

# ABOUT LIBRARIES

[www.aboutlibraries.gr](http://www.aboutlibraries.gr)



EXHIBITION CATALOGUE



NATIONAL DOCUMENTATION CENTRE



PHILOBIBLIANS' GARDEN



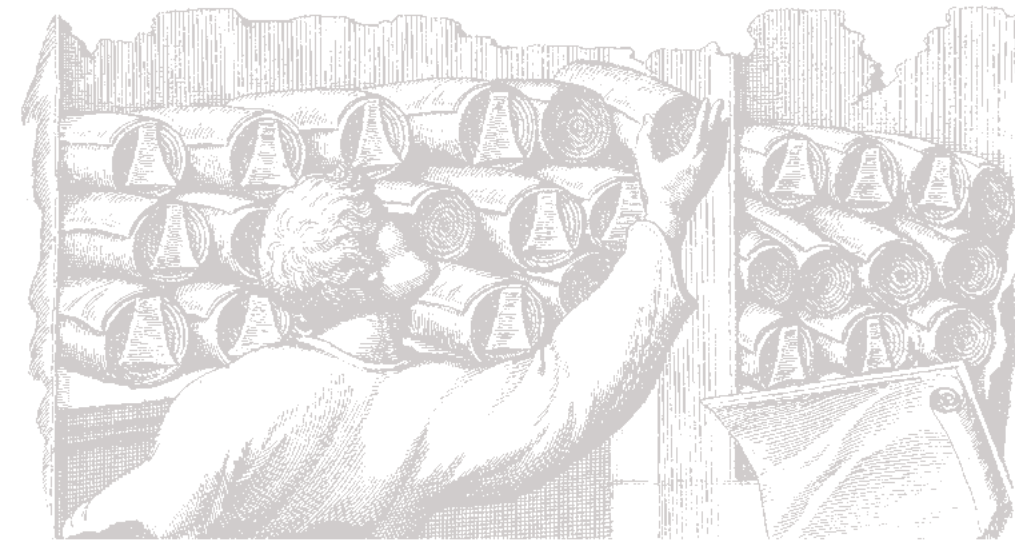
The members  
of the “Philobiblians’ Garden” partnership  
and the National Documentation Centre  
would like to thank the Journalist’s Union  
of Athens Daily Newspapers (ESIEA)  
and its Cultural Foundation  
in particular for their generous provision  
of the exhibition space of  
“Dimitris I. Pournaras” Library.

Translated by Menelaos Kyparissis  
Formatting and image editing by Efi Zerva  
Typesetting and page layout by Eleni Mavroeidi  
Digital editing and printing by M. Spyrou & Co. Printing SA  
Bookbinding by Pantelis Tsiadis & Sons GP



# ABOUT LIBRARIES

[www.aboutlibraries.gr](http://www.aboutlibraries.gr)



A digital encyclopaedia dedicated  
to the world of libraries from antiquity  
to the present day

# FOREWORD

“Philobiblians’ Garden” Civil Non-Profit Partnership

**Board of Directors**

Konstantinos Garitsis  
Sophia Hiniadou Cambanis  
Eleni Kondyli  
Dimitrios Sevastakis  
Triantafyllos E. Sklavenitis  
K. Sp. Staikos  
Niki Tsironi

**Honorary Partners**

Prokopios Pavlopoulos,  
former President of the Hellenic Republic  
  
Anna Diamantopoulou,  
President of “DIKTIO”,  
Chair of the EU High-Level Group on the Future of Social Protection  
and of the Welfare State, former European Commissioner,  
former Minister

**Advisors**

Helene Glykatzi-Ahrweiler  
Theodossios P. Tassios

The exhibition at the Library of the Journalist’s Union of Athens Daily Newspapers (ESIEA) is intended to promote the “About Libraries” website and to officially introduce the “Philobiblians’ Garden” Urban Non-Profit Society. The objective is to inform both specialists and members of the general public on the development of this digital encyclopaedia. Therefore engravings depicting libraries from the Italian Renaissance and the Enlightenment, as well as Greek and European thinkers in the space of their libraries or in the company of their books, are presented across sixteen distinct sections.

The exhibition’s bilingual catalogue (Greek-English) will be made available in both printed and digital formats and will be distributed to libraries of all kinds

throughout Greece —both secular and ecclesiastical— as well as Western and Eastern countries, ranging from the Arabic and Chinese worlds to the American continent.

This exhibition is a testament to the continuous and nurturing cooperation between the staff of the “Philobiblians’ Garden” Society and the National Documentation Centre (EKT). The ultimate goal is the formation of a multilingual network of material that will highlight the evolution of the institution of the library from ancient times to the present day. At the same time, the digital Catalogue aspires to serve as a herald for international libraries, offering visual stimuli and encouraging a wider online discussion on the dissemination of knowledge.

EVI SACHINI  
K. SP. STAIKOS



TABLE  
OF CONTENTS

Written documents, “books”, libraries and archives  
in the Eastern Kingdoms, Crete and Cyprus,  
during the pre-Christian era. . . . . 9

Bibliography . . . . . 36

“Philobiblians’ Garden” . . . . . 42

EXHIBITION CATALOGUE

Hall A

    Renaissance scholars with important libraries . . . . . 44

    Greek scholars of the Renaissance with important libraries . . . . . 50

    Byzantine scholars who contributed to the spread of Greek letters  
        during the Renaissance . . . . . 54

    The pioneers of *Bibliographie hellénique*, 1841–1903 . . . . . 56

    On Confucius . . . . . 58

    French thinkers in their libraries . . . . . 60

    From Eugenios Voulgaris to Konstantinos Dimaras . . . . . 62

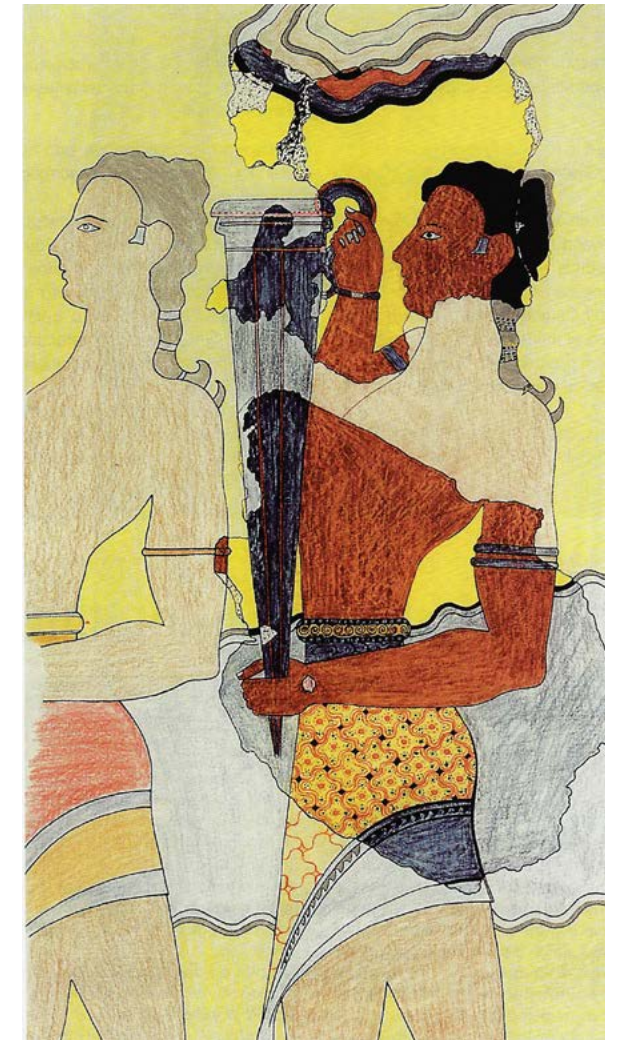
Hall B

    Historical libraries of the Renaissance and the Enlightenment. . . . . 66

    The historical library of the Monastery of Saint John the Theologian  
        on Patmos . . . . . 76

# Written documents, “books”, libraries and archives in the Eastern Kingdoms, Crete and Cyprus, during the pre-Christian era

K.SP. STAIKOS



1. Rhyton bearer. Detail from the 'Procession Fresco'.  
Palace of Knossos. LM Period.  
Drawing by M. Cameron (Evely 1999, 193).





2. Gudea, ca. 2090 BC, diorite, 44×21,5 cm.

Archaeological evidence on the world of the “book” in the wider Mediterranean region, in Crete, in Cyprus and on some of the Aegean islands was already handed down to us before 3000 BC, in the form of the works and days of people of letters and the arts but also of social life in the kingdoms of the Sumerians, Assyrians and Akkadians, Egyptians, Minoans and Mycenaeans, in Crete and around Mycenae, and on the island of Cyprus.

The writings on clay tablets inscribed in cuneiform script, and on papyrus leaves, used exclusively by the Egyptians are characteristic samples of this cultural tradition of recording both the natural surroundings, and the social, political and administrative structures established in each kingdom. In addition, we can infer an understanding of writing in the Egyptian world from secular and funerary monuments, on whose walls murals were painted and symbols were etched, relating to important political figures of the time or the divine pantheon were engraved.

For example, with regards to Sumerian culture, we have portrayals of the famous architect Gudea, most of them stone sculptures in various positions, found in temples designed or restored under his own care, dating from the last century of 3000 BC. These sculptures stand out due to the architectural designs, writing instruments and other paraphernalia that adorn the lower part of his garment.



3. Clay cuneiform tablet with mathematical text, ca. 2350–2250 BC, 5,9×6,3 cm.

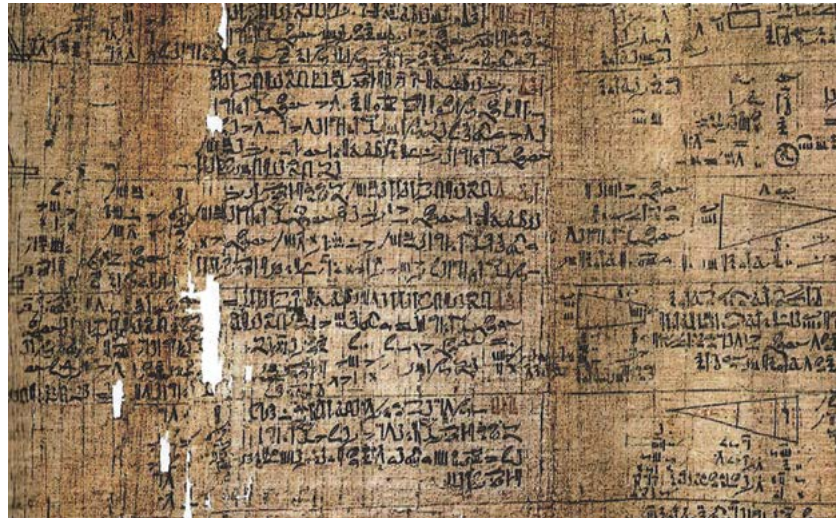


4. Clay tablet with lexicographic list of words in Sumerian, ca. 2350–2250 BC, 8,3×8 cm.





Some of the most important information available to us regarding the life of the Sumerians, and other subjects has been derived from tens of thousands of fired clay tablets, featuring the cuneiform script of each people and each era. The content of these tablets varies, ranging from correspondence and edicts to records of goods and evidence of the people's work on sciences such as mathematics and astrology, as well as legislative provisions.



