

at flea markets. In doing so, he succeeded in acquiring the most wonderful nineteenth-century daguerreotypes, ambrotypes and albumine prints, as well as early twentieth-century carbonprints, gumprints and gelatine silverprints, many of them made by Dutch photographers. (fig. 1) In 1953, he finally sold his collection to the Leiden Print Room.

The Grégoire bequest inspired me as a curator-collector to acquire photographs which for obvious reasons were missing in Grégoire's collection, i.e. modern Dutch photographs from the 1930s to the present. The photo archives of Paul Schuitema, Piet Zwart, and Gerrit Kiljan, the avant-gardists of the 1930s, came to the Print Room from family estates. The younger generation of photographers working in the 1970s and 1980s is now also represented in the collection. During the research for my thesis on the Dutch photographer Henri Berssenbrugge (1873-1959), I was able to acquire some early works from his comprehensive *oeuvre* still missing in the Print Room. But my best acquisitions, no doubt, were the remarkable workbooks and photographs by Ed van der Elsen (1925-1990) and Johan van der Keuken (1938-2001). They produced dummies and lay-outs as preliminary stages of their famous 1950s photo documentaries – now classics in their own right –, such as Van der Elsen's *Een liefdesgeschiedenis in St. Germain des Prés / Love on the Leftbank* (1956) and *Bagara* (1958) and Van der Keuken's *Wij zijn zeventien* (1955), *Achter glas* (1957), and *Paris Mortel* (1963). These working documents, which can be regarded as the fingerprint of a photographer during his creative process, not only provide wonderful study material for students, but they can still excite even the diehards among historians of photography.

My work, however, is more than preserving and collecting photographs. I can pass on the knowledge, stored in the countless books and documents in the Centre for Photographic Research and Documentation, to students. By bringing them into contact with the original objects and by teaching them how to value and research this wealth of artistic and historical material, they become fascinated themselves. This old principle of passing on knowledge of, and love for, history will benefit the collections as well as future generations of researchers.

I.Th. Leijerzapf, *Keeper of Photographs*

Oriental Manuscripts in Leiden and the World

Almost from its foundation in 1575, Leiden University has been engaged in collecting non-Western texts. The superb Antwerp polyglot bible (published in 1568-71), which Prince William of Orange donated to the new university, is a symbol of the international aspirations of the young institution and its library. But the actual collecting of Oriental manuscripts on an extensive scale only began during the first half of the seventeenth century. In 1609, the Scaliger bequest was added to the library. These manuscripts had been sent to J.J. Scaliger (1540-1609) by Oriental and Western scholars, as Scaliger never travelled outside Europe. The unique copy of the Jerusalem Talmud came to the library through this bequest.

The 211 Middle-Eastern manuscripts, which were purchased by the arabist and mathematician Jacobus Golius (1596-1667) between 1624 and 1629, first in Morocco, and subsequently in Aleppo and Istanbul, constitute the solid beginnings of the Leiden Oriental collections. The manuscripts which Golius privately collected during his Turkish trip were, regretfully, not acquired by the Library when they came up for auction in 1696. Most of them can now be consulted in Oxford; the rest are scattered throughout Europe.

But the real core of the Oriental collection is the legacy of Golius' pupil, the Dutch ambassador in Istanbul, Levinus Warner (d. 1665). It comprises more than one thousand Middle-Eastern manuscripts, and a similar number of print-

أورع في سائر ما عهد الحكة من غير ما لا
 وداو عليه وكذا لذيروا عن ابن عمر أنه رأى
 لكاً في دأوه فكلم الصفا أو عكب من الصالح
 ليقوم عليه وكذا لذيروا عن ابن سيرين أنه
 قال فو ما كانوا يفتخون عن لقي إذا دخل
 إذا أجد هو تافها

و
 أبو عمير في حديث عمر بن الخطاب أنه قال إن ابن
 عتيق أتى مؤجبه فقال من أنت من أهل
 البادية فقال من أهل البادية فقال عمر ما لا تتأكل
 الفصح بيئنا يروا له عن سبعين من معبد عمر
 بن عبد الرحمن بن عوف بن سلمة بن سبعين الخزومي
 عن أبي أمية بن الأحنس عن عمر أنه قال ولد لهذا
 الحديث في جهله يحكي أهل البادية عن أهل البادية
 لا يقولون عن أهل البادية ولا أهل البادية عن أهل البادية
 وعنه هذا تأويله وبلاده أن يتكلم في عاقله لا يعمل
 في يمينه والموضحة والإصح وأسماء ذلك ما
 كان دون الثلث في قول عمر وعلي هذا قول أهل الحديث
 أني أبو وهولون ما كان دون الثلث فهو في
 ما لا يخفى في الحكي وأما أهل البادية فيقولون
 في موضحة فما فوقها على عاقله إذا كان حكيماً وما
 كان دون موضحة فهو ما لا يخفى في ما لا يخفى
 فصفا فيما تروى أنه كثر ما وقلاها ما تضعه من الأمان
 في قوله فالحد ما حليج عن ابن جريح عن ابن أبي مليحة عن
 ابن أنس عن عمر قال لا يعمل أهل البادية في موضحة و
 يعقها أهل البادية

fig. 1 *Gharib al-Hadith*, an Arabic work on rare lexicographical features in the Prophetic Tradition by Abu 'Ubayd al-Qasim b. Sallam al-Baghdadi (d. 223/837), dated 252 AH (November-December 866) (MS Leiden Or. 298, f. 239b). It is probably the oldest known dated Arabic manuscript on paper. Levinus Warner purchased it in Istanbul in the 1650s or 1660s and bequeathed it, together with his entire library, to Leiden University Library in 1665.



