

Introduction

THE COLLECTION OF MEDIEVAL AND RENAISSANCE MANUSCRIPTS preserved in the Beinecke Rare Book and Manuscript Library of Yale University is one of the major holdings in the United States. It is the purpose of this introduction to discuss briefly the history of the collection and to present the format of the entries and the layout of the catalogue.

Although Yale University has been acquiring early manuscripts since 1714 when Elihu Yale presented a handsome copy of the "Speculum Humanae Salvationis", the collection in the Beinecke Library is a relatively new one. Many manuscripts were purchased in the 1960's and early 1970's after the opening of the Beinecke Library; many others came to Yale between 1942-83 from distinguished private collections. A few individuals who contributed greatly to the recent growth of the Yale holdings merit special attention (see also H. W. Liebert, "Reflections on Medieval and Renaissance Manuscripts at Yale," *Gazette* 53 [1978] pp. 116-19).

In 1942 James T. Babb assumed the position of Acting University Librarian and then Librarian. An avid book collector himself, Babb shared his interests with a number of people who would eventually donate or bequeath their early manuscripts to Yale. It was perhaps his personal friendship with David Wagstaff that induced Wagstaff to present his remarkable library of sporting texts, a library composed of works on hunting, fishing and falconry. It was also under Babb's auspices that the Yale Library Associates purchased the first significant group of illuminated manuscripts in 1954 ("Eight Medieval Manuscripts," *Gazette* 29 [1955] pp. 99-114). The group includes the lavishly illustrated Arthurian Romances (MSS 227 and 229) as well as a French translation of Caesar's *Gallic Wars* produced for Jacques Donche, counselor of Charles the Bold of Burgundy (MS 226). Babb's enthusiasm for illuminated manuscripts received the support of several collectors, most notably Louis M. and Hannah D. Rabinowitz, Henry Fletcher, and Thomas E. Marston. Additionally, Edwin J. Beinecke's profound interest in the Yale libraries and the opening of the Beinecke Rare Book and Manuscript Library in 1963 were largely the result of Babb's leadership as University Librarian.

The scope of the holdings in the Beinecke Rare Book and Manuscript Library is extensive, encompassing two distinct bodies of material: the general collection

(presently 640 items and still expanding) and the Marston manuscripts, a collection formed by Thomas E. Marston (234 items) and obtained by Yale in 1962. The manuscripts in both collections are written in many languages one might expect, such as Latin, Greek, French, German, Italian, Spanish, and English, as well as in a few surprising ones, for example, Icelandic and Nahuatl. They date from the 4th to the early 18th century. Although there are other groups of medieval and Renaissance manuscripts housed in the Yale University Library system we shall concentrate in the first three volumes of this catalogue on the two main holdings in the Beinecke Library: Vol. I MSS 1-250; Vol. II MSS 251-500; Vol. III Marston MSS. We shall eventually catalogue the fine manuscripts in the James Marshall and Marie-Louise Osborn Collection, also in the Beinecke Library. A catalogue of the Paul and Mary Mellon alchemical manuscripts has been recently published by L. C. Witten and R. Pachella (*Alchemy and the Occult*: Vol. III Manuscripts 1225-1671 [New Haven, 1977] with numerous reproductions).

There is no single focus or principle of organization for the general collection of medieval and Renaissance manuscripts. The nucleus of the collection, as listed in De Ricci and Faye and Bond, was transferred to the Beinecke Rare Book and Manuscript Library in 1963 from the Rare Book Room in the Sterling Memorial Library. A few items subsequently entered the Beinecke Library from other Yale collections; they were added to the general collection as they were transferred. Other manuscripts, although they received Beinecke shelf numbers, are not deposited in the library and are therefore not included in this catalogue. We have noted wherever appropriate the present location of manuscripts not described. Each new codex or fragment is now placed in the manuscript vault and assigned a number; if several manuscripts arrive at the same time and from the same donor or source, they are usually numbered consecutively. Hence, the materials are arranged, for the most part, in chronological sequence according to the date of acquisition.

