German occupation forces on 27 November 1940. The ultimate loss to the library as a result of the war was restricted to the disappearance of those books that had been loaned out, 150 in all. On 23 November 1940, the 31 Jewish employees of the university were dismissed; two of them were assistants in the library. No mention can be found of any resistance or protest, as was the case for students or professors, in the diary of library head Sevensma. Nothing further was said about the removal of the Jewish staff workers. Sevensma’s passive attitude in this matter and his ban on participation in the foraging trips to the countryside did not sit well with many people. There is no doubt that Sevensma’s highest priority during the war years was the maintenance of and access to the library collections. His success in this can be attributed to his distant, cool diplomacy. When the occupation authorities banned the loaning out of books by Einstein, Malraux, Marx and more than a hundred other writers on the censure list in October 1940, except for scholarly purposes, Sevensma answered that such a measure could not possibly hold for a university library, because by
definition all work was for scholarly purposes. It would seem that the matter was left at that.
The twentieth century, especially the second half, saw drastic changes in a short time. Education was booming and so was the library. Between 1947 and 1961, the number of staff was tripled and the acquisition budget quintupled. New, decentralized stacks were used and a medical library was opened. Librarian Johan R. de Groot (1961-1984) made plans for a new building, which was finally opened by Queen Beatrix in 1984. The visionary and powerful De Groot took the initiative for the Dutch library automation endeavor PICA, bought by OCLC in 2000. He also started various automation projects in Leiden. His successor Jacques van Gent (1984-1993) made the library, by then open 70 hours a week, even more accessible: in 1987 the library opened its doors to the readers for 80 hours each week. Paul Gerretsen, librarian since 1994, continued along the same lines. He changed the organizational structure of the library and helped founding the Scaliger Institute, in which Leiden faculties and library cooperate in stimulating the use of the special collections for research and teaching practice.
Until deep in the fifties, the library was concerned primarily with reconstruction. The supply of books and journals slowly regained its pace, whereas student use of the collections followed a steady ascending line. The practical classes given by professors in the departmental study rooms of the library were the equivalent of laboratory sessions. Students learned the principles of scholarly research, of dealing with sources and studies. Here again the tremendous growth in publications was evident: readers needed a guide. The systematic catalogue had served this function for books in the university library since 1860. Documentation was given the same function for journal and magazine articles. The scholarly responsibility of the library became more burdensome and required specialists in charge of a given area responsible for the selection and quality control of the information offered. This occurred quite suddenly. Fields that were so specific that they required their own approach and departments that attracted large number of students were given their own departmental library.

During reconstruction it became clear how much the international orientation of the library had changed. To a great extent the war had brought an end to the contacts between the Leiden University Library and sister organisations in other countries. When it was over, Europe turned out to be divided in two: East and West. With a few exceptions, the contacts with libraries behind the iron curtain disappeared. Eastern Europe was forgotten for more than fifty years. The centuries of focusing on developments in German libraries was replaced by direct influence from the United States. Only with the fall of the Berlin wall and the end of the Cold War in 1989 were the contacts with libraries in the former east block countries, and in particular Eastern Germany, restored.

The democratisation of higher education that occurred in the sixties resulted in a massive increase of students streaming into the universities. The number of instructors grew in proportion. It was the responsibility of the library to supply the necessary books. This social development, linked to a post-war escalation in publication explains to a certain extent the unprecedented growth of the library: from a million books at the end of 1939 to more than two million in 2000. The special collections were also bursting at the seams, as a result of many bequests and considerable loans. University of Leiden professors remained true to tradition and left their own scholarly archives to the library. In addition, many unique Eastern and Western manuscripts were acquired. Specific efforts were made for the Eastern collections in the gathering of current day publications and objects from non-western countries, from the Arab world to the Indonesian archipelago. This was also the case for European and Asian areas that became independent after the collapse of the Soviet Union, Uzbekistan for example. In 1998 the library acquired the renowned Bibliothèque Walonne, the library of the Walloon churches, on loan. The
second half of the twentieth century was also exceptionally fruitful for the map collection.