fig. 2 The beginning of the Ethiopian invocation prayer against an evil tongue. *Lessana Sab'*. Undated, probably 20th century. Acquired in 1984 (MS Leiden Or. 18.398, f. 1a).

ed books. Warner collected them in Istanbul, the metropolis where all spoils of the Ottoman conquests ended up. The rarity and importance of the collection to this day is hardly surpassed by any other collection in the world and bears witness to Warner's erudition and bibliophily. The Oriental department of Leiden University Library derives its name from this bequest: *Legatum Warnerianum*, and since 1729 its curator has the honorary title *Interpres Legati Warneriani*. (fig. 1)

Ever since, smaller and larger collections of Oriental materials have been added to the University Library from many sources. Some collections were commissioned by Bible translators, others were purchased locally. Some were plain war booty, for example, the substantial number of manuscripts that were captured from the dead bodies of those slain during the endless Aceh war. The col-

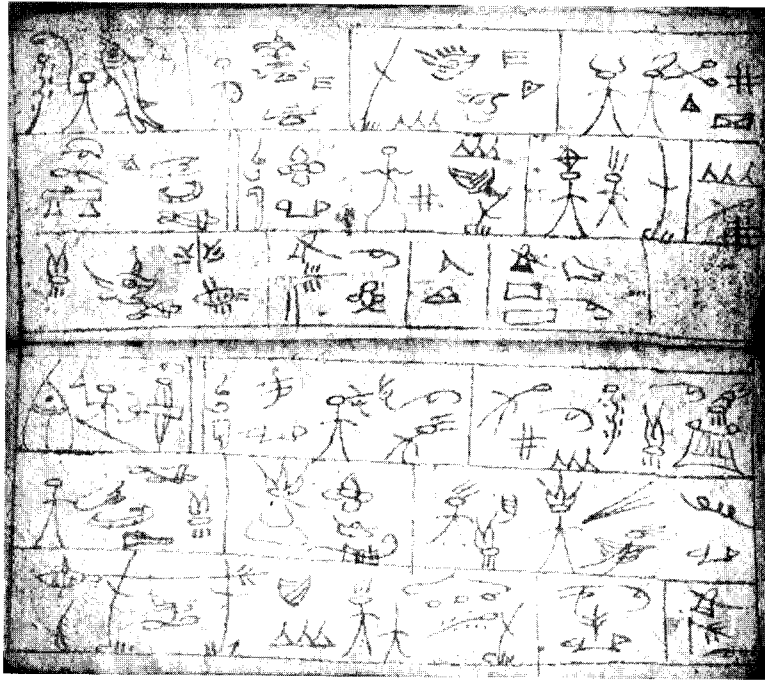


fig. 3 Two pages from a modern Nakhi manuscript from the district of Lijiang, Yunnan, China, acquired in 2001 (MS Leiden Or. 26.041, ff. 2b-3a). It shows the notation of the texts used in the religious ceremonies of the Nakhi priests, the Dongba. It is a pictographical script, unrelated to Chinese and mixed with syllabic characters. The book serves as a help to retain orally transmitted literature.

lection of several thousands of Indonesian manuscripts from the legacy of Herman Neubronner van der Tuuk (d. 1894) and the collections of Christiaan Snouck Hurgronje (d. 1936) consisting of thousands of manuscripts in many languages and coming, not only from the Middle-East, but to an even larger extent from South-East Asia, are but a few of the highlights in a long series of acquisitions, gifts, purchases and bequests. The Library is, presently, the only owner of a complete set of the *Proyek Tik*, a project organized in 1971 by C. Hooykaas (d. 1979), which has as its objective to copy (originally by typewriter, hence its name; now by computer) manuscripts kept in private collections in Bali. To this day, some 6,800 manuscripts have been transcribed in this way.

The total of some 28,000 Oriental manuscripts (and a manifold of Oriental printed books) gives the Leiden library a position of prime importance in the Dutch and international world of scholarship and culture. And although the focus of the Leiden collections is still very much on the Middle East and South-East Asia, the scope of its collecting efforts has widened over the years. Pre-Islamic inscriptions on wood from the Yemen, Chinese manuscripts, texts in non-Islamic languages from India, to name but a few examples, have equally become collectible objects in the Leiden Oriental collections. Recently, less-related but equally important rare materials such as old audio-visual materials and paper casts of inscriptions from Aceh have received attention as well.

