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THE INTERNATIONAL JOURNAL OF VEXILLOLOGY

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EDITORIAL

After too long a hiatus, *The Flag Bulletin* is again being published. Every subscription will be fully honored as other issues follow this one. Eventually issues will appear with current dates as the journal approaches its 50th anniversary. Readers who have not received issues already sent, up to and including No. 220 (May-August 2005), should send an e-mail (vexor@comcast.net) or letter to the editor indicating what is missing to receive prompt attention.

For many years very little time was spent in organizing the library and storage files of the Center. In recent years this has often resulted in time wasted in searching for materials that had not been filed. The director is now attempting to put all books, correspondence, artifacts, etc. where they can be easily accessed. The scope of the project is suggested by the fact that the Center has 53 filing cabinets of documents and that its collection of flag-related memorabilia contains over 2000 items.

In addition to reorganization work, the director has recently written three major flag books and has created a web site (www.FlagResearchCenter.com). The extraordinary patience of *Flag Bulletin* subscribers is deeply appreciated by the editor and staff.

Whitney Smith, Editor

The Flag Bulletin is officially recognized
by the International Federation of Vexillological Associations
for the publication of scholarly articles relating to vexillology

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Color artwork for this issue by Terri Malgieri

COVER PICTURE

A TALIBAN BATTLE TROPHY

by Whitney Smith, PhD

In the 20th century major wars were generally fought between combatants too far from each other to see enemy forces. Contrary to traditional practice, official flags were used chiefly for parades and other ceremonial occasions. They scarcely ever appeared on the battlefield. Under those circumstances battle trophies were few. The flag pictured on the front cover of this issue is therefore a rarity. It is an authentic color of the 170th Artillery Regiment of Afghanistan's Taliban regime, captured in November 2001 in that country when United States forces bombed Jalalabad in retaliation for the involvement of the Taliban in the 9/11 attack on New York City.

The unit designation appears below two crossed cannon. That artillery symbol is framed by a wreath. Above the wreath appears the traditional Muslim battle cry, *God Is Almighty*, written in Arabic. All the inscriptions are in yellow silk embroidery while the flag fringe, also of silk, is white and pink. The pink may have once been white before being discolored from contact with water or another liquid. The original brass finial and the cords and tassels of the flag were also salvaged.

Black is the traditional national color of Afghanistan. The flag is designed to follow Muslim custom, based on Arabic script which runs from right to left. Thus the part of the flag toward the viewer's left is the fly end, while the hoist is to the viewer's right. As for many other Muslim flags, the obverse is the opposite of the Western presentation of a flag design.

An independent news cameraman and film producer captured the destruction of the headquarters building of the 170th Regiment on film. After he seized the flag as a battle trophy he discovered that it had some caked blood adhering to it. Ultimately the flag was donated to a flag collector who included it in a major exhibition of flags in 2003.

“FLAG PEOPLE” THROUGH U.S. HISTORY

by Whitney Smith, PhD

Typically, to think or write or speak about flags is to put emphasis on their colors and symbols. These are, after all, the most striking part of a flag: small children, soldiers, and travelers abroad are not the only ones who admire the visual force of a flag carried in a parade, hoisted on a pole, or displayed in an office.

Books and articles usually go beyond flag design by presenting details of formal history — when the flags were adopted or changed, special places they were raised, etc. Organizations such as scouting groups and veterans’ associations emphasize the symbolisms associated with a flag and its colors and history. While there is no doubt that these are important parts of each flag, the vexillologist must look beyond the dates associated with the flag, its visual aspect, and official interpretations of meaning.

No flag has an autonomous life of its own. Individuals and groups project values onto each flag by their words and actions. Consequently, the “meaning” of a given flag is exemplified more accurately when people are studied than when focus is exclusively on the flag itself. Most flags go through stages in which different individuals and groups are successively important.

No systematic study has ever been undertaken to elucidate the exact pattern of development for most national flags, let alone the flag traditions of a whole society.¹ This paper gives a rough outline of the circumstances surrounding American flag development and the people involved at each stage in promoting or hindering the national flag in particular.

