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Ezelsoor: Newsletter of the Department of Book and Digital Media Studies

The Ezelsoor Team,

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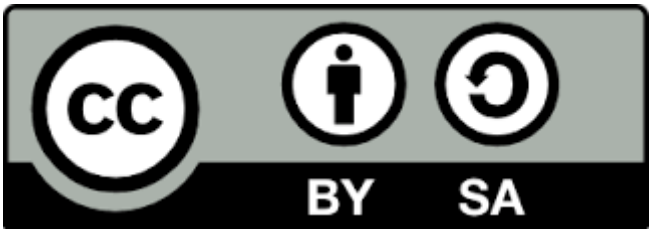

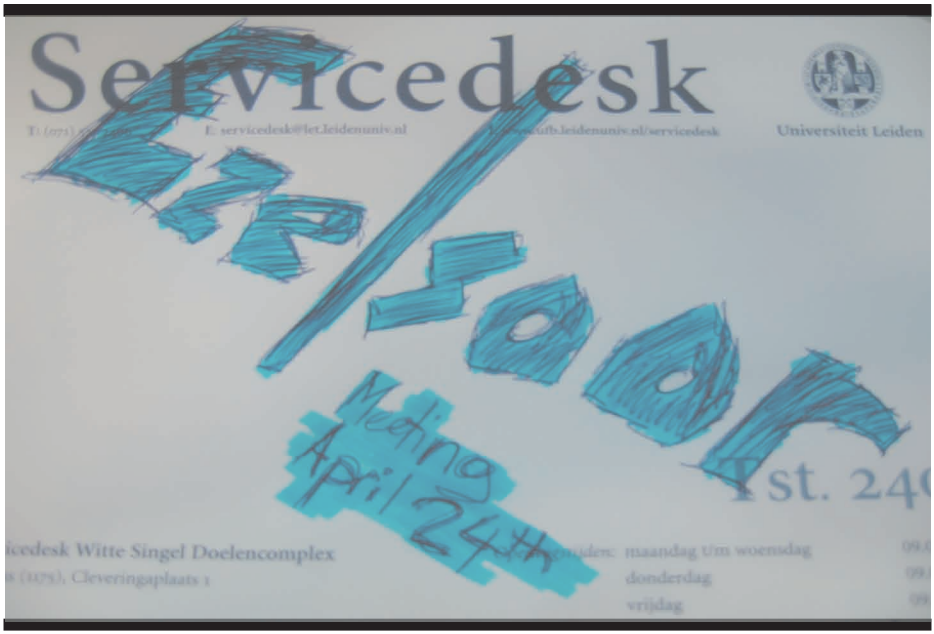

Ezelsoor: Newsletter of the Department of Book and Digital Media Studies

Spring 2006

Editorial

Welcome to the second issue of the renewed Ezelsoor. Here we hope to provide you with the latest developments in the life and loves of the Leiden Book and Digital Media Studies programme. We have been busy travelling both in terms of locations and mental horizons. Extended excursions have been made by both students and staff. On the way we have picked up some new faces and unfortunately lost a few as well. We have welcomed Professor Paul Rutten and said goodbye to Eva Gressnich, last term's exchange student from Mainz. You can read about all of this and more within these twenty-four short pages.

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A Giant Fades Away

By Jan Just Witkam

Friday February 17th 2006 is a landmark in the history of Leiden's book trade. Mr. Rijk Smitskamp, the renowned owner of the 'Smitskamp Oriental Antiquarium', had decided to stop his antiquarian activities. When it had become clear that there would be no successor to his highly specialized business, he took the courageous decision to stop his enterprise altogether, to sell off his stock, and to wind up his shop. On that Friday evening a group of afficionados of the exotic book came together, celebrated the (well-catered) occasion and went home with the certainty that from now on it was all over.

Mr. Smitskamp in a short speech memorized some of the highlights of his career. His meeting with a Turkish food trader, he told his last guests, had, many years ago, influenced his professional life in a decisive way. This contact had brought him cartons full of manuscripts which he in turn traded out to all corners of the world, and with great profit. A few of the insiders in the audience of that evening expressed their appreciation for Mr. Smitskamp's last effort to protect and hide his source with a series of well-chosen half-truths, but they were not to be fooled. Professional till the very last moment!

Mr. Smitskamp in his speech also mentioned the book which he still regrets ever having sold. A book, he said, which he should always have kept: a 1492 edition of the Bible, published by Froben in Basel, the first one produced by that famous publisher. And that incident had brought him to the core of his antiquarian thinking: trying to find, and to maintain, a fair balance between a professional love of books and a sound economic attitude. He had sold the 1492 Bible and never saw another copy again; he still felt the chagrin.

When I started my study in Arabic and Persian, back in 1964, that same place, Nieuwe Rijn 2, a seventeenth-century house overlooking the river Rhine, housed on the ground floor and the basement Brill's bookshop, where the new books were sold. The place was managed by an elderly gentleman, Mr. Van Dijk, who had earned the firm so much money with book trade on Indonesia, that he was now allowed to let the bookshop go into slow de

Smitkamp's storefront

Recently Published Books on Books

J. van der Waals, *Prenten in de Gouden Eeuw. Van kunst tot kastpapier* (Rotterdam, 2006). Catalogus van een onthullende tentoonstelling in Museum Boymans van Beuningen.

L.S. Wierda, *Armamentarium totius sapientiae. Een arsenaal van alle wetenschap. De Franeker Academiebibliotheek in de zeventiende eeuw* (Leeuwarden, 2005).

J. De Landtsheer et al., *Lieveling van de Latijnse taal. Justus Lipsius te Leiden herdacht bij zijn vierhonderdste verjaardag* (Leiden, 2006). Catalogus bij een tentoonstelling in de Leidse Universiteitsbibliotheek.

G.J. Johannes en M. Cohen de Lara, *Van Haarlem naar Manhattan. Veertig jaar VNU 1965-2005.* Een uitgeverij in de lage landen wordt internationaal informatie en mediaconcern (Amsterdam, 2005).

S. van Impe, S. van Rossem en G. Proot, *Handleiding voor de Short Title Catalogus Vlaanderen* (Antwerpen, 20052).

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cline. Without much economical experience I could see that the place did not look as if it had made a profit in the past few years. Prices of the early 1950's were sometimes still valid and I often took a bargain with me.

The upper stores of the building were occupied by Brill's antiquarian department, which was led by a forbidding lady, Mrs. Gouda. After Van Dijk's retirement, the new bookshop was made profitable again by the remarkable Mr. Joop van der Walle, who started to import books directly from the Middle East. This was a commercial success, but it also gave occasion to hilarious situations. Some of the famous large editorial projects of Brill's, such as the Tabari-edition and the *Bibliotheca Geographorum Arabicorum* by M.J. de Goeje and others, are an example of this. Both multi-volume sets, monuments of 19th-century Orientalism, could now, at the same time, be purchased from three different departments of Brill's, at three entirely different prices. The original Tabari could still be bought at Brill's antiquarian department – brand new sets, never owned by anyone, directly transferred from Brill's storehouse to Brill's antiquarian department – and that for a price of around Dfl. 2000.00, but that price was negotiable. Brill, the publisher, at the same time, sold a newly made offset reprint for slightly over Dfl. 1100.00, and now Mr. Van de Walle sold the illegal reprints made by Dãr al-Muthannã in Baghdad for a few hundred guilders per set.