In Europe, the manuscript era was more or less over by the year 1500. Knowledge was no longer distributed by single handmade copies of a text, but by printing. Outside Europe, however, and, more specifically, in large parts of Asia and North Africa, the manuscript remained, at least until the end of the eighteenth century, the only medium for textual communication. Turkey and Egypt, the two most progressive countries in the Middle East, saw the full-scale development of printing only in the nineteenth century. Less advanced countries, such as Yemen or Ethiopia, have continued to produce manuscripts until well into the twentieth century. (fig. 2) Up to this day, there are still places in Indonesia where manuscripts are made, because the sacral character of a text forbids distribution in any form other than the traditional copying by hand. Curiously enough, the cassette recorder sometimes plays an intermediate role when orally transmitted texts have to be recorded on palm leaves. This makes the dichotomy between manuscript and print, outside the Western world, much less pronounced. Students of non-European literatures use manuscript and printed sources side by side. This has the additional advantage that it provides an opportunity to make a field study of age-old techniques of book-making, whereas in Europe the manuscripts themselves are now the only source for our knowledge of booklore of an era long past.

Progress, however, does not only bring blessings. All these traditionally handmade, single copies were brought, by their makers, into a dangerous world. In the tropics, many manuscripts disappear, merely by the eroding climate or by vermin. Natural disasters such as volcanic eruptions, inundations and earth-

quakes take their toll as well. But the most dangerous enemy of the book is man himself. Although public collections in the countries of origin are nowadays often inadequately, and sometimes chaotically, administered, it is the numerous manuscripts in private hands that run the greatest risk. The younger generation in those countries where the manuscript tradition until recently was very much alive, does not always see the importance of the dusty papers or brittle palm leaves of their parents and grandparents. In the case of Indonesia, the transition has been even more drastic, as the Latin script has superseded the indigenous alphabets and the younger generation, as in Turkey, has become unaccustomed to reading the traditional literatures. It is obvious that the integral transliteration of these literatures into Latin script will never take place. This creates a situation where old books are torn apart and their leaves sold separately to tourists or antiquarians. Fragments of palm leaf manuscripts in Indonesia have even been seen pasted on wish cards. It goes without saying that many pre-modern books will be lost in this way. It is, therefore, of the utmost importance that these extra-European literatures are protected against disappearance by their preservation in public and academic collections. (fig. 3)

Preserving and protecting the collections against decay, however, is not enough. Additional scholarly value can only be given to the Oriental manuscript collections by academic research. In its most basic – but also most important – form, such research consists of the compilation of richly annotated catalogues, which by themselves contain the source materials for the literary history of a certain linguistically or culturally defined area. For the compilation of such catalogues good reference libraries are necessary. These, too, are constantly being brought together in Leiden, kept up to date, and put at the disposal of the researcher.

In this context, Leiden University Library not only provides its readers with a supply of modern scholarly literature, but it also has a responsibility towards the preservation of national and international cultural heritage. This often involves larger expenses than the University, or even national organisations such as the Netherlands National Endowment for Scientific Research (NWO), is willing or able to provide. This means that there is a constant need for sponsoring, both by private donors and by industry. Their efforts, together with that of Leiden

University, guarantee the use, conservation and opening up of that important part of the world's heritage which is preserved at Leiden University Library.

J.J. Witkam, *Professor of Paleography and Codicology of the Islamic World and Interpres Legati Warneriani*

Special Collections

A Guide to the Collections of
Leiden University Library and
Neighbouring Institutions

CONTENTS

<i>P.G. Hoftijzer</i> , Introduction	6
<i>A.Th. Bouwman</i> , Epistolary Collections in the Manuscript Department of Leiden University Library	9
<i>W.P. Gerritsen</i> , The Unicorn, the Rhinoceros and the Narwhal, as Seen through the Looking-Glass of a Mediaeval Encyclopaedia of Nature	15
<i>R. Breugelmans</i> , Western Printed Books	27
<i>M.E.H.N. Mout</i> , The <i>Codices Vossiani Chymici</i> in Leiden University Library	33
<i>D. de Vries</i> , The Bodel Nijenhuis Collection	39
<i>H.J. de Jonge</i> , The Bibliothèque Wallonne	45
<i>H. Beukers</i> , Illustrating the Search for the Human Body	50
<i>J.M.P. Schaeps</i> , The Leiden Print Room: Prints and Drawings	57
<i>I.Th. Leijerzapf</i> , The Centre for Photographic Research and Documentation	62
<i>J.J. Witkam</i> , Oriental Manuscripts in Leiden and in the World	65
<i>B. Westerweel</i> , The Bibliotheca Thysiana	72
<i>N. Kruit</i> , The Collection of the Leiden Papyrological Institute	80
<i>E. Zürcher</i> , The R.H. van Gulik Collection	83
<i>D. Heilijgers</i> , The Kern Institute	87
General Information	94
Further Reading	96

© 2002 The Scaliger Institute and the authors.
All rights reserved.

No part of this book may be reproduced by print, photoprint, microfilm or any other means, without written permission from the publisher.