

Parti culiere Archie ven

Fundamenten
in beweging

Jaarboek 12

Particuliere Archieven
Fundamenten in beweging

Redactie: Theo Vermeer, Petra Links en Justin Klein

Deze uitgave is mede mogelijk gemaakt door een financiële
bijdrage van de Hogeschool van Amsterdam (Domein Media,
Creatie en Informatie)

© 2013 de auteurs en redacteuren

ontwerp - www.absoluutdesigners.com
druk - Schrijen-Lippertz

ISBN/EAN 978-90-71251-36-8
Stichting Archiefpublicaties, 's-Gravenhage 2013

Deze uitgave is mede mogelijk gemaakt door de adverteerders:
Hogeschool van Amsterdam | Archiefschool (omslag 2)
Picturae (omslag 3)

Inhoud

Theo Vermeer, Petra Links
en *Justin Klein* Woord vooraf 9

HOOFDSTUK 1

Maatschappij en particulier archief

- Eric Ketelaar, Dirk Jan Dolfing,* Particuliere archieven in context 13
Ines van Dijk, Eline de Graaf,
Theo Vermeer en Erik Visscher
Petra Links Privépapieren in bewaring 31
Geert Luykx en Margreet Windhorst Met voorbedachten rade. Archiefacquisitie met vallen en opstaan 44
Theo Vermeer Acquisitiebeleid Library and Archives Canada 58
Viktor Lundberg en Justin Klein Het 'Zweedse model' voor particuliere archieven. De ontwikkeling van de particuliere archiefsector in Zweden 69
Caroline de Hart Een kwestie van kiezen. Acquisitieplannen en -profielen in het Nederlandse archiefwezen 85
- Een illustratie – Annejet van der Zijl 101

HOOFDSTUK 2

Digitaal particulier archief

- Karin van der Heiden* Wanneer gooide jij je laatste floppy weg? 105
Filip Boudrez Iedereen digitale archivaris 116
- Een illustratie – Suzanna Jansen 127

HOOFDSTUK 3

Archiefvormer en particulier archief

- Ron Blom en Theo Vermeer* Waarom en hoe verwerven twee stadsarchieven particuliere archieven? Een briefwisseling tussen twee archivarissen 131
Francisca de Haan and Annette Mevis The Making of the Collection Internationaal Archief voor de Vrouwenbeweging (IAV) *Seventy-Five Years of Collecting, Receiving, and Refusing Women's Archives (1935-2010)* 150
Teun de Bruijn Relatiebeheer: een must voor het verwerven van particuliere archieven? 169
- Een illustratie – Hinke Piersma
Slordige overblijfselen uit het verleden 179

Bijlage ~ Over de auteurs en redacteurs 180

HOOFDSTUK

3

ARCHIEFVORMER
EN PARTICULIER
ARCHIEF

The Making of the Collection Internationaal Archief voor de Vrouwenbeweging (IAV)

Seventy-Five Years of Collecting, Receiving, and
Refusing Women's Archives (1935-2010)*

In 1935, three Dutch women founded the *Internationaal Archief voor de Vrouwenbeweging* (IAV) in Amsterdam, by now one of the oldest women's libraries and archives in the world. The three women involved, Johanna W.A. Naber (1859-1941), Rosa Manus (1881-1942/3) and Willemijn Posthumus-van der Goot (1897-1989), each represented a different generation in the Dutch women's movement and had her own reasons for wanting to establish a women's archive. From its beginning in 1935, the IAV collected books, journals, photographs and archives.¹ In the course of this seventy-five year history, the institute twice changed its name. Here we will generally use the name that was valid in the period in question: IAV for the years of 1935 to 1988; IIAV for 1988 to 2009; Aletta for the years 2009-2010.²

Earlier articles about the IAV/IIAV, both in Dutch and English, have described various aspects of the institute's eventful history, from the reasons of its founding to the looting by the Nazis in 1940 of its entire contents – from books, journals, and archives to the furniture and curtains –, the discovery of part of the stolen contents in a 'special archive' in Moscow in 1992, and the subsequent return of these treasures from Moscow in 2003.³ In this essay we will focus on the history of the IAV/IIAV/Aletta's *archival policies and practices*, a subject only partially explored in earlier literature but of crucial importance for understanding the present institute and its contributions to preserving women's cultural heritage in the Netherlands.

* This is an updated and expanded version of 'The IAV/IIAV's Archival Policy and Practice. Seventy Years of Collecting, Receiving, and Refusing Women's Archives (1935-2005)', published in Saskia E. Wieringa (ed.), *Traveling Heritages. New Perspectives on Collecting, Preserving and Sharing Women's History* (Amsterdam 2008). With thanks to Saskia Wieringa and publisher Aksant for their permission to publish this revised version.

¹ This article discusses only the archival collection of the institute, that is, the papers it keeps from private organizations and individuals, mostly women. The collections of books, periodicals, pictures and documentation have somewhat different histories, with other timelines and accents, which we will not discuss.

² In July 2012 Aletta, instituut voor vrouwengeschiedenis merged with E-Quality, kennisinstituut voor emancipatie, gezin en diversiteit. On January 28, 2013, the new name of the merged institutes was announced: Atria, kennisinstituut voor emancipatie en vrouwengeschiedenis. Importantly, whereas the name of the institute has changed several times, the name of the collection has remained the same since 1935 and still is *Internationaal Archief voor de Vrouwenbeweging* (IAV).

³ Mineke Bosch, 'A Woman's Life in a Soapbox. The Collection of Personal Documents of Women in the Internationaal Archief voor de Vrouwenbeweging in Amsterdam' *History Workshop Journal. A Journal of Socialist and Feminist Historians* 24 (1987) 166-170; Myriam Everard and Mineke Bosch, 'Feminisme als >



The founders of the Internationaal Archief voor de Vrouwenbeweging (IAV) in 1935.
From left to right: Johanna W.A. Naber (1859-1941), Rosa Manus (1881-1942/3) and
Willemijn Posthumus-van der Goot (1897-1989).

Source: *Composition 3 photographs Picture archive IAV; photographer Manus J. Merkelbach, others unknown.*

In the mainstream, positivist perspective on history, archival documents are seen as providing an uncontested foundation for ‘the truth about history’: archives, in this view, are treasure troves of ‘pure facts’. Such a perspective, however, seriously underestimates the many historical forces that shape archival institutions and the collections they keep.

First, there are larger economic, political, and cultural factors that influence or determine which archival material is saved and/or made available to scholars and the broader public. These include the question of which countries in the world can afford to have well-equipped archival institutes with professional archivists⁴; the impact of wars⁵ and other violent conflicts on the materials kept by individuals and

³ oorlogstrofee. De vooroorlogse IAV-archieven in Moskou’, in: *Jaarboek voor Vrouwengeschiedenis* 14 (1994) 193-200; Jolande Withuis, ‘Een schatkamer van feministische kostbaarheden’, in: *De jurk van de kosmonaute. Over politiek, cultuur en psyche* (Amsterdam etc. 1995) 114-141; Vilan van de Loo, *Moet terug. Privaat eigendom. De roof, het zoekraken en de uiteindelijke terugkeer van de IAV-archieven* (Amsterdam 2003); Francisca de Haan, ‘A “Truly International” Archive for the Women’s Movement (IAV, now IIAV). From its Foundation in Amsterdam in 1935 to the Return of its Looted Archives in 2003’, *Journal of Women’s History* 16:4 (2004) 148-172.

⁴ See, for example, Jeff Sahadeo, ‘“Without the Past There Is No Future”. Archives, History, and Authority in Uzbekistan”, in: Antoinette Burton (ed.), *Archive Stories. Facts, Fictions, and the Writing of History* (Durham and London 2005) 45-67.

⁵ Robert Young provides a recent tragic example of the impact of war: “When in May 1992, Serb nationalist forces threw incendiary grenades into the Oriental Institute (Orijentalni institut) in Sarajevo, home to one of Europe’s most important collections of Islamic manuscripts: ‘Virtually all of its contents were consumed by the flames. Losses included 5,263 bound manuscripts in Arabic, Persian, Turkish, Hebrew and local *alhamijado* – or *adzamijski* – (Serbo-Croat-Bosnian in Arabic script), as well as tens of thousands of Ottoman-era documents.’” Robert J.C. Young, *Postcolonialism. A Very Short Introduction* (Oxford 2003) 23-24.

institutions; and political forces that are hostile to preserving or making available certain documents. The example of the International Institute of Social History (IISH) in Amsterdam is instructive here. It was founded in 1935 to create a place for the books and archives of left-wing individuals and organizations under threat by Nazism and Stalinism⁶ and still sees the rescue of endangered materials as part of its mission. Sometimes these external factors work towards saving more documents, as when the rise of the women's movement in the 1970s made the Dutch government decide to increase the IAV's funding. In East Germany in 1989, the public managed to save thousands of documents of the State Security Service (Stasi) that were already shredded and are now being reassembled. And after decades in which Dutch historians criticized the etatist criteria used for preserving and destroying government archives, according to which the remaining records (on average 5 percent) only have to allow researchers to reconstruct the main lines of government policies, their criticism is now beginning to be heard.⁷