5. The Rhind Papyrus.

The oldest known artefact discovered in Thebes, Egypt, on the banks of the Nile, the so-called Rhind papyrus, dates back to around 1650 BC and is emblematic of Eastern cultures'



6. Statue of the Priest Henat, Persian Empire period, Florence, Museo Archeologico Nazionale di Firenze.

systematic preoccupation with mathematics. It is a fragment of a papyrus scroll containing mathematical operations and geometrical symbols written in hieroglyphic script and signed by someone named Ahmès — the earliest known contributor to the science of mathematics.

The statue of the Priest Henat, depicted here with various figures inscribed on his tunic in hieratic script, dates from the



7. Mentuhotep II wearing the white crown of Upper Egypt, as depicted in relief sculpture.

reign of the last Pharaoh, Nectanebo II (360–342 BC), when Egypt became part of the Persian Empire (im. 6).

A mural portraying Pharaoh Mentuhotep II wearing the white crown of Upper Egypt, surrounded by elaborate com-



*I acquired the treasures hidden  
in all the scribes' knowledge...  
I solved the arduous problems of division  
and multiplication which had not been  
clearly recorded up to that point.  
I have read the artistic writing  
of the Sumerians and the obscure writing  
of the Akkadians, and I have deciphered  
the inscriptions carved on the rocks  
in the age before the flood.*

ASHURBANIPAL

positions of hieroglyphics, painted on the walls of his funerary monument, survives from the Middle Kingdom period (ca. 2134 – ca. 1650 BC), when Thebes was the seat of administration and Egypt experienced its golden age of arts and letters (im. 7).

At the time when Ashurbanipal (Sardanapalus) created his Assyrian empire based in Babylon, in 331 BC, he amassed in his archive about 25,000 cuneiform tablets, with the aim of



8. Drawing of Ashurbanipal by H. Faucher-Gudin.  
From relief preserved at the British Museum.

9. Literary tablet with indication that the copy was made for Ashurbanipal's library at Nineveh.

gathering the written tradition of his empire's peoples in its entirety. Those tablets contained literary texts, documents relating to his rule —letters, laws and decrees— record of social events and miscellaneous reports.

In addition to the famous palace complexes in Cretan cities, such as Knossos, and the funerary monuments in Mycenae, numerous tablets have survived from the Minoan and Mycenaean cultures of the late third millennium. These tablets, en-



10. The Phaistos Disc.





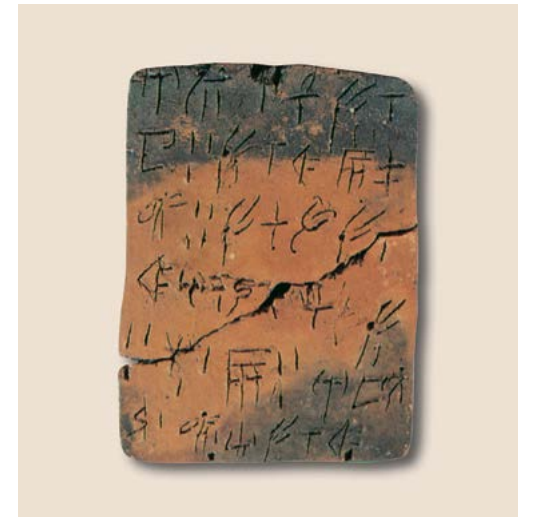
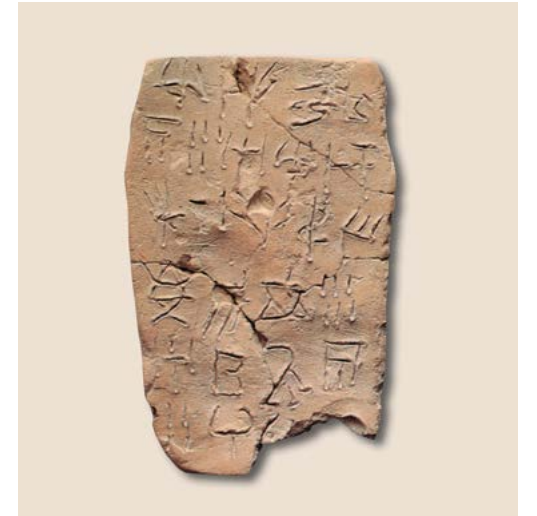
11. Reconstruction of an archival library in the palaces of Knossos, containing tablets, diptychs and papyrus documents arranged in wooden crates, pithoi and baskets. Drawing by K. Sp. Staikos and Stavroula Lazaris.

graved in Linear A and Linear B scripts on unfired clay, consist almost exclusively of archival documents, such as administrative acts and reports related to the distribution of goods.

The peculiarity of these tablets is that, in contrast to those of the Eastern kingdoms mentioned above, they were not solidified in heating stoves after being inscribed.

The Phaistos Disc remains a remarkable example of enigmatic writing, as it has not yet been convincingly deciphered and dates from approximately 1700 to 1450 BC (im. 10). An important point is that the figurative symbols inscribed are seals which were impressed by the scribe on both sides in a clock wise sequence, spiralling from the periphery to the centre.

In an attempt to conceive of the image of an archive in the palace of Knossos or elsewhere, I drew a structure for placing clay tablets, cartouches and papyrus scrolls with *tituli*. This material was sorted into crates, baskets or storage jars, while the papyrus scrolls—which were lost after the destruction caused by lava—had a thread attached to them with an engraved bead indicating their contents. This suggestion was accepted by my friend and well-known Cretan archaeologist Yannis Sakellarakis.



12. Tablet from Archanes written in Linear A (ca. 1700 BC), at the Heraklion Archaeological Museum.

13. Tablet from Chania, written in Linear A (ca. 1450 BC), listing winery records.





14. The gymnasium of Salamis on Cyprus. Greco-Roman era.

To this day, the history of writing in Cyprus remains a great mystery with numerous unanswered questions, despite the fact that it has been researched for over a hundred years. During the Late Bronze Age, two writing systems prevailed in the wider area of the Eastern Mediterranean; linear and cuneiform. It appears however that, in Cyprus, a hybrid script was used, combining elements of both systems. This, combined



15. Detail from the mosaic at the "House of Aion", in Paphos. (Cyprus Museum Photographic Archive).

with the fact that the script in question remains undeciphered, makes it difficult to ascertain its origin.

The intense and systematic excavations on the island over the past decades have enriched our knowledge of ancient writing with new findings. The earliest writing sample is a fragmentarily preserved fired clay tablet from Engomi (tablet 1885), dating from around 1500 BC. The script of the tablet





16. Fragment of clay tablet from Engomi, with Cyprominoan script. 13th century BC.

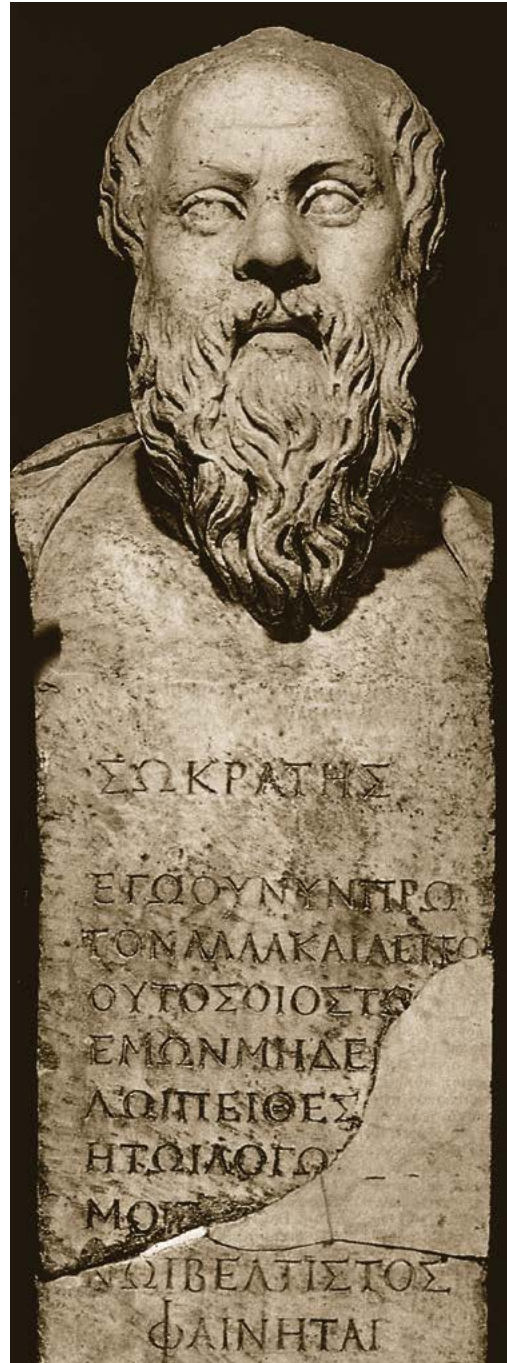
resembles the Linear A script of Minoan Crete, which is why Arthur Evans named it “Cypro-Minoan”, a name that prevailed despite objections that have been expressed from time to time by various scholars. The term “Cyprominoan” refers to all writing systems used on the island until the end of the Bronze Age. These systems have some features in common, but at the same time they differ in terms of form, duration and geographical area of use. Nowadays, the most accepted categorisation of the scripts of prehistoric Cyprus suggests the existence of three main systems: Cyprominoan I (CM1), Cyprominoan II (CM2), Cyprominoan III (CM3).

Cyprominoan I was used in various areas of the island from the 14th to the 11th century BC, and mostly during the 12th century BC. However, the first writing samples in Cyprus date back to the late 16th and early 15th centuries BC. In addition to tablet 1885 from Engomi, writing symbols have been identified on a cylinder seal from Engomi and on a clay vase handle from Katydata. These samples belong to a stage in the development of writing on the island that predates the Cypro-Minoan syllabary. Only 15 of these symbols were in fact incorporated into CM1. The rest are not used in any writing system found in prehistoric Cyprus.



17. Clay tablet from Engomi, with inscribed symbols in Cyprominoan script. It dates back to *ca.* 1500 BC.





In the Greek world, the papyrus book was used as an educational tool from the early 5th century onward, and more extensively in Athens around 450 BC. Its content, whether dramatic, literary, philosophical or miscellaneous, was determined by the so-called sophists. That is, the representatives of letters and the arts who flooded Athens from all the Greek-speaking cities of the East and West, the first being Anaxagoras of Clazomenae.

