

# INTRODUCTION

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## *Overview of the Collection*

THERE ARE SOME 550 medieval and Renaissance manuscripts in the Princeton University Library's Department of Rare Books and Special Collections, in the Harvey S. Firestone Memorial Library. Whole manuscripts range in date from the mid-ninth century to the end of the sixteenth century. They originated chiefly in England, France, Italy, German-speaking areas, and the Low Countries. While Latin texts are predominant, Princeton has significant holdings of vernacular manuscripts, especially Middle English and Old French, and smaller numbers of Italian, Spanish, Portuguese, German, and Dutch or Flemish, as well as one Icelandic manuscript. Most of the manuscripts described in this catalogue are in the Department's Manuscripts Division, including the collections of Robert Garrett (1875–1961), Princeton Class of 1897; Grenville Kane (1854–1943); Robert H. Taylor (1908–1985), Class of 1930; and the largest series, Princeton Medieval and Renaissance Manuscripts, an open collection to which newly acquired manuscripts are added and assigned sequential numbers. The Cotsen Children's Library has a small but distinguished collection of medieval and Renaissance manuscripts, donated by Lloyd E. Cotsen, Class of 1950. Manuscripts are described by collection, then numerically. Several leaf collections in the Princeton series include more than 200 separate manuscript leaves, cuttings, miniatures, and fragments, some in multiple folios. Three Hebrew manuscripts of Western European origin are

described (Garrett Ms. 26, Garrett Hebrew Ms. 6, and Princeton Ms. 117). Five *Sammelband* volumes in the Rare Books Division have been included because they contain entire manuscript texts. Descriptions of these volumes are at the end of the Princeton, Kane, and Taylor series.

In addition to manuscripts, the catalogue provides descriptions for several medieval documents with Garrett, Taylor, and Princeton shelf numbers. Princeton holds more than 5000 English, French, Italian, Spanish, and other pre-1601 documents in various collections. Of necessity, it was only possible to survey these documentary holdings in the Appendix ("Document Collections"), without providing a full listing. The John Hinsdale Scheide Collection (C0704), the largest of these document collections, also includes several folders of *membra disiecta* (text leaves, cuttings, and manuscript fragments recovered from bindings); an English statute roll of ca. 1297; an Italian textual amulet of the late fifteenth century; and several Italian inventories and notarial documents pertaining to ecclesiastical and private libraries.

### MATERIALS EXCLUDED

A number of manuscripts with Garrett, Kane, Taylor, and Princeton shelf marks were excluded as being out of the scope of the catalogue.<sup>1</sup> The catalogue also excludes the hundred or so Western manuscripts in The Scheide Library, Princeton, a

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1. These include Garrett Mss. 1–16 (Greek); Garrett Mss. 17–23 (Armenian); and Garrett Ms. 24 (Georgian, with palimpsested Greek and Aramaic). Besides Garrett, the other Greek manuscripts excluded are Princeton Mss. 5, 18, 19, 63, 81, 95, 112, 173, 176, 180, 184, 193, 195, 196, 197, 209, 212, 215, and 218. Garrett Ms. 149, two fragments of a Latin papyrus deed of the second half of the 6th century for a gift to a church in Ravenna, has also been omitted. This papyrus was formerly in the collections of Giovanni Saibante,

and Marchese Paolino de' Gianfillipi, of Verona; Jean Baptiste Joseph Barrois (1780–1855); and Bertram Ashburnham, 4th Earl of Ashburnham (1797–1878). For a description, see Jan-Olof Tjäder, *Die nichtliterarischen lateinischen Papyri Italiens aus der Zeit 445–700* (Lund: Gleerup, 1954–1982), 1: 384–388, 477; or go to the Princeton University Library Papyrus Home Page, at <http://www.princeton.edu/papyrus>. Garrett Mss. 162 and 165 are documents dated 1692 and 1606, respectively, and are therefore too late for the

distinguished private library that has been on deposit in the Princeton University Library for more than forty years.<sup>2</sup> Byzantine and post-Byzantine Greek manuscripts in the Manuscripts Division (primarily in the Garrett and Princeton series) have been excluded from the catalogue because they are described in *Greek Manuscripts at Princeton, Sixth to Nineteenth Centuries: A Descriptive Catalogue*, by Sofia Kotzabassi and Nancy Ševčenko, with collaboration of Don C. Skemer (Princeton, N.J.: Department of Art and Archaeology and Program in Hellenic Studies, in association with Princeton University Press, 2010).

