



VOX DISCIPULORUM

JULY 2011

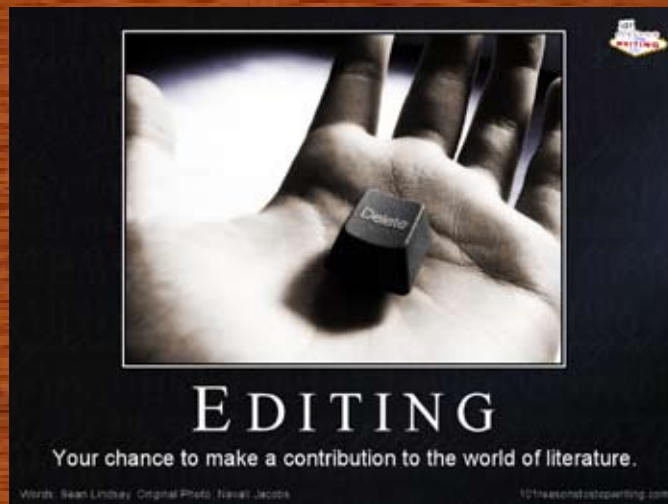
ESCHER

**PROFESSOR
HORSTMANSHOFF**

**MATTHEW
ARNOLD**

**BETWEEN LEIDEN
AND CATALONIA**

PHOTOS OF IRAN



We are looking for someone who would like to do the layout
for future issues of the Vox.

More journalists and photographers are also welcome!

If you want to write, make photographs,
or do the layout for the Vox,

please e-mail us at: Newspaper-manager@isn-rleiden.nl
and Newspaper-editor@isn-rleiden.nl.

Any article submissions can be made
to these e-mail addresses as well.

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look us up on facebook and
join other initiatives, like
Cinema Night, Cooking Night,
Cultural Festival, and more!
Search for: ISN-R Leiden

from our desk

This third issue of the Vox brings our year of wonderful experiences in Leiden—both academic and cultural—to a close. We hope that you have had the chance to meet our journalists and photographers in our previous issues of this year, but if not, we welcome you to look at their work in this year's final issue. The articles altogether again cover a wide range of topics, including the following: natural disasters in Japan; one's longing for one's home country; the reflection of one's approach to life on the chessboard; the thrill of Escher's mathematics; striking cultural differences in terms of the way we dress; an interview with professor Horstmanshoff; the excitement surrounding Slater's successful surfing; problems with bank cards; the exceptional beauty of poetry; the pros and cons of home births; and possible legal solutions for social and political problems in Libya. At first these individual pieces of creative writing may seem unrelated, but more consideration of what they share in common reveals that these themes unite the articles: cultural relativity in regard to legal matters such as payments and the prosecution of human rights violations; national differences in responding to traumas and celebrating holidays; and individual passions for one's subject of study or career as well as one's achievement therein. With all of these aspects in mind, enjoy our works of art, and let us know what you think!

RAFFAELLA DIETZ
[EDITOR-IN-CHIEF]

cover photo by LILY KNEGT
layout by OXALIS ATINDRIYARATRI

THE ISN-R COMMITTEES

Are you an international student in Leiden who wants to have fun in a group of people with the same interests?

ISN-R has many committees offering various activities and catering for a range of hobbies!

The Vox Committee comprises of ambitious journalists and photographers who produce the Vox Discipulorum, this very newspaper! Every international student is welcome to join the meetings in the Common Room in Plexus and participate in brainstorming, writing, photographing and...having fun!

The Cinema Club is the ISN-R's exciting film society that brings together all fans and cinema lovers. Every week on Tuesday, 8pm, we screen international movies at the Common Room of Plexus. After each screening, we get together for a drink with the moderators of the club and discuss the movie. We are always looking for new people!

The Book Club is the place where international students meet to discuss books that they have read and express their opinions, likes and dislikes. Every two weeks we choose a theme and consequently read a book that falls into those lines, so the discussion is more centered on literary topics rather than actual books. The club also organizes trips to flea markets, book shops, libraries and literary museums!

The Cooking Club Are you tired of boring, not tasty, unhealthy student food? Do you want to learn how to cook professional delicious meals with a bunch of cool international students just like yourself? Do you want to eat finger-licking cuisines from all over the world? Then, join the ISN-R Cooking Club! We offer free cooking workshops, regular dinner events and much more!

The Cultural Festival Committee: Do you want to meet lots of people from all over the world, be a part of the biggest summer event in Leiden, and go back to your home country knowing that you have made a difference? Then, be a part of the organization committee of the Cultural Festival 2010/2011! Our members will also visit festivals around The Netherlands to get new ideas for our own and enjoy regular free dinners and drinks with each other! So, join the Cultural Festival Committee and help your fellow international students show their culture in the best, most exciting way possible!

The Music Committee does not only consist of talented musicians but also talented organizers - aside from jamming and making music ourselves we explore the Leiden music scene and get special privileges (backstage passes, etc) from the biggest record label in Leiden! Any student with a musical interest is more than welcome in this music committee!

The International Excursions Committee does what every international student cares about: travelling. We organize trips for our fellow students: we let other students vote for preferred locations, we arrange a cheaper price than normal, plan a good date and compose a few cultural and social programmes for the place we are travelling to. If you would like to travel with us or are eager to help us organize a trip - please do apply!

The Theatre Group is the place to be for theatre lovers - the group rehearses and performs itself, but also visits plays and exhibitions together. You don't have to be a big stage diva to join us! You can also participate by helping with the costumes or the stage display.

The Cocktails Committee is organizing all ISN-R's cocktail parties! Great for people who love participating in parties and running a bar! Or it might be an opportunity for you to learn how to make long drinks and cocktails while enjoying a party. A very fun committee for very fun people :-)

The Marathon Club is our newest committee! This is the place for people who love running or would like to start! So, whether a complete beginner or an advanced runner- exercising together is fun. After a bit of training the goal would be to start participating in many marathons around Europe!



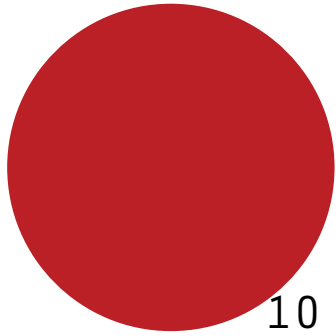
ESCHER



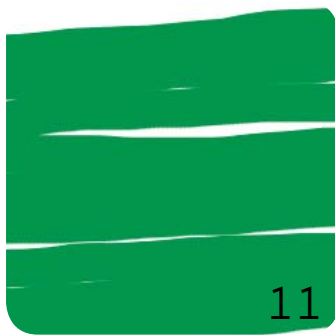
MATTHEW
ARNOLD



PROFESSOR
HORSTMANSHOFF



JAPAN



LIBYA



IRAN



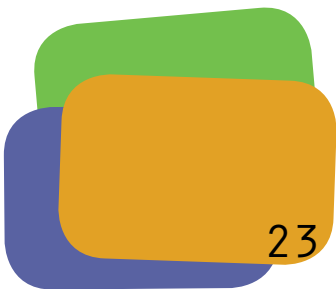
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ESCHER & THE IMPOSSIBLE

by GIULIA CEREDA

Maurits Cornelis Escher (1898-1972) is one of the world's most famous graphic artists. His art is enjoyed by millions of people all over the world.

He was born in Leeuwarden, The Netherlands, as the fourth and youngest son of a civil engineer. After 5 years the family moved to Arnhem where Escher spent most of his youth. After failing his high school exams, Escher ultimately enrolled in the School for Architecture and Decorative Arts in Haarlem. After only one week, he informed his father that he would rather study graphic art instead of architecture as he had shown his drawings and linoleum cuts to his teacher Samuel Jessurun de Mesquita, who encouraged him to continue with graphic arts.

M.C. Escher became fascinated by the Regular Division of the Plane when he first visited the Alhambra, a fourteenth century Moorish castle in Granada, Spain in 1922.

During his years in Switzerland and throughout the Second World War, he vigorously pursued his hobby by drawing 62 of the total of 137 Regular Division Drawings he would make in his lifetime.

He would later extend his passion for the Regular Division of the Plane by using some of his drawings as the basis for yet another hobby, carving beech wood spheres.

He played with architecture, perspective and impossible spaces. His art continues to attract the attention of and amaze millions of people all over the world. In his work we recognize his keen observation of the space around us and the expressions of his own fantasies. M.C. Escher shows us that reality is wondrous, comprehensible and fascinating.

