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. .until now all we have done is to accumulate treasures and carefully arrange them on the shelves of our libraries. In the egotism of our conservatism, we seem to have forgotten that this immense capital, little used today, could bear abundant fruit.

Let us hasten, therefore, if it is possible – of course continuing to take effective measures against abuse – to make it completely available to scholars by publishing a universal catalogue.

FERDINAND VANDER HAEGHEN, CHIEF LIBRARIAN GHENT UNIVERSITY, IN 1867

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Ghent University, a solid tradition in a dynamic region

Founded as a Latin-speaking State University in 1817 by William I, King of the Netherlands, Ghent University is a relatively young university. After its independence in 1830, the Belgian State was in charge of the administration of Ghent University; French was the new official academic language. In 1930 Ghent University became the first Dutch-speaking University in Belgium. The Decree of 1991 assigned great autonomy to the university.

Over the years eminent scientists such as Joseph Plateau (physicist, considered as a pioneer in the development of motion pictures), Leo Baekeland (inventor of Bakelite) and Corneel Heymans (Nobel Prize winner in Medicine) studied and worked at Ghent University.

Today, after decades of uninterrupted growth, Ghent University is one of the leading institutions of higher education and research in the Low Countries. Ghent University is an open, committed and pluralistic university with a broad international perspective.

Located in Flanders, the Dutch-speaking part of Belgium and the cultural and economical heart of Europe, Ghent University is an active partner in national and international educational, scientific and industrial cooperation.

The very beginning

During the French Revolution convents and abbeys were confiscated. Their art and book treasures and manuscripts were gathered in central depots. In Ghent Karel Van Hulthem (1764 – 1832, one of the 60 representatives of the City of Ghent and probably the most culture-minded, specialized in literary history and bibliography), used the book collection to found a school library that was connected to the Ecole Centrale du Département de l'Escaut in the Baudeloo abbey on the Ottogracht. The art treasures were used to found the Musée des Beaux Arts in the St Pieters abbey. Van Hulthem's career brought him to Brussels where he founded the very important Société des Beaux-Arts. In 1804 the school library was converted to a city library. This library was not a success, was badly managed and not used much.

One year after the foundation of the University of Ghent in 1817 the City offered the whole book and manuscript collection to the University as a permanent loan. This was the foundation of an important heritage collection that further increased in the nineteenth century.

During all those years several chief librarians have passed the revue. Ferdinand vander Haeghen (1830 – 1913, chief librarian from 1869 – 1911) was definitely the most inspiring. During his lifetime he could afford to be archivist in the first place, university librarian in the second. He was the son of a printer and had an immense personal collection of books on and printed in Ghent. During his term of service Vander Haeghen added to the existing medieval collection an extremely rich nineteenth century collection thanks to his personal flair and his acquaintances in the liberal nobility of his lifetime.

In 1911 he retired and was succeeded by a completely different kind of chief librarian, which also meant a turning point at the heart of the library. From now on the library was meant to be purely academic and no longer an archive. It had to become an institution that takes care of books and serials necessary for research and education.

The Building

The Baudeloo abbey

The library was first situated in the Baudeloo abbey. This building once belonged to the Cistercian abbey in Klein-Sinaai and functioned during the middle ages as a pied-à-terre for the monks who came to the city. When during the sixteenth century their abbey was destroyed they moved to Ghent where they stayed until their monastery was confiscated during the French Revolution. All their treasures were collected in this building, safely surrounded by water. The reason why the place was chosen to become the location of the Ecole Départementale was simple: the building had an enormous garden that could be changed to an educational garden for the study of the natural sciences. The school was not a success and closed down after a couple of years but the library stayed. To reshape a monastery and especially a church into a library was not easy. The book-shelves were so high that special ladders were needed and there soon was an acute shortage of space. The worst enemy though was the *Merulus lacrymans* wulf, a fungus that destroyed hundreds of books. In 1851 there was a first report on the bad location, complaints went on until 1899 but nothing happened. Then in 1912, a year after Vander Haeghen's retirement, the location for a new building was found but the First World War, the collaboration of the chief librarian with the Germans and the chaos after the war halted all new plans.

In 1933 the university bought half a hectare of a building-plot and in 1936 the building of the book-tower was started, the new library came into use in 1941, in the middle of the second world war and was immediately captured by the Germans.

The tower of Henry van de Velde

Henry van de Velde (1863 – 1957), the famous designer and architect built a concrete tower building with a height of 64 meter and the four façades oriented towards the winds of heaven. The building counts 24 floors, of which 4 underground. The whole library -with a closed rack placement- was meant to house 2,500,000 volumes. In 1954 there already were 900,000 volumes, today the tower is almost full. The administrative building, with the general and serials reading room and the wing for the special collections, is situated horizontal. There is a one-floor cellar where newspapers are stacked and where mobile racks for serials were recently installed.

An ingenious heating-system with a thermic power station working with hot steam under low pressure and air-conditioning should heat and cool the building. Alas, this was no success. Neither was the water reservoir on top of the tower, which should collect enough water to extinguish a fire in the tower. During the war, anti-aircraft guns were located on top of the tower and destroyed by the Germans when they retreated, with a difficult to mend leak in the roof. In the sixties it destroyed the top-floor or Belvedere meant as a book-museum by Van de Velde. The elevator is the third weak point of the building. One central elevator for 24 floors means long waiting times. Smaller elevators connect each four floors and Van de Velde installed a Snead book-elevator or dumb waiter going up and down all day. Staff members (each responsible for four floors) should pick up the loan-forms and deliver the books by means of this machine. But the elevator damages precious books and the staff couldn't stand the loneliness of the tower-floors.

Looked from an aesthetic point of view, the building is a real jewel; the firm, pure, linear drawing, the fascinating game of light and shade, the colours and used materials like wood, marble and metal give the building an immense tranquil radiation. No wonder the reading rooms are full of students from morning till evening. Looked from the digital age it is almost a visionary building, with the printed material in a central closed rack in the middle of the city and large reading rooms full of light where one can work wireless.

From august 2006 until February 2007 the library took part in a huge television show on "restoration", together with about 300 other monuments. It ended third and gained sympathy and visibility as never before.

Thanks to a private person, André Singer, who drew the attention to the bad state of the tower, the university decided to restore the building, which will cost approximately 41 million euro and will take a lot of years. In May 2007 the architects team Robbrecht and Daem were finally presented to the press after a selection that was followed up by the Flemish Architect. Robbrecht and Daem will start the renovation in 2010, after a thorough study.

During the preparations of the restoration, it became increasingly clear that it will be impossible to keep the books in the tower because of the risk of damage. Moreover, the June 2007 water damage once more proved how vulnerable and irreplaceable a book collection really is. And even though we had an idea, it was Google Books' digitization project that revealed how extraordinary the University's historical collection really is, as was recently illustrated yet again

during the research project that was at the basis of the exhibition Piranesi, the Ghent University's print collection.

On June 11, 2009, the Board of Directors of the Ghent University approved the master plan proposed by the Book Tower Design Team, headed by Robbrecht and Daem. In itself, this may not be world headline news – after all, the news did not come unexpected – but an underground repository is now part of the master plan and that is an important decision indeed! Considering that the repository represents a significant additional cost and that the project will have to be executed within the available budget, the restoration will be broken down into five phases. The first three phases will be executed within the available budget. For the latter two phases, additional funds will be prospected.

Phase 1: 2011 – 2013

Construction of the underground repository beneath the courtyard. Remodelling of the present computer workplaces and a furnishing of a fully-fledged basement and mezzanine, where an environment for study will be developed providing working space for groups and multimedia. During the further renovation, these rooms will serve as buffers to create working space.