The general collection is a fascinating mixture of manuscripts of various dates and from far-ranging geographical locations. It increased in size gradually until the 1940's, when there occurred the surge of growth noted above. In addition to the sporting texts donated by David Wagstaff and the illuminated manuscripts obtained by the Yale Library Associates in 1954, Yale purchased an impressive number of Greek manuscripts in 1957 through the Jacob Ziskind Charitable Trust (MSS 234-74, 288-304). The trust was established by the bequest of Jacob Ziskind, a Fall River (Massachusetts) textile industrialist and philanthropist. The earliest codex from the Ziskind Collection has been attributed to the beginning of the 10th century while the later manuscripts contain inscriptions that clearly date them, wholly or in part, to the early 18th century. The works in these Greek manuscripts represent the various fields and areas of interest generally associated with Greek scholarship. There are treatises on astrology, cosmography, and geography, in

addition to classical, biblical and patristic texts. Many of the codices were formerly in the Guilford and Phillipps collections. Frederick North, fifth Earl of Guilford (1766-1827) was an eccentric philhellene who assembled a library on the Greek island of Corfu. A few of his manuscripts are preserved in the British Library; a significant group, however, was purchased by Sir Thomas Phillipps. The remainder of the Ziskind manuscripts had been located for several centuries in the library of the Santa Iglesia del Pilar in Saragossa, Spain (C. Graux and A. Martin, *Manuscrits grecs d'Espagne et de Portugal* [Paris, 1892]; J. M. Olivier, "Les manuscrits grecs de l'Archivo-Biblioteca del Cabildo metropolitano [La Seo] de Saragosse," *Scriptorium* 30 [1976] pp. 52-57). Among these are texts copied by the well-known Renaissance scribes Andreas Darmarius and Camillus Venetus.

In 1971 the Beinecke Rare Book and Manuscript Library was fortunate to receive a considerable bequest from Henry C. Taylor whose library consisted of many illustrated volumes on geography and navigation (J. S. Keabian, *The Henry C. Taylor Collection* [New Haven, 1971]). Taylor began collecting with a single book written by Captain John Smith entitled *Sea Grammar, With the Plaine Exposition of Smith's Accidence for Young Sea-men*. Following the list of works suggested by Smith for the well found ship, Taylor first acquired all of those treatises recommended and then enlarged his holdings with suitable early manuscripts and printed books. The medieval and Renaissance manuscripts from his collection are currently catalogued as Beinecke MSS 556-69, 574.

Not all of the early material in the Beinecke Library consists of complete codices; there are numerous fragments that have, for the most part, received little attention. Hans P. Kraus presented two interesting groups of fragments (MSS 481 and 482) to Yale in 1966. Each is composed of 144 separate folios or portions of folios that trace the development of writing from the 8th through the 15th centuries; both contain some unusual items, including specimens of Beneventan and Visigothic scripts. Smaller groups of fragments were donated by Henrietta C. Bartlett in 1954 (MS 483), by the Yale Library Associates (MS 484), and by James Osborn in 1973 (MS 525).

The general collection of medieval and Renaissance manuscripts has grown very rapidly over the last twenty years. When Faye and Bond published in 1962 the *Supplement to De Ricci's Census*, they listed 291 items in the University Library (pp. 25-50). Since 1963 the Beinecke Library has acquired almost 350 additional manuscripts, most of them of extraordinary importance to scholars. This growth would not have been possible without the generosity of the Beinecke family; no fewer than 115 items were selected by Edwin J. Beinecke personally or were purchased with the gifts and endowment funds contributed by members of the family. Among these 115 we should note some of the more remarkable acquisitions: the mystical and devotional miscellany often referred to as the "Rothschild Canticles" (MS 404), the elaborate "Heures de Savoie" (MS 390), the richly decorated "Albergati Bible" (MS 407), a fifteenth-century commonplace book named the

"Book of Brome" after Brome Hall in Suffolk (MS 365), and an early volume dated ca. 875 containing the capitularies of Charlemagne, his son Louis the Pious, and Charles the Bald (MS 413).

The collection of manuscripts we shall describe in the third volume is that assembled by Thomas E. Marston and acquired by the Yale University Library in 1962 (see Faye and Bond, pp. 64-96). While still a graduate student at Yale, Marston began to hunt for the early texts of classical authors he was enthusiastically studying. Somewhat later, he developed a more far-reaching principle for adding to his personal library: his aim was to acquire a collection of manuscripts and early printed books similar to that possessed by a humanist of the Italian Renaissance. Therefore, in addition to the works of Juvenal, Persius, and Martial, he searched for those of Bruni, Traversari, Guarino of Verona, and their circle of friends. Some of his manuscripts are modest in appearance and were clearly intended to be working texts; others are elaborately illuminated by famous artists. Marston has also donated many important manuscripts to the general collection of the Beinecke Library and continues to serve as Adviser on Medieval and Renaissance Manuscripts.