Although no original material has survived from this period, with only copies of texts of all genres (poetry, prose, history etc.) remaining, representations of teachers and students were conveyed on goblets and vases, such as the vase painting of Douris, 5th century BC.

In the field of libraries, the archaeological excavations at the site of the Academy have allowed us to reconstruct the aspect of Plato's school and, later on, of Aristotle's Lyceum. A design blueprint for academic schools has since formed, which can be traced back to the years of the School of Pergamon, during the reign of Attalus I (241-197 BC).

18. Inscribed Hermaic stele of Socrates. Naples, Museo Archeologico Nazionale.

19–20. Representation of schoolroom scenes, with the teachers holding a diptych or papyrus book before their students while others play musical instruments. Vase painting of Douris on a cylix of the 5th century BC. Berlin, Antikensammlung.

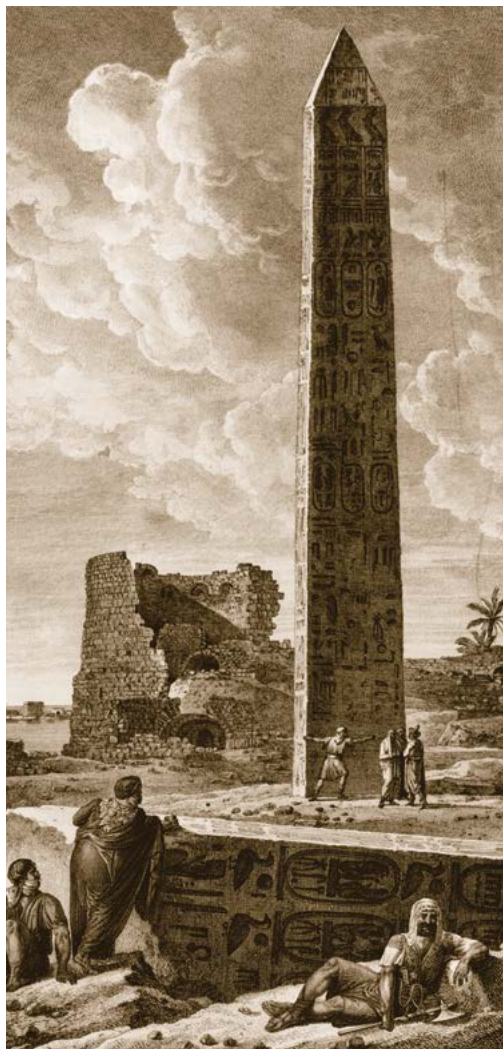






21. Engraving. Reconstruction of the gardens of Plato's Academy.





After the death of Alexander the Great, Egypt became the kingdom of Ptolemy I and developed into the largest cultural centre of the Hellenic world (early 3rd century BC) with Alexandria as its capital. The unprecedented intellectual activity surrounding the Museum and Library of Alexandria gave us a multitude of new original works and copies of the entire canon of Ancient Greek literature: an unparalleled and unique undertaking. It should also be noted that the syste-

matic and uninterrupted cultivation of the arts and letters in Alexandria not only prompted many researchers and scholars from all over the Greek-speaking world to continue their work at the court of the Ptolemies, but also inspired the crea-

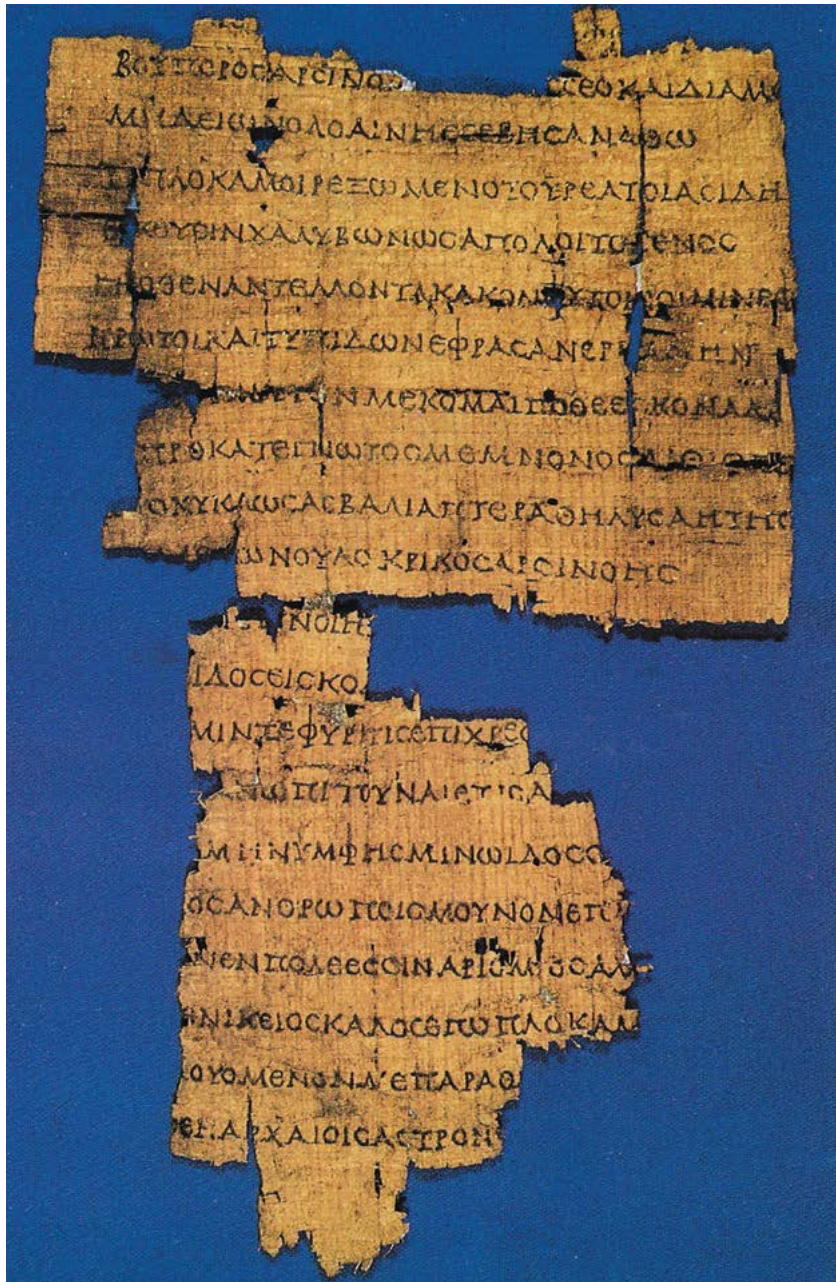
tion of other intellectual centres, such as Knidos. At the same time, those books were classified and categorised in detail in Callimachus' *Pinakes* (Tables), which is thus the first encyclopaedic lexicon of antiquity.

Callimachus' *Pinakes* (Tables) were in time complemented by numerous other antiquarian works, such as the *Barbaric Laws*, which catalogued 'non-Hellenic customs', while every institution, habit, characteristic or geographical term, including miraculous things, were the subject of in-depth research — Callimachus himself had compiled a collection based on archaeological and geographical sources from all over the known world.

Although no building from the Ptolemaic era was preserved beyond underground burial monuments, papyrus documents from the Library's working and storage areas, containing the entirety of ancient Greek writing survived. Furthermore, these papyri are indicative of the transition from majuscule to minuscule script, as demonstrated by the papyrus fragment of Callimachus' poem *Coma Berenices*, from the 1st century BC (im. 25).

Epic and bucolic poetry, epigrams, philosophy, physics, mathematics (arithmetic – geometry), astronomy, mechanics and pseudo-sciences such as astrology and divination were all pursued and studied in the Museum and Library of Alexandria.



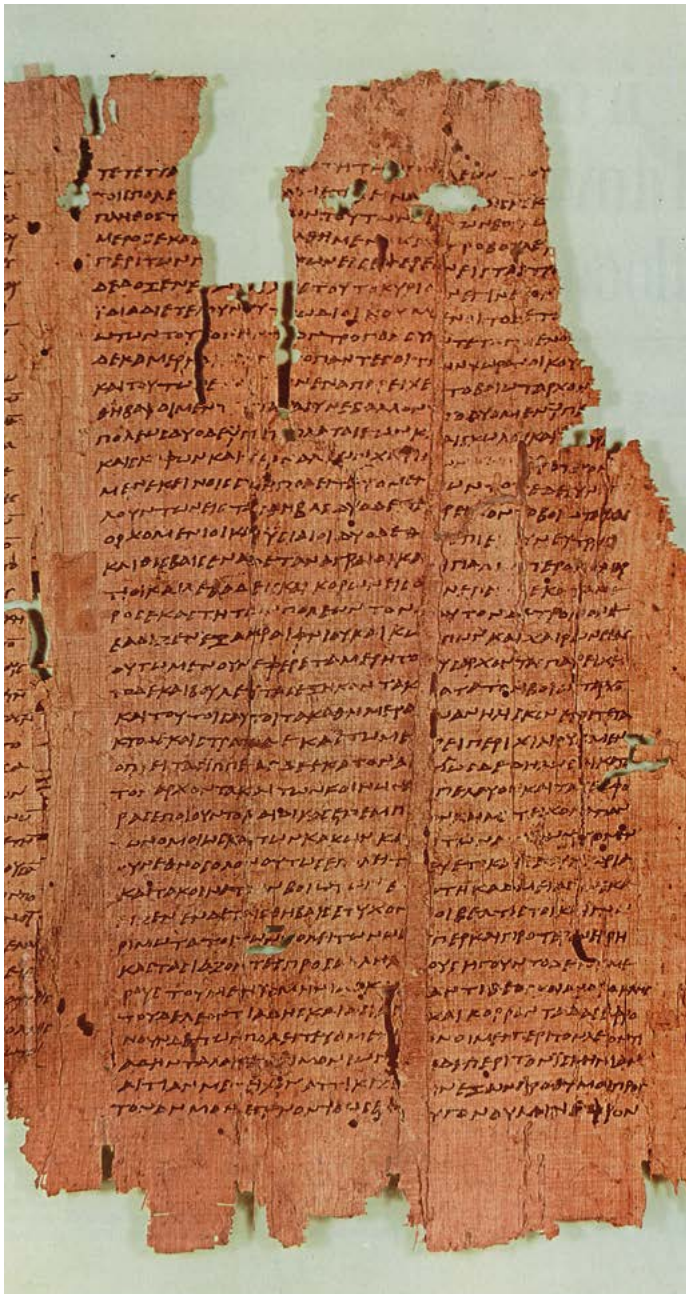


25. A typical example of Alexandrian majuscule script on papyrus. Fragment of Callimachus' *Coma Berenices*, 1st century BC (PSI, 1902). Biblioteca Medicea Laurenziana, Florence.