After reconstruction was completed, at the end of the fifties, the library world was faced with a new challenge. Speed and comprehensiveness were the answers to the threatening explosion of material. The reader could not afford to miss anything. He had to be able to put his hands on books and journals in the library as quickly as possible. The new situation required more efficient library processes first of all, and a far-reaching joint effort of libraries, on both the national and international level. 1969 marked the beginning of the PICA (Project Integrated Catalogue Automation), a joint effort between the Royal Library and five university libraries, including the library of Leiden University.

AUTOMATION

Leiden University Library started its automation by making the catalogue available in an automated way. The first automation project in Leiden started in 1976, produced 400,000 titles via the Dutch PICA-GGC and resulted within a few years in a catalog on microfiche, which partly replaced the famous “Leiden booklets” catalogue.

The same computerized titles were used to fill the first online catalogue (PICA-OPAC), which became available in 1988. An updated (Web)version of this online catalog is still in use. In addition to that, Leiden University Library made online bibliographies, databases, electronic journals and CD-roms available to its users. In CEN (Catalogus Epistolae Neerlandicarum) all letters are catalogued; BNM (Bibliotheca Neerlandica Manuscripta) is a Leiden database of Dutch medieval manuscripts.

Cooperation with the Leiden Computing Centre (CRI, later I-groep) facilitated technical progress. As a shift from technical to content-based developments became clear, the shaping of ETCL (Electronic Text Centre Leiden, http://www.etcl.nl) was a logical step forward. ETCL, a cooperative center of Leiden University Library, the faculties of arts and social sciences and I-groep, is responsible for the digital distribution and archiving of scientific and cultural products of Leiden University.

In the eighties and nineties new Library buildings were set up: the British Library in London, the Bibliothèque de France in Paris and, in the Netherlands, the university libraries of Leiden and Tilburg. In the summer of 1983 the library left Rapenburg where it had been since 1587 for Witte Singel. The last decade of the twentieth century was marked by extraordinarily rapid technological development, followed by the digital revolution. Libraries were shaken to their core. Up until then information technology had been used for cataloging and for bibliographical information. In just a few short years, digital technology intruded: electronic texts began to compete with the printed page. Text and reader no longer had to be in the same place, in the library, but could meet in cyberspace. Once again, technical developments resulted in a total physical metamorphosis of the library, in Leiden as well, and a total change in the habits of its readers.
Recent developments, 2000-2005

The 1960s and 1970s were times of fragmentation: the University of Leiden was blessed with a central University Library and more than 100 small departmental libraries. The following decades saw a trend towards centralization, although there are now four medium-sized faculty libraries (sciences, law, medicine, social sciences).

Meanwhile, the role of the library as intermediary between reader and book is changing. The catalog and bibliographies were automated during the 1980s and 1990s and the coming decades will see the further automation of information. The question of whether the library will be both a user guide on the Internet and a supplier of content is yet to be answered.

SCALIGER INSTITUTE

In spite of all the technological changes that have changed and will change the use and tasks of the library, Leiden University still acknowledges the unique importance of its Special Collections: the library is renowned for its great diversity in the fields of Western and non-Western manuscripts, printed books, maps and atlases. Furthermore, the University Library holds the university archives, the Bibliotheca Neerlandica Manuscripta, the university Print Room and
the libraries of various institutions such as the Maatschappij der Nederlandse Letterkunde (Society of Dutch Literature). As such these collections provide an extraordinary body of historical and literary sources for scholars and students all over the world and from a wide variety of academic disciplines.

For that reason, the initiative was taken, on the occasion of the 450th anniversary of the University in 2000, to create an institute, which can serve as an intermediary between the special collections and their users. The institute was named after Josephus Justus Scaliger (1540-1609), Leiden’s most renowned scholar during the early years of her existence and a great benefactor of the University Library through the donation, at his death, of his exceptional collection of manuscripts and all his oriental books. The Scaliger Institute aims to stimulate and facilitate the use of the special collections in both teaching and research. For this purpose, the Institute offers favourable working conditions and expertise, organizes lectures, symposia, master classes and special courses, and provides scholarships and grants to junior and senior scholars from the Netherlands and elsewhere who wish to work in Leiden for a longer period.