ESCHER IN HET PALEIS

Going to Den Haag, you can visit "Escher in Het Paleis," a really nice museum about this famous graphic designer. The address is Lange Voorhout 74.

The museum is situated in a very beautiful palace, The Lange Voorhout Palace, which was owned by the Royal Family for almost a hundred years. In 1896 it was bought by Queen Emma, the great-grandmother of the present Queen Beatrix.

In 2003, the Dutch sculptor Hans van Bentem designed fifteen chandeliers for the former "royal rooms," the rooms Queen Emma used. The chandeliers were made in the Czech Republic especially for Escher at the Palace. Van Bentem chose topics related to Escher's work like the chandeliers in the shape of a fish and a bird. But sometimes they have nothing to do with Escher's work, however; this is the case, for example, with the spider and the skull, which hang on the first floor.

The exhibition at "Escher in Het Paleis" combines works of art with biographical material including a slide show, photographs, letters, studies of divisions of the plane and preliminary sketches.

IMPOSSIBLE FIGURES

There are many mathematical topics in Escher's work. One of these is the impossible figures.

Escher was really fascinated by the relationship existing through dimension: we are used to represent 3-dimensional figures above 2-dimensional figures and this antagonism creates conflicts.

The special suggestion of a plane figure can have so much strength that it is possible to create worlds that in 3D couldn't exist—at first glance, the image seems to be the projection of a 3-dimensional figure on the paper. Actually, however, looking again you understand that such a figure cannot exist in reality.

I would like to analyze an example of this: Waterfall, 1961. (see page 8)

In this illustration, the flow of falling water activates a mill that pushes the same flow into a canal which returns to the beginning, zigzagging. Everything seems to be in place, yet we seem to be in a strange universe where water flows uphill. The waterfall represents a closed system: the water continues to come back to the mill in a perpetual motion, violating the physics law. Ironically, Escher pointed out that periodically we need to add water in order to compensate for evaporation! What is wrong with it? Well, nothing is wrong with it. It is just our minds trying to equate the lines Escher drew with what our senses perceive of the real world.

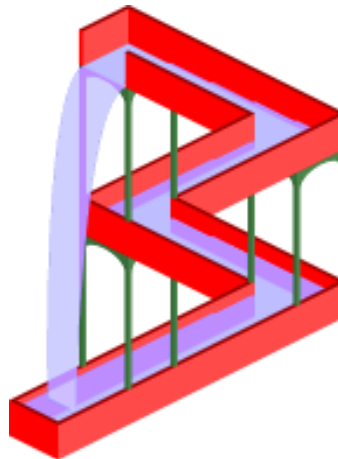
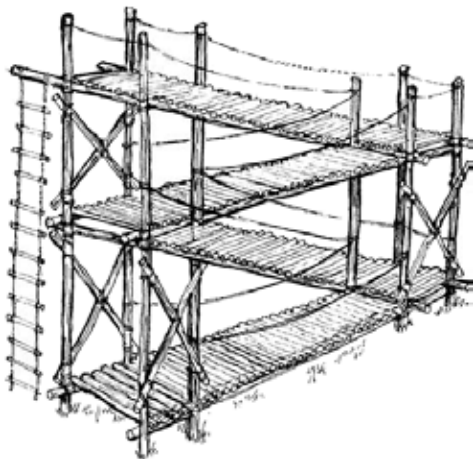


Escher's Waterfall is based on the Impossible Triangle of his friend and admirer Roger Penrose, the British mathematician and physicist. In fact, Escher incorporated not one but two Penrose tribars, as they are now known, in his lithograph.

The Penrose tribar is an impossible object: it can only exist as a 2-dimensional representation and it cannot be built in 3-dimensional space as it has an impossible overlap of parallels with different prospective construction.

It seems to be a solid made by 3 square-based prisms which meet pairwise at right angles at the vertices of the triangle they form. As in Euclidean geometry, the sum of the internal angles can't be more than 180° --we know thus that it cannot be more than one right angle. This triangle was created by the Swedish artist Oscar Reutersvärd in 1934; the mathematician Roger Penrose independently popularized it in the 1950s, describing it as an "impossibility in its purest form."

M.C. Escher's lithograph Waterfall depicts a watercourse that flows in a zigzag along the long sides of two elongated Penrose triangles, so that it ends up two stories higher than it began. The next 3 images can help you to understand.



*“My subjects are also often playful:
I cannot refrain from demonstrating the nonsensicalness
of some of what we take to be irrefutable certainties.
It is, for example, a pleasure to deliberately mix together
objects of two and three dimensions, surface and spatial relationships,
and to make fun of gravity.”*

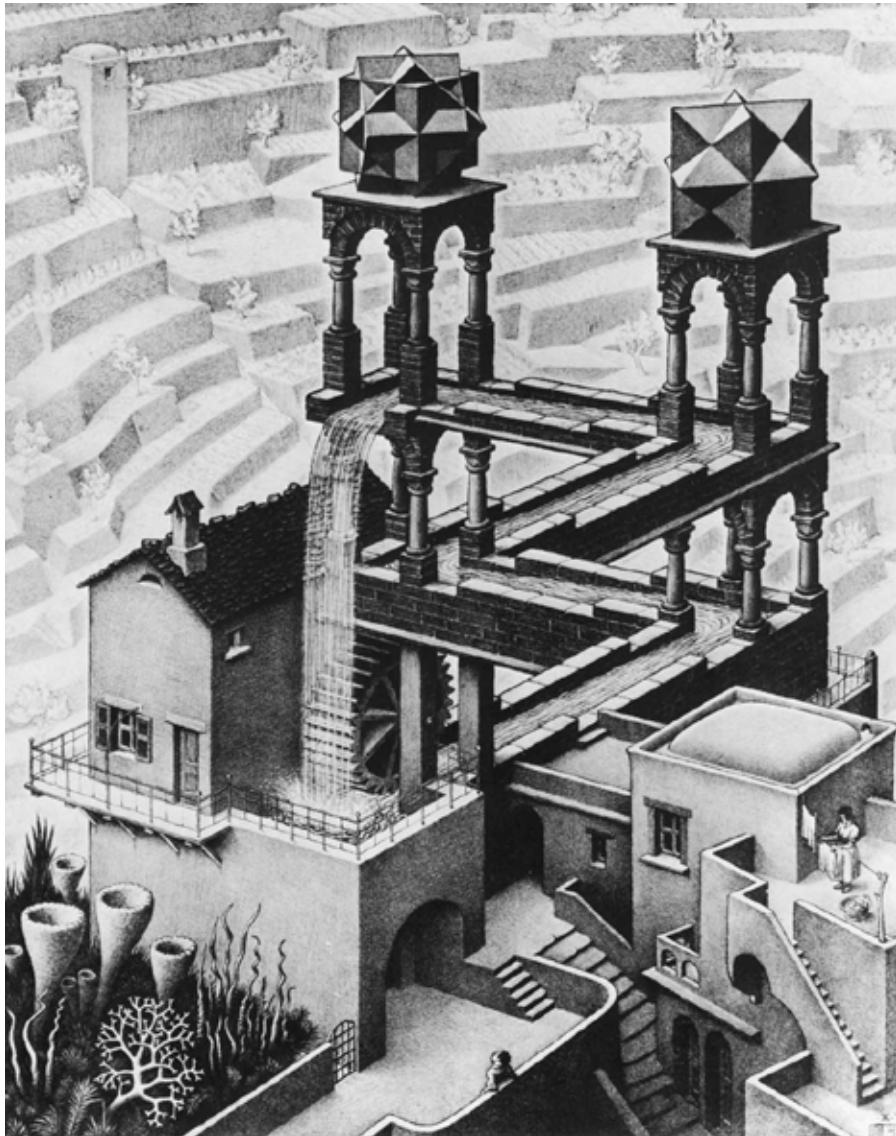
M.C. ESCHER

If you go onto Youtube and search for “Waterfall Escher” you can find a strange video in which a boy shows you a machine that reproduces the waterfall in reality.

As this cannot be possible, try to guess where the trick is. A little tip: remember that a video is a 2-dimensional image.

A second (more helpful) hint:

http://en.wikipedia.org/wiki/Penrose_triangle
[look at the image!]