Phase 2: 2013-2016

Restoration of the tower (above and below ground level), façade included. Furnishing of the Belvedere.

Phase 3: 2013-2016

Restoration of the reading rooms (main reading room, periodicals reading room, map room and manuscript reading room). Repair of all exteriors and re-laying-out of the courtyard.

Phase 4: 2016-2019

Furnishing of a reader's café and the HIKO wing with auditoria.

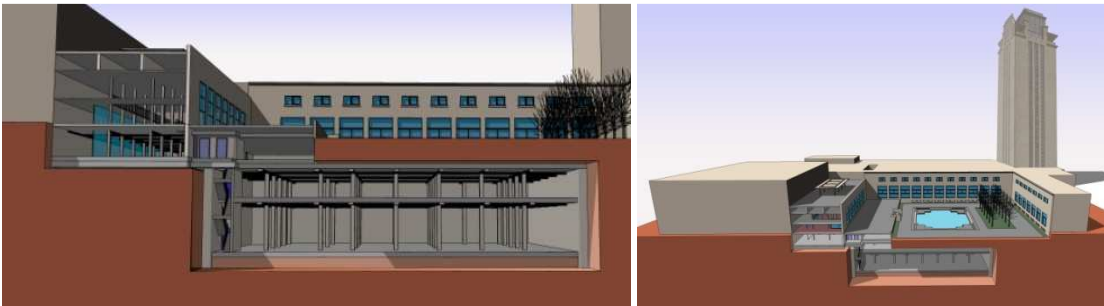
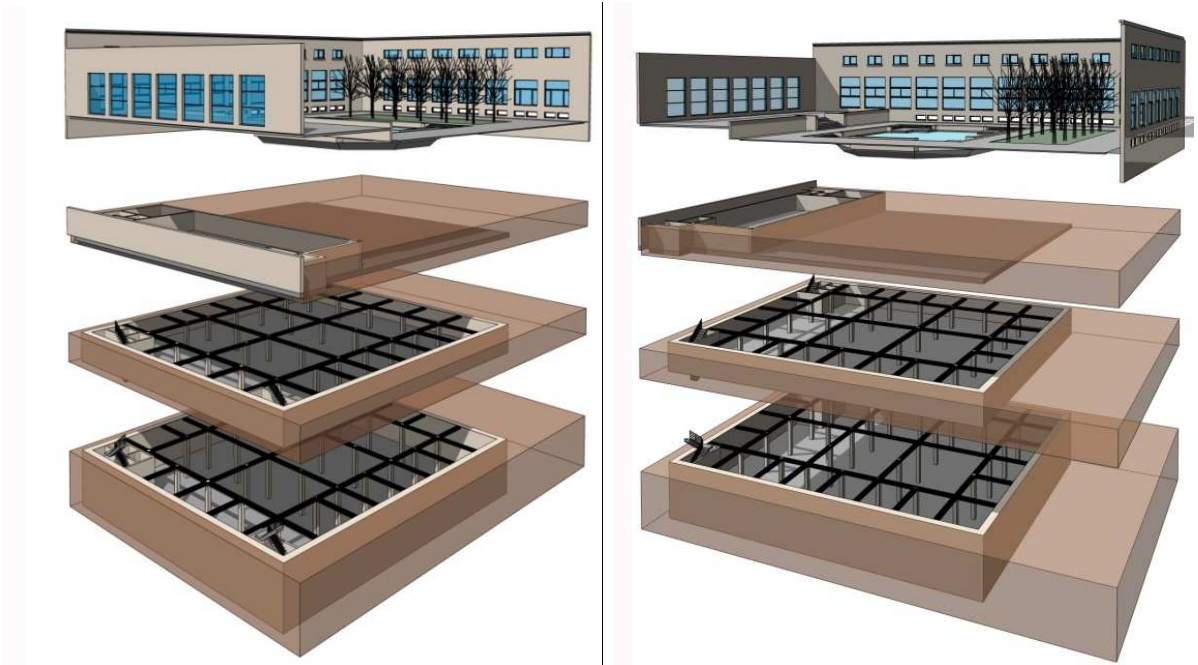
Phase 5: 2016-2019

Furnishing of library personnel offices and construction of a bicycle shelter.

Does this mean that until 2011 all we can do is sit and dream about what it is going to be like? Not quite! The entire move of 48 km of books and heritage material is being prepared. The move operation itself will take an estimated 5 months of work; the operation has to be finished in 2013. In the meantime a test

floor will be constructed (2010-2011). Furthermore, tests will be made for the underground and awning.

And the building team is having hands full of work preparing contracts, building requests and rough drafts...



the underground repository (c) Pieter Pauwels

Library organisation

Central Library, Faculty Libraries, Departmental and Seminar libraries

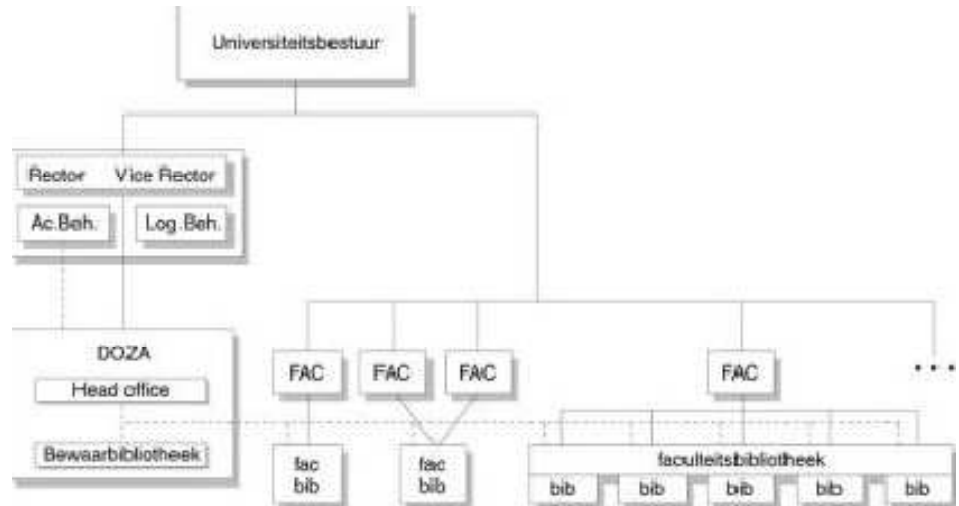
The book-tower houses the central library, usually called the University Library. The 11 faculties of Ghent University are spread all over and even out of the town. In the 1960's the library decided to create reading-rooms in these faculties in order to keep interlibrary loan and acquisition of reference works and serials central. Over the years some of these faculties developed as real faculty libraries e.g. within the faculties of Law, Economics and Medicine. Others, such as the Faculty of Political and Social Sciences have a pure virtual library. And once upon a time the university had 440 small independent libraries attached to academic departments, some of them started as early as 1907.

At the end of 2000 the board of directors asked the University library to analyze the university's entire library operation and to suggest a new, workable and transparent structure. In that same period the university underwent some major reforms that would determine the direction of the library's operation as well. At the end of 2000 – early 2001 the so-called STeR-project was launched which incorporated the University library in the Department of Research Affairs.