Design — the selection of appropriate colors and symbols

and their composition in a definitive form — rarely is the responsibility of a single individual. The designer of the first US national flag, the Continental Colors, is not known although it has been claimed that Harvard University Professor John Winthrop was responsible. If Francis Hopkinson may be credited with the first Stars and Stripes, it is clear from the diversity of early flags that many other individuals created unique variations of his pattern, many of which were actually used.

Throughout American history right up to the present, individuals and groups have not hesitated to make their own distinctive variations on the common theme of red and white stripes and white stars on a blue canton. Credit for designing a successful flag is an important issue in American national legend and consequently many disputes have arisen.

Captain Samuel Reid laid claim to creating the United States flag and people believe that Betsy Ross was the designer of the first Stars and Stripes, even though this was never a claim made in the original account of her flag work. Nicola Marschall, Orren Smith, and George and Catharine Ladd have been contenders for the title of designer of the Stars and Bars of the Confederacy.

Once a design concept has been established, it is up to flag makers to realize it in fabric. Their primary responsibility is making sure that flags are actually available for those who need them, yet often their choice of sizes, color shades, and similar details substantially alters the design. Many people were involved in commercial flag-making even at the time of the American Revolution, including Rebecca Young (grandmother of Mary Pickersgill, who sewed the Star-Spangled Banner), Margaret Manny, Elizabeth Ross, and William Barrett.

Many important flags were also created by ordinary individuals in times of perceived need: for example, most protest flags made during the decade preceding the Revolution would appear to have been the work of some seamstress or painter who had never made a flag before. A concrete example was

reported in the *New York Journal* concerning events in Huntington, Long Island, on 23 July 1776. After the Declaration of Independence was read,

The flag used to wave on liberty pole, having Liberty on one side and George III. on the other, underwent a reform; *i.e.* the union was cut off and the letters George III. were discarded, being publicly ripped off...

Perhaps because of the complexity of the American national flag, factories in the United States for the manufacture of flags flourished, beginning in the mid-19th century. Eventually it became considered as a matter of patriotism to be certain that no foreign goods were involved in the making of a Stars and Stripes. There are a number of claims about the "first American-made flag" material. For example, General Benjamin Butler of Lowell, Massachusetts, is said to have first established the production of bunting, previously imported.

Nevertheless already in 1830 the US Congress had had published a report concerning

a silken flag bearing the colors of the United States, made of American silk... the entire process in the manufacture of the same having been performed in the city of Philadelphia.²

The concept of the flag as somehow being inauthentic, if not made within the country it represented, dates back at least to 31 October 1790 when the National Assembly of France decreed that "the Ensigns and Pennant in the colors of the Nation may not be made except of fabric manufactured in France."

Once made, early flags were distributed through government and military stores to the armed forces, public buildings,

and others — the 1804-1806 Louis and Clark Expedition, for example — which would have need of them. From the beginning, however, private individuals and companies in the United States purchased flags for their own uses — on ships, for patriotic festivals and parades, for ceremonies of fraternal and political organizations, and later for churches, advertising, and the myriad other uses familiar today.

Private involvement in flag display began very early and at a substantial scale. On 4 July 1788 the Grand Federal Procession in Philadelphia, involving dozens of specially made flags

was not undertaken in consequence of any order or recommendation of government, nor was any part of the expense born by the public treasury. The voluntary exertions and contributions of the citizens furnished the whole.³

In a letter to the editor of *The Providence Gazette and Country Journal*, published on 18 January 1794, a merchant protests that

the Solicitude discovered to alter the *Flag* of the United States, at this critical and alarming juncture [i.e. US relations with France], is equally absurd and unseasonable, as it would be for a Man to appear anxious respecting the Arrangement of a Lock of Hair, while his Head was adjusting to the Guillotine [sic].

The alteration of the flag by Congress, which created the 15-star 15-striped flag the following year, would have cost that merchant a considerable sum for refitting his ships, which may have inspired his protest letter.

