

In memoriam Louise Kaiser.

A remarkable woman.

'è un gioco, anche per me'

The fin-de-siècle is a designation reserved for the end of the nineteenth century.¹⁾ In this period, on 15 October 1891, a daughter was born to a doctor's family in Medemblik, in the North of Holland. The girl, registered as Louise, was the second of that name born to the family, the other baby having lived only a few days.

Louise Kaiser was the grand-daughter of J.W. Kaiser, sometime professor of the Royal Academy of Fine Arts, later curator of the Rijksmuseum in Amsterdam. This was the well-known 19th century engraver responsible for, among other things, the engravings for the first issues of Dutch stamps (the 1852 issues). On her paternal side L.K. was related to the first professor of astronomy in the University of Leiden, F. Kaiser, as well as to Lorentz, subsequently professor of Physics in Leiden. Louise Kaiser's mother was descended from one of the oldest Amsterdam families of silversmiths.

Although she shows an interest in questions of inherited characteristics and those imparted by social settings, little is found concerning her ancestors in Louise Kaiser's autobiographic notations (published in 1968 in Amsterdam, entitled 'Een persoonlijk Witboek', A Private White Paper, hereafter referred to as 'witboek'). Her memoirs are perhaps a document of too personal a nature, too much the product of her own time. But this gives them an almost bewildering authenticity, which, in places, are capable of shaking the reader.

For those who knew her she emerges from them as the woman she was: a vessel full of conflicting emotions and of apparent contradictions.

The emerging picture is not complete without an account of her work as engraver and as paintress. Her artistic work, however, is known to few only.

For the following biography use was made of her auto-biographical notes. The writing of an obituary puts the "historian" under the obligation of approaching the material he consults with a certain amount of reserve, owing to the very nature of these "ego-documents", formed by memoirs, biographies and diaries. A number of personal papers were used, some of them unpublished material, given for perusal by Mrs H. Kooima, the foster-daughter of Louise Kaiser, other papers are the property of the Institute of PHonetic Sciences. Perhaps there will be a slight resonance of the many conversations which the author, working with her in close proximity as her assistant during her last working years, was privileged to have with her.

Louise Kaiser spent her early years in the quiet atmosphere of the one-time commercial towns in the northmost top of North-Holland. First at Medemblik, later at Hoorn. In the latter town she was to be educated at the local H.B.S.*), where she was the first girl to be admitted. At the turn of the century the middle-classes were self-assured, not threatened yet by the powers of the future and no longer by those of the past, but this certainty was beginning to be sapped. Economically there was an upward trend, which was not interrupted until 1914. The armaments race had started, but perhaps there was not a general awareness of it. Europe's leading part was coming to an end²⁾, but no direct indication of these things can be found in the writings of L.K.

The effect produced by the reading of the Witboek is that Louise Kaiser was visually a very gifted person. The impressions she received are clearly imprinted on her mind. Her early years, rather happy ones, in which many impressions were received during stays at the former country home of the 17th century admiral, Tromp, (son to the "other" Tromp, "the Old Man", of international repute).

*) 'Hogere Burger School', rendered approximately by grammarschool.

An uncle of hers, an artist, was living at the Trompenburgh in those days. Her love of Chinese objects d'art and of Chinese thinking must have been developed here. From publications in an illustrated weekly "Buiten" (31st Oct., 7th and 14th Nov..1908) we have a discription with photographs of the interior of the estate, which dates roughly coincide with the time she spent there. Contacts with her 'Trompenburgh' relations and with those at Leiden were to develop in her a longing for a certain style of life, which strikes one as being filled with nostalgia in a later period. A style of life marked by a great sobriety. The need to continue with her drawing and painting can be observed time and again during her life. Not until the end of the second world war was she to be able to indulge her need more fully.

Except for the autobiographical notes mentioned above she outlined her career in the speech of thanks on the occasion of the presentation of an 'Album Amicorum' which marked the twenty-fifth anniversary of her appointment as reader in phonetics and also her sixtieth birthday in 1951.³⁾ From this unpublished speech an other aspect of hers emerges, which some of us will know, others will perhaps recognize.

