

**ENTERPRISE OF THE CODICES
GRAECI ET LATINI
PHOTOGRAPHICE DEPICTI DUCE
BIBLIOTHECAE UNIVERSITATIS
LEIDENSIS PRAEFECTO**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649342921

Enterprise of the Codices Graeci Et Latini Photographice Depicti Duce Bibliothecae Universitatis
Leidensis Praefecto by A. W. Sijthoff

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

A. W. SIJTHOFF

**ENTERPRISE OF THE CODICES
GRAECI ET LATINI
PHOTOGRAPHICE DEPICTI DUCE
BIBLIOTHECAE UNIVERSITATIS
LEIDENSIS PRAEFECTO**

cover

FA 6660.15.7

**A. W. SJTHOFF'S ENTERPRISE OF THE
CODICES GRAECI ET LATINI
*** PHOTOGRAPHICE DEPICTI DUCE
BIBLIOTHECAE UNIVERSITATIS
LEIDENSIS PRAEFECTO *****



**A. W. SJTHOFF'S UITG.-MJJ.
LEIDEN
1908**

Apud A. W. SIJTHOFF Lugduni Batavorum (Leiden)
prodierunt:

Prof. J. van Leeuwen J.f. et Dr. M. B. Mendes da Costa,	
Homeri Carmina cum prolegomenis et annotatione critica.	
Iliadis Pars I. (Accedunt tabulae quinque). Editio tertia M.	3.—
Pars II. Editio tertia	3.—
Odysseae Pars I. Editio tertia	3.—
Pars II. Editio secunda	3.—
Dr. M. B. Mendes da Costa, Index etymologicus dictionis	
Homericae	10.—
Prof. J. van Leeuwen J.f., Enchiridium dictionis epicae.	
Partes II.	14.25
_____ Aristophanis Vespae. Cum prolegomenis et com- mentariis.	5.—
_____ Aristophanis Ranae. Cum prolegomenis et com- mentariis.	6.—
_____ Aristophanis Nubes. Cum prolegomenis et com- mentariis.	6.—
_____ Aristophanis Equites. Cum prolegomenis et com- mentariis.	6.—
_____ Aristophanis Acharnenses. Cum prolegomenis et commentariis	5.—
_____ Aristophanis Aves. Cum prolegomenis et commen- tariis	7.—
_____ Aristophanis Lysistrata. Cum prolegomenis et com- mentariis.	5.—
_____ Aristophanis Thesmophoriazusae. Cum prolegome- nis et commentariis	5.—
_____ Aristophanis Plutus. Cum prolegomenis et com- mentariis	5.—
_____ Aristophanis Ecclesiazusae. Cum prolegomenis et commentariis	5.—
_____ Aristophanis Pax. Cum prolegomenis et commentariis	5.—
_____ Prolegomena ad Aristophanem	10.—
_____ Menandri quatuor fabularum fragmenta nuper re- perta. Cum prolegomenis et commentariis. Editio secunda	5.50
J. van Leeuwen, Carmina Latina. Post mortem poetae collegit filius	3.25

© A. W. SIJTHOFF's ENTERPRISE OF THE
CODICES GRAECI ET LATINI
PHOTOGRAPHICE DEPECTI DUCE BIBLIOTHECAE
UNIVERSITATIS LEIDENSIS PRAEFECTO ❖ ❖



A. W. SIJTHOFF'S UITG.-M^U.

LEIDEN

1871

I.

The great usefulness of the reproduction of old manuscripts for scientific studies has long been recognized. As early as the seventeenth century several of those copies were made, which may be said to have been very important for that time. The principal of them are mentioned in the „Listes des recueils de facsimilés et des reproductions de manuscrits conservés à la Bibliothèque Nationale” by Mr. Omont, collected in the „Revue des Bibliothèques, Mai—Juin 1903.”

However, this kind of copy may be said to have become obsolete, now that in the nineteenth century a general change has taken place in this direction, owing to the invention of photography, and in the first place by the mechanical manner of reproduction by photolithography, photogravure, phototypy etc., which has sprung from this invention.

Only when it became possible to make copies in this manner in a mechanical way directly from the original and then to multiply them by printing, could manuscripts be reproduced so as to give a true picture of the original, without any danger of errors, or mutilations being committed by the hand of man. Since then it has also become possible, through chromography and through the remarkable invention of colour-photography, to reproduce the nicest shades of the different colours of the

miniatures in the manuscripts, of which the new edition of the *Grimani-Breviarium* affords a brilliant example. ¹⁾

Soon after the invention of photography the total number of reproduced manuscripts grew very considerable. In different countries, principally in England and France, reproductions of manuscripts of very different value appeared, more or less beautifully executed. In these, however, nothing like a general plan was to be perceived. Often chance decreed what the production should be.