Among manuscripts excluded from the present catalogue are a dozen pre-1601 Mesoamerican manuscripts. These are among the approximately 275 items in the Garrett, Garrett-Gates, and Princeton Mesoamerican collections of manuscripts in the native languages of the Americas. The manuscripts are written in Latin script, often by native scribes, with some brief Latin and Spanish text and loan words. Many were collected by William E. (Edmond) Gates (1863–1940), then acquired by Robert Garrett. There are four manuscripts of Domingo de Vico (1485–1555), *Teologia indorum*, in K'iche' Maya; and a miscellany of ca. 1590 kept by a Franciscan friar in New Spain and containing Nahuatl translations and cycles of Spanish sermons and sermon notes. A sixteenth-century manuscript, *Titulos de los señores del Reino del Quiché*, includes a narrative account in Spanish of the first conquest of the highlands by the K'iche'; the manuscript is dated 7

May 1524 and signed by several people, including Pedro de Alvarado (1485?–1541), the conquistador of Guatemala. This manuscript was formerly owned by the French ethnographers Charles-Étienne Brasseur de Bourbourg (1814–1874) and Alphonse Pinart (1852–1911). Other manuscripts include a treatise in Pokonchi with musical notation for teaching plain chant, 1595, by Dionisio de Zúñiga (ca. 1550–ca. 1620); and a number of bilingual glossaries, such as a Fray Félix Solano, *Vocabulario en lengua castellana*. There is also an Andalusian Arabic medical manuscript of 1480 from Valencia (Garrett Islamic Ms. 562H), annotated in Latin and Spanish in the 1540s–1560s, concerning which see Don C. Skemer, “An Arabic Manuscript before the Spanish Inquisition,” *PULC* 64, no. 1 (2002), pp. 107–120.

Also excluded are incunables and other early printed books in the Rare Books Division and other units of the Department of Rare Books and Special Collections with pre-1601 annotations, text written on pastedowns and flyleaves, hand-written scholarly apparatus (e.g., index or table of contents), medieval manuscript leaves used as covers and endleaves, and other manuscripts fragments used as binding waste.<sup>3</sup> There is one manuscript in the Marquand Library of Art and Archeology (“Armoir[es] des famil[es] des Pays Bas,” a late sixteenth-century armorial manuscript, probably copied from Brussels Bibliothèque Royale Albert I<sup>er</sup>, Ms. 15652–15656 gift of Alan Marquand, SAMS 1042.129q). Also out of scope are nearly thirty medieval manuscripts and eighty illuminated leaves in the Princeton Univer-

catalogue. Seymour de Ricci, vol. 2, p. 1899, listed two different descriptions for the *Arte del navigare* manuscript under the numbers Kane Ms. 53 and Kane Ms. 54; the error was noticed when Princeton acquired the Kane Collection, and the number for Kane Ms. 53 was vacated. Kane Ms. 58, a miniature of the naval battle of L'Écluse, or Sluys (24 June 1340), which de Ricci described as “probably from a Froissart ms., France, ca. 1460(?) or possibly later,” was excluded because it is the work of the Spanish Forger. A number of 17th-century manuscripts (formerly Princeton Mss. 12, 50, 91, 113, 118) were transferred from the Princeton series to C0199 (General Manuscripts Bound), a general collection of more than 1,500 bound manuscripts written after 1601. A 1615 English manuscript (formerly Taylor Ms. 8) was moved to the post-1601 portion of the Robert H. Taylor Collection of English and American Literature (RTC01).

2. The Scheide family has acquired the rich holdings of the Scheide Library over three generations. The collectors are William T. Scheide, whose good fortune in the early

American petroleum industry when it was still centered in the area of Titusville, Pennsylvania, allowed him to begin collecting in the late 1880s; his son John Hinsdale Scheide (Class of 1896); and grandson William H. Scheide (Class of 1936). Concerning the library, see Julian P. Boyd, *The Scheide Library: A Summary View of Its History and Its Outstanding Books, together with an Account of Its Two Founders, William Taylor Scheide and John Hinsdale Scheide* (Princeton, N.J.: n.p., 1947); *For William H. Scheide: Fifty Years of Collecting: 6 January 2004* (Princeton, N.J.: Princeton University Library, 2004); Paul Needham, *The Invention and Early Spread of European Printing as Represented in the Scheide Library* (Princeton, N.J.: Princeton University Library, 2007).

3. There has never been a full-scale survey of the innumerable early printed books with annotations in the Department of Rare Books and Special Collections. Some of the better known ones include Homer editions extensively annotated by the Renaissance humanists Guillaume Budé (1468–1540) and Martin Crusius (1526–1607).

sity Art Museum; and about twelve manuscripts in the Special Collections Department of the Princeton Theological Seminary Library.