'I might start with a summing-up, which seems to be ruled by a decimal or quinary numeration. Forty years ago I entered this auditorium (of the physiological laboratory, when still a student, G.M.). Thirty years ago I got acquainted with the concept phonetics. For five years I had to combine a job as demonstrator in physiology with courses of phonetics. The institution of a readership brought this situation to a close. Five years later, so twenty years ago, the Dutch Society of Phonetic Sciences was founded, because an international congress for Phonetic Sciences was to be held here, at the same time the present Phonetics Laboratory was temporarily appointed. Five years later the Foundation for the Investigation into the Population of the Zuiderzee Polders was instituted, which meant a great expansion. Ten years ago the phonological work-group started, the Isonevo (Institute for the Social Investigation of the People of the Netherlands, G.M.) as well as the Institute of cultural motor-physiology.

'When I say in free imitation of a poetess of my youth: "I went through life with Phonetics" the metre becomes forced and no new poem results.

Besides, the contents are only half true, as you are aware of already. During exactly half my life the Phonetic Sciences have accompanied me. Is it to be wondered at that again a poet's word resounds in me, the metre of which I dare not interfere with: "Nel mezzo del cammin". Perhaps you, as much as I, fear profanation. Therefore I hasten back to H el ene Lapidoth-Swart', (the poetess first quoted, G.M.).

'A cloak of purple, no, Phonetics certainly did not wear that, neither have I ever discovered any mourning-sable, unless perhaps our sooted drums. Nor was there a staff with which to swish off flowers, but there were light levers, with which graceful curves were drawn.

Now I must confess to you that beautiful lines have always held a great fascination, and that the relation between lines of all possible forms and that which we call reality captivates me. Thus Phonetics drew me by the beautiful forms she registered, but there was more.

The Faculty of Arts and Philosophy had focussed its attention on me. Her name evoked associations with sweet-flowing poems and philosophic disquisitions. It was a long time before I found the way to her.

At this point my thoughts inevitably return to the tremendous poem the initial words of which I was bold enough to quote just now and I feel compelled to pose the question: have I, held in a dream-like state perhaps for thirty years, been straying from the right way. Only due events can answer this. My path was certainly not a straight one. Wild beasts I did not meet.

Frightening things I soon discovered. I saw then, how my companion, Phonetics, was swallowed and expectorated in turn. Filled with horror I wanted to rush to her rescue, but she obviously managed without my help and re-appeared unscathed and quite unruffled. When this process had repeated itself a number of times, I managed to look on with great equanimity, feeling sorry that I myself missed this type of flexibility, which we also know from the story of Jonah.

Thirty years we went together, Phonetics and I, and up to this day I do not fathom our relationship completely. Was it her or my honour I tried to defend when during a memorable meeting I kept refusing to repeat the words: Phonetics is nothing but an ancillary science of Linguistics.

Sometimes she seemed to me a dazzling bird and I the humble cage in which she was confined. Sometime she seemed to be the cage and it was I taking pains to loosen one bar. At times it seemed to me as if she seemed an attractive shell, which with ill-concealed fright is thrown away as soon as a living creature is come across inside.

My post has been a very lonely one and if I am to compare myself no longer with a hermit-crab, then the image of a lighthouse-keeper on an island between two continents looms up in my mind's eye. Yes, the island was in my consciousness all the time, not however its lighthouse. When I believed in it I polished the mirrors, when belief failed me they might have got dim. Let me cling to this image a moment longer. Very rarely a ship full of young students comes ashore, a festive occasion. But the visit can only be a fleeting one: a dangerous spirit is said to live on the island! This might be true, but is anything as dangerous for young people as mental a-vitaminosis caused by too carefully prepared food?

Let us continue to follow her development outlined below.