Even before the Stars and Stripes became the focus of national veneration during the Civil War, there were groups and individuals who promoted the use of flags to express their convictions. Abolition, free trade, and opposition to immigrants

were among the political beliefs that spurred the widespread display of flags.

The opposition of New Englanders to the trade embargo during the War of 1812 and the political campaign of William Henry Harrison in 1840 created new and sizeable classes of flag-wavers. In turn this provoked others (including those opposed to their ideas) to utilize flags in rallies, public meetings, and processions as a way of expressing solidarity and dedication to their own common principles.

In addition to flag users, there came to be flag abusers — those who attacked a particular flag which expressed sentiments odious to them or who refused to hoist a proper flag. In 1833, for example, the governor of Virginia had a state flag prepared to replace the Stars and Stripes, in order to express his opposition during the Nullification Dispute to President Jackson's stand favoring a strong federal government. Jackson also came under attack in effigy: in 1834 the figurehead on the USS *Constitution*, carved in his image, was defaced and covered with a five-stripe United States flag.⁴

As a result of such activities, groups were eventually organized in the late 19th century to defend the American flag. Legislatures were memorialized, laws were adopted against "desecration," and courts and jails — not to mention schoolhouses — became involved in flag-related activities.

From the viewpoint of the North, of course, the greatest desecration of the national flag occurred when the states of the South seceded. The firing on Fort Sumter, the killing of Colonel Ellsworth, the threat which provoked Secretary of the Treasury John A. Dix's famous telegram — "If anyone attempts to haul down the American flag, shoot him on the spot" — significantly changed the usage of flags in the United States and increased the percentage of the population which participated in flag-related activities.

Following the Civil War veterans organizations, and patri-

otic societies developed flags for advertising and related programs. It is often forgotten, for example, that the Pledge of Allegiance was originally developed as part of a program to increase the circulation of *Youth's Companion* magazine. Even commercial firms made the flag an important part of their programs. Songs were written about the flag, tableaux and reenactments performed, the decoration of homes and shops became common, and ceremonies to honor the flag itself — as opposed to ones in which the flag was simply used to honor a national hero or event — developed.

In the same era a new type of involvement with flags arose. In 1872 Admiral George Henry Preble had published his magisterial tome on the history of the United States flag, making him one of the leading vexillologists in world history, although the term was unknown in his day. He was followed by popularizers who wrote broadsides, pamphlets, articles, and books on US flags which now total almost 2000. The fact that perhaps 80% or more of this material is repetitious only suggests how large the audience is in the United States for flag-related literature.

Flag-promotion organizations originated in the 19th century, including the American Flag Association and Flag Committees of existing patriotic societies. The first group of flag scholars appears to have been the one formed in the 1930s in Rhode Island under the name Pavillon Club.⁵ Later the Flag Research Center and the North American Vexillological Association, dating respectively from 1961 and 1967, began a trend which is still developing.

The increase of interest in flags in general and of specific flags hallowed by war in particular led to the creation of many flag memorials. Battle flags from the Revolution had been lost largely due to neglect, but returning soldiers from the Civil War made sure that every state capitol in the North received the banners under which valiant men had fought and died to guar-

antee that no star would ever be removed from the Stars and Stripes. The South was no less ready to consecrate its own banners in public and private institutions as reminders to future generations of their sacred cause.

Memorial Day became a time to plant flags on graves and to half-staff the Stars and Stripes wherever it flew. Other holidays also came to be associated with the flag, directly or indirectly — Independence Day, Flag Day, Veteran's Day, and Peace Officers Memorial Day. As regard for historical flags grew, work for conservators and museum technicians correspondingly increased. Mrs. Fowler and Mrs. Richey, for example, made names for themselves in the early 20th century as private institutions and governments acknowledged an obligation to protect those fragile symbols of the past that had been entrusted to them.