Lars Bjørnshauge, director of the University library in Lund (Sweden) compiled a reorganization report, known as “Het netwerk. De reorganisatie van bibliotheek- en informatiediensten aan de UGent” (The network, the reorganization of UGent's library and information services), that was approved by the governing body on 08/01/2004. This report concerns both reforms of faculties and the University library, or the former Central library. The report underlined the importance of the merger of small libraries in the faculties because at the moment there are still 225 library units in more than 300 locations. The faculties have the choice of one library, of sharing a library with a related faculty or to opt for different theme-based libraries or campus libraries. Whatever the structure, certain laid down minimum standards such as opening hours, services etc. need to be respected.

Following the reorganization, the network of UGent libraries will comprise the University library and faculty libraries. Currently, the Law, Medicine and Health sciences, Pharmaceutical Sciences, Economy and Business administration, Psychology and Educational Sciences and Veterinary Medicine faculties already have centralized libraries. Talks are underway in the other faculties of which the Arts faculty is the most active, merging over 150 library locations to 1. Some faculties already have well functioning department libraries that will develop

into larger entities and /or campus libraries. The University library co-ordinates the general library operation, provides training courses for library employees and informs users through newsletters and demos.



University library

It became clear what the faculties could and should do, but the ‘central’ library, now called University library, also had to change. In the old structure there was a head librarian and several separate departments: department for Central Acquisition mainly of serials (printed and electronic) and reference works, a Cataloguing department, department of the Special Collections, a Loan and Interlibrary Loan department and last but not least an Automation Department taking care of the virtual library for the whole university.

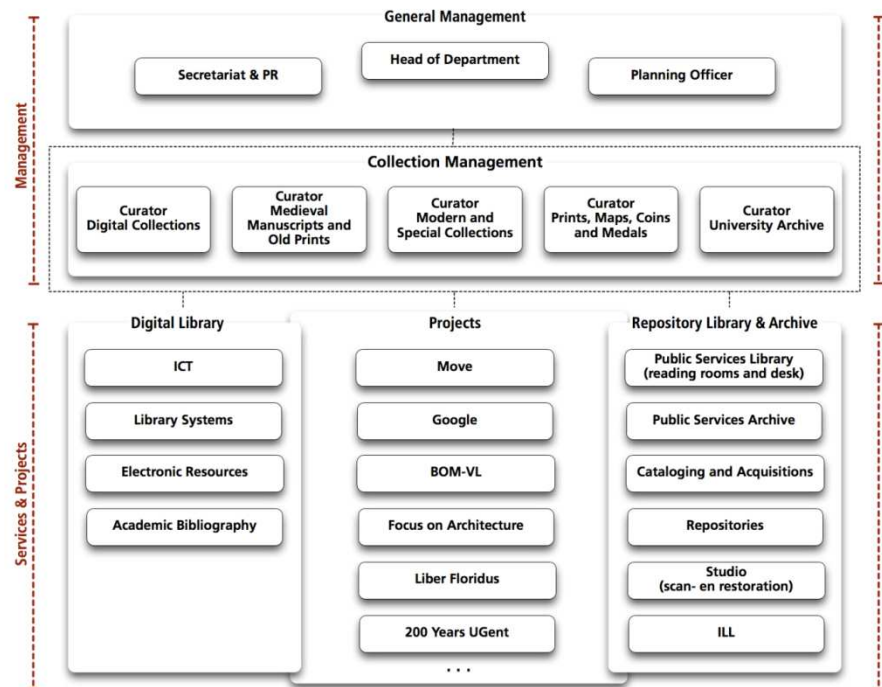
To change the University library, a new structure was set up with a management team, the digital library and the repository library. The digital librarian and the repository librarian were the link with the management team. The future library’s mission became very clear. The four core tasks are: to be a repository library, to be a digital library, to guide the network of libraries in the university and to provide a study landscape

The Google Books project stressed the collection’s uniqueness and richness. And after a serious water flood in 2007 that damaged over 20.000 books it was clear that no risks can be taken during the planned restoration. The 48 km of books will move to a bright new underground repository and in the coming years the heritage collection will be prepared for the big move.

These preparations needed a structural change with a focus on collection profiles and a more flexible way to steer projects and teams. The functions of the digital librarian and repository librarian were replaced in January 2009 by a team of five curators, each responsible for a well defined collection:

- digital collection
- medieval manuscripts and printed books until 1800
- manuscripts from the 16th century on and printed books from 1800 on
- maps, coins, pictures and medals
- university archive

Their main task in the coming years will concentrate on moving, evaluating and clearing the collections.



In the repository library the emphasis is on storing paper publications. On the one hand there is last centuries' active collection that is stored in the library tower. This material can be requested and borrowed. On the other hand, the University library also has an important responsibility to protect the national heritage. The uniqueness of some of the special collections makes them difficult to consult. In the digital library the emphasis lies on access to electronic sources such as full text databases, catalogues, bibliographies, pictures.

The digital library works more ad hoc and in projects. Temporary groups are formed with people from ICT, from the Repository library and from outside the

library. In 2004 the reorganization looked great on paper, but the spark to get the motor running was missing.

Thanks to a dynamic architecture and urban planning department in the engineering faculty and also thanks to the renewed interest for the building and not in the least because of the fabulous architecture collections, the theme of architecture was chosen for a 5 year project.

The Focus on Architecture brings together expertise in different fields. Researchers give content and the library gives metadata, structure, searches, services etc.

The results were fascinating. Working with researchers who are also teachers made us aware of their need to handle images. They also wanted advice about copyright and technical know-how (How to scan? How to store? How to present?). This resulted in a close cooperation in the Recollecting Landscapes project (www.recollectinglandscapes.be), where the researchers focused on content and context, research and visibility and the library focused on technique for scanning, technical metadata for scanning, bibliographic metadata and storage advice. It resulted in a website, an exhibition in the Museum of Modern Art (SMAK) and a book.

Recollecting Landscapes gave us the necessary know how to start a real picture database, which resulted in the scanning of the topographic collection (<http://adore.ugent.be>). It is a combination of a uniform storage of digital assets and services to find, access and re-use these assets. The building stones are: a storage system (aDORe), a Digital Asset Management (EREZ, Aleph), a search engine (Lucene), a digital laboratory (BetterLight, Zeutschel, S2N ...), scanned material and a team of ICT, picture specialists, scanning personnel, metadata specialists and researchers.

Everybody gained something: the library because cultural heritage is scanned, seen, protected, known and the user because of the easy access to pictures for research, presentations, e-learning etc... And what's also important: it is a part of the library mission! The repository library is about data providing, the digital library about services, the network about giving advice on standards, protocols, storage, ...

Cultural heritage collections

Overview

Globalization strongly manifests itself in what scientific libraries are offering. All across the globe, this offer is more or less similar. What makes the difference is the richness of their respective heritage collections. In that respect, the added value of the Ghent University collection is considerable.

The heritage collection of the University Library is one of the most important heritage collections in Belgium (after the Royal Library). Because the collection started with the confiscated convents and abbeys, a lot of religious and liturgical titles (e.g. comments on the bible, books of hours) can be found in it. But the collection is also known for its humanistic and reformation works (Erasmus, Vigilius, Luther, Calvin). Other sets in the heritage collection deal with: literature, history, architecture, law and legal practice; scientific works about medicine, botanic, mathematics (e.g. Jan Yperman, Dodoens, Stevin, ...) and historical works like chronicles, pamphlets, atlases (e.g. Mercator, Ortelius, Blaeu). The auction catalogues, letters, almanacs, calendars are special and rich. Besides there is a historical collection of newspapers and electoral papers, papyri, manuscripts, Gandavensia, pamphlets, ephemera, ...

