

3.3 Editorial notes

3.3.1 The manuscripts in the Librije

When Meinsma published his *Catalogus van de Librije der St. Walburgskerk te Zutphen* in 1903, there were eight manuscripts in the collection. They were described in the first two pages of the catalogue. The data gathered there have for a long time been the basis for views on the relatively small collection of manuscripts of this otherwise imposing library. In the past, the manuscripts have been studied, especially because of the regional and often Zutphen characteristics of their content and decoration.¹

In 1994-1995 a working group of students from Groningen University produced an initial, more extensive description of the extant manuscripts in the Librije.² The liturgical manuscripts were studied extensively in the following year within the framework of Ike de Loos' research project of liturgical music in and from the Low Countries.³

The manuscripts in the Librije date from the fifteenth and early sixteenth centuries. In three of them explicit dates are found, from 1445, 1461 and 1539.⁴ Unfortunately, it is the two dated medieval

¹ In publications on and exhibitions of Zutphen books especially the liturgical codices from the Librije have been described and/or mentioned; see e.g. Geurts 1981 (published with an exhibition of manuscripts and fragments mainly from the Municipal Archives), *Groothedde 1999* and *Hertogdom Gelre I-II* (Geldern 2001). The lost manuscript Meinsma 3, part of which was written in 1461 by the vicar of St Peter and Paul of the church of St Walburga, Johannes van Dorsten, who died in 1475, was also used for Lievens 1958 (an extensive description is on pp. 371-373).

² The students who participated were Bianca van der Aa, Johan Hetteema, Esther Hoppenbrouwers, Arjen Jellema, Erik Meek, Maria Angeles Sánchez Carrascal, Margreet Sierdsma, Monique Smit, Sabine Verschoor and Marian Zwanikken. The results were meant as preparations for the present scholarly catalogue.

³ Ike de Loos (ed.), *Liturgie in Zutphense handschriften: syllabus van de werkgroep bronnenonderzoek Middeleeuwen 1995-1996*, Utrecht University, department of Musicology (internal publication). A summary is in De Loos 1999. The results of the project may also be found, albeit in a limited form, on the *Chant behind the dikes*-website. The Librije manuscripts all bear the code NL-ZUI followed by their Meinsma number. Attention is given especially to the codices Meinsma 4, 5, 6 (in this catalogue 3, 4 and 5) and a fragment of 11 leaves from a possibly thirteenth-century antiphony for monastic use, used in the binding on a printed edition of the *Biblia Latina* with the *Postils* of Hugo de Sancto Caro (cat.nr. 103 in this catalogue; cf. De Loos 1999, pp. 160-161).

⁴ Meinsma 7, a book of hours on paper in Northeastern Middle Dutch, and Meinsma 3, the third part of a composite codex that is not dated as such, respectively, both disappeared from the Librije, and Meinsma 8, now cat.nr. 6, a manuscript copy of some writings by Demosthenes and Aeschines made by Bernard Bouwhuys.

manuscripts that have been lost.⁵ In one other case, a missal originally used in the Zutphen convent IJzendoorn, it could be established that it was written in the Heer Florens house in Deventer.⁶ It is important to realize that many more manuscripts than are in the Librije collection are nowadays kept in the City Museum of Zutphen (the so-called 'Liber aureus') and, especially, in the Municipal Archives. This goes for both complete manuscripts and fragments.⁷ For a correct understanding of the content of the liturgy in the church these manuscripts are indispensable. In one case, there is a 'set' of two related and identical graduals, destined for both sides of the choir, one of which is in the Librije, and one in the Municipal Archives.⁸

Some remarks on the descriptions: On the one hand an attempt has been made to keep them as concise as possible, on the other to give enough information to clarify the material make-up of the manuscripts and to give an impression of their provenance. The terms used may be found in a small number of current publications.⁹

⁵ They are incorporated in Gumbert 1988, nrs. 776 (Meinsma 3) en 777 (Meinsma 7), respectively Planches 667a and 698b. It is remarkable that the date in the book of hours contains a conspicuous mistake: 'Finitus anno domini 1045(!) in vigilia ambrosii', while it is evident that the year should be 1445; the paper used (Briquet 8588) points in that direction as well. Meinsma 3 was actueelment introuvable' as early as 1988; the loss of the book of hours has not been made explicit in print before.

⁶ Weiler 1997, 200; *Hertogdom Gelre II*, nr. IV-23, with ill.; Weiler 2004, 116.

⁷ See especially Geurts 1981 and De Loos 1999.

⁸ Zutphen, SSAZ, Hs 2, and Librije, cat.nr. 5 (Meinsma 6); cf. the Chant behind the dikes-website, where they are discussed under NL-ZUa 2 en NL-ZUI 6 respectively.