Speaking of poetry in Ptolemaic Alexandria, let us first point out that the old forms and genres were by then a thing of the past. A new beginning was therefore required not only for poetry but essentially for all genres of writing. However, the common belief was that the existing poetic legacy should be preserved intact and that the creation of poetry should function as a field of noble competition for new generations, prompting a wider literary rebirth, under the watchful eye of grammarians and philologists.



26. Claudius Ptolemy.



27. Fragment of the Oxyrhynchus Papyri featuring *Hellenica* by Xenophon of Athens, a continuation of Thucydides' *History of the Peloponnesian War* (pap. Oxyr. 1843), London, British Museum.





28. Corridor of the Tabularium  
(Official records' office of Rome  
censors).

The Roman era provides us with a great deal of evidence regarding the circulation and form of the book from the 1st century BC onward, as well as regarding the libraries that developed not only in Rome and the nearby cities to the South, but also throughout the territory of the Roman Empire.

The corridor leading to the state records of the censors (*tabularium*) in Rome has been preserved (im. 28), along with a wealth of related material, as well as relief compositions in marble with themes pertaining to the development of letters and arts, such as the depiction of Muses and philosophers that can be seen on the sarcophagus of Publius Peregrinus.

During the Roman era, many of the papyrus books were illuminated with miniatures related to their subject matter, such as the papyrus scroll in majuscule lettering, containing Virgil's *Georgics* and his *Aeneid*.

The fact that Virgil had hired a Greek freedman, Eros, as his librarian and scribe, trusting him to make all necessary corrections to his works following their customary readings before a circle of close friends, is indicative of the relationship between Roman poets and Greek experts on books and libraries.

Cicero also employed Greek librarians, recommended to him by Pomponius Atticus, in his libraries. One of them was called Menophilus.



29. Muses and philosophers: detail from  
the sarcophagus of Publius Peregrinus.  
Rome, Musei di Villa Torlonia.



30. Woodcut. Cicero in one of his libraries.





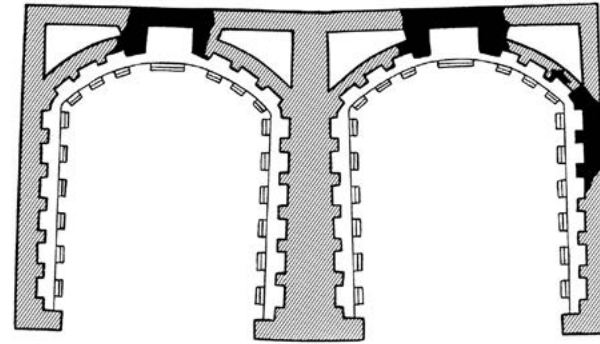
31 . Virgil between a book crate and a lectern.  
Parchment codex of the *Georgics* and the *Aeneid*,  
ca. 500 AD (Vat. lat. 38670). Biblioteca Apostolica Vaticana.





32. Detail from the title page of Suetonius, *De vita Caesarum*, Leeuwarden, apud Franciscum Halmam, 1690.

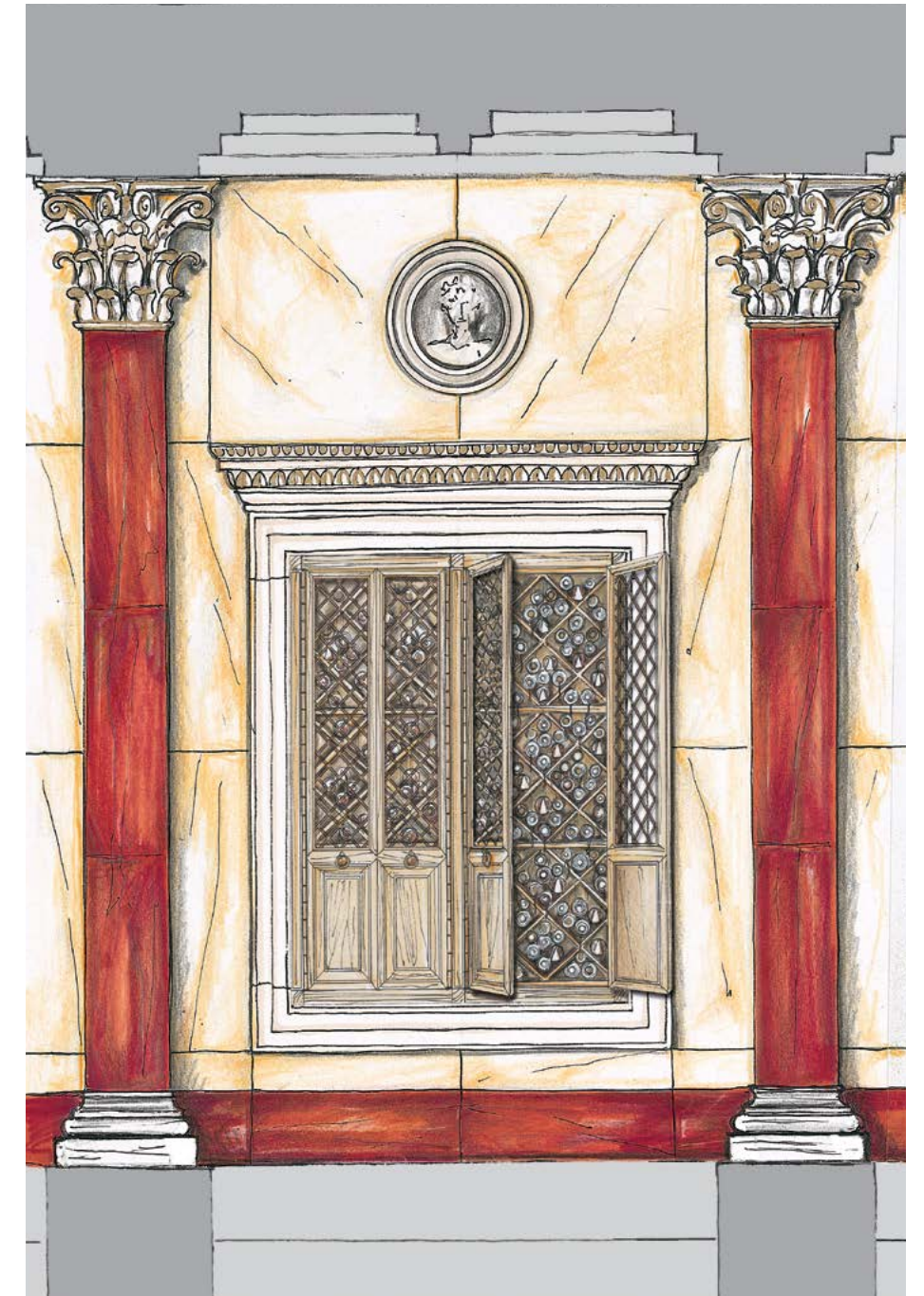
The idea of creating a public library in Rome — with separate Greek and Latin sections — was first conceived by Julius Caesar, who was influenced by the reverence that the Museum and Library of Alexandria commanded in the Hellenic world. As Suetonius informs us, the implementation of the idea was undertaken by a particularly gifted individual, Gaius Assinius Pollio.



33. Floor plan of the Palatine Library, drawing based on C. Callmer.

Pollio was a senator who joined Antony's supporters following Caesar's assassination (44 BC). In 40 BC he was declared consul, an event celebrated by Virgil, and in 39 BC he undertook a victorious campaign against the Parthians from which he obtained great riches. After that, he withdrew from politics and even maintained a neutral position during the times of civil strife. He was fascinated by literature, maintained friendly relations with Catullus, Helvius Cinna and Horace and is regarded as the first Roman to establish a tradi-

tion of readings (recitationes) of writings by young poets in his residence. This house even became a meeting place for a literary circle of friends, including the Greek historian Timagenes from Alexandria, who joined the group later, after falling out of favour with Augustus.



34. Reconstruction proposal for a Roman imperial period bookcase by K. Sp. Staikos.



# BIBLIOGRAPHY

Abbadī (El-), Mostafa, *The life and fate of the ancient Library of Alexandria*, UNESCO / UNDP, Paris, Imprimerie Floch, 1992.

André-Leickmann, Béatrice, Christine Ziegler, *Naissance de l'écriture: cunéiformes et hiéroglyphes*, exhibition catalogue (Galeries Nationales du Grand Palais), 7 May–9 August, Paris, Éditions de la Réunion des Musées Nationaux, 1982.

Aravantinos, V., L. Godart, Anna Sacconi, *Thèbes. Fouilles de la Cadmée. I. Les tablettes en linéaire B de la odos Pelopidou*, Pisa/Rome 2001.

Bell, H.I., *Egypt from Alexander the Great to the Arab Conquest*, Oxford 1948.

Bordreuil, P. (ed.), *Une bibliothèque au sud de la ville: Ras-Schamra/Ougarit VII*, Paris 1991.

Bottéro, J., *Mésopotamie: L'écriture, la raison et les dieux*, Paris 1989.

Bourbaki, N., *Elements of the History of Mathematics*, trans. John Melbrum, Springer, 1999.

Canfora, L., *La Biblioteca Scomparsa*, Palermo, Sellerio editore, 1986.

Černý, J., *Paper and Books in Ancient Egypt*, London 1952.

Chadwick, J., L. Godart, J.T. Killen, J.P. Olivier, Anna Sacconi, I.A. Sakellarakis, *Corpus of Mycenaean inscriptions from Knossos*, Cambridge/Rome (I, 1986, II, 1990, III, 1988, IV, 1989).

Clayton, P. A., Price, M., *The Seven Wonders of the Ancient World*, London-New York, Routledge, 1989.

Couchoud, Sylvia, *Mathématiques égyptiennes: Recherches sur les connaissances mathématiques de l'Égypte pharaonique*, Paris, Le Léopard d'Or, 1993.

Diringer, D., *The Book Before Printing. Ancient, Medieval and Oriental*, New York, Dover Publications, Inc., 1982.

Fraser, P.M., *Ptolemaic Alexandria*, I–III, Oxford, Clarendon Press, 1972.

Grumach, E., J. Sakellarakis, 'Die neuen Hieroglyphensiegel vom Phourni (Archanes) I', *Kadmos* 5 (1966), 109–114.

Gutas, D., *Greek Thought, Arabic Culture: The Graeco-Arabic Translation Movement in Baghdad and Early Abbasid Society (2nd-4th/5th-10th c.)*, London/New York, Routledge, 1998.

Hoepfner, W., 'Die Bibliothek Eumenes' II in Pergamon', in W. Hoepfner (ed.), *Antike Bibliotheken*, Mainz, Verlag Philipp von Zabern, 2002, 41–52.