In the 20th century the flag came to be recognized as an important part of American folk art through its manifestations not only in cloth (banners, bandanas, quilts, clothing) but in sculpture, paintings, weather vanes, coins and stamps, figurines, regalia, posters, greeting cards, and endless other forms. Dealers, auction houses, book and ephemera fairs, and others — including purveyors of kitsch — now cater to an audience which did not exist before World War II.

Advertising, packaging, logos, and graphics with flag themes of all kinds are today rampant on television, films, the theater, and the Internet. While most of this is commercially driven by the profit motive that is uppermost in the minds of business and industry, there is no doubt that the general public has been receptive to that theme even in products only tangentially related to the historical essence of the Stars and Stripes, not to mention in questionable taste.

This brief outline essentially provides no previously unknown information, but may perhaps serve to highlight the importance of the tremendous variety of individuals and interest groups which have defined the role of flags, especially the

Stars and Stripes, in the past two-and-a-quarter centuries of American national history. The colors, symbols, and legal status of these flags — their most prominent aspects in most published references to flags — have had only a modest role in that process.

While there can be no doubt of the genuine enthusiasm of Americans for the "red, white, and blue" and for the "broad stripes and bright stars," it has never been proven that those specific design components ultimately had any influence on the development of America's vexillomania. Indeed flags of quite different design — both the so-called Gadsden Flag with its snake on a field of yellow and the black and white POW-MIA flag with details difficult to make out when the flag is flying — have had widespread use and popularity.

The extraordinary impact of flags in American life likewise cannot be attributed in any great measure to general cultural patterns characteristic of other countries in the Western tradition. In none of those other nations have flags had the depth and breadth of impact that they play in the United States. The transcultural influence, although modest, indeed seems to be in the other direction. A number of countries have followed the United States, for example, in adopting Flag Codes and classroom programs to inculcate patriotism through the use of flags.

Finally, the depth of penetration of flag usage in the United States cannot be attributed primarily to the influence of government institutions. Overwhelmingly, flags in previous eras were created for motives of control by the military, the priesthood, or the ruling classes and consequently in most cases flag usage was strictly regulated. Even today in Britain and certain other countries the concept that flags and related symbols are properly an area for government rather than popular initiative is still maintained.

On the contrary, even before the American Revolution there was a strong current among the English settlers of North

America favoring popular control over flags. In 1634 John Endecott had seen fit to “desecrate” the king’s colors. Subsequently, flags were created and used locally – the pine tree flag of New England in different versions (1686-1775) and the protest flags of the Sons of Liberty among others.

Other societies where flags have been produced in great numbers and used in everyday life by a high percentage of the population include Nazi Germany and Communist China. The initiative in both these examples, however, came from the government and the authoritarian party which dominated it. To return to the first group of flag-related people mentioned in this paper, the designers, it is significant that the Swastika Flag was developed within the political party which, under the leadership of Hitler, progressively imposed it on all segments of the government and general population, while the Chinese national flag was developed by the victorious Communist Party after its defeat of the Nationalists.

In contrast, private citizens in the United States two centuries previously were influential in establishing their own flags – ones only later given legal recognition. To understand fully this interaction of people and flags, extensive work must be undertaken to focus on the political activities and social mores characteristic of each nation, to give us a better understanding of the different processes by which flags do – or do not – permeate a country over time.

In the past it was often believed that flags fell from heaven and were taken up by kings and priests and generals to command the allegiance of their subjects. More than any other national flag, the Stars and Stripes has clearly arisen among the people, growing and spreading within society and thus, finally, reaching toward the heavens. The flag’s current position as the palladium of America’s national civil religion is founded on an intense popular involvement now in its third century.

NOTES

1. For the United States, important contributions have been made by Professor Scott Guenter in *The American Flag, 1777-1924: Cultural Shifts from Creation to Codification* (Cranbury NJ: Associated University Presses, 1990), Carolyn Marvin and David W. Ingle, *Blood Sacrifice and the Nation: Totem Rituals and the American Flag* (Cambridge UK: Cambridge University Press, 1999), and Cecilia O'Leary in *To Die For: The Paradox of American Patriotism* (Princeton NJ: Princeton University Press, 1999).