Second, the perspective of archival institutes as neutral repositories of facts also misses the many moments of intervention in the creation of archival collections – by the creator of the archive, institutes and their policies, and archivists – and thus the many levels at which archives are wo/man-made and hence subject to being 'steered' and influenced, and to (political) choices, control, and even manipulation, the "politics of the archive", to borrow a phrase from Derrida.⁸

In a nutshell, first *the individual or organization that created the archive/archival collection* makes decisions about which material to preserve, which material to discard, and which papers to hand over to an archival institute. Different motives may lead to the withholding or intentional destruction of documents. The wish to save a reputation or to keep in tact a carefully built up public image sometimes induces the creator of an archive or her relatives to destroy papers. Examples that we know of include the lifelong diary of the adventurous British Lady Mary Wortley Montagu (1689-1762), whose diary was destroyed by well-meaning relations, and the letters Dutch feminist leader Aletta Jacobs (1854-1929) received from her husband C.V. Gerritsen, which Jacobs appears to have destroyed after writing her autobiography.⁹ In 1950, at the height of the Cold War Communist witch-hunt in the U.S.A., the later pioneer of women's history, Gerda Lerner (1920-2013), burned all her "papers, reports, publications and correspondence" about the Congress of American Women (CAW), in which she had been involved since its founding in 1946. The CAW, a left feminist organization affiliated with the Women's International Democratic Federation, was investigated by the House Un-American Activities Committee and subsequently forced by the Justice Department to disband because of its alleged Communist orientation. "As for burning the papers, I should not have done that. Obviously, many others did the same, for it has been

⁶ Jan Lucassen, *Tracing the Past* (Amsterdam 1989).

⁷ Paul Brood et al (eds.), *Selectie. Waardering, selectie en acquisitie van archieven* ('s-Gravenhage 2005). In September 2007 the National Archives published a report, *Gewaardeerd verleden. Bouwstenen voor een nieuwe waarderingsmethodiek voor archieven*, which advocates an integrative method for archival appraisal of both government and private archives.

⁸ Jacques Derrida, *Archive Fever. A Freudian Impression* (Chicago 1996) 4. Recent important reflections on archives, in addition to Derrida's book, include Burton, *Archive Stories* and Nupur Chaudhuri, Sherry J. Katz and Mary Elizabeth Perry (eds.), *Contesting Archives. Finding Women in the Sources* (Urbana, Chicago and Springfield 2010). For the writing of history and its many complexities, see Bonnie G. Smith, *The Gender of History. Men, Women, and Historical Practice* (Cambridge MA and London 1998).

inordinately difficult for historians to retrace the history of the organization for lack of documentation”.¹⁰

Subsequently, what public and private *archival institutes* are willing and able to collect and keep depends on legal requirements, their own policies, and financial, spatial and other considerations. State archives in the Netherlands, for example, have the legal duty to preserve government documents (though not everything is saved; on average 95 percent is destroyed).¹¹ Private archival institutes have their own policies; thus the International Institute of Social History collects archives of a socialist/leftist/progressive character; the Aletta Institute focuses on archives of women and the women’s movement; and lesbian archives such as the International Homo/Lesbian Information Center and Archives (IHLIA) in the Netherlands and the Lesbian Herstory Archives in the U.S.A. collect materials by and about lesbian women – to name but some examples.¹² The fact that Dutch state archives would not consider keeping the archives of women and women’s organizations was one of the reasons in the early twentieth century to establish the IAV in the first place. Telling in this context is a remark made by Robert Fruin, state archivist of the Netherlands from 1912 to 1932, about the archive of a Dutch school that trained women in cooking skills for domestic purposes: “Neither society, nor science, nor the arts would lose anything if this archive were not preserved but would be lost”.¹³ The third moment of intervention in the creation of an archival collection occurs after the ‘raw’ archive has been acquired by an archival institute and the *archivist* processes it. This is a complex process for which more or less clear guidelines may exist, and during which the archivist makes numerous decisions about which documents will be preserved and which not. Obvious and common-sense reasons shape some of these decisions, but other factors also come into play. Both the archivist’s daily, practical decisions and official frameworks such as the Archival Law (in the Netherlands in existence since 1918) are also informed by (partly unexamined) value judgments and assumptions about how the world is, or should be, ordered. In addition to Fruin’s words quoted above, another example is a Dutch guidebook from 1972 (reprinted in 1995) about how to deal with family archives, in which the archive creator or archivist is advised “for convenience sake” to place the documents that concern the married couple under the husband’s name. Thus, following the logic of the contemporary gender system, in which the man was seen as the head of the family and the woman gave up her own name, archivists were given advice that made it harder to find women’s papers, the effect of which was that women became all but invisible in inventories of family archives.¹⁴ Before a historian even starts her/his research, then, the archival material has already been thoroughly influenced by the broader context and handled and shaped by its creator (or her/his representative), the archival institute, and the archivist.

⁹ Isobel Grundy, *Lady Mary Wortley Montagu* (Oxford 2001); Mineke Bosch, *Een onwrikbaar geloof in rechtvaardigheid. Aletta Jacobs 1854-1929* (Amsterdam 2005), 28-29. Jacobs’s memoirs were published in Dutch in 1924 and in an abbreviated form in English in 1996 as *Memories. My Life as an International Leader in Health, Suffrage, and Peace* (New York 1996).

¹⁰ Gerda Lerner, *Fireweed. A Political Autobiography* (Philadelphia 2002) 273-274.

¹¹ ‘Discussiedossier archiefvernietiging’ *Bijdragen en Mededelingen betreffende de Geschiedenis der Nederlanden* (BMGN) 108 (1993), 739.

¹² For an overview of women’s archives and libraries worldwide, see <http://www.aletta.nu/aletta/eng/collections/>.

¹³ Robert Fruin, ‘Over de verzorging van private archieven’ *Nederlandsch Archievenblad* 25 (1916-1917) 28. Our translation, FdH and AM.

¹⁴ E.P. de Booy and G.M.W. Ruitenberg, *Zorg voor het familiearchief* (Houten 1995) 29.

In her inspiring book *Archive Stories*, Antoinette Burton has neatly summed up these complexities regarding archives and archival collections in the statement that “archives themselves [are] artifacts of history”.¹⁵ We take this insight about the historical nature of archives as the starting point for our exploration of the IAV/IIAV/Aletta’s archival policies and practices over the seventy-five years between 1935 and 2010. What was the impact of broader and external factors, in this case the rise of Nazism and fascism, political activism, war, the character of the international women’s movement, developments in women’s history, and the needs and wishes of the women’s movement on the institute’s archival policies? Which archives were collected, when, and why? How were these choices related to, or influenced by, the interests and ideas of the IAV/IIAV/Aletta’s staff and the users of the archive? While exploring these questions, we want to underscore some of the most important conclusions of the 2005 IIAV-organized conference ‘Traveling Heritages’, namely that collecting cultural heritage is not a neutral activity, and that special efforts remain necessary to ensure that the heritage not only of dominant groups in society is preserved.¹⁶

The Early IAV Archival Collections and Policies (1935-1940)

In the 1920s and 1930s, with ‘First Wave’ activists passing away and a rising conservative and anti-feminist climate across Europe, Western feminists became increasingly aware of the need to collect and preserve women’s books, documents, letters and other materials in a systematic way that would also allow scholars to study women’s history and cultural heritage.¹⁷ The Fawcett Library in London, now The Women’s Library, was established in 1926 and the Bibliothèque Marguerite Durand in Paris opened its doors in 1932, to name but a few of the most prominent European examples. The establishment of the International Archives for the Women’s Movement or IAV in 1935 was thus part of a broader process of establishing women’s libraries and archives.¹⁸ The IAV’s first librarian, E. (Bep) Ferf, in a letter in 1936 explained the importance of having a place to store the documents of the First Wave of the women’s movement as follows: “It is a great pity that so many documents about the difficult period in the beginning of the struggle for the vote and rights for women, have been destroyed. Therefore we hope to convince the women of the world that here in Holland we have a safe place and that everything: books, letters, pamphlets a.s.o. can be send [sic] to us to build up a library, where the women interested in the women’s movement will have the possibility to study this movement in past and present.”¹⁹

The International Archives for the Women’s Movement opened its doors to the public on December 19, 1936. The IAV’s goal was to promote knowledge and scientific study of the women’s movement in the broadest sense, a goal to be realized by establishing a library and archive in which the cultural heritage of women would

¹⁵ Burton, *Archive Stories*, 6.

¹⁶ Wieringa, *Traveling Heritages*, 11-12.

¹⁷ Maria Grever, *Strijd tegen de stilte. Johanna Naber (1859-1941) en de vrouwenstem in geschiedenis* (Hilversum 1994).

¹⁸ One of the earliest examples that we know of in Europe is the Biblioteca de la Dona, founded in Barcelona in 1909 by Francesca Bonnemaison along with women members of St. Anna’s parish, now called Biblioteca Francesca Bonnemaison. In the US, Rosika Schwimmer and Mary Beard tried to establish the World Center for Women’s Archives in the 1930s, see Nancy F. Cott (ed. and with an introduction), *A Woman Making History. Mary Ritter Beard Through Her Letters* (New Haven and London 1991).