“As far as I know, there is no proof whatsoever of the existence of an objective reality apart from our senses, and I do not see why we should accept the outside world as such solely by virtue of our senses. These reality enthusiasts are possibly playing at hide-and-seek; at any rate they like to hide themselves, though they are not usually aware of it. They simply do it because they happen to have been born with a sense of reality, that is, with a great interest in so-called reality, and because man likes to forget himself.”

M.C. ESCHER

PROFESSOR HORSTMANSHOFF'S YEARS OF DEDICATION AND INSPIRATION

by RAFFAELLA DIETZ

With more than 35 years of hard work and dedication to the Classics and History departments of Leiden University, professor Horstmanshoff's presence at this academic institution does not in any way go unnoticed. With a great sense of humor and a friendly smile, professor Horstmanshoff very nicely complements the subject of his Latin tutorial, *Tears in the Ancient and Early Modern World*, on offer this past fall '10 term: the nature and causes of tears as explored in Petitus' work *De lacrymis*, an untranslated Neo-Latin text from the seventeenth century.



Professor Horstmanshoff's interests and work have not always singularly focused on ancient medicine as seen in Petitus' treatise, however. He also taught ancient history within the history department of Leiden University from 1976-2006. Nevertheless, throughout his academic career, professor Horstmanshoff responded to many student's and faculty's curiosities about ancient medicine, progressively becoming a specialist in the field. His interest in this study was further fueled through his research on Thucydides' description and analysis of the plague in Athens as well as Camus' examination of the plague as a metaphor for war.

"The question of how humans react to the plague was an especially intriguing matter to me in relation to this subject brought up by Thucydides and Camus," professor Horstmanshoff said.

Indeed, Thucydides and Camus are the

most inspirational of all ancient and modern texts in professor Horstmanshoff's opinion. This is because of the ideas they both bring up and leave for debate regarding human behavior in times of crisis.

The inspiration for professor Horstmanshoff's Petitus course related to ancient medicine originated from a variety of different sources: first of all, professor Piet Schrijvers' valedictory lecture (2001), in which professor Schrijvers brought up the idea that crying is a cultural, psychological, and biological phenomenon; and second, professor Horstmanshoff's granddaughter who one day curiously asked where tears come from. As a class, the students of this tutorial made philological contributions to the creation of a modern edition as well as commentary of Petitus' text.

As the class came to an end a few months ago, professor Horstmanshoff sadly left us after many years of great

work. Nonetheless, he leaves us with a beneficial educational motto and both insightful and helpful advice: *docendo discimus*, 'by teaching we learn.' In a slightly looser sense, through the interaction of teachers and students in a dialogue about the ancient and early modern texts, we all discover something new and learn of how much more there is to acquire knowledge. Besides this deep scholarly conversation amongst each other, professor Horstmanshoff also emphasizes the importance of having and maintaining a respect for ancient sources as well as tradition since these sources are the products of previous ages. However, above all other advice, professor Horstmanshoff hopes current and future students will continue to act upon their curiosity throughout their lives by asking questions, attempting to find answers, and evaluating possible responses: such is the method of a scholar who never tires of his or her study.

Japan: Mother Nature at her Worst

by LILY KNEGT

We all know what has happened in Japan a while back, namely an earthquake and a tsunami after which the Japanese have had many terrifying problems with their nuclear reactors: because the cooling system of their nuclear power plant did not function properly following these natural disasters, the reactors became overheated, bringing the Japanese in possible danger of nuclear exposure.

But do we really understand what happened and how the one disaster has created and amplified the other?

For my sake and your sake—because it is important to know how our fellow humans are suffering and to be aware of the process of disaster and healing so that we can make a conscious effort to provide them with assistance — I wanted to take us briefly through the nightmare of events that took place in beautiful and civilized Japan.

An earthquake and a tsunami ravaged the

northern pacific coastline of Japan on March 11th, 2011.

First of all, the earthquake was so powerful that it knocked the earth off of its axis as also the whole of Japan shifted three meters out to sea and parts of the coast dropped over a meter.

The shock waves of the quake then reached the nuclear power station, housing 6 reactors; subsequently, there were immense difficulties to cool the reactors, while within ten seconds of the earthquake there were signs of a tsunami occurring in that same coastal area.

While there are speculations about the amount of radioactive substances now being spread from the nuclear plant, this much is sure: one of the world's most developed nations has been brought down to its knees, its coast in ruins and the tsunami having shaken and displaced everything; the infrastructure of Japan is now ruined and hundreds of thousands of lives are lost.

Though the Japanese have handled this crisis in style, both because the people have been civilized throughout the disastrous happenings and the government has taken plenty of constructive and preventive measures during the process, still, the Japanese are suffering because of the aftermath of this horrendous disaster: debris and garbage material cover parts of the coast and the Japanese confront homelessness as well as exposure to radiation. Added to this is the threat of continuing health issues.

Needless to say that even

though we don't hear much about opportunities to contribute to the healing process after natural disasters, there are some ways to do so: global giving, the salvation army, save the children, and the international medical corps are some of the many organizations worldwide that are helping the Japanese people deal with their trauma. So, you can, if willing, donate to these organizations or add to the healing process through sites such as: <http://www.mercycorps.org/messagetojapan>, where you can write a compassionate note to the children of Japan who are suffering as well as become a volunteer for the organization.

Whatever you do though, whether you choose to get involved actively in one way or the other, follow the news about Japan and know that mother nature's anger is not only directed towards civilized Japan: natural disasters can happen anytime anywhere. Therefore, as fellow inhabitants of Earth, we have the responsibility to help one another get through these trying times.

INTERNATIONAL COURT OF HUMAN RIGHTS: A REMEDY FOR HUMAN RIGHTS VIOLATIONS IN LIBYA

by MAURICIO BASTIEN OLIVERA

Just after the Libyan crisis started, the Security Council approved a resolution that, among other things, included a referral of the situation in Libya to the International Criminal Court (ICC) due to crimes against humanity committed by that government. Nevertheless, there have also been serious violations of human rights, as documented by the United Nations Human Rights Council, but not a single international judicial process could begin against its Prime Minister or other Libyan civil servants. Thus, it is evident that there is a need for creating an international judicial mechanism to prosecute human rights offenders. The international law of human rights does not have an analogous mechanism such as the one implemented for the international criminal law with the approval of the Rome Statute. The ICC, under the principle of complementarity, prosecutes individual perpetrators of crimes in the context of armed conflict that for whatever reason are not judged by the signatories of the Rome Statute or referred to by the Security Council.

Although human rights have international or regional mechanisms including a UN Council or treaty bodies such as the European Court of Human Rights, the Inter-American Court of Human Rights (IACHR) or the African Court on Human and Peoples' Rights, such mechanisms have limited jurisdiction by hearing cases of individuals against States, and if approved, by starting proceedings against a whole State. They do not process individual officials or public servants who are ultimately the ones who give the orders to commit serious violations of human rights, all cases of which

are furthermore not included as crimes in the ICC Statute.

In line with above, there is also the lack of human rights courts in several regions, and not all the countries of regions that already have courts recognize those courts. For example, Asia does not have a court even though some discussion has arisen to create a Southeast Asia regional court on Human Rights since 1993. Also, regarding those countries that do not recognize their regional court, we have the case of Trinidad and Tobago that suspended its participation in the IACHR in 1999. Therefore, with the creation of an International Court of Human Rights, it may be possible to guarantee worldwide participation in this matter, as the former Special Rapporteur on torture and other cruel, inhuman or degrading treatment or punishment, Dr. Manfred Nowak, suggested.

The evolution of international human rights law should lead to the creation of an international mechanism which, in addition to suing for States' civil liability, would prosecute those individuals who ordered or carried out serious human rights violations. Ultimately, it would be a kind of international court of last resort, applying the principle of complementarity just like the ICC.

Thanks to the Security Council resolution, those who have committed crimes in Libya could be prosecuted by the ICC; nevertheless, there will remain some human rights offenders who will never face an international court. Hopefully, the same efficiency is demonstrated not only against leaders of developing countries, but also against commanders-in-chief of the world

military powers. But for this to happen, it is interesting to analyze the actual position of some members of the Security Council. The USA, Russia and China, permanent members with veto power, are not part of the ICC, contrary to Portugal, Brazil, Germany and France who are the ones pushing for this. And then the African nations of Nigeria, Gabon and South Africa are reluctant to do this due to the fact that the ICC is only dealing with cases of their region, but also that they are lobbying for the next ICC Prosecutor to be African.