## FORMATION OF THE COLLECTION

The Princeton University Library's medieval and Renaissance manuscript collections began around 1876 with the acquisition of two fifteenth-century manuscripts originally housed in the Chancellor Green Library: (1) Ludolphus de Saxonia, *Vita Christi* (Princeton Ms. 17); and (2) an Italian Book of Hours (Princeton Ms. 14). The latter was purchased with funds from the Elizabeth Foundation, an endowed fund that John Cleve Green (1800–1875) established in 1868 to honor his mother Elizabeth Van Cleve. In 1893 the University Librarian Ernest Cushing Richardson (1860–1939) began collecting Western manuscripts in support of efforts to improve the research facilities of Princeton University. These efforts coincided with the College of New Jersey being renamed Princeton University (1896). Collections began to flow into the new Pyne Library, which was the main campus library until Firestone Library opened in 1948. With an eye to teaching Latin paleography and bibliography at Princeton, Richardson purchased various medieval manuscripts, including five from the firm of Ulrico Hoepli, Milan. These were from the former Cistercian abbey of Santa Maria di Morimondo (near Milan). Richardson also amassed a personal collection of medieval manuscripts (now at the Library of Congress), as well as European documents, chiefly Italian notarial (CO341; see Appendix).

Richardson's acquisitions were soon complemented by gifts from Princeton alumni, such as Moses Taylor Pyne (1855–1921), Class of 1877, a prominent University trustee and benefactor with great personal wealth inherited from his maternal grandfather's New York banking and railroad interests (National City Bank and the Delaware, Lackawanna, and Western Railroad Company). Pyne collected a number of manuscripts for the Library, often with a Spanish theme or provenance, because

his family claimed descent from an Andorran family named Pino. Among illuminated manuscripts donated by Pyne are a fourteenth-century Italian pontifical, which seems to have made its way from Naples to the Kingdom of Aragon (Princeton Ms. 7), and a Spanish missal, *Use of Seville*, from the 1420s (Princeton Ms. 9). Other early Princeton collectors supported the University's efforts to turn a small liberal arts college into a research university by providing faculty and students in the humanities with rare and unique collections. One Princeton collector who fostered that goal was Junius Spencer Morgan (1867–1932), Class of 1888, A.M. 1896. He was a nephew of the illustrious American financier J. Pierpont Morgan (1837–1913) and occasionally represented him in the acquisition of medieval manuscripts and rare books. Junius Spencer Morgan lived at Constitution Hill in Princeton and served as deputy librarian under Richardson. From the 1890s until his death, Morgan gradually acquired and donated to the Library a remarkable personal collection of nine hundred early printed editions of Virgil and thirteen manuscripts, including an early sixteenth-century manuscript of Virgil's *Works*, by the Paduan scribe Bartholomeo Sanvito and possibly illuminated by Benedetto Bordon (Princeton Ms. 41).

The first half of the twentieth century was a period of rapid growth in Princeton's holdings of medieval and Renaissance manuscripts, due principally to the extraordinary collecting acumen and generosity of Robert Garrett, a Baltimore businessman and banker, peerless among Princeton's collectors of medieval manuscripts. His family had acquired wealth from the wholesale grocery business, Southern trade, and investment banking (Robert Garrett & Sons), as well as in the Baltimore & Ohio Railroad. His father Thomas Harrison Garrett (1849–1888), Class of 1868, and brother John Work Garrett (1872–1842), Class of 1896, were also collectors of medieval manuscripts, and Garrett himself already owned several by the 1890s. After graduating in 1897, Garrett returned home to Baltimore, became a Princeton trustee in 1905, and embarked on a half century of manuscript collecting.<sup>4</sup> His collecting reached its high point during the 1920s but largely

4. Robert Garrett, "Recollections of a Collector," *PULC* 10, no. 3 (1949), pp. 103–116; Alexander Leitch, *A Princeton Companion* (Princeton, N.J.: Princeton University Press, 1978), pp. 204–205; "The Garrett Family," John N. Ingram,

*Biographical Dictionary of American Business Leaders* (Westport, Conn.: Greenwood Press, 1983), pp. 432–436; Don C. Skemer, "The Garrett Collection Revisited," *PULC* 56, no. 3 (1995), pp. 421–428; Don C. Skemer, "Medieval and

ceased by the early 1930s. Garrett acquired many manuscripts at the major auction houses, from leading European and American antiquarian dealers, and by private purchase. His stated goal was to illustrate five millennia of recorded history with representative examples of every known script and language, based on Joseph Balthazar Silvestre's *Universal Paleography*.<sup>5</sup> He would recall a half century later, "I was really off on my manuscript journey, determined to find examples of as many of the scripts illustrated in that publication as possible. I was not able to do the job systematically nor completely but by the time my efforts ended I had something like thirty-five different scripts, and naturally many more than that number of languages."