The official opening of the IAV on December 19, 1936, Keizersgracht 264 in Amsterdam.
Source: Picture archive IAV no. 100007291; photographer unknown.

be gathered and preserved, and by publishing books about the past and present of the international women's movement.²⁰ At the official opening the institute also presented its first publication, a brochure written by historian and IAV board member Jane de Jongh (1901-1982) entitled *Documentatie van de geschiedenis der vrouw en der vrouwenbeweging*. Consisting of the new institute's acquisition guidelines and research policies, the brochure stated: "The Archive aims to bring together a collection of sources in whatever form (...) that will contribute to the knowledge of women's role in history in general, and more particularly in the era of social development in the Western world when the struggle for the political, economic and social emancipation of women began".²¹ As indicated by the very name of the new institute – *International Archives for the Women's Movement* – the words of librarian Ferf quoted above ("the women of the whole world") and those of Jane de Jongh herself, it is clear that the IAV regarded itself as a 'truly international' institute and intended to collect sources from women worldwide (in which it differed from most other contemporary women's libraries and archives, which had a more national/local focus).²² To a considerable extent the

¹⁹ Letter in English from the IAV Librarian, E. Ferf, to Phyllis Lovell, October 9, 1936. Quoted in De Haan, 'A "Truly International" Archive', 148, which also describes the reasons for founding the IAV in a more detailed way.

²⁰ *Jaarboek Internationaal Archief voor de Vrouwenbeweging I* (Leiden 1937) 12-16.

²¹ Our translation, FdH and AM. Jane de Jongh, *Documentatie van de geschiedenis der vrouw en der vrouwenbeweging* (Leiden 1936) 9.

²² For the phrase 'truly international', see Leila J. Rupp, 'Challenging Imperialism in International Women's Organizations, 1888-1945' *NWSA Journal* 8:1 (1996) 11-13.

IAV's international orientation came from Rosa Manus, the institute's co-founder and first president. Rosa Manus had been actively involved in the international women's movement since 1908, and was vice-president of the International Alliance of Women for Suffrage and Equal Citizenship (IAWSEC) since 1926 (among other prominent positions she occupied in the international women's and peace movements).²³ Since 1910, Rosa Manus had an increasingly close relationship with the American feminist Carrie Chapman Catt, the founding president of the International Woman Suffrage Alliance (IWSA, which developed into the IAWSEC). From a letter Rosa Manus wrote in 1930 to Clara Hyde, Carrie Chapman Catt's secretary, we know that Manus had initially envisaged the IAV as the place to safely store the movement papers and books of Aletta Jacobs.²⁴ But apparently the idea for the library and archive as a "truly international" center had developed further since 1930, and Manus used her extensive network, built up during thirty years of international activism, to involve leading figures of the International Alliance of Women and the International Council of Women in the project. The British Margery Corbett Ashby, the Belgian Baroness M. Pol Boël, the French Cécile Brunschvicg, Carrie Chapman Catt, and the Brazilian Dr. Bertha Lutz,²⁵ among others, became IAV board members and/or sent materials to the institute.²⁶ The serious commitment to building an international collection is also underlined by the literally hundreds of letters that Manus and some of her IAV colleagues wrote to individual feminists and women's organizations in dozens of countries, asking them to send material (in whatever form) to the IAV in Amsterdam, one of which, by librarian Ferf, we quoted above.²⁷

While these efforts probably were unprecedented in the history of women's archiving and library building, especially in their international dimension, they also inevitably reflected the limits of the international women's movement at that time, which to a large extent was confined to Western countries and their colonies. As far as we know, the IAV women did not reflect on the implications of this situation, in particular, the global power/knowledge relations underpinning the establishment of such an archive in Western Europe, in the capital of a colonial power. They seemed to find it self-evident that "the women of the world" would be willing and able to send their books, journals, and archives to Amsterdam. However, just imagine for a moment how amazed Western women would have been if they had been asked to send their materials to Peking or another city in Asia; or how different a 'truly international' archive for the women's movement would have looked had it been founded and organized by women who did not consider Europe or 'the West' as the center of the world. The limits of the IAV's 'internationalism' and the institute's

²³ Myriam Everard, 'Manus, Rosa', in: Els Kloek (ed.), *1001 vrouwen uit de Nederlandse geschiedenis* (Nijmegen 2013); Myriam Everard, *Manus, Rosa*, in: *Digitaal Vrouwenlexicon van Nederland*.

URL: <http://www.historici.nl/Onderzoek/Projecten/DVN/lemmata/data/Manus> [09/10/2012]

²⁴ In this letter of May 20, 1930, Manus wrote: "Dr. Jacobs' books have come to me now, and I am organising a real feministic library which I hope, will prove useful to the feminists." Aletta Institute, archive Rosa Manus, inv. no. 91.

²⁵ The Brazilian feminist Bertha Lutz became a member of the International Advisory Council of the IAV in 1938. She was one of the few women delegates at the founding conference of the UN held in 1945 in San Francisco, and also participated in the 1975 UN World Conference on Women in Mexico City (Sophia Smith Collection, Smith College, Northampton, Mass., International Women's Tribune Centre Records, 1970-2000, MS 373, Box 3).

²⁶ *Jaarboek Internationaal Archief voor de Vrouwenbeweging II* (Leiden 1938) 194, 207-212.

²⁷ Aletta Institute, archive IAV, inv. no. 17-24, IAV correspondence 1935-1940.

basic North-West European perspective²⁸ can also be seen in the choice of languages for its international publications and correspondence: English, French, and German – but no other world languages such as Spanish, Arabic, or Chinese.²⁹ In addition to the international orientation – no matter how limited in practice – the wish to collect materials that would advance ‘scientific research’ about women also shaped early IAV archival policies. This dimension of the IAV’s mission particularly mattered to co-founder Willemijn Posthumus-van der Goot, the first woman to receive a doctorate in economics in the Netherlands. Posthumus-van der Goot belonged to a group of younger, often academically trained feminists, who became active at a time when the Dutch government proposed and implemented ever more reactionary measures regarding women’s paid labor. These policies already started in the 1920s, but increased in pace and scope in the 1930s, with the economic crisis as justification.³⁰ Realizing how little they knew of the history of the women’s movement in general, and of women’s struggles for the right to paid employment in particular, these younger feminists felt the need for historical and contemporary materials that would enhance their understanding of women’s earlier struggles for equal rights, and help them to refute government statements about the harmful effects of married women’s paid employment. With no institutionalized women’s studies existing as yet that could challenge these attacks on women’s rights on the basis of solid research, economist Posthumus-van der Goot herself tried to do just that for the Netherlands. She published an article in the second IAV Yearbook in which she demonstrated that paid employment was not harmful to married women or their families. On the contrary, her research showed that the families of gainfully employed women in the textile city of Enschede whom she had studied were doing better on many social and economic indicators than the families of women without such income. Posthumus-van der Goot strongly emphasized that, in contrast to the Dutch government’s policies, her findings and statements were based on objective, scientific research.³¹ In order to actively document the history of the women’s movement and to collect data that could be used for scholarly research, the IAV in 1937 also organized a survey among ‘Veterans of the Women’s Movement,’ asking them to provide biographical information and to write about their own involvement in the movement. The 76 files – of which more than twenty date from 1947, when Posthumus-van der Goot tried on a smaller scale to collect material about the earlier women’s movement – provide an intimate, and sometimes unexpected, perspective on the world of those who had been at the heart of the First Feminist Wave and were still alive when the material was collected.³²

²⁸ Rather than speaking of a ‘European’ perspective, we would like to emphasize the economic, political and cultural hierarchies within Europe as well. The women in charge of the IAV and running the major international women’s organizations mainly came from or identified with the richer countries in North and Western Europe.

²⁹ De Haan, ‘A “Truly International” Archive’.

³⁰ The Dutch government’s policies were, of course, not exceptional. Governments across Europe tried to limit, or at the very least discredit, married women’s participation in the labor force during this period (Francisca de Haan, *Gender and the Politics of Office Work, The Netherlands 1860-1940* (Amsterdam 1998); Karen Offen, *European Feminisms 1700-1950. A Political History* (Stanford 2000); Indre Karciauskaite, ‘For Women’s Rights, Church, and Fatherland. The Lithuanian Catholic Women’s Organisation, 1908-1940’ *Aspasia 1* (2007) 128-152.

³¹ W.H. Posthumus-van der Goot, ‘Onderzoek naar den arbeid der gehuwde vrouw in Nederland’, in: *Jaarboek Internationaal Archief voor de Vrouwenbeweging II* (Leiden 1938) 135-180.

³² Francisca de Haan, ‘Schatten uit het archief: veteranen van de eerste golf’ *LOVER 30:3* (2003) 56-57.