IN 1969 CORA LUTZ BEGAN THE ARDUOUS TASK of trying to organize both the general and Marston collections. She assigned numbers to those items acquired since Faye and Bond's *Supplement* to De Ricci's *Census* and compiled descriptive entries for all of the manuscripts. Her impressive work has served as the in-house reference tool and has been the foundation for all subsequent investigations. Cora Lutz accomplished a great deal before her retirement in 1975, particularly with respect to the identification of texts. Our task during the past seven years has been to build upon her work, to supplement it, and to put the information into an appropriate format that will make it accessible to scholars, whether they be art historians, paleographers or textual critics. We are fortunate that the National Endowment for the Humanities has granted funds to carry on our research and to begin publication of a comprehensive catalogue.

The matter of a suitable format for cataloguing medieval and Renaissance manuscripts is a difficult one since there are few firmly established guide-lines. For the Beinecke catalogue we have adopted an entry similar to that used by the late N. R. Ker in his multi-volume *Medieval Manuscripts in British Libraries* (Oxford, 1969-) and to that used in the forthcoming catalogues of the Huntington and Newberry Libraries. R. H. Rouse has been most helpful in designing and implementing the format. Our entries attempt to fulfill three essential functions of a good catalogue description: first, to note accurately the textual contents and physical make-up of the fragment or codex; second, to relate briefly the material in the Beinecke Library to manuscripts preserved elsewhere; third, to serve as a point of departure for further inquiry by scholars and collectors.

It is inevitable, however, that in a work of this nature there will be errors; a

cataloguer of medieval and Renaissance manuscripts cannot be versed in every field or discipline. We hope that our readers will find something of value here concerning the collections housed in the Beinecke Library and will excuse those errors that have crept in through either ignorance or oversight. Additions and corrections will be most welcome and may find their way into a future volume.

Some methodological considerations and explanations of format are presented in the following sections.

I. *Heading*

The heading for each entry consists of the call number, in bold type, in the first line to the left; the probable country of origin and date or approximate date to the right. The suprascript notations *in.*, 1, *med.*, 2, *ex.*, refer to the beginning, first half, middle, second half, end of the century; 2/4 denotes the second quarter of a century whereas *s.* XIV/XV denotes the period around the turn of a century. Multiple dates appear for composite codices. The second line provides a short title, to the left, and a reference to a plate at the end of the volume, on the right.

II. *Contents*

We endeavor to record all texts in the sequence in which they occur in the manuscript and to give a leaf citation for the beginning and conclusion of each article. Arabic numerals designate the particular texts (articles). Roman numerals appear if the manuscript is composed of physically discrete sections; in many instances separate items produced by various scribes at different times and in different geographical locations were lumped together and bound by a later owner. Text identifications and bibliographical citations, when available, follow immediately the incipits and explicits for an article.

Rubrics are in italics; transcriptions of incipits and explicits retain the original orthography of the text. Parallel oblique lines (//) indicate that the text begins or ends imperfectly. Square brackets ([]) denote editorial intervention or problems of interpretation (e.g. [?]). The use of [*sic*] is restricted to readings that may appear peculiar to the reader but which do, in fact, appear in the text. Asterisks are used when a word or phrase is illegible due to damage by water, rodents, etc.

III. *Physical Description*

The physical specifications of the codex (with multiple descriptions for composite items) are divided into several small paragraphs arranged in this order, though it has sometimes been advisable to adopt slightly altered formats.

a. Material on which a manuscript is written. Adjectives that describe the quality of the parchment or references to watermarks listed in Briquet or elsewhere may follow in parentheses. Number of leaves and foliation is given, with flyleaves designated by small Roman numerals before and after the number of leaves of

the text (e.g., iv + 22 + iii). It is presumed that flyleaves are contemporary with the binding unless otherwise stated. Dimensions of the folio, with dimensions of the written space in parentheses, record the height and width respectively. After the number of columns and lines is the description of the physical arrangement of the page: bounding lines (rulings that delineate the written space), the instruments or materials used for ruling (hard point, crayon, lead, ink), and prickings.

b. Collation; catchwords, leaf and/or quire signatures. If there are several designs or arrangements of catchwords and signatures, we attempt to list them and where they occur.