THE LEIDEN PRINT ROOM: PRINTS, DRAWINGS AND PHOTOGRAPHS

Though founded almost two centuries ago, the printroom is the youngest addition to the library’s Special Collections. With its extraordinary assemblies of prints, drawings and photographs, it is a valuable enrichment to the holdings of the university library. The Print Room possesses art works from the sixteenth century until the present day. Whether you are interested in mythological scenes from the Italian Renaissance, daguerreotypes, the largest collection of portraits in the Netherlands, stereophotography or Dutch landscapes by Rembrandt and his pupils, the Print Room has them. The holdings presently amount to some 12,000 drawings, around 100,000 prints and some 80,000 photographs, with an emphasis on Dutch art. Amongst the drawings and prints you will find works by famous Dutch artists like Golzius, Visscher, Rembrandt, Troost, Maris, Toorop, and Veldhoen, but prominent artists from other European Schools, like the English (Hogarth), French (Callot), Italian (Canaletto) and German (Dürer) are also present with specimens up to 1900. The photography collection spreads from its earliest history to the present day and boasts examples from virtually every Dutch photographer, from anonymous nineteenth-century pioneers through Piet Zwart and Paul Citroen to Ed van der Elsken and Johan van der Keuken.

The origin of the Print Room lies, as is so often the case
traits), A. Welcker, A. Staring (both old master drawings) and A. Grégoire (photographs).

The drawings, most of which were acquired during the twentieth century, present an excellent survey of Dutch art from the sixteenth to the mid-twentieth century. Most Dutch artists are represented with at least one work, many with more, and some with large ensembles. Large groups of drawings of nineteenth-century artists in particular are held, among whom D.P.G. Humbert de Superville (the first director of the Print Room), Isaac Israels, Pieter van Loon, Theo van Hoytema, J.H. Jurres, and Nicolaas van der Waay (successive directors of the State Art Academy in Amsterdam). Some older masters are also present, for example Abraham Bloemaert, Leonaert Bramer (of whom the Print Room owns a sketchbook), Bonaventura van Overbeck, who drew the antiquities of Rome, and well-known eighteenth-century topographical draughtsmen such as Cornelis Pronk, Jan de Beijer, and Paulus van Lender. Noteworthy, too, are the drawings by other eighteenth-

with public collections, in the generosity of a private collector. Jean Theodore Royer (1737-1807) was a registrar at the Court of Holland, Zeeland and West-Friesland in The Hague, but above all he was an insatiable art collector. Besides a famous collection of Chinese artifacts, which is now in the Rijksmuseum in Amsterdam, he collected some 21,000 prints which were donated by his widow to Leiden University in 1815. In 1822, the University founded the Print Room to house them, show them to the public and put them to use for teaching art classes. The collection has continued to expand, often through the donation or acquisition of numerous private collections. Some of the most spectacular additions were the collections of N.C. de Gijselaar (old master prints), J.Th. Bodel Nijenhuis (por-
century artists such as Jacob Cats, Aert Schouman, Dirk Langendijk, and Jacob de Wit. Among the highlights of the Print Room are sixteenth-century drawings by such well-known artists as Hendrick Goltzius, Jacob Matham, Karel van Mander, Bartholomeus Spranger, Jan Gossaert, and Jacques de Gheyn.

The print collection stretches from the sixteenth century to the present day. It offers a comprehensive survey of Dutch print-making, covering every artist, some of whom are represented by hundreds of etchings, engravings or lithographs. The French, German, English and Italian schools are less completely covered but the holdings still provide a good overview of the production in these countries. Among these prints there are real treasures, like the wonderful sets of Dürer’s woodcuts of the *Large Passion* or the *Apocalypse* or the etchings of Jacques Callot and Abraham Bosse. Kept separately is a splendid collection of some 30,000 portraits. A project is underway to make them electronically available via the Internet. Other separate collections are the historical prints, which are remarkably rich for the hectic period of political reform around 1800, some 3,000 calabras, and a small collection of topographical prints. Whereas in the old master drawings and prints artistic value is most important, this is only of secondary importance in the portraits and historical prints. Of the well over a hundred portraits of the stadtholder-king William III, for instance, some are by prominent artists like Romeyn de Hooghe, others by anonymous amateurs. Historically, both kinds are of equal value.