One of the last and most precious IAV acquisitions before the beginning of the Second World War was the archive of IAV co-founder and president Rosa Manus herself.³³ Manus was of Jewish background, and both her international family ties and her feminist and peace activism – including efforts beginning in 1933 to help refugees from Germany – made her deeply aware of the threat posed by the Nazis. This political awareness also made her want to store her own papers in an allegedly safe place. On February 2, 1940, she wrote to her long-time friend Carrie Chapman Catt: “The European situation is certainly very grave and one cannot think who will make an end to it. I fear this disaster [sic] may last a few further years. I have started to clear out many things, f.i. a great part of my documents and letters which I have gathered since 30 years have gone to our International Archives; much of my library had already gone there too. It will prove more useful in the future to have it all there and as everything was already filed, it was quite easy to remove things”.³⁴ The IAV archival collections and policies were clearly shaped by contemporary policies and politics, from the wish to preserve the legacy of the first wave of the women’s movement and to create a safe place for feminist materials in a Europe engulfed by Nazism and fascism, to the initiative to collect and publish materials that could counter government-sponsored attacks on women’s hard-won rights.

World War II and the Quiet Years that Followed (1940-late 1960s)

The IAV, as it turned out, was anything but the safe place Rosa Manus and her contemporaries had envisioned. The Germans, who occupied the Netherlands on May 10, 1940, generally kept a relatively low profile in the first year of the occupation. However, in June 1940 they had already paid two visits to the IAV. On July 12, 1940, the *Sicherheitspolizei* removed the entire contents of the IAV and subsequently transported it to Berlin.³⁵ There seem to be two reasons why the IAV was so high on the Nazi list of unwanted/dangerous institutions. The first, suggested by Posthumus-van der Goot, was the word ‘International’ in the institute’s name, which for the Nazis signified Communism and/or Jewish connections; it was and still is a standard anti-Semitic fallacy that ‘the Jews’ were/are involved in an international and/or Bolshevik conspiracy.³⁶ The second and related reason was Rosa Manus’s political activism, which had included the organization of a big and high-profile congress of the International Peace Campaign held in Brussels in 1936 that was accused by its right-wing opponents of being a ‘Communist’ affair. The political tensions at the time

³³ Rosa Manus’s archive (one linear meter) principally consists of her papers related to the International Woman Suffrage Alliance (from 1926 International Alliance of Women for Suffrage and Equal Citizenship); the International Committee for Peace and the League of Nations (Peace Committee); the Peace and Disarmament Committee of the Women’s International Organizations; the Dutch National Council of Women; and the International Council of Women.

³⁴ Mineke Bosch (ed.) with Annemarie Kloosterman, *Politics and Friendship. Letters from the International Woman Suffrage Alliance, 1902-1942* (Columbus 1990) 257.

³⁵ Aletta Institute, archive IAV, inv. no. 53, documents concerning the closing of the institute and the looting of the collection by the German police.

³⁶ “As the late Israeli historian Jacob L. Talmon noted, ‘Hitler singled out the international Jewish-Marxist revolutionary as his main target, as the prototype of Jewish evil-doer, as the microbe destructive of all Aryan civilization’ when he unleashed the Holocaust on European Jewry” (Robert Levy, *Anna Pauker. The Rise and Fall of a Jewish Communist* (Berkeley 2001).

³⁷ Aletta Institute, archive Elly Winkel, inv. no. 1, diary of Elly Winkel, secretary of Rosa Manus during the preparation of the congress of the Rassemblement Universel pour la Paix (RUP) in 1936.

already ran so high that Manus was summoned for questioning by the Brussels police and had her fingerprints taken.³⁷ The historian Myriam Everard has found that in 1939 Manus was on a list of alleged 'left-extremists' of the Dutch Centrale Inlichtingen Dienst.³⁸

After the closure and looting of the IAV in July 1940, Rosa Manus was questioned by the Gestapo several times. She was finally arrested in August 1941 and held for some weeks in the prison for political prisoners in Scheveningen. Thereafter, she was transported from one prison to another in Germany for a period of seven weeks, finally to be incarcerated in Ravensbrück, the main Nazi concentration camp primarily intended for women prisoners. According to the Dutch Red Cross she died on April 28, 1943 in Ravensbrück – one of the camp's estimated 92,000 victims.³⁹ Current research, however, suggests that she was murdered in the beginning of 1942.⁴⁰

The post-war re-opening of the IAV took place in October 1947, with Willemijn Posthumus-van der Goot succeeding Rosa Manus as president. The IAV Board made many efforts to trace and retrieve the stolen IAV property. Contacts with women and women's organizations in Germany and Eastern Europe were used to find out the whereabouts of the books and archives, but mostly in vain. There were only two minor successes. Thanks to Dirk Graswinckel, a member of the Dutch government committee for the recuperation of goods from Germany, in 1947 the IAV regained a tenth of its book collection. In 1966 Ivo Krikava, a librarian in Hradec Králové in Czechoslovakia, discovered four books with the stamp of the IAV in them, which he sent back to Amsterdam. After that, decades went by without further news.⁴¹ The first twenty years or so after the war more generally were a relatively quiet period for the IAV. As far as we know, no systematic efforts were made to actively collect archives and other materials, either internationally or nationally. The IAV's earlier international perspective was largely replaced by a more inward-looking and nationalist focus, its internationalism having collapsed under the weight of the wartime losses. The nationalist focus was visible in a reemerging interest in or identification with the Dutch Queens, an interest that had characterized the Dutch women's movement since the late nineteenth century, and now resurfaced as a consequence of World War II. The most successful post-war activity of the IAV was the publication of the book *Van moeder op dochter* in 1948. The title of the book referred to Queen Wilhelmina's abdication and her daughter Juliana's accession to the throne, as well as the broader history of Dutch women and the Dutch

³⁸ www.inghist.nl/Onderzoek/Projecten/RapportenCentraleInlichtingendienst1919-1940 (last accessed July 21, 2010).

³⁹ There is no final confirmation of her place and date of death. Although contemporaries (during and in the early years after the war) mainly described Manus as a victim of Nazi anti-Semitism, we think she was primarily targeted as a *political* opponent of the Nazis; her arrest and imprisonment preceded the deportations and mass murder of Dutch Jewry, which began in July 1942. For more details about Rosa Manus and her international activities, see De Haan, 'A "Truly International" Archive'. On the history of Ravensbrück, see, among others, Germaine Tillion, *Ravensbrück* (Paris 1973); Jack G. Morrison, *Ravensbrück. Everyday Life in a Women's Concentration Camp, 1939-45* (Princeton 2000); Bernhard Strelbel, *Das KZ Ravensbrück. Geschichte eines Lagerkomplexes* (Paderborn 2003), as well as the official website <http://www.ravensbrueck.de/mgr/index.html>. Thanks to the efforts of mainly Hilde Brand, Rosa Manus was included in the exhibition on Jewish women in Ravensbrück in 2008, 'Jüdische Frauen im Konzentrationslager Ravensbrück'.

⁴⁰ See further: Everard, 'Manus, Rosa'.

⁴¹ Annette Mevis, 'Women's Archives Recovered', in: *The Return of Looted Collections (1946-1996). An Unfinished Chapter* (Amsterdam 1997) 115-117.



The IAV in 1977, Herengracht 262, Amsterdam
 Source: Picture archive IAV no. 100007500; photographer unknown.

women's movement since 1798, of which the book provided an overview.⁴² *Van moeder op dochter* (two editions in 1948) was revised, updated and republished in 1968 and 1977, and still is the most 'complete' overview of the women's movement in the Netherlands.

Lacking the support of an active women's movement with a vivid and scholarly interest in the movement's past, the IAV in the decades of the 1950s to 1970s employed only a qualified librarian, not a trained archivist. Archives were acquired on an ad-hoc basis, i.e., when the librarian 'ran into one' or when someone happened to offer an archive to the IAV, but there was no active acquisition policy. The archives that came in – generally from Dutch women's organizations and Dutch women who were or had been active in the women's movement – were simply stored away in bookcases; they were not processed or used for research. This quiet period in the IAV's history ended with the emergence of the second wave of the women's movement.

⁴² W.H. Posthumus-van der Goot (ed.), *Van moeder op dochter. Het aandeel van de vrouw in een veranderende wereld* (Leiden 1948); Francisca de Haan and Annette Mevis, 'Willemijn Posthumus-van der Goot', in: *Biografisch Woordenboek van het Socialisme en de Arbeidersbeweging in Nederland* 8 (Amsterdam 2000) 58-61.

⁴³ Joke Kool-Smit, 'Het onbehagen bij de vrouw' *De Gids* 130: 9/10 (1967) 267-281; Irene Costera Meijer, *Het persoonlijke wordt politiek. Feministische bewustwording in Nederland 1965-1980* (Amsterdam 1996); Vilan van de Loo, *De vrouw beslist. De tweede feministische golf in Nederland* (Wormer 2005).

⁴⁴ There is no proper history of the Dutch Second Feminist Wave yet, either in a national frame or including its transnational dimensions. A popular beginning was made with Van de Loo, *De vrouw beslist*.

⁴⁵ IAV/IIAV Annual Reports.

The Second Feminist Wave and the Creation of a Professional Archival Department (Late 1960s-1991)

In 1967 socialist feminist Joke Smit published 'Het onbehagen bij de vrouw', an article generally considered the beginning of the so-called Second Feminist Wave in the Netherlands.⁴³ In 1968 Man Vrouw Maatschappij (MVM) was established, Dolle Mina in 1969. From that time onwards, but especially in the 1970s and 1980s, numerous feminist action groups, committees, and organizations came into being.⁴⁴ Although this increase in women's activism did not mean that the material these groups created immediately or automatically came to the IAV, the quiet years in the history of the IAV were definitely over.