Garrett considered manuscript collecting to be a noble educational odyssey, in which there was joy in discovery and learning, both for the collector and those who would eventually profit from his collections, especially after they had been established within a research institution. Fortunately for Princeton, Garrett did more than find representative examples; he built research strength in several areas. He acquired, deposited, and finally, in 1942, donated some ten thousand manuscript books and antiquities (including his medieval and Renaissance manuscripts) in the Princeton University Library's Treasure Book Room, the predecessor of the present Department of Rare Books and Special Collections. Garrett collected Latin Bibles and glossed books of the Bible; illuminated liturgical manuscripts, Psalters and Books of Hours from France, England, and the Low Countries; Italian humanistic manuscripts; and literary, devotional, scientific, or legal texts in Middle English, Old and Middle French, Anglo-Norman, Italian, Middle High German, and various other languages. Approximately forty percent of the Garrett medieval and Renaissance manuscripts are illuminated or illustrated,

most dating from the fourteenth and fifteenth centuries. Garrett also donated several manuscripts that were given Princeton manuscript numbers (Mss. 59, 60, 62).

In 1946, four years after the Garrett gift, the Princeton University Library purchased fifty-seven manuscripts as part of the library of Grenville Kane, of Tuxedo Park, New York, from his heirs. The works of Virgil, Cicero, Terence, Horace, Ovid, and other classical authors are well represented because of Kane's interest in the Italian Renaissance and in having manuscripts of texts that were available in incunable editions, which he assiduously collected. Fourteen medieval manuscripts came from the collection of David Aiken Reed (1880–1953), Class of 1900, U.S. Senator from Pennsylvania (1922–1935). Around the same time, the Library acquired the collection of the bibliophile and printer Elmer Adler (1884–1962), Curator of Graphic Arts from 1940 to 1952, including thirteen manuscripts and illuminated leaves. Robert H. Taylor put his collection on deposit in the Princeton University Library in 1972 and bequeathed it to the Library in 1985. His English literature collection includes medieval manuscripts in Middle English, Anglo-Norman, and Latin. Taylor also contributed financially toward the purchase of particular medieval manuscripts and other items, the most important being Geoffrey Chaucer's *Canterbury Tales*, formerly in the library of Lord Tollemache at Helmingham Hall, Suffolk (Princeton Ms. 100). In the years since the Taylor bequest, the Library acquired by gift and purchase more than eighty additional manuscripts, mostly late and Renaissance text manuscripts, accounting for most shelf numbers after Princeton Ms. 128. The present catalogue includes accessions through 2012. Finally, since 2000, Lloyd E. Cotsen has donated seven medieval and Renaissance manuscripts and a miniature to the Cotsen Children's Library.

Renaissance Manuscripts at Princeton University Library," *Gazette du livre médiéval* 37 (2000), pp. 43–46; Teresa T. Basler and David Wright, "The Making of a Collection: Mesoamerican Manuscripts at Princeton University," *Libraries and the Cultural Record* 43, no. 1 (2008), pp. 29–55; Don C. Skemer, "From Byzantium to Princeton: A Century of Collecting Greek Manuscripts," in Colum Hourihane, ed., *Byzantine Art: Recent Research*, Medieval and Renaissance Texts and Studies, vol. 378 (Tempe, Ariz.: Arizona Center for Medieval and Renaissance Studies; Turnhout: Brepols, 2009), pp. 185–191.

5. In deciding what to collect, Robert Garrett was guided to some extent by the text and plates in his copy of Joseph Balthazar Silvestre, *Universal Paleography; or, Facsimiles of Writing of All Nations and Periods, Accompanied by an Historical and Descriptive Text and Introduction by Champollion-Figeac and Aimé Champollion; Translated from the French, and Edited, with Corrections and Notes by Frederic Maddan* (London: H. G. Bohn, 1849), 2 vols.; Garrett, "Recollections of a Collector," p. 104.

## CATALOGUING OF THE COLLECTION

Unfortunately, incomplete or inadequate cataloguing has long stood in the way of access to Princeton's holdings. Prof. Richard H. Rouse (UCLA) once described Princeton's holdings as "very important and one of the three largest in North America which is undescribed." Potential researchers were long limited to cursory and sometimes inaccurate entries in the manuscripts census compiled by Seymour de Ricci and W. J. Wilson, where brief descriptions of the Garrett and Kane manuscripts are found respectively under their former locations ("Maryland-Baltimore" and "New York-Tuxedo Park"); and in the supplement compiled by Christopher Faye and William H. Bond, which clarified the location of the Garrett and Kane series, but only lists ninety-five manuscripts under Princeton and did not include Robert Taylor as a collector.<sup>6</sup> Efforts to improve cataloguing began in 1989 as a project conceived by the late Jean F. Preston, former Curator of Manuscripts, Princeton University Library; William P. Stoneman, former Librarian of the Scheide Library; and Adelaide Bennett, Research Art Historian, Index of Christian Art. Their immediate goal was a Firestone Library exhibition, originally entitled "*Dei sub numine viget: A Selection of Medieval Religious Manuscripts at Princeton*," which was planned to coincide with a 1991 Princeton meeting of the Medieval Academy of America. The exhibition was renamed "The Word Illuminated: Western Medieval Manuscripts at Princeton" and was accompanied by a *Summary Guide to Medieval and Renaissance Manuscripts at Princeton* (Princeton, N.J.: Princeton University Library, 1991), a 75-page exhibition catalogue that includes a listing of manuscripts in the Library and Art Museum. This initial effort led to a full-fledged cataloguing effort, focusing initially on the Garrett and Kane series. The National Endowment for the Humanities funded this project (1991-1993), which aimed to produce a two-volume catalogue similar in format and standards of description to two American catalogues: *Guide to Medieval and Renaissance Manuscripts in the Huntington Library*, by Consuelo W. Dutschke, with the

