Bandoeng, Batavia, Soerabaia, in verlaten huizen, goedangs (opslagplaatsen), en (vermoedelijk) in de kampen Tjideng, Tjihapit en Kareës” [Tjalie Robinson] in: ‘Foto’s’

¹⁷⁴ *Tong Tong* 5 (1960/1) 3(15 aug) p.12 “De van Sumatra gekomen albums konden aan de eigenaars of hun nabestaanden teruggegeven worden. Losse kiekjes en portretten, die op Sumatra gevonden zouden kunnen zijn heeft Mevr. Hillerström evenwel niet in haar bezit” [Tjalie Robinson] in: ‘Foto’s’

¹⁷⁵ *Tong Tong* 4 (1960-1961) 10 (30 Nov) 4 “Af en toe nemen we er een duik om via onze grote lezerskring, misschien nuttige aanwijzingen op te doen. Hier is een foto van een zestal zeer progressieve meisjes zo’n veertig jaar geleden, die de brandie hadden zich te laten kiekeken met een sigaret... en zelfs een pijp!” Tjalie Robinson in: [the subscription at a photo of 6 girls sitting in the grass]

¹⁷⁶ *Tong Tong* 4 (1960-1961) 10 (30 Nov) 4 “Bij Mevrouw Hillerström, Lübeckstraat 103, Den Haag liggen tienduizenden ongeïdentificeerde foto’s, achterhaald van rampokpartijen in de bersiap-tijd” Tjalie Robinson in: [the subscription at a photo of 6 girls sitting in the grass]

¹⁷⁷ *Tong Tong* 21 (1976-1977) 9 (1 Dec) 15 “Al bijna 30 jaar heeft ze in ‘beheer’ stapels foto’s, negatieven, poëzie-albums en 8 en 16 mm familie-films van voor de bezettingstijd” [Lilian Ducelle] in: ‘Oude foto’s, van wie zijn ze’

¹⁷⁸ *Moesson* 24 (1979-1980) 7 (1 Nov) 12 “Foto 4 Hans en Leo Viëtor waren 5 jaar oud toen deze foto in 1923 werd gemaakt. [...] mocht u ze tegenkomen dames...” [Lilian Ducelle] in: ‘De Indische generatie’. The call succeeded. In *Moesson* 24 (1979-1980) 12 (1 Feb) 12 Ducelle mentioned “U weet wel, die knappe jongetjes op de foto in ons blad van 1 nov. ’79 zijn ‘terecht’. Dat wil zeggen, van onbekende gezichten op een van de duizenden foto’s die mevrouw Hillerström naliet, zijn het bekenden geworden, want vrienden herkenden hen.” NN in: ‘Hans en Leo Viëtor’

¹⁷⁹ *Tong Tong* 23 (1978-1979) 5 (1 okt) 4-5 “Alleen aan Tjalie, aan *Tong Tong* wil ik alle foto’s geven als ik doodga, had mevrouw Hillerström gezegd [...]. Kort voor ze overleed was ik nog bij haar, beloofde haar dat alle albums naar de Prins Mauritslaan zouden worden overgebracht en dat ik er voor zou zorgen dat alles een goede bestemming zou krijgen” Lilian Ducelle in: ‘Wie zijn zij, waar gingen zij heen? Bij het overlijden van mevrouw M.J. Hillerström’

¹⁸⁰ *Moesson* 23 (1978-1979) 5 (1 okt) 4-5 “[De foto’s] werden een deel van haar leven. Haar leven werd een deel van die Indische foto’s en naarmate zij ouder, eenzamer en zieker werd, vulden zij haar hele dag. [...] ‘Haar’ foto’s wilde ze aan niemand afstaan. Instellingen boden aan haar te ontlasten, maar ze weigerde. Maar [...] als er mensen naar haar toe kwamen om hun foto’s te zoeken, hoe moesten ze dat doen?” Lilian Ducelle in: ‘Wie zijn zij, waar gingen zij heen? Bij het overlijden van mevrouw M.J. Hillerström’

Amsterdam” for “many of them are totally lost, not recognizable what so ever¹⁸¹. She emphasized she kept “a large part of the photo’s” including albums in “in the Moesson archive”¹⁸², including of course that she did not so with another part. What happened to that other part is kind blurry. The Hillerström collection *as such* did not stay in the Moesson archive. Right after the selection it was divided between the Tropenmuseum (about 300 albums) and Moesson (“a large part”). Apparently in august 1980 the photo albums were brought together again, since Ducelle wrote a letter to the Tropenmuseum to offer “albums”¹⁸³. A ‘great part’ of the albums, however, never made it to the Tropenmuseum, I’m sure. Lilian Ducelle clipped them and took them as loose photo’s glued on a sheet in her ‘Moesson Archive’. Only some of them were saved as an album, since they were used as part of the IWI collection. The films in the Hillerström collection, refused by the Tropenmuseum, were already taken care of in 1978 by Jan Brocades Zaalberg¹⁸⁴ to – later- form the Indisch Wetenschappelijk Instituut (IWI) on t. Yet, these films never made it to the IWI collection. Hillerström Zaalberg took the films home and only just before he died in 2009 he handed them over to Eye, Filminstituut Amsterdam.

The Moesson Archive

Lilian Ducelle wasn’t really interested in archiving. She was a journalist and thanks to *Tong Tong* a publisher. She was an organizer and thanks to *Moesson* a director. She even sold books once in her Pasar Rombeng, because “the library never really happened”¹⁸⁵. Thanks to the Hillerström collection though she now took some pleasure in organizing an archive, starting with the pictures. Explaining the how-about of the Hillerström collection, Ducelle for the first time in the magazine used the word archive in an unlike Tjalie Robinson way. She described a concrete, physical place, an actual room with archival items in it, like books and photo’s including the Hillerström photo’s¹⁸⁶, with people using it, open as the place would

¹⁸¹ *Moesson* 23 (1978-1979) 5 (1 okt) 5 “Met deskundige hulp van de heren Lawson en Spruit van de Afd. Centraal Bureau Fotodocumentatie van het Kon. Instituut voor de Tropen (Mauritskade 63, Amsterdam) worden de albums en al het andere fotomateriaal geselecteerd en uitgezocht. [...] Met natuurlijk de blijvende mogelijkheid voor hen die foto’s herkennen, ze terug te krijgen.” Lilian Ducelle in: ‘Wie zijn zij, waar gingen zij heen? Bij het overlijden van mevrouw M.J. Hillerström’

¹⁸² *Moesson* 23 (1978-1979) 5 (1 Oct) 5 “Een groot deel van de foto’s blijft op de Prins Mauritslaan 36, in het Moesson archief” Lilian Ducelle in: ‘Wie zijn zij, waar gingen zij heen? Bij het overlijden van mevrouw M.J. Hillerström’

¹⁸³ By letter from L. Ducelle d.d. 26 August 1980. Steven Vink 2011 ‘Hillerström Collectie’ (KIT, intern paper) “Later, in 1980, zijn ook de albums vooreerst afgestaan aan Moesson, op initiatief van Mw. Lilian Ducelle (Lilly van Zele) aan de historische fotocollectie [van KIT] toegevoegd”

¹⁸⁴ Koning 2009, 166 “De Indische filmcollectie van Zaalberg ontstond toen na de capitulatie van Japan [...] fotoalbums en films werden gevonden. [...] “Op het nippertje is het mij gelukt deze film- en fotocollectie te redden, [...] geen enkel archief in Nederland was bereid films in bewaring te nemen” in ‘Jan Brocades Zaalberg’, page 166

¹⁸⁵ *Tong Tong* 11 (1966-1967) 5 (15 Sept) 5 “Hier bieden wij alle oude en antiquarische boeken over Indië en Indonesië aan die Tong Tong zich in de afgelopen jaren heeft aangeschaft. Eens met de bedoeling om er een eigen naslag-bibliotheek van op te zetten, maar die liep altijd slecht” Anonymous in: ‘Waroeng Tong Tong, OBUZ, BOS, Bazaar’

¹⁸⁶ *Moesson* 23 (1978-1979) 5 (1 Oct) 5 “Ook de foto’s van mevr. Hillerström kunnen worden ingekeken. [...] alles wat het behouden waard is, kost opoffering en persoonlijke inzet. Mevrouw Hillerström gaf ons het voorbeeld”. Lilian Ducelle in: ‘Wie zijn zij, waar gingen zij heen? Bij het overlijden van mevrouw M.J. Hillerström’

be to “everybody who is looking for something”¹⁸⁷. In fall 1978 she was turning “one of the rooms in the Moesson building” into “a library and photo archive”¹⁸⁸, like her personal dream was for *Moesson* she once revealed, “to make an Indo Museum with a library and reading room, apart from an office, an archive room, bookshop, recreation and cinema room”¹⁸⁹. Thanks to the Hillerström collection she now took the first step. Cleaning up that collection, working with those two experts on it¹⁹⁰ she even started archiving her own photos in folders¹⁹¹. Of course she did it in a most personal way¹⁹², and rather than to feed the collective memory (as Tjalie Robinson’s work was called¹⁹³) or to just archive, she did so mainly to serve her own staff¹⁹⁴. But it were the first steps of organizing the archival items in the Moesson building. She obviously even started to enjoy it and to experience the advantages. For it inspired her to introduce a new section called ‘Kennen wij elkaar?’ (Do we know each other?) to outline, all those “ordinary people” she with her husband wrote about together, “the Indo group”¹⁹⁵. Though –again– she did it all intuitively, not as a plan, and it was of course no coincidence she started with Ralph Boekholt’s mother¹⁹⁶. And while the new section expanded, an actual archive was growing in the Moesson building, at the first floor, next to the editors’ office. And when Ducelle in 1985 rented the property of Prins Mauritslaan 48a for a separate toko annex bookshop¹⁹⁷, the whole first floor at the Prins Mauritslaan 36

¹⁸⁷ *Moesson* 23 (1978-1979) 5 (1 Oct) 5 “We zijn bezig een ruimte in te richten voor onze naslag-bibliotheek en foto-archief, waar iedereen die wat zoekt, mag komen neuzen en kopiëren.

¹⁸⁸ *Moesson* 23 (1978-1979) 5 (1 Oct) 5 “We zijn bezig een ruimte in te richten voor onze naslag-bibliotheek en foto-archief [...] Het zal wel een paar maanden duren voor we met de inrichting van dit archief klaar zijn, veel werk.”. Lilian Ducelle in: ‘Wie zijn zij, waar gingen zij heen? Bij het overlijden van mevrouw M.J. Hillerström’

¹⁸⁹ *Moesson* 23 (1978-1979) 1 (15 Jul) 13 “[...] een Indisch huis-museum maken, met een Indische bibliotheek en leeszaal. Het andere [huis] kantoor, archief, boekhandel, recreatie- en filmruimte. Een pand zelf bezitten, te mogen doen en laten wat je wilt’ L[ilian] D[ucelle] in: ‘Vervlogen droom, vervlogen huis’

¹⁹⁰ *Moesson* 28 (1983-1984) 1 (15 Jul) 3 “Wat ook eens gebeuren moest: ons foto-archief bevat veel foto’s die we al eens gebruikt hebben en veel die we dubbel hebben. Materiaal dat voor Moesson niet bruikbaar is, maar voor oude-fotoliefhebbers misschien een welkome aanvulling.” Ad ‘Pasar Rombeng 6 t/m 13 augustus bij Moesson’ [Pasar Rombeng is an Indo word for jumble sale]

¹⁹¹ *Moesson* 25 (1980-1981) 5 (1 okt) 2 “Sinds enige tijd begint ons foto-archief op iets te lijken. We zijn er nog lang niet, maar dank zij zo’n 50 uitgesorteerde mappen kunnen wij nu vrij makkelijk vinden welke foto’s we nodig hebben. Steden, streken, planten, bergen, rivieren, cultuur en cultures, het zit allemaal netjes geordend in mappen en laden”. Lilian Ducelle in ‘Bij de voorplaat: Kennen wij elkaar?’

¹⁹² *Moesson* 25 (1980-1981) 5 (1 Okt) 2 “Er zijn ook mappen met een inhoud die zich niet zo gemakkelijk categoriseren laat en een van die mappen draagt het opschrift ‘Mensen’ Lilian Ducelle in: Bij de Voorplaat’

¹⁹³ *Tong Tong* 19 (1974-1975) 16 (1 Mrch) 4 “Dit collectieve geheugen van de ‘Nederlands-Indische groep in Nederland voor welks erkenning van de eigen identiteit Tjalie in de afgelopen 19 jaren in Onze Brug en Tong Tong gevochten heeft, heeft zodanige vrucht gedragen, dat ook in wetenschappelijke kring de belangstelling stijgt voor Tong Tong als een bron van “hoe het geweest is”, aldus JHR in dat blad van 15-1-75” J.R.Koot in ‘Tong Tong in de sterren’

¹⁹⁴ *Moesson* 30 (1985-1986) 17 (15 Apr) 2 De foto’s die we niet kunnen thuisbrengen liggen in een map ‘Diversen’ en ‘Te benoemen foto’s. Van de laatste zijn 2 mappen die uitpuilen van de platen met vraagtekens. Een van zulke foto’s is deze voorplaat” L.D. in ‘Bij de voorplaat: Te benoemen’

¹⁹⁵ *Moesson* 25 (1980-1981) 5 (1 Okt) 2 “[...] Over elke Indischman of Indische of iemand die een bepaalde affiniteit heeft, of heeft gehad met Indië/Indonesie”. Lilian Ducelle in: Bij de voorplaat: Kennen wij elkaar?’

¹⁹⁶ *Moesson* 25 (1980-1981) 6 (15 Okt) 12-14 Lilian Ducelle in: ‘Kennen wij elkaar: Huize Boekholt, een huis vol Boekholts’

¹⁹⁷ *Moesson* 30 (1985-1986) 9 (1 Dec) 3 “Een jarenlang gekoesterde wens om onze boekhandel en toko in een apart pand onder te brengen gaat in januari a.s. in vervulling [...] op Prins Mauritslaan 48a [...]” NN in: ‘Moesson breidt uit en krijgt een aparte boekhandel en toko’

was taken by the IWI on behalf of a study and a library¹⁹⁸. Once *Moesson* advertised it, it grew so fast that in 1984 already Ducelle, Jan Brocades Zaalberg and Ralph Boekholt started to set up the separated foundation 'Indisch Wetenschappelijk Instituut, IWI' for short¹⁹⁹. Ralph Boekholt was the one in charge. With him, Ducelle's successor as a director of the Moesson organization and chief editor of the magazine²⁰⁰, the Indo second generation entered the Moesson Building. He planned and founded the IWI and established the IWI collection. the IWI foundation

Ducelle was happiest with Ralph. As a writer, since she published his *Menoeng*²⁰¹, and as a person as well, being "an Indo at heart and soul" with the courage and the perseverance to show it in all kinds of 'Indo matters'²⁰². "R.B. also speaks for me" Ducelle emphasized as she gave him space (on page 3!) for a commentary article in 1980 for the first time²⁰³. And she firmly stood beside his "right and his duty" to speak his opinion in *Moesson* "even though it would cost the magazine (some kind of) subscribers"²⁰⁴. She was sure that he would "not change the character of the magazine"²⁰⁵ and claimed to be happy with "the new element" he would add as a representative of the next generation. In 1988 she even openly announced her retirement from the magazine in favor of the publishing house and the bookshop annex

¹⁹⁸ *Moesson* 30 (1985-1986) 9 (1 Dec) 3 ""Prins Mauritslaan 36 blijft uiteraard bestaan. Redactie, administratie boekhouding komen parterre te zitten. [...] Het ligt in de bedoeling dat de 1^e etage van het oude pand geheel door de Stichting Indisch Wetenschappelijk Instituut zal worden geoccupeerd. Er zijn plannen voor een leeszaal en naslagbibliotheek waar donateurs van de stichting kunnen lezen en/of studeren" NN in: 'Moesson breidt uit en krijgt een aparte boekhandel en toko'

¹⁹⁹ *Moesson* 29 (1984-1985) 4 (15 Sep) 5 "[...] er komt een Indisch Wetenschappelijk Instituut (I.W.I.), dat ten doel heeft het behoud van Indische cultuurgoederen en het toegankelijk maken van deze goederen voor hen, die daar belangstelling voor hebben" Het voorlopig bestuur, ir W.L. Brocades Zaalberg, Lilian Ducelle, Ralph Boekholt in: 'Oprichting Indisch Wetenschappelijk Instituut: Belangrijke bijeenkomst'

²⁰⁰ Ralph Boekholt entered the credits of *Moesson* in November 1979 as a column writer. First he was 'vaste medewerker' (regular), in July 1982 he became member of the 'redactie' only together with Lilian Ducelle, in April 1985 he by his own formed the 'Hoofdreductie' (with Ducelle as 'algemene redactie' (general editor), and in July 1987 he added the 'Directie' to his name. In July 1993 Lilian Ducelle disappeared from the credits, leaving 'directie' and 'hoofdreductie' to Ralph with a separated, young, 'redactie' staff.

²⁰¹ In 1978 she published *Mendoeng* and wrote an introduction to it, while her sons Rogier and Lucian [Mark] to illustrated the book. She gave it to Rob Nieuwenhuys and published the letter he wrote her about it in *Moesson*. *Mendoeng* was the first second generation title in her publishing house. In 1988 she also published *Schoon ver van U*, the 'cursiefjes' (short tellings) he wrote in *Moesson*.

²⁰² *Moesson* 27 (1982-1983) 1 (15 Jul) 2 "Ralph Boekholt is 29 jaar en Indo met hart en ziel. Hij kan schrijven, hij heeft moed en doorzettingsvermogen, eigenschappen die noodzakelijk zijn voor zijn nieuwe redacteurschap bij Moesson" Lilian Ducelle in: Bij de voorplaat: *Moesson*, dezelfde tekst'

²⁰³ *Moesson* 25 (1980-1981) 3 (1 Sep) 3 "R.B. neemt me de woorden uit de typemachine. Ook ik heb me wild geërgerd aan het feit dat op 13 augustus een herhaling van een show ter gelegenheid van 5 mei in de Houtrusthallen een vol uur krijgt, en waar het om gaat: de Indische herdenking, met een half uurtje slordige documentaire wordt afgedaan" L[lilian] D[ucelle] in een nawoord bij '15 Augustus en de publiciteit'

²⁰⁴ *Moesson* 25 (1980-1981) 17 (15 Apr) 13 "Iedere redactie [...] heeft niet alleen het recht op een opinie, het heeft de plicht die opinie in zijn blad kenbaar te maken. Dat bepaalt het karakter van het blad. [...] Mevrouw v.d. Ven vond dat de O van Onafhankelijk de O van Objectief moet zijn. Maar Objectief betekent niet Onmondig of Onnozel. Het betekent dat wij boven alles een eigen mening hebben en daar voor uit willen komen. [...] Al kost het ons sommige abonnees" L.D. en R.B. in: 'Critiek op critiek'

²⁰⁵ *Moesson* 28 (1983-1984) 11 (15 Jan) 3 "[...] het karakter van *Moesson* zal niet veranderen. Noch onder druk van buitenaf, noch omdat het 'zo nodig met de tijd mee moet gaan'. Er zal zeker door de aanwezigheid van Ralph in de komende tijd een nieuw element aan toegevoegd worden [...]" Lilian Ducelle in: 'Een nieuw begin, een oud beginsel'

toko²⁰⁶, leaving Ralph in charge and her children nearby²⁰⁷. The Christmas wishes of that year showed a picture of a true happy Moesson family²⁰⁸, he really was the “fresh blood” she (and Tjalie in his time) had waited for so desperately²⁰⁹. Ralph Boekholt (Bandoeng Indonesia, 1953) was born as the youngest of 11 children in an Indo family which arrived in Holland in 1953. And though his father’s deep and fundamental homesickness²¹⁰ only momentarily resolved by krontjong music or reading *Tong Tong*, Ralph had a happy youth²¹¹, built on “food, culture, the krontjong music, the family, respect for older people, morality, religion, feel for relations, hospitality, respect for authority of course”, cherishing “[...] not big things, but those small, natural things the Javanese people value as well”; things he missed when he left home²¹². As a bachelor of law working at the PTT in Amsterdam, he, out of the blue, as he once told me, decided to be a writer, wrote an ‘Indisch cursiefje’ as he called it²¹³, started to do so daily and finally send a bunch of them to Lilian Ducelle, knowing her as a chief editor of *Tong Tong* and publisher. When she published *Mendoeng* in the very year his father died, and then asked him to write these ‘cursiefjes’ for Moesson, Ralph Boekholt had find the Indo background he missed.