Besides textual documents, the collection also contains graphic material. The prints and drawings collection gives an overview of five centuries of cultural history (from 1550 till the early 1900's). This collection was also founded by Ferdinand vander Haeghen.). Through his agency, the library acquired the Adolf Sunaert collection in 1876, along with the Steinmetz collection from Bruges, the most important collection of prints in Belgium at the time. During the nineteenth and early twentieth century, this basic collection was extended by Vander Haeghen through acquisitions, donations and legacies. In the graphic collection, nearly every graphic style, technique or genre is represented. As a whole the collection offers a revealing survey of the evolution of the graphic arts from the early sixteenth to the early twentieth century.

The emphasis of the topographical collection is the nineteenth century; it contains maps, views of landscapes, cities and buildings, but also plans and picture postcards. In 1960 the library started a poster collection after the acquiring of the collection Vermeulen with over 12,000 posters and placards (1850 – 1950). The coins and medals collection started with the private

collection of Martinus-Johannes De Bast (1753 – 1825) which was donated by King Willem I.

The cartographical collection mainly includes maps of the County of Flanders and the Southern Netherlands, as well as city maps of the region. A second group includes maps of foreign countries, largely coming from the archives of the India Company or from the legacy of geographer Ferdinand Van Ortoy. The map collection also includes a large collection of cadastral maps of the Belgian municipalities, published by P.C. Popp between 1842 and 1879, as well as various editions of the topographical map of Belgium by the National Geographic Institute.

The library also owns a series of valuable hand-drawn maps and seven rare globes made by Willem Jansz. Blaeu, Jacob Van Langren and Geraard Valk.

The modern collections of the Ghent University Library are an almost inexhaustible source of iconographic, graphic or printed material, correspondence or ephemera that reveal the evolution from the duty-oriented aristocratic society to our present-day time-oriented civil society. Between the rare works by the Dutch poet Bartholomeus Abba (1641-1684) and the ephemera on French writer Emile Zola (1840-1902), the collections span almost every area of society. Particularly for the nineteenth century, during which science bridged Newton and Einstein, the collections are exceptional.

One special collection from Ferdinand vander Haeghen deserves special mentioning: the ephemera.

«Never destroy a printed or written document, however insignificant it may be. Seven years from now, you will find it interesting. Another seven years later, you will think it deserves to be preserved. And another twenty years later, it will prove useful; it will have become valuable. In less than a century, it will have become precious. What seems worthless if you consider it separately will become very valuable in relation to other things, just like a nought written behind figure.» FERDINAND VANDER HAEGHEN IN 1859

He collected about 1,000,000 pieces of ephemera: letters, flower-, furniture-, fashion-, machinery-of-all-kind-catalogues, wills, bills, orange and chocolate wrappings, plans of two famous architects Louis Minard and Louis Roelandt. In short, all kinds of interesting material from 1313 until his own lifetime. The collection is dominated by the nineteenth century, indeed this particular age is present in all its aspects. There even is a story that Vander Haeghen wore a dustcoat with pockets from A to Z in order to classify all ephemera. He made his

own French thesaurus to describe all keywords, a thesaurus that is still very useful to the collection. The ephemera are classified according to (French!) keywords and stored in a couple of thousand archive boxes. Only a small fraction is properly stored in appropriate acid-free folders. Fine-tuning the classification is time consuming; in the meantime, however, the collection is accessible for research purposes, and countless documents have been lent out for exhibitions.

Oxford Bodleian library has a very similar collection, called the John Johnson ephemera collection, which is as extensive but younger.

Some figures

Holdings (approximately): 1,500,000 – 2,000,000 volumes (depending on who's counting), 5,000 serials, 4,000 newspapers (most are ceased, 20 current), 136 papyri, 6,500 manuscripts, 700 incunabula, 10,000 early printings (pre-1600), 40,000 letters, 117 private archives, 5,000 microforms; 20,000 maps, 2,000 architectural plans, 2,600 ancient coins, 2,600 medieval and modern coins, 2,700 medals, 5,000 drawings, 10,000 illustrated posters, 10,000 text-posters, 20,000 pieces graphic art (engravings, etchings, lithographies,...), 60,000 photographs (topographical collections, Ghent university professors), 18,000 auction catalogues and 13,000 catalogues from antiquarian book shops, 1,000,000 ephemera, 8 running meters death notices, 60,000 obituary cards.

The dispersion of the book collection over the centuries is approximately¹ as follows:

Period	In percentage	In volumes
1500 – 1599	1.32 %	16,000
1600 – 1699	4.29 %	53,000
1700 – 1799	4.84 %	60,000
1800 – 1879	12.10 %	150,000
1880 – 1900	8.24 %	102,000
1900 – ...	51.93 %	642,000
No date	6.28 %	77,000
Other cards	11.00 %	136,000

The languages represented in the pre-1900 collection are French (47%), Dutch (22%), German (15%), English (1%) and other languages (15%).

¹ Based on a random test in the digitized card catalogue and based on total number of cards. The error rate varies between 0.5 en 1.3 %.

Catalogues

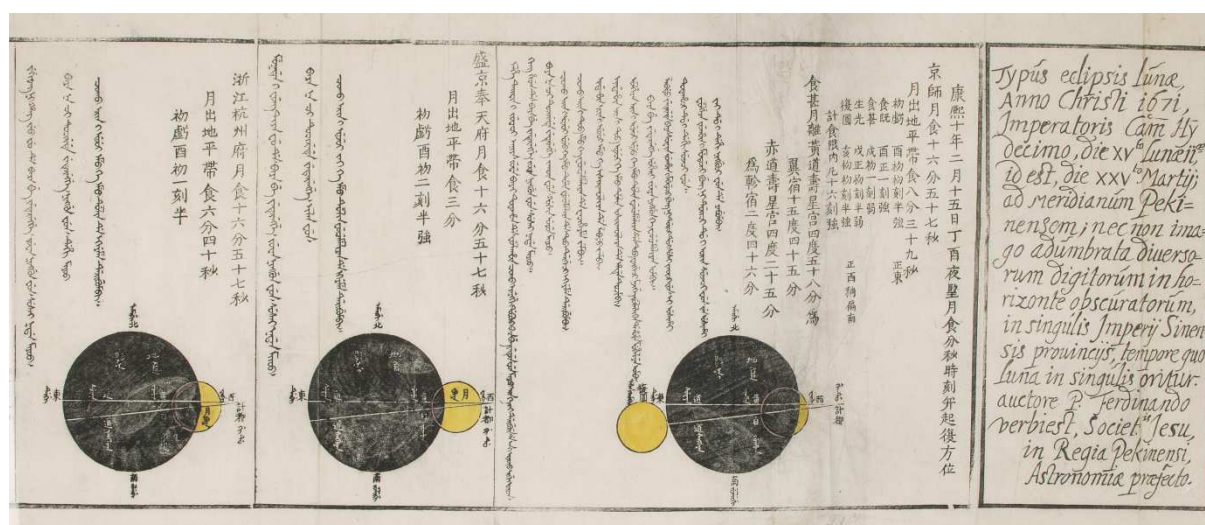
In 1984 the library started with an electronic catalogue (1984 – 1996 DOBIS/LIBIS; 1997 – Aleph), nowadays called the Aleph-catalogue. All running serials and all material required after 1984 can be found in this web catalogue and books that were borrowed after 2001.

The card catalogue contains 2.6 million cards and was scanned in 2004. The scanned images were converted to text with Optical Character Recognition (OCR).

The user can search both databases at the same time:

<http://lib.ugent.be/catalogi.html>

Highlights



Ferdinand Verbiest (Nan Huai ren) 1623-1688, *Typus eclipsis lunae anno Christi 1671, Beijing.*

Printed on rice paper. Legend in Chinese and Manchu. At manuscripts room (BHSL.RES.1400).