assistance of Richard H. Rouse (San Marino, Calif.: Huntington Library, 1989), 2 vols.; and *Catalogue of Medieval and Renaissance Manuscripts in the Beinecke Rare Book and Manuscript Library, Yale University*, by Barbara A. Shailor (Binghamton, N.Y.: Medieval & Renaissance Texts & Studies, 1984-1992), 3 vols. (vol. 4 added in 2004). The grant supported consultations by four distinguished medievalists: Richard H. Rouse, J. J. G. Alexander (New York University), Barbara A. Shailor (now Yale University), and the late A. C. de la Mare (King's College, London). As appropriate, their opinions are cited in descriptions of particular manuscripts. Stoneman continued to work on the catalogue from the end of the NEH project until he left Princeton in 1997 to become Florence Fearington Librarian of the Houghton Library, Harvard University.

Don C. Skemer became Curator of Manuscripts in 1991 and soon began working on the catalogue, initially focusing on the Princeton series. He assumed full responsibility for the catalogue's completion after Stoneman's departure. Considerable work on the catalogue was accomplished as part of the Medieval Manuscripts Cataloguing and Digitization Project (2002-2005), which was supported by a substantial grant from the Andrew W. Mellon Foundation to the Index of Christian Art and the Princeton University Library. Colum P. Hourihane, Director of the Index, managed the overall project and especially the digitization and description of nearly two thousand miniatures and other illustrations found in the manuscripts of the Garrett, Kane, Taylor, and Princeton series. Meanwhile, Skemer supervised the Library's cataloguing efforts, where considerable progress was made by Sidney Tibbetts, a full-time curatorial assistant, who was supported for three years by the Mellon grant. She made important contributions to the revision and standardization of existing descriptions, as well as preparing original descriptions of various uncatalogued manuscripts. At the Index of Christian Art, Adelaide Bennett's considerable research knowledge of Princeton's holdings—especially illuminated Bibles, Books of Hours, and other devotional manuscripts—significantly enriched the descriptions in the Index database and thereby this catalogue. The Mellon grant directly supported the full-time

6. Seymour de Ricci and W. J. Wilson, *Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York: H. W. Wilson, 1935, 1940), 3 vols.; and Chris-

topher Faye and William H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York: H. W. Wilson, 1962).

work of Alison Beringer at the Index. Other members of the Index staff, especially Libby Escobedo Karlinger and Judith Golden, also worked on descriptions in the Index database. John Blazejewski (Index of Christian Art) is responsible for all of the photography, much of it done through the Mellon Foundation grant.

The catalogue has been the work of many skilled hands, working collaboratively over the course of years, like many medieval manuscripts. The descriptions profited immeasurably from the expertise and assistance generously offered by various specialists at Princeton and beyond. Many Princeton faculty, past and present, contributed to the catalogue. Peter Jeffery (Music) heavily revised descriptions of choir books and other liturgical manuscripts and leaves with musical notation. James H. Marrow (Art and Archeology) carefully revised all descriptions of Books of Hours, in many cases localizing and re-dating them. Other Princeton faculty provided assistance by checking transcriptions, reviewing drafts, and offering their knowledge: Michael Curschmann (German); Sarah Kay, François Rigolot, and the late Karl D. Uitti (French); Anthony Grafton (History), Kenneth Levy (Music), D. Vance Smith and Sarah Anderson (English); and Robert Hollander (Comparative Literature). Princeton University colleagues who provided assistance included Terri Basler, John L. Logan, Mick LeTourneaux, Alan M. Stahl, and Ted Stanley. Anna Chen, Assistant Curator of Manuscripts, compiled the indexes. Paul Needham, Scheide Librarian, was very helpful on watermark evidence and provenance questions. Over the years, any number of Princeton graduate students made contributions, most notably Aaron Wright and Alison Beringer (German); and an undergraduate, Maya Maskarinec (Classics). Descriptions of the three Hebrew medieval manuscripts in the catalogue were prepared with considerable assistance of Malachi Beit-Aryeh (Hebrew University of Jerusalem), Susan L. Einbinder (now, University of Connecticut), and Evelyn M. Cohen (formerly, Yeshiva University), with some additional help from Rachel Simon and James W. Weinberger (Princeton University Library). Distinguished visiting scholars to Princeton University and the Institute for Advanced Study also provided assistance in connection with particular manuscripts: Virginia Brown, Albert Derolez, David Ganz, Peter Gumbert, Linne R. Mooney, and Malcolm B. Parkes. Ralph Hanna read

all draft descriptions of Middle English manuscripts and made many valuable suggestions. Other assistance is acknowledged in particular entries.