As soon as he entered the magazine as a ‘regular’, he started to interfere with Indo matters beyond his (literary) column. Criticizing the most famous Wieteke van Dort and her ‘Late Late Lien Show’²¹⁴ he tried to get radio broadcasting time to realize an “amusing, relaxing and informative program” as Ducelle

²⁰⁶ *Moesson* 33 (1988-1989) 5 (1 Okt) 3 “Ralph Boekholt heeft de twee eerste functies [directeur en hoofdredacteur] van mij overgenomen, zodat ik me meer kon bezig houden met het laatste [boekhandel en uitgeverij]. [...] Ik ben inderdaad niet meer aan de redactie verbonden, ik bepaal de inhoud niet meer, noch het karakter. Dat doet Ralph Boekholt. En met uw hulp blijft Moesson het plezierige blad dat u gewend bent” Lilian Ducelle in: ‘Lilian Ducelle over L.D.’

²⁰⁷ *Moesson* 32 (1987-1988) 11 (15 Jan) 22 “Directie R.F.G.Boekholt [...] Hoofdredactie: Ralph Boekholt, Uitgeverij/boekhandel: L.Boon-van Zele, eindredactie en vormgeving: Ch.J.A. Manders, L.M[ark]. Boon, Redactie secr.: Vivian Boon” [the credits]

²⁰⁸ *Moesson* 33 (1988-1989) Kerstnummer (15 Dec) 3 shows a picture of the Moesson staff

²⁰⁹ *Moesson* 28 (1983-1984) 9 (1 Dec) 3 Met Ralph komt nieuw jong bloed in ons bedrijf. Hij is Indisch, hij kan schrijven, heeft een gedegen bedrijfservaring en al het andere dat hij nodig heeft voor een redacteur kan ik hem bijbrengen. In Ralph Boekholt zullen we een goede medewerker hebben en later ongetwijfeld iemand aan wie ik de zaak met een gerust hart kan overdragen.” Lilian Ducelle in: Met en na mij’

²¹⁰ *Moesson* 25 (1980-1981) 6 (15 Okt) 15 “een chronisch heimee. Niet ziekelijk of zo, maar als een bewust weten dat hij daar hoorde, meer dan op welke andere plek ook. [...] onverstoortbaar door televisie of gesprek kon hij naar zijn krontjongplaten luisteren. Dan leefde hij anders, ergens anders”

²¹¹ As he described on the dvd *Krontjongan, vertellingen uit de Indische muziek*; Amsterdam, Stichting Indische Cultuur (SiC), 2008 “En dan begon hij zondags ons wakker te maken met heel hard draaien van religieuze muziek, gospel, en daarna krontjong. En langzamerhand kwamen mijn broers dan beneden en namen het over met Indo - rock. [...] mijn broer Rob was veertien, toen componeerde hij *Once*, het officieuze Indische volkslied”

²¹² Pollmann/Harms 1987, 92 “[Ralph] zoekt bewust contact met Indische mensen: “Alleen bij ander Indo’s heb je een spiegel. Ik streef naar het Indische leven, uit eenzaamheid”

²¹³ Interview Ralph Boekholt January 9th 2011

²¹⁴ Wieteke van Dort (Soerabaja Indonesia, 1943), actrice in most famous innovative tv shows for youth, like *De Statemakeropzee Show*, *J.J. de Bom*, *voorheen de Kindervriend* and *Het Klokhuis*, started in 1979 *The Late Late Lien Show* (VARA), with the ‘auntie Lien’ character, talking Dutch in a way the Indo people have been mocked for in the colony

explained, “about Indies culture subjects”²¹⁵. *Moesson* didn’t get it, for, as the Dutch Broadcasting Foundation (NOS), responded in the old colonial way of *divide et impera*, “the Indo people, already being integrated and all”, wouldn’t need it, like the Friezen didn’t²¹⁶. Of course the Friezen, a group of people in the Netherlands with their own language and culture) had their own broadcasting time, as the Surinam, Turkish, Moroccans and other newcomers in the Netherlands had at the time. So Boekholt now realized the old Moesson credo himself: if you want to do something for the Indo people you have to organize it yourself, and he started to organize it. First the 25th anniversary party of *Moesson* in 1982²¹⁷, then the ‘Vereniging Onze Soos’, (Our Society Club Foundation) to brainstorm about Indo identity, Indo history and Indo future and to do something about it²¹⁸, next, with this ‘Onze Soos’, Moesson and NINES an Indo second generation organization NINES since 1983, the ‘Indische Dag’, a festival like Indo culture meeting party, with music, dance, food, and old films showed by old Moesson friend Jan Brocades Zaalberg. Still, the ideas Boekholt articulated in that very year were most different from NINES. He emphasized the connection between de migration generations on the one and the postcolonial generations on the other side²¹⁹, instead of the disconnection NINES practiced²²⁰. For ‘Indo matters’ in those post colonial days easily turned into *perkara*’s about the former colony and its aftermath. The issues Ralph Boekholt in *Moesson* chose to interfere with, show the long windy road the Dutch society took to reorganize itself from a dreamt mono cultural society in the 50ties²²¹ into the multicultural society of the roaring sixties and seventies of the former century. The issues concerned the

²¹⁵ *Moesson* (1980-1981) (1 Feb) 4 “Ralph Boekholt is al een poosje bezig met wat radio-zendtijd te vragen voor een “Indisch” programma. Niet een lachen-gieren-brullen programma, maar een serieuze opzet van ontspanning en culturele onderwerpen waar de Indische groep in geïnteresseerd is. [...] Surinamers, Molukkers, Turken hebben hun uitzendingen, waarom de grootste minderheidsgroep niet? “Omdat we zo goed geïntegreerd zijn” dat we geen eigen programma meer nodig hebben. Voor ons dus alleen André van Duin, Ramses Shaffy en wat dies meer zij. Ralph Boekholt blijft poekoel teroes, we hopen het beste!” L.D. in: ‘Discriminatie, niet meer over praten’

²¹⁶ Pollmann/Harms 1987, 93 “Ik heb de NOS gevraagd om zendtijd voor de Indo’s. Nee, zeiden ze, wij waren al zo goed geïntegreerd, dat hoefde niet. Dan konden ze de Friezen ook wel zendtijd geven” Ralph Boekholt

²¹⁷ *Moesson* 26 (1981-1982) 17 (15 Apr) 12 “Ralph Boekholt, de man achter en voor de schermen en als het moest op beide plaatsen tegelijk. [...] De grootte van deze foto duidt op de grootte van zijn aandeel in de organisatie van het feest!” [Lilian Ducelle] in ‘Ons feest op 21 maart’

²¹⁸ *Moesson* 27 (1982-1983) 1 (15 Jul) 3 Praten. Praten over de Indische geschiedenis, de historie van de Indo. Indo vroeger, nu en in de toekomst. Waarden, tradities, amusement, muziek, toneel, boeken, schilderijen en kleding. Oude Indo’s, jonge Indo’s. Over al deze onderwerpen en over nog veel meer moet gesproken worden. Het moet niet alleen, we gaan het ook werkelijk doen. Voor de eerste keer op zondag 15 augustus a.s. in De Gouden Wieken, zaal 8, Scheveningseweg 237, Den Haag. Aanvang 10.30 uur v.m.” Ralph Boekholt, Lilian Ducelle in: ‘Vereniging ‘Onze Soos’

²¹⁹ *Moesson* 26 (1981-1982) 17 (15 Apr) 3 “[...] ook jonge Indo’s komen zichzelf tegen, en wanneer het zover is, zullen ook zij op zoek gaan naar aanknopingspunten, banden en bronnen. Zij zullen dan weer terecht komen bij de ouderen om te horen en te leren. [...] als ze dan ook maar gaan praten, plannen zullen maken, activiteiten en aangeboren talenten ontplooiën op allerlei terrein, en dat alles omdat er iets is dat hen bindt, [...] Indo zijn. Het oude Indische leven is al oud, maar er is een nieuw Indisch leven mogelijk. Anders dan het oude, maar wel daarop gebaseerd. [...] Wie wil hierover verder praten? [...] Wie heeft plannen, wensen, mogelijkheden. Schrijf maar, dan komen we gauw eens bij elkaar. Niet schrijven kan ook. Dan al”. Ralph Boekholt in: ‘Verder gaan, opnieuw beginnen’

²²⁰ NINES, short for Children of Indo people including their Friends) and founded in 1980 was an division of the Indische Kulturele Kring (IKK) once founded in 1959 by the *Tong Tong* circle, now led by Wies van Maarsseveen

²²¹ Of course there was no monoculture in the fifties in the Netherlands, as we know because at least the Friezen were there, long before the Indo’s. The term dreamt society is from Schinkel, Willem, 2008 *De gedroomde samenleving*, Uitgeverij Klement

“little respectful” way the Dutch television presented august 15th, the memorial day of the WW II in Asia²²²; the kind of integration the Indo people had practiced and why²²³, the current culture of “committees, support groups, and instant satisfaction of needs” in the Netherlands or “the main interests in this country: money, voice, and sex”²²⁴. They concerned the “insulting” effects of the royal award to Wies van Maarsseveen²²⁵, the way the Indo group should be presented: by themselves²²⁶; the “restrained” attitude of the Dutch towards colored people in the society²²⁷, and of course about the most tricky ones: the connection between Indo’s and the Dutch colonial past²²⁸ and the attitude in general towards Indonesia²²⁹. In a Dutch political and social way Boekholt’s opinion was conservative and old fashioned, or even apparently blunt, for example when he compared the former guerilla in New Guinea with the modern ‘krakers’, the young urban people illegally living in unlawfully taken houses²³⁰. That’s why he had to battle on two fronts: against the growing left wing like political climate in general, and the Indo second generation like NINES revolting their first generation for all kinds of reasons. Like Tjalie Robinson (and Lilian Ducelle for that matter) Boekholt used the magazine as the stage on which he could present himself and his from the Dutch mainstream differing opinions. For example, about the valued connection with the older generation²³¹ presenting a series of second generation Indo’s without potential generation gap²³². But he felt the pressure of an already lost battle, as he suggested in the “Dutch edition” of *Moesson* in April 1984, speaking both of his very own position and of the Indo way of Indo people trying to be Indo in the Netherlands. “This is sure: you’re not feeling well, [...] forced is the word, forced to do and to do not all those ordinary daily life things in a way you don’t really like, only to be, or to pretend you’re lucky here”²³³. His way was not alike the modern mainstream way of the

²²² *Moesson* 25 (1980-1981) 3 (1 Sep) 3 Ralph Boekholt in: ‘15 Augustus en de publiciteit’

²²³ *Moesson* 25 (1980-1981) 10 (15 Dec) 12 Ralph Boekholt in: ‘Indo’s, voorbeeldig geïntegreerd?’

²²⁴ *Moesson* 25 (1980-1981) 10 (15 Dec) 23 Ralph Boekholt in: ‘Gewoon thuis, bij jezelf’

²²⁵ *Moesson* 25 (1980-1981) 12 (1 Feb) 8 Ralph Boekholt in: ‘Ajo, de brug over, niet te lang’

²²⁶ *Moesson* 25 (1980-1981) 12 (1 Feb) 8

²²⁷ *Moesson* 25 (1980-1981) 9 (1 Dec) 12 “Uit een door de AVRO gehouden enquête is gebleken dat de gemiddelde Nederlander [...] zacht gezegd “gereserveerd” staat t.a.v. zijn niet (geheel) blanke landgenoot cq mede-landbewoner. [...] de Nederlanders zijn nu niet in het land van de “zwartjes” maar de zwartjes zijn nu in Nederland [...] Waarom zou de huidige “gereserveerdheid” in de toekomst veranderen in oprechte acceptatie?” Ralph Boekholt in: Indo’s: volledige geïntegreerd?’

²²⁸ *Moesson* 28 (1983-1984) 15 (15 Mrch) 6 ‘Indo’s kampen met hun koloniaal verleden: (overgenomen uit de Volkskrant van 23 februari 1984)

²²⁹ *Moesson* 29 (1984-1985) 6 (15 Okt) 3 Ralph Boekholt: ‘Het land van haar ouders’

²³⁰ *Moesson* 26 (1981-1982) 5 (15 July) 5 Ralph Boekholt ‘Van Vogelkop tot zonder kop’

²³¹ *Moesson* 28 (1983-1984) 15 (15 Mrch) 3 “Dat ik erbij stil sta dat er zoveel kennis en ervaring verloren gaat als hij dood is. [...] omdat het jammer en eigenlijk onaanvaardbaar is dat zoveel verloren gaat” Ralph Boekholt in: ‘Lang zullen ze leven’

²³² *Moesson* 26 (1981-1982) 20 (15 June) 3-4 ‘Indo’s in Zoetermeer: de Lopulalans’; and dito p 18: ‘Praten met Johan Ghijssels’ and Nicole Boekholt in: ‘Ontwortelde Indo’

²³³ *Moesson* 28(1983-1984) 16 (1 Apr) 2 “Misschien is één ding zeker: je voelt je niet prettig. [...] gedwongen een hele hoop – vaak heel gewone- dingen niet te doen of op een bepaalde manier te doen om je min of meer gelukkig te wanen, maar je weet beter. Interpreteer je dit positief, dan kun je stellen dat Indische mensen op een Indische manier bezig zijn Indisch te leven in Nederland: rustig, bijna onmerkbaar en zelfs zou je kunnen stellen dat met verve gewerkt wordt aan behoud van identiteit” Ralph Boekholt in: ‘Horizon’

eighties in the Netherlands, meaning, according to Ernst Utrecht politically organized²³⁴. Since that obviously meant ‘politically correct organized’, as he pointed at the “colonial” *Moesson* stall shouting under thunderous applause: “so we must get rid of that”²³⁵, he inspired Boekholt to join the just ejected ‘Comité Geschiedkundig Eerherstel Nederlands-Indië’ (Committee Historical Rehabilitation Nederlands-Indië). That step was, as it turned out the first one towards new Indo historiography.

A picture

The committee, I have to explain to understand the value of Boekholt’s step, was founded to fight the State of the Netherlands in court in a Civil Procedure on the issue of historiography. With this most remarkable brave and unprecedented move The Committee blamed the State for the way Dr. Lou de Jong, as historian commissioned by the State of the Netherlands to write the history of the Netherlands during WW II, had written about Indië in Volume 11a²³⁶. The Committee considered it “incorrect, incomplete and often offensive”²³⁷ and illustrated its statements, with, amongst much more, a photo with it subscription used by Rob Nieuwenhuys in *Tempo Doeloe*. The subscription Lou de Jong wrote for the very photograph differed from the one Rob Nieuwenhuys wrote, thus showing the suggestive way the picture was used by De Jong²³⁸. The Committee therefore not only asked for an alternative historiography about Indië 1900 - about 1963, but also that it would be edited by more than one expert, and that this group of expert could use all the sources De Jong also had²³⁹. Although the Committee in 1990 lost this heroic battle in the eyes of the world²⁴⁰, and the interest from the Indo group seemed to

²³⁴ *Moesson* 28 (1983-1984) 19 (15 mei) 9 “Pas wanneer jullie je politiek organiseren kan en wil ik wat voor jullie doen” zei prof [Ernst] Utrecht” at the “Indo Youth Meeting” in Paradiso, Amsterdam 1984” Ralph Boekholt in: ‘Jongeren in Paradiso, ofwel een bijeenkomst van pubers”

²³⁵ *Serie* 1997, 206. “Totdat Ernst Utrecht opeens opstond. En dáár moeten we vanaf” riep hij, priemend in de richting van het volgens hem koloniale tijdschrift *Moesson*, dat met een kraam in de zaal stond” in: Edy *Serie* in: ‘Wie dit lees is gek: het Indische na Indië’

²³⁶ *Moesson* 29 (1984-1985) 16 (1 Apr) 3 “Tot nu toe heeft De Jong 11 dikke delen nodig gehad om 6 oorlogsjaren te beschrijven. Zegge en schrijven twee hoofdstukken heeft hij besteed aan het leven en werken (los van de politiek) in Indië. Twee hoofdstukken, waarin hij, volgens eisers, ondeskundig, eenzijdig, vooringenomen en in sommige opzichten zelfs boosaardig te werk is gegaan. [...] hoofdstukken die het nageslacht een totaal verkeerd beeld zullen geven, hoofdstukken waarmee Nederland zijn geschiedenis bezoedelt en hoofdstukken die –wanneer ze door de Staat en de rechtbank bekrachtigd zullen worden– Nederland een nieuwe maar nu een nimmer in te lossen, ereschuld zullen opleggen, waarvan de gevolgen zich nog moeilijk laten overzien ” Ralph Boekholt in: ‘Comité Geschiedkundig Eerherstel Nederlands-Indië’

²³⁷ *Moesson* 29 (1984-1985) 14 (1 Mrch) 4 “[...] “Onjuist, onvolledig en vaak grievend” was de conclusie van de heer Jonker en [...] uiteindelijk besloot hij tesamen met twee medestanders de Haagsche advocaat mr. L. van Heijningen te verzoeken namens hen op te treden in een civiele procedure tegen dr. De Jong met als eis verbod van verspreiding van deel 11a dan wel rectificatie van de gewraakte passages” Ralph Boekholt in: ‘Proces tegen de staat der Nederlanden inzake deel 11a’

²³⁸ Boekholt 1992, 58-60 ‘Bij een foto’, explaining how De Jong changed the description of the Photo from “een stelling” (a military fortification) into a “desa”, a Javanese village, brutal raided by (Indo) Dutch soldiers in: *De Staat, dr L. de Jong en Indië: het proces van het Comité Geschiedkundig Eerherstel Nederlands-Indië tegen de Staat der Nederlanden over deel 11a van Het Koninkrijk der Nederlanden in de Tweede Wereldoorlog. 29 maart 1986 – 10 april 1990*. Met een voorwoord van dr. Th. Stevens. Den Haag: Moesson

²³⁹ *Moesson* 29 (1984-1985) 17 (15 Apr) 3 “De basis waarop het proces wordt gevoerd [...] staat op pagina 17 van die dagvaarding: “gedaagde (de Staat) te veroordelen om terstond [...] aan deskundigen en geschiedschrijvers [...] de opdracht te verstrekken [...] onder] beschikbaarheidstelling van alle bronnen waarover dr. L. de Jong heeft kunnen en/of mogen beschikken

be most limited²⁴¹, the hidden profit was that historiography about Indië was put on the map; even better by the Indisch group themselves, just like Tjalie used to dream of. For after the last negative court action in 1990 the NWO, the KNAW (the Dutch Organisation for Scientific Research) in 1991 initiated non public consultation with Boekholt about the nature of this requested alternative historiography²⁴². Hoping for that day, Boekholt already debated this question in a changing group of people since the Committee was created²⁴³. Confirmed by this brainstorming groups he had started in February 1984 to set up an archive, not be “a tempo doeloe thing”, but “a well organized, academic orientated institute to collect photo’s films, books and other things”, as a source for historians to realize the required alternative history. And in 1985 February 21th, the IWI was founded.