⁹ A good catalogue of liturgical manuscripts is Boeren/Korteweg 1988. Terms for bindings and related subjects may be found in Gnirrep 1997 and Cockx-Indestege 2004. For an illustrated overview of Dutch terms for production and use of medieval manuscripts see *Hermans & Pastoor* 2002 (with codicological index).

3.3.2 The printed works

The printed works are arranged in alphabetical order of the author's name or head word. Collected works precede the individual works and partial collections. Different editions of the same work are arranged in chronological order; the short title preceding the actual bibliographical description serves as a quick reference.

Bibliographical description

The starting point for the method of description was the *Handleiding bij de beschrijving van oude en bijzondere drukken* by Elly Cockx-Indestege.¹ In the process of cataloguing, the model presented in the *Handleiding* did not meet all needs; developing insight led to modifications of the original model. A full transcription of the title page is included. Line breaks are noted by means of double slashes; suspensions, contractions and stenographic characters are completed and printed in italics. Ligatures have been silently expanded.² Additions by the authors have been placed in square brackets when they involve changes in the text of the descriptions. In all other cases, such as the appearance of ornamental initials, printer's devices, vignettes and typographical features such as line frames and border decorations, the additions – in italics – are placed in round brackets. The *imprint* is followed by the *colophon* (if any) in round brackets, but only if it provides additional information. This may be followed by a quotation – in round brackets – of additional information regarding names of editors, collaborators, translators etc. or additions regarding the contents of the book; the *quotation* is preceded by the signature of the leaf quoted. Next, after a dot in bold (•), is the transcription of the title pages of the constituent parts of the book. In the case of repetitions the titles of the parts are shortened; the omitted parts are indicated by three dots.

Incunabula

The bibliographical description of the incunabula is different from that of the later books. In agreement with usual practice in the study of incunabula, only a short title is given. A reference is made to the corresponding entry in IDL and to one or more elaborate descriptions in the familiar incunabula catalogues. An exception has been made for cat.nr. 149. This *Breviarium Traiectense* appeared to be a unique copy which has gone unnoticed in the literature until now. A concordance from IDL to cat.nr. is provided for easy reference.

Collation

After a blank line the bibliographical format and the height of the book binding follow. The number of parts, volumes, and parts per volume is mentioned, followed by pagination or foliation, and after 'sig',

¹ E. Cockx-Indestege (ed.), *Handleiding bij de beschrijving van oude en bijzondere drukken* (Archief- en Bibliotheekwezen in België, extra nr. 42), Brussel 1991.

² Handbooks used were A. Capelli, *Lexicon abbreviatarum. Dizionario di abbreviature latine ed italiane*, 6th impression, Milan 1961; P.A. Grun, *Schlüssel zu alten und neuen Abkürzungen*, reprint, Limburg-an-derLahn 2002; W.H. Ingram, 'The Ligatures of Early Printed Greek', in *Greek Roman and Byzantine Studies* 7 (1966), pp. 371-389.

the collational formula according to Bowers' Principles.³ The occurrence of illustrations is mentioned, followed by typographical information about printing in red, (illuminated or coloured) initials and capitals, border decorations, head- and tail-pieces, and columns. Lastly, any defects in the Librije copy are mentioned. No collational formula is given for the incunabula, in accordance with the practice described above. Differences and defects in the Librije copy are mentioned, but for a proper understanding the reference works need to be consulted.

Annotation

The annotation may contain different kinds of additional information, among others regarding secondary authors, added title pages, any obscurities in the imprint, reissues, unauthorized reprints, variants, other editions, half-titles, names of engravers and illustrations.

References

At the end of the annotation one or more bibliographical references are given. Wherever possible reference is made to elaborate descriptions with collational formulas in standard bibliographies. Reference works consulted for Dutch printed books are first and foremost *Nijhoff / Kronenberg (NK)*, *Typographia Batava* and the *Short-Title Catalogue Netherlands*; for Southern Netherlandish books the *Bibliotheca Belgica* and *Belgica Typographica*; for German books VD16 and VD17; and for French imprints *Renouard*, the *Index Aureliensis* and the *Bibliotheca Bibliographica Aureliana*. Adams, too, was consulted, especially with regard to the collational formulas. It is noted when a title is lacking in a standard work such as NK or VD16. If the Librije copy is the only known copy in the reference works or if no bibliographical reference was found, this has been noted as well. All works quoted are listed in the bibliography.