Let us have faith that with the evolution of international law, human rights violations, which are still commonplace in the world, have in the near future an international court where individuals responsible for committing them will be prosecuted.

Mauricio Bastien Olvera holds a B.A. in International Relations from the National University of Mexico and is currently completing a Master in Public International Law at Leiden University in The Netherlands. He has served as Analyst for International Security at the Ministry of Foreign Affairs of Mexico and is currently working as a Researcher on Arms Control for the Olof Palme Centre on Peace, Security and Development. He has been a delegate to international meetings in the UN Headquarters in New York, Panama, Guatemala, Mexico City and The Hague. gmbastien@gmail.com

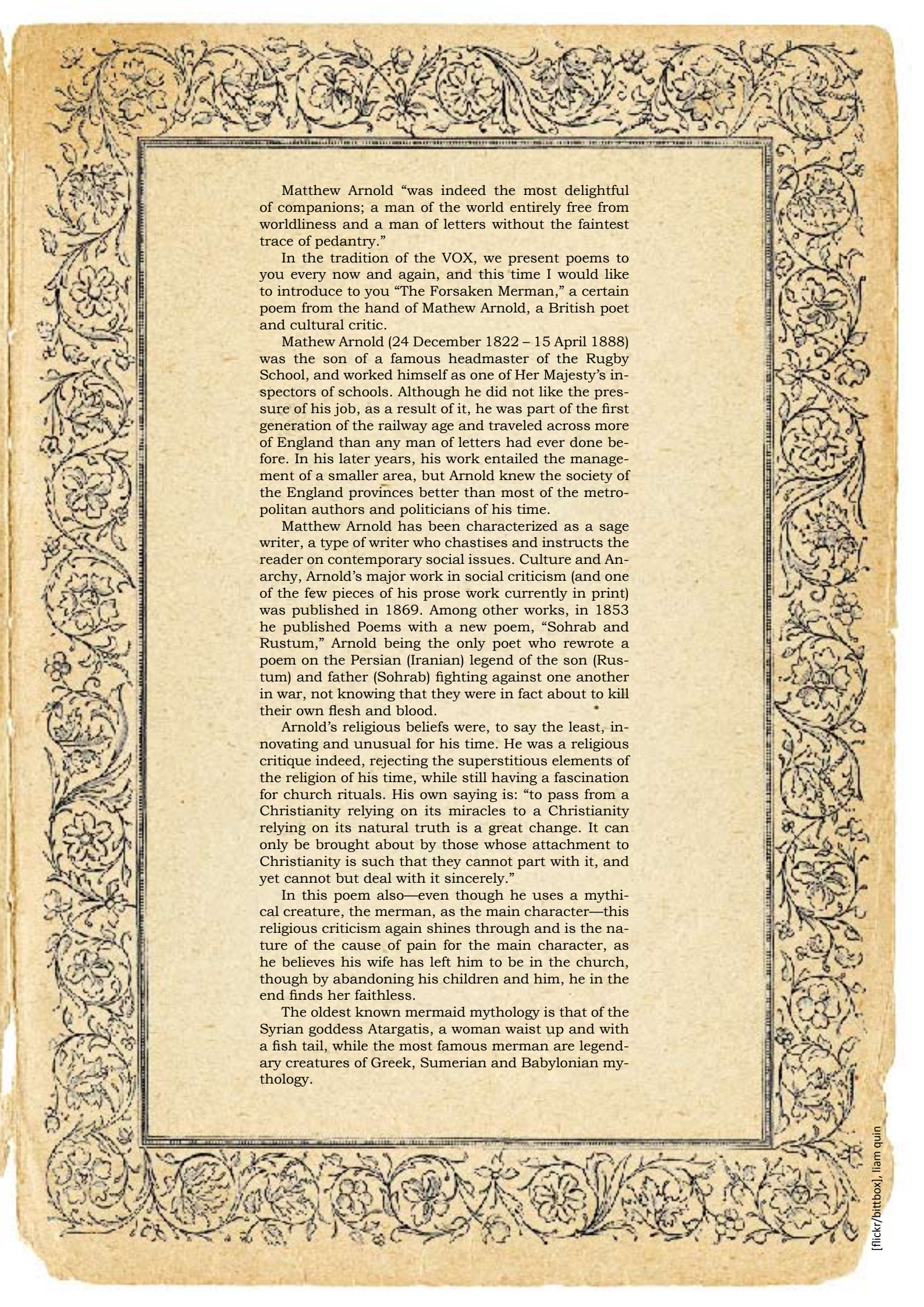


Matthew Arnold

by LILY KNEGT

Matthew Arnold “was indeed the most delightful of companions; a man of the world entirely free from worldliness and a man of letters without the faintest trace of pedantry.”

In the tradition of the VOX, we present poems to you every now and again, and this time I would like to introduce to you “The Forsaken Merman,” a certain poem from the hand of Mathew Arnold, a British poet and cultural critic.



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Mathew Arnold (24 December 1822 – 15 April 1888) was the son of a famous headmaster of the Rugby School, and worked himself as one of Her Majesty’s inspectors of schools. Although he did not like the pressure of his job, as a result of it, he was part of the first generation of the railway age and traveled across more of England than any man of letters had ever done before. In his later years, his work entailed the management of a smaller area, but Arnold knew the society of the England provinces better than most of the metropolitan authors and politicians of his time.

Matthew Arnold has been characterized as a sage writer, a type of writer who chastises and instructs the reader on contemporary social issues. Culture and Anarchy, Arnold’s major work in social criticism (and one of the few pieces of his prose work currently in print) was published in 1869. Among other works, in 1853 he published Poems with a new poem, “Sohrab and Rustum,” Arnold being the only poet who rewrote a poem on the Persian (Iranian) legend of the son (Rustum) and father (Sohrab) fighting against one another in war, not knowing that they were in fact about to kill their own flesh and blood.

Arnold’s religious beliefs were, to say the least, innovating and unusual for his time. He was a religious critique indeed, rejecting the superstitious elements of the religion of his time, while still having a fascination for church rituals. His own saying is: “to pass from a Christianity relying on its miracles to a Christianity relying on its natural truth is a great change. It can only be brought about by those whose attachment to Christianity is such that they cannot part with it, and yet cannot but deal with it sincerely.”

In this poem also—even though he uses a mythical creature, the merman, as the main character—this religious criticism again shines through and is the nature of the cause of pain for the main character, as he believes his wife has left him to be in the church, though by abandoning his children and him, he in the end finds her faithless.

The oldest known mermaid mythology is that of the Syrian goddess Atargatis, a woman waist up and with a fish tail, while the most famous merman are legendary creatures of Greek, Sumerian and Babylonian mythology.

The Forsaken Merman

Matthew Arnold

Come, dear children, let us away;
Down and away below!
Now my brothers call from the bay,
Now the great winds shoreward blow,
Now the salt tides seaward flow;
Now the wild white horses play,
Champ and chafe and toss in the spray.
Children dear, let us away!
This way, this way!

Call her once before you go--
Call once yet!
In a voice that she will know:
"Margaret! Margaret!"
Children's voices should be dear
(Call once more) to a mother's ear;
Children's voices, wild with pain--
Surely she will come again!
Call her once and come away;
This way, this way!
"Mother dear, we cannot stay!
The wild white horses foam and fret."
Margaret! Margaret!

Come, dear children, come away down;
Call no more!
One last look at the white-wall'd town,
And the little gray church on the windy shore;
Then come down!
She will not come though you call all day;
Come away, come away!

Children dear, was it yesterday
We heard the sweet bells over the bay?
In the caverns where we lay,
Through the surf and through the swell,
The far-off sound of a silver bell?
Sand-strewn caverns, cool and deep,
Where the winds are all asleep;
Where the spent lights quiver and gleam,
Where the salt weed sways in the stream,
Where the sea-beasts, ranged all round,
Feed in the ooze of their pasture-ground;
Where the sea-snakes coil and twine,
Dry their mail and bask in the brine;
Where great whales come sailing by,
Sail and sail, with unshut eye,
Round the world forever and aye?
When did music come this way?
Children dear, was it yesterday?