Even stranger was the case of A.J. Wensinck's *Concordance.* In 1969, the book had after some fifty years of international scholarly effort been completed (except for the 8th volume by Wim Raven and myself, which appeared in 1988) and was available on the market for about Dfl. 2500.00. This left Middle-Eastern publishers ample margin for reprinting. The first (out of many) pirate editions came out in Beirut, and Mr. Van de Walle went there immediately, together with an interpreter, and had all copies impounded by a Lebanese court order. However the shabby black-leather bound pirate sets were not destroyed, but quickly spirited away to the Netherlands. Visitors of the International Orientalists Congress in Paris in 1973 could order the official edition from Brill's counter, and from under Brill's counter the illegal edition ('our edition for students'). This was not illegal as Brill

The last sale

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MA Theses of the 2005/2006 Book and Byte Class

This year's MA Book & Byte students have been asked to submit a thirty-five page paper on their chosen subject. Each student was further advised to pick a journal and an audience to direct their paper towards.

One can see the range of interests and cultures represented in this year's Book and Byte program in their research topics.

Below are thirteen topics chosen by this year's students. Two students have chosen to postpone their papers because of prior commitments.

We hope our subjects pique your interest.

I intend to take a closer look at the part of the Bibliotheca Thysiana that deals with so-called secret knowledge. This comprises everything from alchemy, palmistry and divination to the existence and practices of witches. I will try and establish how elaborate this collection actually is, whether it incorporates the books one would expect, and how this sort of knowledge was seen in the middle of the seventeenth century, when modern science was coming into its own.

Gert-Jan Boskamp

In my thesis I intend to describe the products in legal publishing, and compare the differences in the legal publishing business between China and Western Countries by analyzing several main publishing companies. I will then explain how digital media influences legal book publications and give some prospects on academic publishing in the near future. Through an analysis along these lines, I will put forward some suggestions on how the situation can be improved in China for the legal publishing business.

Aihua Huo

In my thesis I will study the strategy of the versatile and prolific Amsterdam printer/bookseller Cornelis Claesz. (active 1578-1609) in publishing travel journals and exploration voyages. The central question of the thesis is to what extent Claesz. popularized his publications in order to satisfy the demands of the market. This may be reflected in the way the books were printed and edited (i.e. both in form and in content). For this study I will follow the model of G. Verhoeven, who has done similar research on the later 17th-century Amsterdam publisher Gillis Joosten Saeghman.

Arnaud van Cutsem

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was now selling its own book. Such and similar plans were devised in the offices in Nieuwe Rijn 2.

Brill's expanded further, opened a shop in Museum Street in London, both for its own publications and other books of orientalist content. That place was for a number of years led by the daring Mr. Van de Walle. But in the end, the London adventure was discontinued.

Meanwhile in Leiden, Mr. Smitskamp, who had become head of Brill's antiquarian section, realized plans of his own. He was able to kiss awake the dormant stock of centuries and turn the dusty piles of old paper into gold. The added value was given, not with a touch of alchemy but in the shape of important bibliographical information and the search for new markets. Impressive catalogues of books and manuscripts have been distributed since that time from the premises on the Nieuwe Rijn. Of these, Brill's 500th Catalogue deserves to be mentioned separately. It was written as a scholarly reference work by P.S. van Koningsveld and Qasim al-Samarrai. The manuscripts described in that catalogue are now in a collection in Saudi Arabia, it is said.

Another spin-off of Smitskamp's activities was the publication (by his employer) of his own descriptions of old printed books. In 1992 appeared his well-researched and beautifully illustrated *Philologia Orientalis* in book form, which did not entirely eclipse De Schnurrer's *Bibliotheca Arabica* of 1813 and its later successors, but provided for many works a deeper insight and a novel description. It was in fact a 'titelauflage' of three of his antiquarian catalogues which were published in 1976, 1983 and 1991, and which had for the occasion been provided with a useful cumulative index. That Smitskamp had always had a scholarly streak (indispensable in his line of work) had been known for quite a while. His exhibition catalogue at the occasion of the third centenary of the firms of Luchtmans and Brill is still a useful, and by now a rare, publication.

In the early 1990's Smitskamp had to face a new challenge: a management buy-out. Brill's firm was planning to get a notation at the Amsterdam stock exchange. The Brill share had been traded at the parallel-market in Amsterdam for many years, but the firm now wished its shares to be traded on the official market, which would

give them better opportunities to attract venture capital. However, the hazardous aspects of the antiquarian book trade had an averse effect, even if business was profitable, since it made the value of Brill's shares sharply fluctuate. If Brill's antiquarian department had purchased large stocks in the final months of the year, this would negatively influence the balance sheet for that particular year. When that stock could be sold at great profit in the course of the next year, the profit thus made would give the value of the Brill share a boost. As a result there was a considerable fluctuation of the share, and shareholders, and the market in general for that matter, do not like this. Fluctuating shares tend to attract the attention of speculative investors. So, quite paradoxically, notwithstanding high profits, the antiquarian department had to be severed from Brill; the cut caused the necessary quiet and undisturbed growth for which the Brill shares have become known for ever since.

A Leiden landmark's signature

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Diarist John Evelyn (1620-1706) has left us with a number of sources we can use to see what his thoughts were on how a library should be decorated and used. These include his diary, his (published) correspondence, library catalogues to his own collection of approximately 5,000 works, the translation into English of Gabriel Naudé's *Advis pour Dresser une Bibliothèque* and a small work in his own hand describing his plans for the library of the Royal Society, of which he was one of the founders. I will spend two weeks in London to consult the John Evelyn Archive in the British Library and to do work on the translation of Naudé; the original seventeenth century edition of Naudé is unavailable in the Netherlands. These sources have been used before, but they have never been put together—as I intend to do—to paint a complete picture of the diarist's plans and ideas on the keeping of books.

Wendy van der Laan

When a literary work is translated to the big screen, publishers often publish a special film edition of the book. I want to research the success (or failure) of these special movie editions and the public that is reached by them.

Annemieke Sterrenburg

What are the marketing techniques that scholarly publishers use to promote printed scholarly books or journals of Humanistic Studies and how do they approach their potential buyers, like libraries, institutions and bookshops? What attracts a library, an institution or a bookshop to buy a new scholarly publication? Do all scholarly publishing houses follow the same processes to market their books? Do scholarly publishing houses follow the same processes to market their books to different sorts of buyers? How much have the marketing techniques of scholarly publications changed with the advent of World Wide Web?

Eleni Androulaki

The ways people use language changes because of technology. Evidence of this change is apparent in the ways modern writers communicate to their audience. In my thesis I want to explore how writers employ visuals in communicating their message using techniques that were previously unavailable until digital technology became prevalent. Is this evidence of a movement from a language based on sound to a language based on visuals? I intend to outline some evidence that the way we communicate is changing because of technology and how the change is occurring.

Paul Mazurkiewicz

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Smitskamp could acquire his own shop on agreeable conditions and so he became his own boss. Fifteen years have passed since then, many remarkable books have gone over the counter, and interesting catalogues have been sent out over the world, all very well illustrated, and some of scholarly ambition. The books and manuscripts are dispersed over the world, but the catalogues remain as reference works.

The end of Smitskamp's Oriental Antiquarium announced itself in several different ways almost simultaneously. Smitskamp had always been known by his stiff prices. When the going was good and libraries had difficulties in spending their budget before the end of the year, the sky was the limit, and Mr. Smitskamp certainly may have seen that sky on several occasions. He has daringly developed Asian and Arabian markets undreamt of by his predecessors, but this could not last. The internet proved to be the great equalizer: why buy a book from € 500 with Mr. Smitskamp when you can purchase it from some obscure firm at the other end of the world for less than half that amount? Another matter was Smitskamp's succession, as he was approaching the age of retirement. Would there be someone willing to buy the stock plus the goodwill and continue the Antiquarium? Not surprisingly, the answer was no, there would not. Smitskamp had never groomed a successor, and his advanced specialism will remain unsurpassed. He proved himself to be the greatest asset of his firm, but that meant that he could not at the same time sell his company and not be part of the sale. The alternatives were simple: to die in the harnass or discontinue the business. No doubt, Mr. Smitskamp's wife will have had a say in this, and I assume that she advised him to opt out, while it was still possible. Most of the books of Middle-Eastern interest could be sold enbloc, and the remainder of the stock will be sold at several successive auctions by the Leiden auctioneers Burgersdijk & Niermans, starting May 2006. These and many other memories of the now bygone heydays of the antiquarian book trade on the Rhine were remembered that Friday.