Ferdinand Verbiest (1623-1688) was born as the eldest child of Joos Verbiest, bailiff and tax collector of Pittem (West-Flanders). He studied humanities with the Jesuits in Bruges and Courtrai, and then dedicated himself for one year to philosophy and mathematics in Louvain. After joining the Society of Jesus in 1641, he pursued his studies in theology and astronomy.

In 1658, F. Verbiest left for China, in the company of Father Martino Martini (1614-1661) and thirty-five other missionaries. When they arrived in China, the country was ruled by the Qing Dynasty. This dynasty was founded by a Manchu clan originating from what is today northeast China. From 1644 on the Qing dynasty started to conquer China proper (mostly inhabited by Han people); Beijing was captured the same year.

The Qing dynasty inherited many institutions from the preceding Ming dynasty and integrated its cultural realizations too. Appointments were split between Manchu noblemen and Han officials. Shunzhi, the second ruler of the Qing dynasty and the first to rule over China proper, also kept the Academy for Western Mathematical Sciences - founded by the Jesuits in 1629 - functioning and he accepted, in 1644, the 'western style' calendar as the only authoritative one. He nominated Johan Adam Schall, s.j. (1591-1666) as acting director of the ancient Imperial Board of Astronomy in Beijing; very soon after his arrival, F. Verbiest was called by this director to assist him.

This prosperous period for the Jesuits, during which western science and Christianity were introduced, was interrupted during the Oboï Regency (1664-1669). Most Jesuits were expelled; four, including F. Verbiest, were confined to house arrest. During the first months of 1669 however, F. Verbiest was allowed to participate to several comparative contests, during which he demonstrated the superiority of western calculation methods for drawing up the Chinese calendar, against both the old Chinese and the Muslim methods. In the end, the 'western rule' was accepted again and consequently imposed on all the collaborators of the Beijing Board of Astronomy. In April 1669, F. Verbiest was installed as acting director of this Board of Astronomy, with an extensive range of responsibilities, mainly in the areas of calendar making, of meteorological and astronomical prediction, and of instructing the Chinese and Manchu officials of the Board in these matters.

The print presented here contains the prediction of the lunar eclipse of 25 March 1671 for the 17 provinces of China. This print is preserved in fifteen copies worldwide; two (further) copies are recorded in older catalogues, but seem now to be lost.



Lambertus a S. Audomaro / *Liber Floridus*, 1121, 287 bl.: initialen, miniaturen, tabb.; 4°. Manuscript of the 12th Century, on parchment. At manuscripts room (BHSL.HS.0092).

The *Liber Floridus* is an encyclopedia, written by Lambert of Saint-Omer, a canon of the chapter of Our Lady in Saint-Omer. Very little is known of the life of Lambert of Saint-Omer: his father was called Onulfus, he was a canon too – in this period this was not unusual – and he died in 1077. Lambert of Saint-Omer probably died in 1121, since we do not find more recent events in his texts.

The aim of Lambert of Saint-Omer was to gather all the knowledge that was available around 1100 in one single book. He was not alone in this ambition at that moment; similar aspirations can be seen e.g. in the schools of Saint-Victor, near Paris, and of Chartres. It is even possible that Lambert of Saint-Omer studied for some time at these schools. We simply do not know. Famous encyclopedists of the twelfth century were Honorius Augustodunensis (*Imago Mundi*), William of Conches (*Philosophia mundi*), Hildegard of Bingen (*Liber subtilitatum diversarum naturarum creaturarum*), and at the end of the century, Alexander Neckam (*De naturis rerum*). In the thirteenth century the

encyclopedic genre grows even more popular and (parts of) the texts are translated in the vernacular.

For the modern reader, the redaction of the *Liber Floridus* seems rather chaotic: we find astrological texts next to mythical elements and stories taken from the bible. These fragments are interspersed with chronicles, annals, the history of the Angles, the genealogies of the counts of Normandy and those of Flanders; in between we can also read the Lord's Prayer and the Creed in Greek and Latin and... much more. Often Lambert of Saint-Omer condenses a lengthy description in a drawing, a map or a diagram. He calls these illustrations *spera* or *mappa*.

Little do we know about the opinions of Lambert of Saint-Omer himself. He does not summarize the works that he has consulted, he does not confront their views and he does not express his own conclusions. From the books that are available to him, he copies the paragraphs that seem important. These fragments appear one after the other – not necessarily immediately one after the other – without further comment. The originality of the work of Lambert of Saint-Omer cannot be found in the opinions expressed by its author, but only in the selection of the consulted works and the copied fragments. On a rare occasion, we see that Lambert of Saint-Omer slightly alters a sentence from his source; often it is quite difficult to determine if it was an error or a conscious adaptation.

The present manuscript is considered to be the autograph of the encyclopedia of Lambert of Saint-Omer. Next to the autograph, nine copies are preserved, dating from the twelfth till the early sixteenth century. These copies are kept in Leiden, The Hague, Chantilly, Paris, Douai, Wolfenbüttel and Genoa. The earliest record of the presence of the manuscript on display here dates from the end of the thirteenth century. However, the codex might have arrived here as early as the middle of the twelfth century... about 850 years ago.



Francesco Sambiasi, Kunyu quantu (complete map of the world)

Canton, c.1639

Woodcut, colored, printed on rice paper

BRKZ.Krt.0928/I.Z.948

Is now on loan for the exhibition "Encompassing the Globe. Portugal and the world in the 16th and 17th centuries" in Museu Nacional de Arte Antiga, Lisboa – from 15th July to 11th October 2009

From 1613 onward, the Italian Jesuit F. Sambiasi (1582-1649) worked as a missionary at the court of the Ming and later of the Manchu emperors. Even though the Jesuits introduced western cartography at the Chinese court, this scientific activity was not really Sambiasi's main occupation. His only contribution would be the publication of a revised version of his contemporary Matteo Ricci's 1584 map of the world. Both the oval projection and the general image are based on this map, with China marked as the glorious central empire. But the Chinese map of the world by Sambiasi is particularly meaningful because of the extensive accompanying text, in which is demonstrated that the earth is round and not square, as the ancient Chinese believed. It is also remarkable that the old geocentric worldview is still gone for.

Sambiasi's Chinese map of the world is exceptionally important because it is a vital link in the evolution of western cartography in China. Of this world map, only six copies are known to exist, published in two different versions: one in Ghent (University Library), Rome (Bibliotheca Vaticana), Paris (Bibliothèque Nationale), Vienna (Österreichische Nationalbibliothek), Turin (Archivio di Stato) and one in a private collection (acquired from the Isseido bookstore in Tokyo). The Ghent copy, along with the Rome and Paris copies, belongs to the oldest edition.