The IWI collection part 1 1984 – 1993

When Ralph Boekholt in 1979 entered the Moesson Building there was no collection. “Behind my chair there was a bookshelf with some books and a quite complete series of the magazine *d’Orient* and at the other wall weremaybe 4 or 5 filing cabinets with photo’s, letters from and to Tjalie a lot of unknown stuff; and of course there was the *Tong Tong / Moesson* magazine”. The books Tjalie had collected “to built our own library²⁴⁴” probably were stored in his private rooms²⁴⁵, and there was still an echo of the Hillerström collection, for Ducelle mentioned her name sometimes²⁴⁶. Then again, Boekholt noticed this urge to collect within the Indo group. Visitors spontaneously offered books, photo’s or even

etc. de geschiedenis van Nederlands-Indië van 1900 af tot aan de soevereiniteitsoverdracht en de terugtrekking der laatste Nederlandse en/of Nederlands-Indische militairen uit het voormalige Nederlands Oost-Indië te onderzoeken en te schrijven.” Ralph Boekholt in: Comité Geschiedkundig Eerherstel Nederlands-Indië’

²⁴⁰ *Moesson* 51 (2006-2007) 9 (1 Mrch) 41-43 [...] we wisten heel goed dat we het proces nooit zouden winnen. En we hebben het proces ook niet gewonnen, ook niet in hoger beroep. We zijn veroordeeld tot het betalen van de kosten. Vreemd genoeg hebben we die rekening nooit gekregen. We hebben ook nooit uitleg gekregen waarom niet. De proceskosten zijn dus gewoon door de Staat betaald. [...]” Gerard Jonker in: ‘Een beleefde rebel’ 41-43

²⁴¹ *Moesson* 34 (1989-1990) 10 (15 Dec) 4 “De pleidooien werden door slechts zeer weinigen uit de Indische gemeenschap bijgewoond. Uitgeweken moest zelfs worden naar een kleine zaal. Even vroeg ik me af waar zij nu waren die zich zo vaak druk maken over erkenning, identiteit, roots, uitkering, monumenten, musea enz. Een strijd om eerlijke geschiedschrijving is toch niet niks. “Ze hebben het te druk” dacht ik toen en dat zal ook wel het geval zijn geweest” Ralph Boekholt in ‘P.S.’ bij ‘Stille pleidooien’

²⁴² On invitation of NWO Ralph and me in May, September and December 1992 had ‘personal’ meetings by telephone and at the NWO building about the question of historiography from the Indo point of view, based on a note I wrote for Boekholt in May 1992. The note is not found (yet) in the IWI Archive

²⁴³ Boekholt invited people of all disciplines and professions; apart from historian also people like Ellen Derksen director of the Pasar Malam Besar also being a psychologist, and people from his social network and his academic network to brainstorm about ‘own’ historiography, as he told me in an interview on 7 January 2011

²⁴⁴ *Tong Tong* 4 (1959-1960) 7 (15 Okt) 1

²⁴⁵ Listed in the so called ‘List of 400’ a handwritten list of books and some photo albums, now in the IWI-archive

²⁴⁶ Interview with Ralph Boekholt d.d. 7 January 2011

something amazing as the two guest books of the Borobudur from 1888-1898, sending it by post or leaving it at the office “for the magazine to use, because my children are not interested”²⁴⁷. Combined with the uprising second generation wondering about their roots, and the developing idea of an alternative history about Indië, Ralph set up the IWI to collect the ingredients for historiography and “selfpresentation”²⁴⁸. The initiative group consisted of both first and second generation people, both rooted in the Indo group and in Dutch society, all experts on specific sections of the collection to be. Besides Lilian Ducelle and Jan Brocades Zaalberg, born in Balikpapan 1919, he added Dick Visker, born in the Netherlands in 1915 and keeper of the IFA institute for genealogy of European families in Indië since 1972, and the second generation Wim Boekholt, born in Batavia 1923, musician, composer and expert on new audiovisual media at the NIAVM in Nijmegen. Finally he added Johan Ghijsels, born in Jakarta 1955, photographer. Established in 1985 on February 21st²⁴⁹, the first board was formed as G.R.E Lucardie (chairman), Ralph Boekholt (secretary) and G. Martinus (treasurer, also member of the board of Tjalie Robinson BV) supplemented by Lilian Ducelle. Th.A. van Leeuwen (member of the Tjalie Robinson BV). Jan Brocades Zaalberg preferred to be one of the Trustees, together with dr A.A. Trouwborst, professor Cultural and Social Anthropology at the Catholic University of Nijmegen. Ducelle soon left the board, and Dolf van Millegen de Wit, known from the affaire ‘De Jong’, entered. Apart from that the board remained alike until Ralph Boekholt resigned in February 1993.

Academic and experiential knowledge

The first chairman. Ronald Lucardie (Paloe, Celebes, Indonesia, 1948) as a cultural anthropologist at the University of Nijmegen and member of the Dutch Anthropologists Association (NSAV)²⁵⁰ started to practice the W in the name. He lobbied for a symposium about the ‘Indische Nederlanders’, meaning not only Indo but all people in the Netherlands from the former colony, and their “ethnicity”, as he put it in 1986 in his — rather unusual plan²⁵¹, based on the just published ACOM advise on new research about the position and integration of the Indo group²⁵². The plan not only referred to all kind of high brow

²⁴⁷ Ralph Boekholt, interview 9 January 2011

²⁴⁸ *Moesson* 28 (1983-1984) 15 (15 Mrch) 3 Omdat het een erezaak is [...] dat Indische mensen ZELF aan de slag gaan om HUN geschiedenis te onderzoeken en waar mogelijk zicht- en hoorbaar te maken”. Lilian Ducelle / Ralph Boekholt in: ‘Indisch Wetenschappelijk Instituut’

²⁴⁹ Lilly Mary Hermine Ducelle (Sitoebondo, Java, 7 December 1919), Jan Karel Brocades Zaalberg (Balikpapan, 28 May 1919) and Ralph Ferdinand Gideon Boekholt (Bandung, 10 September 1953) according to the “Akte houdende de oprichting van de te ‘s-Gravenhage te vestigen stichting: Stichting Indisch Wetenschappelijk Instituut” (deed of incorporation) d.d. The Hague, 21 February 1985

²⁵⁰ de Nederlandse Sociologische en Antropologische Vereniging te Nijmegen

²⁵¹ Ronald Lucardi 1986 *Indische Nederlanders en etniciteit: voorstel voor een NSAV-studiedag* te houden aan de Katholieke Universiteit in Nijmegen, Faculteit der Sociale Wetenschappen,

²⁵² Ellemers, J.E. and R.E.F. Vaillant 1986 *Onderzoek naar de positie van Indische Nederlanders en gerepatrieerden. Een advies van de ACOM, catalogus van suggesties voor verder wetenschappelijk onderzoek*. Leiden: Adviescommissie Onderzoek Minderheden (ACOM)

academic studies, but also to PHD theses, and to social movements like the emancipation movement in the USA and the experiential knowledge of social workers and Indo people. It therefore wanted to combine new academic with experiential knowledge, on a Symposium not only meant for anthropologists, but for all relevant disciplines, and not only opened to researchers, but to all interested people, scientists as well as political, social and literary historians, as well as experts from social welfare and Indo people themselves. The plan also was innovating because of the non academic position it was written from: the IWI. In fact, Lucardie offered the Moesson network to the symposium-to-be²⁵³, not just the experts, but the experience as well. Based on this plan the Anthropologists Association NSAV together with the Research Center for Social Oppositions (COMT)²⁵⁴ organized in 1989 the first of –as it turned out– an ongoing series of symposiums, called Indische Studiedagen²⁵⁵ at the University of Leiden.

Besides that, a lot of ordinary hand work had to be done in those first years. The items had to be collected, conserved and made accessible. The plan was: a bibliography about Indo people²⁵⁶, an index on *Tong Tong* and *Moesson* and the symposium on ethnicity. The bibliography was never realized, but the index on the magazine was finished in 1990 by Vivian Boon²⁵⁷. With the arrival of Wil van Domburg, reacting on the call in *Moesson* for IWI volunteers²⁵⁸ a catalogue on records was set up of the first 1000 books, published in 1988, followed in 1990 by the first supplement of another 1000 titles. Neglecting the chairman's instructions on the matter, Van Domburg implemented the UDC-system used at the KITLV in Leiden, fitting it in for the specific needs of the specialized IWI library. Six more volunteers from 1986 joined him, not only for the laughter²⁵⁹, but to glue the loose ones on sheets and categorize them, and to take care of the photo albums since they were kept intact by order of the Board!²⁶⁰ Coordinated by

²⁵³ Lucardie, Ronald July 1986, 6 "De rol van het I.W.I. bij dit alles zal vooralsnog beperkt blijven tot het leggen van contacten met een aantal onderzoekers dat een bijdrage zou kunnen leveren tot het welslagen van de studiedag. [...] een viertal groepen van onderzoekers: [...] een groep historici die zich bezighoudt met politieke organisaties [...] een groep van Indische Nederlanders [...] die zelfonderzoek naar eigen identiteit heeft gedaan [...] een aantal onderzoekers dat zich vanuit letterkundig onderzoek bezighoudt met de beeldvorming rond de Indische Nederlanders (o.a. Cottaar en Willems 1984, Graind'orge 1985) [...] en een aantal onderzoekers dat zich bezighoudt met de positie van Indo-Europeaanen in Indonesië [...]"

²⁵⁴ Centrum voor Onderzoek van Maatschappelijke Tegenstellingen Leiden

²⁵⁵ After this Symposium Wim Willems took over the format and organized with a series of different partners, including IWI (twice) and the Pasar Malam Besar in the Hague (trice), the 'Indische Studiedagen' between 1990 and 2004

²⁵⁶ Supplementing Paul van der Veurs *The Eurasians of Indonesia: a political-historical bibliography* (1971),

²⁵⁷ *Moesson* 35 (1990-1991) 16 (1 Apr) 3 "Nu dus twee registers en daarmee zijn 30 jaargangen van Tong-Tong/Moesson behoorlijk toegankelijk gemaakt. [...] Auteurs- en titelregister samen kost f175,00 [...]"

²⁵⁸ *Moesson* 29 (1984-1985) 18 (15 May) 2 "[...] dringende noodzaak iemand te vinden die deze zaken voor ons kan rangschikken, catalogiseren en opbergen. Het betreft hier voornamelijk boeken, foto's, papieren. [...] Geen betaling, wel koffie in een gemoedelijke sfeer en interessant werk"

²⁵⁹ *Moesson* 31 (1986-1987) 1 (15 July) 16 showed a photo with subscription of the IWI volunteers J. Lioni, H. Trouerbach, Maarten Pigeaud, A.C.J. van Rheeden, G. van Nistelrooy en Beb Coldenhoff, "die met hoorbaar veel plezier veel werk verzetten"

²⁶⁰ "Foto- en dia verzameling. Een aanvang is gemaakt de losse foto's te ordenen. Inmiddels zijn ongeveer 3000 foto's op fotokaarten aangebracht en naar object of onderwerp geordend. Het fotobestand omvat thans ongeveer 10.000 afdrucken, waarvan een deel nog in foto-albums. Het streven is de foto-albums ongeschonden te bewaren en te catalogiseren" [W. van

Van Domburg²⁶¹ the voluntary team also started the IWI the administration, a *Foto Index*, both on the loose photo's and the ones in the albums²⁶², a 'Register on donations'²⁶³, to organize the correspondence in maps²⁶⁴, and from 1989 onwards also the reports on visitors²⁶⁵. Doing so they also answered the requests for information, both by letter and by phone, and also in person since the questioners actually started to visit the IWI. About 1990 the IWI was a running Institute, ready and willing to associate with other organizations and individual collectors, like the SMN²⁶⁶ the 'Collection K.N.I.L.' , the L.J. Barkley collection of families and cities heraldry in Indië and of course the IFA of Dick Visker²⁶⁷. All these small or larger private collections clinked together in the IDC (Indies Document) as a first step "towards an Indies Museum or Information Centre"²⁶⁸, tripling its first number of visitors from 57 in 1990 to 131 in 1991²⁶⁹. Since the IFA actually moved in at the second floor of the Prins Mauritslaan it happened to be the first step to the end, but unaware of that Ralph Boekholt used his academic contacts to open the archive²⁷⁰. Theo Stevens²⁷¹, historian at the University of Amsterdam, send Richard Voorneman, graduated on a thesis on 'spijtoptanten' (former Dutch people still requesting to come to the Netherlands), a research which was based on a article-and-call for 'spijtoptanten' in *Moesson*²⁷². He investigated²⁷³ the importance of the IWI library, discovering about 34% unique books, compared to the Royal Library in The Hague²⁷⁴. Bert Paasman, professor in colonial literature at the University of Amsterdam²⁷⁵ and Edy Seriese, documentaliste at the very University send trainees between 1990 to 1992 to the IWI, to identify parts of the IWI collection. Elisabeth Broers²⁷⁶ investigated the photo's and

Domburg] in: *Verslag van de Afdeling Bibliotheek en Documentatie van het Indisch Wetenschappelijk Instituut over het jaar 1988*. d.d. 11 December 1988, 1

²⁶¹ In 1990 Ralph Boekholt made him "coordinator", to organize the daily work, the volunteers team, and the collecting of new donated archive material. From 1994 on he worked for *Moesson*. Lilian Ducelle wrote him an In Memoriam in *Moesson* when he died in 1999.

²⁶² *Foto index* is a folder in the IWI-archive. It started in about 1987, the Index refers to an album (with the letters AL and a serial number), to a folder (with a letter and a serial number like F-1), to a picture postcard (with the word 'serie' and a number) or to a book (with the UDC code, a / and the IWI serial number). The index is preceded with a list of the used keywords in alphabetical order. Almost every keyword has a sub keyword. The index does not refer to pages in albums or books.

²⁶³ *Indisch Wetenschappelijk Instituut Register van schenkingen [april 1985 -1994]*, folder in the IWI archive

²⁶⁴ Starting with: *Corr. 'Algemeen' Oud [1970/1986 t/m 1995]* up to 5 volumes (until 2005) in the IWI archive

²⁶⁵ Starting with *IWI Bezoekrapporten 1989-1993* and 3 more volumes in the IWI archive

²⁶⁶ Scheepvaart Museum Nierop

²⁶⁷ Indisch Familie Archief (IFA), founded in 1972 and ever since led by D.A. Visker

²⁶⁸ *Moesson* 33 (1988-1989) 17 (15 Apr) 4 "Het doel van de samenwerking is om de collecties van genoemde organisaties onder te brengen in één pand, dat daarmee dan in feite de solide basis zal zijn voor het lang verwachte Indisch Museum (of Documentatie Centrum)" Redactie [Ralph Boekholt] in: 'I.W.I., I.F.A., S.M.N. en Collectie K.N.I.L. gaan samen'

²⁶⁹ *IWI Bezoekrapporten 1989-'93* 1989: 1, 1990: 57, 1991: 131, 1992: 90, 1993: 59 in: 'Visitors a year'

²⁷⁰ In the IWI Archive is an impressive amount of theses from the 19-eighties up to today

²⁷¹ Theo Stevens later in 1992 wrote an article in Ralph Boekholt *De Staat, Dr L. de Jong en Indië* Den Haag, 1992

²⁷² *Moesson* 33 (1988-1989) 5 (1 Okt) 8-9 Richard Voorneman in: 'Onderzoek Spijtoptanten'

²⁷³ *Moesson* 35 (1990-1991) 1 (15 Jul) 5 "Drs. Richard Voorneman (r) gaat per 1 september a.s. bij het I.D.C. werken. [...]"

Caption at a photo showing the opening of the I.D.C.

²⁷⁴ Voorneman, Richard *Rapport*

²⁷⁵ f.e. in 1990 Paasman and a group of students visited the IWI and interviewed Lilian Ducelle

²⁷⁶ Broers, Elisabeth 1991, *Stageverslag Stichting Indisch Wetenschappelijk Instituut Prins Mauritslaan 36/2582 LS Den Haag*. Amsterdam, UvA, Werkgroep Koloniale en Postkoloniale Letterkunde o.l.v. A.N. Paasman, 1991

clippings in the filing cabinets at the IWI office (p 1-33) and the Moesson office downstairs (p34-39), and the “not organized things in the filing cabinet drawers” in the IWI cabinets, counted them and put them in a list, including the text on the envelopes, maps, plastic and paper bags those things were kept in. In there she ‘found’, more photo’s, in loose and in albums and more clippings, clipped already or not. She also found passports, letters, papers, “a bisique game in a little red box” with cards with an Indies picture; she found marriage certificates, diploma’s from primary schools, training schools and universities, passengers lists, an envelopes with negatives, a wooden box with double glass negatives, a stereo viewer, films, all kinds of “old precious things before it forever fades away”, as one donors notes on the envelope²⁷⁷, all kinds of things later put in the sub collections ‘Documenten’ (documents), ‘Beeld’ (images) and ‘Realia’ (objects). On top of that she investigated the “material underneath the windowsill, underneath the window at the front side of the Prins Mauritslaan”, finding 2 binders about the symposium ‘Indische Nederlanders and ethnicity, together with the N.S.A.V. en the Katholic University Nijmegen’, organized clippers, the slide collection Mellema, all kinds of magazines, slides from Tjalie Robinsons trip to Aruba and more (p. 40-60). Nelien Drewes later on investigated box number 19, filled with photo’s and documents found in “the small storage room at the second floor” Elisabeth Broers had mentioned²⁷⁸, and in 1991 wrote her thesis about *Tong Tong* during Tjalie Robinsons lifetime²⁷⁹. Renske Pesman finally found the Carla Meek-Eysma archive to inventory²⁸⁰.

So on top of the scattered information in the Reports of the Board, and in the new section in *Moesson* since August 1992 called ‘Nieuw bij het IWI’ (acquisitions lists) 8 sources about the IWI collection were organized: the library catalogues, the ‘Register van Schenkingen [1984-1994]’, the ‘Bezoekrapporten [1989-1993]’, the maps ‘Alg. Correspondentie Oud [1970/1986-1995]’, the reports on Bord Meetings, the IWI newsletters and the IWI section ‘Nieuw bij het IWI’ in *Moesson* [1984-1995], the ‘Foto Index [1986? - 1995?]’ and the three reports of the trainees. Based on their (global) information an initial story about the size of the IWI collection can be outlined.

²⁷⁷ Broers, Elisabeth, 1991 *Stageverslag 1990-1991: inventarisatie I.W.I. Den Haag*. Amsterdam, UvA, 8

²⁷⁸ “In een bergkamertje op de tweede verdieping staat nog een aantal dozen waarin behalve het ongeordende archief van de SNE en van Mevr. Meek-Eysma, voorwerpen en dergelijke zitten. In verband met tijdgebrek is de inhoud van deze dozen nog niet beschreven”. Broers, Elisabeth, 1991 *Stageverslag 1990-1991: inventarisatie I.W.I. Den Haag*. Amsterdam, UvA, 9

²⁷⁹ Drewes, Nelien 1999 *De geboorte van een Indische vertelling : de geschiedenis van Indisch tijdschrift Tong Tong 1956-1977*. Amsterdam, UvA, doctoraalscriptie at Dr. A.N. Paasman

²⁸⁰ Pesman 1992, 4 *Stageverslag* [inventarisatie van het archief van mevrouw C.Meek-Eysma]. Amsterdam, UvA, IvN, Vakgroep Historische Letterkunde, dr A.N. Paasman, 4

The IWI story

First there was a Tong Tong bunch of items, stored away in the private parts of the Moesson Building, not organized, not accessible, to be reconstructed by analyzing the magazine²⁸¹. From about 1978 there was the 'Moesson Archive'. It contained clipped photo's and about 400 titles of books, magazines, brochures and maybe also some photo albums, badly described in 'the list of 400'. The photo archive was kept apart from the growing IWI archive, even leaving the IWI office in 1986 when the magazine moved to the ground floor of the Moesson building. When the IWI officially started in 1985 the 400 titles were donated by Moesson to the IWI library by handing over that 'List of 400'²⁸². From 1984 on all books, including that 400 titles on the List, loose photo's and photo albums were listed by the IWI crew in the UDC-system and stored in bookshelves²⁸³ or filing cabinets. The IWI probably did inherit over 50 photo albums in 1985. Some of these might have come from the *Tong Tong* bunch²⁸⁴, but most of them, I presume, came from the Hillerström collection²⁸⁵. A number of the Hillerström albums Ducelle didn't handover to the KIT were cut loose and taken into the Moesson archive until about 1980, as the Broers inventory suggested²⁸⁶. This work wasn't finished yet when the IWI started, and about 2,500 printed photo's²⁸⁷ were handed over to the IWI, together with a number of photo albums, forcing the IWI Board in 1988 to make the professional decision to keep albums intact hereafter²⁸⁸. In the years between 1985

²⁸¹ Starting with the list in Appendix B: Gifts

²⁸² This list was handed to me by Vivian Boon, Ducelle's daughter in 1995, I never checked it.