Since its founding in 1935, the IAV had shared space with the International Institute of Social History, occupying a few rooms of its own within the IISH. In 1981, however, the IAV moved to a bigger location, at Keizersgracht 10 in Amsterdam, which it shared with the Informatie en Documentatie Centrum voor de vrouwenbeweging (IDC), the feminist journal LOVER, and the Stichting Vrouwen in de Beeldende Kunst (SVBK). The IAV experienced enormous growth during this period, both in terms of the number of visitors, the size of its collections, and the number of people working at the institute.⁴⁵ Following a period of successful 'cohabitation' and increasing cooperation, the IAV, IDC and LOVER merged in 1988, forming the Internationaal Informatiecentrum en Archief voor de Vrouwenbeweging (IIAV). During this process of change and growth for the IAV, its archival department finally came into being as well. Since 1974, women's history groups had been forming at Dutch universities, and students came to the IAV looking for information and sources about women's history in the Netherlands.⁴⁶ Historian Selma Leydesdorff used the archive of the National Exhibition of Women's Labor 1898 for her innovative MA thesis about women's cottage industry, which resulted in her book *Verborgene arbeid vergeten arbeid*: one of the first publications of the new women's history.⁴⁷ The National Exhibition of Women's Labor in 1898 was a major event in the history of the Dutch women's movement. Its archive (1.4 meters) would be extensively used by researchers of women's history in the late 1970s and 1980s, and it was the first IAV archive to be officially and professionally inventoried. The archivist was Atie van der Horst, who had worked at the IAV for four hours a week since 1977, and the result was published in 1980.⁴⁸

In 1982, the IAV decided to start actively acquiring archival material again, for the first time since the 1930s. This effort focused on the 'ego' or personal documents of ordinary or 'unknown' women, especially diaries and letters, in line with the emphasis in contemporary women's history to explore and write 'history-from-below' rather than focus on famous women.⁴⁹ This approach also responded to the need in women's history for historical sources about women in the private sphere

⁴⁶ Francisca de Haan, 'Women's History Behind the Dykes: Reflections on the Situation in the Netherlands', in: Karen Offen, Ruth Roach Pierson and Jane Rendall (eds.), *Writing Women's History. International Perspectives* (London etc. 1991) 259-277.

⁴⁷ Selma Leydesdorff, *Verborgene arbeid vergeten arbeid. Een verkenning in de geschiedenis van de vrouwenarbeid rond negentienhonderd* (Assen 1977).

⁴⁸ Whereas earlier researchers mainly used the exhibition's archive to explore specific forms of women's labor, the exhibition itself and its archive took central stage in a book published on the occasion of its centenary in 1998 (Maria Grever and Berteke Waaldijk, *Feministische Openbaarheid. De Nationale Tentoonstelling van Vrouwenarbeid in 1898* (Amsterdam 1998). Translation: *Transforming the Public Sphere. The Dutch National Exhibition of Women's Labor in 1898* (Durham 2004).

⁴⁹ Pioneering historians include Paul Thompson and Sheila Rowbotham; in 1976 the periodical *History Workshop Journal* was started.

that could not be found in state archives and had not been seen as valuable and worth preserving until then. A huge campaign resulted in an initial collection of seventy-five documents, varying in size from a tiny diary to one consisting of 700 notebooks⁵⁰, and forming the basis of the collection which by 2010 consisted of 225 ego documents. A selection of these ego or personal documents was published in the anthology *In verloren minuten*⁵¹, and several diaries were used for a successful theater performance by Hester Macrander called ‘Strikt persoonlijk’. Inspired by this success, Annemarie Kloosterman and Mineke Bosch subsequently explored the existing IAV archives for diaries and letters of feminist leaders. Their interesting findings resulted in a book published on the occasion of the IAV’s fiftieth anniversary, called *Lieve Dr. Jacobs*, later in English published as *Politics and Friendship*.⁵²

A growing recognition of the importance of women’s archives and the IAV’s unique role in the Netherlands in acquiring and preserving them, as well as the increasing need for a professional handling of these materials, resulted in the creation of a separate archival department during the 1988 merger mentioned earlier, in which the IAV became the IIAV. In addition to the IAV library and the documentation center, the IIAV now also had an archival department, staffed by three professionally trained archivists, Annette Mevis, Annemarie Kloosterman and Yolande Hentenaar. The letter ‘A’, referring to archives, prominently present in the IAV’s name since 1935, was finally given its full due. With the establishment of an archival department, the stature of the archives improved considerably. First of all, the IIAV became active in collecting archives. Whereas in the first 52 years of the IAV’s existence a hundred meters came in, the IIAV/Aletta has acquired 1,950 meters of archival material in the twenty three years between 1988-2010 (see Table 1).

Years	Estimated linear meters at arrival
1935-1940	3*
1947-1957	23
1958-1967	7
1968-1977	18
1978-1987	50
1988-1997	700
1998-2007	974
2008-2010	274
Total	2049**

Table 1. Archives acquired by the IAV/IIAV/Aletta (in linear meters)
 Source: IAV/IIAV/Aletta Annual Reports and the archive database.

* Of which approximately 1 meter Aletta Jacobs archive and 1 meter Rosa Manus archive.
 ** December 31, 2010, the total size of linear meters of archive was 1290 meters; the difference is due to the work of processing. Of these 1290 meters, c. 400 still needed to be processed end of 2010. The 225 ego documents cover 22 shelves of one meter each.

Moreover and importantly, these archives were not collected randomly but on the basis of a carefully formulated acquisition policy, accepted and implemented in 1989. According to this policy, the IAV in principle collects papers of Dutch women – generally feminists – who are or have been active in the public sphere, and more specifically, the archives of *Dutch national women's organizations* and action groups (such as the Dutch Association of Country Women); archives of *individual Dutch women* who are or have been active regarding important women's/feminist issues (such as Anja Meulenbelt and Tania Leon); archives of *international congresses on women's subjects* and of *international women's organizations* (such as the International Federation of University Women); and, lastly, women's *ego or personal documents* (the one exception to the general guideline of focusing on the public sphere).

Thus departing from the original aim of the institute, which was to collect materials internationally as much as possible, the IAV/Aletta since the late 1980s has mainly collected Dutch archives. This had become the practice in the 1950s, but had never been formulated as a formal policy. The reason to focus on Dutch archives is that we think the archives of women and women's organizations in principle should stay in their home countries. However, the institute accommodates women's archives from places where it is not possible to keep them properly, or where they are in danger of being destroyed. Examples include the archive of the Belgian organization Women's Organization for Equality (WOE), donated to the IAV in 1985 because the owners wanted it to be housed in a women's archive, which did not yet exist in Belgium at the time;⁵³ and the archive of the Dutch Emancipation Council, 1981-1997, which was slated to be destroyed according to the rules for government archives.

In addition and as noted above, the institute also welcomes archives of international women's organizations and congresses.

In terms of contents, the aim is to build up an archival collection that represents the diversity in the Dutch women's movement. The institute therefore tries to collect material from women with different feminist perspectives, from different religious, class, and ethnic backgrounds, dealing with a wide variety of 'women's topics,' and so on. This aim of being inclusive is not always easy to achieve. For one thing, taking care of their archives was not the first priority of action groups such as Dolle Mina – one of the most famous groups of the Dutch Second Wave, named after the radical feminist *Wilhelmina Drucker* (1847-1925) – who were "anti-establishment" and more or less anarchistic as a matter of principle. Their goal was to "change the world," in a very immediate sense, not to form a centrally-led organization with an official board and a well-kept administration. The so-called 'traditional' women's organizations, such as the Dutch National Council of Women (established in 1899), had and have such formal structures and, as a result, were better archive builders and keepers. Because of the nature of the organization, Dolle Mina did not form *one* archive in *one* place; what is left of its archive is now more or less being pieced together from the papers kept by individual women (but see below, under Recent Challenges and Changes).

⁵⁰ Bosch, 'A Woman's Life'.

⁵¹ Annette Mevis (ed.), *In verloren minuten, dagboeken en herinneringen van vrouwen, 1896-1979* (Weesp 1985).

⁵² Mineke Bosch and Annemarie Kloosterman, *Lieve Dr. Jacobs. Brieven uit de Wereldbond voor Vrouwenkiesrecht, 1902-1942 ter gelegenheid van 50 jaar Internationaal Archief voor de Vrouwenbeweging* (Amsterdam 1985); Bosch, *Politics*.

⁵³ The Archiefcentrum voor Vrouwengeschiedenis (AVG) in Brussels was founded in 1995; the WOE archive was handed over to the AVG in 1996. See their website at http://www.avg-carhif.be/cms/le_carhif_en.php.