Varied and Fastidious:
Samuel Pepys and his Library

By Wendy van der Laan

Samuel Pepys (1633-1703) is best known because of the diary he kept between 1660 and 1669. Started at the politically vibrant time of the Restoration, and continued during the Anglo-Dutch Wars, the Plague and the Great Fire of London (1666), Pepys' relations with the great men of his day and his highly detailed, lively accounts, make the diary an unparalleled source for the history of the late seventeenth century. At Magdalene College, Cambridge, there is another interesting reminder of the diarist: the Bibliotheca Pepysiana. Being the son of a tailor it was not generally expected that Pepys would go to university, but he graduated at Magdalene in 1660 and after he left Cambridge he regularly visited his old college.

One of the earliest books in Pepys' possession was a volume of Xenophon from his schooldays in London, which he solemnly inscribed in Greek with his name and the date 1649. From 1660 Pepys held an ever more important position in the Royal Navy and in the following years he began collecting books and manuscripts on naval matters. From the diary we know of his delight in music, which is likewise shown by the many books on the subject in his collection, as is his love for theatre. Some books he acquired for their beauty or curiosity or because they were the right thing to have, but for the most part he bought what he wanted to read.

The building now situated at Magdalene was not originally meant to be the library of the diarist. It was built late in the seventeenth century as an extension to the College. Pepys, with several other graduate members, was a generous contributor towards the cost of its completion. After the death of Pepys' nephew and heir John Jackson in 1724, the library was bequeathed to Magdalene College, where it now takes up the entire second floor of the building. Pepys had made it clear that Jackson had full possession of the collection during his life, after which the books where to be transferred to Cambridge, where they were to be kept wholly apart from the other books of the College for posterity. To this day, the collection

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In my thesis I will examine what kind of books are being mentioned and promoted in Dutch and Flemish women's magazines (*Libelle*, *Vrouwen met Vaart* and *Eva*) and in the newspaper Metro that is offered for free to commuters. If indeed the Netherlands has a more manifest reading tradition, this will be apparent in the popular media, namely these types of magazines and newspapers.

Roosje Pertz

Adolescent literature is not for children and also not for adults. This strange position can be a problem for the marketing of this genre; who should marketers of these books target? I think Dutch publishers are not able to find a middle ground and they subsequently aim for one of the two categories either the children or the adults. In my thesis I want to see if this idea is true.

Dayenne Bosveld

My thesis will be about the *Academie de l'Espée* by Girard Thibault. The book was published in 1626 by the Elzevier family in Leiden. The author, the background of his book and the time period it was written in will be researched and discussed.

Annemarie van der Veen

How do the relations in the Dutch publishing world change when Publishing-on-demand (POD) is used? I'll discuss the technical process of POD, possibilities for publishers, printers and booksellers and their changing roles in the book field. The book version of this thesis will be available at CrossLink Services this fall.

Nienke van Oeveren

In a world where everything can be thought of in digital or analogue terms, I would like to focus on the connection between the 'digitized cultural heritage' and the 'new teaching-learning environment' dominated by ICT, especially the www. I will look at the educational potentials of Memory of the Netherlands and analyze how it is being used.

Olivier Nyirubugara

My thesis is going to be a digital edition of three short poems by Geoffrey Chaucer, which are included in the Vossius 9 manuscript. This manuscript is in the possession of the Leiden University library. The digital edition is going to be made using XML and TEI. The final product will be available on the Internet and on cd-rom. I will also include a report on my working method.

Daphne Boeree

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Pepys' Library part of Magdelana College in Cambridge

remains in the exact form it had at the time of Jackson's death.

During Pepys' life, however, the books were kept at the home of the diarist near the dockyards in London. At first the collection was of course small, filling not much more than a large chest. In 1666 Pepys had a dockyard joiner, Thomas Simpson, make the first of twelve beautifully carved oak glass-fronted book presses (bookcases). Pepys' library grew fast: during the period of the diary Pepys managed with two presses each holding about 250 books. Around 1680 he moved to York Buildings, London, where his library achieved maturity. Especially after 22 February 1689, when his last office business was

done, Pepys devoted a large part of his time to his love of books. In 1693 there were seven presses (about 1,750 books) and the remaining five presses were made and filled during his later life, amounting to 3,000 books now at Magdalene.

Arranging the collection became a great hobby, and in his retirement Pepys was able to employ library assistants, principally the translator Paul Lorrain and Pepys' nephew Jackson. Pepys, with the help of Jackson, devoted many hours towards the cataloguing and arranging of the books. They were shelved and numbered in order of ascending size, 1 being the smallest and 3,000 the largest. The final catalogue by his own hand dates from 1700 and lists 2,474 books. A year after the diarist's death in 1703 Jackson finished another catalogue, adding 526 more entries. A schedule on Pepys' library table, which holds the largest books on either end, directs a librarian to the correct press and shelf to locate a particular volume.

Disappointingly as it now seems, Pepys often discarded older books as new ones were acquired, or as space in the presses determined. Jackson was sent to France and Italy in particular to bring back further treasures for the library. In 1683 Pepys himself travelled to Tangier and Seville as a Navy officer where he managed to collect a chest full of printed Spanish plays and ephemeral literature. Pepys' collection became well known and was sought out by scholars, especially his books on naval matters. Pepys collected them not only for his work, but also because he had long planned to write a history of the English Navy. Although this never came to pass, his naval collection is still the largest surviving from the seventeenth century.

It was not only the arranging and collecting of the books that Pepys was engaged with. When inside the current building, one at once notices the beautiful appearance of the leather bindings, in a fascinating variety. Bound by the order of Pepys himself, there are bindings of a type called 'sombre': black with blind and gilt tooling. The music books especially are bound in beautifully coloured and designed paper bindings. Many books are bound in vellum and are in an excellent state of preservation. They are evidence of Pepys' and Jackson's exquisite care for the books. Pepys was also careful in marking the

A portrait of Samuel Pepys

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books as his own. Most of the books show no less than four signs of his ownership: there is the binding itself; there is a stamp with Pepys' crest or cipher; there is a bookplate (an engraving from the portrait of the diarist that is now in the library) and finally an endplate. The endplate is a device of ropes and achors entwined with the initials S.P. and above it Pepys' motto "Mens cujusque is est quisque" (every person is what his/her mind is).

As varied, if not more, as the bindings are the genres of books in the collection. Apart from the naval works, theatre and music books, the library includes engraved works (with engravings of portraits, costumes and rare cartoons) and an extensive ballad collection of over 1,700 broadsheet ballads, of which over 850 are thought to be unique. Although the library consists of 3,000 volumes, there are many more titles when including manuscripts and convolutes. Pepys owned some sixty medieval manuscripts and 27 incunabula (of the total 200 titles printed before 1558 in his collection) of which nine are unique. Pepys also had a fondness for calligraphy and the library includes several engraved sheets showing the skills of the writing masters. He collected systems of shorthand, of which one (Tachygraphy, invented by Thomas Shelton, also in the library) was used for the composition of the diary. Of course, there is also the diary itself, along with several other manuscripts relating to Pepys's own life and that of his close relations. Among these is a shorthand account of King Charles II's adventures after the battle of Worcester until his escape to France during the Commonwealth (1642-1660), which Pepys obtained from the king himself in 1680.

The whole library, as it is kept to this day at Magdalene, is redolent of Pepys; it is as varied as the topics of the diary, as fastidious as he alone knew how to be. It makes a fascinating visit for all those interested in libraries, in the seventeenth century and in England during the time in general, or in the diarist in particular.