2. US House of Representatives, 21st Congress, 2d Session, Report No. 7.

3. Forrest McDonald, *Liberty's Five Flags* (Pittsburgh: National Flag Foundation, 1988), quoting Francis Hopkinson, *Miscellaneous Essays* (1792).

4. M. V. Brewington, *Ship Carvers of North America* (New York: Dover, 1962), p. 131.

5. See Whitney Smith, "The Pavillon Club and the Flag Circle" *The Flag Bulletin* #214, pp. 207-219.

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POLITICAL SYMBOLS IN THE NETHERLANDS

by Klaes Sierksma

At the end of the 15th century, the poor farmers and citizens in the Low Countries united in opposition to their landlords. They marched under a “cheese and bread flag,” so far not documented by any contemporary picture but frequently mentioned in old chronicles. At The Hague, during the “hunger winter” of 1944/1945, plundering groups were often designated as *Het Kaas en Broodvolk* (“the cheese and bread people”).

Since the 17th century hoisting a plain orange flag (Fig. 1) has been very popular in The Netherlands as a demonstration of admiration for the royal house of Orange-Nassau. Nevertheless the color orange in flags, streamers, etc. historically was not associated with the house of Orange: orange is the color of the house of Nassau. Orange flowers often are grown and shown by extreme Orangists in The Netherlands, especially on the queen’s birthday. This is seen as a political expression.

The orange-white-blue horizontal tricolor, originally the emblem of the Orangist parties in the 17th and 18th centuries in The Netherlands (in opposition to Spain, England, and France), achieved an equal but hard-won place next to the red-white-blue. Especially between 1918 and 1938 the more orthodox Protestant church members defined the orange-white-blue as “their own flag” (just as they spoke of “our own queen”), until the pro-Nazi National Socialist Movement declared that flag as the only correct one for The Netherlands. At that moment the queen declared the red-white-blue as the official flag. After World War II and especially after 1966 the orange-white-blue flag as a symbol of royalist and anti-republican groups reappeared.

Fig. 1: AN ORANGE PENNANT AT THE END OF WORLD WAR I



On 15 December, official buildings and big firms in The Netherlands and in the Netherlands Antilles show their political unity in the Kingdom of The Netherlands by hoisting an orange streamer above the red-white-blue Netherlands flag or the Antillian flag. The use of this orange streamer on all other occasions (e.g. birthdays of members of the royal family) is part of Netherlands general flag etiquette rules and has no political meaning.

During the Second World War people in the Netherlands used to stick a red match with a yellow head in their clothes on the birthdays of members of the royal family. This was a political demonstration against the Germans, who forbade use of the usual orange badges, cockades, and ribbons. Matches were interpreted as "flagpoles" and also as a symbol of the familiar cry "*Oranje Boven!* [Orange above!]."

As soon as the Germans discovered this meaning and forbade matches, pieces of carrots came into use instead. Before the war – when the Netherlands government tried as far as

possible to promote a strict neutrality — officials and teachers had been forbidden to wear any political badge. As a protest on special days, some of them could be seen with red matches (without the phosphorized head) stuck on their ties.

Red-white-blue striped ribbons and also orange ribbons were in use May through November 1945 after the Second World War as the insignia of certain new political organizations. They were anti-German and anti-American, as well as opposed to the restoration of the Kingdom of the Netherlands, pleading for a Netherlands Republic.

Today the red flag in The Netherlands is, among younger nonconformist people, almost exclusively an emblem without any political meaning. Before World War II, of course, it was especially the emblem of labor movement in general and communist parties in particular, the former however often combining the red color with yellow to soften its flaming impression. Since the rise of labor parties in The Netherlands, red tulips by the thousands have been shown, especially on May first — for example to adorn monuments of socialist heroes.