To build up an archival collection that represents the diversity in the women's movement, the archivist not only needs to know the movement (of which the institute is a part), but also to establish and develop contacts with those persons and organizations whose archives it would be especially important to acquire. Even though a significant amount of time is spent on this part of the work, the archivist is still sometimes pleasantly surprised by the offer of an interesting archive of a woman or organization whose name was not on the wish list. An example is Jacqueline Wttewaall van Stoetwegen (1900-1984), who worked for the Young Women's Christian Association (YWCA) in the Netherlands and for the World YWCA in Geneva from 1935 onwards, ending her career in 1960 as secretary to Elizabeth Palmer, president of the World YWCA. Another example is the archive of the Vrouwenaktiegroep Spuugzat, which started in April 1992 "out of anger at, and to protest against, increasingly misogynist and sexist advertising."⁵⁴

Conversely, building up a representative archival collection on an always limited budget also means that the archivist occasionally has to refuse materials that are offered: for example, a woman's life-long collection of holiday scrapbooks, a collection of cuttings the institute already has in its possession, or the archive of a local women's organization (that is, if the municipal archive in question is willing to store it). The policy is to acquire and preserve the archives of national women's organizations; local women's organizations or local branches of national organizations are therefore referred to municipal archives.

Following similar guidelines, the Dutch National Archives in The Hague in 1994 handed over to the IIAV several archives of national women's organizations in their possession, among them the archive of the Nederlandsche Bond voor Vrouwenkiesrecht, donated to the National Archives in 1920, well before the establishment of the IAV.⁵⁵ In order to make visible 'women's archives' held in other archival institutes in the Netherlands, the IIAV in 1990 started to register these women's archives in a database, called Database Women's Archives (DAVA). However, because of the expanded possibilities to find archives through the Internet, this service has been discontinued.

The process of establishing and professionalizing the archival department culminated in 1991 in the publication of the *Overzicht van de archieven in het IIAV*, which contains an extensive introduction on the history of the IAV/IIAV and descriptions of 188 archives – clearly a milestone for the archival department and hence the IIAV as a whole.

The combination of the flowering of interest in women's history on the one hand, and the existence of a well-functioning archival department at the IIAV on the other, in the first half of the 1990s resulted in the publication of a number of books (all PhD theses), based partly or entirely on archival material housed in the IIAV.⁵⁶ However, after this initial period of bloom, women's history has not been successfully institutionalized at Dutch universities. No positions were opened for women's historians, and the number of PhDs in women's history has significantly decreased since the second half of the 1990s.

⁵⁴ Aletta Institute, archive Spuugzat.

⁵⁵ In 1894 the Vereeniging voor Vrouwenkiesrecht was established; the Bond was an offshoot established in 1907.

⁵⁶ Jolande Withuis, *Offering en heroïek. De mentale wereld van een communistische vrouwenorganisatie in naoorlogs Nederland, 1946-1976* (Meppel 1990); Francisca de Haan, *Sekse op kantoor. Over vrouwelijkheid, mannelijkheid en macht, Nederland 1860-1940* (Hilversum 1992); Marianne Braun, *De prijs van de liefde. De eerste feministische golf, het huwelijksrecht en de vaderlandse geschiedenis* (Amsterdam 1992); >

Steady Growth and Unexpected Treasures

Most of the archives in the collection were acquired during the 1990s and the first decade of the 21st century, as Table 1 above showed. The main reason, obviously, is that the IAV has had an archival department since 1988, and an active acquisition policy since 1989. In addition, in the 1990s a number of Second Wave women's organizations and groups ended their activities and handed over their archives to the IAV. Examples include Tegen Haar Wil, founded in 1983 to offer help to sexually abused women and girls, and Kenau, a center where women learned physical and mental self-defense through various martial arts. Thirdly, historians have played an important role in this process of growth by informing the IAV about archival material that they discovered while conducting research or by persuading organizations or individuals to deposit their documents at the institute. Surely one of the most interesting examples is that of the archive of Johanna W.A. Naber, self-taught historian and the third co-founder of the IAV in 1935. Her extremely important archive (2.3 meters) only came to the institute in 1994, after historian Maria Grever, who wrote her PhD on Naber, persuaded Naber's relatives to have it housed at the IAV.⁵⁷

Yet, of all the interesting acquisitions of the last decades, few materials were more unexpected or received with more profound happiness than the IAV materials that had been stolen by the Nazis in 1940. This material was discovered, as if by a miracle, by a Dutch journalist in what was called a 'secret archive' in Moscow in 1992. It turned out that the Soviet Army had found the material hidden in Sudeten Germany and had relocated it to Moscow, where it was stored in a huge building together with many other stolen archival treasures from all over Western Europe. After the initial discovery, it took another eleven years and many efforts by the Dutch Ministry of Foreign Affairs and the Dutch Embassy in Moscow before the IAV materials were finally returned to Amsterdam – demonstrating once again the political and valuable nature of women's archives!⁵⁸

The material that was returned to the IAV consists of about five running meters of archival material, pictures and documentation, all collected by the IAV – especially Rosa Manus – between 1935 and 1940. It includes personal documents of women's movement leaders such as Aletta Jacobs, Rosa Manus and Betsy Bakker-Nort; documents of organizations such as Arbeid Adelt, established in 1871 and the oldest national women's organization in the Netherlands, and the Nederlandsche Vereeniging van Werkende Vrouwen; hundreds of pictures of international congresses, demonstrations, marches, and individual women; and a whole documentation system then in use at the IAV. However, most of the stolen books (about 4,000) and periodicals (150 different journals) have still not been retrieved.

⁵⁷ Corrie van Eijl, *Het werkzame verschil. Vrouwen in de slag om arbeid, 1898-1940* (Hilversum 1994); Mineke Bosch, *Het geslacht van de wetenschap. Vrouwen en hoger onderwijs in Nederland, 1878-1948* (Amsterdam 1994); Mieke Aerts, *De politiek van de katholieke vrouwenemancipatie. Van Marga Klompé tot Jacqueline Hillen* (Amsterdam 1994); and Grever, *Strijd*.

⁵⁸ In her will of June 3, 1937, Johanna Naber had donated her archive and books to the IAV, but she changed her will on July 23, 1940 because the IAV had been closed by the Germans (Grever, *Strijd*, 34, 37).

⁵⁹ Van de Loo, *Moet terug*; De Haan, 'A "Truly International" Archive'.



Arrival of the original IAV archives from Moscow in May 2003 at Obiplein 4, Amsterdam.
From left to right: Annette Mevis, Annemarie Kloosterman, Babette Roelandschap, Marjet Douze, Evelien Rijsbosch, Joke Blom and Ingrid Verver.

Source: Picture archive IAV no. 100015534; photographer Susanne Neugebauer.

Recent Challenges and Changes

One of the most important challenges since the 1980s for the IAV/IIAV/Aletta as a whole, including its archival department, has been to ensure ethnic diversity or a proper multicultural representation within the institute and its collections. Until the 1980s, the IAV's predominantly white and middle-class character was not consciously recognized, let alone problematized. This changed to some extent with Black women's criticism of the overwhelmingly white character of women's studies and the creation of academic postcolonial studies.⁵⁹ One of the main concerns – not only directed at the IAV but broader – was the absence and/or low visibility of information on Black, migrant and refugee women. In order to remedy this, Flamboyant, a national information center for and about Black, migrant and

⁵⁹ The starting point in the Netherlands was the criticism by a group of Black women at the Winteruniversiteit Vrouwenstudies in 1983, see Maayke Botman, Nancy Jouwe and Gloria Wekker (eds.) *Caleidoscopische visies. De zwarte, migranten- en vluchtelingenvrouwenbeweging in Nederland* (Amsterdam 2001).

⁶⁰ Amalia Deekman and Mariette Hermans, the authors of the article 'Heilig vuur. Bezieling en kracht in de organisatievorming van de zmv-vrouwenbeweging in Nederland', in: Botman, *Caleidoscopische visies*, write on page 81-82: "We have chosen to use the material in the IAV because it is the only internationally oriented information center in the Netherlands that specifically collects and preserves the heritage of women >

refugee women, was founded in 1985. In 1991, however, the Directie Coördinatie Emancipatiebeleid (DCE), the Dutch governmental agency responsible for women's emancipation and for funding women's projects, decided to stop financing Flamboyant and requested that the IIAV continue the bibliographical project Flamboyant had started. DCE also temporarily increased the IIAV's funding so that it could develop its capacities for collecting, organizing and making accessible information on Black, migrant and refugee women. In close cooperation with the Black, migrant and refugee women's movement, the IIAV developed a number of projects and hired someone for this particular purpose. Since June 1998, the institute has integrated the efforts to acquire and make accessible material about and from Black and migrant women into its regular work. The archival department began in 1992 more actively to acquire material from the Black, migrant and refugee women's movement,⁶⁰ and in 1997 received the first archive of a Black women's organization: the Landelijke Vereniging van Alleenstaande Arabische Vrouwen. The archive of ZAMI is another important archive of Black and migrant women housed in the institute.⁶¹ The archival department continues to see the acquisition of a diverse range of women's cultural heritage material as one of its most important tasks.

Another challenge facing the archival department is related to the ongoing digitization of information. Archives are increasingly comprised of electronic and digital items. Some organizations and individuals no longer build paper archives at all, because they only exist on the Internet, such as the Webgrrls.⁶² The technological developments demand a different role from the archivist. More so than with regular paper documents, archivists can no longer just wait until a private archive becomes available or an organization stops functioning. Rather, archivists will have to acquire archival records even more actively than before, prior to the moment they cease to exist. Paper, to some extent, is patient, but bits and bytes are not.