Copy description

Much attention has been given to the description of individual features. As Needham writes, it is especially the meticulous description of individual copies that legitimizes the publication of a catalogue of a collection.⁴ Under the heading 'exemplaargegevens' (copy description), the following subjects (if applicable) are treated:

- *Composite volumes*

The specific features of a composite volume or Sammelband (a volume containing two or more distinct works bound together) are given in the description of the first work of the volume. The catalogue numbers of the other works in the volume are mentioned in the order in which they are bound together. In the descriptions of the other works reference is made to the description of the first work. Also, the place of the work in the volume is noted. For example, the description of a second work in a Sammelband is 'Bound (2) after cat.nr. xx; q.v. for specific features of this copy'. If features concern only one work in

³ Fredson Bowers, *Principles of Bibliographical Description*, reprint, Winchester 1994

⁴ Paul Needham, 'Copy Description in Incunable Catalogues', in: *The Papers of the Bibliographical Society of America* 95 (2001), nr. 2, pp. 173-239.

a Sammelband (e.g. marginal notes), the information is of course mentioned only in the description of the work involved. A different method was used in the case of the collection of treaties in cat.nr. 663, an atypical work in the Librije collection. It is a *Recueil des traitez de paix* (Paris 1693), containing 214 tracts in 6 volumes, which would have taken up too much space in both the catalogue and the indexes had it been described in the way explained above. For that reason, a general description including the features of this copy has been made for the catalogue, while the extended description of the tracts may be found in an appendix to the catalogue. A separate index has been added for easy reference.

- *Bindings*

Only a short characterization has been made of the book bindings, largely drawing on the guidelines provided in *Leidraad bij het beschrijven van een boekband*.⁵ The terminology used is usually taken from *Kneep en binding*.⁶ If possible, the description of the binding contains information on the binder or the binder's workshop, on binder's marks and lettering pieces, on covers, spines and edges, on materials, form, decoration, and lettering, on fastenings, furniture and chains, on repairs and restorations and the occurrence of fragments. Binders, stamp cutters, stamps and binder's marks have been indexed. The chained books may be found in the list of *libri catenati*. Newly marked and dated furniture is mentioned, as are replaced endpapers. Repairs and restorations are mentioned only if they are clearly recognizable as such, and if possible they are dated. Extensive information on all books restored by the workshop of Jos Schrijen in the period 1982-1999 may be found in the restoration reports kept in the Librije. Unless stated otherwise and apart from later restorations, all bindings are contemporary.

- *Provenance data, manuscript notes*

Many traces of former owners are found in the books, as are those of donors, (learned) users, pupils of the Latin school, auctions, visitors to the Librije etcetera. All these traces are mentioned and the most important passages are quoted. Provenance data that are now lost, but may be gathered from secondary sources, are quoted in the descriptions of the works involved. Manuscript annotations by users are mentioned and, where possible, identified. Drawings in school books are mentioned. These data are indexed both by former owners and (learned) users and by visitors names found in the books. Summary biographical information is provided in both indexes.

- *Other data*

Large paper copies are mentioned. Also included is the occurrence of letters, cards etcetera and references – if any – to the Librije copy in literature.

⁵ G. Gerritsen-Geywitz (et al.), *Leidraad bij het beschrijven van een boekband (= Archief- en Bibliotheekwezen in België*, extra nr. 67) Brussel 2002. The short description model was used.

⁶ W.K. Gnirrep (et al.), *Kneep en binding. Een terminologie voor de beschrijving van de constructies van oude boekbanden*, Den Haag 1992.

- *Appearance in old catalogues and lists of the Librije collection*

Whether or not a title appears in one of the old catalogues and lists is an indication of when the book was apparently in the Librije. The old catalogues and lists are, chronologically: the manuscript catalogues by Cantzen (1566-1570), Sluyter (1732-1735), Dreux (1774-1775) and Van Wullen (1827), the Kanselarij (1827) and Tadama (1858) lists, and lastly Meinsma's printed catalogue (1903). The appearance of a copy in the Velp (1569/1582), Galileën (1575) and Brincker (1858/1859) lists, respectively enumerating a bequest, an abandoned collection of books, and a series of restorations, is mentioned as well. With each catalogue number, the number of the title involved in the old catalogues and lists is given.

Indexes, concordances, appendices and bibliography

The catalogue has several indexes and concordances. Because in the literature the Meinsma catalogue number is used, a concordance from his numbers to the new catalogue numbers is included. Chapter 6 contains full transcriptions of the old manuscript catalogues and lists of the Librije. Each of these sources has an introduction in which the manner of inclusion is accounted for. An index is added of works which, according to the old catalogues mentioned above, once formed part of the Librije collection, but which have now disappeared. The fourteen works that have disappeared since the publication of Meinsma's catalogue are mentioned separately. A bibliography of literature used completes the catalogue.