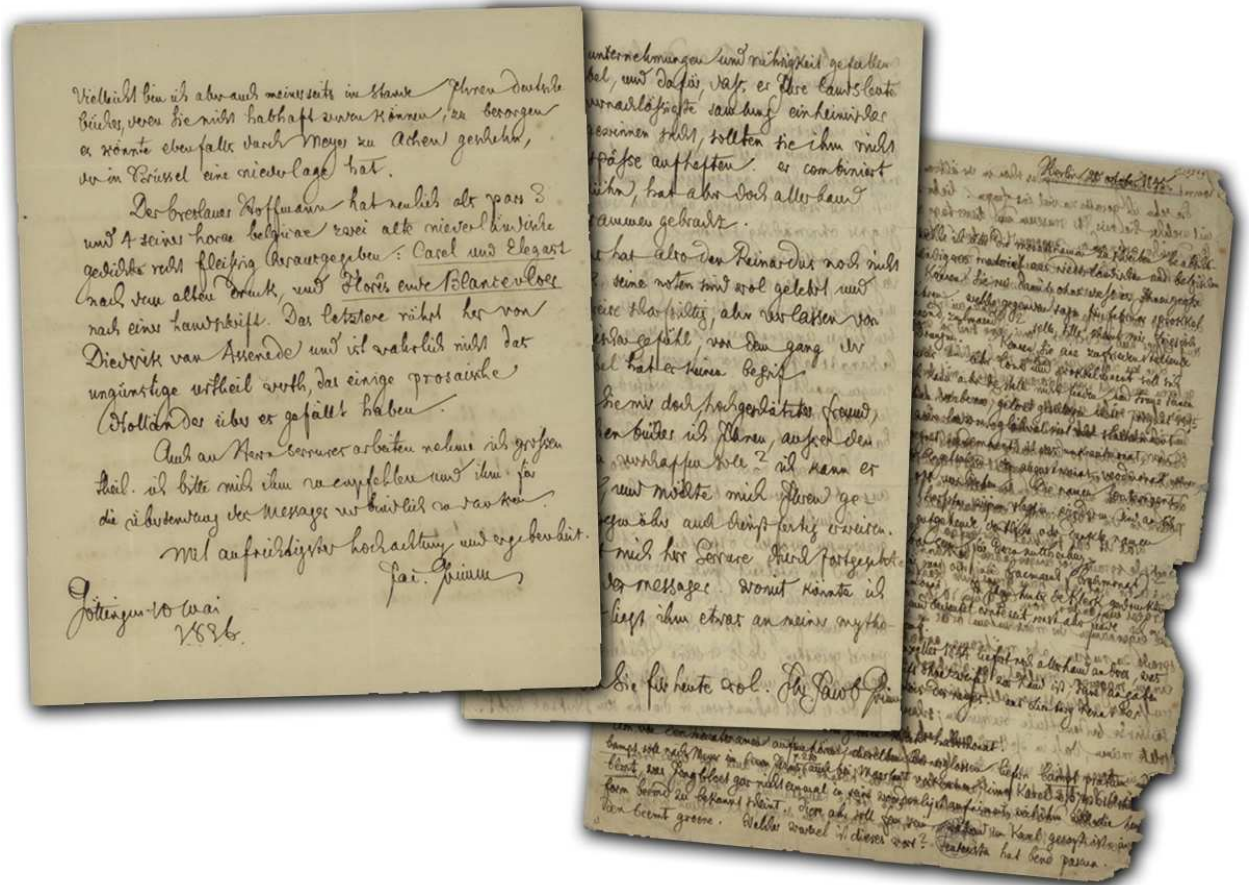
Bibliography: Ann Heirman, An Introduction to the World-Map of Francesco Sambiasi (1582-1649), Istituto Universitario Orientale, Annali, vol 60-61, Napoli 2000-2001, pp 365-373.



Paul Pontius, refurnished by Pieter Paul Rubens, Assumption of Mary
Engraving, counterproof of the first state, [1624]
BRKZ.Grs.0355

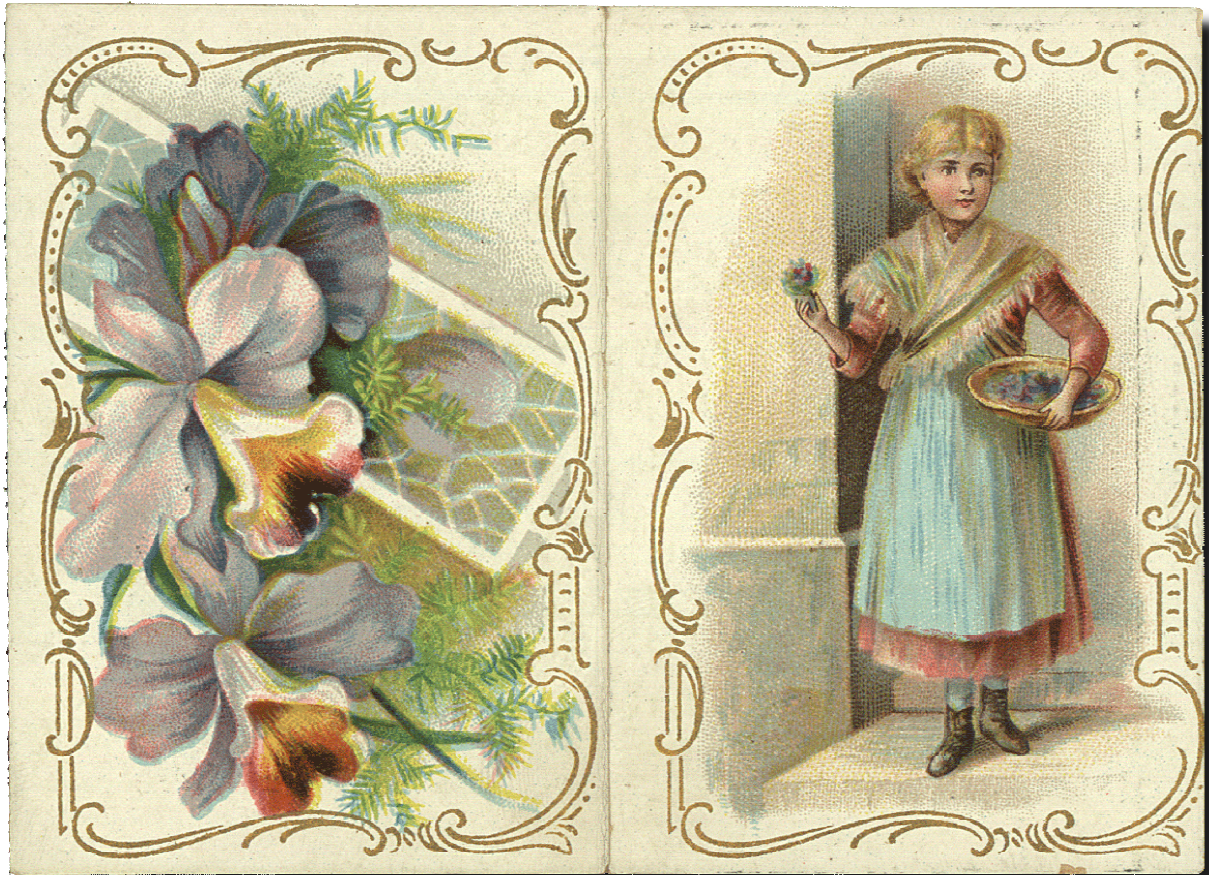
In the seventeenth century, different graphic interpretations were made of the paintings by Pieter Paul Rubens (1577-1640). The painter used these drawings

and engravings to prepare new commissions or to give potential buyers an idea of his work. This version of the Assumption of Mary is a rare counterproof of the engraving by Paul Pontius (1603-1658) after the altar piece Rubens painted for the Brussels Kapellekerk, now in the custody of the Düsseldorf Art Museum. The painter added corrections on the print using brown ink and white paint, in order to accentuate the contours and to improve the distribution of light and shadow in the print.



Jacob Grimm to Jan Frans Willems, Göttingen, May 10, 1836. [G 157669/57]

Typical examples of the modern collections of the Ghent University Library are fourteen letters written to Jan Frans Willems (1785-1863) between 1834 and 1846 by Jacob Grimm (1785-1863), originating from the legacy of Ferdinand Snellaert (1809-1872). The correspondence is particularly relevant for various aspects of the Grimm-Forschung, his impact on the study of Dutch language and literature and the position of the Dutch language in the early years of the Kingdom of Belgium. The correspondence between the two intellectuals is also a striking illustration of how time-consuming the mere collecting of information was during the pre-digital era.