The flower-minded Netherlands people however often allowed some little jokes in the matter. On May Day Mr. P. J. Troelstra, a famous leader of the labor party, always used to display in parliament a couple of red tulips mixed up with orange ones. On his first official visit to the queen, he offered her a bouquet of red flowers — orange-tipped. Frisians honored Piter Jelles ten years after his death as one of the best Frisian poets by putting orange, red-tipped tulips on his monument. Since World War II, however, tulips are no longer in use as a political symbol.

The Vereniging van Arbeiders-Radio-Amateurs (VARA, the Society of Labor Radio Hobbyists), a political organization, showed as an emblem of socialism at the beginning and the end of their television broadcasts a red “flame of freedom” within blue circles, although the blue circles could also be found

on the flags of their competitors, AVRO (Everyone's Broadcasting Company).

In the Frisian regions on the top of farmhouses all over a wooden shield showing two white swans (Fig. 2), backing up to each other can often be seen. This emblem probably dates from pagan times as do the two horse heads (Hengist and Horsa) displayed on Saxon farmhouses. At the end of World War I – and also during World War II – national socialist groups in the Netherlands Friesland used this emblem on printed materials, letter and newspaper headings, and badges to demonstrate their aim of a federal Europe.

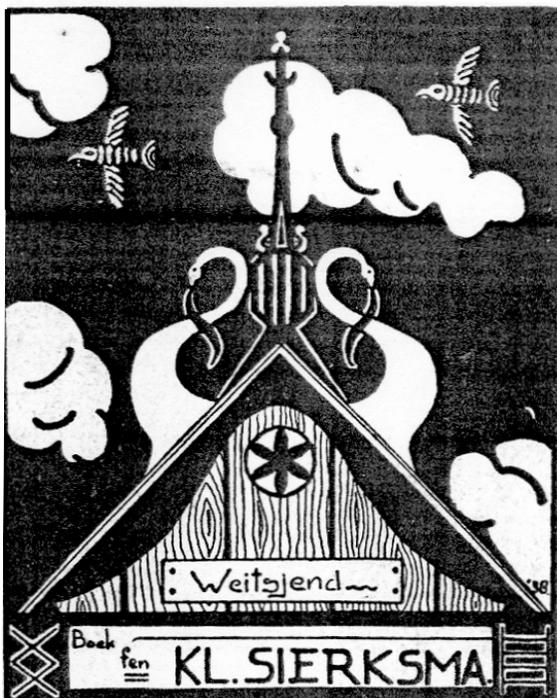


Fig. 2: THE DOUBLE-SWAN AS A ROOF EMBLEM

In The Netherlands the red-white-blue flag is completely free for use for any purpose one wants to employ it for (artwork, wrapping, clothing, exhibiting, etc.). As a national personification (parallel to America's Uncle Sam and Britain's John Bull) people of The Netherlands like to show a kindly laughing lion, seated and wearing an orange collar.

Nevertheless there is a strong maritime and naval tradition in the country that favors honoring the flag and a certain etiquette will be observed by almost every Netherlander to respect the flag. Even though hippies, communists, and anarchists of Dutch origin handle the flag on many occasions in a way other people might consider as abusive — at more dignified ceremonies they will never intrude upon the proper use of the red-white-blue flag and nor, especially, of foreign flags.

THE NETHERLANDS FLAG IN WORLD WAR II

by M. M. Lourans †

Political symbols have been used in the Netherlands for centuries. In 1354 for example, during the civil war between the nobility and citizens' parties, the Hoeksche and Kabeljauwsche ("Hook and Cod Fish") quarrels in the low country, the nobility under Countess Margaretha wore the colors of the Province of Holland (red and yellow) while the followers of her son William chose the white and blue of Bavaria.

After the 1568 outbreak of hostilities against Spain, which then ruled the Netherlands, in order to identify their ships the rebellious Dutch under William the Silent flew a square orange jack at the bow, which was called a *geus*. In the 17th century, during the years when the Republic of the United Netherlands

did not recognize the rights of the Prince of Orange, the orange of the ensigns was replaced by red. However the orange, white, and blue flag continued in use for many years on naval vessels.