Hooker, J.T., *The Origin of the Linear B Script* (Suppl. *Minos* 8), Salamanca 1979.

Horrocks, G., *Greek: A History of the Language and Its Speakers*, London, Longman 1997.

Jean, Ch.F., *Šumer et Akkad: Contribution à l'histoire de la civilisation dans la Basse-Mésopotamie*, Paris 1923.

Kramer, S.N., 'A new Library Catalogue from Ur', *Revue d'Assyriologie* 55 (1961), 169–176.

*La naissance des écritures* = Bonfante, Larissa, J. Chadwick, B.F. Cook, W.V. Davies, J.F. Healey, J.T. Hooker, C.B.F. Walker, *La naissance des écritures. Du cunéiforme à l'alphabet*, French trans. Christine Zivie-Coche, Paris, Seuil, 1990.

Layard, A.H., Sir, *Discoveries among the Ruins of Nineveh and Babylon*, New York 1853.

Maspero, G., *The Dawn of Civilization: Egypt and Chaldaea*, english trans. M.L. McClure, London 1894.

Mioni, E., *Introduzione alla paleografia greca*, Padua, Liviana, 1973.

Moussas, X., P. Vitti, S. Zerefos, 'Ancient Greek optical instruments and the Pharos of Alexandria: insights on the function and technology', in *Hellenistic Alexandria*, 255–271.

Neugebauer, O., *A History of Ancient Mathematical Astronomy*, New York/Heidelberg/Berlin, Springer Verlag, 1975.

Olivier, J.P., L. Godart, *Corpus hieroglyphicarum inscriptionum Cretae, Études crétoises XXXI*, Athens, EFA, 1996.

Parsons, E.A., *The Alexandrian Library. Glory of the Hellenic World. Its Rise, Antiquities and Destructions*, New York, American Elsevier Publishing Company Inc., 1967<sup>3</sup>.

Pfeiffer, R., *History of Classical Scholarship: From the Beginnings to the End of the Hellenistic Age*, Oxford, Clarendon Press, 1968.

Posner, E., *Archives in the Ancient World*, Cambridge, Mass., Harvard University Press, 1972.

Roberts, C.H., 'Books in the Graeco-Roman World and in the New Testament', in *The Cambridge History of The Bible*, vol. I, Cambridge 1970, 48–66.

Rostagni, A., 'I bibliotecari alessandrini nella cronologia della letteratura ellenistica', *Scritti minori* 2/1: *Hellenica-Hellenistica*, Turin 1956, 185–213.

Schmidt, *Pinakes* = Schmidt, F., *Die Pinakes des Kallimachos*, Kiel 1924.

Tigay, J.H., *The Evolution of the Gilgamesh Epic*, Philadelphia 1982.

Turner, E. G., *Greek Papyri. An introduction*, Oxford, Oxford University Press, 1968.

Vermer, M., *The Pyramids: The Mystery Culture. Culture and Science of Egypt's Great Monuments*, Grove Press, 2001.

Waterman, L., *Royal Correspondence of the Assyrian Empire*, Ann Arbor, Michigan 1930.

Wendel, C., 'Der Bibel-Auftrag Kaiser Konstantins', *ZB* 56 (1939), 165–175.

——, 'Bibliothek', in *Reallexikon für Antike und Christentum*, ed. T. Klauser, Stuttgart, Anton Hiersemann, 1954.

——, *Kleine Schriften zum antiken Buch- und Bibliothekswesen*, ed. W. Krieg, Cologne, Greven Verlag, 1974.

Zerefos Ch.S., Marianna V. Vardinoyannis (ed.), *Hellenistic Alexandria. Celebrating 24 Centuries*, Papers presented at the conference held on December 13–15, 2017 at the Acropolis Museum, Athens, Archaeopress Archaeology, 2018.

*Αρχιτέκτων. Τιμητικός τόμος για τον καθηγητή Μανόλη Κορρέ* [*Architect. Honorary volume for Professor Emmanouil Korres*], edit. V. Lambrinoudakis et al., Athens, Melissa, 2016.

Babiniotis, G., *Συνοπτική ιστορία της ελληνικής γλώσσας* [*A brief history of the Greek language*], Athens 2002.

Demakopoulou, Katie (ed.), *Ο μυκηναϊκός κόσμος. Πέντε αιώνες πρώιμου ελληνικού πολιτισμού 1600–1100 π.Χ.* [*The Mycenaean World. Five Centuries of Early Greek Culture 1600–1100 BC*], Hellenic Ministry of Culture / ICOM Hellenic National Committee, 1988.

Kalfas, V., ‘Η μεθοδολογία του Κλαύδιου Πτολεμαίου’ [‘The methodology of Claudius Ptolemy’], in *Αρχαία ελληνικά μαθηματικά. Κείμενα ιστορίας και φιλοσοφίας* [*Ancient Greek Mathematics. Texts of History and Philosophy*], D. A. Anapolitanos, V. Karasmanis (eds.), Athens, Trohalia Publishing, 1993, 242–262.

*Κρήτη–Αίγυπτος. Πολιτισμικοί δεσμοί τριών χιλιετιών* [*Crete-Egypt: Three Millennia of Cultural Interaction*], scientific edit. Alexandra Karetsou, Athens 2000.

*Κρήτη–Αίγυπτος. Πολιτισμικοί δεσμοί τριών χιλιετιών. Κατάλογος* [*Crete-Egypt: Three Millennia of Cultural Interaction. Catalogue*], scientific edit. Alexandra Karetsou, Maria Andreadaki-Vlazaki, with the collaboration of Nikos Papadakis, Heraklion Archaeological Museum, November 21, 1999–September 21, 2000, Heraklion 2000.

Mandilaras, B. G., *Πάπυροι και Παπυρολογία. Εισαγωγή στην επιστήμη της παπυρολογίας* [*Papyri and Papyrology. Introduction to the science of papyrology*], Athens, Greek Papyrological Society, 2005.

Mylonas, G., ‘Ο Μυκηναϊκός πολιτισμός’ [‘The Mycenaean Civilization’], in *Ιστορία του Ελληνικού Έθνους* [*History of the Hellenic Nation*], Athens, Ekdotike Athenon, vol. I, 1967.

Sakellarakis, J., Effie Sakellarakis, *Αρχάνες, μια νέα ματιά στη Μινωική Κρήτη* [*Archanes, Minoan Crete in a New Light*], 2 volumes, Athens 1997.

Staikos, K. Sp., *The History of the Library in Western Civilization*, volumes I–II, trans. Timothy Cullen, New Castle, Delaware, Oak Knoll Press, and HES & DE GRAAF Publishers BV, 2004–2005.

Staikos, K. Sp., *The Mouseion and the Library of the Ptolemies in Alexandria*, trans. Alexandra Doumas, Katerina Spathi, New Castle, Delaware, Oak Knoll Press, 2020.

Tselikas, A., *Θέματα ελληνικής παλαιογραφίας* [*Questions of Greek Palaeography*], Athens, Arethas Institute, The Mediterranean Research Institute for Palaeography, Bibliology and History of Texts, 2004.

Since its invention in the mid-15th century (ca. 1455) by Gutenberg in Mainz, Germany, the art of printing spread rapidly throughout Europe —Italy, France, the Netherlands, Spain, England— as well as in countries of the Southeastern Europe, such as Romania, starting in 1508. Not only did this craft facilitate the production of any kind of book, literary or otherwise, in multiple copies, largely replacing manuscripts, but it also made it possible for printed books to be enriched with visual compositions. This extends beyond headpieces and decorated initials—which were characteristic of codices and continued to adorn printed publications— and also includes drawings carved on wood (woodcuts). Over time, woodcuts were replaced by other techniques, offering enhanced image quality, such as linear and ‘perforated’ copper engraving. By this technique, which derives from intaglio printing, it became possible to not only decorate books, but also to print advertising and informational materials, dedicated, for example, to the work of people of art and letters or to monumental libraries featuring richly illustrated halls and reading rooms. Works representative of this material are presented in the exhibition.

## EXHIBITION CATALOGUE

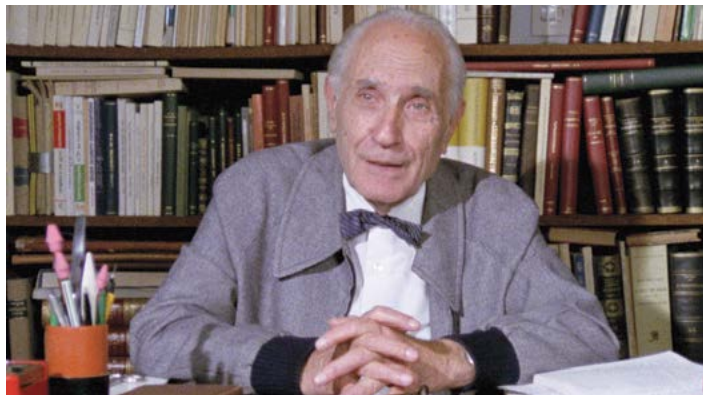
featuring rare and representative samples  
from the material of “About Libraries” website





## PHILOBIBLIANS' GARDEN

### Seat



The seat of “About Libraries” archive and “Philobiblian’s Garden” non-profit partnership is located at 12 Mourouzi street in Athens. The building previously was the home of Eleni Theologi – Konstantinos T. Dimaras family, housing the office and library of the great neohellenist.

K. T. Dimaras (1904–1992) at his desk.



The façade of the residence of Ioannis Theologis, built in 1928 on the plot where the house of Ioannis P. Kokkonis (1795–1864), Director of the Didaskaleion during the reign of Otto, previously stood.

(PHOTO CREDIT: YIANNIS VOULGARAKIS)



The reception area.

(PHOTO CREDIT: YIANNIS VOULGARAKIS)



Workspace.

(PHOTO CREDIT: YIANNIS VOULGARAKIS)



## HALL A

Renaissance  
scholars  
with  
important libraries



**Wilhelm Xylander.**

Copperplate by Johann Theodor de Bry from the publication:  
Jean-Jacques Boissard, *Bibliotheca Chalcographica*,  
Frankfurt, Iohannes Ammonius, 1650.



**Martin Luther.**

Engraving by François Stuelhert  
published by Claes Jansz. Visscher, 1640–1652.



**Beatus Rhenanus.**

Engraving from the second volume of the publication:  
Isaac Bullart, *Académie des Sciences et des Arts*, Brussels,  
François Foppens, 1682.