Veldstraat Ghent. Ephemera

One special collection from Ferdinand vander Haeghen deserves special mentioning: the ephemera.

«Never destroy a printed or written document, however insignificant it may be. Seven years from now, you will find it interesting. Another seven years later, you will think it deserves to be preserved. And another twenty years later, it will prove useful; it will have become valuable. In less than a century, it will have become precious. What seems worthless if you consider it separately will become very valuable in relation to other things, just like a nought written behind figure.» FERDINAND VANDER HAEGHEN IN 1859

He collected about 1,000,000 pieces of ephemera: letters, flower-, furniture-, fashion-, machinery-of-all-kind-catalogues, wills, bills, orange and chocolate wrappings, plans of two famous architects Louis Minard and Louis Roelandt. In short, all kinds of interesting material from 1313 until his own lifetime. The collection is dominated by the nineteenth century, indeed this particular age is present in all its aspects. There even is a story that Vander Haeghen wore a

dustcoat with pockets from A to Z in order to classify all ephemera. He made his own French thesaurus to describe all keywords, a thesaurus that is still very useful to the collection. The ephemera are classified according to (French!) keywords and stored in a couple of thousand archive boxes. Only a small fraction is properly stored in appropriate acid-free folders. Fine-tuning the classification is time consuming; in the meantime, however, the collection is accessible for research purposes, and countless documents have been lent out for exhibitions.

Oxford Bodleian library has a very similar collection, called the John Johnson ephemera collection, which is as extensive but younger.

Google books and Ghent University Library

Google Book Search™

Google Book Search™ is an historic effort to make all of the knowledge contained within the world's books searchable online.

Content for Google Book Search™ comes from two sources: the Partner Program and the Library Project. Partners (typically publishers) give Google their books to digitize and put online. Users are then shown a strictly limited number of book pages that are relevant to their search. If it is of interest they can click through to the publisher's website, or an online retailer, and buy the book.

Libraries also provide Google with their books to digitize. If a library book is in the public domain (out of copyright) it is shown in its entirety. If it is in copyright then users just get basic background, at most two or three snippets from the book and information about which library it is in, or where it can be bought. Google and the Ghent University Library will only work to digitize books out of copyright.

The partnership with Ghent University Library

Google started digitizing the Booktower's out-of-copyright books by the end of 2007, bringing some of the greatest works of Dutch and French literature to millions of people globally. As one of Belgium's largest libraries, the Ghent University Library will greatly increase the number of Dutch and French-language books available through the Google Book Search™ Library Project. Through this partnership, hundreds and thousands of books will be added to the program, from well-loved classics to rare and special collections previously only available to those able to consult the library's stacks. Once the books have been digitized, it will be easy for anyone to discover, search and read them on the Google Book Search™ service. The library's collection also includes numerous out-of-copyright works in German, Latin, Italian, English, Spanish, further enriching Google's multilingual index and bringing more books, in more languages, to more people around the world.

All printed books free of copyright from the Booktower's collection will be digitized, that is all books published until 1869. The size, condition and value of the books play a part in the selection as well. Manuscripts are not being digitized. Google scans the books for free. The University Library invests time and effort

in describing the books, in picking them from the shelves, in preparing shipments, etc. and receives a copy of the digital version of the books.

After the project, all in all some 300 000 volumes from Ghent University Library will be available through Google Book Search™. At the moment 91 814 volumes have been scanned, 60% of which are full text available on Google Book Search™. 16,5% is available in snippet view and of 23,5% only the metadata are shown.

Highlights: books from UGent collection already available in Google Books



A. Feret del.

Dieppe, Im. Lith. de Delevoye-Barrier.

Navire de Dieppe

Copie d'un vitrail de l'Église de Neuville-lez-Polllet
XIII^e Siècle.

HISTOIRE NAVALE.

ANTIQUITÉS

DE DIEPPE.

MÉMORABLE COMBAT LIVRÉ PAR LES DIEPPOIS AUX FLAMANDS

l'an 1555.

RESTITUTION DU RÉCIT FAIT PAR

MARTIN LE MESSISSIER,

ET IMPRIMÉ À ROUEN L'AN 1557.



Histoire navale: Antiquités de Dieppe : mémorable combat livré par les Dieppois aux Flamands l'an 1555 / publiée par Feret. Le Mesgissier, Martin -- Foret, P.J.

Restitution du récit fait par M. La Mesgissier et imprimé à Rouen l'an 1557

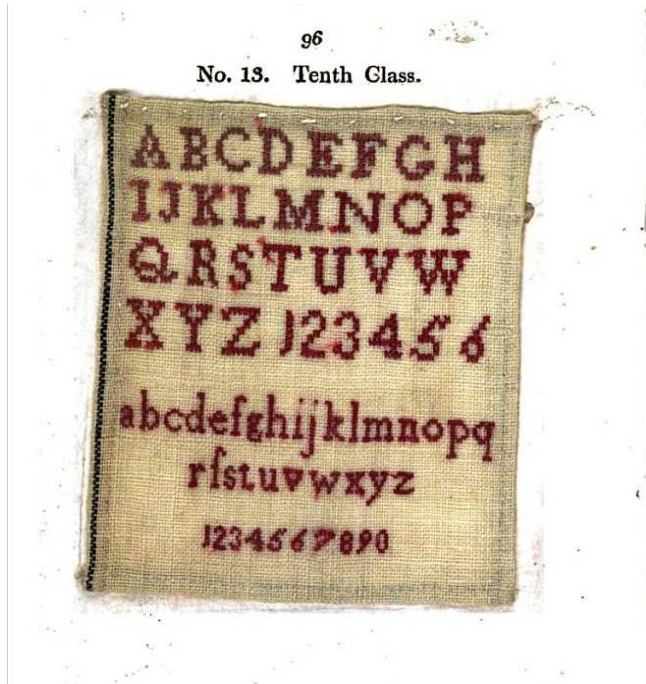
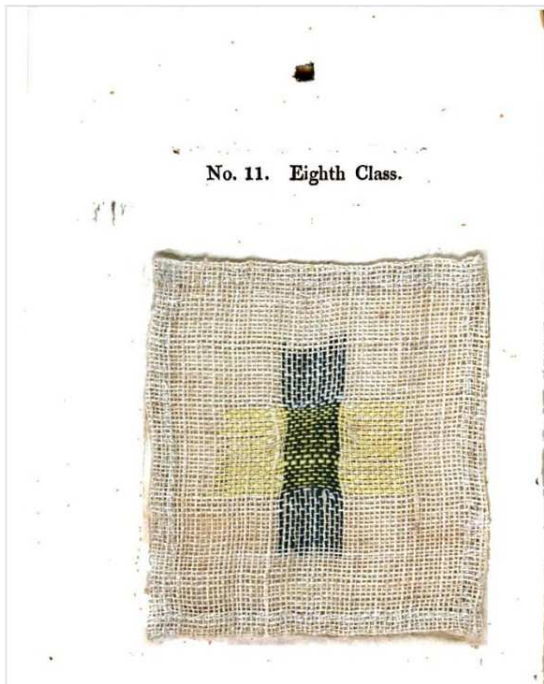
Dieppe : Delevoye-Barrier, 1834. UGent-BIB [BIB.HIST.003094].