The library is open to visitors Monday to Saturday for two hours a day, most times of the year. More information can be obtained from the website:
http://www.magd.cam.ac.uk/pepys/index.html

Van Blaeu naar Blaeutje: Over het boek "Drie generaties Blaeu"

Door Sophie van den Oord

Amsterdam, de Gouden Eeuw. In deze tijd en in die plaats begon Willem Jansz. Blaeu zijn globemakerij en drukkerij. De wereld werd ontdekt terwijl Blaeu hem al weergaf. Marijke Donkerslootde Vrij beschrijft in *Drie Generaties Blaeu. Amsterdamse cartografie en boekdrukkunst in de zeventiende eeuw* haar visie op de firma Blaeu.

Het goed gekozen omslag geeft het boek een aantrekkelijk uiterlijk. De titel is weergegeven in een blauwe kleur, wat past bij de naam Blaeu en zijn maritieme inslag. Een van zijn kunstwerken, een kaart van de Europese kusten, is eronder afgebeeld. Zin om het boek open te slaan krijg je zeker als je enigszins geïnteresseerd bent in de geschiedenis.

Het gedegen onderzoek dat Marijke Donkerslootde Vrij heeft gedaan doet de zin om te lezen iets afnemen. Ze beschrijft namelijk erg veel droge feiten in dit boek. De groei van de stad Amsterdam wordt bijvoorbeeld uitbreiding voor uitbreiding beschreven met daarbij de verklaring waar en hoe er uitgebreid werd. En

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Leven voor Lezen

Door Daphne Boeree

In de Leidse binnenstad, in de schaduw van de Hooglandse kerk, zit Antiquariaat Klikspaan. We gaan naar binnen en betreden de wondere wereld van het boek. Antiquaar Aad van Maanen legt uit waar zijn passie voor boeken vandaan komt en hoe hij omgaat met de dreigende digitalisering.

"Ik heb MO-A gedaan, in die tijd was het normaal dat je dan het onderwijs in ging, maar ja, mijn hart lag bij de boekhandel. Dat komt omdat ik altijd een lezer ben geweest, ik koop al boeken vanaf mijn dertiende. Ik heb het altijd prachtig gevonden om vondsten te doen voor weinig geld. Mijn hele leven staat in het teken van boeken, in overdreven mate zelfs. Na mijn opleiding Nederlands ben ik aan het werk gegaan bij Ginsberg, dat toen nog een universiteitsboekhandel was. Daar heb ik negen jaar de inkoop gedaan, wat indertijd nog de taak van één persoon was. Toen ik daar weg ging door een conflict heb ik gesolliciteerd bij de Koninklijke Bibliotheek in Den Haag, om een nieuwe afdeling op te zetten op het gebied van 'Cataloguing in Publication'. Op een gegeven moment ben ik door Uitgeverij Boom in Meppel benaderd om een derde wetenschappelijke boekhandel te beginnen in Leiden. Daarvoor heb ik zelfs nog een ondernemingsplan geschreven. Echter, ik kwam tot de conclusie dat het niet haalbaar was, en dat heb ik dan ook in het plan geschreven."

Alhoewel Van Maanen nog steeds part-time voor de KB werkt, is hij op een gegeven moment een andere richting ingeslagen.

"Op één van onze maandelijkse pokeravonden zijn mijn huidige compagnon Petitjean en ik op het idee gekomen om met tweedehands boeken op markten te gaan staan. Hij had toen al een rijbewijs en ik nog niet, en het was wel handig om met een auto naar de markt te kunnen. Inmiddels heb ik ook mijn rijbewijs. Nu staan we om beurten op de zaterdagmarkten. We staan bijvoorbeeld op het Spui in Amsterdam, op boekenbeurzen en op incidentele markten."

Van Maanen krijgt een dromerige blik in zijn ogen. Even is hij stil.

"Ik ben met helemaal niks begonnen. Ik had geen enkel boek, behalve natuurlijk mijn eigen boeken. Ik wat de bestemming voor de uitbreiding was. "Met de aanleg van de Jordaan werd de grote tweede stadsuitbreiding begin jaren twintig afgesloten. In deze wijk kregen met name ambacht en nijverheid een plaats."

Ook de concurrenten van Blaeu worden met naam, toenaam en jaartal opgesomd. "...onder meer Petrus Plancius (1552-1622)... Jodocus Hondius (1563-1612) – wiens zonen Jodocus II (1595-1629) en Henricus (1597-1651) en schoonzoon Johannes Janssonius (1588-1664)..." Nuttig voor een les geschiedenis ,maar niet als je een boek voor je plezier leest.

Als je dan eenmaal door de geschiedenis van Amsterdam heen bent, begint het verhaal van het bedrijf Blaeu pas echt. Na een kleine familiestamboom, die het verhaal overzichtelijk maakt, en een prachtig portret van Willem Jansz., begint Donkersloot-de Vrij te vertellen over de stichter van het bedrijf. Daar begint meteen de nodige verwarring. Ze beschrijft zijn grootmoeder, zijn grootvader en alle vrienden en familie van zijn grootouders, maar zyn die allemaal niet opgenomen in die overzichtelijke stamboom van een paar pagina's terug. "Deze haringhandel die overging op zijn oudste zoon, vererfde later op

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Cornelis Pietersz Hooft, de bekende burgemeester, die getrouwd was met een nicht van Willem Jansz." Informatie waarvan je niet zo goed weet wat je ermee moet. Ze voegt niets toe aan de beschrijving van het leven van Willem Jansz.

Deze overbodige informatie wordt echter enigszins gecompenseerd door de prachtige illustraties. Een kaart van Europa uit 1608 in kleur, afgedrukt op een pagina helemaal voor zichzelf. Een klein beetje informatie erbij en iedereen begrijpt hoe bijzonder Blaeu moet zijn geweest voor zijn tijd.

Mocht je soms denken dat de overbodige informatie in de loop van het boek afneemt, dan heb je het mis. Ook bij de tweede en de derde generatie blijft Donkersloot-de Vrij zich richten op de kenner. Ze spreekt hem op een gegeven moment zelfs aan: "Onderzoekers die hierin interesse hebben, kunnen terecht in de Universiteitsbibliotheek van Amsterdam, waar Koeman de door hem, in kopieën, verzamelde brieven van de Blaeus recentelijk deponeerde." Dit terwijl het boek, zo wordt gezegd in het woord vooraf, "... werd geschreven naar aanleiding van deze tentoonstelling." Een tentoonstelling in het Scheepvaartmuseum in Amsterdam genaamd *Uit de schatkamer van*

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had niet, zoals veel antiquaren, een uitgebreide eigen boekenvoorraad. We zijn dus begonnen met het inkopen van boeken."

Niet ieder boek komt zomaar terecht in een antiquariaat.

"Voor mij is een antiquarisch boek een boek dat niet meer nieuw te verkrijgen is. Het tweedehands boek kent veel verrassingen. Dat avontuur spreekt me erg aan. Ik heb een fascinatie voor vondsten, soms kun je worden getroffen door iets heel bijzonders, zoals een boek dat je alleen als pocket kent en dan opeens tegenkomt met een stofomslag. Of met een bijzondere opdracht bijvoorbeeld."

Veel antiquaren specialiseren zich, zij kopen dan vooral boeken in die over een bepaald onderwerp gaan, bijvoorbeeld over geografie of theologie. Antiquariaat Klikspaan heeft zich niet gespecialiseerd.

"Ik heb nooit overwogen om me te specialiseren, ik heb een brede interesse en koop dan ook breed in. Daardoor koop ik ook nooit in bij collega's. Dat doen specialisten wel. Maar, ook al gaat dat niet altijd bewust, ze zijn dan toch altijd op zoek naar fouten die de ander maakt. Je koopt dan als specialist een kunstboek bij een collega voor 150 euro, terwijl je weet dat het eigenlijk 500 euro waard is. Op de markt op het Spui lopen altijd veel specialisten rond, op zoek naar waardevolle boeken."