She studied medicine during the Great War at the University of Amsterdam, where 14% of the students were women. Louise Kaiser was taught physiology by G. van Rijnberk, a man of great versatility. The influence he exercised on her was great, as is shown perhaps by a number of parallels in their respective work. Not only in their scientific work but the interest they had in their journalistic writing, their love of art, especially of that of Italy, and a certain propensity to mysticism.

In 1869 the Physiological Laboratory had come into being, the fourth of its kind in Europe. The general direction of research and of education had been chemical, later-on a historic-critical approach was followed with contemplative facets. Practical training in physiology was rarely given. After 1909 the Physiological Laboratory started on its experimental course.⁴⁾

In the field of Physiology L.K. collaborates with, among others, J.F.L. Kaiser, her father (known in publications also as K.F.L. Kaiser), who had moved to Amsterdam in order to continue his specialist studies.

On 13 February 1918 she passed her medical qualifying examination. On that occasion she made the affirmation, instead of taking the oath, not from religious motives but rather because of the attitude which told her: Let your yea be yea, and your nay, nay. Afterwards she worked as an assistant at the Physiological Laboratory at Utrecht, of which Zwaardemaker was in charge. Zwaardemaker established phonetics as a science in the Netherlands through his textbook.⁵⁾ The surroundings in which this book originated had been quite favourable for this development. Zwaardemaker's predecessor had, after all, been F.C. Donders who had got scientific investigation in the field of phonetics under way in the Netherlands. L.K. is an indirect descendant of this "school". Her subsequent work (1919-1926) with Van Rijnberk, her beloved teacher, will no doubt have been of influence on the direction her life was to take. 'As a student (G. van Rijnberk, G.M.) of Luciani's in Rome it was not unnatural for him to have physiology include speech in its activities; Luciani had extended his cares even to include spelling.'⁶⁾

L.K. took her degree in 1924. The title of her thesis, which was awarded a prize in a competition, can be found in the bibliography at the end of this obituary.

In 1922 she became involved with the teaching of phonetics, albeit in the physiological laboratory for the time being.

This was done at the request of three modern language professors of the Faculty of Arts (those of French, German and English) in order to supply the need felt by the students.

In order to get to know the full implication of her task she worked at several institutes in Europe from 1922 onward: Hamburg (Panconcelli Calzia), Prague (Chlumský), Paris (Pernot, she also got to know the work of Lapique there). Rome (Baglioni), and Vienna (Fröschels). The meeting of two difficult people in Vienna led to the incident when Scripture offered to throw her down the stairs as she had been to see Fröschels first.

In 1926 she got her official appointment, which was accepted with the speech: 'Proefondervindelijk onderzoek van betrekkingssklanken', (later published as 'L'analyse expérimentale des sons de rapport' - see bibliography).

In the beginning she did not experience her work as an isolating factor, later on she did. Her not feeling hemmed in at first was caused by the fact that both the Faculties of Arts and of Medicine were pleased with the connection brought about by L.K.'s designation in the Faculty of Arts and her place in the second faculty. In 1927, thanks to her exertions, the Dutch Association for Speech-therapy and Foniatriy had been founded. This association took care of, among other things, the training courses for speechtherapists. From 1927 to 1946 she was a member of the general committee, from 1927 to 1957 she lectured at the training courses which were closely affiliated to the University. In later years this was to change. From 1919 to 1947 she was secretary to the editorial staff of the Archives Néerlandaises de Physiologie de l'homme et des animaux. Phonetic studies appeared in these "Archives" for the first time. In 1927 the Archives Néerlandaises de Phonétique Expérimentale became a separately issued periodical. It existed until 1947 and L.K. acted as its secretary all the time.

The Physiological Laboratory had accommodated phonetics but in 1932 room was found for it in a building next to the laboratory, which was officially opened on 30 November 1933. On that occasion the Chancellor of the Faculty of Arts said: 'The Faculty of Arts is one which likes to occupy itself with those things which it believes to exist, but which may not do so. Therefore her position much more than that of her sister-faculties, is outside what is called "life", and her investigations can not be carried out with methods that are usually called "exact".'