Children dear, was it yesterday
(Call yet once) that she went away?
Once she sate with you and me,
On a red gold throne in the heart of the sea,
And the youngest sate on her knee.
She comb'd its bright hair, and she tended it well,
When down swung the sound of a far-off bell.
She sigh'd, she look'd up through the clear green sea;
She said: "I must go, for my kinsfolk pray
In the little gray church on the shore to-day.
'Twill be Easter-time in the world--ah me!
And I lose my poor soul, Merman! here with thee."
I said: "Go up, dear heart, through the waves;
Say thy prayer, and come back to the kind sea-caves!"
She smil'd, she went up through the surf in the bay.
Children dear, was it yesterday?

Children dear, were we long alone?
"The sea grows stormy, the little ones moan;
Long prayers," I said, "in the world they say;
Come!" I said; and we rose through the surf in the bay.
We went up the beach, by the sandy down
Where the sea-stocks bloom, to the white-wall'd town;
Through the narrow pav'd streets, where all was still,
To the little gray church on the windy hill.
From the church came a murmur of folk at their prayers,
But we stood without in the cold blowing airs.
We climb'd on the graves, on the stones worn with rains,
And we gaz'd up the aisle through the small leaded panes.
She sate by the pillar; we saw her clear:
"Margaret, hist! come quick, we are here!
Dear heart," I said, "we are long alone;
The sea grows stormy, the little ones moan."
But, ah, she gave me never a look,
For her eyes were seal'd to the holy book!
Loud prays the priest: shut stands the door.
Come away, children, call no more!
Come away, come down, call no more!

Down, down, down!
Down to the depths of the sea!
She sits at her wheel in the humming town,
Singing most joyfully.
Hark what she sings: "O joy, O joy,
For the humming street, and the child with its toy!
For the priest, and the bell, and the holy well;
For the wheel where I spun,
And the blessèd light of the sun!"
And so she sings her fill,
Singing most joyfully,
Till the spindle drops from her hand,
And the whizzing wheel stands still.
She steals to the window, and looks at the sand,
And over the sand at the sea;
And her eyes are set in a stare;
And anon there breaks a sigh,
And anon there drops a tear,
From a sorrow-clouded eye,
And a heart sorrow-laden,
A long, long sigh;
For the cold strange eyes of a little Mermaiden,
And the gleam of her golden hair.

Come away, away, children;
Come, children, come down!
The hoarse wind blows colder;
Lights shine in the town.
She will start from her slumber
When gusts shake the door;
She will hear the winds howling,
Will hear the waves roar.
We shall see, while above us
The waves roar and whirl,
A ceiling of amber,
A pavement of pearl.
Singing: "Here came a mortal,
But faithless was she!
And alone dwell forever
The kings of the sea."

But, children, at midnight,
When soft the winds blow,
When clear falls the moonlight,
When spring-tides are low;
When sweet airs come seaward
From heaths starr'd with broom,
And high rocks throw mildly
On the blanch'd sands a gloom;
Up the still, glistening beaches,
Up the creeks we will hie,
Over banks of bright seaweed
The ebb-tide leaves dry.
We will gaze, from the sand-hills,
At the white, sleeping town;
At the church on the hill-side--
And then come back down.
Singing: "There dwells a lov'd one,
But cruel is she!
She left lonely forever
The kings of the sea."

photos of Iran

by Lily Knecht



LEFT

Old houses in the outskirts of the capital city of the country, which is surrounded by the Elborz mountains.

Camping in the mountains is a regular recreational activity in this country, together with mountain climbing and skiing.

In the north of the country the fishing scenery is becoming more scarce as the waters of the northern sea (biggest lake in the world) are becoming polluted.

MID

Shopping street: right before the celebration shopping streets to buy presents and delicacies.

Wall paintings of voluptuous women of the past.

Shisha, a favorite of young and old



DLE

...s of the 'new year' people go to the famous
...es

...court, decorating the walls of old king's pal-

RIGHT

Water supply is mostly from the water that flows from the ever snow mountains.

Dried fruit and nuts, both delicacies of the country and used for export.

The hiking trails in the mountains; little restaurants by the edges of the trail

Between Leiden

by MARIA SAIGI and E

Sitting beside a canal in Leiden while drinking a glass of cold coffee, I thought about my home land: Catalonia. One would think that in Catalonia there are no canals at all. Indeed, there are no canals there. But sitting under the spring sun watching the boats passing has a certain connection with the Mediterranean villages. The sound of a distant boat gear moving towards me had transported me to the harbour of Barcelona, where from the beach you can see the boats that go sailing on the great big blue.

It is true that when you are far away from home you start thinking nostalgically about your home land. I first noticed this when people here in Leiden started asking me where I come from. "Well, Barcelona, Catalonia," was my answer. Then, most of the people draw an immense smile to their faces and I feel very happy that these people also know some of our history. All of a sudden I find myself talking about places in Barcelona, and other extraordinary places in Catalonia that people around the world know, have been to or are interested in.

Sometimes you compare, maybe unwilling, the events that you attend in Leiden with the events you are used to in your home town. It's very curious how your traditions and your culture are rooted in you. You'll attend and enjoy St. Patrick's, Greek feasts, Dutch celebrations, etc. However, there will be something missing there. Nostalgia has a peculiar way of enlarging your love for the festivities of your culture.

Talking about Catalan festivities, June 24th is the celebration of Sant Joan in Catalonia. Have

you ever heard of it? Its origins come from the pagan celebration of the summer solstice, the shortest night of the year. It is common to buy tons of fireworks and celebrate it with a huge fire on the beach or in your town. Music, fire, typical food and fireworks are elements that, when all put together, make a great night, a magical and mystic night. It's said that if you are brave enough to finish the night with a naked swim in the sea, you will be lucky for the rest of the year.

We Catalans have a peculiar relationship with fire. Maybe it's because of our proximity to the Pyrenees, which in ancient Greek means the mountains of fire. The thing is that one of the most famous and well known events in Catalonia is the Correfocs. When a Correfoc is planned in a town, shops cover their windows and crowds start gathering at the doors of the town hall. They wait for the drums to start playing. Suddenly, devils and dragons go out from the town hall with sticks that throw fire everywhere around them. Then people join them and start a dance through the fire in rhythm with the drums. If you ever attend a Correfoc you'll need a hat, a scarf to cover your mouth from the smoke, sunglasses, and thick, old cotton clothes. Correfocs are organized in any celebration of any town of Catalonia, especially during the summer when all of the towns celebrate their Festa Major –the party of the town.



n and Catalonia

ERIC ESPI GALIANO

The Festa Major is the most important celebration of villages and cities. During the whole year, locals prepare these four or five days of festivities. These days are also used for a unique and peculiar Catalan competition: the Castellers. Literally translated to English, Castellers means the ones that build castles. Most villages of Catalonia have their own Castellers team, called a colla. They all gather in a town and compete to see who makes the most beautiful and difficult human castle. A castell is considered a success once the *enxaneta* –a child—climbs to the top and raises one hand with four fingers erect, in a gesture that symbolizes the stripes of the Catalan flag. The *enxaneta* then descends the other side of the castell, after which the remaining levels of castellers descend in highest-to-lowest order until all have reached safety. On November 16, 2010, castells were declared by UNESCO to be amongst the Masterpieces of the Oral and Intangible Heritage of Humanity. I still freeze each time that I see them. When I show them to people here in Leiden through youtube I can see the same feeling in their eyes.

It is curious how easy it is to establish a brotherhood with your compatriots when you're away from your country. I've experienced this every time I go to watch a match of F.C. Barcelona. In the bar you meet all the Barça supporters, and it's like being at home again. Back there, Barça is like a national institution, it is part of our culture, of our identity. If you check the official equipment of Barça you'll see that it is written *Més que un Club*, which means more

than a football club. In our history, moments of cruel repression towards the Catalans and the Catalan culture can be found. During the dictatorship of Franco, for example, the only place where Catalans could express themselves in their own language and where they could demonstrate this was in the Barça stadium. In those dark times, Barça was the only way that we could preserve our identity, our Catalanism. It was, and still is, a way to make Catalan culture known around the world. Not in vain the players and the supporters scream "*Visca el Barça i visca Catalunya!*" – "*Cheers Barça and cheers Catalonia!*" –when celebrating any victory.

Even though we are proud of our beaches, our Pyrenees, our Castellers, our Barça, I realize that around me, still here sitting by the canal, there are also people who come from different countries, a mix of cultures and a mix of languages. People who are away from their home town for different reasons, but all of them have their own festivities and traditions as well, even if they live in the same country. As I feel my Catalan identity, others feel theirs in the same way. This mixture of identities is what makes humans special; it makes us feel that we are part of this world. That's a kind of feeling that comes from the ancient times and gives richness to the different cultures. The point is how to live, how to share, how to show, and how to respect them.