Publication of this catalogue would have been impossible without the Princeton University Library's support under Karin A. Trainer, University Librarian, and Ben Primer, Associate University Librarian for Rare Books and Special Collections. The Friends of the Princeton University Library provided the initial publication subvention, with additional support coming from the Publications Fund of the Department of Rare Books and Special Collections. This funding made it possible to retain the services of the book designer Mark Argetsinger (Rochester, N.Y.) and the printer Capital Offset Company (Concord, N.H.). Prof. Thomas Leisten, chair of the Department of Art and Archaeology, supported co-publication with the Library, in association with Princeton University Press. A substantial publication subvention from Princeton University's Barr Ferree Fund and a generous matching grant from Prof. James H. Marrow and Dr. Emily Rose supported the inclusion of 128 color plates with an expanded number of color reproductions and additional photography.

## STRUCTURE OF THE ENTRIES

### *Heading*

In the headings, names of identifiable authors are given using Library of Congress Name Authority (NACO) records, when appropriate. The most commonly accepted uniform titles, rather than titles given in the manuscripts themselves, are used for most texts.

Manuscripts are only dated precisely when there is a colophon or other solid evidence of the date of production. Approximate years (for example, ca. 1455) are given only when there is evidence to suggest a date that is plus or minus five years. Descriptions indicate when there is a terminus before or after which the manuscript must date (*s. xv*<sup>2</sup> [before 1494]). Otherwise, manuscripts are dated by century (*s. xii*), turn of century (*s. xiii/xiv*), quarter century (*s. xiii*<sup>¾</sup>), half century (*s. xv*<sup>1</sup> or *s. xv*<sup>2</sup>), mid century (*xv*<sup>med</sup>), end of century (*xv*<sup>ex</sup>), and other approximations. Places of production are as precise as possible, given available evidence.

## Contents

The catalogue identifies the full contents of each manuscript, generally listing texts with incipit and explicit, unless this information would not be helpful (for example, in standard texts in Books of Hours). The same information is given for fragments and undertext (in the case of palimpsests). Whenever possible, texts are discussed with reference to standard bibliographic authorities, published editions, and other extant manuscripts of the text. It is indicated when no modern edition is available. Tables of contents, chapter headings, and other sections of scholarly apparatus are usually treated as separate texts. As appropriate, annotations and marginalia are discussed within Contents, Script, Decoration, Binding, Provenance, or other parts of the catalogue entry.

## Physical Description

The full codicological description of manuscripts covers writing support (watermarks, when present in paper manuscripts), layout, lines and columns per page, foliation, collation, dimensions of the page and text area in millimeters (height × width), signatures or quiremarks, and form and placement of catchwords. Unless otherwise indicated, text is written in brownish iron-gall (ferro-gallate) ink. Writing in gold, red, and other colors is indicated under Decoration. Ruling patterns are described generally. Descriptions of most Italian humanistic manuscripts make reference to patterns in accordance with Albert Derolez, *Codicologie des manuscrits en écriture humanistique sur parchemin* (Bibliologia: Elementa ad Librorum Studia Pertinentia), nos. 5–6 (Turnhout: Brepols, 1984). The ruling of Hebrew manuscripts is described in accordance with Michèle Dukan, *Règle des manuscrits hébreux au Moyen Âge* (Paris: Éditions du Centre National de la Recherche Scientifique, 1988). Blank leaves are usually indicated at the end of each section of text in a given manuscript. Each entry provides detailed descriptions of miniatures, illustrations, and decoration (see Decoration and Iconography).

## Script

There is no universally accepted system of nomenclature covering all medieval and Renaissance scripts. Controlled use of paleographical terminol-