In 1933 the first International Congress for Phonetic Sciences takes place in Amsterdam owing to the exertions of L.K. From 1932 until the Münster congress in 1962, she was secretary to the Permanent Council. From 1931 to 1959 she was president of the Association Néerlandaises des Sciences Phonétiques. The name of a previously existing society was changed with a view to a deliberate change of policy.

'L'Association de Phonétique Expérimentale ne fait que vivre et cependant plusieurs s'intéressent aux sciences phonétiques, non seulement des phonéticiens proprement dits, mais aussi des linguistes, des phonologues, etc. Il s'agit donc d'élargir la base de l'ancienne association.'⁷⁾

Within these wider objectives Louise Kaiser felt at home, as will be clear from her further work. Among her official duties was the secretaryship of the Stichting voor het Bevolkingsonderzoek in de drooggelegde Zuiderzeepolders (Foundation for the Investigation into the Population of the Zuiderzee polders) from 1936 till 1956, and from 1956 until 1968 she was chairman.

The new polders were being populated by people from all over the Netherlands. We read that: 'The foundation contained sections for: Anthropology, Social Psychology, Linguistics and Phonetics, Socio-physiology and Socio-pathology, Sociography, Economy, and Folklore. Its purpose was to combine the results of the investigations executed by the various sections and to come to synthetic results, which would have a double value. In the first place information would be gathered concerning the evolution of the populations, but besides, valuable data concerning several qualities of the population of the Netherlands would be obtained.'

Within the frame of this foundation she was able to carry out her ideas. Ideas which would lead to attempts at a phono-typology as an extension of phonetics proper. All this related to a socio-biology of which she says: 'How far all human functions interact with sociological relationships is a thing I came to realise much later! (later than her decision to study physiology, G.M.)'⁸⁾

When we try to consider what drew her first to physiology later to phonetics it may turn out to have been the play of the apparatus with which "graceful curves" were registered. That inherited factors may have been partly responsible is something she is reported to have said. Had not one of her ancestors been an accomplished maker of astronomical instruments? However the Kaiser family, that part which was still together, was completely under the spell of physiology. L.K.'s father worked in this field for many years and from her memoirs it becomes clear that conversations concerning physiology occupied a large part of the day.

There was a close tie between her father and herself which oppressed her.⁹⁾ Not only her father exercised a great influence on her, but also there was the influence of the physiologist Van Rijnberk and the linguist Van Ginneken.

Without a doubt the registration of movements fascinated her in physiology. Since the kymograph it became possible to overcome the transitoriness of movements. If someone is used to wielding an etching-needle it becomes well-known to him that movements become rigid on paper. At best the suggestion of movement remains. The registration of movements and collecting these registrations appear to be sensible things to do. At the same time the creator of plastic art is aware of the fact that she is dealing with motionless things. The evanescent movements escape at the moment when they become manageable. The image of moving is crushed as well as registered. What remains must be interpreted. The functional aspects must be traced and a phenomenological analysis seems in place. Those of us who have seen her at work and those who have read her publications carefully know that she had developed a "Fingerspitzengefühl" for which was essential and which was not. In 1962, within the framework of a series of talks on speech¹⁰⁾ she writes: 'The transition of the nineteenth century into the twentieth does not mean a milestone for speech-investigation. On the contrary, during a period of about fifty years, equally divided between both centuries, speech-investigation has a certain character and goes under the name of phonetics.'

She contradicts herself in the same discourse when she talks about the specific possibilities which the twentieth century is going to offer for registration. In time she herself was to get to know electro-technical and electronic devices. The change of the nineteenth century to the twentieth may not have been a milestone to her, she herself has been living proof of how a new kind of approach became possible.

She was fully aware of the fact that the study of speech-phenomena means studying a continuum, for which continuous registration is essential.¹¹⁾ A viewpoint we miss in present-day phoneticians sometimes.