*All exhibits come  
from the collection of K. Sp. Staikos  
unless otherwise noted in the caption.*

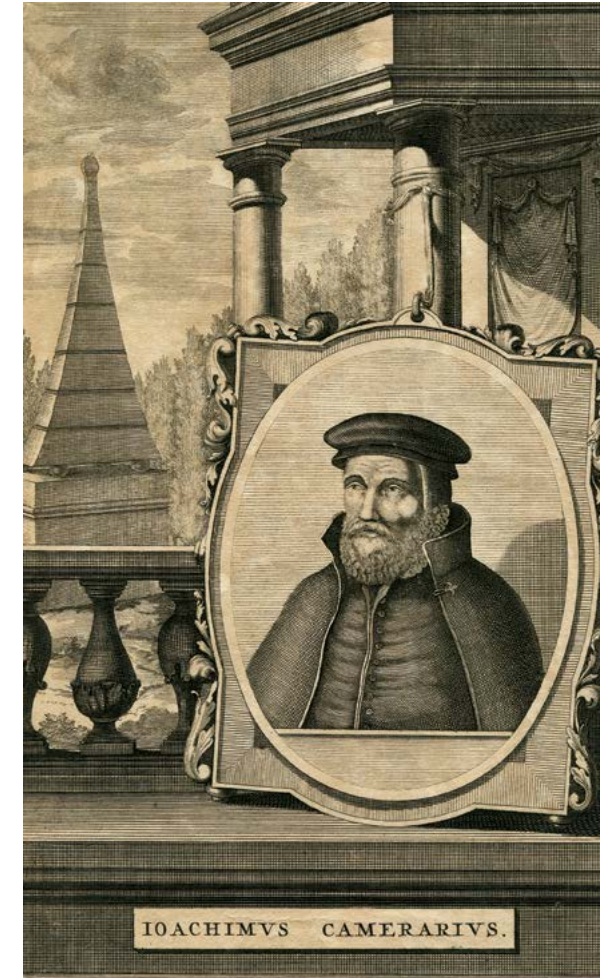


## HALL A

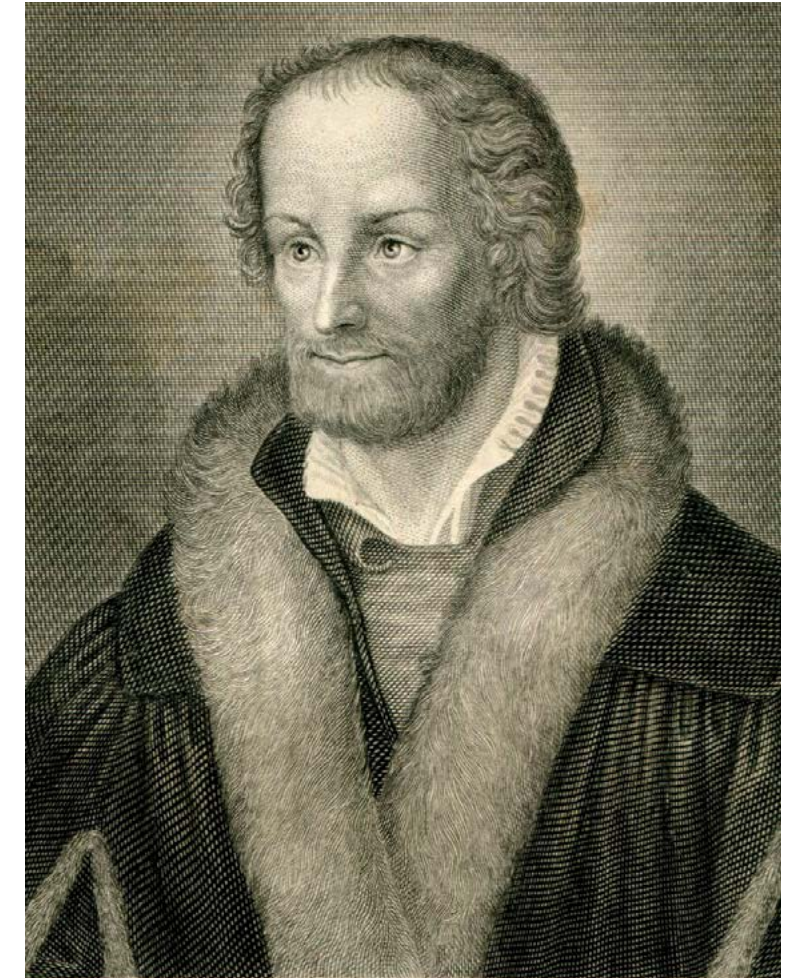
Renaissance  
scholars  
with  
important libraries



**Sir Thomas Bodley,**  
founder of the Bodleian Library.  
Coloured aquatint after the portrait kept in the gallery  
of the Bodleian Library. From the publication: *A History  
of the University of Oxford. Its colleges, halls, and public buildings*,  
London, Rudolph Ackermann, 1814.



**Joachim Camerarius the Elder.**  
Engraving, 16th/17th century.



**Philip Melanchthon (Philipp Schwartzerd).**  
17th century engraving.



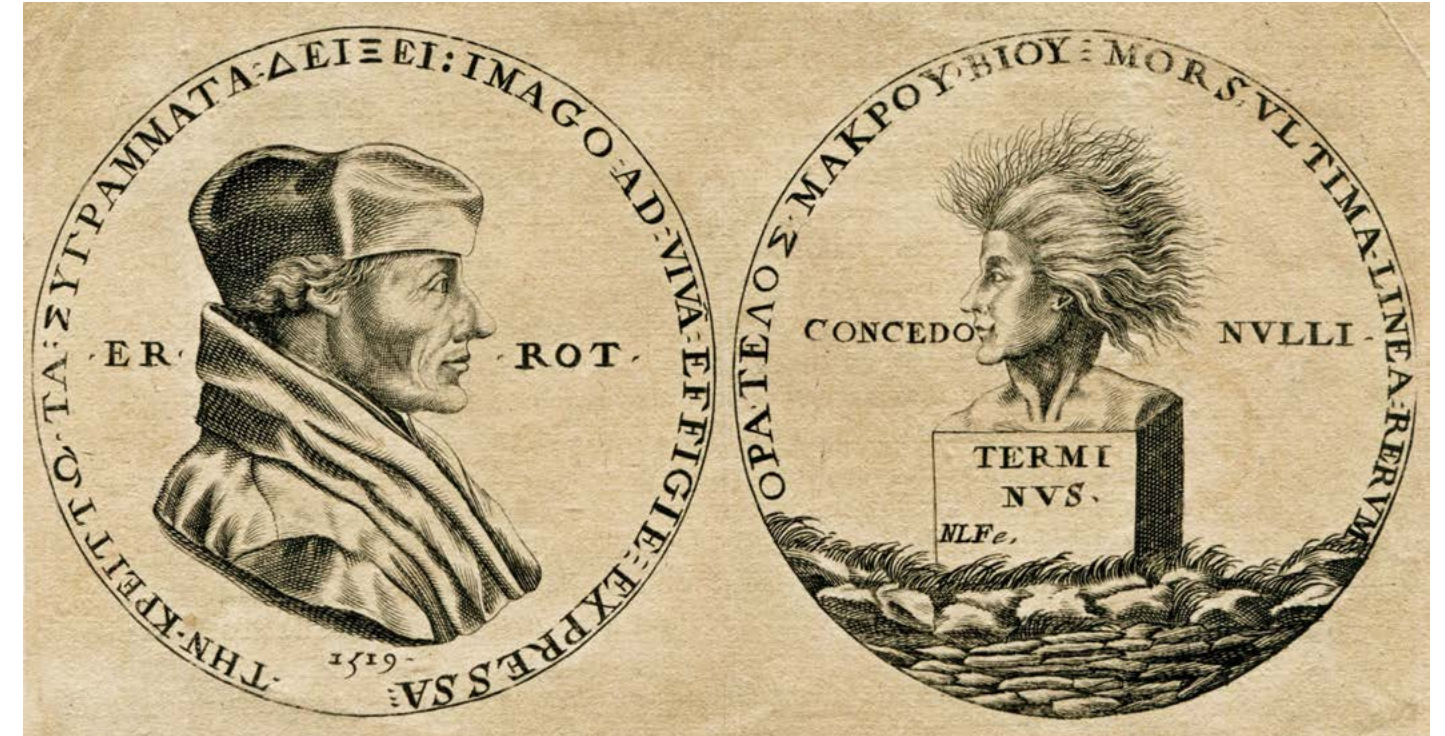
## HALL A

Renaissance  
scholars  
with  
important libraries



### Erasmus.

Coloured engraving by Edward Scriven, after the portrait by Georg Pencz held at The Royal Collection at Windsor, based in its turn on a work by Hans Holbein the Younger, 1853.



### Erasmus and the Roman god Terminus,

pictured on the obverse and reverse of medal, inscribed with the motto *Concedo nulli* (*I yield before no-one*) used by Erasmus in his work *Stultitiae laus* (1509), and based on the myths surrounding the god of boundaries.

Engraving by Nicolas de Larmessin I, based on a drawing by Quentin Massijs, from the second volume of the publication: Isaac Bullart, *Académie des Sciences et des Arts*, Brussels, François Foppens, 1682.



## HALL A

Greek scholars  
of the Renaissance  
with  
important libraries



**Demetrios Chalkokondyles.**

Engraving by Nicolas de Larmessin I in the first volume  
of the publication: Isaac Bullart, *Académie des Sciences et des Arts*,  
Brussels, François Foppens, 1682.



**Marcus Musurus.**

Engraving by Alexis Louis Pierre Housselin printed by J. Lallement,  
19th century.



## HALL A

Greek scholars  
of the Renaissance  
with  
important libraries



**Theoklitos Polyeidis.**

Copperplate by Georg Friedrich Schmidt, created in Braunschweig in 1733. It adorns the frontispiece of the publication:  
*Sacra tuba fidei*, [Stockholm] 1736.



**Damaskinos Papa-Panagiotopoulos.**

Copperplate from the publication: Synesius of Cyrene, *Epistolarion Hellinikon*, Venice, Panos Theodosiou, 1815.



## HALL A

Byzantine scholars  
who contributed  
to the spread  
of Greek letters  
during  
the Renaissance



**Theodorus Gaza.**  
17th century engraving.



**Manuel Chrysoloras.**  
Engraving by Nicolas de Larmessin I in the first volume  
of the publication: Isaac Bullart, *Académie des Sciences et des Arts*,  
Brussels, François Foppens, 1682.



## HALL A

The pioneers of  
*Bibliographie  
Hellénique*,  
1841–1903



**Émile Legrand.**

Heliograph by Bourdon & Keilhauer, 19th century.