YOU PLAY THE WAY YOU LIVE!

by PATRICK FINK

In spite of globalization and our fast-paced society, chess remains chess. Nearly.

CLACK. A hand punches down on a clock. The rest is silence in the church of the village Alphen aan den Rijn. It's calm inside, whereas outside in the parking lot of the local supermarket cars roar in the Saturday morning rush hour. Through the stained glass window colorful light shines on the neatly placed tables. The duelists oppose each other silently. Worn-out cotton dominates. No jerseys, teams or age groups. At one table an 11-year-old and a 67-year-old grin at each other. Two white shirts are also present – top-players from the first league. Like in mass-marathons, the professionals will probably win the fast chess tournament 2011 of Alphen's chess club. Anyway, everybody's view fixates on the chessboards, highly concentrated. CLACK. CLACK.

Nick doesn't seem to hear anything. His wiry 1.90 meters stand behind his younger sister Lisa (19) as if completely frozen. His shining blue eyes analyze the line-up of her opponent. The guy has double the age and double the weight of her. But chess is about character, explains Nick: "the board mirrors your lifestyle." After more than 400 tournaments in places ranging from Amsterdam to Andorra, Nick belongs to the chess veterans—at the young age of 21. His sentences reveal that he sees beyond the movements, the dance on the board: "some play like Inter Mailiand—shrewdly, calculated, efficient; others play like Barcelona—simply beautiful." His favorite player, the Russian Mikhail Tal, "played like he lived." He drank too much, smoked even more, and made his opponents dizzy—on the board he provoked the greatest chaos. Consequently, well thought-out strategies lost all use and his opponents had to face his superiority. Nick himself doesn't play anymore today. He only joins in as a fan. But fascination can't be switched off like that. CLACK.

The fleshy hand of the opponent falls down on the clock. Now it's his sister's turn. Nick is chewing rhythmically. Chess seems to need a bodily outlet: other players rub their noses, massage their temples or press their hands into their cheeks. Suspense builds. Asking is a no-go now. Nick's eyes don't move a single millimeter, he is analyzing: "I am looking for the deeper understanding of the

constellation," he explains later. Just to whisper his ideas into the ears of his sister is impossible – that would be against the code. The triumph, checkmate, seems to be of a little less interest here. No aggressions (and no yellow card rule). After all of these years Nick can only tell about two minor disagreements. CLACK.

In the end, somebody has to win. His sister plays the overweight opponent against the wall*. Nick embraces her, smiling. In the break everybody rises from the tables and there is a moment of action in the chapel.

Some players trot to the coffee machine. No beer. There are also no fans, except for Nick and his father. After a week of research there is no chess fan club in Holland. Nick explains this as well: "the analysis of the saved games is anyway the most interesting part about a tournament." A program transforms your monitor into a chessboard. You can download saved games or even attend ongoing games live. Since recently, chessboards at big tournaments are equipped with usb ports and connected to the internet. Yet, a game of the grandmasters can take up to 6 hours. The fans in front of the computers can multitask. "First of all, we can discuss possible tactics through live chat," says Nick. Clearly, the chess world can't totally escape high-speed society.

To prevent the brain from shutting down during the break, the tournament organizer distributes little sheets of paper with difficult positions. But people barely talk. Many players stand alone, dwelling on the paper. The gong sounds for the next round. As if it were choreography, the players first line up at the LDC screen on the altar, then head to their assigned tables, sit down, shake hands and go: CLACK CLACK CLACK. The first six or seven moves are standardized—Sokolowsky opening, for example. The

CLACKs become less and it's quiet again in the chapel. Then, from time to time, a CLACK.

Tomorrow Nick will be outside for football: "in life, you have to concentrate on one thing after all."



*This is German for winning nicely.

Surfing with Kelly Slater

by CARLOS OLIVA



Thousands of people try it every summer, many of them are really good, a few can earn living with it, but only one can say I am the 10 times winner of the World Championship of Surf, and this is Kelly Slater.

We cannot talk about Surf without mentioning Kelly Slater. Born in Florida and of Irish and Syrian descent, Slater has been surfing on waves all over the world for 31 years. He was the youngest world champion in 1992 and the oldest at 38 in 2010. After a period of disastrous results and being out of the competition after his father's death, Slater came back to be the best again. In turn, Slater's career, his value of sportsmanship, and his personal achievement have made him also the winner of the Laureus World Action Sportsman of the Year three different times.

DC Shoes, Quiksilver and FCS are Slater's major sponsors. He has also proved himself to be the biggest Surf star ever by trying his image in other fields. In this way, we have seen Slater co-writing two books (Pipe Dreams and For the Love), designing his own video game (Kelly Slater Pro Surfer), working on a 3D IMAX film (The Ultimate Wave Tahiti) and creating the Kelly Slater Foundation to benefit philanthropic causes.

The future of this legend of the waves seems to be uncertain. After winning the 10th ASP WT, Slater declared that he will defend his title after considering if it attracts him or not. Nobody knows it, but what any surf fan knows is that it will really difficult, if not impossible, to see somebody like him in the water.

BANK CARDS

IN THE U.S. AND THE NETHERLANDS

BY KENTARO HAYASHI

I am from Hawaii in the United States. As is always the case with people who live in the United States, credit cards are an essential part of our daily life. We tend to use credit cards even when it is not necessary to improve our credit score. Based on our credit score, our status when we borrow money is determined. For example, when we buy a car or a house, the interest rate is determined based on our credit score. So, establishing our credit history is an important part of our financial activities.

It may be obvious to most people, but it is important to distinguish between a credit card and an ATM card (note: people here call an ATM card a bank card). A credit card is a card we use when we borrow money from our credit card company. They send us a monthly bill, and we “return” the money that we borrowed. On the other hand, an ATM card is a card connected to our bank account. Every time we pay with our ATM card, that amount of money is taken from our bank account. So, basically, it has nothing to do with borrowing money. Paying with our ATM card is simply paying with our own money deposited in a bank.

This distinction at first was not clear to me because on most ATM cards issued from a bank either the VISA or Mastercard logo appears. So, I kept paying with my ATM card and thought that I was establishing my credit history. Then, one time, I was told that I had no credit history. It was a very shocking experience. My friends laughed when they heard my story.

Now, let me talk about my experience with cards in The Netherlands. First, at Schiphol airport I bought a train ticket to Leiden with my credit card. The price was higher by—if I remember correctly—one Euro when I used my credit card. However, this was just the beginning to my subsequent experiences.

Second, I soon noticed that most small shops in Harlemerstraat did not allow me to pay with my credit card. It shocked me. I asked one shopkeeper why. He answered that if I paid with my credit card, he would have to pay commission. Then I thought about it. Probably, the situation would be the same in the United States. The shops in the U.S. would have to pay a commission if the customers pay with their credit card. But why would they still let us pay with our credit card then? I think it is because they can attract more customers if they allow them to pay with their credit card. I am of the opinion that the situation should be the same here. Actually, I noticed that in places where there are a lot of foreign customers such as at museum shops, I was able to use my credit card. Other exceptions were electronic and computer stores. I am not sure why. I guess it is probably because each purchase at these stores costs us a relatively large amount of money. Nevertheless, the local electronic store later on started a new policy of accepting only credit cards that have an IC chip. Unfortunately, my credit card does not have an IC chip. As a result, I am unable to pay with my credit card there now.

I then noticed that people here pay with an ATM card instead of a credit card. So, to end my troubles, I decided to get an ATM card.

However, it was rather difficult for me to open a bank account here in Leiden. A lady in a bank asked me to bring my salary strip from a local employer. Also, I was asked whether I would stay here for more than one year. Neither was possible for me because I do not have a job here and I am in Leiden for only 9 or 10 months as a visiting scholar paid by my university in the U.S. Fortunately, with the help of a secretary in my host institution (Leiden University Institute of Psychology), I managed to finally obtain my ATM card.

However, moving my money to the new ATM card has been a problem. If I use a wire transfer, my bank in the U.S. would charge me a large amount of commission. So, I ended up withdrawing my money using an ATM machine and carrying the cash to my bank here. Even so, I had to pay a commission for every withdrawal.