"Op het internet zijn we wel gespecialiseerd, namelijk in kinderboeken. Toen ik zeven jaar geleden begon met het op het internet zetten van de boekenvoorraad, waren er nog geen antiquariaten op net internet die op dat terrein gespecialiseerd waren. Dat gat heb ik toen opgevuld. Qua aantal zijn we nu de grootste aanbieder van kinderboeken. We zetten alles er op, van de meest eenvoudige boekjes tot de prachtigste uitgaven."

De internetwinkel van Antiquariaat Klikspaan loopt als een trein. Vaak worden er grote bestellingen gedaan. Van Maanen legt uit hoe dit komt.

"Kijk, iemand zoekt op het internet naar een boek van een bepaalde schrijver. Hij komt dan bij ons terecht en ziet meteen dat we nog veertig andere boeken van die schrijver in huis hebben. De verleiding wordt dan toch wel erg groot om meerdere boeken te bestellen."

Het internet vormt een bedreiging voor boekenwinkels. Steeds meer mensen kopen boeken op het internet omdat

het goedkoper en makkelijker is. Antiquariaat Klikspaan springt hier handig op in.

"Internet is een must. Collega's overwegen nu zelfs om winkels te sluiten. De winkelomzet loopt terug. Als je geen gebruik maakt van internet red je het gewoon niet. Daarom hebben wij ook een internetsite waar boeken besteld kunnen worden. Een opgetuigde website heeft voor een antiquariaat geen zin. Mensen komen niet voor je website, maar omdat ze zien dat er bij jou een boek te koop is. Ze komen op de website via een zoekmachine, zoals Abebooks, Alibris, Antiqbook of boekwinkeltjes.nl. Deze zoekmachines verkopen zelf geen boeken, maar linken door naar de websites van de boekwinkels. Buiten deze zoekmachines zijn er ook nog de metazoekmachines, zoals Addall.com. Hier tik je het boek in dat je zoekt, vervolgens krijg je alle hits van databases die doorzocht zijn."

Heeft de populariteit van het internet invloed op het leesgedrag van mensen?

"Alhoewel er ieder jaar weer meer boeken worden verkocht, ben ik niet optimistisch over het lezen als tijdsbesteding. De afgelopen dertig jaar is de hoeveelheid boeken die vooral mensen tussen de 15 en 25 jaar lezen drastisch teruggelopen. Voor ons als antiquariaat is dat echter niet een direct probleem. Onze belangrijkste klanten zijn mensen tussen de veertig en zestig jaar, de zogenaamde 'grijze heren'. Een groot percentage hiervan, zeker meer dan vijftig procent, is verzamelaar. De verzamelaar raakt het boek niet aan, maar zet het met witte handschoenen in de kast. De mensen die in een antiquariaat komen vinden het gewoon leuk. Ik denk niet dat de digitalisering het lezen van boeken zal verdringen. Bijvoorbeeld, een aantal jaar geleden was iedereen enthousiast over E-book. Maar niemand gaat met een E-book in bed liggen."

Zodra hij deze laatste woorden gesproken heeft springt Van Maanen op en rent in het rond om allerlei boeken uit kasten te halen. Vol trots laat hij zijn nieuwste aankopen zien. Deze man heeft duidelijk een passie voor boeken. Een passie die hard nodig is in dit vak.

Antiquariaat Klikspaan bevindt zich op de Hooglandse Kerkgracht 49 te Leiden. Op vertoon van hun studentenpas krijgen studenten 10% korting.

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Blaeu. Je zou dan toch verwachten dat dit boek iets meer gericht zou zijn op de gemiddelde museumbezoeker in plaats van op de museumdirecteur.

Marijke Donkersloot-de Vrij is fysisch-geograaf. Ze is een kenner van de cultuurhistorie. Ze heeft naast 'Drie generaties Blaeu' verscheidene boeken geschreven. Deze boeken gaan voornamelijk over geografie in combinatie met historie. Een andere uitgave van haar is bijvoorbeeld *'Scellinge'. Vijf eeuwen kartografie van Terschelling.*

Uit haar keuze van de illustraties in *Drie generaties Blaeu* blijkt haar interesse voor haar vak. Die zijn mooi afgedrukt en geven een beeld van wat Blaeu zoal gedaan heeft. Ze lijkt zichzelf iets te diep te hebben ingegraven in de cultuurhistorie. Hierdoor is het haar niet gelukt om een boek te schrijven dat voor de gemiddelde Scheepvaartmuseum-bezoeker geschikt is. Het is geen aanvulling op de tentoonstelling maar een zwaar werk. De lezer moetveel voorkennis bezitten over Blaeu en de zeventiende eeuw in Amsterdam. Donkersloot-de Vrij heeft een behoorlijk Blaeutje gelopen.

Uitgever: Walburg Pers
Jaar van uitgave: 1992
Aantal pagina's: 83
Genre: geschiedenis
ISBN: 9060118170
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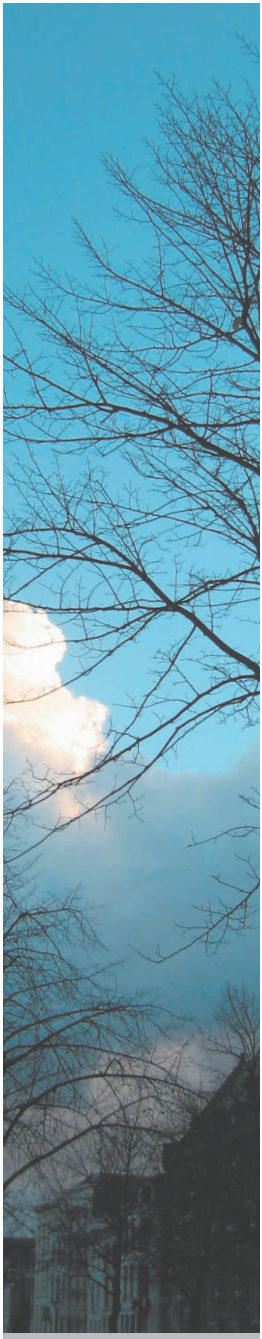

A view of the Leiden Academy Building

An Erasmus Student's Stay in Leiden

By Eva Gressnich

After four years of attending Book studies at the university in Gutenberg's native city, Mainz, I decided to spend some time at a foreign university within the Erasmus-Sokrates exchange project. The program of the European Union enhances the international cooperation of universities. Among other activities it offers students the possibility of studying in another European country for a period of three to twelve months. At present more than 30 countries participate in the project. In 1987, the program's first year, only 3244 students benefited from the opportunity to study abroad; the number of scholarship holders has risen to about 136,000 in 2003/2004.

The Mainz department of book studies has partnerships with several universities all over Europe including Krakow, Szeged and Udine. I chose the university of Leiden for my stay abroad. For a few years already, I had been interested in the Netherlands. I also heard that Leiden is a beautiful city and I knew that the Master course "Book & Byte. Book and Digital Media Studies" was a progressive and diversified program of studies. The positive experiences of Mainz's students who had taken part in the exchange with Leiden in the last few years encouraged me.

At Leiden University I soon realized some differences compared to the circumstances I was used to in Mainz, concerning the entire university system in general and studying Book Studies in particular. Mainz University with almost 35,000 students and relatively little teaching staff is a so-called mass university whereas in Leiden the teacher to student ratio seems to be much more balanced. In 2002 Leiden University switched over to the Bachelor-Master system. Mainz however is still in the midst of this reforming. Most of the study programs offered in humanities in Mainz can only be completed with the traditional Magister degree that implies an entirely different structure and length of studying. In contrast to the

one-year Master program the Magister studies extend over several years. Most Master programs in Leiden are taught in English. In Mainz it is predominantly German. One effect of this is that Leiden University is much more internationally oriented.