Besides the changes occurring in the phonetic sciences there are a number occurring in other disciplines, upon which she remarks at another point: 'que depuis le 19e siècle, la phonétique a vu

amoindrer ses relations avec la physiologie, si importantes auparavant. Elle s'est trouvée dans un isolement bien grave, à côté de la linguistique dont elle ne pouvait pas faire partie'... 'Cette science phonétique ne vit que dans la synthèse des données d'origine physiologique, physique, morphologique, psychologique d'une part, d'autre part des données linguistiques'.... 'On se demande comment s'établit une synthèse de données d'une part d'ordre biologique, portant le cachet des phénomènes individuels et occasionnels, changeant éternellement comme la vie elle-même, et d'autre part de données linguistique, lequel, quoique lié à la vie des populations, se trouve sur un autre plan que les phénomènes concrets, montrés par l'individu qui parle..'12)

This is not the place to evaluate her work completely. It will have to be done in a different manner. Part of her work might warrant re-publication, the more so as a certain number of publications only appeared in Dutch.

The point which filled the author with the greatest admiration is the line of development which he discerns in her work from analysis to an attempt at synthesis. He is convinced that insufficient use has been made of the possibilities of penetrating phonetic investigation, which, in many places in her work, are handed to us as it were.

Louise Kaiser was one of the first who made use of large numbers of testees for her phonetic investigations. For the first time in "Biological and Statistical Research Concerning the Speech of 216 Dutch Students", later in "Phono-typologische beschrijving van de bevolking der Wieringermeer, dl I en dl II" (See her bibliography under 1940, 1943, and 1949). An investigation concerning normal and handicapped schoolchildren appeared only in the shape of two concise reports (Bibliography 1954.1 and 1957.4).

About the general outcome she remarks: 'Les qualités observées varient tant soit peu d'une recherche à l'autre. Les principes étaient: embrasser autant de données que possible, prendre soin que les sujets forment des groupes en fonction d'autant de qualités que possible, déterminer les moyennes et d'évaluer les corrélations.'13)

Up to the very last years of her life she kept an open mind for new possibilities arising for exploration, More and more she became aware of the fact that her own surveys and investigation had largely been of exploratory nature and that she herself would never reap the fruit of those things for which she had laid the foundations. Certain short-comings she felt right through her life, such as an insufficient knowledge of mathematics.¹⁴⁾

In the bibliography which follows at the end of this biography only part of her work is mentioned. Much that was published under other names was done under her supervision.

In 1938 a series of gramophone-recordings were made concerning the pronunciation of Dutch. This series was made by Decca under auspices of the Commissie voor de uitspraak van het Nederlands. It was L.K. who was the motive power behind this and who saw to it that the project was brought to a successful end. She was also responsible for the fact that at the University of Amsterdam the teaching of elocution was started.

Louise Kaiser was often difficult, to herself, to her fellow-workers and to those who surrounded her. Work came first and foremost and had to be done with a complete concentration. An author, also painter she particularly admired describes this as follows when he describes the way of being occupied with a painting as 'a complete withdrawal of everyday life.' She experienced this most fully in her work, but in the twenties in apparent contradiction she told an Italian, when he asked her opinion of Gina Lombroso's pronouncement that scientific work for a woman was a game, after some hesitation: 'Si, è un gioco, anche per me'. At the end of her life she was still of this opinion. In her memoirs she adds -with a twinkle- that 'he was rather shocked'.¹⁵⁾

Yet in 1964 she writes of her longing for different work, work of real value.¹⁶⁾

In addition to her busy work she took care of two foster-children. We read in her memoirs about them, but that document does not show "a clear and simple portrait of life".

She wished so much to take stock once more by the writing of her memoirs and she saw clearly that her descriptions allow something to escape, so that these do not square accounts. Or perhaps she had passed that stage already?

Ennemi né de tout esprit de parti. (Rousseau)

Louise Kaiser has not been a woman who wished to belong to any group, whether political party or anything else. Yet she was involved with many groups and groupings. She herself writes that she never understood why things were done just because 'it was the thing to do'. This stirred up a great many controversies and forced her into a certain isolation.