The 1795 revolution introduced on men-of-war flags with the "Maid of Liberty" (Fig. 3) on the jack and ensign. King Louis, appointed by Napoleon, used the same but added the royal coat of arms for the ensign. In 1813 and in 1815 the old red, white, and blue was made the official flag. Orange was used in pennants, often flown separately above the flag as displayed on buildings.

Based on that tradition of defending the independence of the Netherlands, after the German invasion of the country in 1940 the red-white-blue flag became the prime symbol of anti-Nazi resistance. For example, early one morning at Weesp, near Amsterdam, the Nazi guards at the railway looked up. To their



Fig. 3: THE 1795-1807 NETHERLANDS JACK

amazement they saw the Netherlands flag floating over the town. It was 30 April 1942, the day of Crown Princess Juliana's anniversary. During the night some Dutch patriot had planted the flag on the high chimney of a large candy factory. The Germans had been in possession of the town for almost two years and the audacity of supplanting their swastika with the red, white, and blue of the Netherlands was humiliating and enraging to the Nazis.

Orders were given to haul the offending tricolor down immediately. In different ways, however, there were delays between each shouted command and its execution. The soldiers could not manage to reach the high smokestack; no ladder was tall enough, no rope sufficiently long. As the sun rose, it became more and more of a mystery how the flag had gotten there at all. Towns people offered many suggestions on how to get it down, but none of them proved feasible. They professed not to have the faintest idea who might have put it there and, furthermore, were unable to locate any of the professional chimney sweeps in the town.

The day was almost over and the Netherlands flag still flew, taunting the Nazis beyond endurance. Suddenly, just as the sun was setting, the people of Weesp heard the crackling of an anti-aircraft gun. The flag came down at last, its staff splintered by bullets.

Such cases were not isolated in the occupied Netherlands. The Dutch people delighted in defying the Nazis with the display of their national emblem and the symbols of the House of Orange. One escapee from Holland told of an inexplicable feat performed on the queen's birthday.

He related that the Netherlands flag was flaunted aloft in the face of the Germans on a high voltage power line spanning the Rhine near Arnhem. Some intrepid Dutchman had put it there the night of 30 August, as a hint to the Nazis the next morning that the Dutch remembered their queen.

The Hollander refused, however, to tell how the seemingly impossible achievement of placing the flag on a charged wire was carried out. He merely hinted that it was quite possible there would be a similar demonstration later that year.

Netherlanders used every possible holiday in the Dutch calendar to irk the oppressors by openly showing their devotion to their country and their queen. Two Dutchmen, who had escaped occupied Holland, revealed in a broadcast from London how various towns and cities celebrated on these occasions under the very noses of the Germans.

In the town where I lived [one of them said] people tied stones to the ends of long red, white and blue ribbons. The ribbons were then thrown across telephone and telegraph wires, thus

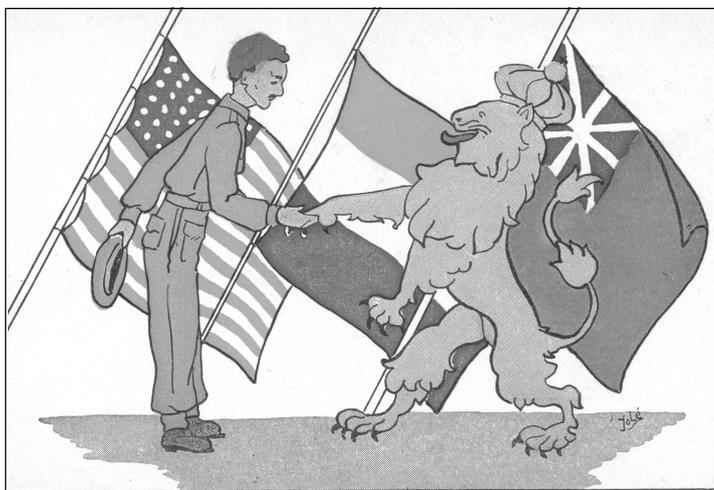


Fig. 4: THE NASSAU LION THANKS THE ALLIES (POSTCARD)

Fig. 5: 1945 — ORANGE GARLANDS BLOOM AGAIN



festooning the streets with the colors of our flag, causing the Nazis not only to look ridiculous but also making a lot of trouble to get them down.