J. B. G. sc.

Perilous passage on the Ice

Travels through Sweden, Finland and Lapland to the North Cape, in the years 1798 and 1799 / Acerbi, Joseph.
London : Joseph Mawman, 1802, 2 v.; 4°. UGent-BIB [BIB.AR.000482] Vol. 1.



Manual of the system of the British and Foreign School Society of London for teaching, reading, writing, arithmetic and needle-work in the elementary schools. London : for Longman and Co, 1816, 8°. UGent-BIB [BIB.HER.002865].

Die Völker
des
E r d b a l l s

nach ihrer Abstammung und Verwandtschaft,
und ihren Eigenthümlichkeiten
in
Regierungsform, Religion, Sitte und Tracht.

Geschildert

von

Dr. Heinrich Berghaus,

Professor in Witten und Director der geographischen Anstalt in Potsdam.

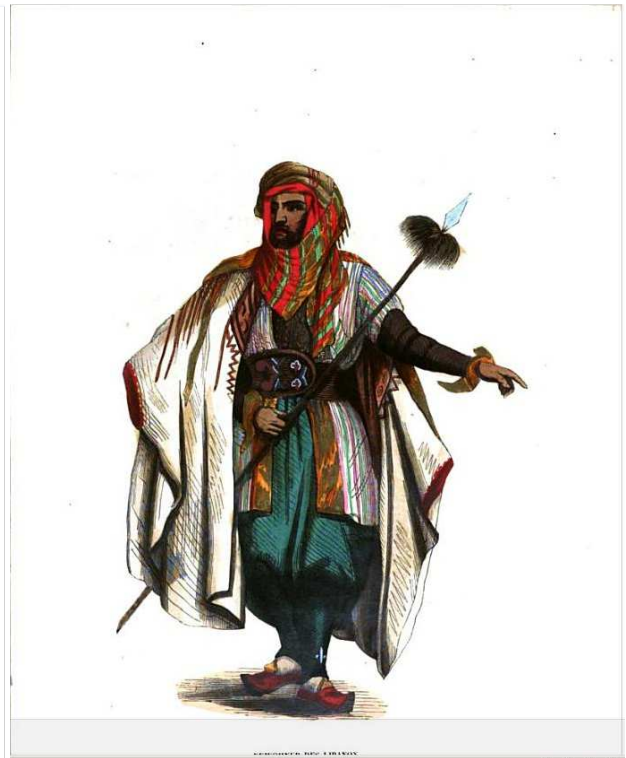
Mit einhundertsechzig naturgetreuen colorirten Abbildungen.

Erster Band.

Drüsel und Leipzig:

Carl Neumann.

1845.



Die Völker des Erdballs nach ihrer Abstammung und Verwandtschaft, und ihren Eigenthümlichkeiten in Regierungsform, Religion, Sitte und Tracht / Berghaus, Heinrich Karl Wilhelm 1797-1884. Brüssel : Neumann, 1847, 2 v.; 8°. UGent-BIB [BIB.HIST.005932] Vol. 1.



HÔTEL DE VILLE. À GAND.

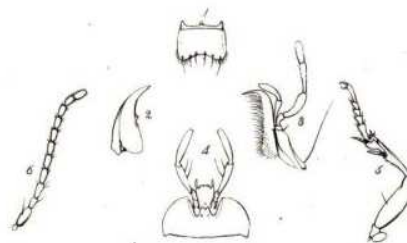


SOLIPE DE ST PIERRE. À GAND

Les délices de la Belgique: ou, Description historique, pittoresque et monumentale de ce royaume / Alphonse Guillaume Ghislain Wauters Uitgever La Société des Beaux-Arts, 1844. UGent-BIB [BIB.ACC.002370]



Platy. J. Curtis. London. May. 1822.



Platy. J. Curtis. London. April. 1822.

British entomology, being illustrations and descriptions of the genera of insects found in Great Britain and Ireland /
Curtis, John. London : John Curtis, 1824-1839, 16 v.: ill. ; 8°. UGent-BIB [BIB.ACC.033630] Vol. 1.

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“Die Völker des Erdballs”: hand coloured pictures

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“L'Ecosse pittoresque

http://books.google.be/books?id=-i5bAAAAQAAJ&pg=RA1-PA23-IA3&source=gbs_selected_pages&cad=3#v=onepage&q=&f=false

“British entomology”

Older:

<http://books.google.be/books?vid=GENT900000031291>

“Physicae, seu de naturae philosophia” : with handmate notes

http://books.google.be/books?id=BMYPAAAAQAAJ&printsec=titlepage&source=gbs_summary_r&cad=0#PPT6,M1

“Mispryinghe ende miserie des hoefs ende der hoocheyt...” : special font in prologue

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“Voyage pittoresque dans les deux Amériques”

<http://books.google.be/books?vid=GENT90000001751>

“Beknopte natuurlyke historie der zoogende dieren”

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Travels through Sweden, Finland and Lapland to the North Cape, in the years 1798 and 1799”

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<http://books.google.be/books?vid=GENT900000070722> : 3. 1e partie du XVIIIe siècle

<http://books.google.be/books?vid=GENT900000070723> : 4. 2e partie du XVIIIe siècle

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<http://books.google.be/books?vid=GENT900000070726> : 7. Additions, tables

Printer Christoffel Plantijn

<http://books.google.be/books?vid=GENT900000090128>

“Epistolae familiares” Cicero, 1577

<http://books.google.be/books?vid=GENT900000071998>

“Ethicae seu de moribus philosophiae brevis...” C. Valerius, 1568

<http://books.google.be/books?vid=GENT900000069613>

“Poemata” van L. Torrentius, 1579

Vauban (focus on architecture)

<http://books.google.be/books?vid=GENT900000070546>

“Projet d'une dixme royale”

<http://books.google.be/books?vid=GENT900000070553>

“De l'importance dont Paris est à la France...”

<http://books.google.be/books?vid=GENT900000067045>

“Économistes financiers du XVIIIe siècle”

Practical information

Practical information

Wireless internet

Username: guestIntern

Password: ha6kOJa7

Make a wireless connection with "UGentGuest". If you have set up to request an IP address automatically, you will receive an IP address starting with 193.190.8x. Now you are connected, but not yet authenticated. You should start a web browser and you will be redirected to a logon screen. Enter the username and password as mentioned above.

After correct authentication you can use the Internet connection.

Your connection to this wireless LAN is not encrypted. To protect your personal data, please use encrypted connections like https, imaps, ssh etc. or a VPN client.

You're not allowed to pass on the login information to others.

Who's who for information about

The Booktower

History and architect and Tour of the library: *Michaela Geenens* and *Anne-Françoise Morel*

Renovation Project: *Sylvia Van Peteghem*

Google deal

The deal: *Sylvia Van Peteghem*

The UGent project: *Veerle Van Conkelberge*

Collections

Overall collection: *Veerle van Conkelberge*

Digital collections and projects: *Inge Van Nieuwerburgh*

Medieval manuscripts and printed books until 1800 : *Martine De Reu*

Manuscripts from the 16th century on and printed books from 1800 on:
Hendrik Defoort

Ephemera: *Sylvia Van Peteghem*

Maps, coins, pictures and medals: *Lucie Zabeau*

More on ...

Ghent University Library <http://lib.ugent.be>

the Booktower building: <http://www.boekentoren.be>

Ghent University: [http:// www.ugent.be](http://www.ugent.be)

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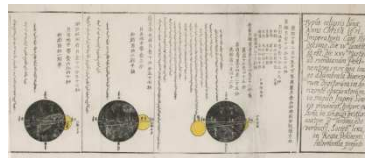
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