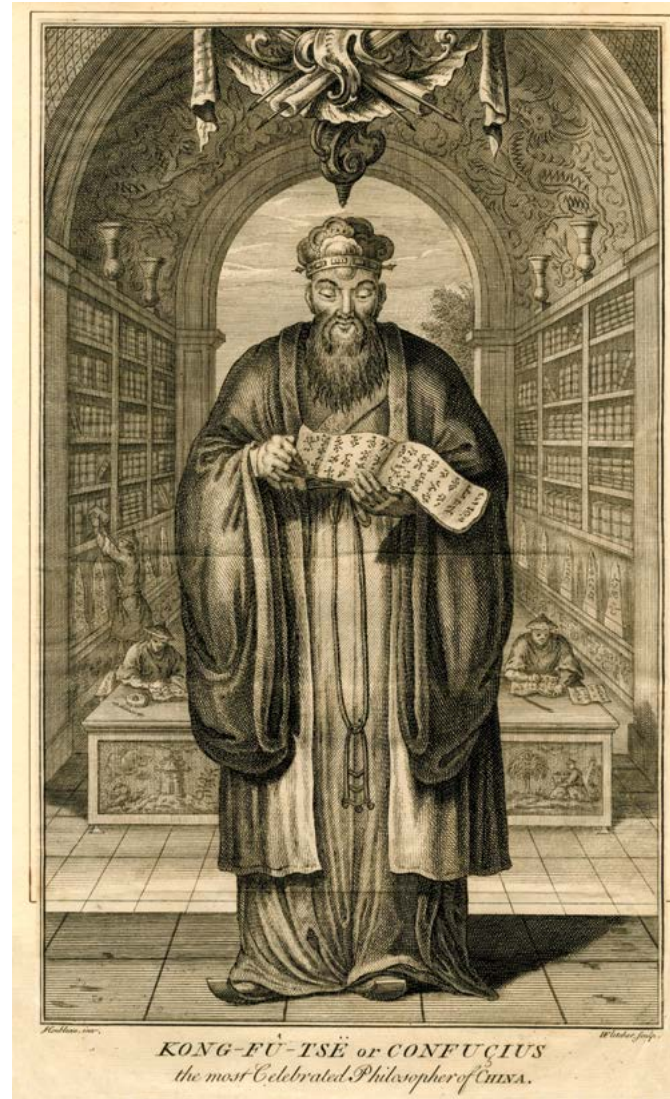
**Georgios Al. Mavrokordatos.**

Reproduction of photograph from the Mavrokordatos family archive,  
kept at the Benaki Museum.



# HALL A

## On Confucius



### Confucius.

18th century engraving depicting Confucius in a library: 'Kong-Fù-Tsë, or Confucius, the most celebrated Philosopher of China'. From *The History of China*, English translation of *Description de la Chine* by Jean-Baptiste Du Halde, 1736.



Entrance to **Tiān Yī Gé Library**, China's oldest private library (1561) and one of the three oldest private libraries existing worldwide.



View of Tiān Yī Gé Library hall as it is today.

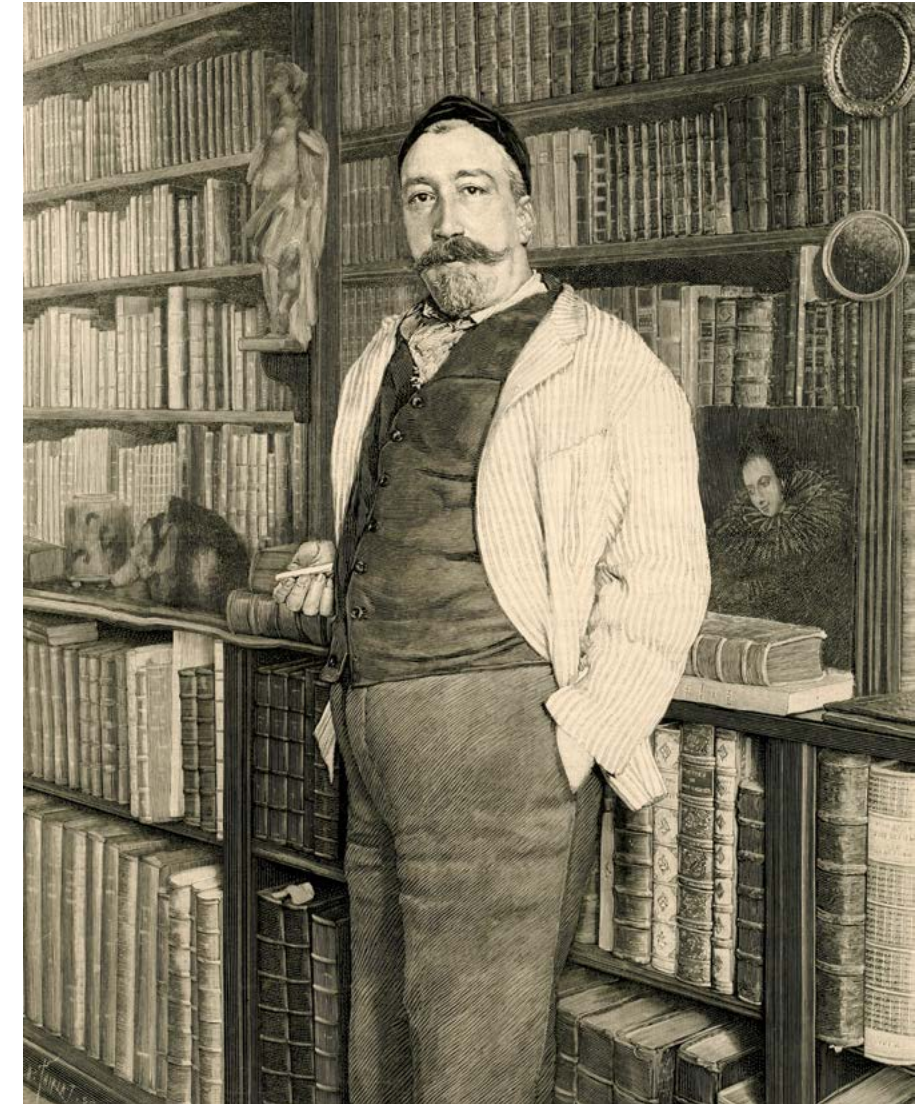


## HALL A

### French thinkers in their libraries



**Henri d'Orleans, Duke of Aumale**, in his library at the Château de Chantilly. Engraving by Henri Thiriat, based on a photograph from the cover of *L'Illustration* magazine, May 15, 1897.

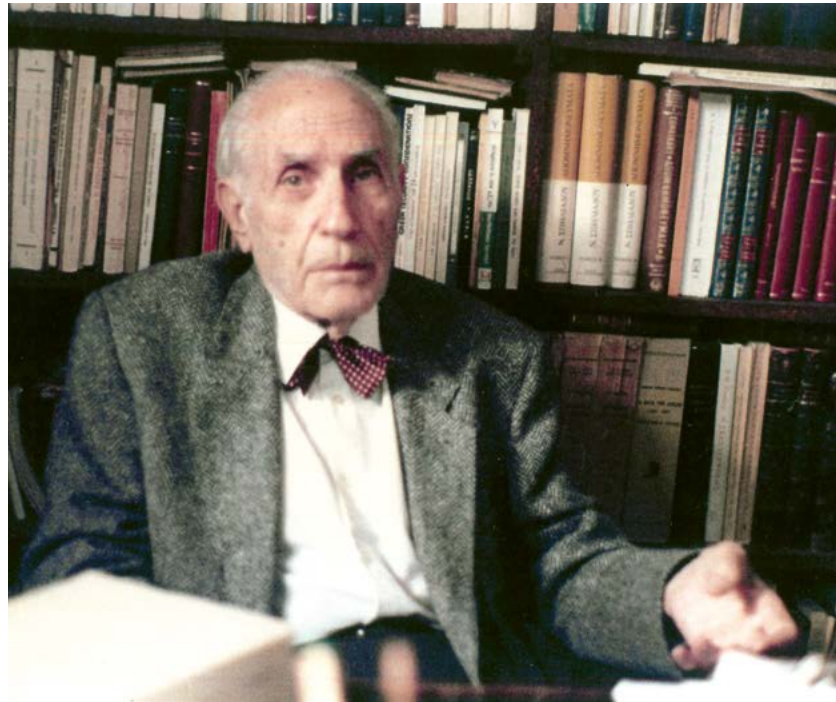


**Anatole France** in his library. Engraving by Henri Thiriat, based on a photograph from the cover of *L'Illustration* magazine, December 19, 1896.



## HALL A

From  
Eugenios Voulgaris  
to  
Konstantinos Dimaras



K. Th. Dimaras in his library.



Georgios Drossinis at his desk, 1912.



## HALL A

From  
Eugenios Voulgaris  
to  
Konstantinos Dimaras



**Yiannis Psycharis** in his library (at the French Senate), before it was acquired by Emmanouil Benakis for the Library of the Hellenic Parliament.

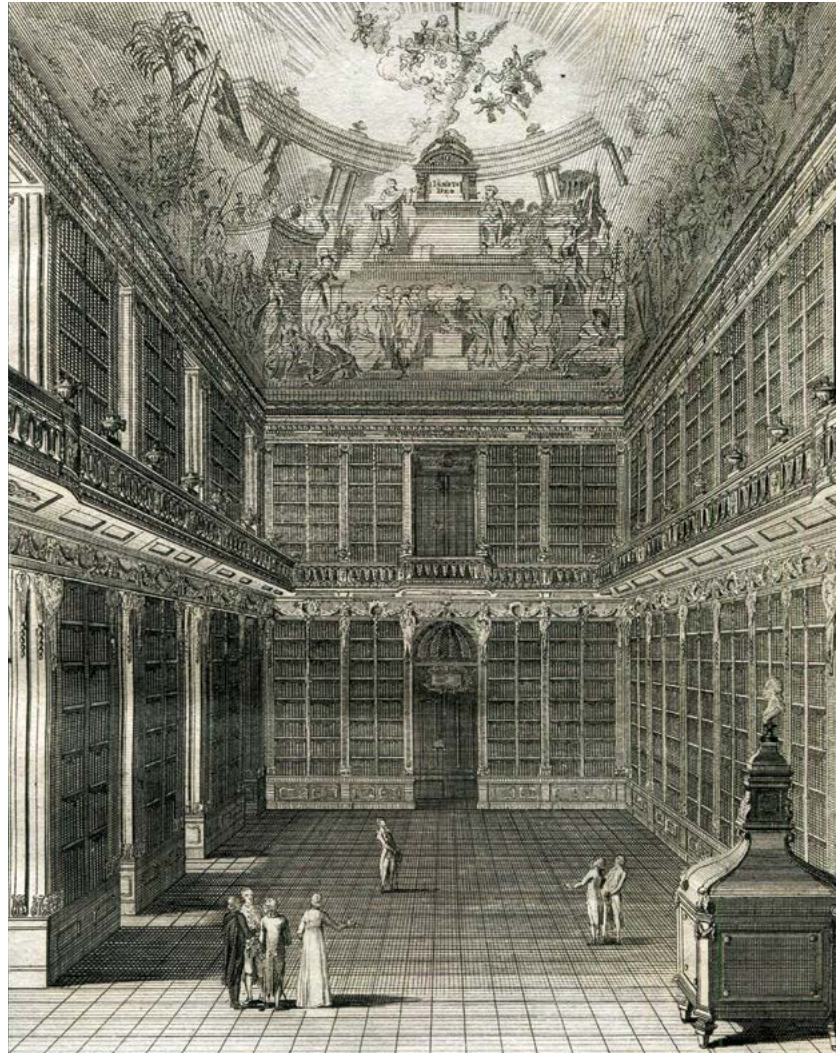


**Eugenios Voulgaris.**  
Copperplate by Carl Wilhelm Seeliger,  
after a painting by Theodosius Yanenko,  
Saint Petersburg, 1805.