So far, I have written only about inconveniences. Actually, with my local ATM card at hand, I started to receive some benefits. The most noteworthy one is that I qualified to apply for the train/bus card called the “ov-chipkaart.” With an ov-chipkaart, we can get a 40 percent discount for any train ticket if it is after 9 am on weekday or anytime on weekend. Usually each ride on the bus costs us 2 Euros. With the ov-chipkaart, we only need to pay less than 50 percent.

By taking advantage of the huge discounts, I started to make a day trip almost every weekend. I even traveled as far as Maastricht. It gave me a change of scenery.

By the way, I mentioned my above experiences to Dutch people here. It seems that they think that borrowing money easily is a bad habit. One bank clerk told me about his observation that Dutch banks were relatively little affected by the so-called “sub-prime” loan problem in the U.S. because the Dutch financial system is so conservative. I agree that maybe people in the U.S. tend to borrow money too much. As a result, a lot of bankruptcies happen. Maybe it is wise not to borrow money; that is, it is wise not to use our credit cards. The only problem for us living in the U.S. is that without using our credit cards, we cannot build our credit history. At the same time, I wonder based on what banks here decide whether or not they can lend money to people if they do not rely on people’s credit history.

Home Birth: Holland & Elsewhere

by LILY KNEGT



Throughout the century around the globe home births have been a natural way and unquestionable method of delivering babies. However, with the arrival of modern medicine, better health care, more advanced medical equipment, and more importantly hospitals where people can go to get treatment for anything related to the human body, pregnancy has become a medical happening that can be handled best inside medical clinics, where—with sufficient medical aid from doctors and nurses—women safely give birth to their newborns that are hopefully healthy.

Although to some the transition from home birth to hospital birth is the only logical solution to be a hundred percent sure that your baby gets the safest passage to this world, to others the hospitalization of pregnant women only seems an over-medicalization of something that has been happening naturally for as long as human history exists. For these individuals, therefore, having a baby in a hospital setting—especially without prior medical complications that can influence the birth—seems pointless and simply is not done.

So, let us put these two categories of pregnant ladies next to each other and try to, by means of evidence-based results and the consideration of the reasons both parties might have, analyze the pros and cons of home versus hospital birth.

Home birth or unmedicalized childbirth is in some developing countries often the only way to deliver a child into this world. Women in those countries, whether at risk for complications during the birth or not, simply do not have a choice to go to a hospital either because there is none in close proximity or because they can't afford such a luxury. Thus, they often give birth without assistance of any kind.

In the developed countries though, where women have access to high quality medical care, some may still choose home birth predominantly because they prefer the intimacy of a home experience with their family surrounding them, or because they want to avoid the medically-centered experience of a hospital. Professionals attending women in home birth, called midwives, are usually trained to provide limited medical care, including administering oxygen and managing events like shoulder dystocia, postpartum hemorrhage

(bleeding), repairing perineal tears, and resuscitating infants.

Though home pregnancy is in some countries becoming more and more of a trend—Holland has more home pregnancies than any other country in all of Europe—the safety of this method together with the role of midwives during home birth has been the subject of some controversy, especially among professional physicians.

The U.S. rate of out-of-hospital birth has remained steady at 1% together with Great Britain; in the Netherlands though an opposite trend has taken place: in 1965 two thirds of Dutch births took place at home, while that figure has also dropped to less than a third, which is still 30%!

While legal regulations in some Western countries (such as the U.S.) limit the woman's ability to choose an attended home birth, in other countries (such as Holland) it is a woman's prerogative to be able to arrange such home births, and Dutch women insist that this natural way of giving birth is more relaxing and enjoyable for both the mother and the child, while their government considers it a cost effective method for sure. Though more and more cases are becoming apparent of women having complications that midwives in Holland simply could not handle (in time) and were not trained for, in some of these cases, the individuals concerned insisted on waiting until the bitter end to go to a facilitated clinic or ask for more professional help, with disastrous results.

This also is the negative side of home birth as medical professionals put it: a seemingly uncomplicated birth can still become a medical emergency without warning. These professionals also claim that home birth makes the birth experience a greater priority that safety.

On the other hand, when it comes to the safety of home versus hospital birth, studies on the matter seem to contradict one another at times.

In a study published in the *Journal of Midwifery and Women's Health* when women were asked why they chose home birth, the top five reasons given were safety, avoidance of unnecessary medical interventions, previous negative hospital experiences, more control and a comfortable, familiar environment. At the other end though, home births do not offer access to pharmaceutical

pain relief or pharmaceutical labor induction which might become necessary during the process.

In North America, a 2005 study found similar mortality rates for low risk hospital births and planned home births. The study found that mothers who gave birth at home were less likely to need medical interventions such as a delivery by forceps and caesarean section—in itself a subject of discussion, as some professionals believe that in countries such as the U.S. and Iran, where caesarians are a daily work of art, this method is frequently unnecessary, is used too often, and prevents the women in question from ever having a natural birth experience thereafter. This study was done on women who were more likely to already have had a child, tended to be older, and were better educated, however.

A review in 2007 in Britain concluded that home birth does not increase the risks of perinatal mortality and severe perinatal morbidity among low risk women; the study expresses this is the case if the maternity care system delivers well-trained midwives, provides good transportation, and, I express here, an adequate referral system needed to provide care in case something goes wrong.

A 2010 study comparing home birth and planned hospital birth concluded two important things: one being that among healthy, low risk mothers they found no difference in the home and hospital rates of perinatal death. Nevertheless, second is that planned home birth is associated with a tripling of neonatal mortality rate.

In short, studies on home birth up until now are quite contradictory and controversial. The data available on the safety of home birth in developed countries is difficult to interpret because studies are sometimes small, retrospective in design, and difficult to compare with other studies because of different definitions of perinatal mortality.

At the same time, one can carefully conclude that when unanticipated complications arise either with the mother or the baby during labor at home, the outcome of serious complications is likely to be less favorable there than when the same complications arise in an obstetric unit.

And so despite the fact that delivering at home, in one's familiar surroundings, may be important to some women, especially in Holland, the pregnant lady has to consider prior health issues, possible complications and risks, the quality of care of the midwife in question, the proximity to a medical facility and care if something goes wrong, and then and only then, if all goes well, I have been told she will be experiencing the most amazing feeling of all: the birth of a healthy child to have and to hold for a lifetime.



Glitterstring

Door PETRA MEIJER

Als je gaat studeren kom je ineens in contact met mensen uit andere delen van het land. Dat is het moment waarop je ontdekt: zij zijn gezelliger dan wij. Ik kom uit een 'doe maar gewoon, dan doe je gek genoeg'-gezin. Onverwachtse slaappartijtjes moesten wijken als je op de witte badkamervloer een haar zou kunnen vinden. Vriendinnetjes mochten blijven eten, mits de aanvraag ruim van tevoren in drievoud was ingediend.

Toen we op de terugweg van een vakantie onaangekondigd om kwart over zes 's morgens aanbelden bij de ouders van een Limburgse vriendin verstopte ik me uit schaamte achter de auto. Maar er verscheen een stralende moeder in badjas die zich naar de keuken haastte om eitjes voor ons te bakken. Ze rende niet naar de badkamer om de vloer te zuigen. We aten camembert op brood.

Zo wil ik ook zijn. Iets warmer, iets minder nuchter en koel. En toch aanschouw ik het carnavalsgebeuren ieder jaar weer met argusogen. Zijn dat normale mensen, met normale banen en normale verantwoordelijkheden? Langzaam drong de harde waarheid tot me door. Wij noorderlingen nemen onszelf veel te serieus.

Ik zou carnaval gaan vieren. Natuurlijk had ik al wel enige verkleedervaring. Eén keer liet ik me gaan op een Sjonnie en Anita-feest, in een te kort rokje en gescheurde panty. Ik voelde me heel wat, maar op de fiets naar huis, in de ontzuiterende kou en het felle licht van de lantaarnpalen, voelde ik me al snel misplaatst. Ik trok de hele tijd aan mijn rokje, alsof het daar spontaan langer door zou worden.