ogy can therefore be difficult to achieve, especially when the manuscripts described are from such a broad expanse of time and geography as those at Princeton. General surveys were useful in providing a measure of consistency in paleographical description, from Carolingian minuscule to Semi-gothic and Humanistic hands: Michelle P. Brown, *A Guide to Western Historical Scripts from Antiquity to 1600* (Toronto: University of Toronto Press, 1993); Bernhard Bischoff, *Latin Palaeography: Antiquity and the Middle Ages*, translated by Dáibhí Ó Cróinín and David Ganz (Cambridge: Cambridge University Press, 1990); and Bernhard Bischoff, Gerard Isaac Lieftinck, and Giulio Battelli, *Nomenclature des écritures livresques du IX<sup>e</sup> au XVI<sup>e</sup> siècle: Premier colloque international de paléographie latine, Paris, 28–30 avril 1953*, Colloques Internationaux du Centre National de la Recherche Scientifique, Sciences Humaines, no. 4 (Paris: Centre National de la Recherche Scientifique, 1954). Several other works were also used for late medieval scripts: Albert Derolez, *The Palaeography of Gothic Manuscript Books: From the Twelfth to the Early Sixteenth Century*, Cambridge Studies in Palaeography and Codicology (Cambridge: Cambridge University Press, 2003) was useful for continental *Textualis*, *Cursiva*, and *Hybrida* hands; Malcolm B. Parkes, *English Cursive Book Hands, 1250–1500* (Oxford: Oxford University Press, 1969) was used for *Anglicana* and English Secretary hands; and Angel Canellas López, *Exempla scripturarum latinarum in usum scholarum* (Zaragoza: Talleres Editoriales Librería General, 1974) was used for two Iberian scripts (*Cursiva cortesana*, *Humanistica formanda*). Such lower-cased words as bookhand, cursive, notarial hand, and documentary hand have been used elsewhere in descriptions (that is, beyond the Script section) to provide a general characterization of the script.

## Decoration and Iconography

Descriptions of miniatures and illustrations in the catalogue generally rely on descriptions available, most often in greater detail, in the online database of the Index of Christian Art, whose descriptive system is based on Iconclass. Concerning this system, see Henri van de Waal, *Iconclass: An Iconographic Classification System*, completed and edited by Leendert D. Couprie with Rudolf Herman Fuchs, Els Tholen (Amsterdam: North-Holland Publishing

Company, 1973–1985), 17 vols. For additional description and digital images, go to the subscription-based website of the Index of Christian Art at <http://ica.princeton.edu/>. Most of these images are also available in ArtStor.com at <http://library.artstor.org/library/welcome.html>.

The two volumes of the catalogue include a total of 128 color plates, which reproduce nearly 400 miniatures, drawings, diagrams, and decorations in the manuscripts. For a number of particularly significant and often-cited manuscripts, an effort was made to reproduce all miniatures and drawings. However, reproduction was far more selective with historiated and inhabited initials in Bibles, liturgical manuscripts, and devotional books. References to plates are marked in the text with an asterisk (\*).

### Binding

Binding descriptions indicate the dimensions and materials, sewing structure, board thickness and variety of wood used, board attachments, coverings and their decoration, hardware, modifications and repairs, physical condition, and binding title. Original or contemporary bindings receive fuller description than modern rebindings. Signed bindings and known binders are identified, localized, and dated. Any physical or other evidence of earlier bindings is discussed. Manuscript waste used in bindings (including covers, endleaves, and sewing guards) is identified whenever possible by country of origin, century, text, and script. Spine titles are usually the final element in binding descriptions.

### Provenance

Provenance notes provide a succinct history of each manuscript as a physical object. Every effort was made to localize and date manuscripts, record former institutional or private owners and identify the latter with birth and death dates when known, list auction sales and dealers' catalogues with full bibliographic citation, and otherwise trace the routes that manuscripts traveled on their centuries-long path to the Princeton University Library. The manuscript numbers of many manuscripts formerly in the library of

Sir Thomas Phillipps (1792–1872), of Middle Hereford, Worcestershire, are given in accordance with *The Phillipps Manuscripts: Catalogus Librorum Manuscriptorum in Bibliotheca D. Thomae Phillipps, Bt. Impressis Typis Medio-Montanis, 1837–1871*, Introduction by A. N. L. Munby (London: Orskey-Johnson, 2000). Available provenance information at the point of acquisition varies by manuscript series. Fortunately, Robert Garrett retained a wealth of correspondence, descriptions, invoices, and other documents relating to his manuscript purchases. This material is found in the Robert Garrett Papers (CO627), Department of Rare Books and Special Collections. Provenance files for the Princeton, Kane, Taylor, and Cotsford series are far more limited. Brief citations in dealers' catalogues, auction catalogues, and early surveys (e.g., annual reports of the Royal Commission on Historical Manuscripts) are mentioned as part of the provenance note and are not repeated in the Bibliography.

As appropriate, descriptions give the second folio. When the first text begins after fol. 1<sup>r</sup>, the actual folio number of the second folio is indicated in square brackets. Second folio is not given for single leaves and cuttings, rolls, documents, bound volumes of archival records, or Books of Hours and some other manuscripts beginning with a liturgical calendar.