²⁸³ Broers, Elisabeth 1991, 4: "Het boven beschreven aangepaste U.D.C.-systeem wordt ook gehanteerd bij het toekennen van trefwoorden aan de foto's die het I.W.I. bezit"

²⁸⁴ See the (limited) list of donations to the magazine in: *Tong Tong* Collectie Schenkingen 1957-1961 [Bijlage] and see the 'List of 400' in which some titles seem to refer to photo (albums), f.e. on the pages [4], [5], [15]

²⁸⁵ In the years 1985 – 1993 the IWI received over 62 photo albums. In 1992 however the NRC-Handelsblad publicist Kester Freriks saw "about 120 albums "like orphans neatly numbered in rows on the bookshells" see: Freriks 1992 "De afgelopen tijd heb ik gebogen gezeten over honderdtwintig Indische familiealbums. [...] De albums hebben iets van weeskinderen, zoals ze keurig genummerd in de rij in de kast staan"

²⁸⁶ See f.e. Broers 1991, 39, talking about photo's on albums sheets: "Deze lade bevat verder los materiaal, o.a.: beschadigd losgesneden foto-albums met stoffen omslag hierin 12 foto's op beschadigde albumbladen/ 11 losse foto-albumbladen met in totaal 60 foto's". The decision of the young IWI board to keep the photo's in the albums most probably referred to this practice and for that reason to remaining complete Hillerström albums. See W. van Domburg "Het streven is de foto-albums ongeschonden te bewaren en te catalogiseren" in: [W. van Domburg] *Verslag van de Afdeling Bibliotheek en Documentatie van het Indisch Wetenschappelijk Instituut over het jaar 1988*. 11 December 1988, 1

²⁸⁷ See the first IWI folder written in May 1985, "about 2500 loose photo's" in the IWI Archive

²⁸⁸ "Het fotobestand omvat thans ongeveer 10.000 afdrukken, waarvan een deel nog in foto-albums. Het streven is de foto-albums ongeschonden te bewaren en te catalogiseren" J.W.A. van Domburg in: 'Verslag afdeling Bibliotheek en Documentatie' behorend bij bestuursvergadering d.d. december 1988

- 1993 the IWI gathered over 62 albums²⁸⁹, adding the number to the “120 family albums”²⁹⁰,” the IWI visitor and NRC-Handelsblad editor Kester Freriks saw in 1992. So it’s very likely there were at least 50 intact Hillerström albums in the IWI collection. Being Hillerström albums would explain the ‘Dutch’ content Kester Freriks saw in many of them. It was a pattern, leaving Holland, crossing the Suez canal, reaching Batavia / Jakarta, going on holiday trips in Indië and leaving to snowy Holland, he recognized from his own family albums²⁹¹. For being Dutch, immigrant photo’s rather than photos from Indo families rooted in Indië, which was a characteristic of the Hillerström albums, as Liane van der Linden noticed when she studied the KIT part of the very collection in 1990²⁹². The albums at the time, like Freriks noticed, were serial numbered by the IWI volunteers and stored in line on bookshelves in the library. Besides these 120 albums and the over 83 times donated piles of loose photo’s, the starting IWI collection also contained a small film collection. A part of it, the Hillerström films- was only virtual. The 21 Hillerström film boxes containing over 6 hours of film from 5 families itself, refused by the Tropenmuseum and saved by Jan Brocades Zaalberg²⁹³ never made it to the IWI. Zaalberg’s plan was to transfer the films on videotapes and then to hand over the tapes to IWI, and he did so with only one videotape²⁹⁴. The other part of the IWI film collection, at least 17 films, were donated by individuals between 1985 and 1993, along with at least 1 videotape. The library was organized well. In 1988 the 400 titles from ‘the List’ had grown into 2500 titles of books, magazines, brochures and also theses and other papers from students. 2000 of them were published (the catalogue in 1988, the first supplement in 1990) another 500 were described on records. All the not-book donations were kept in the filing cabinets at the IWI Office and in the famous storage room at the attic, not organized but only investigated by the

²⁸⁹ According to the Register on donations, the Correspondance map, and the Bezoekrapporten. These sources are not always as accurate as we like. The Register for example sometime mentions the donation of “some albums” instead of the exact number of the donation. In that case I counted two albums, but of course it might have been 3 or more.

²⁹⁰ Freriks, Kester, 1992 “De afgelopen tijd heb ik gebogen gezeten over honderdtwintig Indische familiealbums [...] De albums hebben iets van weeskinderen, zoals ze keurig genummerd in de rij in de kast staan. [...] *Indisch Wetenschappelijk Instituut in het Indisch Documentatie Centrum, Prins Mauritslaan 36, Den Haag*” in: Dolle dag op Dogo: Foto’s uit Indische familiealbums’ in: NRC-Handelsblad Cultureel Supplement d.d. March 6th 1992

²⁹¹ Freriks, Kester, 1992 “De series kennen een vast patroon, met het vertrek uit Nederland, het Suezkanaal, de haven van Batavia en later Djakarta, de tripjes naar de natuur en de opnamen van de families. Ging men met verlof naar Nederland, dan zorgen foto’s van sneeuwpoppen en schaatsrijden voor afwisseling van de tropische reeksen. ‘Sneeuwdoop in Deventer’ luidt een van de onderschriften” Kester Freriks in: ‘Dolle dag op Dogo: Foto’s uit Indische familiealbums’ in: NRC-Handelsblad Cultureel Supplement d.d. March 6th 1992

²⁹² Liane van der Linden saw in 1990 the KIT part of the Hillerström collection and noticed the ‘Dutch’ character of the photo’s. Together with the place the albums were found (in the storage of the Japanese civil camps) she realized that most of these photo albums rather belonged to Dutch immigrants in Indië, and less to Indo families rooted in the colony, as she told me when we organized the photos in the IWI Building in 1995

²⁹³ Broers, Elisabeth 1991, 9 “De films –op enkele na die tussen de spullen in de archiefkastladen zitten- worden uit naam van het IWI bewaard en beheerd door dhr Brocades Zaalberg. [...] Helaas stelt het I.W.I. nu al enkele jaren films in haar bezit te hebben, maar kan er (nog) niets van vertoond worden aan bezoekers, behalve misschien een videoband met korte fragmenten uit allerlei films, waaronder films die dhr Brocades Zaalberg na het overlijden van een zekere Mevr. Hillestrom in beheer heeft”

²⁹⁴ According to Broers 1991, 9. Zaalberg had 21 filmboxes from the families: Jol (10 boxes), Beets (1 box), Cramer (3 boxes), Leopold (2 boxes) and Stockhuizen (5 boxes). It’s not sure he transferred all the films on video, see: the index on the IWI Video Collection at K.I.T.L.V. In 2008 three film boxes were handed over to me by Henriette Bolhuis, IWI volunteer, “coming from mister Brocades Zaalberg”. They are in the K.I.T.L.V. now.

trainees from Bert Paasman. In 1987 a new type of images was donated by the I.F.A. : they were 41 albums filled with postcards with images from Indië and Indonesia including a register²⁹⁵, also stored at the library.

So starting in 1985 with some inherited material in two sections: the *Library* (books: 400) and the *Archive* (2500 loose photo's and photo's in about 50 albums), had ten years later in 1995 grown into 5 sections: *Books* (4000, 2500 registered), *Images* (over 16 maps loose photo's, 3000 registered), about 254 albums, numbered and partly indexed²⁹⁶, *Moving Images*: 17 films plus some virtual) and 2 video's, *Clippings* from newspapers and magazine articles (two drawers in the filing cabinet) and *Prentbriefkaarten* (hundreds of postcards in 41 albums, registered). Finally there were all the not registered items in three sections-to-be: *Documents*, *Complete Archives* and *Realia*²⁹⁷.

²⁹⁵ *Moesson* 31 (1986-1987) 18 (1 May) 3 "Zoals het een jarige betaamd had het IFA ook iets te schenken. Maar liefst 41 fotoalbums met honderden geordende en ongeordende oude en nieuwe prentbriefkaarten van Indië en Indonesië en Indonesische wenskaarten [...] met register" Redactie [Ralph Boekholt] in: 'Cadeau voor I.W.I. van een jarig I.F.A.'

²⁹⁶ The *Foto Index* refers to the serial numbers of at least 142 albums in the closet, there's no reference to 112 numbers, but that doesn't necessarily mean they were not there (anymore) as an album; the Foto Index is made by the IWI, from about 1986 when Beb Coldenhoff arrived as a volunteer for the photo's.

²⁹⁷ These numbers are based on countings in *Register van Schenkingen* [1984-1995], *Bezoekrapporten* 1: 1989-1993, *Bezoekrapporten* 2: 1996-1999, *Bezoekrapporten* 3: 2000-2001, *Bezoekrapporten* 4: 2002-2005, *Correspondentie Algemeen OUD* 1986-1995, *Correspondentie Algemeen OUD* 1995-1999, Map 'Schenkingen' [1995-2008], *Dankbrieven* 1990-1995

3. Finding history : the next generation

Ralph Boekholt rather called himself 1,5th than 2nd generation. It had to do with identification with the first generations, opposing outspoken second generation groups like NINES and ICC which didn't²⁹⁸. This issue wasn't as small as it seemed. All *perkara*'s like this were part of a not outspoken ongoing public debate about colonialism and the Dutch role in it, fought from the fifties on with all different keywords like recognition, identity, roots, payment, monuments, museums and historiography and its offspring, an everlasting battle about who was to blame. And like in Tjalie Robinsons days, the ones who'd been there, and the ones showing nostalgia, the first generations, the migrants, were to the ones easy to blame. Ralph Boekholt, second generation, stood up for them. Not because of their do and don'ts in colonial times, or after that for that matter, but because of their ancestral behavior, being testators, their potential capacity to hand over the culture he experienced home, never to be found outside Indies circles. Since he found it in the broad diverse and living atmosphere in the Moesson Building, he stood up for Moesson, whatever it cost him. When he felt betrayed from within, obviously not supported by Lilian Ducelle against his own, secretly revolting new staff, he left the Building. Leaving the magazine to Lilian's daughter Vivian, and handing over the IWI to me.

It was a weird situation I stepped in, in March 1993. The IWI Board was empty: the members were gone, unwilling to participate or abroad²⁹⁹, the team was confused, divided and hostile, the livelihood for IWI in general was in danger³⁰⁰ and there was a collection I only could enter via the volunteers. I easily learned that a new Board had to find a new accommodation, and therefore³⁰¹ gather a proper income for the IWI. Besides that and above all there was a collection to run. In October 1993 a new Board was formed with a two track policy: to gain money by subsidy and other funds, and to present the collection to the public. For both tracks we needed a good story, about the IWI, about the collection and about its value. Thanks to Ralph and the ongoing (international) battle on colonialism we didn't start empty handed. This battle was verbal, initially framed in colonial minds and terms, therefore fought up in to the courtroom as the highest place the word could have at its disposal, even there choked in a lack of clear

²⁹⁸ The chairman of NINES (and ICC) Erik Schenkhuizen approached me on the Indische Studiedagen 1991 wanting to cooperate with the IWI, saying: "Why don't we just abolish the first generation, they're nothing but millstones around the neck

²⁹⁹ Ralph Boekholt, Dolf van Milligen de Wit, W. van Domburg, Ronald Lucardie

³⁰⁰ Moesson reconsidered the use of the property 36 Prins Mauritslaan. In 1992 The Hague had written a letter to *Moesson* urging to use the property at least partly as a house again instead of using it for the enterprise. Ralph Boekholt was negotiating successfully with the municipal, referring to the special position the magazine had since 1960. Still the new Moesson Board decided to sell the house and leave The Hague.

³⁰¹ Moesson also reconsidered the (financial) support for the IWI and the collection

(postcolonial) terminology³⁰². Now, due to this verbal battle a new paradigm started to develop with useful terminology. Instead of only refusing the available (colonial) historiography, we could formulate an alternative, required one: a historiography based on personal stories, written from the *point of view* of the Indo people, in which *ordinary people* would recognize themselves. A history, added to the existing military, diplomatic, political or colonial histories, which would show how the big world issues like colonialism, capitalism, decolonization, racism and world wars, affect and determine the lives of people who hardly knew about the why about of them, until they were struck by them. When that history was about to be written Ralph Boekholt had already left the battleground, appointing the IWI heir of his preparations: a collection and a relevant network. In the next five years both extended. We would house our collection and gain money to do so, by formulating and showing the value of the IWI collection for this alternative historiography, accentuating the important additional role of experiential knowledge the IWI had to provide through her volunteers and network. That was the story.

To realize its goals the new Board³⁰³ was formed like the first one with experts on running a library and documentation centre as small and specific as the IWI, with relevant (former) jobs: documentaliste, librarian and teacher, conservator at KITLV director of the cultural organization of the Pasar Malam Besar called Tong Tong Foundation, and they had ditto networks: the Pasar Malam Besar, the Universities of Amsterdam and Leiden and the K.I.T.L.V. Even better, they came from the Indo as well as the Dutch group, they were born in Indië and in the Netherlands, they were men and women, first and second generation, lovers of literature and libraries, and Siem Boon even was Tjalie Robinsons granddaughter. The cast was clear: Edy and Siem for the policy, Piet for the money, Frits and Lou³⁰⁴ for the collection, the latter with a special attention to the group of IWI volunteers.

The volunteers

The role of the team of volunteers in the IWI had a special aspect, rather famous already amongst visitors and trainees³⁰⁵. It was considered a tipped Indies way of being, generally called hospitality, and it

³⁰² Seriese, Edy 1997, 205 “Er bleken - ook letterlijk- geen woorden voor te zijn” in: ‘Wie dit lees is gek: het Indische na Indië’

³⁰³ Chairwoman: Edy Seriese (The Hague 1950), secretary: Siem Boon (The Hague 1963), Treasurer: Piet de Spaey (Indië 1929), Library: Lou A.L. van Oyen (The Hague 1923) and Frits G.P. Jaquet (Indië 1937), According to the Chamber of Commerce Uittreksel uit het Stichtingenregister van de Kamer van Koophandel en Fabrieken voor ‘s-Gravenhage d.d. 27 May 1994

³⁰⁴ L.A.L. van Oyen happened to be the former teacher of three Board members at the Montessori Lyceum in the Hague. Apart from that he made it possible for IWI to survive anyway by donating “that horrible IWI” over f20.000,00 (€3000 a year) for “the running costs”. See ‘Rekening van Lasten en Baten over het boekjaar 1993 d.d. March 3, 1994. Those ‘*Particulieren*’ mostly was L.A.L. van Oyen

³⁰⁵ Drewes, Nelien 1993, *Stageverslag Indisch Wetenschappelijk Instituut* Amsterdam, UvA, 1993, 4 “De veelzijdigheid van het IWI drong toen pas tot me door, ook al omdat meneer van Domburg mij allerlei verhalen vertelde over nalatenschappen van Indische mensen en de bezoeken die hij hen daarvoor bracht. De ideeën, herinneringen en gevoelens van hen in deze tijd werden daardoor steeds duidelijker voor mij”

was manifested in the way the volunteers presented the requested archive items along with coffee, cakes and all kinds of tales and memories associated with the items. The Board recognized in this ‘hospitality’ on the experiential knowledge of the volunteers about Indië was keen to be kept as a special feature of the IWI collection³⁰⁶. This positive attitude towards the volunteers was also motivated by the deep awareness of the fact that it was their lifetime, even their very own lives that were involved, not only while gathering the IWI collection but also when yet another *perkara* (affaire) was dealt with in Dutch society. In line with the *Tong Tong* tradition, the board members respected the IWI as a place to feel at home for Indies people and to speak their thoughts in an Indies atmosphere of comprehension and humor. That attitude was most necessary. For every new *perkara* in the public debate in the Netherlands piled on the former ones, ripping them up rather than solve them. When the new Board entered that office late 1993, the ‘kwesitie New Guinea’ and the ‘affaire Hueting’³⁰⁷ of the sixties, the state visit of the queen to Indonesia and the state visit of the Japanese emperor to the Netherlands of the seventies, the ‘backpay affaire’³⁰⁸, the ‘Loe de Jong and the action of the Committee Historical Rehabilitation of the eighties’, were all there, alive and kicking, added with new ones like the vanishing care for Indo elderly³⁰⁹, and the ‘Poncke Princen’ affaire³¹⁰ and easily mixed up with the rising voice of the (Indo) second generation fighting against their parents for all kind of reasons. The ‘egg affaire’ in 1991 at the Indisch Monument in the Hague however, showing the Netherlands that “the famous Indo sociability” was finished³¹¹ was considered to change the climate in the Dutch government, ever since an official consult between the prime minister Ruud Lubbers and the ‘Indisch platform’ had started. And even though this IP was not a chosen platform³¹², the feeling of hope on improvement about Indisch

³⁰⁶ “De medewerkers beheren daadwerkelijk het Indisch documentatiecentrum: zij ontsluiten de collecties en staan de bezoekers te woord. Hun ervaringskennis betreffende de voormalige kolonie telt bij het IWI als een meerwaarde op de verzamelde en te verzamelen wetenschappelijke kennis” Edy Serie in: ‘Het Indisch Huis aan de Prins Mauritslaan 36, Haar toekomst’

³⁰⁷ Three tv programs on the Vara in January 1969 about the Dutch war crimes in Indonesia in the ‘40ties, culminating in the so called ‘Excessennota’ by the coordination group ‘Indonesia 1945-1950’ in which o.a. drs. Mr. C. Vasseur

³⁰⁸ A series of new laws was adopted in the eighties, starting with the payment of f7500,00 to war victims from Indië as long as they could prove their lack of income in war time, followed in 1984 by W.U.B.O. (the law on Payments to Civil Victims WW II and Bersiap, the Indonesian decolonization war (!), and in 1986 by the W.I.V. (the law on Special Pension for Resisters in Indië)

³⁰⁹ *Moesson* 35 (1990-1991) 8 (15 November) 5 Ralph Boekholt ‘Indische verzorgingshuizen achterhaald of niet?’

³¹⁰ Poncke Princen ((1925-2002) was a Dutch freedomfighter during WW II. He deserted the Dutch army when he against his will had to fight the Indonesians in their independence war (1945-1950) He became Indonesian citizen, TNI officer, moslim, member of parliament, since the sixties human rights activist and negotiator for Eastern Timor. The *perkara* in the Netherlands was about his request to enter the Netherlands again.

³¹¹ *Moesson* 36 (191-1992) 3 (15 Sep) 2 “Dat ei-incident had natuurlijk nooit moeten gebeuren. [...] Dat was punt één. Punt twee is: het was natuurlijk een prachtig ei. En de ei-gooier verdient onze eeuwige sympathie. Omdat hij in z’n eentje heeft gedaan wat de meeste van ons allang, al heel lang hadden willen doen. Maar we deden het niet, we wilden niet, we durfden niet. Maar hij gooide en hij deed dat voor ons allemaal. Want hij gooide geen ei, hij gooide niet naar de minister-president, niet naar Lubbers, hij was ook niet gek. Nee, hij liet NEDERLAND weten en voelen dat de maat nu werkelijk meer dan vol was en dat er geen millimeter ruimte meer was voor de beroemde Indische gezelligheid” R.B. in: ‘Bij de Voorplaat: Voorlopig’

³¹² The Indisch Platform was in 1991 formed by Ruud Boekholt (Batavia 1926), retired Colonel and adjutant of the queen at the request of prime minister Ruud Lubbers as an incidental ‘Group of 18’. After it changed its name to Indisch Platform in 1993, it had meetings with the prime minister and relevant Secretaries of State, like the Minister of Welfare, or Defence, and thanks to

matters as far as the IWI concerned on new historiography, was rising. That feeling, however, had not reached all individuals. So it took the Board five years, two removals, and an endless amount of fights on trivia to gain the volunteers respect. Only the acquiring of subsidy to buy the IWI a house of its own, convinced at least most of them. That was not until the fall of 1997 when the IWI collection at last had moved in at 906 Waldeck Pymontkade, The Hague.

In the mean time the new Board started to improve the organization and the condition of the collection. Besides the Board Meetings and an irregular consultation with the new Moesson direction Vivian Boon and Raymond Abrams, a monthly 'Medewerkeroverleg' (team consultation) was introduced in 1993, and the *IWI Nieuwsbrief* was renewed, from 1994 onwards published in the *Pasarkrant*³¹³. The Tjalie Robinson Symposium was set up to put the IWI on the map and to show potential subsidizers the academic stature of the Institute. Doing so, the Board also had to deal with more down to earth business: the need to move. In December 1994 Vivian Boon of the new Moesson Board announced to sell Prins Mauritslaan 36 and planned to move³¹⁴ to Amersfoort, her residence, as it happened in April 1995. Thanks to its network the Board found housing for the Institute³¹⁵, the Photo collection and the volunteers within four months, so the Institute would keep the contact with the public, answering the telephone, receiving visitors and new donations. The library, with about 4000 titles now too large to easily find another place for, was stored at the Municipal Archive of The Hague (Haags Gemeente Archief)³¹⁶. The Board rejected this Archive to take over the IWI Documents and Photo's as it rejected Moesson's request to come with them to Amersfoort like the IFA did³¹⁷. It wanted, along with the volunteers for that matter, for the IWI and Indies to be independent, and considered that impossible within a regular

Ralph Boekholt also the Minister of Culture. The appointment with Lubbers was to meet "any time necessary" as Ruud Boekholt explained the I.P. members. The IDC, in the person of Ralph Boekholt was one of the 18 members from the very beginning. See also: *de Indische Pensioenbond* October 1993, 117-118

³¹³ The *Pasarkrant* (The Hague, Tong Tong Foundation, 1985 -) is led by Siem Boon. From 1992 on it is published three times a year. It was currently developing from an ad and announcement paper accompanying the annual Pasar Malam Besar, into an actual magazine about the settling Indo culture, its past and its future, seamless fitting as the right context for the new IWI policy

³¹⁴ *Moesson* 39 (1994-1995) 6 (15 Dec) 2 'We zijn uit onze jas gegroeid, we moeten eruit, binnen een bepaalde tijd. We gaan verhuizen!' Vivian Boon in: *Bij de Voorplaat: Deur open duwen*

³¹⁵ Thanks to the network: The I.K.K. had their 'Kumpulans', informal meetings with a lecture and a communal Indies meal, in huize Modjo owned by the P.I.G.L. at 94 Stadhouderslaan in The Hague. Here the IWI found a temporary office from May 1995 until November 1997

³¹⁶ Thanks to the network : E.A.G. (Els) van den Bent, the later historian of Rotterdam, first historian, archivist and Director of the Archive in the Hague, was most concerned about the fate and future of the IWI collection and offered for a very low rent safe storage at her Archive

³¹⁷ The I.F.A. was one of the IWI-partners in the I.D.C., It 1990 it moved in Prins Mauritslaan 36 as an independent organization, led by Dick Visser, staying at the second floor. Strickly speaking that move was the origin of the housing problems with the municipal The Hague, since that second floor always had been the realization of the residential purposes of the building. At the time the municipal thought it more important to protect the amount of houses in the Hague over the survival of Indies organizations, so it urged *Moesson* to restore the original purpose of the house. Ralph Boekholt was in 1993 already successful in convincing the officials to tolerate the current situation because of the importance of *Moesson* for the Indies people and the Hague in general. Still the Boon family decided to move to Amersfoort.