To many it may seem strange that during the war she travelled to Paris, in 1944. This was simply not done; especially so if one was "good" (i.e. politically trust-worthy - not in league with the enemy). A haughty contempt which she felt for the occupiers must have been the underlying motive power to her going all the same. The development which the institute for the investigation of man (Institut de l'homme of Alexis Carrel, G.M.) reached in the premises of the Rockefeller Foundation was thus that I felt I ought to visit it. Why should business people go to Paris in order only to make money and should I not take the trouble for something much more important? I did understand that I might be suspected of collaboration, but I deemed it necessary to bring this offer.¹⁷⁾

In this connection it may be useful to mention another event which has been told me about her. Shortly after the Second World War Louise Kaiser was invited by one of the large Dutch industries to have a look at some newly-developed apparatus. The work's security police wanted her to sign the usual declaration that nothing she saw there would be made public by her in any shape or form. She refused. High and low came to try and persuade her. Finally one of the managing directors said in desperation: 'But General Eisenhower was here only last week and he did sign!', which elicited this riposte: 'But I am not Mr Eisenhower'.

At different periods it seemed to her that she had an essential need to express herself in plastic art. 'It was wonderful to continue for hours on end and to know at last what it was to work; after all, this was not playing. Here the absolute applied, which was being approached, however great the remaining distance...,'¹⁸⁾

At the end of her life it becomes clear to her, however, that the longing for that "other work of real value", was not the creativity she had hoped for during such a long time. Fortunately for us a large part of her artistic work has been saved. A collection of her engravings can be found at the Institute of Phonetic Sciences where her self-portrait has also found a place, probably known to some from reproductions.

Her artistic work was given recognition by the award she got from the Nederlandse Maatschappij ter Bevordering van de Geneeskunst (the Dutch Society for the Advancement of Medicine). From 4th-8th July 1949 there was an exhibition of physician-artists in Amsterdam. In the issue of 9th August 1949 of Kunst en Kunstleven her work is judged as being most complete of all shown at the exhibition. The colorific finesse of her work and the ease with which she handled her brush is praised. In The Hague an exhibition is held on the occasion of an international medical congress with entries of physician-artists from twelve countries. Later a similar exhibition is held in Paris. Here Louise Kaiser's work as illustrator comes to the fore. She made illustrations for Deirdre and the Sons of Usnach as rendered by A. Roland Holst (a Dutch poet who showed great affinity to the work of Yeats), for that of R.M. Rilke, Omar Khayam and La Motte Fouqué. Was it a coincidence that we found the latter's name as editor of the periodical in which in the beginning of the 19th century the first work appeared of F.H. du Bois-Reymond (1812), the first impetus to Kadmus oder Allgemeine Alphabetik usw. (1862)?

One of her etchings (The Harbour of Bonfacio) was reproduced in the periodical Kroniek van Kunst en Cultuur (1960, 3) at the occasion of an exhibition in the gallery "De drie Hendricken" in Amsterdam.

The articles which Louise Kaiser wrote for news-papers have not been included in her bibliography, although they give additional information about her activities. The subjects range from Phonetics (in the shape of a serial), the International Congresses of Phonetic Sciences, the pronunciation and the unity of pronunciation of Dutch, the investigation concerning the newly reclaimed Zuiderzee polders, a number of commemorative articles, the desirability of realising an institute for the investigation of man, and building projects of the University of Amsterdam. In 1945 we find an article in one of the large leading weeklies entitled "Intellectuals and the People"¹⁹⁾ and in 1947 "Knowledge and Art. The Responsibility of Scientific workers",²⁰⁾ in which she comes to the fore in a very polemic mood; especially in the first article. We hear in them an urgent need for a renewal and improvement of society, which had arisen during the war-years through the contemplation of essential values. Sentiments she was not the only one to express after the second world war.

In this connection mention should be made also of the fact that L.K. stood at the cradle of the V.W.O. (Association of Scientific Workers). She was a member of the board for some years after the war of the Amsterdam branch of the League of Humanists. In the long run she was to keep further aloof from these two groups; she was too great an individualist to keep close ties, even if she kept an affinity to them. She thought the Humanists to be suffering from an over-estimation of reason.