Another story concerned the slyness of a Dutch bulb grower who planted his garden such that full, neat rows of red, white, and blue flowers came up out of the ground in mid-summer — an encouraging beacon for the (British) Royal Air Force and an eyesore for the Germans.

Such were the wartime activities of an occupied people who gave hope and inspired courage for other patriots with symbols, while defying their oppressors.

FLAG BOOKS AND CHARTS PUBLISHED IN 2001

compiled by Ing. Aleš Brozek

U1. ADAMS, Colleen: Who was Betsy Ross? New York: Rosen Pub. Group, 2001. 16 p. : ill. (some col.); 22 cm ISBN 0823981460 (Rosen real readers)

U2. Advertisement consent appeal : flagpoles and flags at Mackenzies Inn, 125 Grampian Road, Aviemore. Edinburgh: Inquiry Reporters Unit, 2001. 4 leaves; 30 cm (P/ADA/270 ; 10)

U3. ALES, Stefano: Insegne militari preunitarie italiane : 1671-1870. Roma: Stato maggiore dell'esercito, Ufficio storico, 2001. 449 p. : chiefly ill.; 29 cm ISBN 88-87940-24-X

U4. American historical illustrations and emblems : CD-ROM and book : 363 different permission-free designs. Mineola, N.Y.: Newton Abbot, 2001. 32 leaves : chiefly ill. + 1 CD-ROM; 28 cm ISBN 0486995119 (Dover electronic clip art)

U5. ANGELES, Demetrios K.: Hellenike semaia (480 p.Ch. - 2000 m.Ch.) : kai agones eleutherias tou hellenismou : historia-roloi-symvola. Athena: Proskenio, 2001. 199 p. : ill.; 24 cm ISBN 9607057813 (Seira Politike kai historia)

U6. ARCE CORTEZ, Luis Eduardo - DURÁN CALDERÓN, Ivette: Tratado internacional de vexilología y manual cívico del boliviano : la verdadera historia de los símbolos patrios. Bolivia: Hisbol, 2001. 579 p. : ill. (some col.); 26 cm ISBN 9990500891

U7. ATIENZA, Antoni: La Real Senyera : bandera nacional dels valencians. Valencia: L'Oronella, Servicis Editorials Valencians, 2001. 474 p.; 25 cm ISBN 84-89737-26-6

U8. Australian symbols activity book. Canberra: National Council for the Centenary of Federation, [2001?]. [10] p. : ill.; 28 cm

- U9. La bandera oficial de la Ciudad de Buenos Aires y su emblema el escudo de Garay. Buenos Aires: Dirección de Ornamentación. Dirección Gral. De Relaciones Internacionales Consulares y Cooperación. Gobierno de la Ciudad de Buenos Aires, 2001. 29 p.; 20 cm
- U10. Banderas y escudos : Catalogo de la Muestra itinerante de simbolos nacionales, provinciales y originarios de la Republica Argentina. Buenos Aires: Gobierno de la Ciudad de Buenos Aires, 2001. 54 p.; 17 x 22 cm
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45 YEARS AGO

In the 1950s many people in Africa hoped for independence from the European powers who had established colonies there. A federation linking Senegal and French Soudan, the Mali Federation, had been established in 1959 and in 1960 independence was achieved. The Western-oriented Senegalese chafed at the conservative influence of , Mali (ex-Soudan) leaders, most of whom were Muslims. Under President Léopold Senghor, Senegal broke its association and proclaimed independence in 1960. Senegal's new flag retained the federation tricolor of green-yellow-red but replaced its traditional African symbol by a green star.

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