### Bibliography

An alphabetically organized bibliography of published or online descriptions, citations, and studies is appended when they exist. Significant exhibitions are recorded when known, usually from the existence of a published catalogue. Descriptions in auction and dealers' catalogues are usually provided within the provenance note rather than the bibliography. Brief descriptions in such standard sources as de Ricci and Kristeller are included,<sup>7</sup> as well as studies and citations of particular manuscripts. The most frequently cited sources are reduced to short titles and offered in full form in the List of Abbreviations. Unpublished descriptions on file in the Department of Rare Books and Special Collections are only indicated when essential. With few exceptions, cit-

7. Seymour de Ricci, with the assistance of W. J. Wilson, *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, 3 vols. (New York: H. W. Wilson Company, 1935–1940); Paul Oskar Kristeller, *Iter Italicum: A*

*Finding List of Uncatalogued or Incompletely Catalogued Humanistic Manuscripts in Italian and Other Libraries*, 6 vols. (London: Warburg Institute, 1963–1996).



tions do not include Princeton-generated articles and occasional publications with brief or passing references to Princeton manuscripts.<sup>8</sup> Every effort was made to search relevant scholarly literature. The cataloguing effort began in the late 1980s, before the era of the Internet, using traditional printed sources. Since the 1990s, a host of online databases, full-text resources, and, most recently, GOOGLE Books have made it possible to identify innumerable references to particular manuscripts and their provenance, as well as to help with the identification of texts and citations.

## TRANSCRIPTION CONVENTIONS

Transcriptions of manuscript text, incipits, explicits, rubrics, running heads, chapter headings, titles, extracts, colophons, scribal notes, notes to rubricators and illuminators, *nomina sacra*, ownership notes, pastedown and flyleaf inscriptions, marginal annotations, and glosses use a modified diplomatic style in which abbreviations and contractions are silently expanded, consistent with the orthography of the particular manuscript. Superscript letters are generally brought down to the line. Original spelling is retained, including *e-caudata* for *æ*, ligatures, and the use of *u* for *v*, and *ff* for *F*, but the use of the letter *j* as the final *i* (*ij*) in case endings and roman numerals has been normalized (*ii*). The ampersand and the Tironian note 7 are transcribed as the Latin *et* or its

vernacular equivalent. Greek and Hebrew text, brief quotations, and isolated words are transcribed in the appropriate script unless Latinized in the manuscript. Middle English thorns and yoghs have been retained. Old and Middle French is transcribed without the addition of apostrophes or accents. Greek words are rendered using a modern character set. Inserted words and letters are preceded by a caret (^) followed by the insertion as superscript. In transcribing verse, vertical rules (|) are used to indicate line breaks. Deletions by crossing out are so indicated. Note is made of obvious scribal errors (!) and uncertain readings (?). Square brackets are left open to indicate *lacunae* and unreadable words. Supplied text, conjectured readings, and unexecuted initials (whether or not indicated by guide letters) are indicated within square brackets. Scriptural quotations are also identified in square brackets. Text that is incomplete at the beginning or end because of mutilation or missing leaves is indicated by a double vertical rule (||). Word-separation has been normalized. For clarity, punctuation has been normalized to differentiate between medial and terminal pauses. Original capitalization is generally followed, but the first letter in a sentence has been capitalized routinely, and capital letters are used only for the initial letters of each word in incipits written in majuscule. In transcribing ownership notes and binding titles, original capitalization has been retained; abbreviations are extended in square brackets; and errors in titles are indicated by (!). Italics are used to indicate rubrics proper and any other text written in red ink

8. Donald Drew Egbert, "The Western Manuscripts," *PULC* 3, no. 4 (1942), pp. 123–30; Dorothy Miner, "The Manuscripts in the Grenville Kane Collection," *PULC* 11, no. 1 (1949–50), pp. 37–44; Alexander Clark, "The Manuscript Collections of the Princeton University Library: An Introductory Survey," *PULC* 19, nos. 3–4 (1958), pp. 159–190 (esp. pp. 161–163); Rosalie Green, "Check List of Miniatures Shown in 'Mirrors of the Medieval World': Illuminated Manuscripts from the Princeton Collections," *PULC* 27, no. 3 (1966), pp. 182–190; Jamie Shalleck [Kampf], *Fine Bindings Gothic to Modern: European Handbound Books in the Princeton University Library, together with The William H. Scheide Library and The Robert H. Taylor Collection* (Prince-

ton, N.J.: Princeton University Library, 1978); J. Brody Neuenchwander, *Order, Variety and Measure: The Creation of the Medieval Manuscript* (Princeton, N.J.: Princeton University Library, 1981); Adelaide Bennett, Jean F. Preston, and William P. Stoneman, *A Summary Guide to Western Medieval and Renaissance Manuscripts at Princeton University* (Princeton, N.J.: Princeton University Library, 1991); Don C. Skemer, "Medieval and Renaissance Manuscripts at Princeton University Library," *Gazette du livre médiéval* 37 (2000), pp. 43–46. Among brief articles generally included in descriptions is John V. Fleming, "Medieval Manuscripts in the Taylor Library," *PULC* 38, nos. 2–3 (1977), pp. 107–119.