c. Scribes, scripts. This section is often less precise than we would wish because of the difficulty of determining a suitable nomenclature for later gothic scripts. We hope that the Plates at the end of the text will complement and clarify some of our designations for script. Information on scribe(s), if available, occurs under the section devoted to Provenance.

d. Decoration. The main kinds of decoration are described hierarchically, beginning with the most elaborate and proceeding to the simplest. If this portion of the description is exceedingly long, as is true in the case of lavishly illuminated manuscripts, we divide the discussion into several distinct paragraphs. Attributions by art historians and bibliographical citations concerning the illuminator or school of illumination are noted whenever possible.

e. Imperfections. We record significant damage or repair to the bookblock that is not mentioned elsewhere in the entry. When the manuscript is in good physical condition, the paragraph is omitted.

f. Binding. Extensive comments on binding have been compiled by J. Greenfield, Director of the Yale Conservation Studio. Plate 1 illustrates selected binding terms found in the descriptions. Pastedowns composed of manuscript fragments are also discussed here; often, however, their poor state of preservation hinders us from describing them in great detail or from identifying precisely the text(s).

IV. *Provenance*

This portion of our catalogue entry addresses the questions: Where and when was the manuscript produced? Who were its former owners, both individuals and institutions? When did Yale University or the Beinecke Rare Book and Manuscript Library acquire the item? Evidence of prior ownership is presented even if its importance is unclear. Opening words of the *secundo folio* are appended to the end of the paragraph for most Western manuscripts produced before 1500.

V. *Bibliography*

Bibliographical citations occur in the following order: 1. De Ricci and/or Faye and Bond; 2. *Exhibition Catalogue* prepared by Cahn and Marrow; 3. hand-list of

Ziskind Greek manuscripts compiled by Knox. Other references not cited in the text of the entry are listed in chronological order of publication.

VI. *Indices*

Multiple indices (1-7) provide access to information in the descriptions:

1. MSS arranged by country or region of origin and by century.
2. Dated MSS.
3. General index: persons, places, authors, etc. There are rather lengthy entries for Saints, Illuminations (listed by subjects illustrated), Bindings, and Watermarks.
4. Illuminators and Scribes.
5. Provenance: individuals and institutions associated with manuscripts.
6. Other MSS cited.
7. Incipits for both identified and unidentified texts.

VII. *Plates*

Financial considerations preclude photographic reproductions of each item or of each part of a composite codex; we do not illustrate some manuscripts for which facsimiles are already available (as in the fine *Exhibition Catalogue* of Cahn and Marrow) or materials that are poorly preserved. The Plates are grouped into four major sections:

1. Dated Western MSS: Latin, German, French, etc., manuscripts that can be dated with some certainty. We exclude account books, diplomas, documents, and the like.
2. Dated Greek MSS (no suitable examples in vol. 1).
3. Undated Western MSS arranged according to geographical location and approximate date of production.
4. Undated Greek MSS in chronological sequence.

I AM DEEPLY INDEBTED TO MANY SCHOLARS for their help and support in compiling this catalogue. I am especially grateful to researchers who shared their expertise when they came to New Haven to examine materials. Scholars who have contributed specific insights are acknowledged (thought not always, I am afraid) in the text; others who have offered advice on various subjects to both Cora Lutz and myself include L. Armstrong, J. Baker, B. Bischoff, V. Brown, M. Cole, A. C. de la Mare, C. Gilbert, K. D. Hartzell, T. Izbicki, G. Keiser, N. R. Ker, W. Kimnach, R. Lewis, J. Marrow, P. Meyvaert, P. Moraux, J.-C. Muller, F. Robinson, K. Scott, L. E. Voigts, N. G. Wilson, L. C. Witten, C. Wright.

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Without the cooperation of the Beinecke Rare Book and Manuscript Library, however, this project would not be possible. Throughout the years the librarians have created an atmosphere conducive to scholarly pursuits. P. Howell, H. Lobay, S. Parks, S. Rutter, C. Sammons, and M. G. Wynne have answered countless questions; S. Peterson, L. Dowler, R. Franklin, and R. Rogers have encouraged my work on the administrative level.

THIS WORK IS DEDICATED TO CORA LUTZ, who first introduced me to the medieval and Renaissance manuscripts in the Beinecke Library and who inspired me to undertake this catalogue.

B. A. S.

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