The numbers of students in the two programs in Mainz and Leiden differ from each other significantly. At present Mainz has 596 students attending Book Studies as either major or minor subject. In Leiden however the number of Master students comes to 15 . Therefore the conditions of both teaching and studying are different at the two universities. Certainly students in Mainz have more time in their studies to dive into the matter and depth of the subjects of studying. However, I had the impression that the one-year Master studies in Leiden are thematically balanced and well structured. Magister students often get bogged down in their studies because of the wide temporal scope they have.

The two study programs also do not focus exclusively on the same subjects. Leiden studies include digital media as a major component whereas in Mainz this aspect is not treated as intensively. The German program concentrates more on production relating to the history of printing and writing. In Leiden history and theory seem to be better connected. In Mainz courses are predominantly historically oriented. During my stay in Leiden I took part in the courses "History and Theory of Information Transmission" and "The Manuscript Book in the Islamic Tradition". Although I followed only a small part of the entire Leiden Master I succeeded in extending my studies thematically and studying subjects I could not have studied in Mainz.

My time in Leiden has not only been affected by the participation in the courses. The excursions to the Frankfurt Book Fair and to Cambridge are two of the best experiences of my semester abroad. In particular I liked the meeting between Mainz and Leiden students of Book Studies during the trip to Frankfurt. In Cambridge I enjoyed both the exhibition of Medieval and Renaissance illuminated manuscripts at the Fitzwilliam Museum and the university library and the guided tour in the Trinity College library.

A view of the Leiden Academy Building

E-readers

By Nienke van Oeveren

Besides on PDA's, smartphones and PC's, e-books can be read on E-readers,. e-readers are specifically developed to read and store e-books. They offer numerous features like browsing, searching in the full text, linking to other books, and simultaneous use of reference works and other books. On most e-readers it is also possible to set bookmarks, underline phrases and write comments.

Sander van Kempen, director of New-E-Publishing, guesses there are around five hundred e-book readers in The Netherlands, compared to the roughly two million PDA's and smartphones (counted together).

The reason that e-readers are not widely used is most likely the high price (between 100 and 500 euro) and the lack of discernable advantages over multifunctional devices like PDAs in the same price range. The displays of current e-readers remain uncomfortable to read complete books off. The resolution of the displays is 170 dpi, which is low. The newest e-readers seek to rectify this with more comfortable displays and a genuine advantage over PDAs and smartphones.

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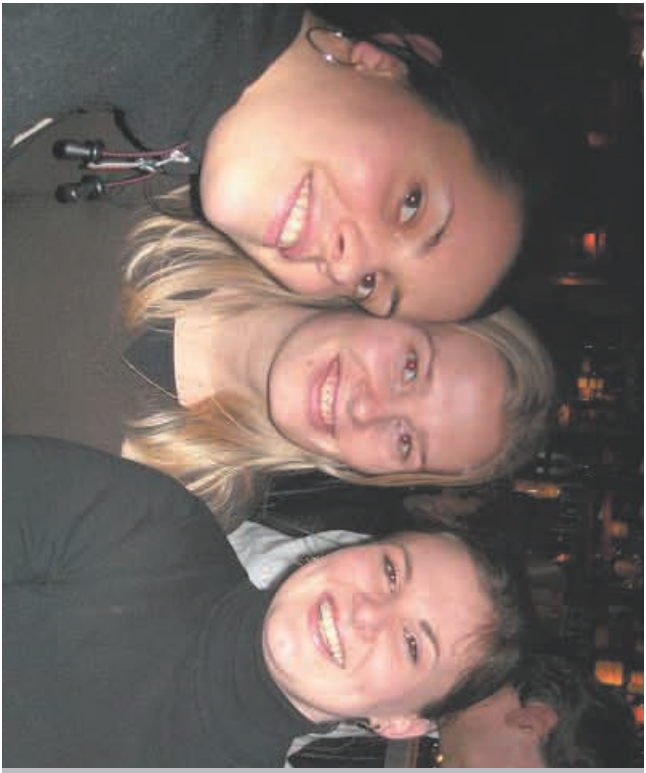

Eva, Dayenne, and Julia saying goodbye

I had a lot of time to explore Leiden as well as other Dutch cities. I realized that as an exchange student I not only got to know a foreign country better but also my home country. I paid attention to the character of the country I stayed in for a few months, observed differences to the country I came from and therefore noticed features of home I did not notice before. Because of the international atmosphere in Leiden, students have the opportunity to get in contact with both Dutch and international people. The well-organised orientation days helped me and other foreign students to settle into life in Leiden, the city and in Leiden university.

The exchange with Leiden is one of the most favoured ones among students in Mainz. Already in next September two more students from Mainz are going to participate in the MA "Book & Byte" for five months. My stay in Holland was too short; the time flew by very fast. If

I could do it again, I would definitely prefer a one-year stay. That means that I would probably attend the whole Master program in Leiden. In the end I appreciate that I had the opportunity to get to know university life of a foreign city and the character of a foreign country. I am sure that the experiences I collected in Leiden will be of great use for my future studies and the planning of my career.

The Coming of the E-book

By Nienke van Oeveren

E-books are touted to be the books of the future. However, publishers, booksellers and readers do not doubt the paper book will always be there. In the US, the e-book sales increase every year. In The Netherlands, more and more publishers produce e-books as well.

E-books are used like paper books, but offer more possibilities, especially when they are read on a PDA or an e-reader. The main reason that e-books aren't used as much is that paper remains more readable than a backlit screen for an extended period of time.

The word e-book is rather confusing, since it can be used for e-texts as well as e-readers. In this article, I want to use e-book solely for e-texts, with the following definition for e-books and e-readers: E-books are electronic files of words and images that are of book length, formatted for display on one or more devices known as e-book readers, sold and distributed as stand-alone products.

Readers can buy e-books online, read them on their PC or transfer them to their e-reader, PDA, smartphone or pocket PC. There are several devices that can be used, sometimes with their own proprietary software as well.

New-E-Publishing

In The Netherlands some professional publishers create their own e-books, which are for sale on their website. General publishers, which publish for the broad public, often don't have the knowledge and expertise to create e-books. The company New-E-Publishing publishes e-books for Dutch publishers. Director Sander van Kempen explained to me how the company operates.

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E-paper

By Nienke van Oeveren

Reading technologies are progressing rapidly with many new exciting developments arising regularly. Displays of the newest e-readers are made of reflective e-paper. Light reflects onto the paper like normal paper; e-paper is not backlit. This makes e-paper more comfortable to read.

E-readers can employ three different technologies: Liquid Crystal Displays, e-ink or electrowetting. E-ink is part of what makes e-paper possible.

The newest e-readers make use of e-ink. It currently has varying levels of gray. With e-ink, beads have a negative (black) and positive (white) side. A page turn on this type of e-reader takes about a second. The Sony Portable Reader and the iRex Iliad make both use of reflective e-paper with e-ink. Their displays have four and twelve levels of grayscale, respectively.

Electrowetting is the newest technology for e-readers and is not yet in use. It is possible to display color but the resolution is very low with only 100 dpi. Electrowetting manipulates the tension between teflon and water. Electrowetting will probably appear in the next generation of e-readers.

Because e-paper is thin (0.3 mm) and foldable, it can be used for a variety of applications from thermometers to watches.

New-E-Publishing approaches professional and general publishing houses to ask for cooperation. When a publisher is interested, the publisher arranges copyright and a contract with the author for e-publishing. Then the publisher sends the digital files of the book with the content and cover. General publishers get fifty percent of the profit; professional publishers even more.