## HALL B

### Historical libraries of the Renaissance and the Enlightenment



The Philosophy Hall at the **Library of Strahov Monastery**.  
Copperplate by Johann Berka from the publication:  
Franz Anton Maulbertsch, *Historico-philosophica descriptio*,  
Prague, typis Vidua Eisenwanger, factore Anton Petzold, 1797.



The vestibule of the **Biblioteca Laurenziana**  
prior to the installation of its flat  
ceiling. Engraving by Vincenz  
Spinazzi, based on a drawing  
by Giuseppe Pera, 1801.

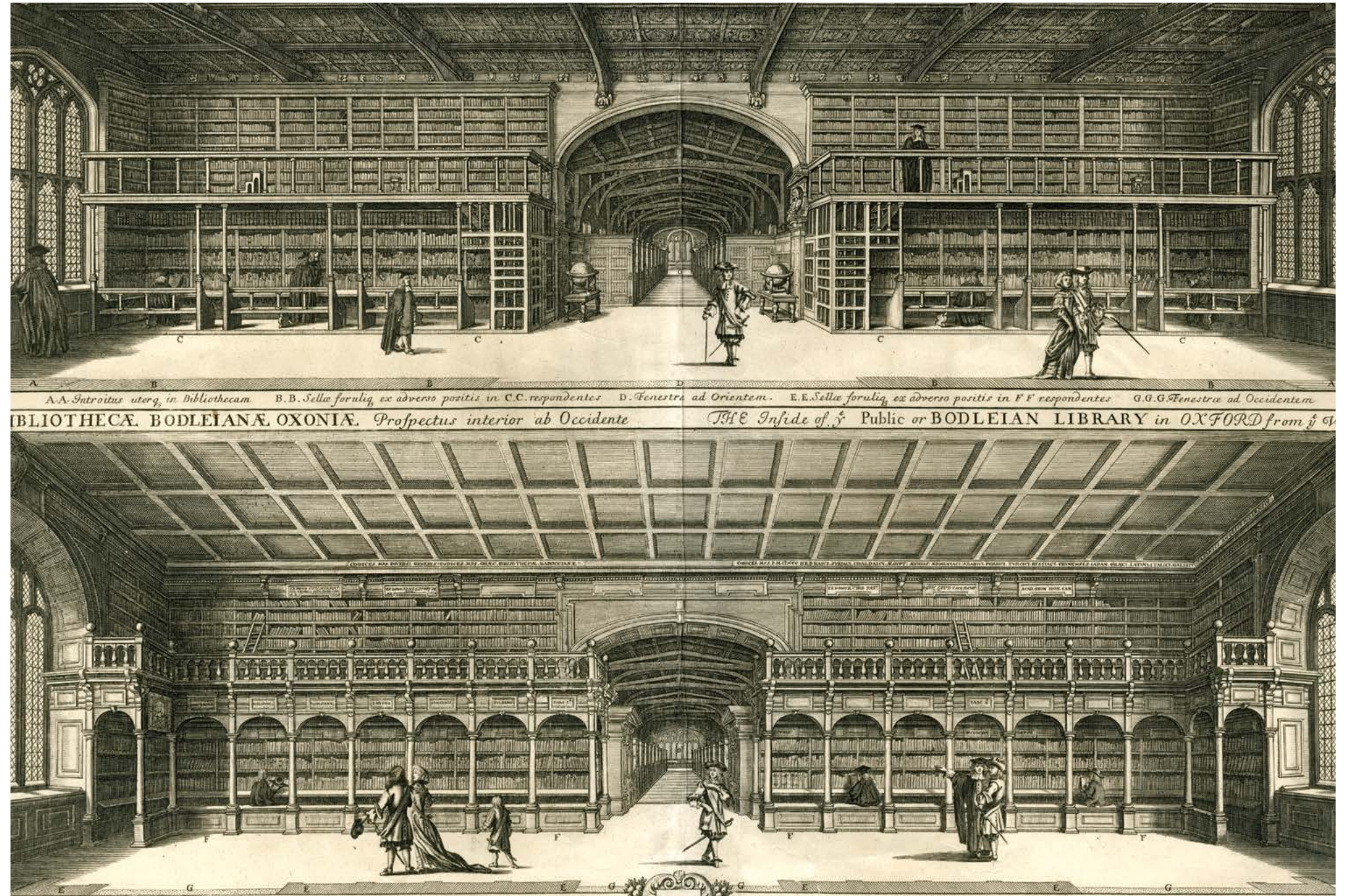


## HALL B

### Historical libraries of the Renaissance and the Enlightenment



Views of the interior of the **Bodleian Library**. Copperplate by David Loggan from the publication *Oxonia Illustrata Sive Omnium Celeberrimae istius Universitatis Collegiorum Aularum... Bibliothecae Bodleianae Scholarum Publicarum, Theatri Sheldoniani; nec non Urbis Totius Scenographia*, Oxford, e theatro Sheldoniano, 1675.





## HALL B

### Historical libraries of the Renaissance and the Enlightenment



Coloured copperplate depicting the new hall of the **Vatican Library**, entitled “La Galerie Nouvelle de la Bibliothèque Vaticane à Rome avec les Corniches ornées des Vases Etrusques”, engraved by Nicolas de Poilly, Paris, Maillet, 18th century.





## HALL B

### Historical libraries of the Renaissance and the Enlightenment



The great hall of  
**Sainte-Geneviève Library.**  
Coloured engraving, signed  
by Pierre Claude de La Gardette,  
18th century. This is the library  
of Sainte-Geneviève abbey,  
which was built right on top  
of the older buildings, where  
Peter Abelard taught.





## HALL B

### Historical libraries of the Renaissance and the Enlightenment



The Library of the National Conservatory of Arts and Crafts of France (Bibliothèque du Conservatoire des Arts et Métiers).  
Lithograph by Félix Benoist and Adolphe Bayot, 19th century.

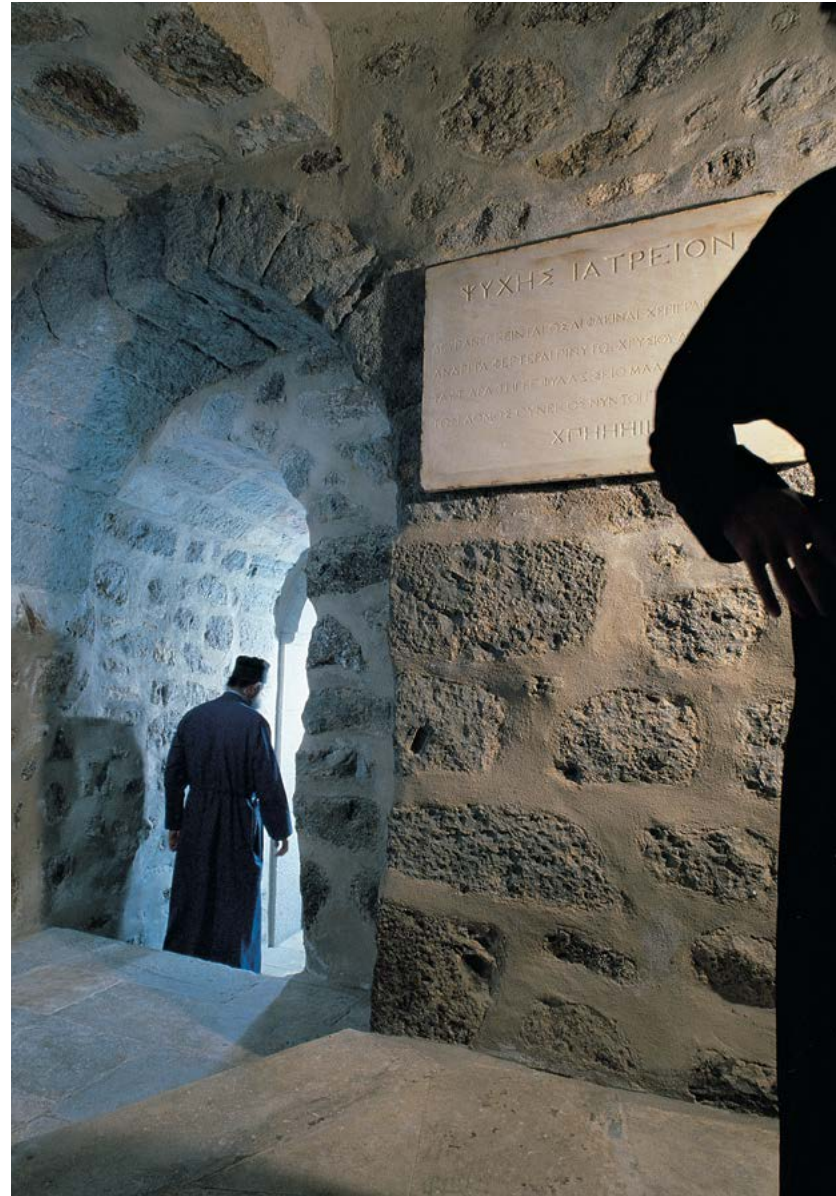


Coloured engraving depicting an **imaginary library**  
and study areas, 17th century.



## HALL B

### The historical library of the Monastery of Saint John the Theologian on Patmos



The tunnel that leads into the bowels of the Monastery, where the library and archives are housed, and the marble slab engraved ΨΥΧΗΣ ΙΑΤΡΕΙΟΝ [SANATORIUM OF THE SOUL]. (Photo credit: N. Panagiotopoulos, 1996).



**The Monastery of Saint John on Patmos**, depicted in an 18th century engraving. In the foreground, the author meeting with a local monk. From the publication: Marie Gabriel Florent Auguste de Choiseul-Gouffier, *Voyage pittoresque de la Grèce*, Paris, J.-J. Blaise, 1782.



## HALL B

### The historical library of the Monastery of Saint John the Theologian on Patmos



Aisle of the monastery library  
(Photo credit: N. Panagiotopoulos, 1996).



View of the Monastery. Copperplate from the publication *Ακολουθία του Χριστόδουλου...* [*Akolouthia of Christodoulos, Hegumenos in the island of Patmos*], Venice 1755, Antonio Tzata, Alexander S. Onassis Public Benefit Foundation Library.