A last important change is that the IIAV in recent years has begun to actively create oral history sources. Oral history started to bloom in the 1970s as part of the then dominant social history and general interest in 'history-from-below.' Feminist historians embraced oral history because it enabled them to find 'women's voices' – very much in line with the credo of the new women's history – and to co-create new sources for writing women's history. However, unlike other similar institutions, especially in the U.S.A., the IAV/IIAV did not actively collect, let alone create, oral histories. This changed in 2005, under the leadership of the institute's new director, the anthropologist Saskia Wieringa. Two projects were launched: one is the creation of a calendar that shows the most important facts and events related to Black, migrant and refugee women in the Netherlands, partially based on interviews; the other is a video history project called 'Moving Women's History,' a collection of video interviews with activists of the Dutch Second Feminist Wave, such as Dolle Mina, as a supplement to the paper archives of this very important movement.⁶³

⁶⁰ for generations to come. In addition, since 1992 the IIAV has consciously collected material of the Black, migrant and refugee women's movement. Because of this it plays a central role in preserving the heritage of Black, migrant and refugee women" (our translation, FdH and AM).

⁶¹ ZAMI, founded on February 28, 1991 in Amsterdam from within Flamboyant, is an intercultural center for all Black and migrant women's organizations in Amsterdam. The Dutch government ended its funding of ZAMI in January 2005; ZAMI was therefore forced to stop a number of its activities.

⁶² See: <http://www.webgrrls.com>, last accessed 10 January 2012.

⁶³ See the chapters by Douze and Tjoa, and Keller and Pieterse in: Wieringa, *Traveling Heritages*.

Two other oral history projects were made possible through funding by the Dutch Ministry of Health, Welfare and Sport of a large historical project called *Erfgoed van de oorlog*, whose aim was to organize a last major effort nationwide, to find, preserve and/or create important sources regarding World War II. This project allowed the Aletta Institute to create a collection of interviews with Dutch women who had been involved in, or had been active supporters of, the Dutch pro-Nazi party (so-called NSB-women) and their daughters; as well as to create a collection of interviews with (former) Communist women. The *Erfgoed van de oorlog* project also allowed the Aletta Institute to digitize the diaries or memories of forty women written during or about World War II in the Netherlands and/or the former ‘Dutch East Indies.’⁶⁴

Conclusion

Starting from the insight that archives are not above or beyond ‘history’ but are “themselves artifacts of history”⁶⁵, in this contribution we have explored the history of the IAV/IIAV/Aletta’s archival policies and practices between 1935 and 2010, asking which historical, cultural and political events influenced what archives were collected, why, and what subsequently happened to them. We found that major events and trends of European history since the 1930s have fundamentally shaped the institute and its archival policies and practices, with the anti-feminism of the 1920s and 1930s, the rise of Nazism and fascism, World War II and its long-term consequences, and the ups and downs in the women’s movement as the most obvious examples. Fascism and Nazism and the Second World War had devastating consequences for the IAV and its founding president, Rosa Manus. The IAV was looted and closed, and Rosa Manus was arrested, imprisoned, and murdered. How much the fate of the IAV in 1940 mattered to Rosa Manus – and perhaps, how much it epitomized the failure of all efforts for peace and against fascism – in 1946 was expressed by Manus’s close friend and biographer Clara Meijers, according to whom the closing and looting of the IAV caused Rosa “incredible sadness. It was the beginning of her suffering (...) and a blow from which she has not recovered”.⁶⁶ We have also seen that the IAV/IIAV/Aletta Institute was and is an important part of, and actor in, the women’s movement: it was established by three feminists in part to safeguard the legacy of the First Feminist Wave; it reacted to the contemporary need for scientific publications to counter the anti-feminism of the 1920s and 1930s; through its first president and its International Advisory Board the institute was in touch with the center of the then international women’s movement; it was the first place in the Netherlands where women’s history was given an institutional basis, and through its archival policies, its own publications and those it enabled it profoundly contributed to the development of that field in the Netherlands.

Finally, our essay has shown the extent to which the archival department and the IAV/IIAV/Aletta as a whole have grown and become professionalized – now being recognized as one of the foremost women’s libraries and archives in Europe. It seems likely that the increasing internationalization – also in the form of incoming archives and increasing contacts and cooperation throughout Europe – will be one of the currents shaping the near future of the archival department.

⁶⁴ See <http://www.aletta.nu/aletta/eng> under collections / egodocuments.

⁶⁵ Burton, *Archive Stories*, 6.

⁶⁶ Clara Meijers, *Een moderne vrouw van formaat. Leven en werken van Rosa Manus* (Leiden 1946), 53.

Over de auteurs en redacteuren

Ron Blom werkt sinds 2000 bij het Stadsarchief Amsterdam. Hij promoveerde in 2004 en publiceerde in het *Archievenblad* en het *Biografie Bulletin*. Onlangs verscheen zijn biografie *Frank van der Goes*. Blom maakt deel uit van het Platform Particuliere Archieven (PPA) en is redacteur van het geplande *S@P Jaarboek over Oorlog en Archieven*.

Filip Boudrez studeerde geschiedenis aan de universiteit van Leuven. In 1997 studeerde hij ook af als archivaris en documentbeheerder. In dat zelfde jaar volgde hij cursussen *software engineering* en computerprogrammering. Hij werkte van oktober 2000 tot december 2003 in het DAVID-project (Digitaal Archiveren in Vlaamse Instellingen en Diensten). Als onderzoeker ontwikkelde hij digitale archiveringsstrategieën, praktische richtlijnen en *best practices* voor allerlei types digitale archiefdocumenten (e-mail, kantoordocumenten, websites, databanken, content management systemen, GIS, enzovoorts). Hij is momenteel medewerker van het stadsarchief Antwerpen alwaar hij de eDAVID-resultaten in de praktijk omzet. Voor het stadsarchief Antwerpen en de stad Antwerpen ontwikkelde hij een digitaal depot. Binnen het Expertisecentrum DAVID zet hij het onderzoek naar digitale archivering verder. Hij focust hierbij op de werkgebieden authenticiteit en digitale depots. Hij ontwikkelt ook softwaretoepassingen waarmee de eDAVID aanbevelingen in de praktijk kunnen worden gezet.

Teun de Bruijn studeerde geschiedenis aan de Rijksuniversiteit Leiden en is sinds 1986 werkzaam bij Erfgoedcentrum DiEP te Dordrecht, onder andere als archiefinspecteur en hoofd collectiebeheer. In 2011 is hij benoemd tot gemeentearchivaris van Dordrecht en van dertien regio gemeenten.

Dirk Jan Dolging is gemeentelijk archiefinspecteur van het Gelders Archief te Arnhem. Daarvoor was hij werkzaam bij het Regionaal Archief Zutphen. In 2011 behaalde hij aan de UvA het masterdiploma Archiefwetenschap. Eerder studeerde hij geschiedenis aan de Rijksuniversiteit Groningen, met als specialisatie Midden- en Oost-Europese Geschiedenis.

Ines van Dijk werkt sinds 2003 als beleidsmedewerker archief en informatiediensten bij achtereenvolgens de Stichting Pensioen- en Verzekeringskamer en De Nederlandsche Bank N.V. Hiervoor werkte zij als beleidsadviseur, onderzoeker en informatiebemiddelaar op het terrein van arbeidsintegratie en scholing bij diverse organisaties van en voor allochtonen. In 1988 studeerde zij af als Andragoloog met als specialisaties Organisatiekunde en Studies van de multi-etnische samenleving. Vanaf 2007 studeert zij Archiefwetenschap aan de UvA.

Eline de Graaf werkte van 2005 tot 2012 bij het Zeeuws Archief in Middelburg. In 2010 rondde zij de studie Archiefwetenschap aan de UvA af. Sindsdien studeert zij Geneeskunde aan de Erasmus Universiteit in Rotterdam.

Francisca de Haan is professor of Gender Studies and History aan de Central European University in Boedapest. Zij studeerde geschiedenis aan de Universiteit van Amsterdam, en promoveerde in 1992 aan de Erasmus Universiteit Rotterdam op *Sekse op kantoor. Over vrouwelijkheid, mannelijkheid en macht, Nederland 1860-1940*. Zij publiceerde onder meer *The Rise of Caring Power: Elizabeth Fry and Josephine Butler in Britain and the Netherlands* (met A. van Drenth; 1999); *A Biographical Dictionary of Women's Movements and Feminisms: Central, Eastern, and South Eastern Europe, 19th and 20th Centuries* (co-edited; 2006); en *Women's Activism: Global Perspectives from the 1890s* (co-edited; 2013). De Haan is founding editor van het Engelstalige jaarboek *Aspasia* en was Vice-President van de International Federation for Research in Women's History (2005-2010).

Caroline de Hart studeerde kunstgeschiedenis aan de Radboud Universiteit Nijmegen. In 2012 behaalde zij het diploma archivistiek B aan de Hogeschool van Amsterdam. Sinds 2009 is ze werkzaam bij het Streekarchief Land van Heusden en Altena, waar ze zich onder andere bezig houdt met het inventariseren en nader ontsluiten van archieven en collecties, het verbeteren van de digitale ontsluiting van archiefmateriaal en het informeren en begeleiden van bezoekers en vrijwilligers in de studiezaal.