Most e-books are made from electronic files that are used to print the book, for example a PDF, DOC or JPEG file. These files are rendered into XHTML so explicit structure can be added to the file. Because of this structure, readers are able to use cross-references, a table of content and searching in the text. From the XHTML file, several formats are made: an Adobe, Microsoft and Mobipocket format. E-book readers can handle the last two formats; PDF and Microsoft format are best read on the PC.

E-books are safeguarded using encryption, which is based on a system of unique codes for every device and every e-book. If these codes match, the e-book can be read. Every software supplier has his own Digital Rights Management software.

New-E-Publishing puts all their e-books up for sale on their website www.ebook.nl. The website is divided into various categories: novels, reference works, fantasy, scientific, business and ICT e-books. Books on www.ebook.nl are 40% cheaper than their paper versions. Several free e-books are available that are out of copyright. This is a marketing tool to attract customers without the obligation to buy a book. Users can try out an e-book and hopefully see the possibilities e-books provide.

Sales and marketing of e-books in The Netherlands

When New-E-Publishing was established in 2000, e-books were quite new and much hyped. The interest declined in 2001: Sander van Kempen expects better times in 2006, because of numerous reasons among them the release of e-paper.

The sales of e-books are still quite low, but they are increasing every year. Like bookshops and publishing houses, ninety percent of the profit is made by ten percent of the books.

Dutch non-fiction books are the best selling e-books for New-E-Publishing, followed by fiction, especially thrillers. The sale of paper books is reflected in e-books; books by well-known authors also sell well in electronic form. The major part of the company's profit is made by professional (scientific and technical) e-books.

Mobipocket is the most popular e-book format because some e-books appear only in Mobipocket format. Microsoft and Adobe aren't sufficient for more advanced e-books like dictionaries and encyclopedias.

New-E-Publishing advertises in specialist journals to build a reliable identity and addresses publishers directly. New-E-Publishing also sees customers arrive at their storefront via websites about PDAs and other devices and when their customers search for e-books on Google.nl. Members of www.ebook.nl can subscribe to a newsletter for free.

Sander van Kempen expects the sales of titles of general publishers will grow when it becomes more common to read e-books.

E-books in Libraries

Research has been done that demonstrates the possibilities of e-books collections in libraries. The TU Delft library has tested the use of e-books in their library from January 2003 to December 2003. They made use of Netlibrary, a provider of e-books that employs single user access. Searching for full text and browsing were the most used functions and this was often accomplished within two hours. The material that was used was for inspection only, and consisted of popular reference books and compulsory materials like course textbooks.

A librarian of the Hanzehoogeschool Groningen noticed that students read the first twenty pages of e-books; they then turn in the digital copy for the analog one, often by printing it. A report out of the California State University says that subjects with large reading lists see e-surrogates used the most. The majority of users still preferred the paper version of a book.

Sideview of Sony's latest e-reader

A Note to Libreria Antiquaria Mediolanum

by Paul Mazurkiewicz

Just next to the Academia De Brera in the city centre of Milan lies a small Antiquarian bookshop. Contrary to our initial misreading of the sign, Libreria Antiquaria Mediolanum is not a library. The store has the air of an expensive jewelry store or high fashion clothing shop. It could be all stores in Milan have this ambiance. The only other stores the four of us visited during our day out in Milan were an eatery and a souvenir shop, so I have little comparison.

Libreria Antiquaria Mediolanum houses an impressive collection of books by the famed Italian printer/publisher Aldus Manutius and an attractive selection of rare books on art and architecture. The owner was kind enough to provide the four befuddled students who wandered into his shop three very attractive catalogs. On behalf of the B&B students who will be perusing these catalogues now and in the coming years, I would like to extend our thanks.

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Front view of Sony's latest e-reader currently released only in Japan

The success of e-books depends on good records in the library catalogue and awareness of the availability of e-books. The advantages of an e-book collection are not only improved access and fewer costs for processing. E-texts can be linked together and this makes searching in full texts possible. In the future, e-books could replace expensive monographs, specialized books and texts that become outdated quickly.

E-books are finding their way in our society slowly: people have to get to know them and get familiar with them. A condition for this is comfortable reading displays. In a few years, it may become standard practice to read loaned books on a computer display just as many journal articles are currently accessed through services like Picarta and other online library resources.

Bologna Book Fair in Review

By Paul Mazurkiewicz

We landed outside Milan and traveled an hour by bus into the city. Our hostel lay on the outskirts of Milan one stop away from Stadio Giuseppe Meazza. The nine of us from the Book and Byte program that came to attend the Bologna Children's Book Fair went to bed early that first night. We had a train at 7:10 the next morning to Bologna, nearly two and a half hours away.

The Italian bus system works like this: when the doors open get on the bus. We exited the train in Bologna just after ten in the morning. We went to the bus stop. The doors opened. The nine of us crowded on the bus with the dozens of other people that pushed and prodded their way onto it as well. Each stop I wondered if the same tidal wave that got on the bus at the central station would get off, or worse, if another mass would push and prod its way onto the already overcrowded bus. Four stops passed. Some people got on. Some people got off. Their expressions made it all seem like the most natural thing in the world. In Canada, I used to get on the bus through the front door, pay my fare to the driver and pick one of the several dozen empty seats, sometimes in the back, sometimes in the front; never did I choose to stand pressed against the door, hoping it didn't accidentally swing open while I clung to a handle through a crowd of other several people each holding on against every twist and turn.

After Frankfurt, the Bologna Book Fair felt almost anti-climactic. My favorite part of Frankfurt had been the visual aspects of book production: the cover designs, the children's books, and the advertisements. I carried away these tangible elements from Frankfurt. In Bologna, I saw more art, more cover designs and more advertisements, but I didn't wander for hours; I didn't get lost in some hidden food court; I didn't discover a hidden pavilion. Maybe I went to Bologna with the wrong expectations; after the enormity of Frankfurt it just felt like any other trade show I have ever attended.

That doesn't mean I didn't like it. The Hungarian illustrators exhibit at the front of the book fair captured

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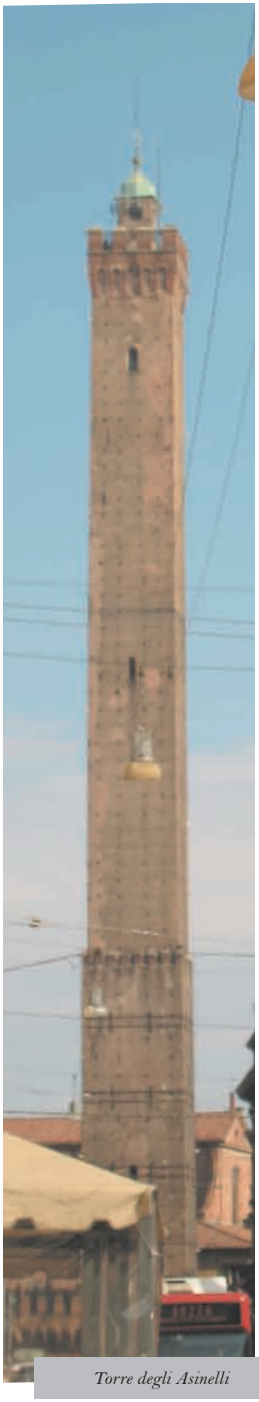

Torre degli Asinelli

me for hours. I walked through the display twice taking a look of all the illustrations from a different angle each time. I also spent time hunting Canadian children's publishers and collecting business cards, engaging in some chitchat with an exhibitor, occasionally asking about the job prospects and mostly being directed to the company's HR website.