But the right way had long been indicated by no less a person than Friedrich Ritschl. This genial scholar, in many ways in advance of his time, had already shown at great length in 1840 what great use true reproductions can have and what manuscripts should thus be reproduced in the first place. In that year he discovered a superior — as he believed — and cheap manner of reproduction („Uckermann's Lithography“) and immediately saw what great service could be rendered by it to philological science. The 30th. of September 1840 he communicated to the „Philologenversammlung“ in Gotha his plans for a „codex palaeographicus“ and for „vollständige Facsimilirung ganzer Codices“ for which he specially assigned four species. ²⁾

„1) solche, deren Inhalt zum ersten Male bekannt gemacht wird;

2) Handschriften von sehr schwieriger oder verderbter Schrift (z. B. die *Lexica Sangerman.*, *Schol. Vat. Eurip.* u. a.);

3) alle Codices unici, denen allein wir die Erhaltung gewisser Schriftsteller verdanken (wie etwa *Hezych.*, *Phot. Lex.*, *Tacit. Annal. I—VI*, *Fest.*, in mehr als einer Beziehung *Anthol. Palat.*);

4) Handschriften, welche immer die Hauptgrundlage für

¹⁾ *Breviaire Grimani* de la Bibliothèque de S. Marco à Venise. Reproduction photographique complète éditée par Scato de Vries, Directeur de la Bibliothèque de l'Université de Leyde, et S. Morpurgo, Directeur de la Bibliothèque de S. Marco. Leyde, A. W. Sijthoff. Livraisons I—X, 1904 svv.

²⁾ Fr. Ritschelli *Opuscula philol.*, vol V p. 579.

den Text eines an sich wichtigen Schriftstellers bilden und bleiben werden (z. B. Aesch. Med., Soph. Laur., Aristoph. Rav., Plaut. Palatt., Terent. Bemb. u. s. w.)."

But a concurrence of unfavourable circumstances prevented the execution of Ritschl's great plans. It even seems that they were very soon forgotten. At any rate the above-mentioned want of system continued to be felt during succeeding years. Sometimes one of the principal libraries gave a good example by making known by reproductions one or more of its greatest treasures. Sometimes it was the owner of a precious piece who wished to share the pleasure of his possession with other men. Often, too, it was the want to publish a new discovery as adequately as possible, which caused manuscripts, not so very important in themselves, to have the honour of being reproduced, rather than codices which had been famous of old. Perhaps, also, some publisher wished to do something in the way of speculation, though as to this we should take great care not to be too ready with our belief.

It became ever more difficult to know and to collect what had appeared, principally because many reproductions, made at the expense of societies or rich individuals, could be supplied by the trade only with great difficulty and at exorbitant prices. It was impossible for most public libraries, and more so for private scholars, to buy any but the common ones.

Such was the state of affairs when a particularly practical and energetic scholar, Dr. O. Hartwig of Halle, made his voice heard and tried to reduce this confusion to order. Owing to his long experience as librarian and director of the „Centralblatt für Bibliothekswesen“, established and directed by himself, he was specially acquainted with all the difficulties which existed in this domain, and which, as it seemed, could hardly be overcome unless some special occasion should present itself. This occasion he believed he had found in an invitation to join a universal congress of librarians at Chicago, at the time of the universal exhibition in 1893.

Here he hoped to find what was wanted in Europe — a strong organisation and financial help. The American librarians and scholars, so he thought, are becoming ever more fully aware of the necessity of going to the fountain-head in their researches, of the necessity of a close comparison of the old manuscripts. These manuscripts are preserved in the European collections with the utmost care. They cannot be sent to the New World, and remain inaccessible for the Americans, if photography does not help them to secure reproductions. Therefore in America they are most interested in such reproductions, and on account of this it should be American money which could make it possible to do in European libraries what, generally through want of money, had till now been impossible, but yet was so very useful.

Nobody could see better the great use of these reproductions than Dr. Hartwig himself, who has gained special merits in his long career as librarian by his liberal system of lending manuscripts to the libraries of different towns and countries. In his „Centrallblatt für Bibliothekswesen“ he had often demonstrated the advantage and the necessity of this. But however much he might bring about, the great inconvenience always remained that many manuscripts which are especially wanted for purposes of study, are, for the very reason of their great importance, so exceedingly precious, that even the most liberal librarians refuse to lend them. Therefore such manuscripts had to be made accessible in another manner, that is to say, by reproductions.

There was an additional reason for Dr. Hartwig's wanting to apply to his American colleagues, of all others, viz. his objection to the high prices which often prevented the purchase of much that had been published before. By taking the affair into his own hands and by the co-operation of persons interested in the matter, he hoped to effect a change and to be able to publish reproductions at a comparatively low price.

These considerations induced Dr. Hartwig to apply to the Congress of Librarians at Chicago (1893) with a memorial (inserted