Dutch institute and outside The Hague, the city for good reason called ‘the widow of Indië’³¹⁸. Within and without the Indo group the IWI started the action ‘Behoud het Huis’ (Safe the House)³¹⁹ to buy Prins Mauritslaan 36 itself and thus keep the Tjalie Robinson inheritance in The Hague. Though disturbed by a fresh *perkara*, now about the subsidy from the Ministry of Welfare to the new born Indo organization ICC over the IWI and IFA, it was clear at that time the IWI would gain money for this goal, due to the aftermath of the ‘de Jong affaire’. But there was too little time, the house was sold before the IWI could raise the money. The (former) Tong Tong organizations: Pasar Malam Besar, the IKK and Tjalie Robinson BV, came together for the last time to confirm their origin, joining the IWI in realizing a plaque with the most famous text ever written by Tjalie Robinson, saying: “Silly! you read this”³²⁰. It was placed at Prins Mauritslaan 36 in The Hague, the one ‘Indies house’ the Indo group ever had, and unveiled in March 1995 by Secretary of State Aad Nuis at a sad though merry farewell party³²¹. Finally in December 1995³²², via the Indisch Platform and thanks to special interference of four important Indies organizations³²³, a grant was awarded to buy an accommodation to facilitate the Institute and the collection³²⁴.

On the map : Uit Indië geboren

The IWI’s triple desire to stay independent, Indies and in The Hague had good reasons. Although the IWI was in many ways a second generation organization, it wanted to be seen as one of Tjalie heirs, and even the one who would take care and collect the Indies heritage in his footsteps. So the first plan of the new Board to put the IWI on the map was a symposium about Tjalie Robinson³²⁵. It was organized in 1994 by IWI and the Werkgroep Indisch-Nederlandse letterkunde³²⁶ in Leiden, and took place at the 36th

³¹⁸ “Den Haag, Den Haag, de weduwe van Indië ben jij” in: ‘Arm Den Haag’ 1975, by Wieteke van Dort

³¹⁹ Funny reference to the well known Dutch colonial tale of the shelter called Het Behouden Huis (The Conserved House) built at the Arctic by some VOC hero’s shipwrecked searching for a route to ‘the East’, in which some of them survived to return to the Netherlands.

³²⁰ “Wie dit lees is gek” Tjalie Robinson (1911-1974). The marker is made by graphic designer Alain Soetermans, Den Haag, 1995, to a drawing from Tjalie Robinson in *Piekerans van een straatslijper*, on suggestion of Lilian Ducelle. It was placed at 36 Prins Mauritslaan The Hague and unveiled by Secretary of State Aad Nuis and Lilian Ducelle on March 22, 1995

³²¹ Even this party was used to gain subsidy, now directly via the Secretary of State Aad Nuis, a great admirer of Tjalie and a writer himself, see: Edy Seriese 1995 ‘De Balenkraai woont hier : bij wijze van subsidieaanvraag’ in: *Pasarkrant* (1995) (1), 7

³²² By letter from the Ministry of Welfare (VWS) d.d. 15 December 1995, reacting on the request for subsidy ‘Behoud het Huis’ March 1995, under the subsidy round called ‘Het Gebaar 1995’. the letter is in the IWI archive ‘Jaarmappen 1991 t/m/ 1995’

³²³ The note ‘Behoud het Huis’ was offered to the Indisch Platform which had to advise to the minister of Welfare about the subsidy round ‘Het Gebaar’ 1995. To underline the importance of the IWI request and set the money disposable for the IWI four organizations, Tong Tong, Pelita, Herdenking 15 augustus 1945 and the KJBB withdrew some of their requests. Edy Seriese 1996

³²⁴ Edy Seriese in: ‘IWI Nieuws: Onderdak!’ *Pasarkrant* (1996) 1 (lente-editie maart), 2

³²⁵ This ‘Studiedag Tjalie Robinson’ took place on June 16th 1994 at the Bintang Theatre, Pasar Malam Besar, The Hague see

³²⁶ “Ons organiserend comité bestond uit bestuursleden van de Indische Kulturele Kring en het Indisch Wetenschappelijk Instituut en van de Werkgroep Indisch-Nederlandse Letterkunde” Redactie in: *Tjalie Robinson : de stem van Indisch Nederland* Den Haag, Stichting Tong Tong, 1994, 7. The Werkgroep Indisch-Nederlandse Letterkunde was formed in 1986 within the circle of Rob Nieuwenhuys in Leiden at the University of Leiden and the KITLV, later extended with members from the University of Amsterdam. This Werkgroep presents lectures and symposiums about presence of the former colonies in the Dutch literature, especially ‘the East’, and publishes the magazine *Indische Letteren* 4 times a year

Pasar Malam Besar in The Hague, as part of the 35th anniversary of the IKK³²⁷, welcoming about 300 participants with nine lectures and a forum debate. The place and the organizing team, bringing Tjalies heirs together including second generation scientists, reflected the “saudari saudara”³²⁸ intention of the IWI, as did the speakers and members of the forum, being all experts on Tjalie in their own way, both with experiential and academic knowledge, descending from the Indo as well as the Dutch group, born in Indië and in the Netherlands, man and women, first and second generation, lovers of literature and libraries, with Ellen Derksen even as Tjalie Robinsons former daughter in law³²⁹. Of course all this didn’t prevent a new ‘affaire’, and even caused a new one³³⁰. Still, it worked: even the Indisch Platform knew about the IWI now. The IWI fame increased with the conjunction of the IWI in the ‘Indische Studiedagen’ in 1995³³¹ and publishing of a large part of the IWI photo collection in *Uit Indië geboren*³³² (From Indië). This remarkable photo book was the first example of colonial history from the perspective of the Indies group. It was the outcome of the deliberations between the IWI and the Ministry of General Affairs that started after the ‘de Jong affaire’ in 1992. Via the Indisch Platform money was reserved at NWO for an extensive project called *De geschiedenis van Indische Nederlanders* (The history of the Dutch Eurasians), concerning three volumes³³³ preceded by a well illustrated kind of preview-and-summary on this series of “alternative Indies historiography”³³⁴. The series indeed was a – though quite hidden³³⁵ – a triumph of

³²⁷ Edy Seriese was since 1993 vice president of the IKK and organized a daily performance in the Bibittheater, with lectures of and interviews with writers, scientist like a.o. Rudy Kousbroek, Prof. dr R. van Gulik (jr), Paula Gomes, Helene Weski e.o.

³²⁸ Saudari saudara (Indonesian) literally means brother and sisters

³²⁹ Paasman 1994, 7 “Onder de sprekers [Joop van den Berg, Ralph Boekholt, Guus Cleintuar, Ellen Derksen, Rudy Kousbroek, Bert Paasman, Hadewich van Rheeden, Edy Seriese, Wim Willems] die allen een krachtige band hebben met Nederlands-Indië en of/Indisch Nederland, bevonden zich collega-journalisten van Jan Boon, mensen die in een persoonlijke relatie tot hem gestaan hebben, mensen met ervaringskennis uit de Indische wereld en mensen uit de wetenschappelijke wereld: saudari saudara” Redactie in: ‘Woord Vooraf’

³³⁰ The so called ‘Oeroeg affaire’ between Rudy Kousbroek and Siem Boon. The affaire started with a lecture from Rudy Kousbroek at the Letterkundig Museum (22 Oktober 1993) about Tjalie Robinson’s review in 1948 (!) on Hella Haasses novel *Oeroeg*. Siem Boon republishing that review in the *Pasarkrant* November 1993) together with her view on the case, Rudy Kousbroek reacted on her in *Tjalie Robinson : de stem van Indisch Nederland* Den Haag, Stichting Tong Tong, p. 69-80, in which bundle also Siem Boon reaction on Kousbroek is published on page 128-139. See: Pamela Pattynama 2003 about the ‘Oeroeg affaire’ 26 februari 1948. Oeroeg van Hella Haasse verschijnt als boekenweekgeschenk. Herinneringsliteratuur en ‘post’herinneringen bij eerste en tweede generatie Indische schrijvers’ in: *Cultuur en migratie in Nederland : Kunsten in beweging 1900-1980*, Rosemarie Buikema en Maaïke Meijer (red.). Den Haag: Sdu, 207-221

³³¹ *Het einde van Indië: Indische Nederlanders tijdens de Japanse bezetting en de dekolonisatie* (Wim Willems en Jaap de Moor (ed.) ’s-Gravenhage, SDU, 1995

³³² *Uit Indië geboren. Vier eeuwen familiegeschiedenis*. (From Indië, 4 centuries of family history) Wim Willems, Remco Raben, Edy Seriese, Liane van der Linden, Ulbe Bosma (ed.) Zwolle: Waanders, 1997. It was sold within one and a half year, a reprint was published in 2004

³³³ *De geschiedenis van Indische Nederlanders* Volume 1: ‘De oude Indische wereld (The ancient Indisch World) 1500-1920 by Remco Raben en Ulbe Bosma, Den Haag, Bert Bakker, 2003 Volume 2: In Indië geworteld (Rooted in Indië) by Hans Meijer, Den Haag, Bert Bakker, 2004 Volume 3: De uittocht uit Indië 1945-1995 by Wim Willems 2001

³³⁴ “Zonder Ralph Boekholt had deze proeve van een ‘alternatieve Indische geschiedschrijving’ wellicht nog jaren op zich laten wachten. Als inspirator van het Indisch Wetenschappelijk Instituut (IWI) te Den Haag wist hij het onderwerp in de loop van de jaren negentig op de politieke agenda te krijgen. Voor dat initiatief valt hij niet genoeg te prijzen. Dat geldt ook voor zijn opvolger bij het IWI, Edy Seriese, die de fakkel na hem brandend hield. Zij bepleitte de Indische zaak bij de achtereenvolgende ministers-presidenten Lubbers en Kok, en deed dat met verve. Veel ambitieuze plannen sneuvelen voortijdig, maar zij zorgde ervoor dat de politiek het Indische initiatief serieus bleef nemen” Wim Willems 2001 in ‘Woord van dank’ *De uittocht uit Indië 1945-1995 : de geschiedenis van Indische Nederlanders* Amsterdam, Bert Bakker, 388

the Committee 'Geschiedkundig Eerherstel', better: the Ralph Boekholt intentions with it. Especially *Uit Indië geboren* wrote the first attempt to alternative historiography in which ordinary people –like the visitors of the IWI- recognized themselves, as proven by second edition necessary within two years. It put the IWI collection on the map, proving its special value with the snap hot like photo's used in modern 'family history'.

The collection

Most of the photos in *Uit Indië geboren* came from the IWI collection. The collection was as a whole of course out of reach, stored at the City Archive from March 1995 till November 1997. But when we left the Moesson Building in 1995 the 257 photo albums moved with the volunteers to the temporary IWI Office at 'Huize Modjo' in The Hague. Still, only due to Liane van der Linden, who with Joop de Jong knew all the 'Indies' photo collections and the IWI one in particular by heart. Liane (1957, Tandjong Pinang) as a staff member on cultural diversity at the Wereldmuseum Rotterdam organized exhibitions focused on the Indies group in the Netherlands³³⁶. Together with Joop de Jong she collected and presented the recent history of the Indies group in a series of documentaries³³⁷ outside the museum. So, when she entered the IWI Board in 1996, she started to organize the counting, stocktaking and preservation of the albums and the photo's in it, preparing it for its new life in the new housing. In 1997 the Board had to face a horrible long delay due to all kind of requirements the IWI unexpectedly had to deal with in order to be a public place. Still, there was a growing number of volunteers, a (growing) collection to be tackled and the urge to find an income to cover the costs.

All in all the years 1994 - 1997 offered a most fruitful salad bowl of inspiration, new and exchanged ideas, cooperation and many (types of) results: the IWI was housed, the number of volunteers doubled, as did the collection, and the IWI, with a young generation of scientists joined in new developments on terms en methods to think about and understand the colonial past. The time seemed ripe for another

³³⁵ The triumph kept hidden because none of the researchers ever mentioned the IWI origin of the project in public, except for Wim Willems in his 'Thanks', mentioned earlier in Willems 2001, 388

³³⁶ *Indisch in Nederland, beeld en zelfbeeld van Indische Nederlanders*. Rotterdam, 1995 and *Gewoon Haags*. Haagsche nieuwkomers (Newcomers in the Hague) The Hague 1998

³³⁷ *Stille intocht* (Silent migration) 1992, *Geschiedenis van een keuze* (History of a choice), 1995, *De Birnies* (the Birnie family) 1998; *En toen al: de Schenkhuizens een Indische familie in Los Angeles* (Finished. The Schenkhuizen family in Los Angeles) 1998, *Kloër* : an Indonesian family; 2000

plan, called *Link naar de toekomst* (Link to the future³³⁸). It was written in 1996 by the second generation of the IWI and it would lead to another *perkara* in post colonial Netherlands called ‘the Indies house affaire’.

Link naar de toekomst : the IHC

The plan *Link naar de toekomst* was written by members of the IWI Board³³⁹, but not in favor of the IWI itself. It ran on a rumor in ‘well-informed circles’ warning Liane that “quit a lot reserved money” would be lost, if not “within a few weeks” a decent plan was presented by “the Indies community”³⁴⁰. A plan including a well-founded memorial *program* on the Dutch victims of WW II in Asia, and a kind of memorial building which would be last of the four formal Dutch national WW II Memorials³⁴¹. *Link naar de toekomst* wrote an exceptional plan, concerning a large garden, filled with considered Indies items (plants, photo’s, attributes) with lots of witnesses telling about it, to remember the war, the lost loved ones, and the colonial context in which in all happened. It would be founded near the already existing and loved by Indies people ‘Indies Monument’³⁴² in the Hague. The plan also included a first view on what a program in this Indies House would be like: made by new media and based on personal stories³⁴³, told from the perspective of the Indies group. Not all basics of this plan were this current, like the accent on a garden instead of a proper building, the location in The Hague instead of Arnhem near Museum Bronbeek as the Ministry suggested. And worst of all: the period of wartime that by the plan was extended from the Japanese occupation of Indonesia (1942-1945) to the end of the Dutch occupation of Indonesia in 1962 (de ‘kwestie Nieuw Guinea’). Still the plan was received at the ministry in great enthusiasm, whilst all the former plans coming from the Stichting 15 augustus 1945 were rejected, considered “uninteresting, old fashioned, politically dubious or all of it together” as our well informed circle had told us. Link to the future however, in spite of its too modern a basis, was considered “a plan

³³⁸ The word ‘link’ in Dutch means connection and also is slang for ‘dangerous’ or ‘dangerously angry’.

³³⁹ Edy Seriese, Liane van der Linden and Siem Boon, and Pamela Pattynama (extern adviser)

³⁴⁰ As a matter of fact: the well-informed circle was the Ministry of Welfare itself. A deep throat informed Liane and Edy about the money ready to be paid for a plan about memorizing WW II in Asia. It was money set free by the Minister of Welfare herself, honoring the wish of the Parliament. Because that money wasn’t officially marked in the budget (See also: Fridus Steijlen 2011) since it was reserved from the so called ‘underspending’, it would vanish as easy as it arrived, if not a good plan would take care of the spending. Deep throat also emphasized that it had to be a really good plan, for all the plans brought in by Indies organizations via ‘Stichting 15 augustus 1945’, were considered by the Ministry “uninteresting, old fashioned, politically dubious or all of it together”, as he sadly revealed.

³⁴¹ Beside the former camps in Vught and Westerbork, and The ‘Hollandsche Schouwburg’ in Amsterdam

³⁴² The Indies Monument ‘De geest overwint’, designed by Jaroslawa Dankowa, was founded by the Stichting Indisch Monument in 1988. Though revealed by the Queen on August 15th, the day the Japanese surrendered in 1945 ending WW II, it never was an official Dutch WW II Memorial. Still it soon grew famous as “the monument always with covered flowers” since many Indies people’s last will is to sacrifice their funeral flowers to the monument. Since 1988 the Indies community hold annual commemorations themselves on the 15th of August, organized by the ‘Stichting 15 augustus 1945’, an assembly of Indies organizations on war items, which the Stichting Indisch Monument entered in 1988. See: *De geest overwint* 1988, and *De geest overwint* 1990, passim

³⁴³ Edy Seriese 2003 Verhalen vangen [Cathing stories]

right from the heart, into the heart"³⁴⁴. Though *contre coeur* from the beginning the plan also was accepted by Indisch Platform, since the Ministry of Welfare wanted it to be implanted in the 'Indies community'. An organization called IHC was founded, short for 'Indisch Herinneringscentrum 'Het Indisch Huis'. A board was formed by the chairman and the secretary of the Indisch Platform³⁴⁵, an Office was furnished in the IWI Building and Edy Seriese was appointed project manager. The IHC soon found a great location: a grand garden with a most extended building³⁴⁶ with it, all at the top of the highest dune in The Hague. This location seemed to be perfect to realize the basics of the plan: a so called culture house³⁴⁷ to collect and present the Indisch culture, of course including the wars in Indonesia. This is where the IWI would come in. It would permanently develop the program for presentations, and collect the knowledge, the people and the archive to do so. For this purpose the IWI at time would move in. It would sell its own property and use the money to organize and present the Indies culture, within, before and after the wars, the Indies group brought to the Netherlands. Doing so, it would modernize an old IWI point of view that Indies culture was more than WW II³⁴⁸, placing the Indies group right in the middle of the Dutch (multicultural) society. As a first example of that program the IWI along with relevant advisors³⁴⁹ developed *De Rantang*, (Indies name for a food carrier). It was a curriculum on a cd-rom about the wars in Indonesia for high school graders³⁵⁰, presenting as it was a modern and therefore in Indies military circles most controversial view on the Japanese occupation of Indonesia, closely connected to (Dutch) colonialism and decolonization. Long before this cd-rom was released the IHC itself was a *perkara*, including a poll by the Pasar Malam Besar showing that the memorial centre wasn't wanted by any of the Indies groups at all³⁵¹. This time the battle was not against wrong colonial views on the Indies group within the Dutch society, but against all kinds of groups within the so called Indies community, including and especially half of the IHC Board members. The battle was harsh and ruthless³⁵², like the one against Rudy Kousbroek in the seventies. It culminated in spring 2000 amongst

³⁴⁴ As the current director Mrs Thea Blanckaart said at the first presentation

³⁴⁵ Rudy Boekholt, chairman, Leo de Coninck, secretary. Rudy Boekholt also was former chairman of the Stichting 15 augustus 1945, Leo de Coninck was director of the Stichting Pelita, a welfare organization for Indies people since the fifties

³⁴⁶ At the Hogeweg in The Hague

³⁴⁷ Like the Moluccan historian museum in Utrecht, or the Jewish historian museum, but not limited to the war, nor to the colonial time, presenting the Indies culture as a (better: one of the) Dutch culture(s) from overseas

³⁴⁸ Ralph Boekholt 1986 'Indië was meer dan oorlog' in *Moesson* 30 (1985-1986) 11 (15 Jan) 3

³⁴⁹ dr Pamela Pattinama, researcher on gender and (colonial and) postcolonial literature and cultures at the University of Amsterdam, drs Marnix Koolhaas, expert on oral history and chief of OVT the one historical radio program, and Joop de Jong from the documentary series 'De Indische diaspora', an expert on Indies photo collections in the Netherlands

³⁵⁰ *De Rantang, barang uit Indië: leerroutes voor vmbo, havo en vwo* (Luggage from colonial Indonesia) Den Haag, Stichting IHC Het Indisch Huis, 1999 was developed by Edy and Liane commissioned by the IHC

³⁵¹ Siem Boon "'Niet over ons maar met ons. Bij wijs van spreken dan". 400 jaar Nederland-Japan en het Indisch Herinneringscentrum' in: *Pasarkrant* (1999) 3 (wintereditie december 1999) 3

³⁵² The battle wasn't against the 'extern' Dutch dominant culture, but against the 'intern' Indies one. The Indies Second Generation fought against the "authoritarian big egos and pathological self victimized parts of the elder generations. Against their ideas of Indies monoculture and imitation, against the threat to be locked up in there too, against all the old and petrified forms of so called Indies that wasn't fitting for the future as it was glooming in the postcolonial, postwar Netherlands, imposed

other things in the withdrawal of the project manager and in the collapse of the Board itself³⁵³ since in summer 2000 the Ministry withdrew its subsidy.