In fairness, had I spent more time at the bookfair I may have appreciated it more, but I wanted to see Bologna. I had never been to Italy before; the few sights on the way to the hostel in Milan had not stolen my heart to say the least. In my research for my Islamic Manuscripts class I had come across the Church of San Petronio and I desperately wanted to see the notorious fresco depicting a scene from Dante's Inferno where Mohammad is being tortured in hell. When my travel partner and I arrived at the church we found it closed for renovations, but off in the distance we saw the Torre degli Asinelli, a tower nearly one hundred meters tall. We decided, like any self-respecting tourists should, to climb it.

With no disrespect to the fine citizens of Frankfurt, their city is an industrial mecca, and the attractions outside the Frankfurt Book Fair held little appeal to me. In contrast, the city of Bologna bled history through its

Streetscape in Bologna

Visual Literacy and the Internet

By Arnaud van Cutsem

The use of illustrations in scholarly articles and scientific writings has always been bound by the idea that the status of the image is lower than the status of text. This is greatly contrasting with the use of visual material in certain branches of the sciences and the humanities. This contrasts even more with the ever increasing use of images in daily life and the growing possibilities of image creation and distribution offered by multimedia technology and the Internet. Communication is increasingly achieved by images. For some it seems that there is an ongoing battle between the image and word, and the word is bound to lose this battle. The word, they say, is a rational instrument. It stimulates abstract thinking, reflection, analysis, reasoning and imagination of the reader. The image, however, is concrete, communicates emotions and puts the viewer in a passive position. In other words, both media appeal to different faculties and dispositions. Although this battle may not be as conclusive as we like to think, it is clear that at that moment the image is moving faster in our society than text is, especially on the internet, a medium that stimulates

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stucco. Maybe I merely suffered from book study overload so late into the year when I arrived in Bologna, maybe I would have appreciated it more had I still been an acolyte into the book trade, not someone (erroneously maybe) so familiar with it. For all those book adventurers seeking to make the trek to Bologna next year, I heartily recommend the city first and the books later, but I have always been one for pleasure before business.

Personalia

By Adriaan van der Weel

On 1 February we welcomed Paul Rutten, the new chair of Digital Media Studies, sponsored for a period of five years by various parties in the book and publishing sector (VNU, Reed Elsevier, Océ-Nederland, Royal Swets & Zeitlinger and Gottmer Publishing Group). Rutten has set to work energetically, using his extensive existing network and forging new contacts to shape the future of his discipline within the context of the Book and Digital Media Department. Marcel Ras, originally of Digitaal Erfgoed Nederland, has moved to the KB, but will remain jointly responsible for Digital Access to the Cutural Heritage in our MA Programme. We welcomed two speakers for the Monday lunchtime meetings. Saskia de Vries, director and publisher of Amsterdam University Press gave a lecture on the subject of Open Access and alternative publishing models; Garrelt Verhoeven, Director of Collections of the Amsterdam University Library, spoke about advanced digital access to his library's special collections, from OPAC down to full text and full image.

Theses

On 1 November Rietje van Vliet defended her doctoral dissertation entitled *Boekverkoper van de Verlichting. Elie Luzac (1721-1796)*. The trade edition has appeared with Vantilt, Nijmegen. Paul Hoftijzer was her supervisor.Eva van der Zanden successfully defended her old-style MA thesis: *Women in the Dutch Book Trade: The Hague, 1900-1925*.

Placements

Sharon van der Palen is doing a five-month placement with the marketing and publicity department of Prometheus-Bert Bakker in Amsterdam.

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concrete and unambiguous information. The image is a directly accessible container of information. As Hans Van Driel points out in *Beeldcultuur*, (pg 17) published by Boom in 2004, the shift from the command line interface (CLI) to the graphic user interface (GUI) over the years is exemplary to illustrate the growing importance of iconic communication.

The main problem to these new developments is not the question whether the increase of images in detriment of text is something to be afraid of. We must not forget that image and text have functioned together for centuries. The main problem is whether we are capable of interpreting the images that surround us every day. Images do appeal to emotions primarily, but one must not stand still at this first level, and dig deeper into the visual medium. In this respect, an image is also a text. Especially in the digital age where technology is able to create realistic parallel realities, visual literacy is more than ever needed. As suitable a medium the image is, it has to be handed and analyzed with care. Even images that have not been treated to represent virtual realities can be analyzed in many ways to understand how they transmit their message, although unprocessed images will prob

ably soon cease to exist. An interesting aspect of the image is its relation to surrounding text. Often the image is simply seen as page filling or a welcome diversion from the abstractness of the text. Indeed, this has been and often still is the case. But things are changing. Images are much more used in an intelligent way. They can add information that text cannot transmit. Ideally, visual studies and book studies will become more interconnected in order to cover a wider spectrum of the communication circuit.

Professor Paul Rutten

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In the Real World

The academic and scientific publishing world remains a popular source of employment for our students. As the direct descendants of the one-time 'academiedrukkers' Luchtmans, Brill has traditionally had a close connection with the university. Under the directorship of Herman Pabbruwe, Brill has begun to renew those historical bonds, and as we saw in the last personalia, Leiden Book Studies students and alumni are benefiting. Since then, Brill has bought IDC Publishers, also of Leiden, and connections are becoming ever more intimate. MA student Marie-José Wijntjes has just had to turn down a placement with Brill to be able to accept a job in IDC's bibliographic data department, describing Hebrew and Arabic collections. Old-style Book and Publishing student Dominique de Roo is just about to start in IDC/Brill's marketing department, initially for three days per week. Caroline Vos, who now trades under her married name of Van Erp, is a desk editor with Brill, and Tina Macht is cataloguing Brill's backlist. Late last Autumn Brill organised drinks for publishers, librarians, printers and other representatives from the Leiden book world.

Lies Kromhout, of the inaugural class of Book and Digital Media Studies (2004-2005) has started work with the STM publisher IOS Press in Amsterdam as a junior editorial and production assistant. She joins Liza Walraven there, who, after a placement with IDC Publishers, now has a temporary position as editorial assistant and journal manager with IOS Press. Of the 1996-97 contingent, Sandra Larsen works as an editor with Kluwer, and Kirsten van Engelenburg is an Electronic Publishing specialist with Kluwer Law International, replacing Alexandra Rietdijk, who is embracing a new future in adult education. In Germany Margit Otterpohl found a job with Gräfe und Unzer in Munich in the Foreign Rights Department.

Marco de Niet, a student under Professor Bert van Selm and tutor in Boekwetenschap, has joined Digitaal Erfgoed Nederland, where he will be responsible, with Jos Taekema, for formulating the qualitative requirements for digitisation and IT applications in the cultural heritage sector.

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Boekwetenschap
Book & Publishing Studies
MA Book & Byte
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Alumni & Students Meeting 2006

This year's alumni meeting will be held on May 10th. The theme is digital developments in publishing and we have lined up some exciting speakers on a topical subject! Dr. Matthias Wahls, Business Developmen Manager at Brill Academic Publishers, Kurt De Belder MA MLIS, Librarian of Leiden University Library, and Drs Peter Verhaar, EAD project officer of Leiden University Library, will each give a talk on various aspects of the digital revolution in scholarly information transmission. There will of course be ample opportunity to catch up with old contacts and to make new ones. Both alumni and current students are most welcome and wholeheartedly invited. From 18.30 onwards there will be a chance to see the new pressroom of Academic Press Leiden in the Lipsius Building (1175) room 152. The presentations and talks will be from 19.00-20.30 in 1175-147. We will end the evening with drinks in the canteen of the Lipsius Building (1175). For more information on the evening or the alumni network, please contact: Liesbeth Kanis (kanis@brill.nl) or Wilbert van der Sluys (awvandersluijs@gmail.com). We look forward to seeing you on the 10th!

DATE:
May 10th

WHERE:
Doors open to the pressroom (1175-152) at 18.30
Presentations (1175-147) at 19.00-20.30
Drinks in the canteen in Lipsius (1175) after 20.30
Contact: kanis@brill.nl or awvandersluijs@gmail.com