The collection of photographs, which goes under the name Center for Photographic Research and Documentation, is the oldest of its kind in the country. It too started with the acquisition of a private collection, assembled by Auguste Grégoire (1888-1971). From the outset, Grégoire aimed at bringing together a collection, which he could donate to a public institution. His passion for photography had an important social and cultural element. He wanted his collection to present an historical overview and, at the
same time, show all the existing photographic techniques. He was quite fanatic in wangling photographs from professional as well as from amateur photographers and in rummaging through boxes and albums 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. In 1953, he finally sold his collection to the Leiden Print Room.

Many additions could be made after the Grégoire collection entered the Printroom. 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 Dutch photographer Henri Bressenbrugge (1873-1959) is present with a nearly complete overview of his often remarkable œuvre. In addition to the photographs present in the Grégoire collection, some of his still missing early works could be acquired in the past decades. The younger generation of photographers working in the 1970s and 1980s is now also represented in the collection. But the most extraordinary acquisitions, no doubt, were the remarkable works and photographs by Ed van der Elsken (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 Elsken’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.

---

**SPECIAL COLLECTIONS**

**Areas of concentration:**
- Archaeology, anthropology, art, astronomy, cartography, classics, education, history, law, literature, medicine, Orientalism, papyrology, philosophy, politics, publishing, religion, science.

**Some individual collections:**
- D. Bierens de Haan,
- T. Bodel Nijenhuis,
- G.J.P.J. Bolland,
- J. Geuins,
- A.P.H. Holz,
- J. Huizenga,
- Constantijn and Christiaan Huygens,
- Justus Lipsius,
- P. Marchand,
- E.M. Meijers,
- K.H. Miskotte,
- J. Oort,
- V. Perelstijn,
- M. Rijke,
- J.J. Scalliger,
- C. Snouck Hurgronje,
- C.P. Tiele,
- H.N. van der Tuuk,
- I. Vossius,
- L. Warner,
- N. van Wijk

**Some institutional collections:**
- Maatschappij der Nederlandse Letterkunde, Bohn Publishers, Sijthoff Publishers, Bibliothèque Wallonne, SHK (Dutch Reformed Church), Seminarium Remonstrantum, photographs Indonesia, ISIM (Islam), Zakken Overzee (Netherlands Ministry of Overseas Affairs).

---

**FURTHER READING**


Berkvens-Stevens, C., (s.o.), *Quaestiones Leidensae*. Twelve studies on Leiden University Library and its holdings published on the occasion of the quarter-century of the University in *Quaerendo* (1975).


Codices Manuscriptae Bibliothecae *Universitatis Leidensis*. (A series of manuscript catalogues, which started in 1910).


Kleine publicaties van de Leidse Universiteitsbibliotheek. (Primarily meant as vehicle of smaller bibliographies and exhibition catalogs. Started in 1988).


76. The library at the Rapenburg, Photograph. BN.
77. Envelopes with documentation for The Winning of the Middle Ages by Johan Huizinga. Shelf mark Hu that...
50 (L.III).
78. Louis Couperus, Metamorfose. Amsterdam, J. J. Veen [c. 1897]. Binding designed by Jan Toorop. Shelf mark Brab. 97719.
79. Face of the new library by architect Bart van Kaseel.
80-83. The library on the 'Witte Singel'. Photographs by Photo & Design (Wijnveen).
86. Photograph by Leiden, 1997.
87. Portrait of Josephus Justus Scaliger, pen and ink. Collection UB.
88. The children of Mercury by Hendrick Goltzius, pen and ink, washed. Collection PG.
89. Interior of the domed-shaped prison of Breda. Albumen print by Henri de Lecouw. Collection PG.
90. Three masters by the setting sun, watercolor by W. A. van Duyven. Collection PG.
1320. Collection PG.