Worse than the end of this Indisch Huis³⁵⁴ was the direct effect the collapse had on the IWI, since the IWI plans were built on cooperation with the IHC. Liane and Edy now were target of dirty games that involved anonymous letters and tabloid gossip leaking to the press³⁵⁵. The IWI and IHC Boards had exchanged members, the IHC was renting an office in the IWI building. Now, an important part of the IWI income was lost and the IWI Board run empty³⁵⁶. The most serious effect, however, was the threatening loss of the projects the IWI set up for the IHC: the professorship and the *Kumpulan* project.

Back to the IWI

Both the professorship and the *Kumpulan* project were formal activities of the IHC. Still they were of course developed within the IWI plan to build a culture house, a plan based on the hard core IWI business to hold and present the IWI collection along with the group who brought it here and collected it. The plan would operate on the network we had built and extended, with lines to and from the academic (history, literature, archival, sociology, anthropology, and what faculty functioned a helpline) and the Indies community we were involved in, by our cultural activities, for example at the Pasar Malam Besar and the IKK, and the governmental activities amongst others at the Indies Platform³⁵⁷. The process of the NWO project³⁵⁸ as well as the experiences with the IHC³⁵⁹ had seriously brought the IWI approach to cooperate with established institutions in danger, since cooperation for them in fact meant taking

on us on penalty of dirty gossip and even worse kinds of intimidation. And the battle was fought in favor of access to the Indies culture we also knew there was, the diversity of it, as we felt it in ourselves alive and kicking, and for our right to choose that”
See: Edy Seriese 2001

³⁵³ The Foundation itself however didn't collapse. It was saved by the honest part of the Board, in fact Jaap Weeda. It took him about four years to sell the tipped address at the Hogeweg which already was owned by the IHC foundation, and repay the Ministry the money the foundation received from the government, including the costs for *De Rantang*. He even doubled this remarkable 'backpay', since he repaid the very amount in Euro's the IHC once received in Guldens!

³⁵⁴ For the Ministry of Welfare didn't give up. After another try in the Hague, in 2010 the third attempt to an 'Indisch Herinneringscentrum' is founded in Museum Bronbeek in Arnhem, just like they planned in 1996. See: Fridus Steijlen 2011, 35

³⁵⁵ It wasn't that anonymous, for we knew two board members and one of the employees were responsible of the dirty gossip and its leaking

³⁵⁶ Because of his part in the dirty IHC games the IWI treasurer (also IHC treasurer) was 'asked' to withdraw the IWI Board, his friend the IWI secretary soon followed him. Other members left for other reasons, but undoubtedly also because of the hostile atmosphere grown during the 'affaire'.

³⁵⁷ The IWI director for example was member of the IP committees organizing the subsidies of the Ministry of Welfare called Het Gebaar 1 in 1995 and Het Gebaar 2 in 2005. [meaning the Gesture]

³⁵⁸ The IWI simply never heard anything about it anymore from the day the NWO transferred the needed money to the involved institutions who'd realize the historiography. Except from Willems 2001 the IWI wasn't even mentioned in the subsequent publications.

³⁵⁹ The Board of 8 members was dominated by the Indisch Platform members, which had no intention what so ever to follow *Link naar de toekomst* as a way to organize the Indisch House

over power³⁶⁰. The last attempt to take the right of writing its own history by ourselves³⁶¹ then was organized through the IHC³⁶². It was still running when the IHC collapsed, concerning a long term project as it happens: the establishing of an 'Indies' professor, meaning a professor who would guide the Indies perspective both in research and in historiography and protect it against the old and new colonial points of view easy popping up in the academic establishment and its breed. This project worked. In 2001 the professorship 'Colonial and post-colonial cultures and literatures and its history' was founded at the University of Amsterdam, later split up in two chairs, one for 'the west' (the West Indies) and one for 'the East'. Even the blast of the IHC in 2000, and the blast of its successor in 2007 couldn't stop the process of building the chair. In 2001 the first professor was appointed. Dr A.N.Paasman, conform his duty focused on Dutch colonial literature in 'the East' and 'the West'³⁶³. When the second Indies House was declared bankrupt in 2007, the IWI succeeded to gain money at the inheritance of the IHC to safe the chair. Since 2004 dr Pamela Pattynama is on the chair, specializing on the Dutch East Indies Literature and Culture', and searching and theorizing from the perspective of the (diversity of) Indies culture and the way Indië is remembered in Dutch society³⁶⁴.

Allemaal familie (All in the family)

The true attempt to write Indies history ourselves, however, was called the Kumpulan project. Made in 1999 on behave of the IHC a separated subsidy was requested at the Ministry of Culture to realize the project, as a statement about the Indies group being a culture group in the Netherlands doing cultural things like collecting an archive to write history with it. Due to the IHC troubles, like the chair the subsidy staggered but survived. The delay, however, was used well. In cooperation with the integer part of the old IHC Board and the Ministry of Culture the Kumpulan project in 2001 was transferred to a new foundation, the Stichting Indische Cultuur, SiC fir short³⁶⁵, which appointed the director of the IWI as a project manager and rented an office in the IWI Building. Designed as a program for the Indisch Huis to collect personal stories on behave of historiography on ordinary people in wartimes in Asia, the SiC used

³⁶⁰ Not just the power above all the money gained by the plans, taken over without the intention to realize the plans the way the IWI had figured them: from an Indies point of view, with new views on approaching and writing history, based on modern views to look at the past and at colonialism and at the present and its diversity.

³⁶¹ Edy Serieese 1999 'Het recht op een eigen verhaal: zelfrepresentatie en culturele diversiteit' Lezing voor de Nederlandse Museumvereniging op 22 november 1999

³⁶² Because the IHC was taken seriously, being founded and structurally paid by the Ministry.

³⁶³ A.N. Paasman *Wandelen onder de palmen. De morele actualiteit van het koloniale verleden*. Amsterdam, Vossiuspers UvA, 2002 (Inaugurele rede 2 februari 2002) [The moral actuality of the colonial past]

³⁶⁴ Pamela Pattynama De baai ... de binnenbaai... Indië herinnerd. Rede uitgesproken bij de aanvaarding van het ambt van bijzonder hoogleraar Koloniale en postkoloniale literatuur- en cultuurgeschiedenis aan de Universiteit van Amsterdam vanwege de Stichting Indische Herinneringscentrum Het Indisch Huis op donderdag 16 december 2005. Amsterdam, Vossiuspers, 2007 [The bay, the inner bay. Indië remembered]

³⁶⁵ Stichting Indische Cultuur [Indies Culture Foundation], founded by Jaap Weeda who as a chairman appointed Edy Serieese director of the Kumpulan project in 2001. The foundation was set up as an IWI twin sister, to collect the Indies *immaterial* cultural heritage: the tales and stories behind the archive items

the delay to develop a project to collect the building blocks for historiography about the Indies group in the Netherlands. Due to the exhibition 'All in the family' at the Pasar Malam Besar 2003, which finally and permanently migrated the Indies culture from there and then to here and now: in the present future in The Netherlands.

Researching the Indies photo in the Netherlands for their documentaries and the *Rantang* Joop de Jong and Liane gathered the concept for the exhibition. *Allemaal familie* was the first exhibition in which the IWI photo collection was presented as a unit itself, a big suitcase filled with photo's from which you could pick along whatever theme you'd like. This first time the theme was 'family', like the Pasar had asked for. It is striking that the very *Allemaal familie* exhibition was never made into a published book³⁶⁶, like the other big exhibitions³⁶⁷ the Pasar Malam Besar set up since 1992 in its very own 'Delta Plan for the Indies Culture'³⁶⁸. Showing snapshots of family groups living family life in their own habitat, it indeed presented a great example of an *immaterial* aspect of Indies culture: the extended family. The presented photos were like the ones people would stick in their family photo books. They came right from the IWI albums (and some other personal family collections). The exhibition was situated at the Entree tent of the Pasar Malam Besar and opened with a huge photo of a large family group. To the people entering the hall it was like looking at themselves; it didn't seem to matter anymore who exactly the people on the photo were, they could have been anyone's (grand) parents, they could have been anyone as a kid in earlier days. This first impression made by the enlarged photo was extended inside the exhibition. It was like all this shown individuals from the past here melted together to one big family in one big photo book, anyone's photo book, everyone's photo book³⁶⁹. In contrast to for example the rebuild house facade also in the Entree tent, it didn't refer to the past, to the way it was then and there, but to the present: presenting the ancestors, forbears of us, the people living now and here, looking at the photo. This exhibition at this place turned Indië from (colonial) history into pre history of the Dutch Indo group. *Allemaal familie* itself literally wrote history. It showed the past and the people willing to know that past, because it was their own history. It showed the people who share the memories stored in it, constituting

³⁶⁶ Luckily the chosen photo's are collected on cd's kept in the IWI collection at the KITLV in Leiden

³⁶⁷ Previous exhibitions: 1992: *Thuisvaart* ('Sailing home', about the arrival in the Netherlands in the 40-ties and 50-ies, 1993: *Met kruiden en een korrel zout* ('Spicy and with herbs', about the Indies kitchen, 1994: *Tropenecht* (Tropic proof, about the fashion in colonial times), 1995: *Het verborgen verhaal* (The hidden story, about WW II in Indonesia, in and outside the war camps) 2000: *Wonen in Indië* (Living in Indië, about the accommodations), 2003: *Allemaal familie* (All in the family, about the extended family life)

³⁶⁸ Koning 2009, 165 "Boon [1992] pleitte voor een 'Delta Plan voor het Indische cultuurgood', opdat unieke kennis bereikbaar zou blijven voor nieuwsgierige generaties na de eerste. Ze wenste ook dat er snel een instituut van de grond zou komen dat wetenschappelijk onderzoek vanuit Indisch perspectief zou initiëren en bekostigen. Het zou een goede aansluiting zijn op het Indisch Wetenschappelijk Instituut, een particulier initiatief van Ralph Boekholt, Lilian Ducelle en Jan Brocades Zaalberg"

³⁶⁹ Like *De Sobat 2003* reviewed according to Florine Koning 2009, 208 "[...]Allemaal familie uit 2003. De foto's komen uit de collectie van het Indisch Wetenschappelijk Instituut en zijn gekozen rond het Pasarthema 'familie'. *De sobat* schrijft: Het was als een groot album waar je in kon wandelen"

the Indies community. Thus *Allemaal familie* itself constituted an important moment for the Indies culture, the first stopover since the migration to the Netherlands, the first phase in the development of a migrant group settling in: *the next generation looking for identity, finding history*, the voluntarily 'gated community' of the Dutch Indo subculture³⁷⁰.

Kumpulan

The Kumpulan project, built on the same premises as *Allemaal familie*, now had a group to capture the history of. And so it did: it delivered a number of cd's and dvd's³⁷¹, along with a permanent Indies garden in the Nederlands Openlucht Museum (Dutch Open Air Museum) in Arnhem³⁷². Kumpulan methodological summed up all the recent acquired advancing insights about writing history and presenting it³⁷³. Like in "The Indisch diaspora' documentaries the SiC Products presented the recent history of the Indisch culture, based on life stories of ordinary people from three generations of families to show the continuity of history. Like in the 'Pasar' exhibitions that history featured daily home life, using themes like childhood and nurture, backyards and home life, music, food and cooking during colonial times, the wars, migration and settling in the Netherlands. Like in *The Rantang* the 'talking heads' telling their life stories were selected from the peers, thus reaching a broad range of social, racial and religious groups coming with different perspectives or point of views. And in line with *Allemaal familie* the SiC products treated those Indies life storytellers as one big family, telling one big story in all different voices from all kind of backgrounds about the same subject: The recent pre history of the Indies group living in Holland. Unlike any of those inspiring sources this history was presented in the shape of a garden, on cd, dvd and on the website, all to create the possibility of an ever ongoing interaction between the presented history and the people who share it. The cd *Barang uit Indië* (Luggage from Indië)³⁷⁴ and the website game *De hutkoffer* (The trunk)³⁷⁵ were previews to that special Wikipedia like feature of Indies historiography. They offered the opportunity to the user to bring in his or hers own (family) history, in the latter by adding information, in the former by using the very audio and visual material the SiC collected presented on the DVD *10.000 dingen*. The DVD *Krontjongan* about Indo music

³⁷⁰ The term 'gated community' is creatively used by Florine Koning in Koning 2009, 239, meaning: de community voluntarily gated by the admission to the Pasar Malam Besar (Tong Tong Fair), described as a annual 12-days suburb of the city The Hague

³⁷¹ 2004: *Woorden die een leven maken* (Living words), double cd; the dvd and cd-rom *10.000 dingen* (ten thousand things) including 'Barang voor onderweg' (pc game), 'Kiria Kira' (Say about) and 'NaarHolland' (Migration to the Netherlands); *Krontjongan* (double layered dvd), also including 'the Archive'

³⁷² This 'Indisch Achtererf' was built according the concept in *Link naar de toekomst*; maintained by the SiC from 2004 till 2010 as the Museum adopted it as a permanent item about the migrants from Indonesia

³⁷³ Edy Seriese 2005 *In flarden en brokstukgewijs: opsporen, benoemen en presenteren van immaterieel cultureel erfgoed volgens Kumpulan* zie: <http://www.iwi-nu.nl/lezingen> about the methodological questions of collecting and presentation of immaterial cultural heritage coming from a cultural minority

³⁷⁴ On *10.000 dingen* (Ten thousand things)

³⁷⁵ only temporarily published on the SiC website www.indischecultuur.nl

was the temporary last step in this development. This DVD was split up in three parts³⁷⁶, presenting a history by tales, the object the people were talking about (the music itself) and the complete used archive, with a large amount of IWI photo's in it and of course the IWI Audio Archive, now roughly organized on a timeline to outline the historical contours of the presented music, as well as to rewrite the presented history in a better or more suitable way. *Krontjongan* passed the term "samenlevingsgeschiedenis" (history of a community) Jan Blokker reserved in the *Volkskrant* for the book of the Pasar exhibition *Tropenecht*³⁷⁷. It presented not just a community, but the history of a group of people forgotten by the community the group was part of, and therefore forced to write its own history. *Krontjongan* showed a true "remembered"³⁷⁸ history, a counterpoint to Dutch historiography. An unfinished history of course, for the group writing it was alive and kicking, and only just starting to present it. Still, this DVD was only released in 2008.

The IWI collection

In the mean time the IWI collection was built from the ground. In 1998 the library returned from the City Archive and had to be reorganized to prepare a summarized digitized catalogue. The photo albums, preserved now, had to be combined with the Loose Photo collection. And all other items had to be organized in the first place, identified, described, preserved and presented placed in sub collections. Most important of all: the collection would be opened, accessible for the public. The rapport of the last trainee was explicit and gloomy on that point: the collection was only accessible to the volunteers³⁷⁹. The available people, though indispensable for their experiential knowledge and the way they received visitors, were not qualified to handle the collection properly. None of the recommendations in the former trainees rapports were ever followed, due to their characters, lack of money for acid-free material to store the photo's and documents, or a decent computer program to store the dates. In summary the triad: collection, description and accessibility, presentation only worked for the first and the last part.

³⁷⁶ Titled: 'The story' (all collected tales edited to a kind of chronological story), 'The Music' (all named music) and 'The Archive' (all collected –now digitalized- material, like photo's, clips, texts, books, interviews etc to construct 'The story')

³⁷⁷ Koning 2009, 175 "Journalist Jan Blokker recenseerde *Tropenecht* in de *Volkskrant*. "Tropenecht maakt duidelijk dat er, uiteraard, een complete samenlevingsgeschiedenis achter [kleding] schuil gaat, die in de koloniale verhoudingen met hun strikt gescheiden rangen, rassen en standen oneindig veel vertelt over de sociale stratificatie van blanken, Indo-europeanen en inlanders"

³⁷⁸ Remembering the very Jan Blokker's –ever so often quoted- statement that history is not about what happened but about what is remembered

³⁷⁹ Drewes, Nelien 1993 5-8 'De stand van zaken op het IWI' in: *Stageverslag Indisch Wetenschappelijk Instituut Amsterdam*, UvA, 1993

With only a small budget preservation and archiving the IWI collection as well as organizing PR was a structural problem. About 500 most loyal sponsors provide a small steady income to present an annual 'Open Dag' (open house) and about 3 times a year to publish the 'Nieuwsbrief' (newsletter)³⁸⁰, apart from the 'IWI Nieuws' column in the *Pasarkrant*. To tackle the PR problem the Board members used their extern (payed) jobs as well as their Indies contacts to keep the IWI on the map. A *gotong royong*³⁸¹ kind of income came from the exchange of activities between IWI Board members and the network: the column and the IWI stand at the annual Pasar Malam Besar was exchanged with Edy and Liane interviewing Indies writers and artist in the Bibit theater³⁸² and the IWI giving storage room to the Pasar Malam Besar BV in the IWI building. Cooperation with other Dutch heritage institutions were guaranteed in the IDIS³⁸³. Since showing items from the IWI collection and selling books in direct contact with the public, like we did on the Pasar, appeared to be yielding both in money and in sponsors, a quite permanent team of volunteers³⁸⁴ organized an IWI stand at all kind of Indies *kumpulans* (Indo meetings). The IWI was at the annual Indies memorial days at 15th August in The Hague and at meetings elsewhere in the Netherlands, like the one Alfred Birney wrote about in Hengelo in 2000³⁸⁵. On all possible levels the IWI tried to participate in publications. The library lend a helping hand on Birney's anthology on Indies literature³⁸⁶, the photo archive was opened to the VOF De Jong and IHC documentaries³⁸⁷ and the museum exhibitions Liane was working at³⁸⁸. The IWI also was represented in the Consultative Group of the KIT Tropenmuseum in Amsterdam building its grand presentation *Oostwaarts* opened in 2003, talking one item out and another one in³⁸⁹. Members of the Board participated in such diverse organizations on cultural diversity as the Raad voor Cultuur, Atana, and the big project inventorying the heritage of Dutch cultural minorities. It was clear the IWI and its collection was on the map and used, by the Indies group as ever searching for their own history, and also by all kinds of organizations and individuals outside the group as well, searching for a new kind of history about the former colony. Now the first goal set by the Board was to improve the accessibility of the collection by publishing a revised

³⁸⁰ Provided also by a group of volunteers : Hilde Seriese did the lay out and printing from 1996 to December 2000, Christel en Agnes Engelkamp along with the team took care of the listing of sponsors, addressing and sending , only the printing had to be paid

³⁸¹ *Gotong royong* is an Indies word meaning barter, rather a mentality though then trade

³⁸² In 1996 – 2005 interviews with a.o.: Frits van den Bosch, Merapi Obermayer, Elvire Spier, Paula Gomes, Rudy Kousbroek, Wies van Groningen, Alfred Birney, Justine Swaving, Helga Ruebsamen, Nicolette Smabers, Wim Manuhutu, Susan Legêne, passengers from the 'Sibajak'

³⁸³ A partnership since 1996 organized by the IWI, Pelita, ICODO and NIOD see: IDIS folder 1996

³⁸⁴ Especially Henriette Bolhuis, Josephine Thé, Fria Vijsma

³⁸⁵ Alfred Birnie 2001 'De Indische connectie' in: *Journael van Cyberney* Haarlem, In de Knipscheer, 26-30

³⁸⁶ Alfred Birney (ed.) *Oost Indische inkt: 400 Jaar Indië in de Nederlandse literatuur*. Amsterdam/Antwerpen, Contact 1998

³⁸⁷ De film documentaries of Liane van der Linden en Joop de Jong *De Birnies* (1997), *De Schenkuizens* (1998) and *Klöer* (2000)

³⁸⁸ *Gewoon Haags. Nieuwkomers in Den Haag* Exhibition in the Haags Historisch Museum 1998

³⁸⁹ Out went Willem Walraven and in came Charles Sayers; also see Susan Legêne and Janneke van Dijk *The Netherlands East Indies at the Tropenmuseum*. Amsterdam, KIT Publishers, 2011

catalogue and to train the team to also prepare the neglected parts of the collection: the documents, audio and realia.

That was easier said than done. The collection grew in this year with numbers only to estimate, because there was no time for counting. Efforts were made to computerize the library in cooperation with the Moluks Historisch Museum in Utrecht and another small so called ethnological museums, but there was a lack of money and IT knowledge which led to frustrations on the attempts to publish an updated catalogue. Then again, the photo albums were page numbered and preserved. The loose photo's were put in protective acid free material and categorized by our volunteers. The vinyl records were placed and preliminary amateurish digitalized, the documents and other objects were freed from the moving boxes into the Document Archive and the Realia Archive. The just acquired collection OpenNet video's was described and organized in the Video division, still not including the ever promised video's from the Zaalberg-Hillerström collection³⁹⁰. Last but not least a bibliography of books about the connection between the Netherlands and Japan, celebrated (sic) in 2000 in both countries, was composed from the library³⁹¹, referring amongst other things to a unique war diary from Hetty Stikkelorum in the IWI Document Archive³⁹².