Karin van der Heiden werkt als zelfstandig adviseur, producent en onderzoeker op het snijvlak van vormgevingserfgoed, grafisch ontwerpen en digitale archieven. Haar onderzoek is gericht op de digitalisering van het grafisch ontwerpen in de jaren '80 en de duurzame toegang tot digitale particuliere archieven en collecties. Tot 2008 gaf ze leiding aan het Nederlands Archief Grafisch Ontwerpers (NAGO).

Suzanna Jansen volgde een balletopleiding en studeerde communicatie aan de Heao. Ze werkte in Moskou als assistent-uitgever tot ze de overstap maakte naar de journalistiek. Terug in Nederland ontdekte ze de roemruchte bedelaarskoloniën van Veenhuizen en haar familiegeschiedenis daar, waarover ze *Het pauperparadijs* schreef. Later verscheen *De hemel is goud*, een verhaal over ambitie en overmoed. www.suzannajansen.nl.

Eric Ketelaar was van 1997 tot zijn emeritaat per 1 januari 2009 hoogleraar in de Archiefwetenschap in de Afdeling Mediastudies van de Faculteit der Geesteswetenschappen van de Universiteit van Amsterdam. Van 1989-1997 was hij algemeen rijksarchivaris. Van 1992-2002 was hij deeltijd hoogleraar Archiefwetenschap in de afdeling Geschiedenis van de Faculteit der Letteren van de Universiteit Leiden. Hij was visiting professor aan de University of Michigan (Ann Arbor), Gakushuin University (Tokio), de University of Toronto en Monash University (Melbourne). Zijn lijst van publicaties is te vinden op www.archivistics.nl.

Justin Klein is werkzaam als informatieadviseur bij AgentschapNL (ministerie van Economische Zaken) en het CBI (ministerie van Buitenlandse Zaken). Voorheen is hij werkzaam geweest als coördinator digitalisering bij het Gemeentearchief in Rotterdam en als archivaris en archief-assistent bij het Rijksarchief te Härnösand in Zweden. Justin heeft geschiedenis en archiefwetenschap gestudeerd. Momenteel volgt hij de opleiding Informatie- en Documentmanagement aan de Erasmus Academie te Rotterdam.

Petra Links is Archivaris en Teamleider Collecties bij het NIOD Instituut voor Oorlogs-, Holocaust- en Genocidestudies en is als onderzoeker betrokken bij European Holocaust Research Infrastructure (EHRI), Europeana Cloud: Unlocking Europe's Research via The Cloud (eCloud)

en Digital Research Infrastructure for the Arts and Humanities (Dariah). Petra verkreeg in 2010 haar Masterdiploma Archiefwetenschap (+ Archivistiek A) aan de Universiteit van Amsterdam. Hiertoe schreef zij de thesis: *Privépapieren in bewaring. Een onderzoek naar het hedendaags behoud van particuliere archieven in Nederland*. In 2005 rondde zij haar master Contemporaine Geschiedenis aan de Universiteit Utrecht af. Titel scriptie: *Geschiedschrijving in naoorlogs Nederland: drie geschiedwerken centraal*.

Viktor Lundberg heeft geschiedenis, informatica en archief- en informatiewetenschap gestudeerd aan de Universiteit van Midden-Zweden (Mittuniversitetet) en is momenteel werkzaam als archivaris bij het Stadsarchief van Borås. Voorheen is hij ook werkzaam geweest als archief-assistent/archivaris bij Rijksarchief van Noord-Zweden te Härnösand, archivaris bij Nijverheidsarchief in Noord-Zweden en als gemeentearchivaris in Härnösand.

Geert Luykx is werkzaam bij Historisch Goud, erfgoedcentrum van de gemeente Heerlen en bestaande uit Kasteel Hoensbroek, het Thermenmuseum en Rijkheyt, centrum voor regionale geschiedenis. Sinds 2005 is hij werkzaam als archiefinspecteur voor de gemeenten Brunssum, Gulpen-Wittem, Heerlen, Nuth, Simpelveld en Voerendaal en sinds 2011 tevens voor Sittard-Geleen. Daarnaast is hij afdelingshoofd Beheer en Behoud van Historisch Goud. Hij is bovendien als cursusdocent verbonden aan de Archiefschool.

Annette Mevis studeerde geschiedenis aan de toenmalige Katholieke Universiteit in Nijmegen en volgde de Archiefschool in 1987/1988. In 1983 begon ze te werken bij het Internationaal Archief voor de Vrouwenbeweging (IAV) op het project Egodocumenten van vrouwen. Sinds 1988 is ze daar werkzaam als archivaris.

Hinke Piersma is politiek historicus. Ze studeerde geschiedenis aan de Universiteit van Amsterdam. Sinds 1998 is ze werkzaam bij de onderzoeksafdeling van het NIOD Instituut voor Oorlogs-, Holocaust- en Genocidestudies. In 2005 voltooide zij haar proefschrift over 'de drie van Breda' die, vanaf hun berechting eind jaren veertig tot de vrijlating van de laatste twee in 1989, onderwerp waren van intens maatschappelijk en politiek debat. Recentelijk was Piersma project-leider van *War in Parliament*, een project over het gebruik van de Tweede Wereldoorlog in het Nederlandse politieke discours. Wanneer verwezen parlementsleden naar de Tweede Wereldoorlog, in welke context deden ze dat, en welke politieke standpunten wilden zij hiermee onderstrepen? Daarnaast houdt ze zich bezig met de geschiedenis van de Europese integratie en de Tweede Wereldoorlog als 'oorsprongmythe'.

Theo Vermeer is sedert 2004 werkzaam in het archiefwezen. Na parttime werkzaam geweest te zijn bij de stadsarchieven Dordrecht en Breda, werkte hij enige tijd bij Doxis. Sinds 2007 is hij verbonden aan het stadsarchief Rotterdam. In 2012 was hij tevens in deeltijd archiefinspecteur bij het gemeentearchief van Delft. In 2010 rondde hij aan de UvA zijn masterstudie Archiefwetenschap af. Hij is eindredacteur van het S@P-jaarboek *12 Particuliere Archieven* en heeft thans zitting in de lobby-commissie van de Koninklijke Vereniging van Archivarissen (KVAN).

Erik Visscher studeerde Turkse taal en cultuur en Archiefwetenschap. Hij is werkzaam bij het Gemeentearchief Schiedam als archiefinspecteur.

Margreet Windhorst is sinds 2008 onder de naam Raamwerk advies en tekst werkzaam als beleidsadviseur en tekstschrijver in de erfgoedsector. Zij schreef als secretaris bij de Raad voor Cultuur mee aan het advies *Het tekort van het teveel* (2005) en als lid van de commissie Jeurgens en eindredacteur aan het rapport *Gewaardeerd verleden. Bouwstenen voor een nieuwe waarderingsmethodiek voor archieven* (2007). Als zelfstandig adviseur stelde zij in 2010 in opdracht van het Nationaal Archief een beleidskader op voor de verwerving van particuliere archieven (*Verwerven met het oog op morgen*). In 2011 schreef zij voor Aletta, instituut voor vrouwengeschiedenis, een acquisitiebeleidsplan voor de totale collectie (Aletta kiest).

Annejet van der Zijl is een Nederlands schrijfster en historica. Tot dusver publiceerde ze vier boeken die allemaal bestsellers werden. Van de verschillende titels zijn er alleen in Nederland al meer dan 750.000 exemplaren verkocht. Drie van haar boeken zijn of worden verfilmd en ze zijn alle vier verkrijgbaar als luisterboek, papieren boek en e-book. Na het gymnasium studeerde ze eerst kunstgeschiedenis in Utrecht en later massacommunicatie in Amsterdam. Na een Masters International Journalism in Londen kwam ze in 1990 terecht bij de toenmalige *Haagse Post*, net voor dit blad fuseerde met *De Tijd*. Op dit moment werkt Annejet aan een levensverhaal dat zich afspeelt tegen het decor van de Amerikaanse en Europese geschiedenis tussen 1875 en 1950. Daarnaast was ze in het najaar van 2011 gastschrijver aan de Rijksuniversiteit Groningen en vormt ze samen met Paul Brill en Margalith Kleijwegt de jury van de Brusseprijs in 2012.

Het jaarboek 'Particuliere Archieven' bestaat uit wetenschappelijke bijdragen en geeft handreikingen en adviezen ten aanzien van de methodiek van verwerving en behoud van particuliere archieven.

De bijdragen zijn zowel uit binnen- en buitenland, omdat ook in het buitenland aandacht is voor verwerving en behoud van particuliere archieven. Daardoor is het mogelijk te komen tot vergelijkend onderzoek, maar het laat tevens de kansen, gevaren en uitdagingen scherper zien.

Dit jaarboek laat zien dat particuliere archieven *work in progress* zijn.

Nooit zal de discussie over het behoud van deze archieven eindigen, mits ingezien wordt dat keuzes maken nodig is vanuit financieel en zakelijk oogpunt. In alle situaties is het noodzakelijk dat men zich afvraagt "waarom worden particuliere archieven verworven".

Daarom roept dit jaarboek op tot discussie zodat efficiënter en effectiever gewerkt wordt aan de totstandkoming van de Collectie Nederland.