Her interest returned to China, the old as well as the new, as can be gathered from her personal library. She was never to see the Far-East although it seemed twice that she would. Once because a woman was not deemed fit to do scientific work, the second time money was not forthcoming at the very last minute.

She travelled extensively abroad and nearly every time she returned with sketches and full of impressions. These sketches at a later stage often resulted in her work as engraver. Southern Europe always exerted a special pull. Goethe's influence can be discerned. She always went south by way of Paris and eventually landed somewhere in Italy or at times in the north-coast of Africa. A journey to Canada and America did not result in much graphic work or any drawings or writings for that matter.

On September 15, 1958 Louise Kaiser said farewell to the University of Amsterdam which she had served as one of the first woman-teachers to have been appointed by it. On the occasion of her appointment as demonstrator in the Physiological Laboratory the curator concerned told her that should she be ill for more than three weeks she might consider herself discharged.

It was to be a contract which lasted for nearly forty years, in which she was to be away from work once with influenza.

After she left she still felt a close concern with everything connected with the university, as becomes clear from a number of articles, in which she writes with a surprising clearness of vision. Scientific work continued to occupy her.

While still alive she granted the greater part of her scientific library to the Institute of Phonetic Sciences. After her death the collection was enlarged by the generous gesture of her foster-daughter. The Institute is in possession of a large part of the scientific archive left by L.K. and a collection of her plastic art, with among other things a self-portrait. This collection, too, was made with the help of Mrs H. Kooima.

On 2nd April 1973 Louise Kaiser died at Bussum. Her strong physique had given up at last. She will remain in our memory as a remarkable woman.

G.L. Meinsma.

Notes

- 1) J. Romein; Op het breukvlak van twee eeuwen. Leiden, Amsterdam, 1967. p. 39.
- 2) l.c. p. 40
- 3) Album Louise Kaiser. Alphen aan den Rijn, 1951.
- 4) [G. van Rijnberk]; Het fysiologisch onderwijs en het fysiologisch laboratorium. [In:] Gedenkboek van het Athenaeum en de Universiteit van Amsterdam 1632 - 1932. Amsterdam, 1932. p. 191.
- 5) H. Zwaardemaker Cz en L.P.H. Eykman; Leerboek der fonetiek. Inzonderheid met betrekking tot het Standaard-Nederlandsch. Haarlem, 1928.
- 6) L. Kaiser; Spraakonderzoek, in het bijzonder in Nederland. [cf bibliography: 1962.3], p. 13.
- 7) [Summaries of the papers read before the] Association néerlandaise des sciences phonétiques. [In:] Archives néerlandaises de phonétique expérimentale. Tome VII, 1932.
- 8) L. Kaiser; Een persoonlijk witboek. Amsterdam, 1968.
- 9) l.c. p. 61.
- 10) cf. note 5.
- 11) l.c.
- 12) L. Kaiser; La phonotypologie parmi les sciences phonétiques. [cf bibliography: 1962.2]
- 13) l.c.

14) Witboek, p. 65.

15) l.c. p. 82.