Whilst the same active group of volunteers also composed an anthology of yet unpublished Indies war memorial poetry³⁹³. The collection started to show itself.

Now in 2003 a safe way to link the future was pointed out in 'Operatie Inhaalslag'³⁹⁴. This plan finally was formed to describe and open the collection items itself in the reorganized IWI archive and library. The Operation took more than the planned time thanks to the *perkara* around the second memorial centre, which was declared bankrupt. The IWI was involved because of its fusion plans with this memorial centre which already and quite premature had called itself The Indies House. The IWI Board had realized the

³⁹⁰ Jan Zaalberg showed some of those ever promised videos-from-his-films in 1992 at the Pasar Malam Besar: 'De geboorte van de Anak Krakatau', 'Het dagelijks leven van de BB-ambtenaar' en 'Vooroorlogse amateurfilms uit Nederlands-Indië'. From 1996 he continued to do so on a regular basis now using thematic titles: 1996: 'Het KNIL in Atjeh' and 'Batavia, Soerabaja', 1998: 'Op verlof', 2000: 'Madura' 'Ontmoetingen met Japan' and 'Bestuurswisseling Gouverneur-Generaal', 2001: 'Kanalen, sluizen en wegen op Java, 'Bali, zoals het er uit zag', "Het leven aan boord: scheepvaart tussen Nederland en Nederlands-Indië", 'Ingekleurde film uit tempo doeloe' and 'Cine-Mas: de mooiste en populairste films uit de collectie van Jan Brocades Zaalberg' 2003: 'Beelden van familie-uitstapjes, kinderspeltjes, huispersoneel', 'Koninginnedagvieringen', 'Familieleven' and 'Familieleven en vrije tijd' [nog: 2004, 2005]

³⁹¹ 'IWI Nieuws' in: *Pasarkrant* (2000) 1 (lente-editie maart 2000) 11

³⁹² IWI collectie KITLV nr 20000306

³⁹³ Agnes Engelkamp e.a (ed.) Melati-bloesem. Een bundeltje herdenkingspoëzie; samengesteld door IWI-medewerkers op basis van een ongepubliceerde IKK – bundel uit de jaren '80. Den Haag, IWI interne publicatie, 2000 [archiefrnr 20000771]

³⁹⁴ Operatie Inhaalslag (Operation 'Catching up') was subsidized by a grant round from the Ministry of Welfare again called Het Gebaar, especially meant for the Indies group as an excuse for the "quite unfriendly and too pragmatic way of welcome in 40-ies and 50-ies" as the Ministry explained.

true impossibility to explore its own collection in a building of its own, since the roof was taken of by a storm and Wieteke van Dort had a benefiet concert in favour of the IWI at the Bintang Theatre at the Pasar Malam Besar in 2003. The plan (again) now was to move into the new memorial centre, sell the IWI building and use the money in favour of *Operatie Inhaalslag*. The actual outlook of the fusion and the new accommodation was most promising, with a separated building in the back garden of this (second) Indies House, only a stone's throw away from the current IWI address³⁹⁵. The bankruptcy of the memorial centre left the IWI empty handed, for the returns of the house already were paid to the fusion partner to prepare the new accommodation.

Leaving The Hague like it was forced to in 2007, was hard and very much so against the wishes of the volunteers and the donators. But we as the Board insisted. The Hague as a city wasn't willing to help the IWI out³⁹⁶ and Indies Netherlands were too ashamed (and angry) about the Indies House *perkara* to offer any extra money anymore, except of course for the about 500 true IWI sponsors. Their money however wasn't sufficient to rent an accommodation big enough for the collection and the function of information centre, nor to finish *Operatie Inhaalslag*. We again had to choose between the collection and the culture house (plus the volunteers) and again we chose in favor of the collection.

De erfenis (The inheritance)

Anticipating the fusion with the Indies House the IWI Board in 2005 was reduced to a governing body, only to enable the fusion. This small body of two people: Liane as a chairwoman and Erik Jansen as a treasurer, along with the managing director, and along with this clear choice in favor of the collection, made the IWI survive in the roaring two years of rumors and uncertainty following the lost fusion. In November 2005 the IWI had left the Waldeck Pymontkade, selling the house and transferring the money to the Indies House on a gentleman's agreement and storing part of the collection, also at the director's home. Hard core volunteers moved in at the temporary address of the Indisch House³⁹⁷ along with the Document Archive and the IWI telephone, pending the move to the new address. In January 2006 the rumors about financial problems at the Indisch House started, only to get worse in spring. In March, therefore, the IWI removed its people and property from the Indisch House and learned in July about the formal bankruptcy. Still owning the (stored) collection, now robbed from its capital and still in

³⁹⁵ The former building of the General Ministry at Plein 1813 in The Hague

³⁹⁶ It was only in 2008 that The Hague started to realize the importance of the Indies Group for the city by rewarding the Pasar Malam Besar with it highest award the 'Stadspenning' (the City's medal), not for it's cultural activities by the way, but as a token of its appreciation for the 50 year old organization being a "Eurasian event of national and international importance and effusion" as Florine Koning quotes in Florine Koning *De Pasar Malam van Tong Tong: een Indische onderneming*. Den Haag, Tong Tong, 232. In 2006 the city indeed did awarded the Pasar with the Promotion Prize for its effect on the city's economy and tourists interests Florine Koning 2009, 231.

³⁹⁷ At Javastraat 1 The Hague

the middle of Operatie Inhaalslag, the IWI had to grab all the possible opportunities. So, it hired an affordable accommodation outside The Hague, in Almere³⁹⁸ to rebuilt the library and house the Archives to finish Operatie Inhaalslag. The subsidy for that operation however didn't include the re-housing, the rent, the overhead costs and the care for other archives but the books. So another grant application was sent to the Ministry of Welfare³⁹⁹, rewarded in summer 2007. In November 2008 then the *grand finale* was able to start, called *De erfenis* (the inheritance).

Knotting

During the one year 'break' before the *Erfenis*, the IWI participated in the creation of the website 'Het Indisch Knooppunt' (the Indies Junction). The website was built by the KITLV, describing and hyper linking all the archives in the Netherlands with collections concerning the formal Dutch colony, including its own new built collection of interviews with members of Indies organizations in the Netherlands⁴⁰⁰. In this intelligent and friendly context a potential *perkara* about the website's opening photo was easily solved. Instead of the chosen photo of a *sawah* (rice field) in Indonesia the IWI suggestion wasn't conquered to death, but followed. This IWI suggestion showed the 'Sawah Belanda', meaning: white men's rice field, (the title of) an artwork of the second generation Indies artist Joyce Bloem in Arnhem⁴⁰¹. The picture, with its green Dutch grass on strange hilly landscape, answered the initial question of the website 'where is the Indies history?', saying: it's here, in the Netherlands. It made the website itself as well as the colonial history here and now, instead of taking the website visitors a far amount of time and distance away to once upon a time in Asia. Therefore this website recognized the colonial past (and its studies) as a part of Dutch history and actuality, parallel to the situation of the Indies group who helped to build this website and the history. So, when in 2009 *Krontjongan* published the bulk of the IWI photo's, an important part of the IWI Audio, as well as a large amount of images of the IWI documents, was now east to recognize the Indies history, being here now⁴⁰²!

³⁹⁸ Thanks to the network and Erik Jansen. The managing director of Senior Care Organization Nusantara which built a new accommodation in Almere for relatively young elder people, offered this opportunity, supposing his people would like to have an Indies library within reach

³⁹⁹ The subsidy was rewarded by the grant 'Inheritance of WW II' and of course the IWI didn't fit in. The Ministry however was keen to give the IWI the subsidy, especially for this project which created the opportunity to finish the former grant 'Operatie Inhaalslag' and also favored its new Indies memorial. It also redeemed a kind of debt of honor raised in the process of the declines and falls of the first two memorial centers

⁴⁰⁰ The project also was paid by Het Gebaar and led by Fridus Steijlen, Leiden, KITLV

⁴⁰¹ This sawah actually is a rice field: it works like one. Then again of course it's not: it's a work of art, built for that purpose and situated in the Netherlands, which shows evidently from the kind of grass at the side. Like the game 'Barang voor onderweg' at the SiC dvd *10.000 things* it shows the position and feelings of a (the Indies) second generation migrants, the children born and educated in the new country, raised by their parents from over there.

⁴⁰² Fridus Steijlen 2010 at the release of *Krontjongan* on 25th of May 2009 at the Bibit Theatre at the Pasar Malam Besar in the Hague. The DVD also was taken in the book *Waar is de Indische geschiedenis*. Leiden, KITLV (yet to be published)

The collection in 2005

So the Operatie Inhaalslag was finally completed⁴⁰³. It was determined to count and conserve the collection, one way or another, to describe and open it, to digitalize as much as possible and present it to the public. Step by step it fulfilled its goals, the first one just before the collapse of the second Indies House in 2005 as a large part of the collection was transferred to the Tropenmuseum. It then concerned:

52.199 photo's in 551 albums, wrapped in melinex, digitalized on album, page and photo level, numbered and bar coded on album and photo level, implemented in TMS (The Museum System), at least **38.849 photo records** registered on IWI standard

6.142 illustrated postcards in albums, wrapped in melinex, both sides digitalized, numbered, bar coded, implemented in TMS, converted registration on IWI standard

10.000 loose photo's, wrapped in melinex, implemented in TMS, to be registered

144 maps, implemented in TMS, converted registered on IWI standard.

Then 'de Erfenis' was started. This project basically intended to round the IWI collection. It would reorganize the total collection in a way it could be donated to established heritage institutions: KIT (photo's), KITLV (documents of all kinds) and Museum Bronbeek (books and Realia), the latter because of the raised plan that year to build a third Indies memorial at the property of Museum Bronbeek in Arnhem (sic). At the same time the project would *built a digital collection* to keep the IWI collection together on a virtual level.

All this work was done by the managing director⁴⁰⁴, for the money was scarce. Then the IWI website was built: www.iwi-nu.nl publishing a digital 'Nieuwsbrief' (Newsletter) and also the lecturers held by the IWI director, to take responsibility for the goings of the IWI over time. Finally a webpage was added: www.iwicollectie.nl to store the digital IWI collection. All the digitalized photo's were placed on that page, along with images from the IWI Realia Collection, then followed by the title description of the books and the images from the Documents Collection and still later the digitalized part of the Document Collection. In the mean time the physical (sub) collection(s) left –as planned- to their new owners. So in December 2010 the place in Almere was empty again. At the end of *De erfenis* it showed the IWI collection, containing:

⁴⁰³ Edy Seriese 2009 *Operatie Inhaalslag: eindverslag*. Almere, 2009

⁴⁰⁴ The digitization was outsourced to C-IT The Hague, the license holder of TMS, not only most professional on the job of digitization cultural inheritance, also most willing and capable to invent the customized way to do it



- A. Library, now at Museum Bronbeek, Arnhem
 - a. **9.821 books**, magazines and brochures, numbered, bar coded and registered
 - b. 482 ZKW (valuable and/or rare titles) included, as well as
 - c. 258 magazine titles
- B. Realia, now at Museum Bronbeek, Arnhem
 - a. **356 museum artefacts**
 - b. **144 framed Images** (paintings, photo's, posters, drawings etc)
- C. Images, now at the Tropenmuseum, Amsterdam
 - a. 52.199 photo's in 567 albums
 - b. 9.658 loose Photo's, whereof 5.361 registered on KIT Standard
 - c. 6.185 Illustrated postcards
- D. Maps, now at the Tropenmuseum, Amsterdam
 - a. 444 all kinds of maps, registered, taken into the KIT Maps digitization project
- E. Audio, now at the KITLV, Leiden
 - a. 403 Opennet registrations on video
 - b. 289 records, cassettes, cd's, dvd's and video's
- F. Documents, now at the KITLV, Leiden
 - a. 700 'kolong' letters
 - b. 975 document folders with over 10.000 documents of all kinds
 - c. 605 Categorie O 1-3 included

In the mean time and according to the advancing insights in Dutch society about cultural inheritance and historiography the IWI collection was digitalized and presented on the IWI website. Thanks to technical developments previous debates about the (accessibility of) the thesaurus and the how to keep the experiential knowledge were solved in a way. Partly in the development of an 'IWI input screen'⁴⁰⁵ to note down the experiential knowledge inherent to a cultural self organization (with volunteers) like the IWI, and mainly by the possibility to search 'all text'⁴⁰⁶.

G. The digital IWI collection: 98.738 items, now at: www.iwicollectie.nl including

1. Library titles	7.586
2. Document folders	975
3. Images	69.195
4. Audio folders	289
5. Museum items	356

Almere, December 30th 2010. Mission accomplished⁴⁰⁷.

⁴⁰⁵ Edy Seriese 2004 *Operatie Inhaalslag, the pilot*

⁴⁰⁶ Thanks to C-IT Collect Information Technology, The Hague, exclusive distributor of Gallery Systems Inc New York (The Museum System TMS) and of Collection Connection, the additional website presenting system for digitized collection s

⁴⁰⁷ Appendix B.

Epilogue: to present the future

What mission was accomplished then? Up till today⁴⁰⁸ new material still comes in at the IWI address, beside books mostly photo albums and items for the so called O3 category in the Documents Collection⁴⁰⁹. It's clear that the need of an 'own' archive is not over, even more so because established institutions like the Tropenmuseum and KITLV at one point or another stop taken in new donated items⁴¹⁰. Then again, the establishment of the third memorial centre at the Bronbeek Estate in Arnhem was successful in the IWI Almere period, consequently Museum Bronbeek immediately mentioned an increasing supply of Indies archival items⁴¹¹. So at least the archival function the IWI wanted to fulfill would be safe in this Museum which planned to be an active partner of the –well subsidized- newly established Indisch Memorial Centre Bronbeek. The joint exhibition *Het verhaal van Indië* (The story of Indië)⁴¹² the partners planned and finally opened in 2010, did fulfill the IWI's *Link naar de toekomst* two issues about Indies historiography dated larger then wartime (now 1600 – 1950) and about the perspective (now from ordinary people in Indië). Then again, the insight about an established subculture in the Netherland is not even close in this exhibition, since the story ends in entering Holland, and the group by this presentation is defined rather a peer group with a horrible experience then a cultural group with its own history.

The future : www.iwi-nu.nl/aangespoeld

That important part of the IWI mission wasn't accomplished yet. So the IWI developed a website game, a project rather called 'Aangespoeld' (Ashored). The game at its first level shows a (growing) Hall of Fame of Ancestors based on the IWI Documents Collection, actually the very people who kept the IWI collection from colonial Lethe, and formed a concrete heritage necessary to grow (eventually) into a subculture. At a second level the personal (family) stories are connected together by the underlying IWI thesaurus, and on its third and highest level it connects these connected people and their individual

⁴⁰⁸ May 2nd 2011

⁴⁰⁹ This category O3 in the Documents Archive contains 236 items, all kinds of so called ego documents, mainly written between 1940 and 2000. About 160 of them are personal memories of Indië, the Japanese occupation, the migration to Holland, reports of so called return travels and even second generation travels

⁴¹⁰ 10 Alewijn photo albums which came in after the last digitizing project in 2010 were not accepted by the Tropenmuseum; now they're added to the Alewijn documents at the KITLV nrs 20000186

⁴¹¹ As mentioned by Pauljac Verhoeven, head of the Bronbeek museum

⁴¹² Museum Bronbeek and the Indisch Herinneringscentrum –Bronbeek (IHC-B) together realized in 2010 at Landgoed Bronbeek in Arnhem the permanent exhibition *Het verhaal van Indië* about "de rise, the consolidation and fall of the Dutch colonial presence in Indonesia", as the Museum Bronbeek website puts it. The accent however is on "WW II and its consequences for the Dutch (Indo) community" i.c. the migration to Holland.

stories with a time line (like in *Krontjongan*)⁴¹³. The three levels together show that cultures, including the ones that write Grand History, are made of this: people together remembering their past.

The future : research

With the project *Aangespoeld* the IWI as the holder of the IWI collection presented its own last will, to be realized in the aftermath of the foundation⁴¹⁴. Now it's up to the next generations, to take their right and make their own choice from the *barang* (luggage) their ancestors handed them. Part of that luggage now is the IWI collection, though split up preserved in archives, presented and accessible, not only by the IWI and SiC products, but also on line, 'forever' referring to the physical collection in the archives. This part of the IWI mission never is finished indeed. In *Aangespoeld* there is the possibility to add new personal histories at the site and therefore at the time line. That part of the game presents the need to research and research again, like the HERA project does now, on the material and immaterial archival items produced by this a living culture and its people. Doing so it shows the time line working, not only the end leading into the past, but also the tag leading into the future. For there's this ongoing loop from here and now to eternity, back to the future and forth to the past, leading people through their lives led along with other people dead or alive. At least it thus shows what history is: an everlasting looping time line, filled with memories of peoples. Never accomplished.

⁴¹³ in 2012 the application with the historical line will be realized

⁴¹⁴ Thanks to a subsidy from the Prins Bernhard Foundation to realize the technological part of the project by C-IT in 2012 after I added another 30 life stories this current year

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Drewes 1993	Nelien Drewes <i>Stageverslag Indisch Wetenschappelijk Instituut</i> Amsterdam, UvA, 1993
Drewes 1999	Nelien Drewes <i>De geboorte van een Indische vertelling : de geschiedenis van Indisch tijdschrift Tong Tong 1956-1977.</i> Amsterdam, UvA, doctoraalscriptie at Dr. A.N. Paasman IWI collectie nr 20000* KITLV
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Nieuwenhuys, Rob 1961	E. Breton de Nijs <i>Tempo Doeloe: fotografische documenten 1870 – 1914</i> . Amsterdam: Querido [1961]
Paasman 1994	<i>Tjalie Robinson, de stem van Indisch Nederland</i> Den Haag: Uitgeverij Tong Tong
Pesman 1992	Renske Pesman, 1992 <i>Stageverslag</i> [inventarisatie van het archief van mevrouw C.Meek-Eysma]. Amsterdam, UvA, IvN, Vakgroep Historische Letterkunde, olv dr A.N. Paasman
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Serie 1989	<i>De Oost Indische Spiegel van Rob Nieuwenhuys: een verhaal</i> . Amsterdam, UvA doctoraalscriptie IWI collectie nr 20000400 KITLV
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Serie 1997	'Wie dit lees is gek: het Indische na Indië. In: <i>Uit Indië geboren</i> , 199-212
Serie 1999	Edy Serie 'Het recht op een eigen verhaal: zelfrepresentatie en culturele diversiteit' Lezing voor de Nederlandse Museumvereniging op 22 november 1999 http://www.iwi-nu.nl/lezingen
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Serie 2005	Edy Serie <i>In flarden en brokstuksgewijs: opsporen, benoemen en presenteren van immaterieel cultureel erfgoed volgens Kumpulan</i> http://www.iwi-nu.nl/lezingen
SiC productions	2004: <i>Woorden die een leven maken</i> (Living words), double cd; the dvd and cd-rom <i>10.000 dingen</i> (ten thousand things) including 'Barang voor onderweg' (pc game), 'Kiria Kira' (Say about) and 'NaarHolland' (Migration to the Netherlands); <i>Krontjongan</i> (double layered dvd), also including 'the Archive'
Vink 2011	Steven Vink 2011 'Hillerström Collectie' KIT, intern paper
Willems 2001	Wim Willems 2001 <i>De uittocht uit Indië 1945-1995 : de geschiedenis van Indische Nederlanders</i> Amsterdam, Bert Bakker, 388

APPENDIX A : the IWI Collection at the end of *De erfenis*

- A. Library, now at Museum Bronbeek, Arnhem
 - a. 9.821 books, magazines and brochures, numbered, bar coded and registered
 - b. 482 ZKW (valuable and/or rare titles) included, as well as
 - c. 258 magazine titles
- B. Realia, now at Museum Bronbeek, Arnhem
 - a. 356 museum artefacts
 - b. 144 framed Images (paintings, photo's, posters, drawings etc)
- C. Images, now at the Tropenmuseum, Amsterdam
 - a. 52.199 photo's in 567 albums
 - b. 9.658 loose Photo's, whereof 5.361 registered on KIT Standard
 - c. 6.185 Illustrated postcards
- D. Maps, now at the Tropenmuseum, Amsterdam
 - a. 444 all kinds of maps, registered, taken into the KIT Maps digitization project
- E. Audio, now at the KITLV, Leiden
 - a. 200 Opennet registrations on video
 - b. 289 records, cassettes, cd's, dvd's and video's
- F. Documents, now at the KITLV, Leiden
 - a. 700 'kolong' letters
 - b. 975 document folders with over 10.000 documents of all kinds
 - c. 605 Categorie O 1-3 included
- G. The digital IWI collection: 98.738 items, now at: www.iwicollectie.nl including
 - 6. Library titles 7.586
 - 7. document folders 975
 - 8. images 69.195
 - 9. Audio folders 289
 - 10. Museum items 356