De themafeestjes kwamen niet verder dan black and white, jungle en 'verknip een vuilniszak'. Daarom besloot ik voor carnaval mijn creativiteit de vrije loop laten. Ik zou verschijnen als bacterie (buitenaards wezen maar dan geloofwaardig), als bidspinkhaan (agressief geil), als schemerlamp (verlichtend) of als Nout Wellink (in elk geval een slimme keuze). 'Alaaf' zei ik elke avond tegen de spiegel. Het voelde onnatuurlijk. 'Alaaf', zei ik dan nog eens. Het klonk vreemd en mijn linkermondhoek maakte een rare beweging.

Ik dacht dat zij ook wekenlang op hun zolderkamertjes knutselden aan het meest originele kostuum van Vastelaovend. Het kwam als een klap toen ik op tv enorme carnavalswinkels zag, vol complete kostuums. De hypes van 2011? Ben Saunders' bril, tatoos en gouden tanden; Lady Gaga-pruiken en New Kids-trainingspakken. Creativiteit ontbrak. Toen wist ik het: Oeteldonk gaat ook dit jaar aan mij voorbij.

Misschien moet ik volgend jaar naar Rio de Janeiro. Dat zag er op tv dan weer wel indrukwekkend uit. Drie sambascholen moesten het met geïmproviseerde kleding doen, want een paar weken geleden gingen hun kostuums in vlammen op. Toch zagen de danseressen er prachtig uit. Laten we eerlijk zijn, zoveel tijd kost het toch niet om een string met glitters te beplakken.

LEIDS UNIVERSITAIR WEEKBLAD

Mare

We are deeply saddened
with the loss of

HEIKE SPERBER
(student of MSc Media Technology)

Heike was known among her friends
as an intelligent and inspiring student.

May her soul rest in peace
and our hearts are with
her family and friends.

Staff of Vox Discipulorum



agenda

june 2 - august 14

**"KAWAII" YEAR
SIEBOLDHUIS**



Throughout the year 2011 SieboldHuis is paying a special attention to Japanese modern culture, focusing on Japanese youth. Japanese youngsters and adults are interested in cute things, and the exhibitions in SieboldHuis this year are centred around the 'kawaii' or 'cuteness' theme. Visit the exhibitions and find out how this Japanese cuteness trend influences the West.

KAWAII KIMONO

Clothing takes an important place in Japanese's social life, especially children's clothing. Since the 16th century special kimonos were designed for children from prosperous families. The collection in this exhibition gives you a look into the life of wealthy Japanese families and their love for children.

There is also a fashion weekend From cosplay and visual kei to lolita and gyaru - modern Japanese fashion styles explained, on August 13 & 14.

more info go to: www.sieboldhuis.org

june 24 - sept 1

**ANTON CORBIJN -
INWARDS AND OUTWARDS**

FOAM, AMSTERDAM

Foam proudly presents the latest photographic project by Anton Corbijn which he focused his camera on some of his favorite artists. Among them Gerhard Richter, Alexander McQueen, Richard Prince, Iggy Pop, Anselm Kiefer, Damien Hirst, Tom Waits, Peter Dinklage, Bruce Springsteen, Lucian Freud and Karel Appel.



Anton Corbijn is interested in how artists struggle with the creative process, the pain and drama of the creative act. His monumental black and white portraits combine simplicity and aesthetics, and fall by the deliberate and precise manner in which the character of the sitter is recorded. In the work expresses Corbijn's concentrated gaze, his sense of wonder and ability to empathize with others.

For more information, go to:
www.foam.nl

july 29 & 30

**ORTEL ZOMERCARNAVAL
ROTTERDAM CITY CENTRE**

The one-time initiative of a group of enthusiastic Antillean lovers of carnival has developed into the main tropical party in Holland. Every last Saturday in July, great crowds party to their hearts' content in the streets of Rotterdam. This huge group of people is a multiple of the whole Antillean population in both the Netherlands Antilles and in Holland.



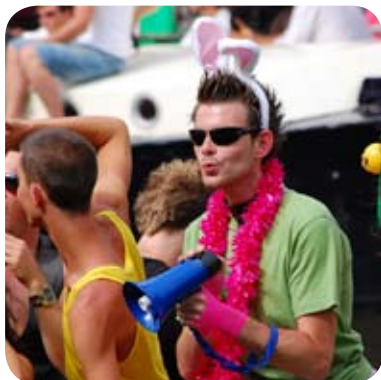
The Street Parade filled with floats, bands, stunning costumes, and tasty exotic snacks is scheduled on Saturday July 29. The parade starts on Boompjes (Leuvehoofd) at the foot of the Erasmus Bridge at 1:00 p.m. and will travel for some 2.5 hours.

For more info go to:
<http://www.zomercarnaval.nl/nl/English>

july 30 - august 7

**GAY PRIDE
AMSTERDAM**

During the first weekend of August, Amsterdam is briefly transformed into the Capital of Happiness and Love during the Gay Pride event. The biggest gay event in Holland features special movies, exhibitions, workshops and above all parties, which openly give a face to the homosexual community.



CANAL PARADE

The Gay Pride's absolute highlight is the Canal Parade. Approximately 500.000 spectators celebrate with and marvel at the long boat parade through the Amsterdam canals. The Canal Pride is as varied as the gay community itself. This year the canal parade is on August 6, starting at 14.00

For schedule and more information, go to:
www.weareproud.nl



until september 1
ALKMAAR CHEESE MARKET
(KAASMARKT)

During the summer (April 2 to September 1), you can visit the famous cheese market in Alkmaar. This tradition of weighing and trading cheese has been running since 1593. Cheese carriers (KAASDRAGERSGILDE) carry thousands of kilos of cheese from the "Waagplein" square to the weighing house. This business is now a popular attraction for tourists.

You can see the kaasmarkt (cheese market) every Friday from 10 a.m. to 12 p.m. You'll be surprised how important cheese used to be and still is for the city of Alkmaar. For more information go to: www.kaasmarkt.nl

DUTCH CHEESE MUSEUM

Alkmaar has much more to offer than a cheese market alone. And what better way to discover this city than during a walking tour along the almshouses, monuments and museums of Alkmaar. The walk also takes you to the 14th century weighing house, where you can visit the Holland Cheese Museum on the second and third floor.



july 9-31
KARAVAAFESTIVAL
NOORD-HOLLAND

The Karavaan festival travels along the 126-kilometre-long West-Frisian Omring Dyke. It comprises sixteen location theatre shows, eighteen street theatre acts, and nine Karavaan Lab theatre makers. The starting gun sounds in Hoogkarspel. The caravan travels through various villages to the town of Schagen.

In addition to international street theatre acts that travel across to the dyke from village to city throughout the month of July, Karavaan performs location theatre productions. The shows are all performed in pastures adjacent to the dyke. These pastures are accessible by boat, bus, bike and horse and wagon.

Join the caravan along the dyke and listen to musical stories in traditional four-square West-Frisian farmhouses. Enjoy a meal in an organic pig farmer's home, or meet theatre makers in an old dairy factory. Come and explore the polders and squares!

More info: <http://www.karavaan.nl/>

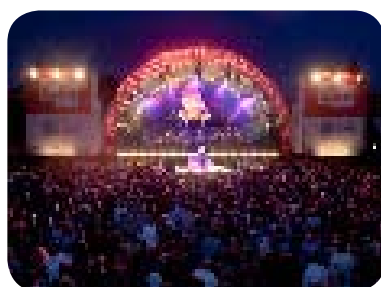


august 5, 6, 7
INTERNATIONAL SUMMER
BELLYDANCE FESTIVAL
LEIDEN

On the first weekend of August, the International Summer Bellydance Festival will be held in Leiden. There will be workshops, competition, and gala party in various venues.

Full workshops package is available, where you can learn belly dancing from six professional bellydancers from Latin America, Middle East, and Europe. If you only want to see the peak performances, go to the closing gala at In Casa on Sunday August 7, starting at 19.30

For more information and schedule, go to: www.summerbellydancefestival.com



august 26, 27, 28
UITMARKT
AMSTERDAM

The Uitmarkt is the national opening of the cultural season and the largest cultural festival in the Netherlands. Over the years, the Uitmarkt has evolved into a festival attracting 500,000 visitors and featuring 2,000 performers at more than 30 venues. And it's all free!

This year, the Uitmarkt takes place at Museumplein, Leidseplein and the Vondelpark. Performances will be held at numerous theatres, museums and at venues near these three primary locations. A book market can be found on Museumplein and a world of information is available at stands en route between Leidseplein and Museumplein.

more information:
www.amsterdamuitburo.nl



INTERNATIONAL STUDENT NETWORK REPRESENTATION