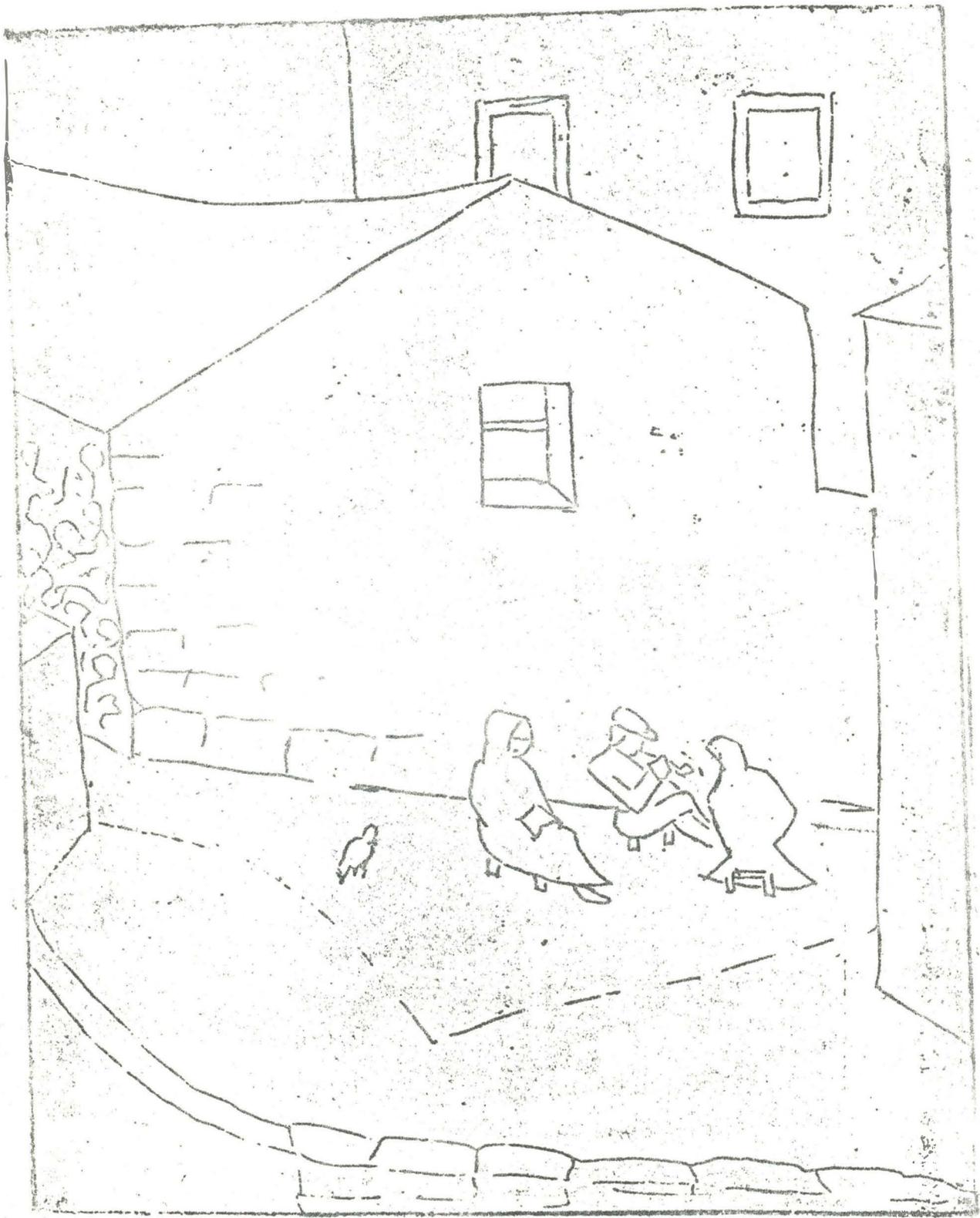
16) l.c. p.134.

17) l.c. p.112.

18) l.c. p.128.

19) Vrij Nederland, 1945/46, 15 - XII - 1945.

20) Vrij Nederland, 1946/47, no. 26.



BIBLIOGRAFIE
VAN DE WERKEN VAN DR L. KAISER *)

AFKORTINGEN

- A. N. d. Phon. = Archives néerlandaises de phonétique expérimentale.
A. N. de Phys. = Archives néerlandaises de physiologie de l'homme et des animaux.
N. T. v. G. = Nederlandsch tijdschrift voor geneeskunde.
Proceedings = Proceedings [of the] Koninklijke Nederlandsche akademie van wetenschappen.
Versl. Afd. W. en N. = Verslagen van de gewone vergaderingen der wis- en natuurkundige afdeling [van de] Koninklijke Nederlandsche akademie van wetenschappen.
Versl. Afd. N. = Verslagen en mededelingen van de Koninklijke Nederlandsche akademie van wetenschappen, afdeling natuurkunde.

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