APPENDIX B : Donations mentioned in Tong Tong 1957 - 1961

Donation	By	In <i>Tong Tong</i> :
Schenking	Faber, Anneke von	02 (1958) 02 (30/7) p.5
Schenkingen: teksten (te veel)	Lezers/Verslaggevers	02 (58) 19 (30/5) p. 3
Schenker artikel over G. in Australië	Gaymans	03 (1958) 10 (30/11) p. 3
Schenker	Gaymans	03 (1959) 14 (30/1) p 9
Schenking	Oud Indië klopt aan	03 (1959) 15 (15/2) p2
Schenker?	Wermuth	03 (59) 18 (28/3) p.3
Schenking Hillerström	Lübeckstraat 103 Den Haag 070-398862	03(1958/9)17(15/03)p.10
Schenking	3 boeken (vanwege huisuitzetting)	04 (59) 06 (30/9) p1
Schenking+oproep tot schenken	Boeken "bibliotheek bezig op te bouwen"	04 (59) 07 (15/10) p1
Schenking "oude prent"	Van vriendenkring uit Haarlem Gardoe bij huisje in desa	04 (59) 08 (30/10) p9
Schenking boeken	dank voor alle ontvangen boeken	04 (59) 09 (16/11) p.1
Schenkingen : geld, Goede daden	Sch. blijven graag anoniem	04 (60) 19 (15/4) p.1
Schenking : art over Maria Dermoût uit	The New Yorker van 3 mei 1958	04 (60) 20 (30/4) p.7
Schenking: tekst over Krakatau-uitbarsting Zonder naam	Uit de levensgeschiedenis van een Indische dame (1883) dl 1	04 (60) 20 (30/4) p.9
Schenking: tekst Krakatau	Deel 2 uitbarsting 1883	04 (60) 21 (16/5) p.13
Schenking? Oproep over Pentollen	eerder: artikeltje over pentollen	04 (60) 21 (16/5) p.17
Schenking : Boemerang oproep aan dooremigranten	Stuur iets uit nieuwe land	04 (60) 22 (30/5) p.1
Schenking? Tekst Krakatau	Deel III	04 (60) 22 (30/5) p.9
Schenking: oproep tekst en foto's	Andere vulkaanuitbarstingen	04 (60) 23 (15/6) p.11
Schenking: tekst	Krakatau dl IV	04 (60) 23 (15/6) p.11
Schenking : info	Art. Bèr Ledeboer	04 (60) 23 (15/6) p.6
Schenking: oproep recepten/gerechten	'ideale voedsel'	04 (60) 23 (15/6) p.9
Schenking: post	De ruggegraat van Tong Tong	04 (60) 24 (30/6) p.1
Schenking: tekst	Krakatau V	04 (60) 24 (30/6) p.11
Schenking Hillerström	Met foto uit coll?	04(1959/60)10(30/11) p.4
Schenking Hillerström		05 (1960/1)2(30/07)p.12
Schenking Hillerström	Die van Sumatra zijn teruggegeven	05 (1960/1)3(15/08) p.12
Schenking Hillerström		05 (1960/1)3(15/08)p.12
Schenking: tekst	Krakatau VI	05 (60) 01(15/7) p.11
Schenking: foto	KNIL Soekarameh 1940	05 (60) 01(15/7) p.5

Schenking: tekst	Krakatau VII	05 (60) 02(30/7) p.11
Schenking: boeken uitleen	Vraag te retourneren	05 (60) 02(30/7) p.4
Schenking: Foto's, boeken, kaarten, atlanten	Van dochter van Luit.-Kol Swart	05 (60) 04(30/8) p.10
Schenking: tekst	Krakatau IX	05 (60) 04(30/8) p.11
Schenking oproep	Cornell Univesity VS vraagt oude TT	05 (60) 09(15/11) p.1
Schenking vlgs Navorsers	Complete Indische Navorscher	05 (60) 11(15/12) p.9
Schenking Hillerström		21 (1976/7)10(15/12)p.30
Schenking Hillerström		21 (1976/7)9(1/12)p.15
Schenking Hillerström		22 (1977/8)7(1/11)p.16
Schenking Hillerström		22(1977/8)7(15/09)p.9
Schenking Hillerström		22(1977/8)7(15/10)p.15
Schenking Hillerström	'Wie zijn zij, waar gingen zij heen?' Lilian Ducelle bij het overlijden van mevr Hillerström	23 (1978/9)5 (01/10)p.4
Schenking Hillerström	Herkend!	24(1979/80)12(01/02)p.1 2
Schenking Hillerström	Moesson Hans en Leo Viëtor	24(1979/80)7(1/11)p.12

APPENDIX C : Donations Photo albums, films and videos, loose photo's 1985 – 1994

By the *Register van Schenkingen* [1985-1994] en *Bezoekrapporten 1989-'93*
 en *ordner Algemene Correspondentie OUD* [1970/1986 – 1993] t/m 1993

Datum ontvangst	Schenker (naam + woonplaats)	Schenking volgens omschrijving in bron	Type schenking
1986	Nistelrooy, hr van	Fotoalbums	Album
1986-10-13	Lindeboom, Kapitein L.	1 fotoalbum	Album
1986-dec	Schmidt, mw E. Spanje via mw Pathuis, Heemstede	Fotoalbums	Album
1987-02	Schmidt, fam Spanje	Fotoalbum	Album
1987-05-11	Capellen-Donkel, mw M.L. v.d. Voorburg	2 fotoalbums	Album
1987-06-19	Mispelblom-Beyer, C.L. Rijswijk	2 plakboeken met foto's	Album
1987-10-16	Nijssen, mw E.C. Bennekom	2 fotoalbums Losse foto's	Album Foto
1987-1—20	Lammers, mw J. Den Haag	Fotoalbum Gombong	Album
1988-03-28	Haring, mr R. Rijswijk	2 foto-albums + losse foto's	Album
1988-04	Mathéron, mw Utrecht	Fotoalbum	album
1988-08-17	Sneep, dhr W. Den Haag	Album voorbeelden van bewerkingsfasen bij het batikken	Album? Boek?
1988-11	Vries-Moll, heer en mw R. de	2 fotoalbums Losse foto's en prentbriefkaarten	Album Foto Prentb
1989-01-08	Coldenhoff mw	Via mevrouw Coldenhoff uit de USA ontvangen 1 foto-album betr. klapper-ond. Pangandaran van de fam. M. Ijzerman	Album
1989-04-04	Lange-Dike, mw C.M. de Den Haag	2 fotoalbums 1 env. met losse foto's	Album Foto
1989-09-18	Dhr Ceuninck v Capelle Den Haag	4 fotoalbums Losse foto's	Album Foto's
1990-04-05	Berg-Eisma, mw H.E. Tenerife	1 fotoalbum Inspectiereis Timur, Celebes, Menado	Album
1990-06-25	Ohl, mw Rijswijk	2 fotoalbums	Album
1990-07	Zomer, wijlen mw J.M.C. de	Fotoalbums	Album
1990-08-16	Hofkamp, dochter van kolonel Hofkamp te Tenerife	2 albums en enige grote losse foto's (jaren 20)	Albums foto

1990-09-17	Benz, J.F.W. Ansen (Dr)	2 fotoalbums (bruin groot album = suiker Syndicaat te Soerabaia en het 2 ^e album zwart kunstleer is de Kunstkring in Soerabaia (Schenking?)	Album
1991-11-05	Gemert, M.J. van Voorburg	Een partij fotoalbums (schenking?)	Album
1992-05-20	Koek Barbas, A.S. Wageningen	Boeken uit erfenis van mr T. Postma, vroeger secretaris suikersyndicaat [titels] 3 dozen 4 fotoboeken (rood) 32x39	album
1993-03-09	Voskuil, P. Driebergen	Gift van 1 fotoalbum (ca 1928) en knipselboek aardbeving Padang Pandjang 1926	Album
1993-03-11	Manen-le Cocq d'Armandville, J. van Winterswijk	"interesse om fotoalbums te geven"	Album
1993-06-29	Bosch-Ramaer, mw C.M. ten	1 fotoalbum werkbezoek GG Tjarda v.SS 10/3/38 aan Pladjoe	Album
1993-06-30	Bruïne-van Lith, mw C. de Den Haag	Fotoalbum over bezoek GG de Graaf aan Makassar [schenking?]	Album
1993-08-11	Plomp, J.A.B. Wassenaar	3 fotoalbums w.o. 1 en 2 theeonderneming 'Dajeuh' (Manggoeng) Garoet 3. theeonderneming [] Tjandoer) En 1 boekje De Theeondernemin door J.A.B. Plomp oud-planter	Album
1994?	Kamp, H.L. van der Antiquariaat Minerva Den Haag	3 fotoalbums	Album
1994-01-12	Sjoers, dhr J.F. Barendrecht	Fotoalbum met werkfoto's van de Prov Waterstaatsdienst aan Djalan Tjandoer 1953	Album
1994-05-24	Harst, mw v.d. Den Haag	9 albums: -Blauw 24x17 cm 1932-33 Cobi van Oosterhout -Bruin 25x21 cm Pladjoe, Palembang, fam Minke ca 1926 ook Nederland, Kêtes, Ngamplang, Buitenzorg -bruin 31x22, Nw Tjandi, firma Monod en Co, Meer bij Bodja, Kendal, motorfiets H: Semarang, fam [], Toentang (watervallen), Boeroeboedoer -groen 35x25, Blitar, Serang, veel officiële foto's (Bedding, []kamp) 1916-1918 (ook 1949 maar 4x) 1921, 1881 + 8 losse foto's -bruin 33x24 bootreis, Bandoeng, vliegtuig (PK-AFG), trein -zwart 34x28, zwemmen, Nederland aan boord geen tekst -zwart 33x24, mooie grote foto's suiker, Djatibarang 1914 (laatste foto) -grijs 34x26 Itjen plateau grote foto's, Bali	Album

		apenmdans enz. (padi) (varken, Boeroeboedoer, Sarangan, Poedjon, zeilschip, Havenkantoor Soerbaja (enz), Brantas, pasar, Sarangan, Pasir Poetih; Selecta -grijs net als vorig, grote foto's, Bromo, Poedjon, Tretes, Djember, Tabak, besnijdenis, stierenrennen, Madura	
1995-02-16	Holleman-Bangert, mw Bussum	2 albums	Album

Films

Datum ontvangst	Schenker (naam + woonplaats)	Schenking volgens omschrijving in bron	Type schenking
1986?-10-20	Jol, mw	Films	Film
1986-08	Geul, mw C. Apeldoorn	5 rol films krantenknipsels	Film
1989	Drieslam-Philippo mw J. Rheden	8 mm film "Tabak"	Film
1989-05-24	Veldhuizen	Uitwisseling films met IWI; videoband over Bandoeng	films
1989-05-25	Mostert, H	Uitwisselen films met IWI	Films
1990-06-25	Mattern, M.J.F. Arnhem	6 boeken 3 ts 1 filmrol + 3 boekjes Polygoon Filmstrips NW Guinea 2 bundels Ned.Indië onder Jap. Bezetting	film
1990-08-21	Efting, mw E. Nieuw Loosdrecht	8 films	film
1991-01-31	Zaalberg Wassenaar	[bespreking over zijn amateurfilms] E. Broers	Films
1991-11-07	Brinkman, F.F.	Videoband Weerzien na 41 jaar	Video
1993-01-10	?	Schenking filmprojector + contract Zaalberg	Film

Foto's, losse

Datum ontvangst	Schenker (naam + woonplaats)	Schenking volgens omschrijving in bron	Type schenking
1985	Soest, mw v.	Foto's van Chr. V. Bremen	Foto
1985	Schreurer, mw H.J. Enschede	Foto's Atjeh	Foto
1985?	Naeyé. Mw Vlaardingen	Boot 'Makasar'	Foto?
1985]-11	Hopsakker, J.J.E. Rotterdam	foto's	foto
1985-05-28	Luiting	Brief van R.F.G. Boekholt aan Luiting met dank voor de toegezegd foto's	Foto
1986	Kilaer, K. Australië	Foto's	Foto
1986?	Jacobs Den Haag	Foto's	Foto
1986? okt	Brouwer-Flikkenschild, mw Amsterdam	Foto's van ereveld Menteng Pulo	foto



1986? okt	Beek, M.A.G. mw Den Haag	Foto's PTT	Foto
1986-09-02	Brouwer, dhr C.W.	Foto [zie brief]	foto
1986-09-16	Francois-Klasen, mw Parijs	Foto's	Foto
1986-10-09	Lee-Gallas, mw de Voorschoten	Foto's van Bandoeng	Foto
1986-11-24	Loenen, dhr e. van Den Haag	Diverse oude foto's	foto
1987-04-09	Nolten, mr.+mrs A. French Forest, NSW Australië	A map foto's	Foto
1987-04-10	Steensma, mw Zeist	Foto's	Foto
1987-05-25	Doup, H. Rijswijk	Foto's	Foto
1987-08-06	Kelder-Krijgsman, mw M. Leidschendam	Cassette foto van Sumatra's Oostkust	Foto
1987-10-16	Nijsen, mw E.C. Bennekom	2 fotoalbums Losse foto's	Foto album
1987-10-16	Nijsen, mw E.C. Bennekom	2 fotoalbums Losse foto's	Foto album
1987-11-18	Krayenhoff, Jr A. Baron Amersfoort	Enkele foto's en kaarten	Foto
1988-01-13	Rinkes-Benjamin, mw W. Voorburg	Schoolfoto's	Foto
1988-02	Visker, hr Indisch Familie Archief	Foto's	Foto
1988-02-17	Kaptijn, F.W. Haarlem	Foto's	Foto
1988-02-17	Wiederhold, T. v. Zandvoort	Foto's Borneo	Foto
1988-03-11	Dessauvagie, mw A. Den Haag	Foto's	Foto
1988-03-22	Ruys, mw C.L. Den Haag	Foto's	foto
1988-04	Schotman, mw	Losse foto's	foto
1988-06	Berg-Eisma, mw H.E. Tenerife	Foto's	Foto
1988-08-16	Naeyé, mw Vlaardingen	-mapje met foto's	Foto
1988-08-17	Drissen, dhr 's-Hertogenbosch	Oude foto's	Foto
1988-09	Hazewinkel, dhr J.	Nalatenschap van dhr J. Hazewinkel (via de heer Visker ontvangen) foto's	Foto
1988-10	Velthuysen, J. v. Nes	Foto's	Foto's



1988-10-20	Pareau Dumont, mw T. Bilthoven, vlgs Legaat van mr F. Droghe Doeve	foto's	Foto
1988-11	Vries-Moll, heer en mw R. de	2 fotoalbums Losse foto's en prentbriefkaarten	Foto Album Prentb
1988-11	Vries-Moll, heer en mw R. de	2 fotoalbums Losse foto's en prentbriefkaarten	Foto Album Prentb
1989-01-16	Apollo-Beruning, C. van Veghel	Een partij foto's + prenten van Noord Sumatra	Foto
1989-01-25	Hesselink, mw A.M. Geervliet	Oude foto's	Foto
1989-04-04	Lange-Dike, mw C.M. de Den Haag	2 fotoalbums 1 env. met losse foto's	Foto
1989-04-27	Veenstra, drs. J.E. Amsterdam	Foto fam. W.Ch. Aveling	Foto Album
1989-06-29	Hilbrander, dhr J.R. Den Haag	(uit nalatenschap van mw J.H. Boelen-Schappert) Losse foto	Foto
1989-07-18	Hilbrander, dhr J.R. Den Haag	Foto's	Foto
1989-09-18	Dhr Ceuninck v Capelle Den Haag	4 fotoalbums Losse foto's	Foto's Album
1989-09-18	Dhr Ceuninck v Capelle Den Haag	4 fotoalbums Losse foto's	Foto's Album
1989-09-18	Liging-Fransz, L. de	Losse foto's	Foto
1989-10	Colson, dhr W. Veenoord	1 env. foto's (niet geïdentificeerd)	Foto
1990-	Mattern, fa, M.J.F. Arnhem	Foto's	foto
1990-02	Doup, mw F.W. Rijswijk	Foto's	Foto
1990-02	Vries, mr. Reind M. de 's-Gravenhage	Foto	Foto
1990-02-01	Mouwen, mw A.C. Zandvoort	Foto's polikliniek K.P.M. hospitaal te Batavia	foto
1990-02-13	Schansman, O. Delft	1 partij foto's	Foto
1990-04-18	Smit, dhr Leidschendam	Losse foto's	Foto
1990-07-12	Brunsveld van Hulten, mw E.J.E.J. Leidschendam	Foto, vermoedelijk vader van A. Segond von Blanchet [schenking?]	foto
1990-08-16	Hofkamp, dochter van kolonel Hofkamp te Tenerife	2 albums en enige grote losse foto's (jaren 20)	Foto



1990-08-16	Hofkamp, dochter van kolonel Hofkamp te Tenerife	2 albums en enige grote losse foto's (jaren 20)	foto
1990-08-16	Hofkamp, dochter van kolonel Hofkamp te Tenerife	2 albums en enige grote losse foto's (jaren 20)	Foto
1990-08-28	Sandwijk-Asbeck Brusse, mw A.M.L. Rosmalen	Dicerse foto's suikerfabrieken en groepen	Foto
1990-11-27	Loojenga, W.J. Voorburg	Foto's	Foto
1991-05-16	Luijckx, mw	Gebruik IWI foto's in : 'Indische mensen in Nederland. Op zoek naar een nieuw evenwicht'	Foto
1991-07-?	Capelle, mw van de	Aanbod foto's en adresboek, Aant.: door betr. teruggenomen	foto
1991-07-11	Jansen, hr Den Haag	Zwart/wit foto "Garoot" 1,30-0,80	Foto
1991-07-24	Openbare Bibliotheek Oss	Gebruik foto's en realia voor Boekenweek 1992 Indonesië	Foto
1991-08-22	Freriks, Kester	Retour 5 originele ansichtkaarten en foto(kopieën?) Grand Hotel Lembang "niet gebruikt"	Foto
1991-11-04	Zwerver, J.F.W. Den Haag	Partij foto's van [] de fam. Jacobs (schenking?) Teruggeschreven 7-11-91	Foto
1991-11-07	Domburg, W. van	info over foto's van de families Jaconbs, Altmann en Van Neer	Foto
1992-02-24		Info over foto in Moesson d.d. 1-2-1991	Foto
1992-03-19	Cohen Stuart, hr Oegstgeest	Komt losse foto's brengen uit de nalatenschap van mw Wildeman	Foto
1992-04-14	Mendel. Mw	Schenking 2 boekjes Toontje Poland, + foto van graf [in order] met info + onfo over foto in Tempo Doeloe van R.N. p. 135	Foto!
1992-04-23	Verhoek, J.P. Bergen NH	Oud-hoofdred. AID?Preangerbode Schenking va boeken, kaarten en foto's	foto
1992-05-21	Poort, W.A.	Foto's met beschrijving	Foto
1992-07-09	Vermeeren, C.A.	Aanbod schenking uit USA, Covelo	Foto's Doc
1992-09-17	Claasen, G.H.	Aanbod foto's en doc	Foto Doc
1992-09-20	Brug, dhr	Beschrijving foto's (schenking)	Foto
1992-10-01	Es, dhr van	Foto betjaklampje	Foto
1992-11-20	Graaf, A. de	Schenking foto's	Foto
1993-03-09	Lampe-Heckman, Jeanne Bosch en Duin	14 zwart-wit foto;s uit Zuid-Celebes o.a. Pare Pare [schenking?]	Foto
1993-09-01	Filet, hr P. Den Haag	Foto's en Boeken	Foto



1993-11-29	Barnouw, dhr H.J.M. Den Haag	Foto's en negatieven en glasplaten van de familie Barnouw-van Kooten (Medan)	Foto
1994-01-12	Sjoers, dhr J.F. Barendrecht	Enveloppe met foto's (diversen)	Foto's
1994-01-20	Wersen-Pelzen, mw Rotterdam	Foto's	Foto
1994-03-02	Buurman, dhr D.J.G. Arnhem	Foto's van de heer Gerrit Vos, planter in Deli, geb. 30 juni 1890/overl. 14 april 1966 Grote foto Tebing []? NRC 6 maart 1992	Foto
1994-08-13	Casscito, mw drs MLH	Foto in lijst Departement van Oorlog in Bandoeng ca 1927/1928 50 jaar Vereniging v. Oud. leerlingen v.h. Chr. Lyceum te Bandoeng	Foto
1995-02-06	Verspoor, W.P.	Foto's van 1948 opgenomen te Medan	Foto
1995-02-16	Holleman-Bangert, mw Bussum	Doosje met foto's	Foto